



# Examiners' Report

## June 2018

GCE English Literature 8ET0 02

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# Introduction

Although this year the AS cohort was smaller than in previous series, it was clear that centres who had chosen to follow the specification had worked hard to prepare candidates and there were many impressive responses across all six topic areas. The majority of candidates knew their chosen texts very well and showed extensive knowledge despite the time constraints of a one-hour paper.

As in previous series, AO2 proved most challenging for candidates. Some responses tended simply to paraphrase quotations or included language features which had little relevance to their argument, simply for the sake of inserting the literary terminology. The most successful responses showed strong knowledge of the text as a whole, and kept a clear focus on those texts as literary constructs. This extract from a response to Question 5 addresses the question directly while keeping a firm focus on the crafting of the text:

**...Perry himself describes the sound Herb Clutter made when cutting his throat as 'like someone screaming. Drowning under water'. The impact of the crime here is transferred from the nonchalant convict to the reader through the repulsive image of Mr Clutter 'drowning' and the awareness that it is his own blood he is choking on. Similarly the emotional impacts of the executions are passed on to the reader in a way that makes us question the American justice system ...**

When the writer's craft was explored well, it really lifted the quality of the response. Very strong responses considered a broad range of means by which authors create meanings in texts. They made useful connections between contextual material and its meaning-making potential, for example. In this response to Question 4, the candidate is effectively linking points about context to the writer's use of language and structure:

**The natives in Heart of Darkness are met with the same injustice as the immigrants to London, subsequent to their position of inferiority conferred by colonialism. Much like the boys are unjustly blamed for the unemployment levels in London, the natives are blamed by the company for the fire at the station. Labelled 'savages' and 'uncivilised' they are easy scapegoats, powerless to defend themselves...Ironically, the sympathetic first person narrator Marlow comments in hindsight that it was the benevolent colonialists, the 'emissaries of light' who were the true 'brutes'; who, in the unconstrained world of the jungle display the worst traits of humanity and not the natives whom Marlow praises for their 'restraint' ...**

**Marlow's tale is told both by himself and by the anonymous frame narrator: two white men at the time of colonization. Their narration is sophisticated, articulate and plentiful. In contrast the natives' speech is minimal and presented as rudimentary and monosyllabic: 'Mistah Kurtz. He dead.' ...**

Students need to be encouraged to develop broader discussion of texts rather than focussing in too narrowly on particular passages – and should avoid engaging in extended word level analysis. It is important for the candidates to demonstrate that they are talking about the impact of issues in whole texts and across texts rather than solely at isolated points in them.

While the majority of candidates coped with the demands of each question and sustained focus on it, some candidates clearly came to the examination with 'learnt' answers that they then tried to adapt/shoe-horn into answering the questions they were actually set on the examination paper. This they managed to varying degrees of success. It is worth pointing out, however, that well-prepared and creative candidates need to be able to respond to what they are asked to do rather than writing answers to the questions they wish they had been asked to do. Candidates should

remain flexible and not try to fit prior essay work into their exam responses as invariably this causes the AO1 argument to lose clarity.

Contextual exploration was successful for many candidates. Clearly the novels had, in the main, been taught as products of their contemporary societies, and many candidates had interesting and relevant ideas to explore in context with the question. However, while most candidates recognised the need to include contextual material, in some cases this could have been much more effectively integrated into thinking and argument. There was a tendency for candidates – even some working effectively in the higher levels – to present context as ‘bolted on’ information rather than structurally integral.

Note in this response to Question 12 the candidate’s careful consideration of context and how this is linked both to the question and to the writer’s craft:

**Bronte and Woolf continue this idea of isolation through the physical isolation of women within the texts. The exploration of ‘feminism’ in both is debatable, as Bronte’s text was written before any context of feminism was created, and Woolf was advised by critics such as Zwerdling not to use propaganda in her literature. Despite this both female writers explore feminist concepts through the isolation of female characters as a result of the patriarchy. Bronte uses the character of Isabella as a metaphor for the oppression of women in society and consequently their isolation. The microcosm of society depicted in Wuthering Heights is perhaps a parallel to the patriarchal society in Victorian England, Isabella being the desperate woman attempting to break free from legislative and male constraints. Isabella’s physical isolation is evident in chapter 17 where she escapes Wuthering Heights across the moors: ‘I ran the whole way from wuthering heights...except where I’ve flown! I couldn’t count the number of falls I’ve had!’ This phrase is perhaps metaphorical of women’s attempted liberation from oppression and marital isolation. The idea of ‘falls’ could arguably represent the challenges of inequality and discrimination faced by women in the Victorian age ...**

AO4 is assessed separately and is worth 8 marks. Candidates were able to make interesting links between the texts, by theme, narrative style, characterisation and sometimes by context. However, this assessment objective is perhaps an area that needs more focus by some candidates. It has been pointed out in previous reports that simply adding connecting phrases such as ‘similarly’ and ‘also’ don’t clearly explore the comparisons and contrasts that can be found. The best responses made clear right from the start how the texts were going to be linked and this was sustained throughout.

Here is a good example of integrated linking from a response to Question 8:

**In Frankenstein, Victor abuses his power and scientific knowledge in order to create the monster. In doing so he essentially plays God and creates a living being. This does not come without its responsibilities, though, as we see in Volume Two when the creature says, ‘I ought to be thy Adam.’ This shows that the monster wishes for a father-like figure, but because of Frankenstein’s abuse of his power, is instead neglected and forgotten. This is similar to The Handmaid’s Tale when, in Chapter 5, Offred describes how she wished to turn the Commander’s wife into ‘an older sister, a motherly figure’ but because of the corrupt ways of Gilead is instead resented by her. The fact that the monster wishes to be ‘thy Adam’ suggests an intertextual reference to ‘Paradise Lost’ ... Whilst the monster becomes empowered by literary knowledge, the Handmaids in Gilead are prevented from reading so that they are denied that very empowerment ...**

Candidates should be encouraged to make meaningful links between the texts, that is, to go beyond the obvious and to be evaluative in their comparisons. Here is a good example from a response to Question 11. Note how the candidate is making confident, evaluative comments about

how each writer has chosen to present mother-figures:

**Hardy and Hosseini present two contrasting mother figures who, despite their differences, contribute to the downfall of Tess and Mariam. Hardy uses Joan Durbeyfield as a way of criticising the open encouragement of young women sacrificing their childhood in premature relationships and marriages with older men for financial benefit and social expectation. The line, "My mission is to send Tess to claim kin" emphasises Joan's exploitation Tess's innocence in exchange for a stronger and wealthier family name. The matter of fact tone emphasises her definite efforts to persuade Tess to sacrifice her childhood, which benefits everyone but Tess. Hardy goes further in expressing Tess's exploitation by her mother in the line, "Her face is her trump card, as was mine", indicating that, while many mothers of the modern day would want to prohibit the sexual exploitation of their daughters appearances, Joan has no desire of maintaining Tess's youthful innocence. By relating Tess's fate to her own, Hardy indirectly comments on the unchanged social expectation for a young woman to sacrifice their childhood to benefit their family, both financially and is social status. Hosseini's presentation of Nana, Mariam's mother, is more complicated as she is unlikeable in the way she treats Mariam, but the intentions suggest that she is caring and protective of her daughter's welfare. The line, "you clumsy little harami" indicates that much of Mariam's self deprecation comes from her relationship with her mother and the harsh consonant sounds and the short syllables emphasise Nana's cruel treatment of her daughter.**

It is worth mentioning again that AO5 is not assessed on this paper. Candidates are spending quite a lot of exam time discussing the views of various critics. While this could be used to explore context or to substantiate an argument, it is not rewarded per se.

## Question 1

The question asked about the presentation of characters who learn from experience.

This was the more popular of the two on this theme. Less assured responses tended to focus on describing the characters rather than exploring them as literary constructs. Here, for example, is an extract from a response which, although clear in its argument, is paying limited attention to the writer's craft. A best fit for this type of response would be low Level 3:

**Both Dickens and McEwan present characters who learn from experience within *Hard Times* and *Atonement*. In *Hard Times*, Dickens portrays characters learning from experience through the embodiment of Mr Gradgrind. At the start of the novel, Mr Gradgrind is portrayed as a strict and stern individual who bases his way of life on the sole purpose of facts. He dismisses any form of imagination or 'fancy'. This is first made evident in Chapter 2, on page 10 when he is described as 'A man of realities. A man of fact and calculations.' throughout the novel, Mr Gradgrind's characters shapes and adapts through different events. The first time we see a sympathetic side to Mr Gradgrind is when he allows Sissy Jupe to come and live with him. In Chapter 5 on page 32 it says: 'His character was not unkind, all things considered; it might have been a very kind one indeed[...]'. At this point in the novel we are unaware of Gradgrind's true nature. As readers we are yet to view him as a likeable character that we can sympathise with, but in comparison to Mr Bounderby he is a saint.**

**It is not only the events in the novel that shape Mr Gradgrind as a character, but the people that influence his change. As his relationship with Louisa grows stronger we see a more caring and loving side to him. This is made evident in Chapter 12 on page 212 when Louisa is having a breakdown and turns to Mr Gradgrind for comfort. The quote says: 'He laid her down there, and saw the pride of his heart and the triumph of his system, lying, an insensible heap, at his feet.' This is the moment of realization for Mr Gradgrind, all the facts and statistics he had drilled into children's heads for all those years finally seem worthless...**

**Similarly, in *Atonement*, McEwan portrays characters learning through experience through the characterization of Briony Tallis. At the start of the novel, Briony ...**

Better responses focussed on the writers' craft, such as this one that linked the texts by exploring the different narrative structures used by Dickens and McEwan:

**Dickens' use of a sympathetic narrative voice suggests to the reader that although Mr Gradgrind has done his children a great disservice by drilling them with his utilitarian principles and inhibiting them from enjoying 'the garden that should have once blossomed' he has managed to change and see the error of his ways. Witnessing Louisa's breakdown in chapter 12 of *Reaping* causes him to see that he must 'bear responsibility for its failures'. The narrator's comment at his 'wretched helplessness' evokes sympathy within the reader as it is clear that Gradgrind has learned, through experiencing the mental collapse of his daughter, that he has failed as a parent and he vows to 'help you and set you right'. Similarly, in *Atonement*, a sympathetic narrative voice alludes to the idea that, by experiencing the outcome of her 'crime', Briony has become a better person by trying to atone...**

'What Maisie Knew' was the least popular text on this theme, but candidates who did use it were able to explore the idea of learning from experience, make productive links with other texts and engage with James' craft.

