

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)



P 4 8 6 7 2 A 0 3 1 6

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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:

Frankenstein

Text 2:

The Handmaid's Tale

In both Margaret Atwood's dystopian regime of Gilead and Mary Shelley's 17th Century Europe, human behaviour is criticised & primarily through the actions of the men. The speculative nature of both texts allow us to see these criticisms as warnings - Atwood warns us against the bastardisation of religion and Shelley warns us against the progress of science for science's sake.

Human behaviour is criticised in 'The Handmaid's Tale' most obviously through the regime of Gilead, founded to prevent in the USA after the rest of the world has become uninhabitable due to nuclear fallout - a topic which Atwood would have been extremely familiar, as the 'Three-Mile Island' accident happened just a few years before she published the book. The regime is a particularly effective criticism as Atwood has said that she will



want to include anything that hasn't already happened somewhere in real life. Our narrator, Offred, states, similarly to Atwood, that "Context is all" - meaning that anything can be 'accepted' under the right circumstances (such as a totalitarian regime which oppresses women so fiercely). The regime is described as handmaid's role in the regime is to purely be 'walking wombs' and nothing else. Thus, the Republic of Gilead's behavior is criticised effectively as a warning to us, as it rings true with context we know, such as in Ceausescu's Romania, where women were forced to have birth control was banned. Essentially, the head of the regime is a man - we never have to guess Offred never knows who is right in charge of the whole Republic - and this subjugation of women, to the point where they lose identity in even their names - Offred literally meaning 'Off-Fred', her commander's name - is a criticism of human behaviour that warns a modern reader that this rampant misogyny, whilst not as bad now, is still present, and could devolve into something similar to the Republic of Gilead if this human criticism on behaviour isn't listened to.

Whilst 'The Handmaid's Tale' tells of a time where the women are entirely subjugated but undoubtedly still needed to breed, in 'Frankenstein' Shelley seeks to describe a world where the hubristic nature of man eliminates the need for women altogether.



Victor Frankenstein's creation of the Monster leads to at least four murders - a sure sign that it was not a good creation to make - only it is only Victor's ego that prevents him from seeing all the warnings. He states, "A new species would bless me as its creator and source." The powerful, scientific language and grandiose phrasing indicates that Victor truly believed what he's saying. However, in his creation of this Monster through Galvanisation (the process by which electricity is passed through a corpse to make it appear re-animated, as Shelley herself would have seen on her way to Switzerland), Victor, intentionally or not, effectively eliminates the need for women in the process of procreation. This is a rash and foolish mistake which only the Monster himself seems to recognise. He calls the 'spark of life' that Victor gave him, "so wantonly bestowed." The word 'wantonly' indicates careless and brash behaviour; a fairly accurate summation of Victor's actions. Thus Shelley is criticising human behaviour in 'Frankenstein' as she warns against man's hubristic desire to play God.

However, although the two writers ^{criticise} ~~were against~~, very simply, the arrogance and ego of man, the two novels show men in each book have different reasons for their behaviour: whereas Gilead uses religious grounds to preface their totalitarian



regime, Victor claims that his 'task' is in the name of scientific development. Religious groups in Reagan's USA, at the time of Atwood writing the novel, were retaliating against the left wing liberation movements for gender equality, and so Atwood harnesses the fanatical religious groups' ^{negotiating} to preface her regime. The epilogue of the book sees an excerpt from Genesis 30:1-3, detailing Jacob ordering his handmaid, Bilhah, to give him children as his wife is infertile. The language ~~that~~ he uses in the phrase, "Am I in God's stead who hath withheld from thee the fruit of the womb?" directly reflects Gilead's own language (and ethos - the men 'play God' as they dictate the reproduction of children) and the women are seen as 'fruit' - to be consumed. ~~However~~ However, whereas in Gilead these men fake religion as a front for the patriarchal oppression of women, Frankenstein says that he wants to "penetrate the recesses of nature and show how she works in her hiding places." Aside from the sexually aggressive metaphor of men being as scientists 'penetrating' ~~women~~ as nature, who is personified as a female, this exemplifies Shelley's criticism on human behaviour. He knows that Victor should not do this, and says he should be 'happy in tranquillity' and not



try to 'play God' as his hubristic nature dictates him to. Humphrey Davies, a scientist Shelley would have known, combats the need for the advancement of science, saying 'the greater the circle of light, the greater the boundary of darkness surrounding it'. This is what Victor does not understand. Thus, Atwood and Shelley respectively criticise the ~~misuse~~ the male 'hijacking' of religion for their own ends and science for blind dog interest.

It is not just the grounds on which these men ~~perform~~ oppress women that differentiate the two books but the way in which they do it too.

Offred is physically oppressed - we see this first at the 'Red Centre' where the guards have "cattle prods lying on leather things". The prods are there to suppress the women, should a rebellion arise, but ~~the~~ not only do they indicate the women are 'sub-human' - i.e. cattle - but also 'to be consumed' by men, an idea which is reinforced by both the ironic fact that the things the guards lay their weapons on are leather and the reference to women as "fruit" throughout the book, whether they hold "ripeness or not". This physical oppression is again, a criticism of human behaviour that warns against the objectification, especially as electric cattle prods were used in



real life, in the race riots of the 1970s and
Khomeini's Iranian regime.

The women in 'Frankenstein' are not
as explicitly physically oppressed (save for the
implication that all women would become
useless) but are rather oppressed by society's
expectations of the female. Elizabeth
is described, mainly, as an object for
Victor to play with; she is, in "Pretty present"
his language, directly reflects Atwood's choice of
words. Offred is a fruit to be consumed and
Elizabeth is a present to be played with
as Victor pleases. She is, "sweet and docile"
which means she is the 'perfect woman' because
she never ~~forgets~~ resists Victor but is instead
'docile', the connotations of which imply forced
passivity.

However, the ultimate criticism on human
behaviour - and, in particular, the misogynistic
the air surrounding both stories - is the
question of the narrator and author. Offred
narrates our whole story, only for us
to find out, in 'The Historical Notes', that
it is actually Professor Pieixoto's reconstruction
that we have heard. He makes subtle
comments that insinuate it is Offred's fault the



Story is so hard to follow. Something similar happened, concretely with the first publishing of 'Frankenstein' - Percy Shelley, Mary's husband, ~~was~~ published the book under his own name as women were not allowed to publish work themselves and Walton ~~was~~ begins the novel's epistolary structure with letters to his sister, who is away there to listen. It is this criticism of human behaviour which is most striking; even after stories full of misogyny have 'ended' (the patriarchy still oppresses women) as they men 'hijack' these female narratives.

Thus, both texts are criticisms of human behaviour, but through different aspects: Shelley criticises, through men, scientific progress for the sake of it, and Atwood criticises, through men, ~~just about~~ ~~every~~ the objectification of women and bastardisation of religion. However, both novels end with a man telling of female's story - Offred's or Shelley's (Liesel) - and it is this criticism of the patriarchy which is the most outstanding feature of both books.

* The calm way in which Offred states this implies a calm acceptance of her story.

