

Paper Reference:

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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.



A Q A 2 0 0 9 V 4

AB 12



08

Whilst the transgression of social, sexual, moral and physical boundaries pervades "Dracula", this assertion must be qualified - the presence and force of conservatism and social conformism cannot be ignored. Definitions and concepts of Victorian society are at times unstable, at other highly regulated. In fact, it is not only the transgression of boundaries that the novel is obsessed by, but the relationship between transgression and conformity. *Argument established*

The dichotomies of good/evil and light/dark are frequent in Dracula, but slightly less stable ^{are} the masculine/feminine constructs. The boundary of masculinity is accepted and championed; rarely transgressed by the 'Crew of Light' (C. Crab), and ~~the~~ men are frequently described as 'good' and 'brave'. Both male and female characters reinforce such conformism, and the conception of the ideal feminine is very explicit. Mina is adored by all of the men, at one point described by Van Helsing as having 'a man's brain' however. *This points to a less stable idea of feminine - the situation is not entirely clear.* Mina, used by the 'Crew' as a typist, and admired for ^{her} skills in writing shorthand, can be interpreted as an emancipated woman, possessing knowledge independently of the men, *and thereby transgressing the boundary of the social expectations of women.* ~~However, I do not think that~~ An exemplar of the New Woman movement taking place at the time, Mina is liberated and autonomous, ~~is~~ using rational thinking to deduce the path Dracula takes from London back to Transylvania. The New ~~Woman~~ Woman Movement embraced the intellectual, political and personal freedom and equality of women. Despite this, I think that her behavior is still an example of conformity, of not transgressing - all the while, her behavior is in the service of men. *She is always inferior, even characterizing herself for playing a trick on Van Helsing, acknowledging that 'I could not help mystifying him... perhaps we*

well-argued

it is the taste of the apple that remains in a month's' ✓

The above reference to Christia's highlights is paralleled by her normal, familiar Christia morality is always upheld. Va. Klesing and Arthur disagree on Lucy's staking because they both have a 'dub' to uphold - Art to Lucy, Va. Klesing to humanity. But their actions ~~are~~ here are highly ambiguous. Described by one critic as 'nothing less than the collective murder and rape of an unconscious woman', the staking of Lucy is arguably a massive transgression. It embodies the tension between transgression and conformability in that it is presented as an act of Christian mercy, wrapped in religious discourse about freeing Lucy's 'soul' and sending her to heaven. Or, it is an act of Freudian wish-fulfillment, the satisfaction of an unconscious desire to not only have sex with Lucy, but rape and suppress her. In this sense the act is highly transgressive, and seen as a act of moral and social transgression in that it takes place within a graveyard, a location reserved for respectability the dead. Some might argue, however, that the staking of Lucy is in fact a reiteration of the patriarchal values that the society worships. Perhaps it is not the staking which is transgressive, but Lucy's ~~act~~ **AKK** vampiric transformation.

Lucy, described initially by Seneca as having a 'sneak purity' is later described as having an 'adamantine cruelty' and 'voluptuous wantonness'. An emblem of her sleepwalking without shoes on, an act which she seeks to hide to avoid social disgrace, the transformation is social and sexual transgression of boundaries, one act of sexual liberation, and a denial of the expectations of femininity. Lucy's initial complaint 'Why can't one woman marry 3 men' embodies a desire to side-step social expectations, and being a vampire is the ultimate state of this. Both Lucy's staking and

Lady Macbeth are depicted as being violent towards young children.

Besides such conceptual transgressions, Dracula's incursion from east to west is of a physical nature. The vampires themselves transgress geography, a Victorian geography (Transylvania is a 'the land of three kingdoms'), and in their age, transgress the limits of familiar temporality. The transgression of Carfax is dynamic, with Harker initially travelling East, 'I had the feeling of moving from West to East', and Dracula moving West. This latter has been read as an expression of Victorian anxieties about foreignness, discussed by Kathleen Spence in 'Plots and Days', an allusion to Mary Douglas' anthropological work. Further, Steve D. Arata discussed the contemporary fear of 'Reverse Colonisation', a simultaneous xenophobia and a allaying of guilt for the crime of colonialism. All of this seems to embody a transgression of the most fundamental boundary-identity. Dracula tells Harker how he can speak the language, but cannot truly communicate in England, and his reference to ancient was a proclamation in 'I am Boyar!' one unfamiliar and archaic. Harker has transgressed into his world, a world of unseen forces in mirrors, but the embedded territory is always 'foreign', and his desire to return strong.

