



Examiners' Report

June 2022

GCE English Literature 9ET0 02

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Introduction

This was an unusual examination series; for some candidates these were their first high-stakes public examinations. Given the challenges schools have faced in recent years, we were delighted to read so much excellent work. Candidates appeared to relish the opportunity to show their skills, knowledge and understanding of the texts they had studied.

The best answers were carefully planned, which tended to lead to cohesive essays which developed and built upon each point. The questions on this paper can be answered in various ways using different combinations of texts, so taking the time to think through the route an essay will take into a question, and to consider the overall argument a candidate wants to put forward often leads to high quality work. A clear structure makes a big difference to the impact of an essay; the introduction is most useful when used to give an overview of a candidate's approach to the question, putting forward a line of argument in relation to the question. It is also useful to refer to the question in every paragraph, to avoid drifting away from the main focus of the question.

Examiners commented that a significant number of responses tried to re-shape pre-prepared essays to fit the questions on this exam (often those seen in past paper questions). These tended to lose focus on the actual question set, often only referencing it in passing in the introduction before heading off in a less relevant direction. This approach was rarely helpful, and meant that these responses often struggled to meet the descriptors of Level 3: clear and relevant.

This paper tests four of the five assessment objectives, with these being equally weighted. Those candidates who wrote about critical perspectives or discussed the views of specific critics could be given credit for this in AO3 (when discussed as a relevant context of reception and production) or in AO1 (when critical material was used to put forward an argument or interpretation of the text).

AO1 was best when candidates had addressed all aspects of the question, for example considering how writers presented characters who **coped** with suffering for question 9 (rather than listing characters who suffered), or the presentation of the **relationships** between men and women for question 7 (rather than the presentation of men and women). This tended to be a discriminating factor, with more nuanced readings of the question leading to a sharper focus on the writer's methods and a clearer overall argument.

There were a few examples of essays in which candidates had used so many technical terms that meaning was obscured. Although AO1 marks reward use of relevant literary terminology, it does need to be used in a relevant way which does not detract from the overall clarity of the answer.

AO2 requires an understanding of the ways in which writers create meanings. This can be discussed on a number of levels; discussion of individual words and their meanings can be productive and thoughtful. However, sometimes candidates labelled words (eg as nouns, similes, verbs, examples of symbolism) without exploring the meanings writers were creating through their use. Similarly, quotations were best used when discussed in detail, rather than offered as 'proof' of an idea without discussion of the deeper meanings being created. The best responses considered not only individual words, but also patterns of language, form, structure and a range of other methods by which writers had constructed meanings. Many of the highest scoring essays used multiple, shorter quotations, each of which was commented on, often considering the different ways in which they could be interpreted (and thus taking a critical and evaluative approach to AO2). The strongest answers ranged confidently around the novels, choosing examples carefully to show what their writers were doing and how they achieved particular effects.

For AO3, an impressive range of contextual factors were discussed across the 24 texts on the specification. References to genre, historical and social contexts, the authors' biographies, and modern readers' responses to the texts were seen. Less successful uses of contexts tended not to link them to the specific question or to a point being made in the essay, but to treat it as a separate paragraph or section of the essay. Better responses integrated context into the heart of their argument, often weaving context into their overall reading of the text. Candidates are reminded of the importance of making their context points specific; making general statements about attitudes towards women/race/sexuality in a specific time period, for example, can lead to a lack of nuance and precision.

AO4 requires connections to be drawn between the two texts studied. Weaker responses tended to suggest that both writers had the same intentions or ideas, while stronger essays were able to draw out subtle nuances and to consider where texts were aligned in their ideas, but also where they departed from each other. Connections were best when made on multiple levels; not only on approaches writers had taken to the theme/idea in the question, but also contextual connections, similarities and differences in the writers' methods, and thoughtful consideration of how and why writers took different approaches to the theme.

A very small number of rubric infringements were seen, where candidates had answered on the wrong question for their chosen texts (eg answering question 7 on relationships between men and women using texts from the Women and Society theme). Perhaps this is a reflection of this cohort of students being less familiar with taking external examinations or whole question papers. Apart from this, most candidates seemed well prepared and able to answer the questions posed – there were no obvious gaps in learning evident. Coverage of the four assessment objectives was fairly even; some candidates were slightly less secure on AO3 and AO4, but they were clearly aware of the need to make connections and include contextual material in their answers.

Question 1

Candidates were able to make thoughtful comments on the presentation of marriage overall, with most responses staying focused on the question and able to explore a range of different ideas. Many answers successfully decoupled love and marriage, and considered the extent to which marriage could be interpreted as restrictive towards women, while others explored the security and stability offered through marriage. The best responses stepped back to look at the impact of marriages, and how the writers used marriage to reflect, or to challenge societal norms, or to explore ideas such as equality and freedom. Some explored marriage as a societal expectation and therefore an oppressive institution, while others focused it as a business transaction, as creating an abusive dynamic, or as an expression of love.

Some candidates chose to consider the effects of marriage upon the children, which while a valid approach, did not always lead to a sharply focused answer. Others looked at the happiness or otherwise of different marriages, an approach which tended more towards exemplification than to putting forward a coherent argument. There was a tendency for weaker candidates to offer rather broad-brush comments on contexts regarding marriage at the various historical periods of the texts, which along with loose references to 'the patriarchy' (without exploration of what this means with regard to marriage), meant that AO3 was sometimes covered rather thinly.

Some thoughtful discussion was seen on the coupling of characters of different classes; sometimes this was seen as an attempt at social mobility and often took the form of men in power taking advantage of vulnerable women who were constrained by patriarchal social norms, as in the marriage of Paul and Lola in *Atonement*. The idea of women being traded as property was discussed as marriages were arranged for the families' social or financial gain, as with Mr Bounderby's 'business deal' with Louisa's father in *Hard Times*. Marriage was compared to prison for Louisa and *The Color Purple's* Celie, and domestic violence was written about as Celie's husband beats her like the children and robs her of her womanhood. It was noted how the relationships of 'true love' were never fulfilled as with *Atonement's* Robbie and Celia and *Hard Times's* Stephen and Rachel, and it was these lower-class men, who were lacking in power, that faced tragic endings.

This essay was awarded of 18+18=36 marks.

In 'The Color Purple' by Alice Walker, and 'Hard Times', by Charles Dickens, marriage is rarely presented as a union of love. More often than not, marriage is a performative action that happens due to necessity and tradition. Both authors present marriage as largely being moulded by the husband's perspective in order to highlight the unquestioned patriarchal societal structures that infiltrate marriage. Also, both authors show how marriage often goes hand in hand with a loss of innocence, especially for young people, often resulting in restrictive marriages.

Both Walker and Dickens show how marriage is largely governed by the husband's ideal, resulting in an ~~an~~ unbalanced relationship. In 'The Color Purple', Walker does this to highlight the vulnerability of women in such relationships. Sophia speaks broadly and wisely of this when she tells Celie, 'a girl child aint safe in a family of men', as it conveys that if girls are surrounded by only men, then they are likely going to be set up into marriages that continue such male dominance and control. This is exemplified when Pa tells Nettie, 'your sister is thinking of

marriage, as it completely appropriates Celie's own voice and right to autonomy. Essentially, Pa is publically airing the thoughts that he thinks Celie should be having in regard to marriage, which indicates that even before Celie is actually married, the whole topic is governed and controlled by the men in her life. In a way, Celie combats this via the epistolary form of the novel, as it is a way of privately reclaiming her voice, and appealing to 'God', who is beyond Pa or Mr. Even when Celie is married, her life is absolutely consumed by Mr's life. At the turn of the century in the Deep South women rarely had jobs, but were expected to maintain the domestic workings of a household, and as families were much bigger than, this would have been a huge task. On her wedding day, Celie is hit by a rock from Harpo, until the blood trickles between [her] breasts, which shows how consumed, already she is by marital responsibilities. Also, the violent but sexualised image of the blood could be seen as Walker foreshadowing the physical abuse that Celie will face in her marriage later in the novel. This same violence is paralleled by Harpo who wants to 'make Sofia mind', but Sofia combats this by pointing out, 'he don't want a wife, he want a dog'. Essentially, Walker is conveying here

that marriage is seen to act under the ~~man's~~ man's wishes even if this means dehumanising their wife.

Likewise, Dickens also presents marriage as a action that is governed by the male counterpart. However, where Walker depicts marriage as a form of male power, Dickens presents it as an extension of the husband's beliefs. For example, Gradgrind follows the contemporary doctrine of Utilitarianism, which ^{is} a set of beliefs ~~given~~ developed by Jeremy Bentham that advised following the personal 'pursuit of happiness' even at the detriment of ~~the~~ others. This infiltrates Gradgrind's marriage, as whenever [Mrs. Gradgrind] showed a symptom of life, she was stunned by some mighty piece of fact; where the medical noun 'symptom' suggests that, by Gradgrind's standards, there is something fundamentally wrong with his wife for 'fancying'. This is Dickens way of showing that marriage has just become a way for Gradgrind to further implement his 'system' and beliefs, on a personal, or small-scale level. This is hugely similar to the way Pa tells Mr. that Celie can 'work like a man', as the bond of marriage has essentially changed into a contract of duty and work, in the same ~~mean~~ that Mrs. Gradgrind, as an invid

'pink-eyed bundle of shawls' has no hope of altering her marriage so that it doesn't only represent her husband. The same thing is also seen with Mrs. Sparait, whose former husband was incredibly ~~wealth~~ wealthy, but 'had a gambling and drinking problem, so 'owed it all before he came into it.' This is the action that accounts for Sparait having to be paid by Bounderby, essentially ~~as~~ asserting that it was Mr. Sparait's dealing with money that left ~~A~~ Sparait destitute, at the hands of her marriage. Perhaps then something which she had little choice or control over, which shows how powerless marriage and the influence of her husband made her. Walker achieves a similar effect through Mr. looking at Celie 'like he looking at the earth', as it completely disregards Celie as a human with thoughts and feelings, in the same way Sparait was not considered in her own marriage. Thus, both Dickens and Walker clearly show how marriage often acts as an extension of male power, ~~authority~~ authority and beliefs.

Both Dickens and Walker also present marriage as causing a loss of innocence, thus leading to a restrictive marriage. Walker does so to highlight the vulnerability of young girls in marriage, whereas Dickens does so to criticise the rigid customs

surrounding marriage in the Victorian era. In the Victorian era, the ~~idea~~ custom of coverture was integral to marriage; coverture was the belief that a wife's property and identity ~~was~~ were subsumed by that of her husband, essentially making the wife property. ~~This can be seen~~ The futility of this can be seen in Louisa's flippant comment of 'what does it matter' when asked about ~~marrying~~ marrying Bounderby. We get the feeling here that although Louisa has been manipulated by Tom, much like Parson's control over Celia, she still understands the absurdity of marriage, resulting in her 'never having a child's heart', as Bounderby is so much her 'superior' in age. By having this completely unemotional start to ~~the~~ her marriage, Dickens shows that Louisa must merely follow a restrictive path of ~~mar~~ marriage that started when she was a child, and has been developed ~~by~~ essentially by a businessman and a politician, in a felling manner. The most poignant reminder of Louisa's loss of innocence occurs at the beginning of the novel when at the mention of [Bounderby's] name, she cast her eyes down: This embarrassed and reserved response functions to assert how little choice the child Louisa has, but to merely follow her father - in the same way, Stephen Blackpool must also follow

higher figures of authority. He describes his marriage as being 'bound hand and foot to a dead woman', referring to his wife that has fallen into alcoholism. The verb ~~bound~~ 'bound' here conveys the imprisoning feeling that Stephen has as well as the weight of his ~~own~~ dead marriage is to him. Even when Stephen appeals to Bounderby, he exasperatedly cries, 'show me the law to help me', indicating that his being forbidden to get a divorce, is a systemic issue, and thus a way for Dickens to expose and outcise ~~many~~ marital conventions.

Finally, Walker also shows how marriage causes a loss of innocence. Although Dickens shows how this idea lives on into adult life, as with Stephen, Walker emphasises a loss of innocence at an incredibly young age. Even though Celia is obviously not married to Pa, she becomes a victim of Pa's marriage to Celia's mother. Celia's mother doesn't want to have sex with Pa, saying 'it too soon, I ain't well', which by itself is a way for Walker to expose the expectations placed upon what a marriage entails, and for this to be fulfilled all the time. Instead, Pa brutally rapes Celia, telling her, 'you gonna do what your mammy wouldn't', and 'you better shut up and get used to

it. Essentially, because of the expectations placed on Pa's marriage, Celie loses her innocence as she becomes the solution to a lacking or imperfect marriage. This differs hugely from the way that Louise is 'quiet and reserved' in her marriage, as she has accepted and submitted to the marriage that she is in, unlike Pa's evil seeking of sexual gratification. Furthermore, it could be argued that Squeak loses her innocence when she is, like young Celie, effectively becomes a device in Harpo and Sofia's marriage. Harpo clearly loves Sofia, as he 'hang between [Mr and Sofia] when they first meet, indicating that he is torn between love and duty. In comparison to this, when Harpo looks at Squeak, he looks through her head, blows smoke. This stark contrast between his treatment of his wife and Squeak, shows how Squeak has lost her innocence in being infatuated by Harpo, due to his previous marriage. Perhaps this is Walker commenting upon the way that marriage can have effects that span beyond the husband and wife, in a similar way that Tom wants Louise to marry Bounderby, as it would be 'a splendid thing for [him]'. Thus, both Dickens and Walker show how marriage can cause a loss of innocence and naivety, even outside of the relationship itself.

To conclude, from both ~~texts~~ texts, it is clear that marriage is ~~per~~ portrayed as having a huge amount of consequences, often these being negative. The commonality of young marriage through both novels suggests that ~~the~~ this custom rarely benefits either party in marriage, and makes way for an exploitation of power. Essentially, both Dickens and Walker show that marriage is not always the loving union that it ^{is} meant to be, where the effects of this span far and wide.



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Examiner Comments

This Level 5 response takes a connective approach to the question from the start, placing AO4 at the heart of the essay. The candidate successfully uses gender as a lens through which to examine marriage, without only writing about women's perspectives. The discussion of how narrative voice shapes perceptions of marriage within the novels is evaluative and thoughtful.



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Examiner Tip

When planning your answer, consider the different ways in which you can connect and link your texts

Question 2

The best responses to this question considered the extent to which characters who attempted to gain independence were able to achieve this. Some responses focused more on the initial restrictions faced by characters than on later attempts to overcome these, particularly in the case of *The Color Purple*, where the opening chapters were often explored at the expense of those where Celie is presented as more independent. Those who focused on the attempts, both failed and successful, rather than the issue of independence in isolation, tended to be more successful.

There was much thoughtful consideration of the social and political contexts affecting independence, as well as consideration of the narrative choices and perspectives used by the writers to explore the struggles of characters to achieve independence.

Some candidates drifted away from the task to discuss the oppression of women more broadly. There was interesting discussion of the contrast between Louisa and Sissy in *Hard Times*, linking the varying levels of independence the girls achieved to their differing educational and family backgrounds, and some thoughtful questioning of whether Briony in *Atonement* breaks free from her feelings of guilt surrounding her childhood actions through her creation of new narratives as a form of creative independence. There was also fruitful discussion of the ways in which male characters sought independence, considering the struggles caused by the class system or a lack of economic independence, or by the restrictive ways in which society has moulded male characters, eg exploring Stephen Blackpool, Tom Gradgrind, Mr _____, and Sir Claude as products of societies which do not allow room for independence of thought, feeling or action.

This essay was awarded 8+7=15 marks

Text 1: "What Maisie knew" - Henry James

Text 2:

"The Color Purple" - Alice Walker

In the two novels, both the main characters strive towards independence, although both are in extremely different circumstances. In "The Color Purple", Celie is introduced to us at the beginning by being raped by her father, stating "[she was] gonna do what [her] mammy wouldn't". This instantly shows the reader that she, Celie, is very submissive, and is not in control. We as an audience can see she is distressed, however Celie doesn't stand up for herself. Her mother must be more assertive and independent than Celie because "[her] mammy wouldn't" have sex with him. This is a sign to the

archetype that Celie doesn't have the moral strength to follow her mother's example. This is an ^{instance} ~~example~~ of how dependable Celie is on people. At the start of the novel, she has no voice, to stand for herself.

♀ Quite Similarly, Maisie, from "what Maisie knew" starts off helpless and dependable on her parents. Being a child, there ~~was~~ was no expectation in the beginning for her to be independent. To the point that Beal Forange takes advantage of this and allows and partakes in the de-humanising act of making fun of his daughter and using her as a toy for amusement, at the expense of Maisie. She was "perpetually nipped by the gentlemen." This example ~~was~~ is made by James to demonstrate the lack of power she had. Her being "nipped" and other things is a show that James has put on for the audience to allow the reader to see how vulnerable she allows herself to be.

Both these examples are also victims of their times. Celie getting raped was partly due to the fact she was a vulnerable ^{black} woman, but also because in this time period, fathers owned their daughters, therefore could do whatever ~~they~~^{he} wanted to do to her. This is an old-fashioned gesture and it is similarly with Maisie, she fell victim to the time period.

moving \uparrow further on in the novels, both characters face hardship, and both are going through a crucible that fate has dealt them. Celie deals with Mr... and several other dominating people and forces, but Shug Avery shows Celie that women can be independent and self-sustaining. The independence she gained from ~~this~~ ~~time~~ Shug allowed her to stand up to Mr... about Nettie's letters, and allowed ~~to~~ her to start a business. You can see a progression of independence starting from when Shug Avery arrives. Coupled with Squeak, Sophia and Shug, Celie gains independence ~~by~~ through numbers. This may seem

Counter intuitive, however because Celie now has people she can lean on. She can stand tall and rise above all of the people that tried to keep her down. Maizie gains independence again by leaning on Mrs Wix, and also by looking at the people around her. James tells us that she is, "wise ~~before~~ beyond her years" however in the ~~beginning~~ beginning we see she's not there yet. By the end, she is being treated as an adult by Sir Claud and even asked if they should get on a train together. James does this to construct a view that she has aged, and in doing so has become more independent, and she can be self-sustaining.

Overall, both characters find their strength in numbers, which ultimately leads them to find their independence. Their independence is tried and tested, but their attempts to knock people down, particularly Celie, are ultimately futile. Both ~~character~~ characters show fortitude.

where necessity, and vulnerability too,
because ~~at~~ everyone at some point
in the novels felt emotion.



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Examiner Comments

This response is a good example of what the mark scheme means by 'general' comments.

It begins with a brief reference to 'independence', then quickly moves into a discussion of Celie's oppression in *The Color Purple*, without direct reference to the question. The link to *What Maisie Knew* on the second page is rather broad (Celie and Maisie are both helpless at the start of the novels), and is not developed. The rest of the paragraph is rather plot focused. The references to the 'time periods' of the novels lack specifics and are rather sweeping – it would be helpful to identify the exact time period for each text, and to acknowledge that these are different. The second point on each text deals more directly with the idea of the central characters gaining independence through their relationships with others. The quotations used are not really commented on in terms of what the writer is doing and why, rather they are used to support points about plot.



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Examiner Tip

When writing about context, be as specific as you can about each text. Give details about time periods, places, and social/cultural ideas.

This answer was awarded 14+14=28 marks

In both 'Hard Times' and 'The Color Purple' both Dickens and Walker present characters who seek to achieve independence as initially limited through societal limitations. In both novels this is conveyed through each author's ~~use of~~ respective use of oppressed characters in the individual ~~society~~ societies. Furthermore, both novels explore the contextual features ~~to~~ to support their ability to present how independence is limited through oppressed characters, with 'Hard Times' successfully doing so through the limitations of the working-class as well as women, whereas 'The Color Purple' seeks to explore the societal limitations on independence through racial struggles during the ~~the~~ early to mid 1900's of which it was set. Both authors successfully draw on the patterns of oppression that hinder ~~independ~~ the ability to seek independence, doing so ~~in various~~ using various techniques.

In 'The Color Purple' and 'Hard Times' both ~~to~~ Walker and Dickens explore the limitations on seeking independence through the importance of female characters. In 'Hard Times' the character of Louisa is initially presented to the reader as a vivacious ~~character~~ and lively character who does not adhere to the expectations of Victorian women, ~~and seemingly~~ ~~disobey~~ ~~disobey~~ disobeying the nature of her father's teaching of 'facts' in exchange for a more bright and fulfilling life, which can be seen in her secret trip to the Circus with her brother. However, Louisa's quest to seek independence

~~she~~ is denied as a result of the various ~~ways~~ when she is caught by her father, who further enforces the teaching of 'facts' that ultimately damages Lousa's need for independence. In which Lousa can be seen as 'a fire with nothing to burn' and a 'light with nothing to rest upon'. This light imagery can be used to represent how Lousa's light for independence is dying out, and struggling to survive, ultimately allowing Dickens to successfully use Lousa and this pattern of light imagery to show ~~the~~ women's inability to seek independence from ~~them~~ ^{from male control}, as well as the damaging affects that societal conditioning during the Victorian era ~~leading~~ had on the younger generation and their ability to seek independent thoughts and decisions. Similarly, Walker critiques the conditioning of society through the way in which women are hindered in their abilities to seek independence from superior male counterparts. When Mr. is asked ^{by his son} why he beats Celie he replies 'because she my wife'. ~~that~~ In this quote Walker is portraying the cycles of oppression that women must face, simply because they were seen as inferior to men, ~~and~~ ~~for that~~ ~~re~~ it was the conditioning of society that further enforced that it was ok to do so. As a black-woman in the deep south, Celie would've been intersectionally oppressed, as she is a minority group during this period, in more ways than one, and so Walker draws on this oppression of her character as a black female to further allude to the ways in which she is doubly oppressed, ultimately restricting her ability to seek independence. Both authors successfully use the genre

of their novels to further enforce women's ~~the~~ inability to seek independence, with Ricker's 'Condition of England' novel allowing him to successfully critique the treatment of Victorian women in society, who would be seen as male property, similarly to Walker who's Bildungsroman style allows her to successfully present the way in which women's independence ~~is~~ consistently faces ^{male} "limitations, with the growth of the characters witnessed in the novel, allowing the reader to adopt a more personal connection with their struggle for independence, as they eventually ~~as~~ women break free from the conditions within society, similarly to how ~~Louisa~~ ~~treats~~ eventually breaks free from the mould of marriage.

Characters who seek to achieve independence in both novels are ^{treatment of} ~~more~~ limited in their abilities to do so, through the ~~working~~ ^{the working classes} conditions they ~~endure~~. In 'The Color Purple' Walker draws on ~~the historical impact~~ the impact of government legislation on black people, that ultimately hinders ^{the} abilities to seek their own independence. The characterisation of Sofia is a vital example of how legislation during this time period, severely restricted black individuals from seeking independence. The loophole in the 13th amendment meant that whilst black people were free from slavery, imprisonment of them meant that they could still be required to endure forced labour. This can be presented through ~~to~~ Sofia, who as a black female, attempts to seek independence, but is severely restricted through white supremacy. After her

Start in prison Celie notes that Sofia 'had to' work for the mayor and his wife. The forceful tone of 'had' re-iterates that whilst black people attempted to be free, they were forcefully restricted by the ^{the working class} superiority of white people during this period. The condition of work is also enforced by Dickens through his characterization of Stephen Blackpool, who, like Sofia, is a perfect example of how minority figures are limited in their abilities to seek independence. When Stephen wants to seek a divorce from his wife, he is urged against it ~~at all~~ by Boulders as it would cost him 'tens-of-thousands of pounds' as he re-inforces to ~~to~~ Stephen that he must stick to his marriage, as a working class man. During the Victorian era, as of 1851 divorce was only possible through an act of parliament, that would be costly. Through this, Dickens is able to present the conditions that the working-class must endure in their life, as a result of inequality, that sees them unable to pay for what would grant them happiness. In this Dickens is using his novel to critique the inequalities of society, whilst re-inforcing the principle of Utilitarianism, as Stephen is unable to do what ~~it~~ would make him happy, similarly to the way in which Walker critiques how the Black working-class cannot seek independence as a result of ~~society~~ societal limitations, that kept them as inferior beings. ~~This~~ Both authors successfully use ~~with~~ Walker taking inspiration from the Civil Rights movement to further push the need for equality between white and black people to in order to ensure independence, ~~which~~ can be

compared to the way in which Dickens represents the class divide in 'Hard Times', ultimately showing how both authors project the feelings of the working class to present limitations in character's abilities to seek independence, with Walker differing slightly through her emphasis on the racial inequalities of the working-class, that greater prohibit inabilities to seek independence.

