

Answer ONE question on the texts you have studied. Begin your answer on page 5.

The Supernatural

Texts

Pre-1900: *The Picture of Dorian Gray*, Oscar Wilde; *Dracula*, Bram Stoker

Post-1900: *The Little Stranger*, Sarah Waters; *Beloved*, Toni Morrison

EITHER

- 9 Compare the ways in which the writers of your two chosen texts present characters who experience anxiety. You must relate your discussion to relevant contextual factors.

(Total for Question 9 = 40 marks)

OR

- 10 Compare the ways in which the writers of your two chosen texts examine violence. You must relate your discussion to relevant contextual factors.

Bel- *Dorian*
- Rape & claustrophobia - Basil's murder
- Murder and violence - Absence & threat of it
- Domination

(Total for Question 10 = 40 marks)

Women and Society

Texts

Pre-1900: *Wuthering Heights*, Emily Brontë; *Tess of the D'Urbervilles*, Thomas Hardy

Post-1900: *Mrs Dalloway*, Virginia Woolf; *A Thousand Splendid Suns*, Khaled Hosseini

EITHER

- 11 Compare the ways in which the writers of your two chosen texts present loss. You must relate your discussion to relevant contextual factors.

(Total for Question 11 = 40 marks)

OR

- 12 Compare the ways in which the writers of your two chosen texts present women's attempts to find happiness. You must relate your discussion to relevant contextual factors.

(Total for Question 12 = 40 marks)



Indicate which question you are answering by marking a cross in the box ☒. If you change your mind, put a line through the box ☒ and then indicate your new question with a cross ☒.

Chosen question number: Question 1 ☒ Question 2 ☒ Question 3 ☒
 Question 4 ☒ Question 5 ☒ Question 6 ☒
 Question 7 ☒ Question 8 ☒ Question 9 ☒
 Question 10 ☒ Question 11 ☒ Question 12 ☒

Please write the titles of your chosen texts below:

Text 1:

The Picture of Dorian Gray

Text 2:

Beloved

Dorian help self, others
 gather → others
 bromatogen

Plan -

Intro

duisig

1st scene of

Para 1 - Desires violence + threat Bel
 - Beloved + the East End murder

Para 2 - Over violence + domination
 - Basil + Sethe + Paul D's rape

Para 3 - Domination -
 - Beloved + Lord Harvey
 + Sethe + Dorian

Toni Morrison and Oscar Wilde

write out of concern for or
 in setting a Swedish scene

g. the world which surrounded them.
 The prevalence of violence in the two



texts consequently varies dramatically, with "more overt and visceral detailing of it in Beloved in particular. The Pictures of Dorian Gray entertains the theme more subtly, giving greater weight and impact to moments of sheer physicality. Nonetheless, whilst this distinction is clear both works use violence as a ~~way~~ ^{tool} to explore "force of individual domination which society propagates. ~~It is~~

There is pervasive use of violence by Morrison throughout Beloved. She writes that Paul D, Sethe, and Denver almost physically "breathed to the same beat" as if the same person, connected by a mutual suffering which is the allegorical embodiment of their past in Beloved. Morrison goes beyond description in her presentation of violence, and uses a confused and transient set of narrators to purposefully confuse the reader, and leave them in the same brutal state of uncertainty. Black Americans had levelled at them



during the Reconstruction period. In later chapters ~~there~~ two open with "I am Beloved and she is mine". The tone adopted is sinister and the strange distant use of pronouns in "she" creates a sense of something larger, as if Sethe is not someone special (Beloved's mother) but one of many. The eponymous character's claiming ownership of another endorses this idea presented by Morrison that the slave experience is inescapable, and that her work in civil rights editing for Malcolm X and Muhammad Ali was just as if not more so, essential than the work of abolitionists like the Barkins. Whilst violence is presented as an ever-present tool of control, present in the form of individual domination in Beloved. Wilde writes a piece which is less, though not completely as he would claim, polemic - instead committed to the creation of art and objective beauty, as is perhaps unsurprising.



