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## LITERATURE IN ENGLISH

**9748/02**

Paper 2 Victorian Literature (1830–1899)

**27 August 2015**

**3 hours**

Additional Materials: Answer Paper

Set texts may be taken into the examination room. They may bear underlining or highlighting. Any kind of folding or flagging of papers in texts (e.g. use of post-its, tape flags or paper clips) is not permitted.

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### READ THESE INSTRUCTIONS FIRST

Write your Centre number, index number and name on all the work you hand in.

Write in dark blue or black pen on both sides of the paper.

Do not use staples, paper clips, highlighters, glue or correction fluid.

Answer **three** questions, one from each of Sections A, B and C.

Begin each essay on a fresh sheet of paper.

You are reminded of the need for good English and clear presentation in your answers.

At the end of the examination, tie each essay separately.

All questions in this paper carry equal marks.

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This document consists of **8** printed pages.



## Section A

Answer one question in this section.

1

**Either (a)** The following passage is taken from the novel *Middlemarch* (1871 – 1872) by George Eliot. Dr Lydgate, who is interested in reforming medical practice in alignment with new scientific theories, has recently arrived in the provincial town of Middlemarch. In this passage, he is speaking to Mr Bulstrode, a wealthy banker, a deeply religious man. Write a critical appreciation of the passage, relating its concerns to key features of the period.

"I shall rejoice to furnish your zeal with fuller opportunities," Mr. Bulstrode answered; "I mean, by confiding to you the superintendence of my new hospital, should a maturer knowledge favour that issue, for I am determined that so great an object shall not be shackled by our two physicians. Indeed, I am encouraged to consider your advent to this town as a gracious indication that a more manifest blessing is now to be awarded 5 to my efforts, which have hitherto been much with stood. With regard to the old infirmary, we have gained the initial point—I mean your election. And now I hope you will not shrink from incurring a certain amount of jealousy and dislike from your professional brethren by presenting yourself as a reformer."

"I will not profess bravery," said Lydgate, smiling, "but I acknowledge a good deal of pleasure in fighting, and I should not care for my profession, if I did not believe that better methods were to be found and enforced there as well as everywhere else." 10

"The standard of that profession is low in Middlemarch, my dear sir," said the banker. "I mean in knowledge and skill; not in social status, for our medical men are most of them connected with respectable townspeople here. My own imperfect health has induced me to give some attention to those palliative resources which the divine mercy has placed within our reach. I have consulted eminent men in the metropolis, and I am painfully aware of the backwardness under which medical treatment labours in our provincial districts." 15

"Yes;—with our present medical rules and education, one must be satisfied now and then to meet with a fair practitioner. As to all the higher questions which determine the starting-point of a diagnosis—as to the philosophy of medical evidence—any glimmering of these can only come from a scientific culture of which country practitioners have usually no more notion than the man in the moon." 20

Mr. Bulstrode, bending and looking intently, found the form which Lydgate had given to his agreement not quite suited to his comprehension. Under such circumstances a judicious man changes the topic and enters on ground where his own gifts may be more useful. 25

"I am aware," he said, "that the peculiar bias of medical ability is towards material means. Nevertheless, Mr. Lydgate, I hope we shall not vary in sentiment as to a measure in which you are not likely to be actively concerned, but in which your sympathetic concurrence may be an aid to me. You recognize, I hope; the existence of spiritual interests in your patients?" 30

"Certainly I do. But those words are apt to cover different meanings to different minds." 35

"Precisely. And on such subjects wrong teaching is as fatal as no teaching. Now a point which I have much at heart to secure is a new regulation as to clerical attendance at the old infirmary. The building stands in Mr. Farebrother's parish. You know Mr. Farebrother?"

"I have seen him. He gave me his vote. I must call to thank him. He seems a very bright pleasant little fellow. And I understand he is a naturalist." 40

"Mr. Farebrother, my dear sir, is a man deeply painful to contemplate. I suppose there is not a clergyman in this country who has greater talents." Mr. Bulstrode paused

and looked meditative.

"I have not yet been pained by finding any excessive talent in Middlemarch," said 45  
Lydgate, bluntly.

"What I desire," Mr. Bulstrode continued, looking still more serious, "is that Mr. Farebrother's attendance at the hospital should be superseded by the appointment of a chaplain—of Mr. Tyke, in fact—and that no other spiritual aid should be called in."