In the denouement of both novels, female characters are used to successfully highlight how independence can be achieved despite societal limitations. Celie successfully establishes a business selling pants, and frees herself from her marriage to Albert, similarly to the way in which Louise frees herself from her divorce, and rejects the male dominance in her life, enabling both writers to portray character growth.

Louise's growth through her independence can be presented through the cyclical imagery of the time of which she now looks upon with a 'gentle and humbler face' presenting how Louise has broken from the mold of society and male dominance that once repressed her, in exchange for a 'gentle' society that she has had the ability to learn from and subsequently reject the norms of. Similarly to how ~~the~~ Walker uses the imagery of 'pants' to not only metaphorically present how Celie now wears the pants in her own life, as she is no longer controlled by a male counterpart, but also can show how she has defied the odds of her oppression, as she is a financially

stable, single black female. Thus Walker successfully uses 'points' to show how Celie ultimately rejects the conditioning of society and defies it by portraying a character of her own individual success, rare for time period. (In this Walker draws on the movement of post-modern feminism^{at the time she was writing} as Celie's character presents all the issues that need to be tackled by post-modern feminists, to ensure equality for all women, similarly to the way Dickens uses Louisa to defy the stereotypical traits of a Victorian woman, who does not need the security of a man, and for that reason, ~~is~~ can be seen as an independent individual of the time period.



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Examiner Comments

This low Level 4 answer takes a similar approach to the previous response, focusing on the initial oppression of central female characters. However it develops these ideas thoroughly, considering the ways in which the writers present their development from oppression to independence, and exploring other characters beyond the central protagonists. This allows it to take a more nuanced approach (eg acknowledging the limits of the independence available to women at specific time periods) and to move the argument from plot/character focused to one which considers what the writers are saying and why. It integrates contextual details into the central points being explored, and controls the direction of the essay throughout.



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Examiner Tip

Keep the writer at the forefront of your answer; what are they saying about the topic and why? What ideas are they exploring, and what techniques do they use to convey this message?

Question 3

A range of approaches were taken to this question, considering personal and individual losses, the loss of identity, morality and power, and the loss of sanity, as well as linking to ideas of colonial legacy and its impact, and the broader societal, cultural and ethnic losses. There was evidence of detailed planning, which allowed candidates to structure their essays well. Candidates used excellent contextual knowledge, and, overall, this allowed them to interpret textual concerns thoughtfully. In a few cases, candidates wanted to state what they knew about colonialism rather than linking it to the theme of loss, leading to more generalised comments.

Many candidates wrote well about the romanticised view of Britain in colonial education and how the reality failed to live up to this image, leading to a loss of faith in the system. In *The Lonely Londoners*, the way the West Indians were subjected to demoralising low skilled, low paid jobs, despite their legal right to live and work in London was discussed. Bart was seen to hide his heritage as he claimed to be South African in order to get a job, losing his cultural identity meant he could get a better job and served his economic and social status. In *Heart of Darkness*, Kurtz's rejection of civilisation was discussed and how in the description of his native lover as 'wilderness itself' there is a suggestion of freedom. The irony of his enlightenment as he dies crying "The horror!" was discussed as the European treatment of Africa is revealed to be truly uncivilised. The coloniser in his pursuit of wealth was seen as losing their humanity, while the Congolese natives being described as a 'mass of faces' was seen to suggest a loss of individuality and therefore civilisation. In *A Passage to India*, it was noted that there was a loss of values, cultural beauty and rationality, generally associated with the West. To Ronny, a privately educated gentleman, the Anglo-Indians appeared blasphemous and devoid of religion, while Aziz's loss of hope for a better future was commonly cited as evidence of the failure of British colonial ambitions.

This essay received full marks, 20+20=40

Both Conrad and Selvon ~~discover the loss of an~~
~~imperial dream which is bred through~~ show that
experiences of their characters breed the loss of
the imperial dream. Conrad draws on his own
experience of time in the British empire in order to
allow Marlow the loss of the colonial views
which were previously at the centre of ~~the world~~.
his world? ^{and leave him in a state of conflict} The ~~characters~~ characters in 'The
Lonely Londoners' also ~~are~~ go through many
rounds of loss individual to their own story,
yet these may be overcome by Moses' hopeful
ending, of a better life, and a better London.

Growing up surrounded by empire, Conrad himself bathed in ~~aspirations~~ aspirations of the imperial dream.

chanelled his youthful aspirations through Marlow.

~~Marlow~~ He tells us ^{that} "when ^{he} was a little chap,"

he would lose himself in 'all the glories of exploration'. However, ~~the~~ his retrospective narration,

which has been tainted by experience, shows his naivety to be dangerous. He was simply a 'silly little bird' who had been charmed by a 'snake', which in this case, is 'imperialism'.

Furthermore, he describes London as a place

which once was 'one of the dark places of the ~~earth~~^{earth}'. This would have contrasted hugely with youthful Marlow's passion for exploration, and belief that London was the centre of the world, the greatest place to be.

By drawing this comparison between a 'brooding' London and a dark place, Conrad is reducing the distance between London and Africa as places full of light and dark.

After the war, ^{Britain} London was no longer the economic powerhouse that it was, during Conrad's period, at the peak of its Empire. It was a place in need of deep structural and economic reform, where the imperial dream became a darker reality. Selvon immediately establishes the tone of London as sombre and dark, by describing 'one grim winter evening' which caused Moses' handkerchief to go 'turn black'. This has connotations of London being a dark place, rather than the luminous centre of the world where dreams become reality. However, this contrasts with Galahad's ~~the~~ view of London, which, at the start of the novel, has not yet been ~~completely~~ lost due to his lack of experience. This is shown through his ~~to~~ 'old grey tropical suit' and optimism in 'immediately' gaining work to ~~buy~~ 'buy some things'. Yet Moses, as a 'veteran', is aware of the reality of the city. Being raised ~~and~~ under an imperial belief, many migrants from the Caribbean were under the illusion that London would be a place for them to make money and fulfill their dream. However, similar to Conrad, Selvon explains, how, through experience comes

a loss of this dream. Although, Selvon keeps the optimism going, somewhat through the naivety and hopefulness of Galahad.

Both authors present their characters with a loss of their sense of self, or a deterioration or distortion of key values after the experiences of the British empire. This is perhaps most obvious through Marlow's nested narrative. He is primarily an unreliable narrator, however this escalates when his narrative begins to deconstruct. He grows 'silent for a while' during his story, before struggling to convey the realities of his experience '... no it is impossible; it is impossible to convey the life-sensation'. This is evidence for him losing control of his story, as well as his own ability to comprehend and convey what had happened. This could also be linked to the theme of degeneration, which was present during the ~~1800's~~ eighteenth century. After the theory of evolution and other emerging scientific notions, there was a certain fear of degeneration amongst people. The fear that humanity was moving back toward the species that they had evolved from, rather than progressing. This

is much like imperialism itself, which, at times lacked severe progress. Marlow's retrospect also allows him to be aware that others 'see more' than he could, suggesting an ignorance which led to a deterioration in his sense of self, due to the realities experienced in the Congo.

~~Thus~~ In Selvon draws on themes of internalised racism to showcase the loss of self resulting due to living in London, the centre of the world. The migrants from the Caribbean were granted citizenship in order to help rebuild London back to its former glory. However, before this, they were educated with the notion that they were inferior due to the colour of their skin. They were taught to believe that being white claimed moral superiority, whereas being black came with expectations of being other, and savage.

~~This~~ ~~to~~ ~~As~~ Selvon uses Galahad's attack at his own skin in order to showcase the penetration of internalised racism. After an 'uneasy' experience with a mother and her child, Galahad questions, after all his ~~and~~ similar 'experiences' what he did to have to 'suffer so'. He then begins to talk 'to the colour black, as if in a person' ~~was~~. He attacks

his skin, saying 'look at you, you so black and innocent... causing misery all over the world'. Selvon, however, presents different versions of internalised racism, in Bart, for example, who 'plays ludeeda' and denies his true heritage and skin colour. Both of these examples show an attempt to remove the individual from his own skin, presenting a loss of self in the process, ~~Conrad~~ which is brought about by being oppressed by imperialist views. On the other hand, Conrad is also presenting Marlow with a loss of self, yet on the privileged side of imperialism, emphasising the damage which it causes on all aspects of individuality.

~~Both~~ Both authors give their characters ~~an~~ a low point, when imperialism truly beats them and ~~loss is of ab~~ their is an abundance of loss in the form of hopelessness. Marlow finally becomes aware of 'the horror' of Kurtz, truly diminishing any last ounces of respect for colonialism that he was clinging on to. Marlow describes Kurtz ~~as~~ as 'an impenetrable darkness' adding emphasis onto the ~~the loss of hope~~ definite loss of hope he experiences as they ~~almost~~ ^{nearly} 'buried' him too.

He also leaves the ~~to~~ novel in conflict, with an inability to face the ~~to~~ ~~truth~~ raw truth of colonialism, almost as if he had completely given up by that point. He is damaged, beyond repair, and reaps the loss of his former naivety and ignorance, evident in his inability to be truthful to the intended. 'But I couldn't. I could not tell her.', he decisively says, leaving him forever trapped and grieving the part of himself that he lost in the Congo.

To contrast, Moses finishes his story on a different note. At first, he laments the loss of his former life in Trinidad, mocking the 'great city' in comparison to his home where 'fellas' ~~fellows~~ always 'riding about ~~the~~ town'. Eventually, the community which he establishes for himself with the other 'lonely wonders' is what keeps him going, how life seems composed of 'Sunday morning get-togethers'. This leads him to a much more positive ending than Marlow. Rather than being left conflicted due to the loss which has occurred within him, Moses embraces the loss of his home by 'wondering' if he could 'ever write a book', and being ~~hopeful~~ hopeful in regards to making ~~of~~ wonder

a truly great place. Perhaps this difference in final perspective between Marlow and Moses could stem from the time period which Conrad and Selvon were writing in. Conrad was not aware that he was one of the founders of modernism, yet used a conflicted, questioning viewpoint to help establish this movement. However, Selvon was aware of modernism, and allowed this to further his fast pace and free indirect discourse of his novel. This gave him permission to explore individuality within a lonely London, but to also merge modernism with traditional Caribbean dialect and themes.

To conclude, both authors explore loss as something which occurs as a product of colonialism. They use contrasting view points, of a white man versus several black characters, ~~in order to emphasize the penetrating in~~ which gives ~~the~~ alternative versions of loss. However, Conrad was writing for a pre modernist audience, who would have maybe been confused at Marlow's conflict and loss of imperial belief. Whereas, Selvon was more aware, and hopeful, of a London merged

by cultures and communities. Which, despite the loss which is experienced by characters, can be salvaged by the hopefulness which community establishes.



ResultsPlus
Examiner Comments

From the start, this essay pinpoints the precise 'loss' that will be explored – the loss of the imperial dream and faith in the colonial mission. All of the assessment objectives are addressed throughout, integrating detailed analysis of the two texts with discussion of contextual factors, and making connections between the texts in a number of different ways. The key descriptor for Level 5 answers is 'evaluative'; notice how this answer considers different possible meanings and interpretations of not only the texts as a whole, but also details from within them.



ResultsPlus
Examiner Tip

Using frequent short quotations can be an effective way to ensure that you dig into the deeper meanings the writers are creating through their use of literary techniques

This answer was given 14+13= 27 marks.

Text 1:

Heart of Darkness

Text 2:

A passage to India

PLAU:

- ① Loss of connections
- ② Loss of sanity
- ③ Loss of innocence

Throughout ~~both~~ 'A Passage to India' and 'Heart of Darkness' both ~~the~~ Forster and Conrad use literary devices of characterisation, setting and symbolism to ~~explore~~ ^{explore} the theme of loss. A key theme in both novels, the authors draw upon their own experiences viewing colonial oppression and the effects it has on all parties involved, including themselves. This essay will explore the loss of innocence, sanity and connections that is evident in ~~the~~ both books, evidently concluding that loss is prevalent in both novels, but in 'Heart of darkness'

The theme of loss of sanity is more explicit and ~~in~~ Passage, the loss of connections is largely emphasised due to the hope being foreshadowed in the first section of the tripartite novel. In both works of fiction, the ^{concept of} loss of innocence is key to colonial violence and its effects on the characters and, by extension, the authors.

In a 'Passage to India' Forster utilises ~~characters~~ characters and relationships to emphasise the loss of connection. The novel is structured in a tripartite structure - with 3 sections representing one ~~aspect~~ aspect of the novel and its message. The first section of the novel is the mosque section, set in the Cool Indian Season - symbolising hope and possible connections between races. The budding relationship between Aziz and ~~Mrs Moore~~ 'his dear Mrs Moore' ^{highlights} the concept of possible interracial connections. Forster's use of setting exemplifies this hope - the references to the 'overarching Yagi' and 'Sharing the same moon' ~~conote~~ conote ideas of connection and universal unity, despite racial tension. ~~A~~ A passage to India was written in 1924, towards the end of British colonial control in India when, although relations were still bitter, there was beginning to be hope ~~for~~ for the possibility of Indian independence and civil relations with the British. Moreover, Forster illustrates

Now the gears of British colonial ^{the} ~~control~~ ^{massacres and} means relations between natives and colonisers cannot be civil 'yet'. Through the relationship of Aziz and Fielding, ~~the~~ Forster dismantles the hope for unity he foreshadowed at the beginning of the novel - Fielding goes ^{from Aziz's} ~~to~~ 'brother' to Aziz claiming he will 'never be friends with an English man or woman' after the events of the trial where Aziz is wrongly accused of assault by Adela. Forster summarises this concept with the quote - 'there has only been disaster when the English and Indians try to mix socially', exemplifying how ^{the interracial} connections were doomed from the start. However, Forster does present a possibility of hope through his characterisation of Ralph Moore - a symbol of the future generations who will work to dismantle the racial prejudice.

Forster describes Ralph as coming into the 'light' - presenting him as an embodiment of hope and enlightenment who is open to connection with ~~the~~ Indians but realises it cannot happen 'yet'. In Heart of Darkness, Conrad ~~is~~ is extremely pessimistic about human connections and does not give hope for civil interracial connections. Conrad largely does not portray the loss of connections because he does not set up meaningful ~~connections~~ connections in the early stages of the novella as Forster does.

Through the character of Marlow, Conrad explores the essence of ~~the~~ humanity's loneliness - Marlow is a 'wanderer' who realises that it is impossible for 'one man to truly know another' and thus Marlow struggles to build any meaningful human connections throughout the novel. This is much like Conrad himself, who worked alone as a sailor for most of his life, being isolated with his own thoughts and company.

~~Conrad~~ uses Marlow ^{as a narrator to reflect} on ~~an~~ extension of himself to portray his inner thoughts and feelings. Marlow's inability to form meaningful connections is explored through his reference to humans by 'job description' and not name - 'the manager', the 'Helmsman', the 'accountant' and the 'harlequin' are all figures Marlow encounters, yet he ~~is~~ never finds out the names of the men - exemplifying his detachment. Arguably the only true and honored connection in the novella is that between Kurtz and Marlow - Marlow respects his pledge to defend Kurtz' reputation at the end of the novella when he lies to Kurtz' intended and tells her the 'last words he said were your name'. This ~~is~~ illustrates how although Marlow struggles with connections, the one true connection he made with the 'magical' Kurtz was not ~~lost~~ ^{lost}, whereas in 'Passage' Foster presents all connections as being lost by the end of the novel - all hope of connection is diminished.

In 'A Passage to India' Forster ~~is~~ further presents the concept of loss through his characterization of Aziz and his loss of innocence. Aziz begins the novel ~~as~~ 'all ~~the~~ animation' and 'gay', presented as an 'optimistic' man who 'enjoyed being misunderstood by the English. However, his innocence is lost during the climax of the novel when Aziz is wrongfully accused of ~~an~~ assault by the 'queer' Adela. The English treatment of 'criminal' Aziz leads to him becoming pessimistic and hardened - remarking to his once 'dear girl' that he was 'a boy' when he knew him first and 'everyone was his friend' - but since his kindness was taken advantage of he ~~is~~ now despises the English he thought were a 'comic institution'. Aziz proclaims his wish to 'drive every blasted English man and woman into the sea' which illustrates his loss of innocence and optimism. This is reflective of the Indian attitude towards British colonial rule - at first many Indians believed that if they conceded to British control that the British would soon offer them independence. In World War 1, 1.3 million Indians fought for the allies in hope of gaining freedom. However, when they were not granted independence afterwards, most Indians grew increasingly violent and bitter towards ~~the~~ English control. Forster utilizes this context to shape Aziz's character arc and ~~is~~ changing

view of the English and subsequent loss of innocence. In 'Heart of Darkness' Conrad also portrays the loss of innocence through the character of Marlow - who ~~goes~~ goes to the Congo to ~~work for the society for the suppression of strange customs~~ work for 'profit'. Marlow is a character ~~is~~ committed to work and dignified appearances, shown through his admiration of the 'amazing' accountant's 'white collar'. Much like Conrad, Marlow goes to the Congo to ~~work~~ work and find meaning in his occupation, but leaves the Congo having experienced the 'true darkness of a man's heart'. Conrad himself worked for King Leopold II's Colonial Company in the ~~East~~ ^{Congo} free state where he saw the effects of colonial control first hand, describing it as 'the vilest scramble for loot that ever disfigured human conscience'. Conrad's experience in the Congo affected him deeply, inspiring him to write 'Heart of Darkness' in 1899 to illustrate his findings on the human condition. Through the character of Marlow, Conrad reflects his disgust with humanity and 'honor' of the human ability. When Marlow returns from the Congo, ~~he~~ he remarks how he is 'not well' and is envious of the people of London for not 'knowing what I know'. This mirrors Conrad's own loss of innocence on his expedition ~~of~~ through the Congo - he ~~states~~ states the narration of Marlow to present his own loss of innocence. Both novels illustrate a clear loss of innocence as a result of the effects of colonial

rk.

In 'A Passage to India' Forster also explores the theme of loss through the loss of mental cohesion and sanity, using the characters of Adela and Mrs Moore to symbolise this. Adela and Mrs Moore begin the novel wishing to 'see the real India', get once they do in the 'dark' Marabar Caves, their fragile consciousness becomes invaded and they lose mental stability. Mrs Moore loses her 'Christian ladyhood' and becomes increasingly apathetic, not seeing the meaning of human communion or life as important. Where as before, she was 'kind to all', now she wishes to be 'left alone'. Her loss of lust for life is ~~symbolised~~ symbolised by her death on the way home from India to England. Adela also loses mental stability during her experience in the 'indescribable' Marabar Caves, as she comes to realise ~~she~~ that her and Rony 'do not love each other'. This invasion of her innermost private thoughts results in a mental breakdown for Adela, who is haunted by the 'echo' of the Marabar Caves which reflects the echo of the truth of her inability to love another human. Forster himself was keenly interested in humanistic practices and largely accepted that ^{the} human race were flawed

and unable to form true connections if they do not truly know themselves, as portrayed through Adela. In Heart of Darkness, Conrad also portrays the loss of sanity through ^{the} characterisation of Kurtz. Kurtz ~~is~~ is shown to begin his journey as a 'respected' man who ~~goes~~ goes the the Congo in pursuit of ~~the~~ civilising natives - adhering to the three C's of Colonialisation that were popularised by colonial forces to cover for their materialistic desires; 'civilisation, commerce and christianity'. However, Kurtz ~~becomes~~ is shown to become anarchistic as a result of his increasing ~~but~~ power in his hunt for ivory. Marlow describes him as 'crawling on all fours' and putting ^{native} heads on 'sticks' whilst screaming 'exterminate all the brutes'. Kurtz's loss of ~~his~~ mental stability comes as a result of the 'horror' he has encountered in the Congo - viewing the 'darkness' of a man's heart in reference to the brutal ~~acts~~ ^{acts} of violence that colonial representatives inflict upon natives who are locked in 'chains'. Conrad draws upon his personal mental health issues ^{from} when he returned from his time working for Leopold's colonial company in the Congo, when he remarked his physical and mental deterioration in his diaries. ~~Both~~ Both Conrad and Foster utilise character journeys to exemplify the loss of sanity as a result of colonial control and its pervading impact.

In Conclusion, ~~the~~ both Conrad and Foster explore the ~~same~~ theme of loss ~~through their use of~~ by utilising their own experiences of loss, drawing upon their ~~own~~ own loss of innocence and security during their time ~~experiencing~~ experiencing the effects of colonial rule of the Europeans in India and Africa. They utilise characters to exemplify their ~~own~~ own losses in their novels.



ResultsPlus
Examiner Comments

This essay was placed in Level 4 because of the discriminating approach it takes to different types of loss. Having listed a number of ways in which loss can be interpreted (in a rather broad way initially), the candidate goes on to pick apart which losses are most prominent in each text, and to connect the two novels through the idea of a loss of innocence. The introduction very clearly maps out the route through the question that will be taken.



ResultsPlus
Examiner Tip

Use your introduction to pin down how you will build your argument and address the question.

This essay was awarded 9+8= 17 marks.

Text 1:

Heart of Darkness

Text 2:

A Passage to India.

Joseph Conrad's ~~the~~ 19th century novella, Heart of Darkness, was set in a time of ~~the~~ European Imperialism. It is ~~in~~ ~~both~~ Conrad uses a frame narrative to illustrate the horrors of colonialism and the generational aftermath due to it. Similarly, Forster's ~~the~~ A Passage to India (API) is the staple novella ^{in context} of the British Raj and the Indian Independence Movement in ~~the~~ the 1920's. Forster Due to this conflict, ~~Conrad's~~ ^{Forster's} novella ~~the~~ ^{raises} ~~the~~ the unanswered ~~one~~ ~~question~~ ~~of~~ ~~whether~~ ~~an~~ ~~Indian~~ ~~man~~ ~~can~~ ~~be~~ ~~friends~~ ~~with~~ ~~a~~ ~~British~~ ~~man~~. Both of these ambiguous writers explore ~~less~~ ~~through~~ characterisations, religion, and settings. I will now continue to demonstrate below.

One way Conrad ~~presents~~^{explores} loss is religion.

Despite Conrad ~~being~~ an ~~Christian~~ following the Christian faith, he hardly ever mentions ~~it~~^{any aspect of it} in

Heart of darkness. However, ~~interestingly~~^{subsequently} Conrad continues to mention the devil in his novel numerous

amount of times. "I have seen the devil" Kurtz.

The loss of religion and repetitive mention of the 'devil' ~~showcases~~^{is} symbolic to the novel's purpose, darkness. Conrad ~~deliberately~~^{deliberately} ~~does~~ it

could be interpreted that Conrad deliberately does

this in favour of God, to show that whomever

is not a believer is doomed. In addition to this,

we must take into consideration that the natives

before colonization were thought to of polytheistic

decent. However, ~~the~~^{the inadequate mention of Christianity} would contrast the ~~belief~~^{belief} of

British/Portuguese belief of colonizing ~~the~~ Africa for

the purpose of "aiding the natives to believe in

Christ" ~~in contrast to this~~. This is really ironic

as Kurtz is someone devoured into the 'beliefs'

of the natives, (which I will ~~expand~~^{expand on within some time} ~~later on time~~).

However, In Forster's ~~Heart of Africa~~ A.P.T.I, religion is

a major theme throughout the play, especially in

Islam, Christianity and Hinduism. The novella even

begins with a mosque and ~~the~~^{the} introduces a

protagonist whom is obsessed with it; Aziz: "A mosque

by winning ~~him~~ his approval. The temple of another

Creed, Hindu or Christian would have bored him!" Forster deliberately does this to help shape the characterizations of many and to showcase the diversity of ~~Indian~~ India. However, it could be argued that the religions are introduced to convey hierarchy. Majority of the British whom ~~we~~ come to India for "enlightenment" ~~are~~ the true India" were primarily of Christian faith, ~~where~~ however, they were worshipped by those of different faiths. An example of this would be the inferiority Aziz feels when he offers his only ^{tie} stud to Forster. This would ~~lead to the s~~ ~~first~~ furthermore encourage the superior complex the British feel, as seen quite early on in the Novella. In Chapter 4, when Miss Quested is ~~feeling~~ "Gobbsmacked" by the reality in which the native women could answer back to her in English.

