

Forms of entrapment: the bloody chamber.
- ruby necklace wolves - curse, wolf-
alice, trapped between human + wolf

Macbeth - trapped by prophecies, guilt,
circumstance. Lady Macbeth trapped
by womanly feelings

Wuthering - Cathy is trapped between
life + death etc, by social class.

2 5

The concept of entrapment is one which is
present, in some way, ~~throughout~~
throughout the texts, ~~either~~ physically
~~or~~ whether it be physical or
figurative.

①

In The Bloody Chamber, the young marquise
appears to not only feel trapped, but,
to an extent, to be physically trapped.
The tale opens with a sense of
finality, as the marquise speaks of
leaving 'girlhood' behind, and is very
vocal about her feelings that she
has given up everything of her old life,
even her own mother, in exchange
for her marriage to the Marquis.
She cannot have both; there is no
compromise.

explains
marriage
as
entrapment



Following, a gift from the Marquis is described, a ruby choker. But rather than expressing gratitude, or joy, we are told that the choker 'bit into my [the marquis] neck' and the rubies set within rather than being a thing of beauty, remind ~~her~~ of gushing blood. Through the use of metaphor, Carter ~~the~~ displays to the reader the possibility that the necklace embodies the Marquis' negative emotions and fears, instilled in her by her marriage to the mysterious Marquis. In portraying the sense of entrapment that the character feels, Carter calls ~~to~~ ^{on} elements of the gothic, removing any possibility of escape, and as the tale progresses, this feeling of isolation proves to be detrimental to the plot.

Developed interpretations + supportive reference

Carter depicts another form of entrapment in 'Wolf Alice', the girl raised by wolves who is, apparently, neither here nor there. "She is neither human nor wolf." but, in this piece, the sense of entrapment does not serve to evoke fear in its audience, but rather a morose pity that we come to feel for the poor wolf girl. "She hankers for she is lonely": abandoned by her wolf family when her 'foster mother' is killed, and unable to ever be truly human, she is left completely isolated. There is a glimmer of companionship, but Alice soon realises her friend is not another like her, ^{but} merely her own reflection.

to be used in analysis

Begin to analyse writer's methods in another story



Though both of these particular pieces of Carter's work make us only too aware of the isolation our local characters feel, it is Alice's for which we feel the most sorrow, trapped between two worlds through no fault of her own (the young Marguerite did choose to marry, essentially) and with no real hope of ever finding any sense of kinship again.

2

In Shakespeare's *Macbeth*, entrapment can also be viewed as an important and recurring theme. Throughout the play our protagonist is fighting a constant gruelling battle with his own thoughts and emotions which, arguable, keep Macbeth. Macbeth is not portrayed as a wholly evil man, or a typical gothic villain for whom we have no pity for nor can we empathise with, but as a deeply conflicted and tormented individual. From the start, he is lauded by his wife, Lady Macbeth, who emasculates him at every given opportunity, ~~cutting~~ ~~and~~ accused of cowardice, of having 'too much milk with human kindness'. She, in doing this, plays on Macbeth's fear that he is not masculine enough; that he is not a real man. This fear compels, compels him to act; to kill Duncan, Banquo, etc, ~~but~~ he is so easily manipulated. However, his intense feelings of guilt prevent him from ever truly reaping the rewards of his malicious

write to question
old be
class

breachery, as he stably descends into what is quite probably insanity. Ironically, she who tricked and manipulated Macbeth into ~~being~~ murder, is also entrapped, engulfed even, by guilt 'Out, out damned spot!' The ~~idea~~ illusion that 'her hands are still bloodied from her devilish deeds' shows the audience that though hardy Macbeth may have seemed strong-minded, ruthless and even evil, even she cannot be free from the inescapable guilt so much so that she is driven to taking her own life.

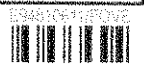
Macbeth is also struggling with another form of entrapment in the form of the 'witches' or 'weird sisters' prophecies. We are left unanswered as to whether these prophecies were doomed to come true, or if Macbeth's ambition, soon turned to fear, is the catalyst for the horrific events that unfold. Either way, the 'Witches' prophecies, such as 'by the pricking of my thumbs, something wicked this way comes.' not only ~~add~~ add to Macbeth's stockpile of feelings of anguish, but provide a sense of foreshadowing within the audience an excitable ~~for~~ fear of ~~what~~ what is yet to come, so, in this sense at least, entrapment proves to be significant in the overall 'gothic effect' the play has on its audience.

Wuthering Heights permits us to explore even more aspects of entrapment as we are pulled into the bleak world ~~in~~ which

possible interpretation
guilt as
entrapment

could be more broadly expected

3

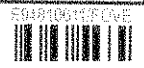


Good point would benefit from textual support

Heathcliff (like) may one day, finally, be free. Whilst Cathy is alive, both she and Heathcliff are trapped in an arguably more 'real sense' by social class. When their father dies, Hindley is able to treat Heathcliff as despicably as he likes, to take revenge on his adopted brother for always being the better loved son. At this point Heathcliff is appointed as a farm hand, placing him in the most degrading social position imaginable. This makes their love somewhat forbidden. Cathy must choose between love and standing, security, wealth. And neither will allow her to be free. To be without love but have all else she may want from life? Or with her love and without all else? Entrapment if ever I saw it.

27

Band 4 - 26 - Develops a number of relevant
B5 27 interpretations of entrapment
A borderline across the three texts, particularly
Script due to strong A03 with 'Bloody chambers'
moments of analysis and 'WH'
Lacks ^{some} analytical detail of
writers' methods and context,
and could do with a few more
quotations in places.



our main protagonists, Heathcliff and Cathy inhabit. The first idea of entrapment that is introduced to us in the novel is that of being latched somewhere between the physical and metaphysical realms. This is commensurate to the novel's audience in Lockwood's dream, where he encounters a ghost during 'my fingers gripped ... ice-cold fingers ...' or a melancholy voice sobbed: 'let me in! let me in!' in which Lockwood grasps the hand of Catherine (deceased) as a child through ~~the~~ a broken window in her old bedroom. He tries to do as she asks, to let her in, but she will not shake her grip upon his hand, regardless of how he tries to reason with her, all she can really say is: 'let me in! let me in.' This is a beautifully ~~accurate~~ accurate depiction of how we imagine Catherine's spirit to feel. She can see the physical world, she can feel it and touch it, but she ~~is~~ is never really there, however much she wants to be. She merely chinks in and out, teetering on the edge, ~~trapped~~ trapped ~~by~~ in the physical world by her unflinching love for Heathcliff, but also in a spiritual ~~plane~~ world ~~by~~ by her plain by the fact that love for Heathcliff her physical being is dead. The depiction of Cathy's ghost could be considered vital in capturing the gothic essence of the novel, but also ~~is~~ alludes to sense of purpose to the whole affair, and allows the audience to ~~draw~~ hope that sooner, amidst all the despair, Cathy can

clearly
of all the
Catherine
the novel