"As a medical man I could have no opinion on such a point unless I knew Mr. Tyke, 50  
and even then I should require to know the cases in which he was applied." Lydgate smiled, but he was bent on being circumspect.

"Of course you cannot enter fully into the merits of this measure at present. But"—here Mr. Bulstrode began to speak with a more chiselled emphasis—"the subject is likely to be referred to the medical board of the infirmary, and what I trust I may ask of 55  
you is, that in virtue of the cooperation between us which I now look forward to, you will not, so far as you are concerned, be influenced by my opponents in this matter."

"I hope I shall have nothing to do with clerical disputes," said Lydgate. "The path I have chosen is to work well in my own profession."

"My responsibility, Mr. Lydgate, is of a broader kind. With me, indeed, this question 60  
is one of sacred accountableness; whereas with my opponents, I have good reason to say that it is an occasion for gratifying a spirit of worldly opposition. But I shall not therefore drop one iota of my convictions, or cease to identify myself with that truth which an evil generation hates. I have devoted myself to this object of hospital-  
improvement, but I will boldly confess to you, Mr. Lydgate, that I should have no interest 65  
in hospitals if I believed that nothing more was concerned therein than the cure of mortal diseases. I have another ground of action, and in the face of persecution I will not conceal it."

Mr. Bulstrode's voice had become a loud and agitated whisper as he said the last words.

Or (b)

The following passage is taken from the final Act of *The Second Mrs Tanqueray* (1894) by Arthur W Pinero. Write a critical appreciation of it, relating its concerns to key features of the period.

Aubrey is newly married to Paula, after his first wife passed away some years ago. In this passage, Paula has just admitted to Aubrey that she had an affair with Captain Ardale before their marriage. She is distressed that Ellean (Aubrey's daughter from his first marriage) is now in love with Captain Ardale. Aubrey has always been aware of Paula's past and does not mind it. Earlier, Drummle, Aubrey's close friend and confidante, had advised Aubrey to allow Ellean to visit Paris with Mrs Alice Cortelyon. It was in Paris that Ellean had met Captain Ardale.

AUBREY Paula – !

PAULA Of course I'm pretty now – I'm pretty still – and a pretty woman, whatever else she may be, is always – well, endurable. But even now I notice that the lines of my face are getting deeper; so are the hollows about my eyes. Yes, my face is covered with little shadows that usen't to be there. Oh, I know I'm "going off." I hate paint and dye and those messes, but, by and by, I shall drift the way of the others; I shan't be able to help myself. And then, some day – perhaps very suddenly, under a queer, fantastic light at night or in the glare of the morning – that horrid, irresistible truth that physical repulsion forces on men and women will come to you, and you'll sicken at me. 5 10

AUBREY I – !

PAULA *(she delivers this speech staring forward, as if she were looking at what she describes)*. You'll see me then, at last, with other people's eyes; you'll see me just as your daughter does now, as all wholesome folks see women like me. And I shall have no weapon to fight with – not one serviceable little bit of prettiness left me to defend myself with! A worn-out creature – broken up, very likely, some time before I ought to be – my hair bright, my eyes dull, my body too thin or too stout, my cheeks raddled and ruddled – a ghost, a wreck, a caricature, a candle that gutters, call such an end what you like! Oh, Aubrey, what shall I be able to say to you then? And this is the future you talk about! I know it – I know it! 15 20  
*(He is still sitting staring forward; she rocks herself to and fro as if in pain.)*  
Oh, Aubrey! Oh! Oh!  
*(With a long, low wail she bends forward till her head almost touches her knees. He tries to comfort her. She straightens herself and lays her head upon his shoulder.)* 25

AUBREY Paula – !

PAULA *(with a moan)*. Oh, and I wanted so much to sleep to-night! *(From the distance, in the garden Left, there comes the sound of DRUMMLE's voice; he is singing as he approaches the house.)* 30  
*(Listening.)* That's Cayley, coming back from The Warren. *(Starting up.)* He doesn't know, evidently. I – I won't see him!  
*(She goes out quickly, door Right. DRUMMLE's voice comes nearer. By a strong effort AUBREY rouses himself and rises. For a moment he stands Center, irresolute; then an idea comes to him. He puts the chair that PAULA has used back behind the table, snatches up a book, and sitting on settee Left makes a pretence of reading. After a moment or two, DRUMMLE appears at the window Left Center and looks in.)* 35

DRUMMLE Aha! my dear chap! 40

AUBREY Cayley?