Another way in which both novels present loss is through a ~~loss~~ loss of ^{innocence} ~~innocence~~. This is successfully portrayed throughout two main characters, Kurtz and Aziz. When ~~the~~ Kurtz first appears in *MOB*, he is shown as ~~an~~ a ~~an~~ confident and cunning individual whom is driven by his cause. However after socializing with the natives, ~~and~~ Kurtz was exposed to darker things, losing his innocence; "But the

wilderness had found him early!" Similarly in
A passage to India, Aziz loses his innocence after
Adela accuses of him of sexual assault or worse
in the Marabar caves. Aziz loses his passion for
desiring a ~~for~~ friendship with an Englishman as
soon as his innocence is exposed to the ~~more cold~~^{reality}
of a white man / woman's power. An honorable
mention would also be Ms Moore's ~~death~~ ambiguous
death and how her soul never returns back to
England. This could furthermore showcase the
loss of light. ~~†~~ One may argue that the loss of
innocence leads to loss of light within the ~~the~~ novels
exploring weather darkness is found in Europe or
Asia / Africa, ~~†~~ perhaps both?

In conclusion, Both writers successfully portray
the theme of loss in many alternative ways.
Conrad is constantly criticized for his ^{racist} language
used in HOD by Chinua Achebe, yet is also
~~empathized~~^{supported} by it as it conveys the harsh
realities of those who ~~was~~ were classed ~~as~~ as
inferior. ~~Similarly, Forster~~ ~~but~~ ~~regards~~ ~~to~~ In
regards to Forster, his ambiguity throughout
the novel shows ~~an~~ a ^{loss} lack of truth and
reality. Overall, both successful novellas.



This was a borderline essay, with some very interesting ideas, but which struggles to maintain a consistent focus on the question. Most of the introduction does not refer directly to the question posed. It tends to focus on the characters as if they are real people, rather than how the writer has crafted them. There are also some comments on the 'success' or otherwise of the writers' presentation of certain ideas; this expression of a personal reaction to the texts is not really what is meant by evaluation – examiners are looking for understanding of the multiple potential meanings of the text, not a comment on the quality of the writing.



Don't write about characters as if they are real people. A simple rephrasing to focus on the writer can make your answer more analytical. (eg rather than 'Aziz feels inferior...' you could write 'Forster presents Aziz as feeling inferior by...')

Question 4

Most candidates were able to identify specific communities within their texts, often using race and racism as a lens through which to discuss this presentation. Weaker answers were able to consider the presentation of white and black communities, usually considering them in opposition. Stronger answers were more nuanced, for example considering how the black community in *The Lonely Londoners* were treated as homogenous, eroding their various cultural backgrounds to create a supportive community of immigrants; others considered not just the opposition of communities but the ways in which barriers were crossed, citing example such as Tanty influencing the white Jewish shopkeeper to stock West Indian staples and offer credit as a move towards creating a multicultural community.

A number of candidates made thoughtful connections between the writers' use of narrative voice, for example comparing Conrad's limited first-person narration with the third-person perspective and vignette structure used by Selvon. This led to discussion of not only the communities themselves, but the ways in which they were perceived by themselves, and by outside observers.

Again, candidates appeared to have good knowledge of contextual factors, particularly colonial contexts and the specific time periods during which each text was produced. These were usually brought in as central parts of the essay, meaning that many responses to this question integrated thoughtful arguments with impressive contextual knowledge.

This essay was awarded 15+16=31 marks

In both Conrad's 'Heart of Darkness' (HoD) and Selvon's 'The Lonely Londoners' (LL), the writers present a disparity and lack of understanding between different communities, consequently resulting in prejudice and exploitation. In 'HoD', we can see the & barbaric treatment of the native community resides in the white colonial communities sense of superiority and big prejudice. Similarly, in 'LL', although ~~less~~ not as explicitly in 'HoD', the West Indian community is isolated from London society due to the ingrained prejudice born out of territorialism and fear. Ultimately, ~~both~~ ^{twisted and corrupted interactions are} ~~discriminated communities are forced to~~ ^{presented between respective communities} ~~from each other~~ ^{in order to}, leading to detrimental impact particularly for repressed groups. Before comparing these Novellas, we must acknowledge the different perspectives of both narrators and characters. 'HoD' is written by a white man at the end of the 1800's and follows the narrative of a European coloniser. Comparatively, Selvon's post colonial perspective depicts the conscience of Moses, a Trinidadian immigrant who has come from the colony to settle in Britain. Thus comparing the presentations of communities is fairly complex.

In both Novellas, the writers present a disparity between communities, particularly born out of prejudice and ~~lack~~ ^{a sense of} superiority. In 'HoD', Conrad presents the twisted and racist outlook of the colonial community who believe European civilisation is superior. ~~The~~ ^{attitude} contextual ~~attitude~~ of the 1800's many ~~held~~ ^{held} that black people were ~~uncivilised and~~ ^{uncivilised} is depicted through Marlow's ~~view~~ ^{view}.

and its assertion that, 'we need to wear those ignorant millions of their world ways.' The adjective 'ignorant' and word 'legislated' the sense of superiority many white Europeans felt as 'humanizing is the only way.' This idea of 'humanizing', and the recurring theme of savagery ~~and~~ connoted to the natives as shown through Marlow's own use of derogatory language, 'savage glances' and dehumanizing pronouns, such as, 'it' and 'they', reflects the ~~the~~ superior attitude of the white community including Marlow himself. Marlow's ~~the~~ ^{paying} ~~dehumanizing~~ ^{and} Marlow's depiction of ~~as~~ his native assistant as an 'improvised specimen', highlights his bigotry through the ambivalent underlining ~~and~~ adjective and dehumanizing reference of a specimen; putting the out word of the native community instead of it that they are the 'other', seen as below ^{the} 'white' ~~is~~ similarly, in 'C', below. presents the ~~the~~ disparity between the white Britons and the West Indian community, stimulated by a ~~the~~ similar sense of superiority and prejudice born out of fear. The narrator outlines a white woman ^{judging} ~~commenting~~ on Goulards lack of ^{understanding} ~~of~~ for an English custom and comments, 'they'll have to do better you know' ~~the~~ similarly to in 'H', the use of ^{the} ~~the~~ generalized pronoun 'they' highlights the ^{general} ~~stereotypical~~ ^{or generalization} ~~of~~ ^{many white} people held regarding their bigotry towards black people. After the introduction of the British Nationality Act, West Indian commonwealth citizens were invited to Britain to rebuild the nation. Many migrated looking for ~~an~~ opportunity for work and a better life as reflected through many of the 'hunters' in 'C'. However, the influx in racial diversity lead to

prejudice born out of fear that jobs ~~that~~ English peoples (W) would be threatened. Marx highlights this attitude in the line, "they frighten that we get job in front of them." ^{this reflects} The ~~is~~ already superior attitude and sense of superiority British people held, ~~and~~ leading to the fact that, "they just don't like black people, and don't care why, because that is a question ^{that} bigger brains than mine trying to get out from wavy hell." ~~That~~ Marx's sense of existentialism here illustrates the frustration many West Indians experienced due to the ~~same~~ prejudice received which tells us first person perspective & represents culture clash.

Additionally, both writers present the corruption within communities and exploitation leading to detrimental impacts for affected groups. In 'ItD', the barbaric enslavement of the native community ~~is~~ reflects the corrupt nature of European colonizers with their facade image of 'improving and civilizing'. Rather, as stated by Madan, the company endorses 'extrajudicial slavery', alongside the barbaric image of 'six blue men / each had an ~~with~~ iron colour round his neck, and were all connected together. ⁸ / ~~short~~ black ragged / ~~knocked~~ to an ~~low~~ ⁹ This animalistic simile like tails." This animalistic simile describes the inhumane treatment of the natives reflects the utter abuse in which their community receives. Madan's own sense of critique and disillusion through his statement, 'I stood horror struck and sense of pity when describing; attitudes of pain, abandonment and despair', creates a sense of ambiguity between the community as Madan resides with the oppressors. However, the ~~fact~~ were fact

that Mallow simply looks over such an inhuman treatment and ~~contrasts to~~ highlights his own sense of corruption in that he too views the ~~other~~ natives as an other. Thus, the fact that such detrimental impact is only seen through a the a colonist's perspective is ~~was~~ what makes the comparison in from 'L'. Selvon further uses the conscience of the repressed, silenced voices providing a visceral insight into the detrimental impact of prejudice and corruption within ~~within~~ the English community. Moses' statement that, 'they want to put you in to lift heavy iron / they think that is all we good for, and this time they keeping all the soft clerical jobs for them white fellows.' This disparity between work conditions for white and black communities represents the perhaps more subtle exploitative treatment for within 'L' far more than the barbaric slavery in 'Ito'. Moses' assertion that 'they think that is all we good for,' further reflects the superior attitude of ~~the~~ the white community, and to exploit ~~that~~ the West Indians. Contextually, in the 1950's there was huge corruption within British society towards black communities such as higher house prices and less hospitality within ~~jobs~~ workplaces. This, due to the fact there was no law ~~against~~ for combating racial prejudice, pushed many black community ^{into} into poverty. This is illustrated ~~in~~ through various characters in L, particularly Bart who 'come thru as rane' and 'nearly died'. This simile reflects the poverty, and thus detrimental effect many West Indians ~~was~~ witnessed in such a prejudiced society. Through Selvon's use of focalisation, unlike

In 'Hob', the readers are given insight into the ~~two~~ characters' emotional impact and turmoil. More ~~is~~ describes how he 'used to tell their thinking how to step all of this crap/life is hard for us boys, no one does really, except you.' This existential phrase highlights the ~~community's~~ ^{not only physical, but also emotional} sense of ~~isolation~~ ^{isolation} experienced due to a ~~lack~~ ^{loss} of self-worth and sense of isolation ~~of~~ ^{within} of such ~~an~~ ^a prejudiced society.

~~Moreover, in 'Hob', Conrad depicts the~~ Moreover, in both Novellas, the writers present ~~elements~~ ^{the} twisted interactions between communities, based on the previously mentioned prejudice and almost a sense of exoticization. In 'Hob', this is particularly evident through the central character Kurtz, and his relationship with native communities. ~~The~~ ^{The} ~~Native~~ ^{Native} ~~Madison~~ ^{Madison} ~~outlines~~ ^{outlines} Kurtz's initial motive when ~~is~~ ^{is} coming to Congo to 'appear as a deity to the savages.' This twisted nature is ~~perfectly~~ ^{perfectly} illustrated through the ~~the~~ ^{the} Harlequin's assertion that the natives 'adored him', ^{This verb reflects the twisted, almost hypnotic nature} ~~shown~~ ^{shown} through ~~the~~ ^{the} ~~Native~~ ^{Native} ~~women~~ ^{women} ~~to~~ ^{to} ~~achieve~~ ^{achieve} ~~with~~ ^{with} ~~him~~ ^{him} ~~of~~ ^{of} Kurtz's impact on the native community who have ~~of~~ ^{of} certainly view ~~that~~ ^{that} Kurtz, an outsider, as a deity. ~~Then~~ ^{Then} ~~Conrad~~ ^{Conrad} uses the image of a ~~native~~ ^{native} ~~man~~ ^{man} Kurtz's native mistress ~~who~~ ^{who} when ~~the~~ ^{the} Kurtz leaves ~~her~~ ^{her} in the Congo, 'stretched tragically her bare arms after [him].' This image highlights the corrupt and twisted nature of Kurtz's relationship, ~~and~~ ^{and} ~~states~~ ^{states} the sense of ~~of~~ ^{of} ~~exoticization~~ ^{exoticization} through Marlow's description, 'she was savage and superb, wild-eyed

power, and feel the need to revert ownership over the oppressed.

To conclude, in both novels the writers present the disparity between different cultures, fueled by the connoted prejudice and territorial sense of superiority residing in white communities. ~~These such~~ ~~meanings~~ This ultimately leads to both physical and mental detrimental impact for repressed communities, highlighting the corrupt societies of both the 1890's Europe and 1950's Britain. Consequently, in both novels interactions between communities are twisted, resulting in fertilisation and exercised exploitation, more so in that in which the white colonists, ensnare the native community under the premise that the white community is superior.



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Examiner Comments

This is an excellent essay, placed at the top of Level 4. Comparisons and analysis of the texts is detailed and perceptive throughout, with thoughtful discussion of the connections between them. The answer does not get into Level 5 because it lacks an evaluative approach to the meanings of the texts. It is quite categorical in some interpretations, for example when asserting that Marlow in *Heart of Darkness* uses derogatory language about the Congolese natives which 'reflects the superior attitude of the white community including Marlow himself'. While not incorrect, there is room here for a more nuanced discussion of Marlow's attitudes; one could also interpret him as exposing and rejecting this same superior attitude, and as sympathising with those he identifies as having been mistreated and dehumanised.



There is rarely just one meaning to a quotation or text. Think about different ways you could read an example to take an evaluative approach.

This essay was given 20+19=39 marks.

Joseph Conrad's 1899 novel, *Heart of Darkness*, and E. M. Forster's 1924 text, *A Passage to India*, are both preoccupied with the nature and repercussions of colonisation and its subsequent consequences on communities. Where Conrad's text dissects the imminent consequences of the brutal process of colonisation on communities, Forster explores the advanced, ideological state of colonisation that can only occur after. In both texts, the authors present racism as wielded as an ideological methodology to maintain a division within communities.

A tenet of such racism that perpetuates division is imperialist propaganda, that works to indoctrinate and promote the empty rhetoric of the ~~Empire~~ British Empire. Conrad's character of the ~~first~~ states: "we must mean these ignorant millions of their homid ways." The lexical choice of "mean" is reminiscent of the idiom and rhetoric of Empire as it is evocative of an infantile dependency - reiterating the British Empire's core idea that Africa is dependant on the maternal care the British can offer. This draws parallel with Rudyard Kipling's 1899 poem: "The White Man's Burden", in which Kipling offers:

"All the month of famine / savage wars of peace."
Kipling's poem - and other media texts at the time -
emphasize the simultaneous vilification of native
communities as well as praising the work of
the "white man". This reverberates through the
Aunt: "The laborer is worthy of his hire."
The distinct irony permeated in his diction, through
lexical choice of "hire", underscores the
power of imperialist propaganda and its
ability to ~~per~~ promote racism as a methodology
of control, maintaining dominion in society.
Forster's Mrs Turton + Shames parallel ideas to
Conrad's Aunt, both women ~~as~~ victims of falsified
imperialist propaganda: "Why, they ought to
crawl from here to the caves on their hands
and knees..." Her imperious rhetoric is a
direct reference to General Dyer's Cawnpore
Order, where Dyer ordered that Indians
must crawl on all fours to pass the site of
Miss Osmund's alleged attack. The animalistic,
neanderthal image of crawling on all
fours is reminiscent of Kipling's poem,
the idea of native peoples being "savage".
Thus, as Mrs Turton rallies: "They ought not
to be spoken to, they ought to be spat at,
they ought to be ground into the dust, were

been far too kind." Tinston's susceptibility to imperialist propaganda is betrayed as it fuels her hate speech; she employs a tirade of imperative commands, interspersed with deliberate personal pronouns. The juxtaposition of "they" versus "me" aggravates how imperialist propaganda is used as a tenet of division within communities as it causes otherisation.

Where the texts differ in their presentation of division in communities is the manner in which it is enacted. In Conrad's text, sheer violence is a tenet of racism that divides communities as he ~~has~~ constructs a Dantean hellscape as the framing composition of the suffering of the natives: "dim light", "~~gloomy~~ gloomy circle of some inferno", "a puff of smoke came out of the chuff." Conrad consciously makes an intertextual allusion to Dante's inferno, through connotations of smoke and light, to manipulate the ~~modernist~~ modernist genre so to create a heightened *mise-en-scène* of suffering. This is reiterated in his description of the natives: "a bundle of

acute angles." His metaphor here creates great visual imagery of suffering and the dined repercussions of violence. ~~For~~ Satirically, Conrad juxtaposes the brutish hellscape with a portrait of inhuman, middle-class management through the chief accountant: "hair parted, combed, oiled." The tricolor of necks detail the excess maintenance of the outward appearance - a symbol of the British Empire - which only exacerbates the manner in which violence is used as a methodology of division within communities. ^{Forster} ~~Forster~~ ^{the juxtaposition of pain and luxury} offers an advanced depiction of racism, where colonisers no longer rely on the unadorned violence, but physical violence, but ideological violence. "The Bridge Party" is a performative symbolic event intended to merge British and Indians for the entertainment and pleasure of Adela and Mrs Moore. However, Forster presents a mise-en-scene of segregation: most of the Indian guests stood ~~at~~ massed at the further side of the tennis lawn. This image of ideological division is reiterated through the inability to connect and a false desire to connect.

"European costume had lightened like a leprosy." The noun "costume" betrays the performativity of the act, compounded with the simile's comparison to leprosy - an illness. The crux of their disconnection and the performativity of pretending lies in Remy's dialogue: "What do you and Adela want me to do? To go against my class, my people?" The use of rhetorical questioning by Remy is an attempt to shift blame - compounded by the anaphoric listing of "my class"; "my people". The "God-like" arrogance of Remy ~~is what~~ and the British ~~is what~~ ~~the~~ ~~unbreakable~~ connection, ~~thus further~~ ~~the~~ ~~division~~, in ~~the~~ ~~community~~. This is reflective of the hegemony of the British Raj's reconstruction of a "Little England" in ~~the~~ ~~India~~, a vehement refusal to assimilate with Indian culture and thus reiterate the division in the community.

Ultimately a foundation of colonialism includes rephrasing pre-conceived institutions that function as the scaffolding of society with colonisation, as a means of using racism as a methodology of control and division. Conrad's Kurtz replaces the

sacrament of religion with himself. Propped up as mentioned, the composition of The Dantean hellscape promotes Kurtz as the Devil. This is reiterated through: "My irony, my intended, my station..." The litany of possessive pronouns depicts Kurtz's indulgence in greed - one of the seven cardinal sins. This can be seen as a social commentary on wider society as the excess greed can be seen in the Scramble for Africa, exemplified in the Berlin Conference, in which great Western powers - like King Leopold II's Belgium - under the false guise of enlightenment philanthropy, carved out sections of Africa to colonise and exploit. Kurtz is presented as a god to the Natives: "Chief Kurtz's last disciple." Here, Kurtz isn't used as a means of ~~divine~~ devotion in a community, but rather, donor of the self - by replacing the sacrament of religion, Kurtz manipulates the Natives to shed their own personal identity in favour of his. This draws parallels with Forster's *Wahai* - instead of religion,

the coloniser have replaced justice meaning no justice can be sought after in the British Raj's India. The employment of wealthy, middle-class, well-educated Indians like Mr Das - is an advanced methodology of control and division as the British divide the peoples of India: "I am not defending a case, nor are you trying one. We are both slaves." Mahomed, in this emphatic tone, with the collective pronoun, acknowledges the methodology of control and division. However, he leaves the scene. This is reminiscent of Indian National Congress, and the Amritsar Massacre, in which middle-class, well-educated Indian figures attempted to peacefully protest, but several hundred were shot. The British discard their own justice system of "innocent until proven guilty", stated in the Magna Carta, in favour of a grotesque vice: "We object to the presence of so many European ladies and gentlemen on the platform." to which Major Callendar replies with: "Cut the cackle and let's get the verdict."

The grammatically resonant, melodic of Ammirao versus the colloquialisms of Major Callender and his lack of regard for the British Justice system shows a division in society, one that Indians cannot overcome as it is institutionally divided.

Ultimately, Kern Conrad and Foster present racism as ~~an~~ - in multiple forms, like violence and ideological indoctrination - as ~~an~~ a methodology of control intended to create and maintain a steep division within communities.



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Examiner Comments

This Level 5 answer has a very sharp focus on communities, and has a well-shaped, evaluative argument. Each detail exemplified from the text is discussed and considered in terms of what it might mean, and how it helps to shape an overall idea or concern being developed by the writer. It does not approach the texts as having a fixed single meaning.

Question 5

Relatively few responses were seen to this question. The question lent itself to a focus on narrative method and as such was generally strong in AO2. AO3 was sometimes more patchy, or less relevant to the specific question. The texts deal with doubt in very different ways, with some offering more questions than answers, while others resolve doubts as their narratives conclude. Candidates were able to discuss doubt both as a tool of writers in the detective genre, and as a broader thematic issue, variously discussing doubts about the sanity or mental capacity of characters, doubts about the fairness of the legal process and system, and doubts about the identity of the perpetrators of crime.

This response received marks of 18+18=36 marks.

Doubt is an essential element of crime fiction novels, as the reader feels themselves to be working through the mystery alongside the detective, and so typically must have the same questions and doubt as they do. 'The Murder Room' ('TMR') follows this pattern closely as a quintessential detective fiction novel, whereas 'Lady Audley's Secret' ('LAS') twists these expectations to create shock, as typical of a sensationalist story.

The narrative viewpoints of both texts aid in the creation of

doubt for the reader, as they undermine or hide information necessary to solving the central mystery.

In 'LAS', the story is told by an intrusive, omniscient third person narrator, who can be seen to insert their own knowledge and opinions outside of what characters are aware of.

In our introduction to Lady Audley's character in the first chapters, we are both bombarded with innocent, infatigable language such as "Sweetest girl", "prettiest little creature" and "childish, unthinking" to create the image of the ideal Victorian wife; docile, pretty, and without strong thought or opinion. However, Braddon uses the intrusive narrator to pepper these descriptions with hedged terms such as "She seemed perfectly well satisfied" and "Lucy Graham appeared by no means to dislike", as well as more sinister imagery such as "so complete was the dominion which Lady Audley had" and "Magic power to charm with a word or intoxicate with a smile". These darker suggests and ^{use of} vague language creates doubt towards Lucy's innocent persona before any character has reason to distrust her, and so creates tension for the reader as they wait for the reveal of information they know must be coming.

In contrast, 'TMR's narrative voice is a close, third person viewpoint that shifts between characters at the start of each chapter. This allows for an entirely different method of creating doubt: withholding information. When

Braddon offers a taste of what's to come, James keeps the readers guessing by moving his viewpoint in towards characters who are at the centre of the mystery so we can see either their possible motives - such as Marcus's "If necessary I must put a stop to Neville" - and then immediately shifting away to something less central - the Swallowing house - as a form of narrative delay. As the readers are left with just enough information to be guessing, but not enough to be certain, it keeps them invested in the events, trying to find out if they were correct. This is also utilised in the scene of Tally's attempted murder, where we know Tally "saw, without surprise, the assailant's face" and then our viewpoint is shifted away to Kate and Dalgleish, and the reader is kept guessing about ~~the~~ the Vulcan's identity as Muriel for another two chapters. ★ (see end of essay)

Another way in which both writers create doubt is in the planting of deliberately misleading information, or 'red herrings'. Typical of the detective fiction genre, and a trope readers come to expect, James employs the separation of the character of the 'Vulcan' from that of the murderer 'Muriel' in a surprising and unusual way, to avoid ~~the~~ regular detective fiction readers from identifying more classic examples.

Typically, red herrings take the form of a piece of misleading evidence of an innocent character who holds

The reader's suspicions; in 'TMR', it is the motive and reason for the murders which is misleading, done ~~at~~ expressly, by the murderer herself, rather than simply as a narrative device. ~~The character of~~ The intense focus of the story on the Dupayne Museum and the conservation or admiration of the past, makes the idea of a "copy-cat killer", trying to recreate murders within the Dupayne, more believable to the reader. We are bombarded with this idea with "echoing the Robise case", "was someone trying to make a connection with Violetta Hayes" and finally with the spilling of chess pieces over Tally, and expect it readily, ^{instead} expecting red herrings to be found in Neville's private life - such as his adoption ^{areas such as} being a motive. ~~or in evidence itself~~ When we are finally shown both a female murderer - the 'Vulcan' having been casually referred to as 'he' for so long - and one entirely removed from the Dupayne murders, it creates an extra layer of shock, as the doubt reader had placed elsewhere is shown to be fruitless, and the reveal appears more intelligent and surprising.

