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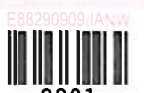
## INSTRUCTIONS TO CANDIDATES

- Use black ink or black ball point pen. Do not use pencil or gel pen. Do not use correction fluid.
- Write the information required in the spaces above. Complete in BLOCK CAPITALS.
- Use both sides of the paper. Write only within the white areas of the book.
- Write the question number in the two boxes provided in the left hand margin at the start of each answer e.g. 0 1
- If you make an error when writing the question number, fill in both boxes completely and write the question number in the space immediately below the boxes you have filled in.
- Leave at least two line spaces between each answer.
- Do all rough work in this answer book. Cross through any work that you do not want to be marked. Do not tear out any part of this book. All work must be handed in.
- If you run out of space in the answer book, ask the Invigilator for a second answer book. Complete all of the information required in the spaces on the front of the second answer book.



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02

The witches' prophecy is one of the most supernatural elements of the play. Macbeth himself observes, 'this supernatural soliciting cannot be ill, cannot be good'. As the play opens we hear of Macbeth's sword 'which smok'd with bloody execution' and his gory actions on the battlefield; fighting a man 'till he unseam'd him for the nave to the chops'. We then have this association of Macbeth with blood and gore before we even meet him, and although the potency of these lines is reduced when he is described ironically by Duncan as 'valiant cousin, worthy gentleman', allow us to see as acts as passionate devotion to his king. ~~There~~ There are suspicions surround Macbeth right from the beginning, and when this is compared with the witches' line 'fair is foul, and foul is fair', and the trochaic tetrameter verse structure of their opening verse, an inversion of the iambic pentameter verse structure of the rest of the play, we begin to see strong hints of moral inversion, freshadowing the later world of the play where morality has no place. This uncertainty surround the nature of Macbeth's character helps us to understand the inner struggle he demonstrates when he says 'this supernatural soliciting cannot be ill, cannot be good'. The prophecy evokes those ambitious desires hidden behind the perceived 'brave Macbeth', and bring them to ~~the~~ the fore, allowing them to be realised. The fact his first response to the prophecy is that it 'cannot be ill' and the fact it 'cannot be good' is an afterthought ~~for~~ exemplifies those feelings Macbeth articulates by saying, 'let not light see my black and deep desires'. This theme is recurrent throughout the play, ~~the~~ the darker side to Macbeth always acts first.

Macbeth as warrior.

OK



and the other side that wants to resist these murderous thoughts merely causes ~~himself~~ his own psychological self-torture as ~~his~~ his conscience overwhelms him and he becomes consumed by ~~his~~ guilt.

His inner struggle.

This inner struggle is once again demonstrated when Macbeth is on his way to murder Duncan and he hallucinates a dagger pointing towards Duncan's chambers. 'Is that a dagger I see before me? I have thee not and yet I see thee still! The ethereal, ghostly nature of the dagger he sees, seems to signify <sup>the</sup> fact that Duncan's murder is not ~~credible~~ and that Macbeth has a choice, moreover that he is torn between whether to carry out the murder or not. At this stage in the play we have already seen Macbeth try to back out of his plan to murder Duncan and Lady Macbeth's brutal, unnatural persuasion techniques when she says ~~she~~ 'I have given suck and know how tender 'tis to love the babe that milks me; I would, whilst it was smilily in my face, have plucked my nipple from its boneless gums and dash'd out the brains, had I so sworn as you have done to this.' The intensely disturbing, brutal side to Macbeth is here exposed when he submits to her persuasion and says, in what appears to be a compliment, 'brave, fierce men children only for thy undaunted mettle should compose nothing but males.' This toing and froing really demonstrates ~~Macbeth's~~ Macbeth's inner struggle. The fact he can see the knife implies a desire to kill Duncan and become king, yet the fact he cannot touch it represents his ~~conscience~~ conscience holding him back. Just after he has committed murder the source of Macbeth's downfall surfaces

Explores the image



yet again, just as it did before he murdered Duncan, he says, 'to know my deed, 'twere best not to know myself.' This is an immensely powerful and moving articulation of the tormenting guilt Macbeth feels now he has started crossing the proverbial river of blood in which if he were to wade no more, returning were as tedious as going o'er.'