People experience many things in life; some things leave a lesson to be learned and others may leave ~~people~~ <sup>people</sup> confused.

Both 'Atonement' by Ian McEwan and 'What Mavis Knew' by Henry James explore how experiences mould the characters' outlook on life. Whilst Mavis learns from her environment and achieves her happy ending, the characters in Atonement seem to learn the harsh truths of society and die trying to fight them.

McEwan explores how Robbie's experiences lead to him learning that the ~~justice~~ justice system and society is prejudiced against the lower class, whereas James explores how Mavis's experiences lead her to learn to look beyond appearances and social class. When Robbie is fighting to survive the cruel conditions of the war, he ponders upon guilt and declares "But what ~~is~~ was guilt these days? It was cheap. Everyone was guilty and nobody was. The metaphor of guilt being "cheap" has connotations of it being easily found and worthless. The paradox suggests that everyone in society has been guilty of something, yet they haven't been ~~set~~ <sup>stamped</sup> guilty because nobody knows what they've done. The connotations of "guilty" are of crime, repentance and punishment. It is ironic that Robbie is being punished for a crime he did not commit whilst the true

culpable, Paul Marshall, remains free and doesn't repent what he did. Perhaps McEwan is commenting on the prejudice against upper and lower classes. Robbie was a lower class man, a servants son and he was fatherless. In 1935, the classes were divided and it was thought that the poor were disgusting creatures whilst the rich were innocent people. McEwan uses the post-Modernist ~~idea~~ idea of class systems and the fact that they should be demolished, through the injustice of what Robbie suffered. Maybe, Brown could've written these 'thoughts' Robbie was having to comment on how insignificant her guilt was compared to everyone else. However, it is more likely that McEwan was trying to comment on the divided class issues still prevalent in 2001 by using an exaggerated example of the past to prove life of the lower class still hasn't changed significantly, evoking a sense of realisation in the reader.

James is also evoking a sense of realisation in the reader through the use of ~~exaggerated~~ the modernist conventions of juxtaposed characters and how Moira chooses between them. Mrs Ullix, "in her ugliness and poverty, was <sup>peerlessly</sup> peerlessly and coolly wise; wiser than anyone else in the world". The juxtaposition between the "poverty" and ~~the~~ the

subtle phrase "soothingly sage" suggests that the lower class aren't always dangerous - sometimes they are better than their upper class comparisons e.g. Mrs Overmore. By having Maisie pick ~~Miss Over~~ Mrs Wox over Mrs Overmore, James is ~~criticizing~~ critiquing the new shifts in social expectations of gender roles in the last two decades of the Victorian era as Mrs Wox is older, perhaps meaning that traditional roles are ~~are~~ more significant than the new social roles that both Ida and Mrs Wox present. However, it is likely that James was suggesting that a good moral education is above and beyond the value of academic education, which Maisie has learnt from her experiences with the women in the novel, leading her to pick Mrs Wox.

Both novels underline how the characters become aware of social divides and differences in society through their experiences but Melan explores the cruelty and ~~injustice~~ <sup>or justice</sup> and unyielding nature of life whereas James explores, Maisie, being the symbol of ~~the~~ the new generation, who looks past the social attitudes and sees the people in her life for who they truly are.

McEwan skillfully highlights how persistence helps you learn from your experiences through Briony's persistence to achieve atonement, which teaches her and the reader the subjective nature of atonement. Whereas James explores persistence in a completely different way to show how Mavis's parents' persistent cruelty has led her to learn not to be their puppet - holding her to be the paradigm of Freudian developmental psychology and how children are a product of their environments.

Briony describes guilt as an "eternal loop, a noose to be fingered for a lifetime". This metaphor has connotations of religion, prayer and hope, which is ironic because the ~~use~~ use of "loop" suggests that there is no hope. Briony has learnt that guilt and atonement are a never ending cycle. McEwan's use of a metanarrative structure - which is a frequently used post-modernist technique - highlights the post modernist views on the subjective nature of truth and explores different versions of the truth, making the reader feel betrayed and altering their perception of the entire novel after this revelation, thereby

increasing the moral ambiguity and doubt instead of resolving it. This leads the reader to question whether Brown really has been a victim or a criminal. The reader realises that Cecilia and Robbie would have committed the same crime, had they been given the chance, by persecuting Danny Handman, confusing them further.

James explores the constant secrets being thrust at Missie and how she is determined to make her lips "employed no longer" the personification of her lips being employed relates to the growing abolition of the new laws to protect children, such as the Child Protection Act and the Factory Act, building on the romantic idea that children are innocent creatures who need to be protected from these adults. Perhaps he is suggesting Missie shouldn't have to bear such terrible experiences & learn from them - she should be given the childhood she deserves. This highlights how divorce was becoming more common and Jones believed children and their welfare should be the main focus.

Both novels have characters who learn from their experiences; whilst what Maurice knew leaves the reader with an absolute idea of what they have to learn, McEwan believes "What reader wants to be told what attitude to strike?" and leaves the reader to decide what the characters and in parallel, the case has learnt.



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The strength of this response lies in its engagement with contexts. It sits around the middle of Level 4 because, although it shows discrimination in its response to the texts, the expression of the argument sometimes lacks sophistication and some word-level analysis occasionally hampers its fluency.

## Question 2

The question asked about the presentation of the importance of truth in childhood.

While lower level responses did little more than consider instances of untruths in both novels, many candidates responded to this question with thoughtful discernment. Here, for example, is the introduction to a Level 5 response:

**In both *Hard Times* and *Atonement*, both the presence and absence of truth are presented as key factors when growing up. The lack of truth presented within the story of *Atonement* causes just as many problems as the over reliance on truth within *Hard Times*. This truth is only important to an extent within childhood, since sometimes imagination is required.**

**Within both novels a character lies in an attempt to bring reality to their liking. In *Hard Times*, Tom lies about robbing the bank and frames Stephen in order to get his perfect easy life when his plan with Louisa and Bounderby fails. We can see the impact of this lie through the narrative voice used. The narrator knows Tom as an untrustworthy character even before this when referring to Tom as 'the whelp' and other derogatory terms. This indicates that the writer is a third person omniscient narrator and with this Dickens is trying to portray a moral message. We as the reader should agree with the narrator that Tom is bad, that lying is wrong. This moral comment from the narrator was a common feature of many Realist novels - which *Hard Times* is one - that the author by writing is trying to prove a moral point. Thus through the use of the narrative voice we know that Dickens believes that truth is an important aspect of all life including childhood.**

**Within *Atonement* the idea of characters breaking truth in order to make reality fit their perfect world is also explored through the use of narrative voice. Briony "commits her crime" in order for the fiction she has written in her head to have an ending. This is supported by the fact that Briony believes "it should of ended there", as in after Robbie is arrested the story ends and Briony is the hero. The narrative voice in this section is older Briony reflecting on these events - and we can know what her older self thought about her actions on this day because as a narrator, older Briony is intrusive commenting on her actions as "crimes". Thus we can see that as she has aged Briony has come to the conclusion that truth is important in childhood. This metafictional aspect, however, raises more issues around the truth, since as the reader we cannot reasonably know whether or not Briony is telling the truth or not. Since she is still the "author" who can play God. However, the negative portrayal of her younger self ....**

## Question 3

The question asked about the presentation of different forms of oppression.

As with many of the questions on this paper, weaker responses tended to focus only on characters who are oppressed. Such responses missed the subtlety of Q3 with its focus on 'different forms of oppression', tending to ignore the need to deal with a variety of forms. This type of response tends to sit on the border of Level 2 and Level 3:

**In both A Passage to India and Heart of Darkness, the oppression is presented somehow through characters acting out. Aziz started off by describing Ms. Callender as 'a very charming lady' but proceeded to say what he really feels after Ms. Moore has opened up a gap for him to speak 'she has just taken my tongue without my permission, do you call that charming?' this burst out in which Aziz says his true feelings emphasizes his oppression and how he have been taught in order to lie in order to protect himself so thus, showing how the Indians voices had been completely disregarded and how they've been oppressed. Similarly in Heart of Darkness this oppression is displayed by the Russian when he finally gets a chance to speak and he says everything he's been hiding to protect Kurtz 'he burst out' 'burst' shows how he's been hiding so much that he lets it all out when he gets the chance. 'he raided the country' this is also a representation of oppression as Kurtz used his power and privledges over the natives to get what he wants and they had no say in it. 'raided' shows force and injustice.**

This is an example of a response that considers the different types of oppression in both novels.

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

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

Please write the name of the texts you have answered the question on below:

Text 1: Heart of Darkness, Joseph Conrad  
Text 2: The Lonely Londoners, Sam Selvon.  
Both authors explore various forms of oppression through the use of their primary characters and the impact ~~of~~ therefore left in society. In ~~the~~ "Heart of Darkness", Conrad illustrates different forms of oppression, largely explicit with the presentation of the treatment of the Congolese, and also takes a psychological approach and comments on the ~~human~~ effect of imperialism on the human psyche. Whereas, in "The Lonely Londoners", Selvon ~~#~~ provides ~~a~~ insight into the lives of migrants being oppressed by society, due to race, and the impact as a result of imperialism on society that is left.