The idea of 'red herrings' is also present in 'LAS', but in a far less conventional way. As the novel is a Sensation story rather than a true murder mystery, there is less focus on creating a solvable, logical mystery; instead, the focus and purpose of the

narrative is to Shock and Surprise. To this end, Braddon makes the reader feel more informed than characters within the novel, whilst feeding them a false narrative. By actively removing doubt where doubt should be, the final reveal of George not being dead creates the biggest surprise possible.

Both novels do, however, follow the traditional mystery novel structure as they aim to resolve all doubt in their final chapters. ~~The purpose of these is~~ To reach a satisfying conclusion, the authors create a sense of cleansing or catharsis, by ending the mystery and removing overriding senses of distrust, doubt, and tension, in order to return the ~~real~~ world to harmony.

Both novels do this in the form of ^{a long explanation} ~~a monologue~~ from the murderer, neatly tying up all loose ends. In 'LAS', this ~~is~~ begins with Lady Audley's exclamation of "you have conquered - A MADWOMAN" and her explanation of an otherwise unknown family history. In 'TMR', Muriel's "comprehensive but purely factual" confession is delivered ^{via a} ~~by~~ letter and summarised by Dalgleish, revealing her true nature as her love for Caroline and memory of her sister.

Both ~~the~~ novels' conclusions ~~begin~~ concentrate the information into one ~~the~~ sequence, in order to neatly remove the constructed doubt and allow a reader to move forward unhindered.

★ It could also be said that Braddon created doubt via ~~an~~ delay through the serialisation of her story. By leaving cliffhangers at every chapter - such as ~~the~~ whether or not Robert had died in the fire at Mount Stanning - and then leaving the reader to wait for the reveal, Braddon creates tension and mystery, leaving readers to speculate and doubt the ~~eventual~~ possible outcomes.



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Examiner Comments

This relatively short response was placed into Level 5. It has a strong focus on narrative methods, and uses the conventions of the detective genre as a central context.



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Examiner Tip

Answers do not have to be hugely lengthy in order to receive high marks.

Question 6

Most responses were able to identify specific sinister characters. Lower level answers tended towards description of these characters and their traits, tending to treat them as real, autonomous people; higher level answers focused more on the writers' craft and techniques used to create this impression. Some candidates struggled to pin down what it means to be sinister and the effects this might have; some tended to equate 'sinister' characters with 'bad' ones, without differentiating. Stronger candidates often considered genre conventions to help develop their arguments, often considering the idea of duality and the use of narrative perspectives to present the perceptions of others; eg in the supernatural presentation of the three Indians or Jennings' use of opium in *The Moonstone*; the presentation of seemingly moral characters who use their faith to conceal their immoral actions, such as the nuns in *In Cold Blood*, or Muriel in *The Murder Room*. This provided space for ideas on religion and authors' views.

Some answers tended to bolt on contextual information about the development of the detective fiction genre which was not particularly relevant to the task.

This essay was given 18+18=36 marks.

In both *The Moonstone* and *Lady Audley's Secret*, ~~the~~ the writers ~~use~~ exploit contemporary anxieties to make characters seem sinister. While Collins capitalises on British patriotism and fear of 'otherness', Braddon alternatively ~~there~~ draws upon 19th century debate around the treatment and conduct of women in society to shape Lady Audley as a sinister character.

In both *The Moonstone* and *Lady Audley's Secret*, the writers use narrative

voice to make characters seem sinister: While Collins uses a series of multiple witness testimonies, Braddon instead uses an omniscient narrative voice. In *The Moonstone*, Collins structures the novel around the collation of witness accounts, which allow for characters to express their views of others. The writer uses Betteredge's narrative to potentially explore ^{19th century} British jingoistic and xenophobic attitudes towards the Indians. Betteredge scorns the Indians' "hocus pocus", and their slippery methods of "disguising themselves as jugglers", disparagingly ~~remarking on~~ ^{scolding} that they are "bent in their head-andish way" on stealing the Diamond. Here, Collins has Betteredge adopt a tone of contemptuousness and suspicion, associating the Indians' 'otherness' with crime and immorality. In this expression of disgust for the Indians' methods of detection, Collins potentially scrutinizes nationalistic sensibilities of moral superiority which run through British culture, ^{perhaps} ~~using~~ the manipulation of the limited nature of a first person narrative to ~~to~~ render the Indians a 'sinister threat' to the security of the aristocratic household, and a possible moral pollution, as Betteredge ~~is~~ remarks, that their house had been "invaded" by a "Devilish Indian Diamond", which seems to associate the marginalized group of the Indians with sinister and conflicting moral forces, thus using Betteredge to examine how ~~morality~~ ~~was~~ immorality was perceived to be characteristic of Eastern culture. In a similar way, Braddon also uses narrative voice to make the character of Lady Audley seem sinister. However while Collins makes use of a character's limited perspective to explore societal misconceptions and suspicions, Braddon alternatively uses an omniscient narrative voice, which can ~~more~~ reveal supposedly unbiased information about characters unhindered by a limited point of view. In the novel, the writer may use the narrative voice to reveal Lady Audley's archness as a female who

which required boldness uncharacteristic of the meek and mild female - commits bigamy and attempted murder. The narrative voice gives intrusive insight into the characters' thoughts, revealing that she "looked upon her beauty as a weapon", and now felt "diable need to be well armed", while being pursued by Robert. Here, the narrative voice may shape Lady Audley as sinister, ~~to~~ because of her villainous ~~series~~ schemes and her ~~of~~ exploitation of her own looks, and weaponisation of ~~some~~ an attribute which is typically associated with moral goodness in ~~Victorian~~ early Victorian phrenological and physiognomical studies. ~~Furthermore~~ Furthermore, like Collins use of Betteredge to explore contemporary prejudices, the narrative perspective also uses Robert as a focaliser in sections of the novel. Braddon has Robert express opinions of the female as deadly, as he perceives her as a "mermaid" who is "beckoning" ~~to~~ her uncle to "destruction", with a "fatal smile", ^{with} and power to "charm with a word". Like Collins description of the Indians ~~as to use~~ ^{of} dangerous and magical forces, Braddon uses Robert to probe into the ^{perceived} relationship between women and mystical forces, using the character as a lens to explore how misogyny can lead to characters being perceived as sinister. The image of a "mermaid" attached to Lucy is one ~~to~~ potentially of female destructiveness and even seductiveness, and the suspicion of the male of women's ability to be beautiful and deadly, and the ~~to~~ notion of being able to "charm" with a word may use Robert to explore how women are feared by men for a potential association with evil forces, like the Indians. As such, both writers make use of narrative voices which capitalise ~~of~~ ~~on~~ ~~the~~ ~~to~~ intimations of moral superiority, both in British nationalism and, for Braddon, patriarchal dominance, and ~~may~~ ~~examine~~ how this ~~can~~ can be used to probe into fears and narrowness which perceive marginalized individuals as sinister.

to discover her for herself. As such, the links make characters seem sinister by exploring contemporary beliefs in what determines morality, ^{potentially} exploring ~~the point~~ how appearances can be misleading and ~~is~~ even seeming critique of 19th century views which mislabel individuals as sinister while ignoring those who are truly evil, providing those stunning shocks characteristic of sensation fiction.

All in all, while Collins makes characters sinister ~~at~~ initially through the loss of other characters, but ultimately through subversion of expectations, Braddon alternatively has Lady Audley seem sinister from the outset, yet ~~uses~~ ^{uses} narrative voice to generate ambiguity around the character's morality, ultimately leaving an uncertain conclusion around whether she is truly condemnable or not.

* an image which synthesises both suggestions of innocence while making her seem sinister, with the innocence of a "peeping" head in tandem with the very devilishness of "Crimson" perhaps generating ~~an uncomfortable~~ ^{discomfort}, either ~~leaving~~ ^{leaving} the reader uncertain of the character's morality or rendering her more sinister.



This response is particularly strong when considering the writer's craft, and the contexts which have influenced the writers. For a character focused question like this, it is important to remain aware of what the writer is doing and why. This answer extends the points about characterisation to consider anxieties about British identity, and debates about the treatment of women in society.



When making points about individual characters, it can be helpful to consider what their symbolic role might be in the novel as a whole, or whether they are being used to explore a particular context or idea

This answer was awarded 16+15=31 marks.

By making their assailants seem or appear sinister to the readers, the writers make them more memorable characters as well tailor them to better suit the role of a ruthless murderer, a defining aspect of Crime Fiction. While James tends to play with the expectations of the crime genre to create an unlikely and unnatural assailant to create a sinister nature, Bradon instead utilises, the superstitious and short sightedness of Victorian society to achieve a similar effect, all while directing criticism towards it.

W James presents Muriel to operate completely outside the criteria used to define a female murderer, ~~whereas~~ through her brutal methods, whereas as Bradon presents Lady Audley to be a more old-fashioned subversion of femininity due to her activities regarding her pursuit of a better life. James deliberately assigns Muriel to complete her murders with the utmost brutality. The forced strangulation of Celia Mellock and the lighting of Nellie Duvigne on fire requires brute force, and cold hard calculation, which are traits female murderers are commonly denied in the Crime Fiction genre. James plays with this expectation to throw the reader's attention off Muriel to create a

greater sense of mystery surrounding Vulcan's identity as upon their initial discussion of Neville's murder, they use "he/him" pronouns to describe the murderer, rather than gender neutral. Furthermore, a typical Crime Fiction reader may associate a female murderer with more subtle methods of murder, such as, as well as less confrontative ones, such as poison, which has been deemed "The Woman's Weapon" by the genre's own "Sherlock Holmes". Therefore, contrasting Muriel's gender with incredibly sadistic methods of murder, could be seen as attempting to make Muriel appear to be unnatural, or even evil, which greatly emphasises the sinister nature of her character.

Whereas James focuses on the subversion of her genre's conventions to make Muriel seem sinister, Bradden does presents Lady Audley to be sinister due to the subversion of Victorian society's ideas. It's noted by Lady Audley herself, that she "felt no love" for her child, and willfully left him in impoverished conditions as he would hinder her chances of climbing the social ladder. The lack of maternal instinct shown here would have ~~created~~ ~~emotions~~ made Lady Audley seem unnatural or even dark in the eyes of the ~~audience~~ Victorian audience. Building on this, the dogs of ~~the~~ Audley Court growl, and are unfriendly to Lady Audley, ~~building on her~~ emphasising her unnatural nature. Here, Bradden could

be playing on the more superstitious views of the Victorian audience to emphasise the sinister nature of Lady Audley, as this type of behaviour may have indicated she was mad or even unhinged. This could be Braddon suggesting women who defied Victorian societal standards were viewed to be Satanic. Therefore, both writers use the expectations of their audience's regarding genre or social conformity to make their essences appear unnatural and sinister.

Both writers continue to build on the gender of their assailants to convey a sinister nature in their character to the audience. James emphasises Muriel's deviation from the standard female murderer even more through the language she uses to describe both her appearance and her body language. One may expect a female murderer to possess traits of sexual provocation and beauty, which they could use to execute their murders and escape persecution. James makes it abundantly clear from the very beginning of the novel that Muriel lies completely outside this set of expectations however, with the use of language such as "sallow faced", or "horn rimmed spectacles", with Oddy fresh tying her first description to the readers off with, "There was certainly nothing girlish nor notably pretty about Miss Godby". This description of Muriel makes her seem an even less likely murderer, and hides her from the

suspicious of the audience. Moreover, one may expect a female character to be emotional or perhaps spontaneous in their actions. James generally lacks this expectation throughout the novel, presenting other female characters like Caroline or Irene to be strong and authoritative, but applying this trait to Maud Murres has seem considerably more sinister. When Maud is in situations of tension or confrontation, she simply stands there "emotionless" and without reaction. This withholding of her emotions allows James to present Maud as even more unlikely murderer and more sinister, as ~~she~~ she shows no emotion, the reader ~~is completely~~ and characters are completely oblivious to the fact she holds resentment, and are therefore likely to be unaware ~~of her~~ she's the murderer until it's revealed.

- Unlike James, B. Padden presents Lady Audley to be far more fitting to the typical list of criteria used to define female murders. She does this through placing particular emphasis on Lady Audley's "golden curls" and "melting blue eyes" as well as her amiable demeanour throughout the novel, and particularly in the earlier chapters. B. Padden also shows such features to have a profound effect on how the Essex community view Lady Audley, as they are quick to remark ~~and be~~ on her appearance, and conclude "Lucy of Asham was the sweetest girl who ever lived". B. Padden therefore uses the mystique of the male

gaze, as well as the ideology of Victorian society to present Lady Audley to be considerably more sinister. She does this by presenting Lady Audley's actions to be completely in contrast with her conformist persona, which then links back to the point about her appearing unnatural. Like James therefore, Braddon presents Lady Audley to also be an unlikely murderer, but due to her complete conformity to societal expectations rather than complete non-conformity to the convention of the genre. Another way in which this allows Braddon to present Lady Audley as unnatural is because due to the Sensation Novel's typically "domestic setting" characteristic, it could convey to Victorian readers that ~~anyone~~ any conforming member of the public could be a sinister criminal.

James clues the identity of "Vulcan" in and amongst a group of suspects, whereas Braddon employs dramatic irony and allows the readers a completely unobstructed view of her assailant. P.D James defines the formula she uses to construct one of her novels to consist of "a mysterious death, a close circle of suspects, a detective (professional or amateur) and a solution which the readers must arrive at by studying the clues". By placing Maud amongst other suspects, not only is James conforming to her own definition of the Crime Fiction Genre, but this greatly unearths the mystery, and sinister nature.

Surrounding the identity of Vulcan. James primarily achieves this by structuring the first "book" of the novel, 'The People and the Place', around introducing the characters to the readers as well as assigning them all plausible motives for murder. Muriel's motives are foreshadowed subtly in fragments. For example, when arriving at the Dupuyre Museum, Achroyd states "~~the~~ ~~trivial~~ motives for murder are covered by the 4 Ls [...]. The most dangerous is love". Later in the "book" James ties off Muriel's chapter "She had at last found a job in which she felt valued, without realising it, she had also found love". This a far more subtle foreshadowing and presentation of ~~the~~ ~~mot~~ ~~iv~~ ~~e~~ ~~than~~ ~~is~~ ~~given~~ ~~to~~ ~~any~~ other character and this allows James to better integrate Muriel into a group of equally likely suspects, emphasising the sense of shock and sinisteress evoked in the readers following Muriel's ~~secret~~ revealing as the murderer.

In almost complete contrast to James, Braden makes no effort to conceal the identity of her assailant and ever makes sure the readers are aware of it. Even upon reading the title 'Lady Audley's Secret', the readers are immediately made suspicious of Lady Audley by Braden. To build further suspicion, Braden provides little backstory for Lucy, and switches to a ~~third~~ ^{third} person perspective of Lady Audley and ^{Lucy} whenever she's doing something suspicious, e.g. committing arson, or being confronted by Luke and Phoebe regarding the

baby shoe and lock of hair. This could be Braden's ~~admission~~ Victorian ideals regarding "face value" once more, as she's ultimately suggesting that when you look upon the ~~character~~ of Lady Audley from a different perspective, it's really quite creepy she's up to no good. Therefore, while James subtly integrates Villan into a greater group of suspects to create a sense of mystery, Braden purposefully points to the identity of her assailant throughout the novel to highlight how the superficiality of Victorian ideology can allow one to manifest in sinister activities.

Both writers conclude their narratives with the genre typical and cathartic imprisonment of the criminal, and ensure that the reader's last encounter of them will leave them with a firm impression. James uses the ~~climax~~ where Muriel's identity as the murderer is revealed to ~~be the~~ provide the last bit of back story to solidify Muriel as an evil and sinister character in the reader's mind. Firstly, we are presented with the extra narrative of William as he neglected the needs of Muriel's sister as well as the fact that Muriel hated Celia due to the ~~love~~ she received from her while at Swathling's. This would have been foreshadowed by James at the beginning of the novel as one of the "L's" is coaching. An extra narrative could suggest to the reader that Muriel is an incredibly violent and sinister character. This notion is emphasised by the

quotation "The killing of Celia Melton had been a measure as well as a necessity" as well by Muriel's complete lack of remorse - Braddon achieves a similar notion through Lady Audley, who purposefully seers and hints Braddon Robert about the fact she cunningly enjoyed murdering his friend George Talboys. This will solidify Lady Audley, like Muriel as a remorseless and violent character, hugely emphasising the sinister nature of both the characters.

* This notion can be emphasised by the case of Constance Kent. A girl who confessed to murdering her 4-year-old brother in ~~1960~~ 1860. This case shook Victorian society and influenced other sensation novels, like Wilkie Collins' "The Moonstone" -



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Examiner Comments

This Level 4 response compares the texts from the outset, using genre contexts to consider what each writer is doing and why. Considering how Braddon might be levelling a criticism at Victorian social norms, while James uses a more playful approach to genre convention creates a thoughtful comparison of the approaches taken by the two writers.



It is useful to start making overall comparisons in your introduction before starting to explore the detail of each text.

Question 7

One query from a centre was received regarding whether question 7 was accessible to candidates who had studied *The War of the Worlds*. These responses were reviewed by senior examiners and appeared to have been able to access the full range of marks. Candidates who answered on this text were able to write about the narrator's relationship with his wife, and with the Elphinstone women he assists on the journey out of London, with some also considering the absence of gender in the descriptions of the Martians' asexual reproduction as a weakness or discussion on human nature.

The best responses were able to see that this question did not need to be made into a binary opposition of abusive men and downtrodden women. Weaker answers tended to focus on oppression of women by men (mostly within relationships, but there was a tendency to generalise about patriarchal oppression in society more broadly). Stronger answers had more nuanced approaches, considering the different ways in which the genders interacted within their texts, for example relationships which offered comfort, moral guidance or salvation. Even weaker answers tended to include a sensible range of contextual material, often focused on gender, and often rather general when referring to specific time periods or literary genres.

There were many comments about the oppression of women in *The Handmaid's Tale*, with better responses identifying the complexities of the coercive relationship between Offred and the Commander. There were also some interesting ideas expressed about the 'male gaze' in Jezebel's and in The Historical Notes. Some candidates thoughtfully noted the change in language between Offred's descriptions of making love with Luke and the procedural 'two-four' rhythm during the 'unpleasant job' of the ceremony. Many wrote of the dehumanisation of women, as they are reduced to the function of childbirth and described as "two-legged wombs", and use of biblical dogma in 'training', as the basis for the society's maltreatment of women and the attempts to convince women that Gilead is socially better for them.

When writing on *Frankenstein*, many candidates wrote of Elizabeth's presentation as a gift for Victor and how he saw her as his possession as she was classed as his 'pretty present' and how he wanted to 'protect, love and cherish' her. Many commented on Justine's inability to defend herself because of her status whereas Victor is saved by his. Women were seen as collateral damage in the conflict between Victor and his creation, and in the pursuit for knowledge. The phrase regarding the desire to 'penetrate nature to see what secrets she holds' was often quoted here, and many wrote of the basic need for a more compassionate and just social model. The lack of a female voice in *Frankenstein* caused some problems, with many responses identifying that Victor was dispensing with the need for women in a biological sense, or commenting on Justine's passivity and how this was typical of the era. Other candidates wrote very well on the significance of narrative voice in excluding the female; for example, exploring Walton's letters to his sister as a silent recipient. Candidates at this level also explored the use of narrative voices to consider relationships, eg Offred's reflection on her past relationship with Luke as a coping mechanism. There were some excellent interpretations of Victor's objectification of women and parallels made between Victor's treatment of Elizabeth and Walton's treatment of Margaret and how both men prioritise science over their relationships with women. The metaphorical relationship between Victor and the effeminated natural world was also convincingly explored. Many candidates explored the narrative forms – the frame narrative in *Frankenstein*, the fragmented Ecriture Feminine style of *The Handmaid's Tale*, and the analepsis in *Never Let me Go*.

Some responses discussed other relationships within the texts (eg relationships between men in *Frankenstein* and relationships between women in *The Handmaid's Tale*) which were not relevant to this specific question. At lower levels, candidates struggled to analyse specific methods or relied heavily on single word analysis.

Contextually, there was much engaging discussion of the relevance of the texts to the modern world, particularly in the light of the overturning of Roe vs Wade and the ways in which relationships between men and women can be shaped by broader societal concerns and preoccupations.

A handful of responses on *The Handmaid's Tale* relied heavily on the recent TV adaptation, for example referring to Offred as June (a name which does not appear in the novel), or referring to the Commander's arrest. While this can be a useful context, to consider how the novel has been adapted for a different audience, it should not be the main source of textual details.

Introduction: This response received marks of 16+15=31 marks.

7. In the period leading up to, and during, the Victorian era, the social statuses of men and women were overtly different. While the patriarchal society left men with the majority of the power, the relationships women had with their male counterparts was often one of subordination, often being marginalised or seen as weaker. This is something that is made overtly clear in both of these texts, yet it is used as a means of criticising these social values instead of advocating for them. Both Wells and Shelley regarded themselves as feminists, and believed it necessary in their texts to show the plight of women as a result of their relationships with men, in order to advocate for social change.

In both texts, women are presented as being marginalised through their relationships with men, resulting in a hierarchial societal structure in which women are often presented as weak or dependent on men. In *War of the Worlds*, this fact is made abundently clear, simply by the sheer lack of female characters in comparison to men, showing that their point of view is rarely put across. The first women we are introduced to in the novel is the "wife" of the narrator. Like the narrator she is unnamed, yet her name is always preceeded by the possessive pronoun "my", identifying her by her relationship with a man, creating a sense of possession and a removal of independence. She rarely speaks throughout the novel, and is often portrayed by Wells as being weak. For example, during the final moments of the book, when the narrator returns to

Leatherhead to find her, she "puts her hand to her throat" and "[sways]" when she sees him, indicating a stereotypical sign of female weakness, leading to the narrator "[catching] her in [his] arms", symbolising a seemingly dependant relationship; with the narrators wife depending on the narrator for physical support and protection. Moreover, Wells also portrays the relationship between women and men as one of dependence through the characters of the two women that the narrators brother meets while escaping London. Like the narrators wife, one of the women is introduced as "Mrs Elphinstone", with the repeated use of possessive pronouns further highlighting a sense of dependence, while the other is simply not named, making her voice feel marginalised. She is also presented in a comedic and foolish light, "firing" at the brothers attacker "at a six yard distance, narrowly missing my brother", with the adverb narrowly creating a sense of clumsiness. Furthermore, as soon as the brother arrives, she hands "her revolver" to him, showing, much like the narrators wife, that she depends the support of men for protection in times of danger. Through these descriptions, Wells is able to portray a realistic representation of relationships between men and women, which he can use to criticise the widely held zeitgeist in the hopes of reforming patriarchal norms. Similarly in *Frankenstein*, the voices of women can be seen to be marginalised and repressed through their relationships with men. Like *War of the Worlds*, there is a distinct lack of female characters within the novel, especially those who speak on their behalf, creating a sense of marginalisation. This is first and foremost highlighted by the novels epistolary format: the entire contents of the novel is presented through a series of letters written by the character of Robert Walton to his sister Margaret (or Mrs Saville, as she is first introduced, showing a similar use of possessive pronouns as in the case of *War of the Worlds*). Yet, Shelley chooses never to show how Margaret respond to any of the letters that Walton sends, even ones containing questions such whether Margaret knows the feeling of "the cold northern breeze playing upon [her] cheeks", something which the reader would assume that someone

living in England would have experienced, making it seem that Walton believes his sister to be unintelligent, further highlighting the unequal relationship portrayed between men and women. By not choosing to show her response to any of Walton's letters, her voice is marginalised, making it seem unimportant, and as Walton controls how the narrative is written, it seemingly gives him an immense sense of power over her voice. The reader may wonder if there were indeed letters which may have criticised his plans of exploration, yet they weren't shown by Walton as he has the clear narrational power which seems to convert itself into patriarchal power. A similar sense of marginalisation is also conveyed through the character of Justine, a friend of Frankenstein and Elizabeth who stays with them after her family has died, yet is assumed to have killed William, a crime which later is revealed to be caused by Frankenstein's monster. During her trial, it is made clear that, like the women in *War of the Worlds*. Her power is much lower than the male justices that preside over her case. And although she proclaims that she is "entirely innocent", the power she would have in society, even in a mostly equal society such as Geneva, would not be enough to render the case in her favour. It is therefore, through this presentation, that Shelley effectively conveys the relationship between men and women as one of subordination, with the female characters within her novel often being oppressed or having their voices marginalised.