We then begin to see that the majority of the plays supernatural elements occur to represent the inner struggle between ambition and guilt that roges on in Macbeth's mind, right from him seeming 'rapt withal' at the witches prophecy, to his death at the hands of Malcolm. Another graphic display of this battle between emotions occurs in the appearance of Banquo's ghost after Macbeth has inherited the 'loose' robes of kingship. From the beginning Banquo has personified the force of good and he <sup>is established</sup> ~~is established~~ the traditionally gothic diöffelsanger to Macbeth, as exemplified by their <sup>separate responses to the</sup> witches prophecy. Whilst Macbeth 'seems rapt withal' at the prophecy, Banquo, who is told his sons will be kings, warns 'the forces of darkness often tell us truths, un us with honest trifles, to betray us in the deepest consequence.' This is the opposite response to Macbeth and therefore Banquo comes to represent Macbeth's moral side. So when Banquo's ghost appears to Macbeth, not only is this a manifestation of his guilt, but also his own conscience haunting him for choosing to ignore its warnings. He manages to see this himself and he acknowledges that 'blood will have blood'. This shows Macbeth realising the mistake he has made and as critic

Horold Bloom says, 'Macbeth suffers from knowing that he does wrong, and that he must go on doing ever so.'

The inner struggle between Macbeth's ambitious, 'dark desires,' and his moral conscience results in his mind being 'full of scorpions' and forms arguably the central part of this play. As I have shown through examples, when the elements of the supernatural appear, they are manifestations of this internal battle between good and evil, right and wrong, and in only sothic fashion they haunt Macbeth till the day he dies.

Goes from the internal struggles to the supernatural manifestations rather than vice versa but a cogent, structured argument is produced.

Ans 5.

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①

Arguably the central point of *Wuthering Heights* is the immensely powerful, <sup>deeply</sup> ~~yet~~ <sup>eternally</sup> ~~eternally~~ love shared by Heathcliff and Catherine. The power of their love is undeniable and Catherine describes Heathcliff as 'more myself than I am' and she exclaims to Nelly 'I am Heathcliff.' This incredibly emotive description of Catherine's feelings towards Heathcliff presents their love as the natural way things should be, Catherine says ~~she~~ he is always in her mind but 'not always as a pleasure', just a fundamental part of her. We are told at the end of the novel that an old man 'affirms he has two of 'em, looking out of his chamber window, on every since he died'. This depicts the ghosts of Catherine and Heathcliff walking on the moors together, implying the transcendental nature of their love. All the terrible things that happen in this novel from Heathcliff's abuse of Isabella, 'I gave him my heart... and he took and pinched it to death', to his corruption of Hareton, 'we'll see if our tree won't grow as crooked as another with the same wind to twist it', stem from Catherine's decision to marry Edgar and not Heathcliff. From the beginning Heathcliff is established as an outsider, as critic Terry Eagleton says, 'because Heathcliff is spirited out of nowhere into this family, he has no social or domestic status'. This reinforced when Nelly refers to him as 'it' when she says, 'they refused to have it in bed with them'. Immediately establishing him as an outsider. It's this lack of social status that causes Catherine to choose the socially well regarded Edgar Linton as her husband. She thinks she can 'allow Heathcliff to rise' and in doing so underestimates the power of nature, which ultimately leads to her committing suicide. Heathcliff overhears her

Says, 'It would degrade me to marry Heathcliff' and for heavily this he flees <sup>outs</sup> to return after three years, a wealthy man with social status. On his return he remarks 'a half civilized ferocity lurked yet in those depressed eyes full of black fire'. He has returned full of resentment and we can therefore see that Catherine's choice to reject the call of nature and so reject Heathcliff has embittered him, he says to Catherine herself 'I have not broken your heart - you have broken it; and in doing so, you have broken mine'. It's Catherine's ~~own~~ decision that haunts them both and allows Heathcliff to become, as Charlotte Brontë put it, 'a man's shape animated by demon life - a ghoul.'