good point

Other physical transgressions include the blood transfusion, read by some as a surrogate sexual act. Here, perhaps the mixing of blood is a transgression in that it is not normally permitted. Depicted when Dracula sucks human blood, and forces Mina to drink in, the transfusion is a socially acceptable form of vampirism. There are other boundaries transgressed that are harder to define, such as Mina's entering into Dracula's mind by hypnosis, where the physical separability is no longer so understandable. Here, traditional Victorian empiricism is undermined, something that Van Helsing certainly alludes to, discussing the 'magnetic and



Write the two digit question number *inside* the boxes next to the first line of your answer

Answer

'electrical energy' in Transylvania, and the need to rely on superstition, and garlic and water. ✓

This last more ambiguous boundary is paralleled by an intriguing example of linguistic transgression. Whilst Penfield seem to transgress, a era transcend

classification, with 'Dr. Senad battles at my pet patients... talking elemental philosophy', frequently typical classifications like 'insane' do not hold up.

This perhaps is partly to do with the immaturity of

Victorian psychiatric medicine. The linguistic content captures the tension between transgression and conformity,

as exemplified by Van Helsing's description of vampires as

'Un-dead'. ✓ This phrase draws on the human concept of

'death' to try and explain vampires, but struggle. Simultaneously 'dead' and a negation a antithesis of death,

vampirism as a concept transgresses human ^{language} ~~boundaries~~

as it transgresses ~~human~~ ^{indeed} the boundary of human ~~understanding~~. ✓

Coherent, perceptive argument.

Band 6.

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2 1

Plan

- the texts studied are packed with T & S.
- these qualities = not being sure of what will happen, not knowing what characters are like, not knowing how to feel = ambiguity.
- the end is predictable = "Draa", but NOT LA & Mac.

DRAC

- Messs, Cofer
- narrative revealed as they go, denature; journals
- ambiguity about ill health (Lung, sleep walking, site maps)
- the narrative immediately meets Draa, then with chaos
- structure → messy
- Y3 - death of Draa is anti-climactic
- Context - Draa has become cultural history, has this affects reading and reception.

MAC

Write - similar to vampire, which could be seen to die on blood because of their families etc. - disagree → Polanski

EVRO ambiguous

- modern subtext

• psychological context, language extremely tense and suspense

• ambiguity 'form is fair / fair is foul' - rhythm adds to tension

- darkness (AC. Bradley) - murder off-stage; Mac off-stage
- general scattered meaning. A.R. Bran chromatic key
- family roles degraded, which Malala does end in brain, this is not obvious. ('king - becomes grass').

'see who said of time' 'inability to repeat'

'stone has been known to move and has to speak ...'

• Time

WR - the end is ambiguous - 'wonders what could disturb the quiet slumbers of these sleepers in the quiet earth'



- end mob is endable
- structure, Neatly done as the story
- ups and downs in the plot
- emotional format ('I am Neatly done') is used.
- ('You have killed me', 'I have killed you')
- ('My soul bliss kills my body')
- tension between social structures and emotional forces.

2 1

The texts studied are highly tense and full of suspense, but the degrees and execution vary. Suspense can be achieved by an open-ended plot, which "Mandela" and "Wuthering Heights" comply with, but tension can be achieved in subtler ways. Uncertainty and ambiguity about the characters' nature, about their psychology, and also uncertainty as to where to place sympathies is creative of tension. The 'ends' are rarely inevitable. Argument stated

"Dracula" is perhaps the most predictable, with Dracula's death being somewhat anticlimactic. One critic referred to the whole novel as a mere 'exaggeration of Victorian values' and hence quite lifeless, but I feel that Stoker creates tension and suspense through his narrative structuring of the text. The slow revelation of Dracula's purchase of the house Carfax near the asylum is highly effective, ambiguous and way of obliquely revealing what is happening. It adds to the reader's disposition towards Dracula, and towards the whole novel. Similarly, Lucy's decline is introduced in mystery, and the log of the Danebrog here refers directly to Dracula, but just to death and honor. Structural tension: Further, the general usage of diary entries to convey the plot was an objective occurrence in personal attitude and disposition, creating uncertainty and tension. Dr. Seward, who himself wonders 'whether we should all be in straight-waistcoats', details the progress of his

'Zoochagos' patient, and the reader is confused and intrigued by what he is doing and why. Again, the influence of Dracula is shaded.