Moreover, the relationships between men and women is also presented through the effects that male ambition has on women within the novels, particularly in regards to the danger it places them under. This is something it is clear within *War of the Worlds*, particularly in terms of how the narrator regards his wife's opinions. The narrator, being an educated person and a "speculative scientist", views his opinions of the Martian invasion as correct and superior to many others. As education was almost exclusively given to men during the Victorian period, this would give the narrator reason to believe his ideas more correct than those of his likely uneducated wife. It is

because of this, that, after the "heat ray" is used for the first time, something the narrator recounts to his wife, that the narrator dismisses his wife's worries that "they may come here". The fact that this line is shown as being said "over and over again" creates a sense of the wife as excitable and anxious, much different from the scientifically minded and level headed narrator who maintains a sense of calm throughout the novel. The narrator attempts therefore to calm his wife, explaining how it would be impossible for the Martians to leave the pit, "placing great stress on the gravitational difficulty", as well as "pressing her to take more wine", giving a sense that he is trying to silence what he believes to be an incorrect opinion. Yet, in an ironic turn of events, as the narrator will find out in the next chapter, his wife was clearly right. Although his clear sense of ambition is shown through his desire to return to Woking, being filled with a sense of "war fever", strengthened by his complacent beliefs about British military prowess, this sense of ambition is soon crushed by the sighting of the Martian tripod, and by the end of the chapter he is presented as "[crouching] on the staircase...shivering violently." The verb shivering creates an overt sense of anxiety, similarly to what his wife was feeling in the previous chapter, with the description of "crouched" suggesting a sense of weakness. It is through this series of events that Wells effectively shows the dangers of unchecked male ambition and a sense of superiority in terms of the wellbeing of women, making the reader wonder what would have happened if he had decided to stay with his wife in Woking instead of taking her to Leatherhead. Similarly, in Frankenstein, the male ambition of Frankenstein himself is shown to clearly put the female characters in the novel in danger. Although in War of the Worlds it is merely the characters ambition in terms of the narrators superiority of ideas, in Frankenstein, this unchecked ambition leads to the creation of a "horrid wretch" and "Daemon", who causes destruction for Frankenstein. Although Frankenstein initially believes to be creating the monster for the betterment of mankind, in order to pour a "torrent of light into our dark world". Presented in a similar way to the scientist Galvani,

whose research inspired Shelley's writing of the novel, and who Shelley criticised for his use of science in order to create instead of learn about the world, like scientists such as Humphrey Davy aimed to do, Frankenstein inevitably creates a monster, who, through his neglect, promises to "glut the maws of death", foreshadowing the extent of his destructive nature. It is this creation that inevitably leads to the death of Elizabeth - who died with "the murderous mark of the fiends grasp upon her neck" -, as well as Justine, who died as a result of being accused of committing the actions of the monster, something that gives Frankenstein a clear sense of "remorse", and even the members of the Delacey family. It is through this presentation that Shelley successfully criticises the dangers that unchecked scientific ambition has on women in general, due to their subordinate relationship with men and therefore are powerless to stop men attempting to become "prometheus" like Frankenstein does.

Moreover, in both texts, the portrayal of relationships between men and women are used to criticise contemporary social values in regards of the status of women, as well as present ideas about the zeitgeist at the time. Both writers were clearly shown to be feminists outside of their respective texts, arguing for equality between the sexes and equal rights. For example, Wells' descriptions of female life in "the utopia" as well as "the days of the comet" describe women as being equal to men and possessing the same rights. It is because of these writings that the sparse descriptions of women within this novel, with only two main female characters being shown to speak, highlight his desire to criticise the widely held beliefs about relationships between men and women that existed at the Victorian period at this time. In the epilogue of the novel, Wells describes how the invasion helped promote the "commonwealth of mankind", perhaps suggesting it led to a clear sense of unity between men and women. In Frankenstein, Shelley can also be seen

to criticise widely held beliefs about the relationships of men and women, as well as commenting on the zeitgeist in terms of religion. Shelley can be seen to present an extreme version of what would happen if women were completely subordinated in society. By choosing to bypass women when creating his monster as well as playing God, Frankenstein creates the "demonic" and destructive creature of the monster who results in the death and suffering within the novel. She also shows Frankenstein's fears about women when he contemplates creating the female monster, worried that she could be "ten thousand times worse" if she, in the sense of the Genevan philosopher Rousseau, didn't abide by the social contract created by Frankenstein and the monster. It is because of his worry that she may have freedom that he decides not to create it, and chooses to subordinate women further. Shelley, an outspoken feminist who was inspired by her mother Mary Woolstonecraft, attempts to criticise the British values in terms of the relationships between men and women. She presents the female character of Safie, an educated woman and a member of the idyllic DeLacey household, as a juxtaposition to the subordinated women within the novel. Moreover, through the use of the setting of Geneva, she successfully advocates for a clear sense of freedom to be given to women in regards to their relationship with men, to a similar end that Wells attempts to advocate. Overall, both present the marginalised relationships of women in terms of their seemingly superior male counterparts in the patriarchal society and criticise it.



This response achieved a top Level 4 mark. It is a good example of how *The War of the Worlds* could be used when approaching this question on the relationships between men and women; the candidate explores the marginalisation of women through Wells' use of narrative voice, using the dialogue with the narrator's wife and the interactions with the Elphinstones as examples for discussion. There are interesting links made with *Frankenstein*, in terms of the use of male narrators and perspectives, and thoughtful connections through the lens of nineteenth century historical contexts.

This response was awarded 20+20= 40 marks.

Text 1:

Frankenstein

Text 2: The Handmaid's Tale

Both 'The Handmaid's Tale' by Margaret Atwood and 'Frankenstein' by Mary Shelley are, at their core, ~~seminal~~ feminist texts, each responding to, respectively, the rise of the Religious Right in America, and the dominance of the male ego particularly within Romantic writing. Although Atwood presents a more complex view of male-female relations which ~~is~~ empowers women, and Shelley instead focuses on a sustained criticism of ~~the~~ male behaviours, they are united by their considerations of utilitarian views of the female body, and male narrative control.

Both Shelley and Atwood consider the role that violence plays in the power-imbalance between men and women, but where Shelley presents a sustained criticism of ^{an} individual

man's destruction, Atwood instead considers the role that ^{institutional} violence plays in ~~stiff~~ oppressing women. Writing as a teacher against the Religious Right in America, which asserted that a woman's primary function was child-making and domestic duties, Atwood's consideration of an institution's use of religion to justify violence ~~is not~~ against women is most prevalent ~~perhaps~~ through the 'Ceremonies', which are symptomatic of the view that women are 'two-legged womb'. The language of solemnity and ~~significance~~ ^{personality} surrounds the Ceremonies to mimic religious practices - 'Big-bellied sails', 'a mist of Lily of the Valley' - but ~~the~~ the regular rape of the Handmaids is instead undercut by Offred's verbal freedom. She is given blunt language - 'Below it, the Commander is fucking' - and linguistic choices - 'I do not say mature love, because this is not what he is doing. Copulating too would be inaccurate'. What Atwood achieves through this juxtaposition of ~~taboo~~ ^{erotic} language and religious language is both an ~~exploration~~ discussion of the way male manipulation of religion, and the view of women as purely utilitarian, breeds violence against women, but

also an explanation of women's ability to rebel through language against such regimes. Whilst ~~women are not~~ regular doctors visits, similar to Romania's Decree 270, ~~the~~ assert that a woman's role is purely functioning and award the title of woman based on an ability to meet this requirement ('unwoman'). Offred's mental freedom and power over language is instead presented by Atwood as a powerful rebellion against male justifications of female suppression. The same cannot be said for Shelley's discussion of the damaging role of Victorian news on women - where Offred can rebel by interweaving religious language with her own, ~~the~~ Victor's destruction of the female creature comes before her ability to speak, and is instead used to explore contemporary news of women as mere accessories to men. Where Victor just sets out to usurp the place of women in creating life ('a new species would bless me as its creator and source', Shelley, similar to Atwood, exposing how religious language is manipulated to excuse male obsession with control) his violence towards

The female creature indeed stems from his fear that his desire will be carried out, and that he will lose his power ~~of~~ over Creation to a woman: 'a race of devils would be propagated upon the earth'. A caricature, almost, of the sinister promise of science contemporary to Shelley which she believed would become destructive, e.g. developments towards the industrial revolution, Victor's destruction of the female as a reaction to his view of her only as a childbearer is not justified by Shelley, but rather arrived through the graphic language of violence she employs: 'trembling with passion, to be pierced the thing on which I was engaged', 'bore to pieces' being a hyperbolic description of male destruction of women, and 'thing' a clear signpost of the functional view of women. Where Shelley's discussion of the violence ~~was~~ visited upon women, by men, criticises ~~the~~ the male ego and its desire to control (drawing from her own mother's sentiments in 'A Vindication of the Rights of Women'). Atwood indeed extends her exploration beyond simply criticising this utilitarian view of women, indeed providing Offred

with linguistic opportunities of empowerment.

Where male control ~~is~~ over women is consistently asserted ~~by~~ in both novels through a use of objectifying violence, a sense of female control is, to some extent, explored in both novels through the ~~the~~ structure of the actual narratives.

However, Atwood's exploration is again more empowering; where Offred is, through language, afforded the right to choose, female input is ~~negligible~~ ^{less significant} in 'Frankenstein', used by Shelley to critic male Romantic self-obsession. Shelley's use of a framed narrative, ~~where each male character~~ which presents three men with varying Romantic outlooks, serves mainly to ~~show~~ ^{criticise} the belief that women should have a secondary role in narratives - one held by men like Lord Byron in his work 'Mafred'. ~~The~~ ~~use of~~ ~~the~~ Elizabeth is described by Victor it is purely in terms of her beauty - 'her soft voice, the sweet glance of her celestial eyes, were ever there to bless and animate us' - and she is coded as gentle and ~~almost~~ ^{almost} ~~subtly~~ ^{subtly} through the language

~~of soft~~: ~~of~~ of suppression: 'She was the living spirit of love to soften and attract'. It is clear from the beginning of the novel as these descriptions appear that ~~the~~ the presentation of Elizabeth is somewhat idealised - Shelley draws on her mother's belief that women are 'only loved whilst [they] are fair', as well as the contemporary belief that women were morally superior to men and should therefore be a guide to them ('a ~~to~~ ^{comfort} ~~to~~ us'). However, this view is most powerfully unpicked through the epistolary format of the novel which instead affords Elizabeth some narrative input. Shelley gives her occasional imperious language - 'Tell me, dearest Victor', 'You well know', 'I believe', 'if you obey me' - juxtaposing the ~~language~~ of muted language used to describe her, and instead exposing to the reader the way in which male narrators misrepresent or overlook the role or input of women; the structure of the novel itself ~~is~~ even seems dependant on the ~~of~~ meta-fictional 'Margaret' compiling Walton's letters. Where Shelley uses a framed

narrative to expose how the Romantic male eye typically sidelines the input of women, Atwood instead puts women at the forefront of the narrative and gives them the power to choose linguistically, despite physical imprisonment. Alike to Shelley's juxtaposition of language within a framed narrative, Atwood undermines male discourse in the Historical Notes - 'it has a whiff of emotion recollected' - with endearing emotional honesty within Offred's narrative - 'I'm sorry this story is so full of pain' - but Offred's most significant flaunt of male narrative control is her appropriation of the religious language Gilead uses to seek to justify patriarchy. A response to contemporary theocracies ~~emerging~~ the west saw emerging in Iran and Afghanistan in the 70s, the regime itself gives powerful war exaggerated titles - 'Angels' - but ~~Atwood~~ Atwood allows Offred to undermine this male control through her ~~strong~~ almost religious admiration of rebellious women like Moira and Offred. Moira, already a Jesus parallel through her injured feet in the Red Centre is made a beacon of hope by Offred when

they re-write in *Texels* - 'I want gallery from her, swash-buckling, heroism, [...] something I lack' - but often, the true suspicious figure, is where the invention of religious language is most powerfully felt - 'she has died so that I may live'. Indeed, the appropriation of language generally is the centre of female narrative command in *Gilead*, offered ~~power~~ maps ~~to~~ *Gilead's* obsession with fertility in the Scabble games - 'zygote', 'rhythm' - to win on a small-scale against the Commander and exert linguistic, if not genuine, control. Where Shelley's use of framed narratives, although contrasting supposition descriptions of women, focuses on a subtextual critique of male Romantic self-obsession, Atwood instead ~~explores~~ ^{presents} ~~the~~ female narrative control ~~can have~~ ~~as~~ as a genuine exertion of power over men.

Both dealing with male and female relationships ~~and~~ dynamics within a patriarchy, Shelley and Atwood use their novels to criticise the various areas in which men contemporary to them were asserting

control over women. However, where Shelley's discussion of the violence which stems from ~~off~~ objectifying views, and the obsession with male desirable control in Romanticism, is a carabent and precise critique of the actions of men, Atwood instead uses these same ~~areas~~ areas to present opportunities for female empowerment, where linguistic control and the ability to tell a story brings even institutional physical control.



ResultsPlus
Examiner Comments

This is a full mark answer, using two of the most popular texts for this question. It is sophisticated and detailed throughout, taking a critical evaluative approach to the texts and task. It is particularly good at considering the influence of various contextual factors on the overall meanings of the novels.



ResultsPlus
Examiner Tip

Try to link points about context to the meanings of the novels. You could think about how a context helps you to understand a particular quotation or incident in a different way.

This answer received 10+9=19 marks.

Text 1:

Frankenstein by Mary Shelley

Text 2:

The Handmaid's Tale by Margaret Atwood

In both Frankenstein by Mary ~~Shelley~~^{Shelley} and The Handmaid's Tale by Margaret Atwood, the relationships between men and women are portrayed as unequal, oppressive and misogynistic through the use of character and symbolism.

In ~~Handmaid's~~ The Handmaid's Tale, the nature of the relationships between the men and women is unequal and oppressive. Atwood demonstrates this through ~~the~~ ~~Commander~~ ~~and~~ ~~Offred~~ ~~as~~ ~~she~~ ~~is~~ ~~his~~ possession, and her entire life is ~~controlled~~ ~~by~~ ~~him~~. ~~Offred~~ ~~and~~ ~~the~~ ~~Commander's~~ ~~relationship~~ ~~also~~ ~~mirrors~~ ~~the~~ ~~control~~ ~~the~~ ~~theocracy~~ ~~of~~ ~~Gilead~~ ~~has~~ ~~over~~ ~~women's~~

bodies, as all female reproductive rights have been stripped away and they are controlled. "No woman in her right mind, these days, would seek to prevent a birth." This implies that women who wish to seek reproductive health care are crazy and taking a potentially deadly risk. The word 'prevent' makes the idea around abortion seem criminal and like it is a dirty topic to discuss. Gilead being led by ~~entirely~~ entirely powerful men, oppressing women through the removal of reproductive rights pushes Atwood's intentions of warning society in the 1980s about a future dystopia. Despite Atwood's warnings and the fact that she has stated that "Everything in the novel has already happened somewhere in the world to a woman.", the oppressive nature of the relationship between women and the men who control Gilead mirrors present day America with the talk to overturn Roe vs Wade, ~~whose~~ ~~just like in the~~ ~~the~~ ~~relationships~~ ~~that~~ meaning women will lose the choice over their own reproductive system causing the male and ~~the~~ female relationships of Handmaids

tall to still be relevant now.

Similarly, in *Frankenstein* by Mary Shelley the relationships between men and women are presented as unequal. Shelley does this through the use of the character of Victor and Justine. This relationship is presented unfairly as Victor is a rich ~~man~~ and respected man he is able to let Justine be punished for the crimes of his creation without facing legal reprobation himself. "Justine died; she rested; and I was alive." This perpetuates the idea throughout the novel the idea that Victor views himself as superior to those around him and his ability to let a lower class woman to be blamed for the crimes he got away with for being a respected upper class man perpetuates this. However, this unfair relationship between men and women may not reflect Shelley's upbringing or parents relationship, as her mother, Mary Walsenclraft was a feminist with her husband's support. Furthermore, her mother's death during child birth may have led Shelley to portray relationships between

the genders this way due to the lack of her mother's presence.

Furthermore, in *The Handmaid's Tale*, the relationship between men and women is presented as unequal and oppressive through ideas around male and female identity. The ~~men~~ men within the novel, mainly the Commander, is described as having lavish things and having luxury clothes that represent his status and wealth, therefore communicating his identity as a man in Gilead. "Dusk-rose velvet of the drawn drapes." "The ~~so~~ suave leather of the Commander's chair." Although Atwood is describing the Commander's expensive possessions, this in fact communicates his identity in Gilead as a well-respected, powerful man. 'velvet' and 'suave leather' show just how highly he thinks of himself. This contrasts the lack of identity of the women in Gilead, mainly the handmaids, as even their names show their lack of self. Despite Offred in fact being called June, she is prescribed a new name by the Commander that

translates to 'Of Fred', perpetuating the idea that she is some what a possession and has no identity of her own further reinforcing the unequal, oppressive and sexist nature of the Male and Female relationships in the novel. Atwood ironically wrote the novel just after second wave feminism which targetted female sexual liberation and reproduction, which was a large step forward for women although Atwood was busy warning the women of the world they would loose what they just gained.

However, in Frankenstein the relationships between men and women is not always presented negatively unlike Handmaids but at times is presented as loving. The male and female relationships that are loving are presented through the concept of family. Victor and his ^{adopted} ~~brother~~ ^{sister as} ~~brother~~ ^{they have} a positive relationship that is presented as loving and beneficial. "The kind of ~~relationship~~ relation in which she stood to me - My more than sister, since till death she was to be mine only."

This underpins the positive male and female relationships in Frankenstein as Victor and Elizabeth have a relationship where they love and respect one another. The possessive language like 'Mine' and 'My' perpetrate just how closely Victor holds her to his heart. The idea of this positive family relationship with his adopted sister however becomes blurred later in the novel as this ~~becomes~~ relationship becomes romantic. However, in Mary Shelley's society, the Romantics' period, this blurring of lines was not frowned upon and was still in fact seen as a positive relationship therefore demonstrating loving relationships within Frankenstein and not just oppressive and unequal relationships between men and women, like the Handmaid's tale.



This essay is a good example of a 'clear and relevant' essay.

It answers the question directly and makes sensible points about the texts. In places, however, it tends to focus more on the presentation of women than on the presentation of **relationships between** men and women. This means that the argument is not controlled or discriminating enough for Level 4.



Read the question carefully and answer it directly. Don't try to squeeze in points you might have written in a previous essay if they are not relevant to the question.

Question 8

Candidates interpreted this question in a wide range of ways, variously exploring physical discovery (eg the voyage in *Frankenstein*); personal discovery, the discovery of truth, and, most popularly, scientific discovery. Many explored the presentation of these discoveries as a warning. Less successful candidates tended to list examples of discoveries in their two texts, rather than analysing the presentation of these or forming an argument. There were many nuanced responses to this question and the best responses clearly thought about the different ways discoveries could be explored, including different types of scientific discoveries (biological, chemical, technological, medical) and broader ideas of discovery as a whole (self-discovery, discovering the truth, ideological discoveries).

The best answers were precise about what exactly had been discovered; weaker answers, for example, some candidates answering on *The Handmaid's Tale*, struggled to pinpoint what discoveries were made (some answering in the negative, that no discoveries were made as a point of contrast with *Frankenstein*). Better answers considered different types of discovery, for example, Offred's discoveries about other characters'/Gilead's corruption, how the reader discovers her situation (Atwood's revelation of the details of her dystopian world) and even using the afterword to consider the main narrative as a form of 'discovered artefact'. Plenty of excellent work was seen. *Never Let Me Go* was written about particularly well, usually considering the clones' discoveries about the inevitability of their fate and its impact, but several responses considered the ways in which minor 'discoveries' such as the school intrigues at Hailsham created a constant sense of mystery and concealment.

Candidates did better when they did not just list the various discoveries both texts offered, but took a discerning view on the effects of these discoveries. For example, there were some excellent responses which analysed Offred's disappointment at the discovery about Moira versus her excitement at discovering Jezebels; or Victor's excitement at creating the monster versus his disappointment after he has finished; or the hopefulness of the clones to find their possible, versus their conclusions that they are modelled on "trash". Many candidates explored Victor's discoveries through the lens of Shelley's criticism of the Enlightenment and male authority and some candidates explored the metaphorical boundaries which prevent the clones from making discoveries in *Never Let me Go* (eg, the window, settings such as Hailsham and the forest beyond).

This answer was given 10+11=21 marks.

Throughout 'The Handmaid's Tale' and 'Frankenstein' many discoveries are made. However, Atwood and Shelly both present discoveries as in a way that causes the characters to view the world differently and therefore behave differently.

Victor's discovery of his creature is one of the biggest in 'Frankenstein'. As the "eye of the creature open", and the creature, Victor's son, comes to life he describes this moment as a "catastrophe". The discovery of his son coming to life was a terrible discovery for Victor as "disgust filled my [Victor's] heart". The consequences of this discovery is what makes up the entire novel, the discovery leads to the deaths of innocents such as Justine and Clerval and also causes Victor to die alone and unhappy. Mary Shelly herself was very ~~well~~ no stranger to loss at the time of writing the novel. Mary's sister committed suicide and she had lost three children during birth, her mother also died giving birth to ~~her~~ Mary herself. This is most likely the reason why during the birth of the creature there is no female counterpart to Victor that could act as a mother, it

was most likely too painful for Mary to write about.

A similar discovery of life is made in ~~the~~ 'The Handmaid's Tale'. In Chapter 35, Offred is presented with a photograph of her daughter by Serena Joy. Offred's discovery that her daughter is alive is a profound one. Offred describes her child as "my treasure", despite not having seen her for many years, which shows the close bond that woman and child share. With this discovery comes much sadness and despair, similar to Victor. Offred realizes that she is nothing more than a "shadow" to her daughter and that she has been left behind by her. Offred notes "I can't bear it, to have been erased like that", showing that like Victor the discovery of life and the discovery of her child brings pain and misery. This discovery stops Offred ~~wonderin~~ from wondering what became of her child and also leads her to take more risks in pursuit of happiness, such as an affair with Nick.

Another startling discovery that Victor makes is concerned the injustices of the world. Victor knows Justine to be innocent of the

crimes she is accused of and yet she still dies. Despite being innocent Justine is confessed and "on the morrow Justine died". This discovery of injustice was so great to Victor that he carried it with him for the rest of the novel. Victor finds his guilt to be so great that "I [Victor] bore a hell within me". After being freed from his prison later in the story Victor finds that "obscured the face of man" and hates society and the injustices that come with it. Victor tells his father that Justine was "as innocent as I" and that she "suffered the same charges", and yet "she died for it". This injustice causes Victor to hate society for a short while before his anger is soothed by Elizabeth.

Offred's discovery of injustice comes when she visits the sex club with the commander. She asks where the women come from but as officially the club doesn't exist, Moira has always been viewed as a rebel and a heroin by Offred and then Moira tells her "you should figure out some way of getting in here". This completely confuses Offred and she asks herself if the regime has "taken away something", that Offred thinks "used to be so central to her". This discovery demoralizes Offred as Moira was a strong woman that Offred

admired and to have her become so passive and content was a sad and demoralizing sight for a friend. This Jeebelles was probably an idea that was influenced by second wave feminism and Simone de Beauvoir. Atwood is a known feminist and grew up with second wave feminism within which De Beauvoir was a figurehead. De Beauvoir's writing was about how patriarchal society viewed women as "other", which is what we see in Jeebelles as women are purely objects of pleasure for men.