Initially, in "Heart of Darkness", Conrad illustrates oppression by society and the dehumanizing impact it creates through the ill-treatment of the Congolese people. This is depicted by Conrad through the use of vivid, disturbing imagery seen in "black, dried, sunken, with closed eyelids - a head that seemed to ~~set~~ sleep at the top of the pole ... was smiling too, smiling continuously ... of that eternal dream." Here, Conrad's use of dense imagery of the severed heads on the poles that are used to fence his land of the enslaved Congolese is reflective of the ill-treatment they were faced by and their oppression as a result. In addition, ~~the~~ Conrad employs the repetition of ~~with~~ the verb "smiling", ~~and~~ suggesting irony, as the word is emphasized in contrast to the negative connotations associated with the context of murder ~~and~~ and death, implying that the treatment of these Congolese was worse than

ultimately death was their "eternal slumber." This is further exemplified by the use of the triadic structure in "black, red, linken", and as a result draws further attention. As a soldier that served, ~~Conrad conveys that~~ conveys this oppression by the use of this particular analogy as symbolic of King Leopold the second and his rule in Belgium. In addition, Conrad ~~makes~~ displays physical oppression through the simple yet effective encephalogram of "black bones" the alliteration further highlighting it. Here, Conrad's use of "black" is seen reflective of the perception of society at the time and conforms to the views of the other, present characters on the ship such as the account, as this would imply a biblical reference of "black" being sinners and tarnish and therefore used as a derogatory slur, ~~can~~ an antithesis of "white", ~~further, by~~ this is one of the several ways in which Conrad employs "blackness" further emphasized by Kipling's "white man's burden" ←

of darkness as a motif, the most notable reflected in the title "Heart of Darkness". Conrad disturbingly ~~embeds~~ embeds core aspects of anatomy continuously "bones", "heart", in this instance implying that the Congolese ~~are~~ are shunned from their core and are simply ~~denoted~~ denoted by their dark skin, however overall, by the use of these core aspects of anatomy, Conrad implies the impact of colonialism, and as a result the oppression from society that comes as a result is ~~imbedded~~ imbedded within the self, an extended metaphor carried through the plot of the novella.

Whereas, in "The Lonely Londoners", Selvon displays oppression from society of ~~colour~~ the Windrush generation - a term that originated to classify a group of black migrants that boarded the SS ~~Windrush~~ Windrush upon the passing

of the British Nationality Act in 1948, due to race. Unlike that of Conrad, Selvon takes a more implicit approach, initially connecting this through the use of "you better tell them that, else they will want to throw some hard work on you, lift iron and heavy box". Here, Selvon's use of peculiar word choices such as "throw" imply the carelessness with which these black migrants were treated, as well as the use of "lift iron and heavy box" # further portraying the derogatory ~~slurs~~ ~~and st~~ they were referred to as, ~~the~~ "heavy" conforming to the ~~the~~ stereotyping of people of colour # to have immense strength. Similarly to Conrad, Selvon exposes the perceptions of a white, patriarchal society and regardless of being seventy years apart in being written, both authors present the eternal impact of oppression in society.

Moreover, aside from physical

exploitation, both authors present ~~the lack~~ the ~~ex~~ oppression on the human psyche. In "Heart of Darkness," Conrad portrays ~~the~~ fairly explicitly, the impact of being oppressed ~~due to a lack of civilisation~~ leading to insanity through the use of Kurtz. ~~By~~ with the use of an ominous framed narrative, Conrad doesn't provide a voice for the Congolese - metaphorically implying the lack of voice they received, however, ~~due to a lack of voice presented~~ ~~the~~ they are not the only group oppressed - ~~therefore~~ Kurtz's madness is heightened through the change in his prior eloquence ~~to~~ "the horror! the horror!", the repetition emphasizing the terrors of colonialism and the ~~exclamative~~ recurrent exclamatives symbolising a pent up frustration by Kurtz ~~due to~~ the madness he embraced by being physically out of society. In addition, ~~the~~ Conrad employs a foreshadowing structure throughout, providing a visual representation of this insanity

Analogous, Selvon in "The Lonely Londoners", similar to Conrad, presents the oppression of opinion and thought. In ~~the~~ ~~the~~ "The Lonely Londoners" Selvon ~~the use of a~~ utilization of an episodic structure allows for this oppression to be collective, supported by the use of a free indirect narrative style, ~~and~~ dominated primarily by the focaliser, Moses, serves to create an atmosphere of a collective segregation from society and oppression of opinion, ~~is~~ made evident through "they [the migrants] ~~out~~ outta do better". ~~ref~~ Here, Selvon implies the ~~inclusion~~ lack of inclusion provided to the ~~rest~~ ~~and~~ immigrants, the slang of the term "outta" presenting this further this is seen as a result of ~~the~~ ~~lack~~ ~~a~~ lack of ability to assimilate in society, ~~the~~ the simile in "a force-ripped orange" symbolising this. Here, ~~the~~ Selvon's ~~use of~~ unsettling use of "force-ripped" ~~serves to create~~ connotations ~~the~~ ~~a~~ a sickly, societal

nature of London, due to the negative connotations implied due to the unnatural ~~and~~ and forceful happening of the orange.

\*the title here is also notable of this segregation as the use of the impersonal airtight "the" further separates <sup>this group</sup> of outcasts

Furthermore, both novels present the oppression of women, physical and psychological. In "Heart of Darkness" Conrad employs the use of various minor female characters, none given in-depth descriptions, and in most ~~few~~ cases, names. This lack of description implies a dehumanising nature of women, and the labelling of these female characters by Conrad such as "the mistress" further objectifies them. The use of "it's queer how far from the ~~the~~ truth women are" by Conrad aids itself to further exemplify this, the odd choice of the word "queer" ~~to~~ creates this almost sickly feeling and disbelieve, implying an almost satirical tone to the novel.

Similarly, Selvon presents the oppression of women through the

Continuous references to women by the migrants - an already oppressed group - depicting irony, through the derogatory slurs ~~of~~ "lime", "piece of skin", "test". Here, Selvon makes use ~~of~~ of a modified creolised vernacular and therefore creating a physical barrier between the white locals and the migrants, as well as the use of "piece of skin" further objectifying women and as a result oppressing them from society.

In conclusion, both authors present various types of oppression through the course of the novels by ~~given~~ giving insight into, not only physical exclusion from society of those colonized, but the psychological impact ~~as a result of~~ due to the aftermath of imperialism on the self.

In "Heart of Darkness", Conrad presents this through his use of darkness as a motif and the ill treatment of the Congolese in addition to Kurtz's ~~de~~ deterioration of

his mental state. Whereas, in "The Lonely Londoners", Selvon reflects ~~the~~ ~~the~~ more implicitly, the oppression of the black migrants, as well as the lack of voice given as a result, in addition to the treatment of women in ~~the~~ a white dominated, male, patriarchal society in 1950's London, similarly carried out by Conrad on his treatment of women, implying a collective oppression of women from society over seventy years apart.



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Examiner Comments

The strength of the response lies in its focus on the question and its full engagement with the craft of the writers. However, its weakness is its rather heavy-handed and sometimes irrelevant use of contextual material and also the tendency to treat the texts separately. The response is typical of Level 4 attainment.

## Question 4

### The question asked about the presentation of injustice.

As with Question 3, *Huckleberry Finn* was the least popular text. Candidates approached the question in a variety of ways, with stronger responses going beyond straightforward recounting of instances of injustice. It is worth noting that often the best responses shape a clear argument at the beginning of their essay, showing how they intend to engage with the question. Less assured responses will often focus on presenting large amounts of contextual background, often to little purpose. Here is an example:

In both novellas, the theme of injustice is one that is presented through the level of division and hierarchy between the West and East. During the late 1800's and early 1900's imperialism was a means of exploiting the less dominant races, in this case: Indian and African natives. It was commonly believed by the Europeans, that they were benefiting the greater good by imposing their ideals on those who were inferior to them based on where they lived and how it is they lived. *Heart of Darkness* depicts Belgian colonial ways, and Conrad mocks their unjust method of colonization. As during this time, 1899, Belgian imperialism was one of the most brutal and aggressive methods of 'civilisation'. This is clearly depicted through Conrad's use of dialogue, diction, setting and characterization. On the other hand, *A Passage to India* was written at a much later time, 1924, this allowed for the portrayal of injustice to be depicted through the perspective of the Indians, as they were more developed than the natives in '*Heart of Darkness*'. Both E.M. Forster and Joseph Conrad mock colonialism and present injustice in different ways, however leading to a similar message. The theme of identity is one that is very closely linked to the portrayal of injustice...

The best responses make sure that AO3 material is well-integrated into their overall argument and they will often use context as a means of linking the texts:

**...The use of setting by both Selvon and Conrad portrays the injustice between colonizer and colonized. In *The Lonely Londoners* the use of comparison between the conditions where those who are native work, e.g. 'Waterloo Station' and 'the park' and the 'bedsits' in 'Harrow Road' where the boys have to live conveys the injustice between the two groups. As the native Londoners deem themselves superior to the immigrants, the places where they shop and work are seen to be of a much better standard. The small bedsits in Harrow Road are described as 'dark' and 'underground'. This conveys the idea that the British people are trying to hide away the likes of 'the boys' from society. In addition, those who have already come from the Caribbean try to exploit the newcomers, which further suggests the injustices they faced. The modern reader knows that the government were the ones who invited citizens from the empire over to the UK after World War Two under the 1948 Enabling Act to help rebuild the country and so the treatment of the immigrants shocks us.**

**This contrasts with the setting of *Heart of Darkness* where Conrad's use of the central, inner and outer stations conveys the unjust situation where the station manager and Kurtz control the area and have the ultimate power over the goings on. For example, Kurtz believes he owns everything - 'My ivory, my intended, my jungle'. The white Europeans have taken over and the colonized have no means of escape. They are essentially trapped in the 'grove of death' that is the heart of darkness. This is not surprising to a modern reader because *Heart of Darkness* is a colonial text and is written from an outsider's point of view, unlike *The Lonely Londoners* which is a post-colonial text written from the point of view of the immigrants and will convey the injustice they feel ...**

The combination of *Heart of Darkness* and *A Passage to India* was a popular one on this question.

