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- Write the question number in the two boxes provided in the left hand margin at the start of each answer e.g. 0 1
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AB 12





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Mary Shelley's wish to 'cuddle the blood and quicken the beatings of the heart' is ~~not~~ an objective she <sup>consistently achieves to.</sup> ~~is successful in achieving~~. To 'cuddle the blood' - seemingly of the reader - would be something achieved through repeated use of violent transgression - so as to ~~shock~~ shock the audience. The idea of quickening the heart ~~as in turn~~ suggests the build up of tensions. Certainly, the themes of ~~of~~ physical, vividly described transgression and suspense are apparent in the novel - however their role is small in relation to ~~the~~ other overarching themes. Specifically, though the drama played out between Frankenstein and his 'monster' exhibits degrees of 'blood-curdling' transgression and 'heart quickening' ~~to~~ suspense - it is not the primary objective of the novel. This instead is the transgression of father towards son. View.

It is just important to highlight the existence of some examples of notable physical transgression - indeed the creation of the 'monster' in Frankenstein's 'workshop of filthy matter' provides a primary example. The quasi-religious imagery of 'profane fingers' plundering 'the tremendous secrets of the human frame' is certainly appalling - indeed Frankenstein himself notes how 'his human nature hurried away in loathing' from such activity. The cries of Frankenstein estimate that the 'abhorrent countenance' of the monster could be locked upon by no mortal certainly substantiates this idea. Yet it is vital to note that though Shelley here certainly 'cuddles the blood', she is also establishing the subjective thoughts of a prejudiced 'father' - something highlighted by ~~the employment~~ Frankenstein's use of the narrative voice and perspective. Thus though the 'monster's creation' provides a vivid example of blood-curdling Gothic transgression, it is a mere by-product of Shelley depicting Frankenstein as the absent 'father figure'. It can thus be seen as an isolated example of 'blood-curdling' transgression, but not as an example of its sustained usage throughout



The novel. ~~Certainly it would thus appear~~ 'Blood-curdling' the transgression is simply not Shelley's major objective. *Asserted*.

A similar argument can be applied to Shelley's supposed wish to 'quicken ~~or~~ the beatings of the heart'. Quite simply, it is apparent in some areas of the novel - whilst being absent in others. Perhaps the strongest example of the former occurs when Frankenstein envisages Elizabeth in Ingolstadt. Holding her within his arms, 'her features change' and we are subjected to the shocking psychological transformation to him ~~that~~ thinking 'that I thought I held the body of my dear mother in my arms'. This instant transformation from the idyllic to frankly quite shocking imagery is very much an example of shock and suspense. Originally built up through the use of a classic sequence (a notably Gothic 'liminal state'), this sudden corruption of ~~the~~ idyllic imagery is certainly can be cited as the build up and climax of suspense. Doubtlessly, it ~~quicken~~ 'quicken the heart'. Yet nonetheless, this again is representative of a singular use of tension and suspense (indeed it is a very bright example), that is ~~then~~ not representative of a sustained use of such tension within the novel. *Asserts this* ~~Indeed~~ Through it can be argued that merging of Walton's frame narrative with Frankenstein's narrative at the novel's close is some sort of climax - the two different narrators are right upon unrelated until Frankenstein's hunt for the 'monster' (after Elizabeth's death). Certainly it does not 'quicken the heart'.

This argument that whilst Shelley does at points 'quicken the heart' and ~~make~~ 'curdle the blood', but does not do it consistently, is only reinforced by the numerous ~~example~~ parts of the novel that include neither transgression or suspense. Chief amongst such examples is ~~these~~ Shelley's regular explanation of the narrative setting. Described in a truly 'romantic' fashion, these 'setting and magnificent' scenes ~~with~~ of the



Asserts the not '... do but not really proved why.

'white domes' of the alps - contrasted with the 'desolate cruel appalling landscape' of the Orkney islands - are notable for their reflections of moral. ~~Indeed the use of~~ Indeed the moon provides one of the first examples that he is not a ~~stupid~~ 'monster' inherently monstrous, but rather ~~even~~ a 'noble savage' (Rousseau) corrupted by society. Yet whilst such description is significant, it simultaneously ~~emphasises~~ ~~that~~ makes quite clear that 'Frankenstein' is a novel that employs 'blood wedding' transgression ~~and~~ in only some instances ~~extremely~~ ~~other~~ ~~situations~~ - at other times simply pursuing different objectives. ~~Indeed the use of natural imagery is pivotal in arguing specifically against~~