One discovery that Victor makes is a beautiful one, which is the discovery of love. When in Paris, Victor receives a letter from Elizabeth that details her feelings and wishes for Victor to be happy. Included within the letter is the statement "I love you", which causes Victor's spirits to be lifted. Victor reciprocates this love and states that he "would die to make her [Elizabeth] happy". Victor's discovery of love makes him worry less about the threat of the creature. I think that the love Shelley writes about is inspired by the

love she shared with her husband Percy. Percy died very at a young age and so the feelings of losing a loved one was probably used to write Victor's character after Elizabeth's death.

Offred also makes the discovery of love with Nick. Although at first he states she should be "no romance", Offred does ultimately find love and safety within her affair with him. She finds that ~~she is not~~ Nick doesn't see her as a "womb on two legs", but as a lover which is what Offred desires. This discovery causes her to feel guilt as she feels she is betraying Nick but much like Victor, the love hides on the bed that eventually betrays them.

~~Overall~~ Overall, both narrators make great discoveries that change the way they view the world and their actions greatly. As Victor discovers his child, the creature, he is scared and he abandons it leading to many innocent deaths such as Elizabeth and a life of utter unhappiness for Victor. Offred discovers

her child and find's hope in this but much
much like Victor, also a lot of pain.
The discovery of social injustice and
how society breaks people down is terrible
for both Victor and Offred and it
causes them to be sad and demoralized.
However, they both make the
discovery of love that brings them
temporary happiness and distraction
from the evils that eventually
befall and consume them.



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Examiner Comments

This Level 3 response takes a broad approach to discoveries, considering scientific discoveries, the discovery of love, and personal discoveries made by characters (such as Offred's discovery that her daughter is alive). This allows the student to have a clear structure to their essay as they consider the different types of discoveries in turn.



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Examiner Tip

Consider whether the key word of the question can be interpreted in different ways or broken down into smaller ideas.

This essay was given 20+20=40 marks.

Both authors explore the range of discoveries ~~are~~ achieved or failed ~~by their~~ by their characters, due to the contrasting presentations of each one's societal position; perhaps drawing Shelley to draw on the patriarchal nature of Victorian society where women lacked opportunities, or Ishiguro's choice of a 'late 1990s' setting, providing the novel a backdrop of historical context of ~~scientific~~ ~~discoveries~~ past dictatorships ~~where~~ and depressive regimes. The discoveries entailed in each novel include those who are privileged enough to pursue scientific discoveries like Victor Frankenstein or Mary Shelley, those ~~who are~~ abandoned at birth who must discover their own personal position, or lack of, in society like the Creature; against those who are physically and mentally repressed the clones, physically and mentally repressed by 'Hikishima', who we have to discover their fate, possible or achieve a deposal.

Shelley ~~contains~~ employs an epistolary structure ~~to~~ framing narrative within the novel, allowing Walton to ~~open the~~ ~~novel~~ or immediately introduce the theme of scientific discoveries - perhaps parallel to the enlightenment and scientific revolution of the era. As Walton

instinct rejected from society ^{deeper} 'adherent' and 'ugly'. As a result, the Creature is left alone to develop his initial 'blank state', Lobe argues, and ~~discovers~~ undertake a journey of personal discovery to figure out his ~~proper~~ purpose and position in society. Shelley utilizes intertextuality of books to portray the Creature's self-discovery, ~~which~~ which brings him to 'ecstasy'; alluding him to discover relationships in the 'Sorrows of Werther' and ~~alludes~~ liken himself to Adam in Paradise Lost. Hence, books are symbolic of the Creature's journey towards a legitimate nature of great intellect able to peer Victor by the end, asserting dominance and ~~total~~ dependency of language ~~and~~ ~~Victor~~ by claiming Victor must 'obey' him.

4 Ironically, while books symbolise ~~the~~ personal discovery of the Creature, Shelley may comment on the selfish Promethean ambition of Victor where 'books and education, spurred on by taking inspiration from the Romantic sublime, led him to attempt to play God by discovering the nature's secrets. Contrarily, ~~Isidoro~~ although ~~was~~ altered by society, Isidoro presents the ~~clones~~ clones using a failed Bildungsroman structure; as failing to discover their true fates, possibilities or ~~discover~~ ~~the~~ the mentality of rebellion. ~~The~~ ~~clones~~ Isidoro plays on a euphemism of 'guardian', ~~prevents~~ where the clones were restricted from discovering their true purpose, guarded from the truth, by being 'told and not told'. Furthermore, Mrs Lucy may be likened to the Promethean figure punished for attempting to enlighten the clones that their lives are 'set out', crushing dreams of going to 'America' or being 'film stars' - as she subjects her role as a guardian to prevent such discovery of fate and, consequently, ~~loses~~ ~~her~~ ~~job~~ losing her job. Isidoro only confirms

ostracised due to immoral scientific discoveries, ~~making a~~
a ~~discovery~~ making somewhat of a discovery to their unjust
Henry, Frankenstein ~~his~~ discovering society 'sinned against
me', while Tommy only partially figures out ~~the doctor's fate~~
the underlying immorality to the clones' fate. = the

Overall, both authors interchange between the power of scientific
discoveries against the weather, or lack of personal discovery
made by the creator or clones - who ironically only exist due
to scientific discoveries. Thus, the authors are able to explore
and comment on the injustices of society which lead to selfish,
male dominated, opportunistic opportunities to discover knowledge
- and depict the ~~most~~ explicit and suffering caused by the
scientific discoveries, ~~play~~ perhaps ~~highlighting~~ ~~perhaps~~ ~~Shelley's~~
~~reaction to the Enlightenment~~ portraying an allegory to the dangers
of scientific discovery and the consequences of lack of ~~social~~
~~responsibility~~ of the truth



This full mark answer explores not only the discoveries that are made, but how successful these discoveries are. It extends the argument to include discussion of the consequences and repercussions of discoveries and what writers' are saying about these, considering a wide range of narrative methods as part of the analysis. This is a concise and sharply focused answer, with examples taken from throughout the texts to explore the idea. It balances the need to analyse specific examples from the text with considering the overall meanings of the texts and the writers' intentions overall.



Try to strike a balance between commenting on the text as a whole and detailed discussion of specific examples from the novels

This essay was awarded 8+7=15 marks.

Shelley and Atwood present the theme of making discoveries through the way patriarchal societies use science to make a discovery which leads them to gain power in "The Handmaid's Tale" making a discovery is presented through the way Gilead re-writes the past to make it embed their current ideals. Similarly making a discovery in "Frankenstein" is portrayed through Victor's desire for knowledge and power. This theme is presented in this particular way to reflect the genres of each novel, ~~the~~ to warn future societies of how damaging making a discovery can really be.

Shelley presents making a discovery through the way Victor desires to have power by gaining knowledge about life and death. Victor wishes his creations will "bless me their creator" this immediately highlights ~~to~~ what Victor is seeking is something he is going to have to create, which suggests making a discovery is something linked to science. The use of the abstract noun "bless" and the personal pronoun "me" has undertones of religious imagery which implies Victor sees himself as God or a similar level to God. This religious undertone emphasises how this act of discovery is

going against God and the laws of nature, as Victor is attempting to create his own human, this just shows how Victor's discovery of being able to reanimate dead matter is going to be an act of power as he wants his creations to "bless" him as their creator. Again this idea that Victor is trying to play God is prominent throughout, and readers during 1818 (the time in which this novel was written) would have found this novel very controversial and worrying as society held strong religious values, so the idea that an individual is trying to go against God would be terrifying.

Furthermore Victor's attempts of making a discovery is highlighted through ~~the~~ his metaphorical rape of nature as he is willing to "penetrate nature's hiding places". The verb "penetrate" emphasises Victor's rape of nature by demonstrating his lack of compassion toward nature as all he cares about is making this discovery to gain power. Shelley presents making a discovery by highlighting the lengths Victor will go to in order to gain

the knowledge he needs to finish his discovery of life and death. The use of "hiding places" has a double meaning. The first interpretation of the verb "hiding" suggests Victor's pursuit for his discovery is something hidden deep inside nature, thus implying it does not want to be found which in turn reinforces the previous idea that what Victor is doing is an act against God and nature. The other interpretation of this verb suggests Victor's discovery causes him to hide his work as the monster becomes a damaging thing to society. It also illustrates how Victor has to hide the truth of his actions as his discovery has caused many deaths, to which Victor doesn't want to suffer the consequences.

Therefore Shelley presents making a discovery by highlighting aspects of the gothic genre through the way Victor attempts to play God and by highlighting how his discovery did not give him power nor did the monster bless him as his creator. Thus making readers aware that making a

- discovery for the wrong reasons only leads to something destructive for the individual and society.

Similar to Frankenstein, the Handmaid's Tale explores how Gilead makes discoveries through the way it rewrites the past by changing religious scripture and re purposing old buildings.

This demonstrates how Gilead is making a discovery as they are experimenting with how easily and how long they can indoctrinate people in believing the Gileadean ideals. Offred and the other handmaids are sleeping in "what once had been an old gymnasium"; the adverb "once" illustrates how the Gileadean government has re purposed a gymnasium for the new red centre, this highlights how Gilead is making and has made a discovery as they saw the perfect opportunity of using the past for their new present and future. This quote is symbolic in foreshadowing how Gilead will fall and new societies will grow on their old ideals.

This theme of discovery is emphasised through the way Gilead uses the past which can be linked to *The Handmaid's Tale* being a dystopian genre, suggesting Atwood like Shelley is warning her readers that future societies can end up in a position like Gilead if these discoveries are not done carefully.

In addition it's clear the Gileadean regime is using these discoveries to have power over the patriarchal society as Gilead made the discovery that "there is no such thing as a sterile man". This discovery emphasises how Gilead is using their discoveries for power over women, especially the handmaids. The imagery of there being no sterile men in Gilead creates the image that it's the women that are doing wrong in society and are to blame for discoveries going wrong.

In summation both authors present

making discoveries as a concept that is damaging for everyone and society if it's not done with the right intentions. In Frankenstein Shelley highlights how a person's discovery causes lack of control which has a bad effect on society. Likewise The Handmaid's Tale demonstrates how biased discovery is to maintain the indoctrination of its members. Both novels warn future societies of how making discoveries have consequences.



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Examiner Comments

After making an initial comparison, this essay treats the two texts almost entirely separately. The second novel is not discussed until page 4 of the essay, and even then there is very little direct comparison made between the two. The phrase 'similar to Frankenstein' does not say what the similarity being drawn actually is, and so this response can not be rewarded very highly for AO4.



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Examiner Tip

Make comparisons in your introduction and throughout the whole essay. Don't just imply connections – directly state them.

Question 9

Stronger answers thought about the kinds of suffering characters might face (physical, emotional, psychological) and the different mechanisms used to cope (or not cope). Weaker answers tended to list examples of suffering without considering the idea of 'coping with' it, which pointed towards not only the initial moment of suffering but the immediate and longer term responses to it. This was particularly evident with *Dracula*, where some candidates focused on the moments where Harker/Mina are attacked, but not really on the suffering this caused/ how characters responded. Better answers were seen, with more nuanced consideration of the suffering of both victims and perpetrators of violence/corruption, for example there was some very good discussion of Dorian Gray's suffering, as well as Sibyl's. Answers on *Beloved* tended to have much to say in response to this question, making contextual links to the legacy of suffering caused by slavery and the ways in which characters were influenced by both their own suffering and that of others, and about the character of Beloved representing Sethe's way of coping with the trauma of her past.

At the higher levels, candidates were able to discuss a range of characters' coping/not coping with suffering. For example, Sybil Vane's suicide as a means of not coping with Dorian's rejection, or Dorian's imprisoning of the portrait in the attic as a metaphor for him to conceal his suffering. At the top level, candidates were able to provide effective psychoanalytical and Freudian interpretations to Dorian's repression of his suffering which was marked under AO3. Some candidates discussed *Dracula* as a symbol for the aristocracy and Harker as middle-class and so interpreted Harker's suffering at the hands of *Dracula* through a Marxist lens, suggesting the only way Harker can cope with this class-based suffering is to write about it.

The idea of suffering as punishment was written about well, as those seen as deviant to the social norms were subject to misery and death, for example with Lucy in *Dracula* for her sexualised nature and wanting to marry three men and with Basil in *The Picture of Dorian Gray* for his homosexuality. Attempts to alleviate suffering were seen to make things worse as seen with Dorian's visits to the West End where he indulges in debauchery. Female suffering was seen as desirable to male characters as the men would find camaraderie as they banded together to be heroes in attempts at saving Lucy and Mina.

This essay was awarded 16+16=32 marks.

Suffering and lasting trauma is explored, by both Wilde and Morrison, as the ultimate force that causes the demise of the respective protagonists: Dorian and Sethe. ~~Wilde~~ Morrison demonstrates the coping mechanisms employed by former slaves to challenge the neoconservative polemics of 1980s America by reminding them that the legacy of slavery remains, ^{whereas,} Wilde depicts how the characters have to cope with suffering due to the corruption of Victorian societal values that emerged in the 'fin de siècle' era. Despite the causes of trauma differing between the novels, they likewise ^{demonstrate} ~~portray~~ the innate difficulty and inevitable failure of trying to cope with past issues to delineate, to the reader, the dangers and consequences of not ~~not being able to~~ ~~being~~ being able to move on from ~~the~~ past trauma.

In an attempt to escape the suffering, both Dorian and Sethe engage with murder which stands to reveal the extreme measures people are willing to take to avoid pain. To prevent Beloved from slavery, Sethe "simply swung her baby towards the wall" which perturbs the reader due to the nonchalance exhibited in the carefree alliteration of "simply swung". By demonstrating the ease of such murder, Morrison has encapsulated the desperation to protect Beloved from slavery, reminding a contemporaneous reader of the ^{unthinkable} suffering imposed on the 10M African-Americans in the 19th century. This all-encompassing desire to protect oneself is mirrored by Wilde as, after "stabbing Basil again and again", Dorian "slept quite peacefully". The dichotomy presented between the violent gerund "stabbing" and the image of tranquility disconcerts a reader into assimilating ^{that} the act of ^{and blame} destruction was necessary to escape suffering?

~~A religious reader would interpret the murder as sinful and therefore be perplexed regarding~~

Escapism is further promoted as the ideal coping mechanism for suffering as, after killing James Vane, Dorian's "eyes filled with tears" as "he knew he was safe". Wilde utilises the jarring connection between murder and safety as an

attempt to critique the hedonist values of Victorian England; Dorian's innate selfishness leads him to kill those around him merely to make his own life "untroubled". Wilde's display of hedonism completely contrasts the selflessness of Sethe's act of murder. Her desire is to "take [her] babies to the other side" where "they'd be safe". A 20th century reader would recognise the "other side" as an allegory for a utopian after-life where suffering doesn't exist. By insinuating this, and having this event be inspired by the real infanticide of Margaret Garner's baby in 1854, Morrison has denoted the characters' desperation to alleviate suffering through escapism. Despite the motives behind the murder being opposing, both Morrison and Wilde similarly present suffering as something ~~unavoidable~~ to run away from. Through both murders, the authors have allowed the reader to grasp the extremity of such coping mechanisms to understand how difficult trauma is to live with.

Whilst Morrison celebrates the emotional release experienced from confronting the root of suffering, Wilde critiques the ability of Dorian to temporarily alleviate suffering by hiding from the truth. In *Beloved*, Paul D's "tobacco tin"

of a heart couldn't be warmed up by "nothing in this world". The initial symbolism of the turpid, rusting ~~tin~~ tin ^{illustrates} ~~inferred~~ to the reader, the long-lasting effects of slavery by inferring Paul D no longer experiences love and human emotion. Furthermore, Morrison's ^{objectification} ~~use~~ of the tobacco tin reinforces the ^{dehumanisation} ~~objectification~~ of African-Americans faced during slavery. However, Beloved's supernatural power allows Paul D's tin to transform to a "red heart". This heart-warming metamorphosis is utilised by Morrison to remind Reaganist America of the good that would derive from addressing the systemic legacy of slavery in America. Whilst Paul D removes his suffering by confronting his issues, Dorian removes his suffering by running away from his problems. In a Faustian pact-like exchange, Dorian "sells his soul" for "eternal youth" which, through the blasphemous transaction, accentuates the lengths the protagonist is willing to go to to stop him from the suffering of "growing old and ugly". Wilde ridicules the contemporaneous society as Dorian is saved temporarily by "the mask of youth" which hints at the ridiculousness of aestheticism as a Victorian value. The supernatural ^{metaphor of the} "mask" ~~prevents~~ blinds society from ^{sins} ~~truth~~ ^{→ due to the inference of a facade} allowing him to reap the benefits of youth present in an ^{a society revolved around} ~~artistic~~ ^{aestheticism.}

Dorian's temporarily coping mechanism is dissimilar to the long-lasting removal of suffering at 124. The house transforms from being "spiteful" to being "just another weathered house" delineating, through the symbol of the supernatural ^{personification of the house} ~~burden of suffering~~, that confronting your issues allows for long-term peace. ~~Morrison~~ Wilde employs the faustian exchange of Dorian's soul for youth to demonstrate the fact that ~~some~~ ~~people~~ unhealthy coping mechanisms are only a short-term fix. On the other hand, Morrison allows the reader to celebrate the characters ability to address their causes of suffering due to the peace they can obtain.

Similarly, 'Beloved' and 'The Picture of Dorian Gray' expose the fatal yet inevitable consequences of suffering to suggest that it is sometimes impossible to cope with trauma. Due to the infanticide, Sethe's ~~great~~ guilt led her to want to "give up her life" to "take back one day of Beloved's tears" which through the expression of self-sacrifice, not only encompasses the extent of maternal love but also represents the all-consuming burden of guilt and responsibility from past trauma. Dorian is ~~also~~ weighed down by his sinful actions in the past as the faustian exchange led to "the living

death of his own soul. Wilde's utilisation of the Machiavellian pairing of life and death jars a contemporaneous reader due to the illustration of infinite suffering and pain. By suggesting the "death" is a continuous action, the reader can assume that Dorian's sins have resulted in never-ending suffering that can't be removed.

Morrison's portrayal of the ~~the~~ inevitable downfall for those characters who have committed sin parallels the "real degradation of [Dorian's] life" due to "the devil's bargain". By pairing the connotations of hell and temptation through the 'devil' imagery and the death of Dorian, a religious reader would interpret this as a parable against giving in to immoral temptation. This prognostication of disaster and inability to live with the suffering is directly explored by Morrison in 'Beloved'. Sethe is "licked, tasted, eaten by Beloved's eyes" which conveys, through the triplet of the anaphora of cannibalism, that Sethe's suffering is causing her to lose all strength and autonomy. The tragedy of Sethe's story was written by Morrison to challenge the "national amnesia" present in America which failed to recognise the lasting systemic impact of slavery on African-American communities. The eventual downfall of both Sethe and Dorian

stand as a warning to the reader of the inability to cope with such all-consuming suffering. By demonstrating this, Morrison and Wilde have, likewise, allowed the reader to sympathise with those struggling with trauma in their own lives.

Morrison and Wilde explore differing approaches to cope with suffering predominantly through the mechanisms employed by Sethe and Dorian respectively. Whilst 'Beloved' illustrates the need for former slaves to develop coping mechanisms to live with past trauma, 'The Picture of Dorian Gray' explores how characters must learn to cope with their own selfishness. Despite this difference, the foreshadowed death of the protagonists, stemmed from their inability to cope with suffering, makes the reader ruminate on the difficulty to challenge detrimental ideals (slavery and hedonism) that are so deeply embedded in society.



This answer was placed at the very top of Level 4. The essay is wide ranging, considering the significance of suffering in the novels as a whole, its role in the demise of the protagonists, and the ways in which characters fail to cope with suffering as a warning to readers about the dangers of being unable to move on after experiencing trauma. There is a lot of detailed contextual discussion, and some very thoughtful ways of connecting two texts which are not, on the surface, particularly similar.



Connections can be large or small; from big ideas and themes to plot and language points. Connecting the texts in different ways enables you to get high marks for AO4.

Question 10

Many answers chose to focus on the imbalance of power between the sexes (occasionally subverting the question into one about the subjugation of women), but many approaches were taken, for example considering how the supernatural, social class, and contextual influences led to imbalances of power. There was a lot of nuanced discussion of how these power differences shifted and changed throughout the novels, considering the ways in which characters gained or lost power and what writers might be suggesting through this.

Lots of responses focused on the imbalance of power between men and women, such as Lucy being promiscuous or Sybil being submissive, and how these ideas linked to traditional Victorian expectations. There were some interesting ideas expressed about the power imbalance between Dorian and Lord Henry, as well as between Harker and Dracula, (juxtaposition of innocence and corruption/moral decay) although the latter tended to be rather simplistic, characterising Harker as weak, and Dracula as strong.

At the higher levels, candidates explored a range of power imbalances. For example, the class-based power imbalances between West/East London in *The Picture of Dorian Gray* or the sex-based power imbalances between men and women in *Dracula*. There was also some very good discussion on class-based power imbalances in *The Little Stranger* – with many candidates discussing Faraday’s atypical power (as a someone who is socially inferior) over an Aristocratic family. There were some excellent links to contextual factors – for example, Stoker’s deliberate mistreatment of Lucy as a means to represent the suppression of the “New Woman” or the decline of the aristocracy following World War Two. Some, though few, looked at how the supernatural created power imbalances – such as the control Beloved – as a physical manifestation of the past/legacy of slavery – has over Sethe or how the poltergeist in *The Little Stranger* is synonymous with Faraday’s visits to Hundreds Hall/his sinister attempts to control Caroline/the Ayres. There was excellent analysis of the structural features of *Beloved* – the fractured narrative, the frequent analeptic shifting – as a means of furthering interesting discussion on the power the past holds over characters such as Sethe and Paul D.

In less successful answers, there was evidence of pre-learned material which was not successfully adapted to the question. For example, answers which focussed on solely on how the texts presented women, without references to how this reflected a power imbalance, were sometimes seen. Responses at this level were descriptive and often the analysis was limited to “this quote shows” with some attempts to explore single words. There were attempts at linking responses to context, but limited to references to “Angel of the House”, for example, without demonstrating understanding about what this was/how it linked to the text/point they were making.

For *Dracula*, many candidates focused (sometimes too heavily) on the opening scenes where Harker is with the female vampires as an example of an imbalance of power. Stronger answers questioned the assumptions around Victorian masculinity in this scene. Many candidates made connections between Lucy and the threatening figure of the New Woman but very few explored the idea that Mina is also a (perhaps a more positive) New Woman figure (especially with her shorthand and logical “man’s” brain).

This essay received marks of 20+20=40 marks.

The late nineteenth century was, in many ways, a time of power imbalance and social disequilibrium. Both novels were written at the turn of the century, towards the end of Queen Victoria's reign, as well as the expanse of the British Empire. However, through the form of Gothic literature, Stoker and Wilde managed to capture more than just one sense of power imbalance. I shall examine this question in regards to their explorations of social, literary, and moral/philosophical conflicts of power.