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

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

Please write the name of the texts you have answered the question on below:

Text 1: Heart of Darkness by Joseph Conrad

Text 2: Passage to India by E. M. Forster.

Conrad and Forster present the mjustice of colonisation and it's aftermath on the physical and psychological wellbeing of both the natives and the colonisers. Conrad in "Heart of Darkness" presents the mjustice through Marlow's ~~As~~ experiences as he saw the 'black man' suffer and experience physical defeneration. As well as through the presentation of Kurtz, ~~then~~ ~~power~~ who seeks endless levels of power and control to gain ivory and money. As a result of all the mjustice he has caused, ~~to~~ he manages to crumble, both ~~physically~~ ~~the~~ physiologically through illness and mentally through going in to the ~~wildness~~ wilderness. Forster, however, presents the mjustice through characterisations and the

utilization of the name Adela as she seeks attention, thus, ~~the~~ falsely accusing Aziz of a great crime. The injustice of the accusation proves the degree in which the white man ~~has~~ wants control with no regard to equality and ~~more~~ honesty.

Primarily, Conrad's "Heart of Darkness" presents the injustice ~~the~~ through Marlow's exploration of who Kurtz was. "As Kurtz according to accountant Kurtz "sends in as much ivory as all the others put together." Conrad here shows how colonisation is not in fact a "philanthropic desire to give ~~to~~ ~~some~~ the criminals something to do." ~~was~~ but rather highlight the injustice behind the contrast between "philanthropic" and "criminals". Conrad uses Marlow to create the juxtaposition ~~of~~ between the two concepts to add an element of irony. As well as to show that the white man only colonises ~~to~~ "to make money." Hence emphasize the

lack of fairness of ~~between~~ the idea of colonisation. Similarly, Forster ~~use~~ employs an omniscient narrator to describe Aziz's ~~state~~ mental state as he ~~is~~ deals with the being accused. "Aziz wiped his head, and sweat began to stream inside his clothes." Forster ~~use~~ creates a fearful image to signify Aziz's altered ~~state~~ mental state which is so impactful that it managed to ~~a~~ utter his ~~a~~ physiological state, making him to ~~is~~ sweat uncontrollably. Such a chaotic state was created by ~~the~~ Forster through ~~a~~ Aziz ~~to~~ highlight how the white man ~~is~~ so unfair and inconsiderate that they are willing to ~~accuse~~ the natives unjustly to gain power to foreshadow the injustice that was about to ~~is~~ occur. Aziz after ~~see~~ not knowing where Adela went he ~~is~~ subconsciously anticipates the the inevitable, terror in the future. The injustice was so significant that he ~~is~~ overwhelmed her Adela so

much that ~~fitting~~ she caused ~~her~~ herself a great deal of ~~an~~ embarrassment. She admits to her act of injustice. "I don't know" was her simple yet ~~simple~~ the most significant moment in the novel as it altered the story line. It highlighted how unfair the white man's world can be all as a result of colonisation.

Furthermore, the injustice of colonisation was further emphasized by Conrad through Kurtz's "unbound power of eloquence" in "Heart of ~~Darkness~~ Darkness". Marlow saw this as a "an insolvable problem" a ~~problem~~ ~~problem~~ lingering problem that will never change, leave or develop. Conrad presents Marlow as a character who is metaphorically ~~is~~ experiencing a journey of self-exploration ~~to~~, as he observes Kurtz "animated" almost dead body, try to take control, unjustly and forcefully. Conrad could have used Marlow to teach the contemporary

readers of how it would ~~be~~ be if one forcefully takes charge. Conrad using Kurtz to represent King Leopold's ~~the~~ mindset. That he started to colonise for a "philanthropic" desire whereas truthfully he wanted "ivory" "power" and ~~the~~ resources. Such exploitation of resources emphasizes the significant degree of injustice that is taking place as a result of colonization and greed. That is ironic as earlier in the novel it was said that ~~everything~~ "Everything belonged to him" (~~the~~ Kurtz). When a wealthy, he lost everything, ~~the~~ including the most important health and happiness. All shown ~~in~~ in Kurtz's last words "The horror! The horror!" as Kurtz Conrad ~~uses~~ lets that to be Kurtz last words as to show how ~~he~~ he has finally come to a realization of all the injustice that he has caused ~~to~~ "to make money". In addition, the ~~lack~~ lack of awareness of the white man was

clearly shown by Forster, towards the ~~idea~~ the injustice that they cause. was clearly shown by Forster through Feilding. Feilding ~~is~~ shown to be a seemingly liberal character proves ~~that~~ the Indians point ~~out~~ ~~every~~ ~~English~~ that every English man "stick together". Feilding's need to help Adela, ~~the~~ the one who created ~~the~~ all the issues, ~~but~~ managed to deteriorate by his ~~the~~ friendship with Aziz. "You would for Miss Quested's sake, though." That moment could be considered a breaking point for Aziz. For then, he realized ~~the~~ all the injustice that the whole man has caused him. Aziz "became angrier" ~~he~~ he felt ~~as~~ as though he "was surrounded by enemies". ~~left~~ ~~but~~ He felt alone, abandoned and ~~was~~ as a result altered his opinion regarding any white man.

Therefore, to conclude, ~~the~~ injustice was presented in both novels through the impact of colonisation. Kurtz's mysteriousness was ~~is~~ an appealing to Marlow, as then he realised the truth behind colonisation. That money was all they wanted, the exploitation of resources all injustice. Similarly Aziz's Staggered State foreshadowed the injustice that was going to happen to him. Essentially Adela being the problem of the whole novel. Conrad also, shows the aftermath of colonisation, through ~~to~~ how the injustice impacted the ~~&~~ psychological state and physical state of Kurtz or any white man. Forster presents the white man's injustice through Fielding sticking with the rest of the English. Aziz then realising it and permanently uttering his opinion upon any white man ~~base~~, as he experienced a large amount of injustice from them.



The strength of this response lies in its sustained focus on the writers at work: AO2 scored highly. It's weakness is that the response never really engages in detail with the contexts of colonisation, particularly in the Forster novel. There is also a tendency to discuss the novels separately, although clear links are made at certain points.

## Question 5

The question asked about the presentation of the emotional impact of crime.

Candidates responded to the question using mainly *The Moonstone*, *In Cold Blood* or *Lady Audley's Secret*. There were very few responses using the P.D. James text. Stronger responses explored the emotional impact of crime on the perpetrators as well as on the victims of crime. Weaker responses relied on making observations about characters' emotions. For both Question 5 and 6, contextual understanding was particularly good for *Lady Audley's Secret*, but answers on *In Cold Blood* tended to drift into retelling the story: some students seemed to find it difficult to differentiate between context and content.

Candidates sometimes found it challenging to access AO2, often relying on word-level analysis which hindered rather than progressed their argument as in this example:

**...both texts share a parallel theme of crime and the emotional impact of crime on both the victim and the criminal. Within 'In Cold Blood' crime is described as being very cold and calculated, little emotional attachment is shown. This is shown throughout the quotation "but Dick had made up his mind" suggesting that the brutal murders of the Clutters had been carefully crafted and planned; this is evidence of a lack of human / emotional attachment and remorse. The third person singular pronoun 'his' also suggests that it was Dick's plan and he deserves all the credit. This reinforces the idea that within Dick and Perry's relationship Dick is more dominant and holds more control to manipulate and warp Perry's decisions. In contrast with this Braddon describes the crimes committed throughout 'Lady Audley's Secret' as desperate and rushed, this implies Lady Audley never intended to kill however she will do whatever is needed to prolong her legacy and conceal darkest truths. This can be supported by the quotation "I shall go mad unless I can do something" (page 215) this shifts the tone of the novel making it very dark and sinister and also giving the reader an insight into Lady Audley's potential capabilities. Braddon has used the technique of foreshadowing to keep the reader engaged and allowing them to create links throughout the novel, fitting into the role of the detective. The noun 'something' shows that there is a lack of planning and that Lady Audley herself doesn't know her true capabilities and, at this point in the novel is questioning herself on how far she would go. This is reinforced through the recurring theme of madness when she states "I shall go mad" this suggests that she has to take matters into her own hands or her sanity will suffer. The modal auxiliary verb 'shall' has connotations of predictability and certainty, this again foreshadows the end of the novel when Lady Audley admits to being mad....**

With an open text exam a much broader range of reference would be expected. It is worth remembering that often when discussing novels, it is more appropriate to explore the writers' craft in terms of narrative structure or tone and atmosphere rather than the use of individual words and phrases.

This is an example of a top level response to Question 5 using *The Moonstone* and *Lady Audley's Secret*.

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

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

Please write the name of the texts you have answered the question on below:

Text 1: *Lady Audley's Secret, Mary Elizabeth Braddon.*

Text 2: *The Moonstone, Wilkie Collins.*

*'Lady Audley's Secret' by Mary Elizabeth Braddon and 'The Moonstone' by Wilkie Collins both draw upon the family-based drama of sensation fiction while also trying out what would become the genre conventions of detective fiction; thus, across both novels, ~~social~~ <sup>social</sup> rational and legal crimes are committed, and the ~~was~~ emotional impact of crime can be seen through the effect on the victim, the effect on the criminal, and the effect on familial society.*

*Primarily, to heighten the drama of the novels, an innocent victim is afflicted by the crime of a guilty party: as both novels were serialised in their publication, each chapter*

had to be gripping in order to maintain an audience. In this way, the novels need to provide innocent victims of crime with whom the reader can sympathise. In 'Lady Audley's Secret', the victims of Lady Audley's bigamy are George Talboys and Michael Audley. The emotional impact of crime ~~can be seen~~ <sup>is emphasised</sup> on these innocent victims, as Victorian social conventions dictated that men should aim to be the masculine providers of the family: as both novels ~~are~~ were written in 1862 and 1868 respectively, the masculine, energetic figures of George and Michael would have been heavily sympathised with, as George is described as having 'handsome brown eyes', and being 'powerfully built', conforming to the expectations for his masculinity, with Michael being described as 'the hardest rider in the county'; the superlative adjective 'hardest' highlighting his Victorian spirit and energy. Therefore, when both men become victims of the crimes of Lady Audley, who has changed her identity and remarried - with bigamy being illegal at the time - the depiction of the emotional impact is all the more sympathetic when Michael 'sat silent and immovable', stunned into stillness by the

weight of the crimes that ~~she~~ have been committed against him. In 'The Moonstone', Rachel Verinder is an innocent victim of crime.

