

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

Crime and Detection

Texts

Pre-1900: *Lady Audley's Secret*, Mary Elizabeth Braddon; *The Moonstone*, Wilkie Collins

Post-1900: *In Cold Blood*, Truman Capote; *The Murder Room*, P D James

EITHER

- 5** Compare the ways in which the writers of your two chosen texts depict characters who investigate crime. You must relate your discussion to relevant contextual factors.

(Total for Question 5 = 40 marks)

OR

- 6** Compare the ways in which the writers of your two chosen texts create a sense of mystery for the reader. You must relate your discussion to relevant contextual factors.

(Total for Question 6 = 40 marks)

Science and Society

Texts

Pre-1900: *Frankenstein*, Mary Shelley; *The War of the Worlds*, H G Wells

Post-1900: *Never Let Me Go*, Kazuo Ishiguro; *The Handmaid's Tale*, Margaret Atwood

EITHER

- 7** Compare the ways in which the writers of your two chosen texts explore the importance of hope. You must relate your discussion to relevant contextual factors.

(Total for Question 7 = 40 marks)

OR

- 8** Compare the ways in which the writers of your two chosen texts criticise human behaviour. You must relate your discussion to relevant contextual factors.

(Total for Question 8 = 40 marks)



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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.

(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 MURDER ROOM

Text 2:

LADY AUDLEY'S SECRET.

ROBERT AUDLEY

(reading French novels)

* 'Supposed to be a barrister' ✓

* 'he was a handsome, lazy, care for - nothing fellow' ✓

* 'It was not one bruise, but four slender, purple marks'.

* I am sure my lady must tell white lies.

ADAM DALGLISH.

(limo captain Wertsworth).

* So the picture as we see it?

(little in the conversation that was new to Dalglish)

The Murder Room (published in 2003) by P.D James is a post-modern novel inspired by the Golden Age of Detective fiction (based in the 1920's - 1930's). P.D James explores the case of three murders challenging the stereotypes of a 'redherring' and 'whodunit'. Lady Audley (published in 1862) by Mary Elizabeth Braddon is a Victorian Sensational novel which explores the characterisation of an amateur sleuth named Robert Audley.



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Robert Audley (From Lady Audley) is the main character who somewhat investigates the 'death' of George Talboy's as well as the secrets of Lucy Graham - but is not a detective.

Braddon describes this character as someone who is "Supposed to be a barrister" which is a highly achievable job, but Audley shows no knowledge of this criteria. ^{"supposed" highlights the doubt of how actually being one which challenges his reliability} Braddon further comments on

how he is a "Handsome, lazy, care-for-nothing fellow". In terms of qualities of a detective Audley doesn't represent this. The Murders in The Rue Morgue suggest "Retentive memory" and "open-mindedness" as traits of a detective, which Robert doesn't particularly exert at first.

Reflecting on ~~In terms of~~ presentation as a detective, it seems he has spare time on his hands to be curious and set himself something to do.

Contrastingly ~~In comparison to~~ Adam Dalgliesh (from The Murder Room) conveys authority and portrays to the viewer that he has the modern qualities of a detective. After the fire Dalgliesh recalls what may have taken place opening the monologue with "So the picture as we see it-". It's almost imperatively described that the ~~the~~ reader understands the same scenario he is underlining here.

Traits such as precision or rather common sense can be identified. Robert Audley does piece things together (eventually) but not in the way a detective like Dalgliesh does.

Dalgliesh's love interest Emma Lavenham ~~is about~~ seemingly plans to depart towards the end of the book. Before she gets onto her train Adam hands her a letter. This epistolary style is intertextuality inspired by Jane Austen's 'Persuasion' - in which Dalgliesh



ask himself says "I'm no Captain Wentworth". In the 18th century for women to write so intimately and passionately about love was absurd. Relationships had to be kept private and etiquette, so for Dalglish to express his feelings this way embraces disclosed feminine traits. ~~For~~ James comments on how she wanted to portray Dalglish as with "Compassion" and did so in winning Emma over. Writers in this period such as the Bronte sisters' work can be described as "neat gardens" similar to Dalglish's own writing as it is to the point and concise.

~~Robert Audley's own intellect~~ Robert Audley shares the same interest as Dalglish in connection to literature. He can often be found "Reading French novels" emphasising the cultured nature of Audley. Although, he isn't as compassionate as ^{as} Dalglish. Audley's intellect is more to do with being higher class and having experienced travelling around Europe (as he also has a "German pipe"). Detectives are usually considered "calculated" and "cold" in James' eyes so having a detective (Dalglish) who embraces poetry this way ~~chatter~~ depicts a much more modern and perhaps relatable detective. Braddon isn't forcing the ideas of strict detective presentation but still uses the ideas of ~~son~~ one to bring order back to society, as that was what the Victorian period was about.

Robert Audley tends to talk in free-verse style, as his thoughts are his personal way of working things out. In regards to



seeing "Purple marks" on My Lady's wrist, he (to himself) says "I am sure my lady must tell white lies". This apprehension expresses some doubt and little faith in identifying so - something Daigliesh fails to do. This form of writing emphasises that Audley isn't an official detective but is quietly contributing to a solid conclusion which takes time.

When conversing with Muriel Godby James writes "There is little in the conversation that was new to Daigliesh" ensuring the reader Daigliesh is certain and already has the facts regarding Godby's confession. The difference between both characters here is the accuracy of knowledge, Audley isn't always so sure and therefore keeps to himself about his initial thoughts. Whereas Daigliesh is expressed through James to have already come to a firm conclusion even before talking to the acknowledged murder - which Godby knew herself as she says "I don't know why you're here", as he already had her confession and previous suspicions.

In conclusion the depiction of detective in each novel is different. The Murder Room presents a real case, with a strong leading detective. In comparison to Lady Audley's Secret where a detective isn't necessary as the case of George and Lady Audley's identity remains private. The 'case' developed because of Audley's personal interest not because he was a detective required.