The first imbalance of power which I shall look at in both texts is ~~the~~ a literary one - specifically, the conflict between religion and science within Victorian (but especially, gothic) literature. In 1859, Darwin published his 'On the Origin of Species' which challenged ~~the~~ deeply-rooted Christian beliefs and drove a wedge between science and religion, creating a certain incompatibility of one within the other. This is important to Victorian gothic literature, because it created an imbalance of power seen ~~as~~ through the genre, such as in Shelley's Doctor Frankenstein or Conan-Doyle's character of Doctor Watson, within his gothic Sherlock Holmes series. Therefore, this contextual landmark, ~~is~~ while not obviously related to either novel, is profoundly significant in regards to this power imbalance within the gothic genre. In 'Dracula', we see the noble character of Doctor Seward using many forms of contemporary 'cutting-edge' scientific methods and devices, such as his "phonograph". His study of the

human mind alludes to a popular but new trend within science at the time, with the famous Sigmund Freud studying the ~~Subconscious~~ Subconscious at roughly the same time. Seward is one of the heroes of the novel and his representation of such modern scientific methods and technological devices make him a sort of mascot for this new ^{- sound} ~~idea~~ power of science. However, Doctor Van Helsing is perhaps himself a closer representation/characterisation of the conflict ~~itself~~. He, like Seward, often heralds modern science, but also, as he says himself, "to superstition must we trust at first". It is thought that Stoker took inspiration from the Polish Clergyman Gerard Helwig for the character of Van Helsing. Helwig was a medieval clergyman who documented the Black Death. It was the victims of this plague which are thought to be the original vampires in the medieval folk lore which 'Dracula' alludes to. Helwig documented how villagers used the methods we see in Stoker's novel, such as severing heads and driving wooden stakes through victims' hearts to combat the superstitious evil, however, he sought more scientific measures himself. Van Helsing, therefore, is a characterisation of the imbalance of power between science and religion in the gothic genre, as he seeks superstitious methods and often uses a crucifix - a powerful and overt symbol for Christianity - as well as scientific methods, ~~also~~ which is also represented through Seward's character, to present a contemporary power imbalance which became a characteristic of this literary gothic genre. In *The Picture of Dorian Gray*, Wilde ~~also~~ similarly uses character to embody this conflict within his novel, through the use of Alan Campbell. Campbell seems to be one of the only characters ~~who~~ ⁱⁿ ~~the~~ ^{the} novel

who Dorian befriended but who he failed to influence or corrupt - much like Basil's resistance to Lord Henry's powerful influence. Campbell studies science (specifically chemistry) as a profession which not only creates the question as to which class he belongs to (a social conflict I shall later explore) but it also places a real importance on science as a field of study worth devoting one's life to. Furthermore, ~~Basil~~ Campbell manages to dispose of Basil's body using his science and Dorian's observation of "a horrible smell of nitric acid... but the thing... was gone" shows the power and functionality of it. However, the "horrible smell" creates a sensory resistance to the force of science, ~~as~~ creating an imbalance of the powers of science and morality. Unlike Stoker ~~however~~ however, Wilde does not necessarily make this a conflict of science and religion as such, but ~~as~~ focuses more on the morality which Christianity represents in Dracula and other gothic novels. Wilde detaches this morality from Christianity which is unlike Stoker's merging of the two (through the use of symbol mainly), but retains the central conflict between science and Victorian, Christian morality. Both authors present a very useful and tangible power and functionality in science, but both show a resistance to fully accept it in the face of religion or religious morals. Furthermore, it is perhaps not ~~over~~ the imbalance of the powers of science and religion itself which is a defining characteristic of the gothic genre, but instead, it is science. The consideration ~~of~~ ~~of~~ and incorporation of science into literature is a gothic convention.

Whereas religious, Christian morals are more of a Victorian expectation for literature. It is, therefore, perhaps the conflict of Victorian expectation and gothic convention, which create this power imbalance within gothic literature, such as these two novels. Both authors present it, largely through character and symbol.

Another power imbalance which both authors present is a contemporary social imbalance between the relative powers of men and women within society, and classes as well. Firstly, let us examine the former imbalance, within *The Picture of Dorian Gray*. James Vane and Dorian Gray are both characters who display a failure to uphold the traditional and conventional role of men in Victorian Society. James Vane ~~tells his sister that~~ announces after his discovery of his sister's love that "if this man harms you I shall kill him like a dog. I swear." This oath asserts him clearly as the noble and protecting patriarchal male figure which is conventionally expected in Victorian literature. However, James Vane both fails to protect his sister or avenge her after her tragic death, and even dies in an disappointing manner. Thus, he fails, in every way, to carry out his gender role and so, his name becomes an irony, as his attempts to do so are in vain. This use of irony is a somewhat mocking criticism by Wilde of this gender role convention of his time. Furthermore, the protagonist himself, even fails to carry out the role of a noble gentleman or a hero even. ~~The~~ Dorian boasts to Lord Henry that he ~~is~~ "spared somebody" which is almost comically ironic (something which Lord Henry does not fail

to point-out) because this claim ~~both~~ ~~acknowledges~~ demonstrates both an acknowledgement of his own failure to be the noble gentlemen he is expected to be, and a failure to acknowledge the ~~very~~ demonstration of this exact short-coming ~~itself~~ by the action he makes as an attempt to redeem his self-conceived failures. Therefore, through much irony and the use of character, Wilde boldly but powerfully criticises the literary conventions of a protagonist, ~~and~~ as well as the social conventions of gender roles. ~~It is this criticism which~~ It is this criticism which creates an imbalance of power, because it threatens the traditional patriarchal power ~~of~~ of men within society which were previously in equilibrium. Stoker also knocks this power out of harmony through a more subtle but no-less profound criticism of gender stereotypes. Lucy Westenra writes in her letter to Mina, "why are men so noble and we women so little deserving of them?". This is exactly the kind of stereotype which the gender roles of Victorian society upheld, but it is a view held by a character who falls victim to supernatural corruption and is ~~guided~~ ~~to~~ ~~guided~~ to be rescued by the very "noble" men which she claims women are so "undeserving" of. Furthermore, Seward's remark of Mina ("she has the brain of a man and the heart of a woman") is perhaps less subtle but no less ironically critical of his social belief. Saying "she has the brain of a man" confirms the stereotype that men were intellectually superior to women, whilst criticising it through the statement's ~~base~~ irony. It appears to be a use

of metaphor but we know that ~~there~~ there is no difference between a man's brain or a woman's brain as a result of their gender, ~~so~~ and it is this truth which Stoker uses to disguise irony within this remark. Therefore, both authors are critical of these social conventions and stereotypes which is what creates an imbalance of power which is representative of contemporary societal conflicts and changes. It was roughly thirty years before these novels were written when women were first allowed to attain a university degree (in the 1870s), thus showing a slow but unmistakable challenge to the belief that women were, amongst other things, intellectually inferior to men. However, a woman's property still ~~became~~ automatically became her husband's property after marriage, displaying the legal and systemic prejudices inherent within the patriarchal Victorian society. It was criticisms of such social ~~injustices~~ injustices such as ~~Wilde's~~ Wilde's and Stoker's which questioned the credibility of such societal power dynamics, which helped to drive a conflicting force for change. Therefore, there are obvious ~~contextual~~ ~~and~~ examples of contextual evidence, such as these, which demonstrate the incumbent power of patriarchy, and ~~therefore~~ the authors' criticisms of these are what create an imbalance of ~~the~~ power. ~~Stoker's~~ Wilde's is more overt, as he points out ~~his~~ the ~~same~~ irony himself through characters such as Lord Henry, but Stoker's criticism is no less profound. Both use irony as an integral tool for criticism and the subsequent creation of power imbalances.



This full mark essay makes excellent use of contexts to lead its arguments, and considers a range of different types of power imbalances, including but not restricted to those surrounding gender.



Don't try to manipulate the question to fit what you want to write!

This essay was awarded 17+17=33 marks.

Text 1:

Dracula

Text 2:

The Little Stranger

Both texts deeply explore imbalance of power, both within character relationships and between characters and the supernatural world. However, due to their intended readerships, the writers present these imbalances differently - with Stoker reinforcing the idea of patriarchy, for example, while Waters attempts to encourage the breaking of such social constraints. Nevertheless, both texts present an over-powered and difficult to defeat supernatural threat and the fear elicited from this power imbalance is prevalent throughout both novels.

~~One of the central power imbalances~~ One of the central power imbalances themed in these books concerned the gender power imbalance and patriarchy. In Dracula, Mina

is presented as a perfect, traditional woman who embodies gender norms of the time and is content with the lack of power she holds in a patriarchal society. This can be seen when she expresses a desire to be "useful to Jonathan". The adjective, "useful" has connotations to objects and tools, suggesting that a woman in patriarchal Victorian England is merely a tool for her husband to command. Furthermore, her later use of the noun phrase, "old married women" further demonstrates the idea that women lose all their personal identity once tethered to a man. Similarly, in the *Little Stranger*, "Mrs Ayres" has no first name, instead being defined only by her husband's last name, showing his continued power over her as her controlling man even after his death. Moreover, Rodrick - as the ~~the~~ only male left in the family - is placed completely and independently in charge, despite struggling with his mental and physical health, and even shuns Caroline's attempts to help him. Caroline's observation that Rodrick "has the responsibility of master" demonstrates that the patriarchal structures of power not only negatively affect the subservient women, but also place responsibility on the men while forbidding them to seek help, as the abstract noun, "master"

suggests full and total power with no input or help from others. Additionally, the coveting of the "Colonel", someone seen as a worthy and capable patriarch further suggests a power imbalance between traditional patriarchy and the next generation after the cultural shift of the war, with Mrs Ayres observing Rodenick "hasn't the way his father had, with the estate". Rodenick suffers trying to live up to the standard set by his more powerful father as a good patriarch.

A further expansion of the theme of gender power imbalance comes with the exploration of characters who threaten this power structure, before dealing with them in a way that reinforces the patriarchy. In Dracula, Lucy represents the "new woman" that terrified the traditional Victorian society as she was sexually liberated and could think for herself. The rhetorical question, "why can't a girl marry three men, or as many who'll love her" ~~illustrates~~ exemplifies a dangerous ideology that threatened the traditions of monogamy and one man ruling over one woman. Furthermore, her exchange of "blood" with a man later on symbolises the danger posed by premarital sex and promiscuity and plays into the fears of the

1800s of syphilis and women's sexual purity being under threat. Lucy's death as a vampire is retribution for such actions; four men stand over her and plunge a ~~stake~~ phallic "stake" into her, alluding to gang rape in order to punish a loose woman. Additionally, her actions when she was a vampire, killing "children", and the colour symbolism of a "white" dress stained with "red" shows how she was denying her maternal instincts and defying her purity and innocence, so deserved to be violently killed by the men. In the Little Stranger, Caroline represents the women on the cusp of second-wave feminism after experiencing working during WW2. The creaked imperative, "let me take you upstairs" demonstrates how she - a woman - tries to command Faraday - a man - thereby threatening the power imbalance of men over women. However, the fact it's a creaked imperative suggests she isn't yet consciously rebelling and isn't intending to overturn the power structure yet. The fact that she has "unshaven legs" is another stereotype of a second-wave feminist and Faraday's repeated use of this known phrase demonstrates his disgust with this defiance of gendered social norms. He intends to fix this and her

Other imperfections with marriage, reinforcing the idea that women need to be tamed, overpowered and controlled by men to keep them in line. However, Waters wasn't ~~writing~~ writing at the time the book is set and instead looks with hindsight on second- and third-wave feminism and writes for a modern readership. Therefore, Caroline's strength and non-conformity can be interpreted to be somewhat encouraged and the failure of the marriage (in contrast to Harker and Mina's successful union) shows her critique of the imbalanced gender power system. Therefore, while ~~Lucy~~ Lucy met her end to reinforce the patriarchal power system, Caroline's untimely death can be interpreted instead to be the harsh reality of struggle women in the 1950s faced if they protested and the retribution to the threat faced by men at the time as they worried about the system collapsing.

Both texts also presents the imbalance of supernatural ~~over~~ power over human power and the struggle to combat it. In Dracula, Harker is unnerved by Dracula's physiognomy, seen in noun phrases such as "hairy palms".

which suggest an inhuman nature. Furthermore, the idea that Dracula has "a strength" that made Harker "wince" suggests a level of supernatural threat and immense power. ~~the~~ After Dracula attacks Mina, Van Helsing states "he infect you". The verb, "infect" has connotations to disease and uncontrollable contagion, suggesting the idea of supernatural power over human bodies. In the Little Stranger, the threat is more subtle - perhaps to allow for the lower-exposure of modern audiences to violence and monsters that makes physical beasts like vampires less terrifying and psychological torment more torturous. The personification in that the mirror "crept upwards" suggests an eerie power of the supernatural world over humanity and our possessions, while the "burn marks" on the ceiling hint at destructive intention with connotations to fire, and the eventual blaze conjures ideas of children burning ants with a magnifying glass, showing the immense power the supernatural has over the human natural world.

The texts also present a social power imbalance, seen in the way Faraday covets

the Hall and the upper class. The simile, "like an ice beginning to melt in the sun" suggests however, a decline in the power imbalance of the upper and lower classes after the equaliser of war and the noun "Sun" having connotations to positivity and might suggest novelty by some in the breaking of these social barriers. Nonetheless, the imbalance persists somewhat, with the ~~metaphor~~ ^{metaphor}, "specks of grit" used to describe Faraday's mother showing how the upper and lower classes were still divided. In Dracula, the divide is between Renfield, a non-conformist heretic who uses the nouns "lord and master" to refer to Dracula in a blasphemous biblical allusion, and the science and Christianity of Seward and the protagonists. ~~Renfield's~~ Renfield's observational metaphor, "the blood is the life" is a grotesque parody of Christianity and transubstantiation, showing a defiance of the power of God over humanity and an allegiance to Dracula's darkness. His eating of "flies" "spiders" "birds" alludes to Nietzsche's Superman and the progression of humanity, suggesting Renfield seeks to disrupt the power imbalance of religion in society.

In conclusion, both texts demonstrate imbalances of power, however Waters encourages the questioning of these structures while Stoker seeks to reinforce them, responding to the Victorian fears of non-conformity, social and religious change, and patriarchal monopoly under threat.



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Examiner Comments

This essay was placed at the lower end of Level 5; it takes an evaluative approach to the question, and does not suggest that 'power imbalances' remain static throughout the novels. The discussion on page 3 of the ways in which societal power structures are threatened and ultimately reinforced is particularly interesting, as is the later point on the struggle for power between human and supernatural forces.

Question 11

Many candidates were able to make sensitive and powerful comparisons of how society affects mothers due to contemporary attitudes and expectations. The sacrifices of motherhood were also well explored.

Motherhood was often seen as a source of strength in the novels, as revealed in *A Thousand Splendid Suns*, as Mariam and Laila 'rebel', 'stand strong', 'refuse to cave in' and 'refuse to be defeated'. Protagonists' strained relationships with their mothers was written on as shown when Mariam apologises to her mother for her illegitimate birth that caused her to be cast out and in *Tess of the D'Urbervilles* when Joan Durbeyfield, who dreamt of a grand marriage for her prematurely developed daughter who she saw as a commodity, when she sent her to 'claim kin'. That both Mariam and Tess were unable to be biological mothers in the texts and become adopted mothers, Mariam to Laila and Tess to her siblings, was noted as well as the fact that they ultimately sacrificed themselves to save their loved ones.

At the higher levels, candidates explored the difficulties facing mothers in texts, effectively linking their discussion to societal factors – eg, the religious condemnation of “fallen women” in *Tess* and the similar societal treatment of Nana for giving birth to Mariam outside of wedlock. There were some effective comparisons on mother-daughter relationships – the unloving relationship between Nana and Mariam and the reliance Joan has on Tess to financially support the family. There were also discussions on characters who adopted motherly roles, despite not being biological mothers – Tess with her family and Mariam adopting a motherly relationship with Laila. There was excellent analysis of symbolism, for example the symbolism of Sorrow's grave in *Tess* and the miscarriages in *A Thousand Splendid Suns* which was linked to discussion on the struggles to maintain motherhood within oppressive societies.

Weaker answers tended to focus on the failures of mothers (for example blaming Nana and Joan Durbeyfield for the fates of their daughters), while stronger answers were able to consider the different models of motherhood offered in the novels, and the ways in which expectations of women in society shaped these. There was an interesting tendency to bring critical perspectives into discussion (which was usually rewarded in AO3). A few answers attempted to argue that men (such as Jalil, or Edgar Linton) adopted a maternal role. These tended to be less successful, exploring these characters as parents but generally not linking analysis convincingly to the question. These answers also tended to overlook actual mothers within the texts.

This essay was awarded 14+12=26 marks.

In both *Wuthering Heights* (1847) and *A Thousand Splendid Suns* (2007), dissatisfied mothers who neglect their filial duties, either by choice or by forces beyond their control, are at the core of the narratives. Both Brontë and Hosseini subvert the typical understanding of motherhood especially in the biological sense, and instead explore how the adoption of maternal qualities outside familial spheres can help to restore social order to these fractured, violent environments.

In *A Thousand Splendid Suns* (ATSS), Hosseini provides a ~~diversified~~ panoramic and heterogeneous view of Afghan society, diversifying the Western perspective of a country commonly associated with violence. The ~~hetero~~ heterodiegetic narrative catalogs the story of two women from polarising socio-economic backgrounds, but both of their childhoods are somewhat characterised by their apathetic and absent mothers. Nana, ~~or~~ Maniam's mother, evidently cares for her daughter but this affection is ~~err~~ erroneously translated into a fierce protection and bitter fear of abandonment, with Maniam often subject to her mother's heated diatribes against her father Jalil, "A man's heart is a wretched, wretched thing, Maniam. It isn't like a mother's womb." Nana, who has been burdened by suffocating social norms throughout her life, internalises them and projects them on her daughter,

*prematurely.

"You are a clumsy little karami" and ~~she~~ lays out a grim premonition for the future she believes undoubtably awaits her daughter, "There is nothing out there for her. Nothing but rejection and heartache". Even when Nana kills herself, there is a final accent of muted disconnection to their relationship, as the "drooping branches of the weeping willow" initially obscure Manam's mother's body from her, "like a curtain". This alienation is paralleled within the relationship between Fariba and Laila, who is displaced from her mother's affection by her two fathers who died at war. Hosseini employs a powerful ^{analogy} ~~metaphor~~ of Fariba's heart as a "pallid beach", upon which "Laila's footprints would forever wash away beneath the waves of sorrow", as grief eclipses any attention towards her daughter. In *Wuthering Heights* (WH), there is evidence of Brontë's own maternal deprivation, as she lost her mother early in her own infancy. During the 1850s, women had a 1/8 chance of dying in childbirth and within the novel, every single mother dies* (Catherine, Isabella, Frances, Mrs Linton, Mrs Earnshaw). Even before these deaths, many characters do not appear suited to motherhood. Cathy is too preoccupied by her own internal conflict, and when denied access to both Heathcliff and Edgar, she stubbornly abandons all coyness ~~rather~~ and becomes hyperbolic, "A thousand smith's hammers are beating in my head!". As a ghost, ~~Brontë~~

portrayed^{s her} as petulant and ~~in~~ with a "child's face"; this spectre was obviously never ~~able~~ capable of caring for another life. It seems that her daughter, Cathy's, ~~child's~~ motherless childhood was predetermined and inevitable. This lack of motherly care in both novels contributes to the hostility of the respective environments.

Due to this ~~lack of~~ disengagement from many mothers within both novels, both authors ~~exp~~ elucidate the development of various characters into the role of surrogate mother. In *WT*, though she suffered maternal deprivation herself, ~~Cathy~~ the young Cathy undertakes an overly maternal role towards several characters. When first introduced to her cousin, Linton, she is "determined to make a little pet of [him]", with an extremely platonic and protective attitude, making their subsequent relationship even more uncomfortable. Catherine is extremely empathetic, and upon hearing of her cousin's ill health, "her features were so sad, they did not seem hers." Unlike her own mother, who was at times unwaveringly myopic and selfish, she sacrifices her own safety to nurse him back to health, and indeed their entire relationship centers around this maternal caregiving. Bronte herself was believed to have encapsulated this curious conflux of caring and spirited, with her sister Charlotte describing her as "stronger than a man, simpler than a child, her nature stood alone." Nelly,

The heterodiegetic narrator and peculiar mix of servant, mother, friend, also adopts a maternal role at times, manifested in occasionally ~~sarcastic~~ sardonic invectives but with a fierce ~~offensive~~ protective protectiveness towards many characters, such as Cathy, who she affectionately denominated "a sweet little girl." In ATSS, Hosseini evidently expresses Mariam's motherly role towards Laila. Not only is she a constant source of reassurance, "It's going to be all right, Laila. So" but her sacrifice at the end, in which she confirms she is "thinking like a mother" is the ~~par~~ epitome of the maternal care that she herself lacked. In prison this status is confirmed and validated, as another inmate tells her that her fear is "nothing to be ashamed of mother." In his ~~the~~ writing process, Hosseini admitted that "it always starts from a very personal, intimate place, about human connections, and then it expands from there." This human connection, of motherhood underscores every nuance of the play and is crucial in achieving Hosseini's aim of humanising the Afghan experience.

Finally, both authors demonstrate how the adoption of these feminine, maternal qualities has a healing effect on the inveterate conflict and violence within the novels. In WH, ~~at~~ at the beginning

of the novel, there was an irony around the eponymous building, as, while it implied an altitude, the inhabitants were often at a level of moral nadir. However, at the end of the novel, as Cathy and Harston unite, and she painstakingly teaches him to read, her motherly actions "shook off rapidly the clouds of degradation". The seemingly irreparable damage done to Harston's character by his brutalising environment has been reversed by maternal care. Lockwood, upon seeing the pair, affirms that they could "brave Satan and all his legions," with the religious imagery conveying the permanence and longevity of this relationship, ~~and~~ The flowers that the pair have planted in the gardens is reflective of this new life, sprung from decay, cultivated by gentle care and affection. Motherhood was an integral quality of the archetypal Victorian woman, and a trait that they were meant to emulate from their decidedly motherly monarch. Nossieini similarly explores the restorative powers of motherhood in ~~the~~ ATSS, and the transformative power of femininity when faced with despotic, masculine violence. During Hilda and Maniam's first moment of reconciliation, the two women are pictured drinking chai and making clothes for each other, two actions

with overtly maternal undertones. After Mariam's sacrifice to protect her surrogate 'daughter', the narrative continues to depict this newly healed and restored Afghanistan, valorising her decision.



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Examiner Comments

This was an interesting answer which was placed on the border between Levels 3 and 4. It was a little unbalanced in its coverage of the four assessment objectives; thoughtful arguments were made, with detailed and controlled analysis of the writers' craft, but less was written in relation to contextual factors, and the connections between the texts were not detailed enough to be described as 'discriminating'.



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Examiner Tip

The assessment objectives shouldn't be treated separately, but in an integrated way. Aim to cover all of them in each point you make.

Question 12

Candidates effectively were able to discuss patterns across texts, which allowed them to explore how death dominates. For example, the death of Prince in *Tess* and her being covered in the “crimson” blood as prefiguring her tragic downfall, leading to her death. There were some excellent analyses of death as an escape of oppressive societies/providing a sense of freedom. More successful answers moved beyond listing examples of deaths, and formed a convincing argument which showed understanding of how the writers use the deaths within their novels.

Some candidates seemed to struggle to pinpoint examples of death (which are abundant in all of the texts) and took a more metaphorical approach (eg considering the death of the self, death of hope etc.), perhaps attempting to subvert the question in order to use previously completed essays from past series. Many candidates did not deal at any great length – if at all – with the actual deaths that occur in the texts and their significance. A number of candidates lost their figurative hold on death and simply slipped off into a discussion of the particular issue that they are saying has ‘died’ – eg writing about love or hope instead of the **death** of love or hope. These tended to be less successful responses, although some good work was seen which dealt with death on both a figurative and a literal level. There was a lot of thoughtful discussion of critical perspectives, and contexts were generally well integrated into arguments.

There were lots of interesting and well-crafted responses about death. Candidates made a great number of interesting and sensitive connections between texts, especially involving death as an escape from unjust social standards, restrictions and expectations for characters who were in some way trapped. There were some interesting ideas expressed about the death of female identity in *Wuthering Heights* and *Mrs Dalloway* (references to the menopause as the ‘little death’), as well as how death provided a sense of freedom from societal restraints (Mariam’s death in *A Thousand Splendid Suns* as an example).

Introduction: this essay received marks of 20+20=40 marks.

12.

'Wuthering Heights' and 'Tess of the d'Urbervilles' both hold death at their core: it seems an inescapable and pervasive conclusion to both the 'fated' life of Tess and the passionate desire of Cathy and Heathcliff. The tendrils of death even extend beyond characters, as both novels deal intimately with the death of the peasantry and traditional ways of life in the 'whirl of material progress' of the industrial revolution.