Despite her unconventionally beautiful appearance by Victorian standards with 'handsome brown hair', she is portrayed as the ideal Victorian woman in that she is a woman who withholds: she keeps the truth of Franklin's theft of the Diamond secret out of love, showing her loyalty to the man she loves. Privacy was a key value in Victorian society, since the explosion of print media had incited in middle class families

the fear of scandal, so Rachel's loyalty to the family in keeping her secret makes her an innocent victim: the Diamond, given to her as a family heirloom, is stolen from her. When she finally confronts Franklin, we see the emotional impact of crime on her through her vocative and exclamatory speech, 'you villain, I saw you take the diamond with my own eyes.' The accusatory tone of this adds to her anguish, as she feels forced to condemn the man she loves. Therefore the impact of crime can be seen upon the innocent victims of the novels as emotionally devastating, by the sympathetic portrayal and idealised ~~story~~ depictions of those whom crimes

are committed against.

This conformity, however, to the condemnation of the crimes in both novels may be simply an entertainment of Victorian values which conceals the true, subversive messages of the novels. In 'Lady Audley's Secret', Lady Audley is the undoubted criminal, and although the omniscient narrator is used to frame her as the criminal through the title, 'Lady Audley's Secret', and ~~even~~ the omniscient narrator also shows hints of sympathy for Lady Audley, and in this way the emotional impact of crime is also seen upon the criminals. When Michael proposes to her, Lady Audley erupts with a reminiscence of her past: 'poverty, poverty, trials, vexations, deprivations, humiliations' are what she says she's experienced, the asyndetic, polysyllabic listing of which emphasises the torment she endured in her previous life, portraying a perhaps sympathetic angle of the motives for her crimes. The chapter title 'Buried Alive' also implies a condemnation of the treatment of Lady Audley, therefore presenting the emotional impact of suffering of the criminal, as she is

being punished for crimes which she is given possibly sympathetic motives for. Similarly, in 'The Moonstone', Franklin suffers on account of his own crimes as he does not even know he has committed them. The secret of the theft is locked in his subconscious, beginning the genre convention of the 'locked box' mystery that would form detective fiction in the future. Gabriel Betteridge, the loyal family servant, says in the first chapter of his account that Franklin 'was the nicest boy who ever threw a ball or broke a window', moulding the reader to cast Franklin from the outset, therefore setting up another genre convention of the 'last likely suspect'. As we ~~see~~ cast Franklin, he is given a sympathetic portrayal as the criminal, and we see the emotional impact of the crime on him in this way when he confides in Rachel that 'you are the victims, and I am the victims', with the two short clauses and repetition of 'the victims' showing how they both have been damaged by the theft of the Moonstone, not just by the who was stolen from. The Bohmians are also presented sympathetically, as although they kill Godfrey, this is sympathetically presented.

by Collins as poetic justice, as the novel eventually begins with John Hornwath, standing with 'a dagger dripping with blood' over the body of an Indian, and ends with three Indians standing over the body of a white man. They are treated as outsiders of British society, despite their gentlemanly manner, and are assumed to be criminals, as even Franklin, the supposed hero of the novel, premeditates in the early chapters of the book that 'I know without a doubt' that the Indians stole the Moorstone. Additionally, Betteridge describes the Brahmins as having 'mahogany' skin, connoting luxury, implying that they are victims of social crimes as well as criminals, as no one treats them with the respect they deserve. Therefore the emotional impact of crime is also seen on the criminals in the novel, as the high expectations of women force Lady Audley into crimes which she is punished for, and Franklin and the Brahmins - who have to part from each other forever at the end of the novel - suffer emotionally for their crimes, with Franklin being isolated by the woman he loves and the Brahmins from British society.

P.T.O.  
~~---~~

A final way in which the emotional impact of crime is presented is on ~~the~~ Society. The Society which centres both of the novels is family, and this is mirrored by the setting of the ~~middle~~ middle class country house. Hence, when the house is invaded and order is upset, the familial Society suffers emotional consequences. When Rosanna breaches the ~~social~~ psychological boundaries of the house by committing the social crime of being in the library at an inappropriate time in 'The Moonstone', she is charged with 'a breach of domestic discipline', reinforcing the importance of class and order in the Society of the middle class family. The order of the house is also disrupted by Lady Audley, a girl born into the working class, and we see the emotional effect on the familial Society by the upset of Helia, the daughter of Michael Audley, who is uncomfortable with her presence, as ~~we~~ she sees through Lady Audley's mask of conformity to gender stereotypes. She comments sarcastically that Robert seems to 'only have a taste for wax dolls'; the bitterness of which shows the upset of the daughter within the family.

community, as she herself is in love with Robert when he begins to fall for Lady Audley. Lady Audley penetrates the middle class home by marrying to become the lady of the house, and this social crime of social mobility shows the danger of the newly popularised railways and how physical mobility grants social mobility to lower class citizens, whilst also highlighting the danger of the power allotted titles to the role of a middle class woman in society: both novels are influenced by the Road Mill Murder case of 1860, in which the daughter of the house, Constance Kent, was not charged with her crime of murder for until years later, because she was the daughter of the house and so should not have been accused by Victorian standards. This mirrors the way in which crime emotionally impacted society by inviting detectives into society, breaching Victorian views of privacy. In 'The Moonstone', Rachel is said to feel 'the odious presence of the detective', showing how much discomfort detectives caused in the middle class home, as they often came from working class backgrounds. Henceforth, the emotional impact of on society is seen through the subversion of order within the quintessential

Setting of the middle class family, as well as through how detectives disrupt the order of the house. The shocking and disruptive effect of crime would have been particularly poignant in the society of the family as Queen Victoria herself emphasised the importance of family, and Cuff points out in 'The Moonstone' that 'This is the sort of family scandal which bursts up again when you least expect it.'

Therefore the emotional impact of crime is portrayed within the family community in both novels, but more specifically upon individual members of the family, as in both novels the crime occurs within the family, reinforced in 'The Moonstone' by the eleven different narrative voices who are all friends of or members of the family, securing the novel's purpose as a family document to preserve Franklin's name. Collier states in the ~~preface~~ preface that his aim is 'to enable the influence of character upon circumstance', and so we see the duality of characters as victims and criminals refracting the truth across both novels, with the devastating emotional impact of crime

upon characters and ordered communities creating a shocking storyline for the contemporary Victorian reader, bringing the foreign locations of the gothic genre which preceded detective and sensation fiction to middle class England, creating the drama and suspense of what Henry James called 'the mysteries at our own front doors.'



**ResultsPlus**  
Examiner Comments

This is a strong response, showing sustained focus on the question and a high level of awareness of the writers at work. It makes sustained, productive links between the novels and explores a range of contexts, both literary (sensation fiction; detective fiction) and social (Victorian gender expectations).

## Question 6

**The question asked about the presentation of guilt and innocence.**

There was a tendency amongst weaker – and some stronger – candidates to focus on guilt and to overlook – or treat in an imbalanced way – the issue of innocence. There were some interesting answers considering the ‘innocence’ of the perpetrators of crime.

This extract from a Level 4 response based on *Lady Audley's Secret* and *In Cold Blood* shows the candidate is focussed on the question but at the same time is engaging with contexts and with the writers' purpose:

**Capote presents Nancy Clutter as the embodiment of innocence. This is emphasized by the description of Nancy's room – the crime scene. The simile 'girlish, and frothy as a ballerina's tutu' suggests her gracefulness and reminds us she is not yet a woman ... The fact that Nancy's room is pink further cements her as a representative of the all-American girl ... Similarly at the start of 'Lady Audley's Secret' Lady Audley is presented as the embodiment of innocence. This is suggested by the simile 'her face shone like a sunbeam' ... Braddon is playing with the Victorian idea of 'the angel of the house' and with his readers' fears by subverting this image of perfection ...**

The very best responses did not allow an exploration of context to overwhelm the argument and kept a sustained focus on the writer's craft (AO2).

## Question 7

### **The question asked about the writers' use of settings.**

Science and Society is a popular theme area. There was some wide interpretation of what might be understood as 'setting' which made for an interesting variety of response to this task. Fewer centres had prepared students on Wells, nevertheless a number of effective responses were received on this text. There were some particularly interesting responses using *Never Let Me Go* where candidates made insightful comments about the symbolism of the clones' settings. Weaker responses struggled to link the use of settings to the writers' overall intentions and tended not to make relevant contextual comments.

The best responses to this question made productive links between their chosen novels.

In both texts, scientists and men of learning exile themselves to remote locations due to the nature of their work. In 'Never Let Me Go,' the scientist James Morningdale works on his scientific breakthrough in "a remote part of Scotland." The connotations of the word "remote" are those of someone being far-removed from society, of being a recluse or hiding. This emotive lexis is reminiscent of Victor's travels to the Orkney islands where he hoped to complete his work on the Monster's Bride in "Frankenstein". The quote is "I traversed the northern highlands... and the ~~most~~ remotest of the Orkneys as the scene of my labours." Again, the emotive lexis "remote" is used to emphasise how setting influences the character's roles as "mad scientists." This idea of hiding, of removing oneself from society could motivate that both Morningdale and Victor felt shame and guilt at doing what they were. In Shelley's time, 'playing god' and attempting to surpass human/moral boundaries was a sin, an act against God and feared

by many. It could be a metaphor for Galvani's frog experiment and Alderson's attempt to reanimate the dead with electricity as a parable to warn against such human acts. Similarly, this may be true for today's society which Ishiguro could be warning to cease scientific research on cloning, (Dolly the sheep) and IVF as well as stem cell research which has taken off in recent years. Both scientists physically remove themselves to avoid being found out and thus suffering society's criticism for what they're doing.