*Constructs a cogent argument.*

②

The eponymous character in *Dracula*, is the source of ~~all~~ the majority of the pain and suffering in the novel; he is at the same time about as unnatural as someone resembling a man can be. He has a corrosive influence throughout the novel corrupting everything he comes into contact with and literally ~~for~~ tempting them to abandon the natural order of things and fall victim to their desires by becoming vampires. Throughout the novel contradictory emotions often cause conflict within the novel's characters; this usually occurs in the form of female sexuality and the desires it provokes. The boundaries between attraction and repulsion are constantly blurred and when people fall victim to their desires they pay a heavy price, Lucy being the prime case. When Dracula is turning her to a vampire she describes 'something very sweet and yet very bitter around me, all at once.' She

is established ~~as~~ as the 'fallen woman', ~~and~~ the one who disobeys ~~the~~ natural female sexuality and suffers as a result. She says 'why can't a woman marry three men, or as many men as want her,' exemplifying her sexual looseness and promiscuity. There is ~~also~~ those who resist these desires are both rewarded by ending the novel happily married, Johnathan and Arthur. Johnathan describes the 'deliberate voluptuousness' of the female vampires, as both ~~arousing~~ and terrifying, yet he manages to resist. After Lucy has become a vampire, Arthur describes her 'diabolically sweet tones,' yet he too resists and is rewarded. Mina represents the natural epitome of female sexuality in the novel and after his encounter with the female vampires Johnathan remarks, 'Mina is a woman and there is nought in common. They are devils from the pit.' Vampirism can then be seen as an unnatural infection and this is most evident in Arthur's description of Lucy turning into a vampire, 'her beauty became adamant, heartless, cruelly and the purity became voluptuous ~~wantonness~~ wantonness.' This clearly shows the perversion caused by the unnatural

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If one ~~accepts~~ accepts the premise that man is naturally moral and good, then Macbeth can be seen as a story almost entirely about the ~~consequences~~ ~~of~~ ~~betraying~~ ~~nature~~. He begins the play a moral man, described as 'brave Macbeth - well he deserves that name,' and a 'valiant cousin, worthy gentleman.' Yet he fails to heed his own natural instincts that stop him from committing treason and he goes ahead with the deed. ~~Despite~~



The fact his guilt ~~is~~ is debateable and critics such as Harold Bloom have chosen to argue 'Lady Macbeth... leads him to self-abandonment; he still does commit that fatal act. We see his natural instincts belly him ~~not~~ to do it in the fact he has second thoughts, and it requires Lady Macbeth's attacks on his manhood call him 'infirm of purpose'; and her incredibly unnatural ~~perversion~~ perversion of the natural relationship between mother and baby, when she says 'I'd dash out the brains, if ~~that~~ had so sworn as you have done to this.' To convince him to act upon his ambitious desires. The consequences for this are incredibly horrifying and depressing. As Macbeth observes when he evokes the image of a river of blood in which 'if I were to wade no more, ~~going~~ ~~return~~ return were as tedious as goy o'er; he has to ~~go~~ belly more and more, moving, as Harold Bloom puts it, 'in a phantasmagoria of blood he has gone from morality to immorality and finally into state of amoral indifference. A state of sadistic nihilism exemplified by his line 'why should I play the Roman fool and die on mine own sword, whiles I see lives, gestures do better upon them. Implies he is so depressed by the guilt that overwhelms him that he wants to die yet he would sadistically rather harm others than just die. This results in such horrors as the slaying of Macduff's wife and children. The state of nihilism that he is rewarded with for betraying nature is so strong that he questions the meaning of life and states, 'It is a tale told by a fool, full of sound and fury signifying nothing.' Some productions such as the Royal Shakespeare Company's production

Starting Anthony's, here Macbeth step of this stage at this point, demonstrating an existential despair and state of nihilism so great, it questions the meaning of the entire play itself. ✓

A conclusion would have been good.  
Argues quite fluently on its own terms.

Band 6.

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