Both Bronte and Hardy present death as a direct result of rampant desire, tying destruction and suffering inherently to the 'love' portrayed within their novels. Hardy's Tess meets her eventual demise as a result of encountering Alec and the 'blood red ray' that he brings to 'the spectrum of her young life'. This imagery of 'blood' associated with desire is threaded through the novel, with Prince's blood 'splash[ing]' Tess 'from face to skirt' as his death is described with erotic imagery- she 'put[s] her hand upon the hole' as the horse is brutally impaled and dies. 'Wuthering Heights' finds a similar affinity in death and desire, pulling upon similar animal imagery as Edgar's desire for Cathy is described as 'a cat' not 'possessing the power to leave a mouse half-eaten'. Heathcliff and Cathy similarly exist in the element of passionate violence, as Heathcliff slits 'the flesh' of Hindley's wrists and Cathy 'snatch[es]' and 'dash[es]' with the 'rough remedy' of Bronte's dynamic and violent verbs. It is in fact this very violence ('applied over [Edgar's] ear') which leads Cathy and Edgar to firt 'confess themselves lovers', just as Tess is described in her first encounter with Alec's destructive desire as being a 'sparrow, before its captor twists its neck'. Indeed, her association with this desire in Alec leads to the 'scarlet blot' of his blood spreading over the 'white oblong ceiling' as she inflicts his death, and her desire for Angel leaves her reduced to

the metonymic 'black flag' of death. In Elizabethan plays, the black flag was a symbol for tragedy, and Hardy draws upon this association to bring the veneer of death's finality to a story exploring desire's destructive qualities. This violence associated with desire not only leads to the physical deaths of characters, but to the death of their singularity and identities. Tess begins the process of metonymic reduction far before her actual demise, being reduced to a 'grey serge cape' in her arduous journey, and later simply a 'figure'. Cathy's desire for Heathcliff leaves her with a similarly tenuous identity, as her declaration of 'I am Heathcliff' erodes the boundaries of her character and leads to a passionate death of passionate personhood. Tess moves from being 'exceedingly novel' to being a 'mere vessel', and even more tertiary characters suffer this death of character: 'Car Darch' becomes 'dark car' in the later stages of the novel. However, while Hardy leaves us with Tess' complete obliteration at the hands of destructive desire, Bronte presents an alternative form of love, one devoid of death's taint. Writing in the late 1700s, Rousseau was a French philosopher who pioneered the concept of 'Rousseau's child', suggesting that if children were left to develop without the pressing constraints of society's dictation they might retain that vitality so innate to them, and avoid the death of innocence with adulthood brings. These writings influenced much of the literature in following years, yet Bronte offers a rebuttal in 'Wuthering Heights'. With Cathy and Heathcliff dwelling in this realm of violent and childish love even into adulthood, they seem emblematic of this concept. Young Catherine's approach to life offers a stark alternative, as she speaks of 'When I am older' in opposition to Cathy's 'I wish I were a girl again'. The civility of her connection with Hareton -as they converse in 'letters' and she 'reads' to him- is markedly free from the bitter association with death which lurks in both the older generation and Tess' encounters with desire. Thus, in Tess the 'flag continue[s] to wave silently' in the death wrought by desire, while in

Wuthering Heights the matured prevailing desire of young Catherine and Hareton promises to end in nearing 'marriage', the opposite of death.

Hardy and Bronte both present deaths beyond those of their living characters, each dealing intimately with the effects of the industrial revolution and the death of their characters' established modes of life. Many scholars view Tess' destruction and death as allegorical to the death of the 'peasantry' in the late 1800s, just as Heathcliff's seizing of and dispossession of the Earnshaw estate is heavily evocative of the dispossession dealt by capitalism's rise. Writing in the 1840s, Bronte was witnessing the gradual industrialisation of the farming industry and decline of the 'squirearchy' which the Earnshaws belong to, and 'Tess of the D'Urbervilles' was written in the later half of the century as these changes had begun to take drastic hold. A series of poor harvests in 1870-73, combined with increasing mechanisation of labour, led to a decline in land value and peasant wages of twenty percent, and thus we witness this 'whirl of material progress' in Tess. She speaks of the alienation inherent to industrialisation, musing about 'strange people who we have never seen' and witnessing the atomising work on 'Flintcomb-ash' as the 'swede hacking' and tearing apart 'roots' replaces the symbiotic relationship that the workers previously had with nature, 'brimming with interest' for it. Both Heathcliff and Alec also present many capitalist traits, both stripping characters of their autonomy and possessions as the peasant class were stripped of theirs in the death of their class and established lives. Heathcliff is described as having a soul of 'bleak, hilly coal country', placed in a semantic field of infertile industrial products, just as Alec's previous name ('Stoke') brings connotations of fire and factories. Alec's name change to D'Urberville cements his character as a member of the

capitalist 'Nouveau-Riche', as they often appropriated historic names of nobility (here, 'd'Urberville'). He then professes to Tess that 'I was once your master, I will be your master again', with his uncompromising violation of her speaking to the destruction of the peasant class from which she comes. Heathcliff is similarly characterised, as he is described as 'a little Lascar, or an American or Spanish castaway', with his lack of distinct origin tying him to the globalised and disruptive nature of the rising capitalist forces. He speaks of 'flinging Joseph from the highest gable' and 'painting the housefront with Hindley's blood', and this dispossession of the Earnshaws and death of Hindley comes to pass later in the novel, directly paralleling Alec's own industrialist destruction of Tess. Before the Wills act of 1837, property came under the control of the mortgager, in this case Heathcliff, allowing him to sever the Earnshaw lineage's right to their property. Thus, Bronte's description of Heathcliff's exploitation of this is a striking comment on the use of legislation and industrial riches to gain power and strip lower classes of their autonomy. Even the death of prince evokes and foreshadows the death of the peasant class, as Tess 'regard[s] herself' a 'murderess' after the demise of the horse which was such an integral part of the peasant's transportation of goods and way of making a living. Thus, in the wake of rising industrialism, deaths in 'Tess' and the death of the Earnshaw lineage's control of the house is a powerful portrayal of industrial progress' destructive powers.

Though death sits at the core of both novels, Bronte and Hardy take different approaches to its portrayal in terms of fate- while 'Tess of the d'Urbervilles' deals heavily with fatalism, the characters in 'Wuthering Heights' carve out their fates with forcible will and 'rise in angry rebellion against Providence'. Hardy read and heavily annotated many of Schopenhauer's

works, a philosopher who argued in favour of fatalism and believed that human beings are largely determined, being 'set in motion by internal clockwork'. Thus it is no surprise that this philosophy appears dominant in 'Tess'. Of her violation by Alec, the narrator notes that her townsfolk would claim 'it was to be', and Tess herself claims that her eventual death 'is as it should be' in a passive acceptance of fatalism. This philosophy's influence extends to the nature of relationships between characters, as Tess and Angel come together 'as surely as two streams in one vale', following the preordained course of dictated fate. Bronte's characters defy this in contrast, with Cathy and Heathcliff refusing to subscribe to externally imposed boundaries or pathways. Even as a young girl, Cathy requests to be brought a 'whip' as a gift, an indicator of self-willed dictatorialism which foreshadows her 'rebellion against Providence'. Her and Heathcliff's rejection of religion (as Cathy is physically 'flung out' of heaven by the angels in her dream) goes directly against the predestination and fatalism represented by Joseph's characterisation in 'Wuthering Heights', as his constant negations ('now't', 'gut fur now't') align him with the asceticism of the rising doctrine of Calvinism which experienced a resurgence in the 1800s. Calvinists believed that God preordained who went to heaven and hell, and thus Cathy and Heathcliff's rejection of organised religion in this manner goes against the fatalism inherent in this doctrine. The deaths in the novel are thus entirely inflicted by themselves, as Heathcliff is seen 'slitting up the flesh' of Hindley's arm in alarming violence, and Cathy's refusal to part with nature and leave the 'window open' results in her eventual demise. Tess' fate is alternatively presented as entirely pre-ordained, as she follows the 'mesh of events in her own life' with 'inexpressible [...] drowsiness' and an incapacitating passivity eventually leading to her death at 'Stone Henge'. This location is in itself significant, as Hardy suggests that it holds 'ancestral' weight: her 'incautiousness of character' inherited from her 'mailed ancestors',

and the 'superstitions' we see influenced by her mother's 'complete fortune-teller' book seem to mould her fate to lead to her inevitable death. Thus, Tess is tugged to her death by the 'unavoidable' hands of fate, whereas Bronte's characters forcibly effect their deaths through rebellion against externally imposed predestination or fatalism.

Both novels conclude with a presentation of death, as Hardy shows us the 'black flag' which is all that remains of Tess' fated tragedy, and Bronte presents Lockwood musing upon the 'sleepers in that quiet earth' while standing above Cathy and Heathcliff's graves. It would seem that an air of finality and weighted 'silence]' extends across both novels, and it is certainly present in 'Tess of the d'Urbervilles'. However, upon closer inspection, 'Wuthering Heights' may not end with quite the same closure. Bronte's novel sits within the gothic genre, one which has many instances of the 'explained supernatural' ending where any seemingly other-worldly aspects of the narrative are explained through scientific means at the novel's conclusion. This is demonstrated in many gothic novels such as Radcliffe's 'The Mysteries of Udolpho'. However, 'Wuthering Heights' take on a Radcliffian conclusion is narrated by Lockwood, who has been shown to be an unreliable and caricatured narrator through his claim that he is a 'misanthropist' and his mischaracterisation of events in the novel. Thus, we cannot help but feel that his general imperceptiveness extends to his portrayal of the novels conclusions as well, and that the deaths of Heathcliff and Cathy are not as final and 'quiet' as they might be made out to be. We are left with a sense of the supernatural in death even beyond the novel's apparent conclusion, unlike Tess' tragic and concrete ending.

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This is an exceptional essay which received full marks. It exemplifies how a broad thematic question can be woven into a cohesive argument, fully addressing the requirements of the assessment objectives and beyond.

This essay was given 16+17=33 marks

Text 1:

Wuthering Heights

Text 2:

Mrs. Dalloway

In ~~both~~ both Emily Brontë's ~~novel~~ 'Wuthering Heights', set in the 1800's, and Virginia Woolf's post world war one novel 'Mrs Dalloway', the idea of death is presented through characters and themes. In both novels, women in particular are forced on exhausting and mentally draining journeys to kill their authentic selves, and in ~~turn~~ doing so, they kill their chances of love and happiness. The death of these things in both novels, is ~~not~~ necessary to give life to the heavily dominant ~~publicly~~ patriarchy, which governed their societies, ~~driving~~ ~~women~~ ~~to~~ ~~the~~ ~~point~~ ~~where~~ ~~they~~ ~~murdered~~

In Emily Brontë's ~~wuthering~~ 'Wuthering Heights', Catherine Earnshaw, who initially transgressed the confinements and restrictions that her society had put in place ~~for~~ during her youth, was eventually forced into being responsible for ~~her~~ ~~own~~ ~~authenticity~~ ~~the~~ ~~death~~ ~~of~~ ~~her~~ ~~own~~ ~~authenticity~~. A critic has argued that 'Cathy ^{kill} ~~loses~~ her authentic self in exchange for social superiority'. In

the beginning of the novel, Cathy is presented as being ~~entirely~~ entirely obedient to the patriarchal expectations of her, as shown through her choice of gift as "the chase a whip" and 'could ride any horse in the stable'. The fact that Cathy chose a whip from such a young age emphasizes her ^{refusal} ~~total~~ of feminine ~~expect~~ expectations, as the whip was an object most associated with an aggressive male. Cathy is also described as ~~being~~ being "completely barefoot in the fall because she was barefoot". The imagery of her being barefoot suggests that at this time, she was entirely her true authentic self, being completely one with nature, with no barrier as to cover or hide who she is. However, the Catherine Earnshaw that once "laughed at the pecked things of Thrushcross grange, and 'promised to grow up such as savages' if killed as she grows up. Following her physical, and seemingly mental transformation at Thrushcross grange, the Catherine that she had met at the start of the novel does not ever return. At this point, the necessity of social standing and typical femininity becomes apparent to Cathy, and she becomes the embodiment of refinement and civility, something exactly what she once had loathed. Upon her return, she laughs at Heathcliff ~~when he is in the garden~~ and "gazed concernedly at the dusky fingers she held in her own, and also at her dress, which she feared had gained no embellishment from its contact with his." Her concern for her dress, although not a significant event at face value, emphasizes the loss of her authentic self, who was "the one 'half hardy, savage and free."

The savage aspect of herself which she had once admired and even idolised, was brutally killed along with the rest of her as she ~~was~~ rep/wards Heathcliff, mockingly telling him that "if you wash your face, and brush your hair, it will be alright." Considering Cathy was brought up in the moors, much like Emily Brontë herself, her sudden shift to civility is shocking, and Nelly herself tells Heathcliff that "you have grieved Catherine. This line alone confirms the death of Catherine and her authenticity, all done so she could climb the social hierarchy, as this was the only way for her to succeed.

Similarly, in *Mrs Dalloway*, when reflecting upon her youth at Bourton with ~~with~~ her radical friend Sally Seton, it being obvious to the reader that Clarissa Dalloway had also experienced the death of her authenticity, trapping her in a life that ~~she does not~~ and role that she does not wish to be in. *Being Through Walls* use of free indirect discourse, slipping in and out of a person's conscious, which makes the novel "the most schizophrenic of English novels," as critic's Rose has suggested, ~~is also~~ it becomes apparent that Clarissa does feel as though "there was an emptiness about the heart of life", and that "narrower and narrower would be bed be." This ~~emphasis~~ highlights Clarissa's unhappiness, as she pretends to be someone she is not and becomes more and more trapped ~~and~~ by the patriarchy's dominant forces as she conforms to their expectations. Clarissa also states that "at midday, they must

disrobe, perhaps directly suggesting she kills a small part of her authenticity every day, as she puts on her rich apparel to pretend to be what she knows is expected of her. This idea of a slow death is also suggested by the candle which was "half burnt down" and is likely emblematic of Clarissa's declining mental health, caused by her inability to express herself. Woolf herself also struggled with mental health, as she fell into mania and depression after her mother died in her youth, before she eventually drowned herself in the River Ouse before the start of the second-world war. Woolf who was also a middle member of the middle upper class,² just like Mrs Danaway, was told by doctors to rest well and eat properly as a treatment for her mental disorder, ~~that~~ ~~Dr. Danaway~~ ~~the~~ ~~lack~~ ~~of~~ ~~help~~ ~~and~~ ~~a~~ ~~treatment~~ ~~also~~ suggested for Septimus Smith. The lack of help available, is likely a large reason to Clarissa's declining health. Not only was she forced to kill her authentic self and put on a facade, feeling herself "a stake driven in at the top of the haircase", but she also has nowhere to go, and no availability to talk about the distressing death of her self that she committed.

In 'Wuthering Heights', the death of love is also a repetitive theme. In Cathy's youth it is told that "the best punishment we could come up with was to keep them separate, about Heathcliff and Cathy, chancing the fact they had for each other even in youth. Upon Cathy's transformation,

she decides that "it would degrade me to marry Heathcliff now." The use of the word 'now', suggests that it had once been an option for Cathy, or maybe even a strong inclination. However after her transformation, she knows that Heathcliff cannot offer the social status, power, or money that was valued during this time period, as she goes on to later say that "I should like to be the richest woman in the neighbourhood." Cathy knows that she is causing the death of love, as she states that her and Linton are "as different as frost from fire", or "a moonbeam from lightning", and that "whatever our souls are made of, ²his and mine are the same" about Heathcliff. Despite the tragedy of Cathy's awareness. During this time period, women could gain nothing on their own, as they know through the fact that B. owns initially wrote under the name of Eliza Bell. Cathy killing their love, which Heathcliff hysterically warns of her off, telling her that "you have killed yourself", was not done out of malice, but by her desire to be secure, safe and comfortable during her life. However in order to gain any name or reputation for herself, she had to kill her love and marry Linton, despite her upset.

Similarly, in 'Mrs. Danvers', Clarissa experiences the death of love in exchange for reputation and social standing. Clarissa questions whether her situation with Jimmy Leason had "not after all been love?", as the two of

them had always "spoken of marriage as a catastrophe." Sally Lanyon, who cuts the heads off flowers, shocking her aunt Hester who described her as 'improper' was likely inspired by her the gardener disa who Woolf had supposedly had an affair with. Clarissa and Woolf were both forced to kill these seeds of love, due to the way society frowned upon and despised homosexuality, a topic that Woolf discussed with the Bloomsbury group that shaped many of her ideas. Because of societal norms, Clarissa was essentially forced to marry Richard who is "the foundation of it all due to his innate desire for respectability and security in life. Much like Catherine, Clarissa ~~retains~~ causes the death of love as Peter Walsh describes her as "caring too much for rank and society." Sally herself, who also talked of marriage as a catastrophe, ends up married with "beds of hydrangeas, syringas," showing that she a stark contrast from her cutting of flower heads and showing how she also killed her authentic self and hope for love as it was the only way for poor women to gain anything for themselves.

Overall, throughout both Emily Brontë's 'Wuthering Heights', and Virginia Woolf's 'Mrs Dalloway', death is presented through women and the way in which they are forced to kill their authentic

selfish, and hopes for love. During the 1800's, and
post world war London, women ~~stayed~~ were forced to
be subservient ^{and obedient} to their fathers, and then were expected
to marry well ~~to order to~~ and their ~~responsibility~~ was shifted
onto the husband. If Catherine, Clarissa and Sally
hadn't caused the death of their authenticity and genuine
love, their lives would've been difficult, and they
would have been hated by the society surrounding them.
However, they likely would have been happier, but happiness
was not the main goal of women in these times.



ResultsPlus
Examiner Comments

This candidate wrote very well on death in a metaphorical sense, considering the death of authenticity and love as part of their exploration of the theme. They wrote extremely well about contexts, including discussion of some critical perspectives which have been rewarded in AO3 as a relevant context which helps us to understand how the texts have been read and understood by readers.



ResultsPlus
Examiner Tip

While AO5 is NOT assessed on this paper, critical perspectives or named critics can be included as one of the contextual factors you discuss

This answer was given marks of 11+11=22

Text 1:

Wuthering Heights

Text 2:

A Thousand Splendid Suns

In both novels, death is used to create undeserved endings for women, but also deserved endings for male abusers. Furthermore Hosseini and Bronte both portray the death of their respective tragic heroes at the end of the play, perhaps in order to convey that they were doomed by society from the beginning.

Both Bronte and Hosseini portray the fall ~~of~~ and death of women due to male wrongdoing; in order to highlight the hypocrisy.

of patriarchal societies. Bronte portrays this through the character of Isabella, whose marriage to Heathcliff symbolises a reversal in fortune for both characters: Heathcliff gains status and wealth, while Isabella loses her reputation, strength and family ties. Bronte uses a structural feature of a letter to convey how the marriage weakened Isabella, with the metaphor, "he took my heart... pinched it to death, and flung it away." The verb "pinched" highlights Heathcliff's cruelty, and perhaps physical abuse, while the verb "flung" conveys his complete disregard for her; she is merely a toy in his game. Although Isabella does manage to escape Heathcliff's wrath and live "above a dozen years after quitting her husband", she dies having never fully recovered from his abuse, with her reputation ~~and~~ still shattered. Bronte perhaps uses her death to highlight that, in

a society where all a woman's property was transferred to her husband in marriage, women had nothing to gain and everything to lose from marriage. Hosseini also portrays the tragic death of women due to cruelty of men, which is foreshadowed at the beginning of the novel with Nana's warning to Mariam: "like a compass needle pointing north, a man's accusing finger always finds a woman. Always." The repetition of "always" portrays the inevitability of female suffering, which is shown when Nana is left "hanging" from a tree after Jalil forced her into social isolation, and when Mariam "spent ten days in prison" and was executed for killing her abusive tyrannical husband. Therefore, with Hosseini portraying two generations of women destined to the same underserved fate at the hands of

men, he ~~portrays the way~~ creates an inescapable web of female suffering, which is enabled by the patriarchal laws of the Taliban and the Mujahideen. Furthermore, both novels portray that when the abused women die (Nana and Isabella, respectively) their children fall into the hands of the men that caused their death (Jalil and Heathcliff), and this further adds to the sense that female happiness is impossible in patriarchal societies.

Furthermore, both Bronte and Hosseini use death as a symbol of revenge, and the abused overturning the abusers. Bronte portrays "tyrannical" Hindley, who was abusive to Heathcliff throughout his childhood, dying after a physical fight with Heathcliff in which "the knife, in springing back, closed into the owner's (Hindley) wrist". This visual

image ~~or~~ could perhaps be a metaphor for the fact that perpetrators of a cycle of violence, will ultimately become victims of the cycle they created. Hindley is severely weakened by his fight with Heathcliff and dies "true to his character: drunk as a lord," and all his property, his wealth and his son is transferred to Heathcliff. Therefore, in death, ~~Hindley is abusive~~ Hindley is diminished to a weak, pathetic man, while abused Heathcliff gains strength and power.

In 'A Thousand Splendid Suns', this is similarly presented when Mariam overturns the cycle of violence and societal conventions by killing her abusive husband Rasheed, leaving him "lying on his back" with "the front of his pants wet". This visual image not only contrasts the image Rasheed had created of

him being a respected man, but it is also humiliating. This therefore presents Mariam as the truly strong character, contrasting society's expectation ^{that she should be} ~~of her to be~~ a loyal, demure wife. Hence, both novels vividly convey the deserved death of abusers by those who they abused, in order to show how the abused become hardened by the violence, and are forced to become violent themselves to overcome their situations.

Additionally, both novels end with the death of the 'tragic hero', which conveys the inescapable restraints of society. Heathcliff is portrayed as a Byronic hero; he is brooding, unconventional, an outcast. ~~Therefore~~ However, Bronte makes us sympathise with him due to the racial abuse he experiences in

his childhood, with Nelly stating when she first saw him "its as dark as though it came from the devil." The pronoun "it" conveys that she does not view him as a child, but something strange and alien, and this reflected the common belief of phrenology at the time, a study that stated black people were inferior. Therefore, while Heathcliff's death, in which he was "perfectly still", can be seen as deserved due to his constant, overpowering desire for revenge, it is also tragic, as he had faced abuse throughout his childhood that shaped the cruel person he became. Hosseini portrays Mariam as a tragic hero, and creates a sense of catharsis by showing the inescapable nature of her fate due to the Taliban upholding the patriarchy ("we require only one male witness, but two

female ones".) However, there is some sense of happiness created in Mariam's execution, when Hosseini portrays her reflecting that she entered the world an "unintended thing, a pitiable, regrettable accident" but left it "a friend, a companion, a guardian". This highlights that although society had not changed, Mariam's outlook had, and her and Laila's connection gave her something to be thankful for in life. It can also be said that both Bronte and Hosseini portray their tragic heroes as having the same hamartia that leads to their death: love. It is Mariam's love of Laila and Aziza that drives her to kill Rasheed, while it is Heathcliff's violent love of Cathy that causes him to lose himself after her death.

Overall, both Bronte and Hosseini

portray death as both tragic, and inescapable due to the constraints of society, and justified, as it was used to overturn ^{the} cycle of abuse in both novels.



ResultsPlus
Examiner Comments

This is a solid Level 3 essay which takes a sensible approach to the question. In places it loses focus on the question slightly, and does not always analyse its chosen quotes in very much detail. This means that while clear and relevant, it is not 'discriminating'.



ResultsPlus
Examiner Tip

Make sure that every point is directly relevant to the question

Paper Summary

Based on their performance on this paper, candidates should:

- Practise planning answers to a range of different questions to prepare for their exam. This will help avoid trying to re-use the same material for different questions.
- Use the introduction of their essay to offer an overall answer to the question, putting forward a specific argument relating to their two texts.
- Avoid making general statements about the texts or their contexts: try to link ideas to specific details.
- Ensure that each paragraph remains focused on the question being answered.
- Analyse quotations in detail, considering how the writer has created different meanings by using a specific technique.
- Integrate contextual points into the main body of the essay rather than placing these in separate paragraphs or sections.
- Make connections between the two texts throughout the essay, considering different ways in which they can link the writers, contexts, themes, ideas and techniques.

Grade boundaries

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