considering Wilde's involvement in the aesthetic movement of the period. Consequently, there is no direct trace of overt violence in The Picture of Dorian Gray until Chapter 13. Such a technique is much more linear than Morrison's approach as Wilde seeks to construct beauty, whilst Morrison searches for ways to make the reader feel the uncertainty of black Americans and "make the slave experience intimate". As a result of this, the murder of Basil in Chapter 13 starkly juxtaposes with much of the rest of the text. Wilde uses simple progressive verbs as Dorian is "stabbing", "crushing", and "choffing" to ~~the~~ illicit a sense of shock and panic from the reader, given further weight by the onomatopoeic "chip" of the blade. The stark detail of such a heinous act comes contrary to Morrison's presentation of Sethe's infanticide, where the killing of Beloved is given so little attention it is



hard to find in the text. Instead
more importance is placed on Seth's
motivations, as she says ~~by~~
~~I think~~ if she "didn't will her,
she would have died". Such
an oxymoronic almost paradoxical
statement presents how white Marxism
dealt with violence, ~~and~~ and examined
it as not black and white ~~by~~
~~shock~~ morally but a shade of
going out of respect for Margaret
Lawrence's story. Oscar Wilde used
violence to simultaneously create a
shock in the reader so stark was
the writing in juxtaposition of the
verbosity of the rest of the novel,
and to present in transparent terms
the ~~transparent~~ ^{coerciveness} ~~community~~ that Victorian
society propagated and how damaging
it could be even on a man as
beautiful as Damian, a startling
denunciation in the age of physiognomy.

Violence is also used by both
authors in more oblique terms.
Both explore a societal domination



of personal will and freedom,
so coercive and given command
gives in Beloved as to become
violent. The dramatic irony of Beloved
declining to Denver that "you can
go" is reflective of Morrison's
attempt to present Denver as the
allegorical embodiment of the future. *
and yet is ironically obsessed and
unable to move on from the past.
The use of "you" strikes hard at
the reader as simple and yet rarely
used language, necessary and almost
directed purposefully at the reader. This is
highly reflective of Morrison's desire
to create a "canon of black words"
in order to create literature and prestige
around it which serves to facade and
break down the racial barriers Sethe
is confined by. This societal oppression
is further given literary clarity
by the combining of separate words
into one in a colloquial racial
dialect. Aphorisms like "schoolteacher"
and "white woman" create a sense
of dichotomy between the worlds of



* juxtaposed to Beloved who embodies the past.

whites and blacks in the United States, whereby the term "school teacher" is given new negative connotations of punishment and control rather than learning and self-betterment. Through these subtle techniques Morrison examines a violence in Beloved which is used to dichotomise society, and that that dichotomy itself is forceful and unnatural. While also presents this ~~is~~ examines this sense of subtle violence of societal division. As a famous proponent of socialism in the journals of it seeing the individual and individuality he praised so highly that Morrison's attitude comes in stark contrast with Wilde's more post-Enlightenment view. This is seen as he walks through the East End to get to the West End. The dichotomy



described is violent in its transition. Whilst in the West End, Dorian is welcomed by personified "nodding lilies" and the pathetic fallacy of the sky following "itself into a perfect pearl" ~~as~~ perhaps as if Dorian's ~~the~~ very emotion is changed by simple transition. This is contrasted with the threatening "cackling" and personified "evil looking houses". Such a stark juxtaposition may be an attempt by Wilde to comically present the ridiculousness of such stark dichotomy, or ~~as~~ more likely an attempt to highlight extant violent divisions within society. Consequently, Wilde and Morrison examine violence not only overtly, but find symmetry in their exploration of a societal ~~disorder~~ violence which subverts the idealised frame what they could be. Both authors found this as their impetus to write their respective texts, especially



Wilde is a ~~gay~~ gay man, and
consequently find such societal
violence equally morally repulsive.

In conclusion, both authors renounce
violence overtly and more subtly.

They use the theme to further explore
their view and understanding
of the world. The use of prose
is used to spread their message
and not only to observe but
improve the world which surrounds
them. Violence, for both authors,
is the clearest and easiest way
of presenting ~~winning~~ winning.