Not sure this is logical

It is thus absolutely clear that though Shelley intends to 'curdle the blood' and 'quicken the heart', the extent to which she does this is only moderate, representing only one aspect of the novel. Indeed through Frankenstein's creation of his 'monster' provides a strong example of heinous, violent transgression, whilst the monster warning that 'I will be with you on your wedding night' creates similar suspense, these are isolated examples amongst a novel concerned primarily with greater themes. Indeed that Frankenstein's monster is shown to originally be 'benevolent and good' - his <sup>current</sup> ~~second~~ state a consequence of a prejudiced society - highlights that such physical, 'blood wedding' transgressions remains only a minor objective of Shelley's. Counter-factually, had she desired to write a novel of truly heinous, 'gore-heavy', violent action, she would instead have portrayed the monster as an actual 'fiend' - instead of focussing on the transgressions of Frankenstein as a gentle father figure. That the narrative perspective is skillfully ~~switched~~ ~~to~~ Free placed with Frankenstein during the needs of Elizabeth, Clerval and (originally) William, highlights Shelley's greater intentions. 'Frankenstein' can certainly thus be seen as novel which to some extent 'curdles the blood' and quickens the beating of the



heart. This however is only to 'some extent' - testament to its other themes and objectives that are of greater importance. ~~clear focus but does not really succeed in proving its counter-argument - just asserts it.~~ (23)

Bad 4

2 0

That 'Gothic literature' demonstrates the consequences of disrupting ~~and~~ the natural order of things' is a viewpoint absolutely affirmed by our three texts. Indeed the Gothic 'Frankenstein' and 'Dracula', along with Melville's proto-Gothic 'Doctor Faustus', all provide ~~clear~~ clear examples of punishment as a consequence of disturbing the 'natural order'. Indeed within both 'Frankenstein' and 'Dr Faustus' this is part of a didactic message, central to the piece. 'Dracula' is slightly different, in that here the 'natural order' is very much applied to the normality of society; something thrown into conflict by the ~~isnt~~ ~~archaic~~ ~~the~~ Count Dracula. Nonetheless, punishment is again applied to such disruptions.

1

The disruption of 'natural order' is absolutely central to 'Doctor Faustus', indeed the immediate reference to ~~Lucifer~~ ~~Lucifer~~ within the chorus ('the melting hours conspired his overthrow'), highlights this. In selling his soul to the ~~the~~ Devil, declaring 'the best thousand servants is thine own appetite', Faustus is deliberately disrupting the 'natural order' through his attempt at transcendence. Believing that 'the second messenger is a mighty God', he attempts to rise above humanity and gain omnipotence. That this is against the 'natural order' is made quite ~~clear~~ clear in his final soliloquy - 'God forbade it, yet Faustus hath done it'. Faustus' subsequent damnation indeed underlines quite clear the punishment for such disruption. Despite his many opportunities to repent ('God will pity thee'), he fails to do so. Drugged downwards to hell by Demons at the plays close, we are told with poignancy to 'pardon' not more than 'heavenly power permits' by the Chorus. Faustus' final soliloquy adds further to this. That the price for disrupting the 'natural order' is damnation is high, utter and complete damnation.



nation is tragically encapsulated in Faustus' cry to 'hide me from the heavy wrath of God'. Further poignancy is added by the use of iambic pentameter within this final soliloquy. Marlowe significantly breaks such pace with the line 'no, no?' - in answer to the quote above. The break in rhythm adds only further poignancy to Faustus' utter denunciation the puner that is expelled. Marlowe makes quite clear that the consequence of disrupting the 'natural order' is utter damnation. Certainly this is the chief message of his play.

In addition, the term 'natural order' can be applied to human society within 'Doctor Faustus' (in addition to God's 'order' as described above). Faustus epitomizes the renaissance man, ~~extra~~ possessing profound knowledge in many ~~area~~ areas he at points declares 'law and physic are for petty wits' and that Aristotle is beneath him. This in turn leads him on to the magic for which he is damned. Such damnation can also be seen as the rejection of renaissance values - as Faustus is symbolically damned for his possession of such know-  
ledge. Indeed critic De Witt is exactly ~~in~~ ~~as~~ right in postulating that 'Faustus is a renaissance man whom pays the medicinal price for being one'. To English medical society, the punishment of transgressing against God was damnation - a punishment which is symbolically applied to Faustus. It can thus also be argued that Faustus disrupts the 'natural order' of medical society, for which again (but as an embodiment of renaissance values) he is punished.