**ResultsPlus**  
Examiner Comments

In this extract the candidate has made links around settings and the contexts in which the texts were written. This is a good example of well-integrated AO3 and AO4.

## Question 8

The question asked about the presentation of the abuse of power.

This question was the most popular of the paper and *Frankenstein* and *The Handmaid's Tale* were the most commonly used texts. Weaker responses tended to describe various abuses of power, where others made clear how the theme was handled by each writer. This example of a Level 3 (19 + 5) response was fairly typical. The candidate shows clear understanding of the texts and keeps a clear focus on the topic, but the texts are treated generally as separate. The response also lacks the detailed, discriminating engagement with AO2 and AO3 that would be expected at Level 4:

**Both Shelley and Atwood present the abuse of power as being one of the main themes in their respective novels. In particular, both show how an abuse of power can lead to unforeseen and unfortunate consequences not only on those who exercise this abuse of power but also on those who are innocent. However, Atwood explores how this abuse of power can ironically lead to less power in the hands of those who abuse it as well as this continued abuse of power leading to discontent among those who wield it. Whereas Shelley explores the consequences of an unintentional abuse of power and attempts to warn the reader against the reckless pursuit of an action, which could lead to such abuses. In this case, abuse of power shall be defined as any actions taken by someone in authority, which lead to negative repercussions.**

**Both authors first of all use characters to show this abuse of power, with both novels containing characters who abuse their power and explores the detrimental affect this has to their happiness (in the Handmaid's Tale it is the Commander and in Frankenstein it is Frankenstein himself). In Frankenstein, the main character who can be considered to be abusing their power is Frankenstein himself, as he is reckless in his pursuit of a species which might 'bless me as its creator and source'. In this regard Frankenstein clearly expects that he is going to have power over his creation and in particular his motivation can be to gain the power of creation and be able to control a new species. The power of life and death is a theme which is constantly explored in the novel and is used to show how powerful Frankenstein truly is, and how one must be careful when using its power as it can lead to abuse it will lead to terrible consequences. Shelley herself no doubt believed this as she was in many ways surrounded by death, most notably with the death of her daughter at a young age and later on the death of her husband (although this was after the novel was written) this meant that she was fascinated with the power to create life and death, but also views it as very dangerous as well as death possibly being a final state, which is impossible to overcome. It is implied in the novel that Frankenstein himself has a somewhat flippant attitude to death especially when he says that 'life and death appeared to me idle bounds', which shows not only does he feel that it is easy to overcome 'life and death' also that they are not that different from each other. In this way, his desire to overcome life and death is his abuse of power, as he tries to control the natural order and his failure to do so is what leads to the death of many members of his family such as William and Elizabeth. In this case Shelley's own view of death means that she is warning the reader not to take such a course of action and commit such an abuse of power. She also clearly points out that Frankenstein is not the only one who could be considered to abuse his power, and she shows this through a Russian doll method of narration, which means that the reader observes many different perspectives. The first person which they are introduced to (thus making him seem very important) is Walton who says that 'one mans life or death were bus a small price to pay for the acquirement of the knowledge which I sought'. Here 'life of death' is again treated as being almost interchangeable and being a price worth paying for the 'acquirement of knowledge'. 'Knowledge' in this example is a vague term and Shelley uses this to suggest how looking for knowledge leads to an abuse of power as Walton could be considered as abusing**

his power by risking the lives of his crew for his own desires. Frankenstein references this thought when he says to Walton 'learn from me ...how dangerous is the acquisition of knowledge' reflecting Walton's exact words and suggesting that Frankenstein now realize the dangers of abusing power. This potential to abuse the power over 'life and death' is something that would be more concerning to a contemporary audience than a modern one for two key reasons. First of all, is that in those deeply religious times such power was said only to be reserved to God, and so to try and have this power was to challenge God's authority. This was even more the case as Darwin had not yet published his works, and so the creationist theory holds dominant. The creature even references this himself when he says "I ought to be thy Adam, but am instead the fallen angel' in this case directly referencing himself as the devil and Frankenstein as God.

The repercussions of Frankenstein's actions are also made clear when the creature describes how 'I was benevolent and good , misery made me a fiend' so Shelley is suggesting directly that 'misery' brought about by Frankenstein's abuse of power was responsible for the creature's actions. The second reason such themes would be important in the past is that Frankenstein's actions were seen as possible, with the work of scientists such as Galvani showing that perhaps the dead could be turned back alive. In this way Shelley is showing how the reckless pursuit of 'knowledge' and the desire to overcome death leads to an abuse of power, which she possibly felt only God should have (although she more likely believed that such actions were wrong not because they offended God but because they went against nature). Alternatively, Frankenstein's abuse of power can be seen not as a deliberate attempt to usurp God's authority but insisted an unintentional side effect with the fact that it is made clear that Frankenstein is reckless, however he still cares deeply about members of his family suggests this. This is clearly shown in Walton's speech when he describes the brilliant achievements of science such as how it discovered 'the nature of the air we breathe' however he also warns that 'the elixir of life is a Chimera'. As a Chimera is a horrible monster of Greek mythology, it is clear that attempting to create 'life' will lead to the creation of such monsters and an abuse of power. Therefore, Shelley shows the consequences that a possible unintentional abuse of power can have on those who abuse it such as Frankenstein.

Similarly, Atwood also shows the dangers of this abuse of power through the character of the 'Commander'. Like Frankenstein he is portrayed as being seemingly polite and civilized saying 'thank you' indeed Offred says that 'he is not an unkind man ... under other circumstances, I even like him', the fact that she has often been quite critical of her current situation and regime reinforcing this point even more on the reader. However, it is also clear that he is not happy with his current situation as he invites Offred to play the banned game of Scrabble as well as tells her to 'kiss me like you mean it'/ This shows how the Commander in many ways enjoys the same activities as Offred does but, like her, cannot partake in the due to the strict nature of Gilead. This therefore shows the unhappiness in the Commander's life as well as possibly hinting at his lack of power due to him having to 'knock' on the door and be allowed entrance by Serena Joy, thereby suggesting that the abuse of power by others in Gilead has led to the creation of victims and although they are not dead like the victims of Frankenstein's abuse of power, they nonetheless lack freedom. However, this theory is unlikely to be the case, as Atwood makes clear that the Commander is not just another victim but is instead the one committing the abuse of power. This is clearly laid out in the historical notes where he is identified as likely to be 'commander Waterford' who was one of the main creators of Gilead. The fact that this is said at the end of the novel is extremely significant as it means that the reader has spent the majority of the novel feeling sympathetic to the Commander, only to discover at the end that he was partly responsible for this abuse of power, thus forcing the reader to reconsider this opinion. This reveal is perhaps foreshadowed previously in the novel, which implies that the Commander might be more in favour of the regime than he makes out. For example, he says to Offred how 'better never means better for everyone... it always means worse for some' in this case he is directly suggesting that not 'everyone' will be happy and there will be 'some' who are victims, likely

due to his abuse of power. Offred herself remarks how easy it is to 'invent a humanity' and therefore Atwood is showing how easy it is to feel sympathetic for someone even when they are abusing their power. This also shows how the Commander's abuse of power has directly led to his current life, which he so hates. Also the fact that he has to 'knock' as described above means that Atwood is suggesting that an abuse of power can lead to someone having less power. In this way both Shelley and Atwood show how an abuse of power can come about as well as show that the abuse of power that Frankenstein and the Commander commit has directly led to them being worse off, warning the reader not to commit such abuse of power as that will have negative consequences for them also.

Responses awarded higher level marks tended to be more thoughtful and discriminating about the writers' overall purposes:

**It is crucial to the plot that the monster is malformed and disfigured as it allows Shelley to convey to the reader that man cannot imitate God - reverting to the Romantic ideal of maintaining the fear of god and powers beyond humanity ... Offred is denied the ability to use her reproductive organs... She realized Serena Joy is in a 'colonial style' position. From this the reader becomes aware that Offred is completely powerless; Serena Joy and the state are allowed to colonise her body...**

Or in this example, where the candidate examines how the writers use narrative structure to explore the abuse of power in their novels, linking them effectively throughout:

**... Both writers show within their structures that the abuse of power within science can lead to fragmented lives. In Shelley's 'Frankenstein' the monster refers to '[revenging] his injuries' suggesting that as a consequence of Victor abusing his power, the monster ultimately feels that he needs to rebel and regain his own power. The fragmented structure of Shelley's novel suggests that the brokenness caused by Victor's abuse of power has a permanent effect. However, arguably, as the monster's narrative is not interrupted by Victor, nor by Robert Walton's epistle, suggests that he is the least fragmented out of the three even though it is perceived by readers that as a failed scientific experiment he is most broken. Atwood replicates this fragmentation within her novel through the disordered parts of Offred's novel. As a result of the historical notes, we as readers are eventually aware that her narrative has been manipulated by the professor - a man of high intelligence similar to Victor. Offred, being held 'within limits' by Gilead just as the monster is held under the power of Victor indicates that the abuse of power through science leads ultimately to destruction ...**

## Question 9

**The question asked about how writers create a sense of mystery.**

The Supernatural is another popular theme area in which a larger than average number of candidates had studied the two pre-1900 texts. This made for some really well-focused answers which benefitted from the close contextual connections between the two novels. Some candidates were much more effective in picking up that in this question 'a **sense** of mystery' was the focus, not just mystery.