The structural immediacy with which Dracula is met face-to-face and described in detail is debatable, highly effective, as the reader becomes deeply aware of him, but then with cross, emphasizing his ascetic and threatening nature. While the death of Dracula might be a bit pallid, some would also read the entire presentation of vampirism as highly effective. The repeated usage of 'voluptuous' and the almost comic, grotesque focus on 'red lips ... white beeb ... aquiline nose' can lose its force. I think this is a merely symptomatic of the fact that Dracula has become culturally familiar, and its initial reception would have had more impact. *Evaluates*

Similar arguments are made about the witches in 'Marech', that they have lost impact and ceased to provide suspense and tension, but I entirely disagree. Roma Polanski draws the beautiful ambiguity of such a Bagnon's 'that looks like the inhabitants of the earth' And yet one a '6', to create witches which are disturbingly human, and yet different, a 'subject', to use Julia Kristeva's term. Fable, it is the witch, who might be able 'to see into the ⁵²²² ~~5222~~ of time / And say which will grow', who make the ending so unpredictable. The ambiguity of the phrase 'of no woman born' highlights this, and Marech's ambition, his 'vaunting ambition', seem to thrive on this ambiguity. Fable, Lady Marech is similarly propelled, telling Marech that she can 'see the future in a is bab'. The quality of suspense a stage is built in with time and timing, and the practical and symbolic aspects of this overlap in Marech. The play is very sharp, and very fast, and for most of the time Marech is off-stage. Duncan's murder is off-stage, and productions can also draw a whole A.C. Bradley calls the 'atmosphere of ... darkness ... even blackness' to create tension in Marech. A.R. Branville criticizes Bradley's simplistic view of the 'chromatic scheme' of

Performance

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"Macbeth", analysing the iambic pentameter to show various inconsistencies in Shakespeare's colour symbolism. 'White' can denote both peace and terror, for example, 'red', both murder, and health. It is ambiguitie like these which create much of the psychological suspense ✓ *well-argued* *A02*
"Macbeth". The precise unity of antitheses is the phrase 'fair is foul and a foul is fair' which all converging underbady, and leads to Macbeth's 'so full of scorpions is the mind'.
Whilst Malcolm does become king, and the woods move, the debates of the play are far from inevitable, and all the tragedy and tension and suspense lies in the language, and how it is spoken. Macbeth's description of life as a 'walking shadow... signifying nothing' is bleak, but embodies the uncertain aspect of meaning that suspense thrives on. ✓ It drives murder. Ambiguity pervades, and nobody knows what's right and what's wrong, so heinous crimes are possible, and even permitted. Lady Macduff's cease to accept traditional norms when she says 'in a world where to do wrong is laudable... why do I put up this womanly defence?' and Malcolm, who told he may become king, feels he lacks the 'king-becoming graces', admitting his loss to women to Macduff. This makes the ending far less inevitable or reliable.

The violence and chaos, the 'storm' and 'calm' (David cent) that pervade "Wuthering Heights" is rife with tension, but is counterbalanced skilfully by Brontë. The constant presence of Nelly's voice gives the novel a centre with which Heathcliff's violence and Cathy's raging and psychological floundering can be tempered. But the presence is also what throws them into relief. By introducing Wuthering Heights the location through the eyes of Lockwood, an outsider, the actions of the characters is emphasised. His references to 'King Lear' as disburied are at odds with the readers, to the extent that, ~~the~~ as Brontë's phonetic spelling captures, he actually does not

confident handling of this text. ✓

Underband Joseph. This lack of familiarity, and absence of underbanding is highly tense. The bizarre eccentricities of Wubbery Heights create a vivid sense of unfamiliarity, but again this reinforced by its ~~unfamiliar~~ familiarity. Its 'adject' quality is captured in the emphasis in the descriptions of Wubbery Heights, with particular attention being paid to the 'ran of gleaming pans'.

Tension is derived in the novel from conflicts between characters, and within the self. Cathy's famous 'I am Heathcliff' represents a discord between who she feels to be - united entirely to Heathcliff in transcendent love (at one point she questions Nelly 'Do you not think there's more in this life?'), and the social practicalities of her life. Engleba descends the 'cross' of the novel as social, and Cathy laments how she has to marry Edge to keep from Heathcliff's scorn. This act can be read as ~~a submission~~ to the social structure, a huge force of tension in the novel, but I'm inclined to agree with Engleba that it represents an act of existentialist inauthenticity. Marrying Edge is 'killing yourself', to use Heathcliff's word. Tension between the self and the social, and within the self as well.

Cathy's writings thrive on ambiguity, to the extent that the meaning of Wubbery Heights' ^{final} ~~last~~ line isn't clear but it definitely doesn't lack tension or suspense.

Confident handling of texts + task.

Doesn't quite address "inevitability" directly

Band 6.

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