2

Mary Shelley's 'Frankenstein' evokes a similar effect with regards to the punishment of those whom disrupt the 'natural order of things'. Symbolically, this is achieved through the usage of a frame narrative, Walton, as a 'prelusion' parallel of Victor Frankenstein. Walton's status as such a parallel is made ~~only~~ clear by his attempt at reaching the 'North Pole', despite his father's dying injunction to my uncle that I should not pursue



a seafaring life'. Such a transgression of ~~the~~ natural boundaries (or at least the impetus to do so), combined with the warnings of others, is symbolically similar to the actions of Victor Frankenstein. The abhorrent imagery of 'purple fungus' within a 'workshop of filthy creation' plundering 'the tremendous secrets of the human frame' is certainly an example of natural transgression. That he is punished for such action by the creature from which he turned away ('I created elemental man - elemental may create'), only highlights the great punishment incurred for disrupting the 'natural order of things' within 'Frankenstein'. That Frankenstein actually warns Walton against pursuing such action, declaring he will not leave him 'unrequited and afloat as I was' only confirms this reading. The usage of nature within 'Frankenstein' only reinforces such punishment. The imagery of those 'sublime and magnificent scenes' of the mountains of Jura, along with the similar 'white domes and pyramids' of the Chamonix valley in the alps, contrasts heavily with Frankenstein's final resting place. Indeed the juxtaposition of the bear 'cuddling and absolute kindness' of the Obereys and the isolation of the arctic with those scenes of vitality enjoyed earlier in life highlight reinforces the punishment heaped upon Frankenstein for his creation actions. This can thus be seen as a major didactic message within the piece. Frankenstein ~~also~~ transgresses against nature and hence the 'natural order of things'. In addition he also gives rise to a further ~~rise~~ to his 'monster' - a possible disruption of the 'natural order' of the family. His ultimate punishment of death in the isolation of the arctic highlights his conceptual punishment. Shelley certainly is warning us against 'disrupting the natural order of things'.

③ Such consequences for disruption is ~~seen~~ also observed within Bram Stoker's 'Dracula'. Here however, 'natural order' applies to the Victorian society from which the group of protagonists emerge. This is thrown into conflict following the, perhaps 'imperial-colonial' invasion of the vampiric Dracula. Landing from Eastern



Europe upon the shores of Whiffy, he is utterly polarised from Victorian society. Certainly his character can hence be read as a 'contaminating figure' or even 'vile pollutant' - whom is culturally repudiated by the 'cur of light' (Christopher Lang) - the grayer protagonists symbolic of Victorian society. Indeed this is made absolutely clear by Dracula's attacks upon female characters 'good' female characters. Declaring that 'the women you all love are exceedingly mine' and 'my jewels to feed off', Dracula's transgression of violent and sexual ~~attacks~~ is a quite ~~blatant~~ <sup>blatant</sup> attack upon Victorian society. That being Western is transposed from the Gothic female archetype of the 'vicious maid' to the polarised, sinister female archetype 'statement to this. Yet notably, this ~~established~~ new established assumption of the natural order of things is repudiated by the 'cur of light'. Dracula is hunted down and killed in Transylvania. Symbolically, Quincy Morris exclaims the 'snow is not men white than her parchment' - a reference to the end of Mina's contamination following Dracula's death. This use of polarised 'black' and 'white' imagery underlines this idea of 'cleansing' such ~~contaminations~~ <sup>disruption</sup>. Indeed ~~that~~ that Dracula is earlier described as a 'long, black' banding paper ~~the~~ attacking the contrastingly 'white paper' of heavy Western only reprints this. Certainly Dracula can be cited as further example of persistent to those whom disrupt the 'natural order'.

Other readings point of 'Dracula' further this point. The imagery of the 'bundles of bank notes and ~~streams~~ <sup>streams</sup> of gold' pulling out of a cut corner of Dracula's home been read by some critics as a representation of the 'Jewish' invader' of the late 19th century. This anti-semitic reading is substantiated by the growing Jewish population in ~~low~~ Whitechapel, London at this point. That Dracula is of course subsequently killed only reinforces & such an argument. Indeed it this 'Jewish' reading is in direct conflict with that of the 'vile pollutant'. In both, Dracula (the outsider) invades the ~~job~~ 'natural order' of Western society, an action for which he bears the ultimate punishment. At the reads close we are left with

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The idea 'violation' of Milton and Decade's destruction. Still this recognizes the idea that those whom it disturbs the 'Natural Order' are punished.

The meaning of our three texts with the consequences of 'disturbing the natural order' are hence absolutely clear. Within all ~~these~~ <sup>three</sup> the punishment is the consistent removal of the ~~cause~~ <sup>cause</sup> of such ~~pun~~ disturbance - Frankenstein, Doctor Faustus and Decade respectively. Thus in consideration of our three texts, it is clear that the ~~the~~ 'disruption of the natural order of things' is seemingly met with consistent punishment within Gothic literature. That the proto-Gothic 'Macbeth' and Chaucer's 'Parson's tale' offer offer similar conclusions would only substantiate this further. The 'Natural Order', quite simply, should not be disturbed.

Much better than the first answer.

Sharply focused + confident handling of the texts

Band 6.

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