Here is an example of a good introduction, effectively signposting AO2, AO3 and AO4:

**Both novels effectively portray a sense of mystery due to the author's methods of using the characters to represent a wider idea of the concerns at the time of writing the novels. Dracula is a physical manifestation of the Victorian fears of the unknown during the influx of foreigners from Russia, whereas Beloved is a manifestation of the history of the horrors of slavery that some have attempted to bury and forget.**

As with all the questions on this paper, the best responses were produced where candidates had explored contexts (AO3) in ways that were fully relevant to the question and pertinent to the argument:

**...This ambiguous feeling is also present in Dracula as Jonathan is travelling into the land of the unknown - 'There are no maps of this country' - and through Jonathan writing "that every known superstition in the world is gathered in the horseshoe of the Carpathians" an ominous sense of foreshadowing is created that Jonathan is ignorantly walking into danger. These quotes also entrench the stereotype of the East which was very popular in Victorian travel literature. In the Victorian era the vast majority of Victorians felt a sense of prejudice towards the East. It was seen as barbaric and uncivilized. It was a land of mystery, Europe's dark and 'wild' unconscious. This aspect of the novel would have not only heightened the sense of mystery for the Victorian reader but also made them fearful of the idea of reverse colonialism and Victorian morals being infiltrated by those of the East ...**

Here is the full essay from which the introduction above was taken.

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

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

Please write the name of the texts you have answered the question on below:

Text 1: *Jehovah*

Text 2: *Dracula*

Both novels effectively portray a sense of mystery due to the authors' methods of using the characters to represent a wider idea of the concerns at the time of writing the novels.

*Dracula* is a physical manifestation of the Victorian fears of the unknown during the influx of Easterners from Russia, whereas *Jehovah* is a manifestation of the history of the horrors of slavery that have been attempted to become buried and forgotten.

In *Dracula*, Stoker uses the idea of the 'Other' in order to build a sense of fear to the mysterious invaders of the Eastern world. This is shown by the overly detailed description of the Count which includes his 'long equine nose' and 'hairy palms'. These characteristics were stereotypes of Jews during the Victorian era and because

Stoker dedicates a page simply to the physical appearance of Dracula, there is a blatant emphasis on his mysterious nature that is unknown by the more 'civilised' characters, such as Harker.

Dracula warns Harker that "your ways are not our ways" once Harker enters the isolated lands of Transylvania - immediately creating an uncanny and rather eerie atmosphere due to this warning which causes the reader to fear for Harker in the new location he is helpless in.

Likewise, in 'Beloved', Morrison uses ~~an~~ <sup>the</sup> ambiguous figure of Beloved to create a sense of mystery surrounding what this character is a symbol of. For <sup>critic</sup> instance, Kara Holloway states that Beloved is a symbol representing the millions of ~~anonymous~~ 'neglected' slaves that have suffered as a result of slavery before the abolishment of it. Toni Morrison dedicates the novel to 'Sixty Million and more' which further results in mystery as this highlights the countless lives that have experienced and been haunted by slavery. The origin of Beloved ~~is~~ causes the reader to question her part because ~~is~~ Morrison quite vaguely describes that Beloved came from a 'dark place' with 'heaps of people'. Though this description, multiple images

can be inferred, such as Beloved arriving from purgatory or she appears to have been 'stuck' within the two worlds, whereas another interpretation can be Beloved being on a slave ship on the middle passage. Although the true answer is not revealed, the reader is able to appreciate that Morrison crafts her writing in this way to leave open possibilities about the people Beloved represents and what happened to them, making it crucial for this mysterious origin.

~~However~~, Contrastingly, the structures and forms of each novel vary in order to serve each author's didactic purpose. In 'Beloved', the structure of the novel is very disorientating and flitters between different times through Morrison's use of constant flashbacks. Morrison revealed that this was to allow the reader to feel 'kidnapped' and this would attempt the reader to appreciate how it felt to be a slave and have no control. By doing this, Morrison is able to show slavery through "the angle of the exploited and neglected people through her rewritten perspective" - explaining the need for this constant sense of mystery throughout 'Beloved' with the use of

multiple slave narratives.

On the other hand, *Dracula* is in a chronological order, yet the form is an epistolary novel, with the majority of chapters being letters, newspaper clippings and diary entries. ~~The~~ Stoker takes this approach to underline a mysterious ambience in the novel due to the dramatic irony that, as readers, we can understand. As we begin to understand the novel from multiple characters' point of views, the amount of mystery and tension heightens in the novel as the plot reaches its climax. The reader is able to oversee all the texts from characters and understand ~~that~~ the Victorian attitudes towards reverse imperialism and the "primitive" Eastern societies. The use of an omniscient third person narrative increases the mysterious events of the novel through descriptions that would not have been mentioned by the characters themselves, such as, 'the frowning rocks' at sea, nor the 'rolling dark clouds' outside the castle - demonstrating how the language used by Stoker exhilarates the fears due to the sense of foreboding from the mysterious nature of the supernatural genre.

The sense of mystery in 'Beloved' and 'Draula' prove to be the driving force of the plots and a direct link to the 'mysterious' concepts that the writers explore. 'Draula' is used to portray an allegory of the collapse of British civilisation and the idea of strange and surreal 'beings' is used consistently in the novel. Even though the villagers warn and give Harter a crucifix, Jonathan continues to dismiss their superstitions as an 'imaginative whirlpool' simply because he does not follow Orthodox Transylvanian ~~the~~ folklore about the significance of the 'evil'. In 'Beloved', the mysterious character of Beloved is used to achieve the didactic purpose of Morrison's attempt of 'collective sharing' of the mysterious and forgotten part of those who suffered through slavery because of socio-cryptomania by those after the Civil War who forgot the pain of the past. Without the theme of mystery, these aims would not be fully achieved.



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Notice how well this response sustains links between the two texts.

## Question 10

The question asked about the exploration of the theme of morality.

There were some excellent responses to this question, particularly on *The Picture of Dorian Gray* compared to *Dracula*, as candidates were able to build successful arguments comparing the very different outlooks of two fin de siècle authors. Many candidates used this to the advantage, as the contextual comments could blend well into comparative points. Quite a number of responses addressed the writers' presentation of 'morality' through the lens of 'immorality' – this worked well in some cases and much less effectively in others.

Some candidates found it more challenging to build an effective argument, often making a series of more straightforward points about good and evil which they tended not to tie into context, particularly for *The Little Stranger*.

Here is an example of particularly effective linking of the texts (AO4):

**The attempted attack on Caroline could be seen as Farady's assertion of dominance over her physically, where before he asserted his patriarchal dominance psychologically. This could be read as Walters' criticism of the patriarchy and men's continued attempts to reassert themselves after the war, which is suggested by her narrative to be immoral. Similarly, the morality of the patriarchy is questioned in Stoker's *Dracula*, but to a different outcome. In his text Stoker is seen to sympathise with the patriarchy and its insistence that the system is for the good of humanity. A band of males is repeatedly described as 'noble', 'good', 'brave' and 'strong'. This highlights support for the patriarchy, which diametrically opposes Walters' stance of it being an immoral social construct. Stoker's focus on the 'goodness' of his primarily English group could also be seen as support for the folly of British colonial superiority which is questioned by the count's presence in the narrative. When they triumph we see a challenge to the traditional values of the British as a sign of positive morality. Overall, it is clear that Waters' and Stoker's narratives provide very different readings of morality ...**

Here is an extract from an essay that successfully responded to the question by looking at both morality and immorality.

However contrasting to elements of morality, morality is questioned throughout both novels. In 'Dracula', Harker is tempted by the 'vampire' brides' as he experiences their 'idyllic' lips. The fear surrounding female sexuality contrasts to Harker and Mina's sexual relationship. ~~In this sense~~ Moreover, it can be viewed that Dracula's strain of 'vampirism' ~~is~~ questions morality as it opposes traditional Christian elements. Whilst Dracula feeds on his prey, it cannot be ignored that the lust for blood is seen as an addiction, yet Mina expresses that she does not want to 'hinder' Dracula for feeding on her. The sexual undercurrents taints 'Mina' as it is a diabolical exchange of communion. This is similar to Melville's 'blood transfusion' with Mina de Lucy as it is viewed as analogous as ~~to~~ ~~to~~ consummating her marriage. This creating two very contrasting moral situations.

Furthermore, in 'Dorian Gray', Wilde presents undercurrents of eroticism and homosexuality which would be highly frowned upon in society and impermissible under the Christian faith. As a result Basil, always seen as moral and a beacon of hope also questions morality as it is evident that his love and appreciation for Dorian exceeds a friendly standard. ~~His~~ His increasing territorial demand and referring to Dorian as 'his' exemplifies amoral and immoral standards.



The highest marks for AO1 are awarded to responses where there is a clear developing and broadening argument throughout. This is a good example of the question being considered from a broad perspective.

## Question 11

The question asked about how writers explore family relationships.

All four texts on this theme were used to explore family dynamics, although *Mrs Dalloway* was rarer. Responses were often rooted in contextual points, although sometimes this was at the expense of AO2. This opening to a Level 5 response shows the candidate clearly setting out how the texts are going to be linked in the essay:

**In both *Tess of the D'Urbervilles*, written by Thomas Hardy, and *A Thousand Splendid Suns*, written by Khaled Hosseini, family relations have a large effect on the lives of the female protagonists. Tess and Mariam come from working class families which both Hardy and Hosseini use as a vehicle of their sympathy for the poorer sectors of their respective societies. Hardy indicates the lack of care that Tess's parents have in relation to her wellbeing, which makes her vulnerable to Alec's abuse of power over her. Mariam on the other hand, lives in the company of her mother alone, which therefore makes her extremely overprotective. Her father, Jalil appears to be a loving father figure but in meeting with Mariam is secret, it only reveals that, similarly to John Durbeyfield, he cannot protect or love his daughter in the way a father should. The female protagonists find alternative relationships to counterbalance their lack of familial support, however, most notably for Tess, the structure of the tragic chain of events renders this effort hopeless.**

Throughout the essay the candidate continues skilfully to weave analysis of the writers' craft (AO2) and the novels' contexts (AO3) whilst sustaining clear links between the two novels (AO4):

**Both Hardy and Hosseini portray the father figures of Tess and Mariam as weak and incapable of preventing their daughters from suffering. Hardy's presentation of the character of John D'Urbeyfield embodies the stereotypical 'Hodge' character, which was used to reflect the lives of the working or rural class of Victorian society. The line, "snored Sir John" reflects John's comical and flippant personality while also implying the lack of interest he has in his daughter's welfare. The tone of the line suggests that Hardy used the character of John Durbeyfield as a criticism of the lack of care for working class women who were subject to domesticated and depressing lives as young wives and harsh labourers. Tess is only 16, "not much more than a child", but her father's dismissal of her agreeing to work for the D'Urbervilles, highlights the social acceptance of working class women sacrificing their childhood. This confirmation of John's weakness as a father lies in the irony of his death caused by a "weak heart"; he was incapable of caring for Tess in the way that any father should, which could have prevented her downfall in her encounter with Alec. Similarly, Hosseini uses Jalil, Mariam's father, to highlight the lack of support that Mariam has from her family relationships. As an upper class businessman, the 'caste-system', which dictates the social order of the Afghan society in relation to wealth, gender and race, dictates that Jalil should not have any association with a lower class 'harami' like Mariam. In the Afghan society, the blame for illegitimate birth was placed solely on the woman and the child, and not the man, due to the rankings of the cast system. Jalil embodies these rules to the extent of shutting Mariam out of his life when she visits his home and exposes their private relationship. The line, "the curtains fell shut" symbolises the act of Jalil cutting Mariam off from the fortunate life of the other children, who come from legitimate births.**

## Question 12

The question asked about the presentation of the effects of isolation.

Again, all four texts were used to respond to this question in various ways. In some cases the subtlety of 'effects of isolation' was missed and responses looked only at 'isolation'. One examiner noted how many responses treated *Wuthering Heights* as a straightforwardly Victorian novel without identifying that it deals with an earlier time period. This led to much inaccurate application of contextual material. When *A Thousand Splendid Suns* was used, while candidates were able to link the text well to its companion and to discuss context, they often failed to comment on the writer's craft.

Here is an example of a Level 5 response to the question:

**Both writers Woolf and Bronte explore the effects of isolation in Mrs. Dalloway and Wuthering Heights. The theme of isolation in itself is portrayed primarily through the dual notion of mentality and physicality. This idea of duality surrounding isolation is encompassed by Descartes a French psychologist, who created the concept of mind and body dualism. Mind and body dualism suggests that there is an element of human life to each, however they are in fact separate, Woolf and Bronte both arguably explore this in their presentation of isolation as both present it through the physical and through the mental.**

**Both Woolf and Bronte explore the effects of isolation through the mental isolation of their characters. Woolf suggests through the character of Septimus an aspect of separatism. The voice of Septimus appears to be isolated at the start of the text through the contrast in the physical events and mental transaction. The free indirect style of his speech and arguable stream of consciousness expresses an erratic and unconventional mindset. This comparison to his ordinary appearance separates his mind and body, isolating his soul. The anchoring of his erratic thought process is evident where he says 'his wife Rezia happily put her hand with tremendous weight on his knee so that he was weighted down, transfixed'. The idea of mental isolation here is his thoughts appear to be drifting while his physicality remains 'transfixed'. The lexis 'transfixed' can be broken down into 'trans' and 'fixed' this exploration of isolation is evident as the word can be interpreted as 'semi' 'fixed', implying the dual nature of his mind versus his body. Septimus later in the novel also depicts aspects of the effects of mental isolation through his suicide. On page 108 where it says 'there remained only the window', is a powerful image as it suggests that the only way out to salvage Septimus's mentality is to get rid of his physicality. The term 'only' also suggests elements of isolation, and its effects being death.**

**Bronte also portrays an element of isolation in mentality through Heathcliff's grief after Catherine's death. Heathcliff's mental isolation as a result of Catherine's death is arguably depicted through his descent into tyranny, however also his increased lack of physical presence other than to exert violence. At the start of the novel while Catherine was living, he was described as in 'imp of Satan' and a 'heathen' all containing very poignant connotations of violence and evil, however by the end of the novel Heathcliff 'roamed to and fro', the phrase 'to and fro' implies a lack of direction. Heathcliff's mental isolation also comes from the loss of his soul after Catherine's death 'I cannot live without my life! I cannot live without my soul!', although this suggests that Heathcliff is physically isolated as he is without his soul, it can be suggested that he is not living at all, since the death of his 'life' he has been permanently isolated mentally and physically for the rest of the text. It can be inferred that Heathcliff is physically isolated also, partly due to the cultural aspects of the period. In the Victorian era there was little confrontation with ethnic minorities, and when there was prejudice and discrimination were stimulated. At the start of the novel Heathcliff**

is described as a 'dark skinned gypsy in aspect', the idea that he had darker skin already had negative connotation for a Victorian readership, stimulating his physical and mental isolation as a character through his rejection by society. Woolf and Bronte portray elements of mental isolation, in *Septimus* it is through the absurdity of his thoughts, and the distinguishment between his physicality and his mind; however, Heathcliff is presented as being separate from society and separate from the other characters mentally and physically through his detachment after Catherine's death and through his ethnicity.

Bronte and Woolf continue this idea of isolation through the physical isolation of women within the texts. The exploration of feminism in both texts is arguable, as Bronte's text was written before the context of feminism was created, and Woolf has been argued by critiques such as Zwerdling not to use propaganda in her literature. Despite this both female writers explore feminist concepts through the isolation of female characters as a result of the patriarchy and consequently other male characters. Bronte uses the character of Isabella as a minute metaphor for the oppression of women in society and consequently their isolation. The microcosm of society depicted in *Wuthering Heights* is perhaps a parallel to the patriarchal society in Victorian England, Isabella being the desperate women attempting to break free from legislative and male constraints. Isabella's physical isolation is evident in chapter 17 where she escapes *Wuthering Heights* across the moors: 'I ran the whole way from *Wuthering Heights*...except where I've flown! I couldn't count the number of falls I've had!', this phrase is perhaps metaphorical of women's attempted liberation from oppression and marital isolation. The idea of 'falls' could arguable be interpreted as disadvantages as a result of inequality and discrimination towards women.

Woolf continues this idea of physical isolation as a result of the patriarchy through the isolation of Clarissa Dalloway in her marriage. The title of the book immediately suggests the lack of physical presence Clarissa has in comparison to her husband, as the title denies her of her own identity. 'Mrs. Richard Dalloway', labels Clarissa as an object of her husband's as opposed to an individual, physically and mentally diminishing her. Clarissa at the start of the book also suggests her detachment from her own physicality where she thinks 'this bore she wore... with all its capacities, seemed nothing', the personal pronoun in reference to herself suggest a lapse in narration, however this lapse is powerful as it portrays Clarissa's detachment from her own physicality her own 'body' was merely an object to be worn. This isolation within marriage as a result of her physical inferiority in society continues through the loneliness Clarissa feels: 'there was an emptiness at the heart of life', the idea that her life seems empty is isolating as it reduces her purpose as a woman. It can be suggested that Clarissa is isolated physically not only through her social inferiority to her husband, but also through the feminine lack of purpose; the patriarchy having removed all prospect and self-satisfaction - replacing it with temporary fulfilment in childbirth and 'hostessing'. Therefore it can be argued that Woolf and Bronte both present aspects of female subordination and consequently the physical isolation of women through the characters Isabella and Clarissa, as Isabella goes to great lengths to attain freedom - while Clarissa is objectified and denied success by her husband.

To conclude both authors explore the effects of isolation in their texts through mentality and physicality and the duality presented by that. The character of *Septimus* is mentally isolated as he disobeys convention and his thought process is abnormal and erratic in comparison to his physicality - separating the two. Heathcliff is similarly isolated from the other characters mentally through his loss of life and later loss of direction. However, Heathcliff is also physically isolated as he is culturally and an outsider, and is therefore not accepted by the society presented by Bronte. Bronte also explores the element of social exclusion through the character of Isabella, as she is physically isolated through her subversion of gender expectations. Woolf also conveys this physical isolation for women through the isolation of Clarissa Dalloway - as she is objectified and alone.

## Paper Summary

Responses achieving high level marks on this paper were characterised by a clear sense of the writer's purpose and a strong personal argument. They were highly familiar with the texts and are able to engage in detail with all four assessment objectives. They linked texts in meaningful ways and comments on context were relevant and well-embedded. Exploration of writer's craft showed perceptive understanding and usually went beyond mechanical word-level analysis.

Based on their performance on this paper, candidates are offered the following advice:

- Read the question carefully and consider all aspects of it. Make sure your response is consistently focused. Don't try to force previously prepared essays to suit an inappropriate topic.
- Take time to shape an introduction where the overall direction of your argument is set out and in which it is made clear how the novels are going to be linked.
- AO2 often being the most neglected objective on this paper, you should be prepared to comment widely on the writer's craft. Given that you are discussing novels, expect to explore the writers' use of narrative structure and aspects of prose such as tone, setting, atmosphere and point of view. Try to avoid the word-level analysis that is more appropriate with poetry texts.
- Links made between texts need to be meaningful and should always be relevant to the topic of the question. It is not enough simply to begin paragraphs with 'similarly' or 'in the same way'.
- Try not to waste time in your answer by using too much biographical and other – often irrelevant – contextual details. Make context count by linking points clearly to the texts themselves and always embed them firmly in your argument.

## Grade Boundaries

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<http://www.edexcel.com/iwantto/Pages/grade-boundaries.aspx>