DRUMMLE *(coming into the room)*. I went down to The Warren after you.

- AUBREY Yes?
- DRUMMLE Missed you. Well? I've been gossiping with Mrs. Cortelyon. (*Removing a handkerchief which he has tied round his throat.*) Confound you, I've 45  
heard the news!
- AUBREY (*lowering his book*). What have you heard?
- DRUMMLE What have I heard! Why – Ellean and young Ardale! (*Checking himself – looking at AUBREY keenly.*) My dear Aubrey! Alice is under the  
impression that you are inclined to look on the affair favourably. 50
- AUBREY (*rising and advancing to DRUMMLE*). You've not – met Captain  
Ardale? (*Puts the book on the table.*)
- DRUMMLE No. Why do you ask? (*Hesitatingly.*) By the by, I don't know that I need  
tell you – but it's rather strange. He's not at The Warren to-night.
- AUBREY No? 55
- DRUMMLE (*quickly and lightly*). He left the house half an hour ago, to stroll about  
the lanes; just now a note came from him, a scribble in pencil, simply  
telling Alice that she would receive a letter from him to-morrow. What's  
the matter? There's nothing very wrong, is there? My dear chap, pray  
forgive me if I'm asking too much. 60
- AUBREY Cayley, you – you urged me to send her away!
- DRUMMLE Ellean! Yes, yes. But – but – by all accounts this is quite an eligible  
young fellow. Alice has been giving me the history –
- AUBREY (*madly*). Curse him! (*Hurling his book to the floor.*) Curse him! Yes, I do  
curse him – him and his class! Perhaps I curse myself too in doing it. 65  
He has only led “a man's life” – just as I, how many of us, have done!  
The misery he has brought on me and mine it's likely enough we, in  
our time, have helped to bring on others by this leading “a man's life”!  
But I do curse him for all that. My God, I've nothing more to fear – I've  
paid *my* fine! And so I can curse him in safety. Curse him! Curse him! 70
- DRUMMLE In heaven's name, tell me what's happened?
- AUBREY (*gripping DRUMMLE'S arm*). Paula! Paula!
- DRUMMLE What?
- AUBREY They met to-night here. They – they – they're not strangers to each  
other. 75
- DRUMMLE Aubrey! (*He moves slowly up Center.*)
- AUBREY Curse him! My poor, wretched wife! My poor, wretched wife! (*He sinks  
into Left Center chair.*)

**Section B**

**Answer one question in this section, using two texts that you have studied.  
The texts used in this section cannot be used in Section C.**

**2**

- Either (a)** Compare the ways in which **two** Victorian writers you have studied explore the relationship between innocence and experience.
- Or (b)** By comparing the work of **two** writers of the period that you have studied, discuss their presentation of destiny and free will.

## Section C

Answer one question in this section, using one text that you have studied.  
The text used in this section cannot be used in Section B.

CHARLES DICKENS: *Great Expectations*

3

- Either (a)** In what ways, and with what effects, does Dickens use motifs in *Great Expectations*?
- Or (b)** 'I lived rough, that you should live smooth'.
- To what extent is this an accurate portrayal of parent-child relationships in *Great Expectations*?

GEORGE ELIOT: *Silas Marner*

4

- Either (a)** 'A child, more than all other gifts  
That earth can offer to declining man,  
Brings hope with it, and forward-looking thoughts.'  
- Wordsworth  
With the epigraph to the novel *Silas Marner* in mind, discuss the role and characterisation of Eppie.
- Or (b)** 'The novel blends fairy-tale and realism to convey its message.'
- With reference to this comment, discuss Eliot's methods and effects in the novel.

CHARLOTTE BRONTË: *Jane Eyre*

5

- Either (a)** 'it is my spirit that addresses your spirit; just as if both had passed through the grave, and we stood at God's feet, equal, – as we are!'
- With this comment in mind, discuss the presentation of gender roles and relationships in *Jane Eyre*.
- Or (b)** 'Speak I must...'
- With this comment in mind, discuss the methods and effects used to present the narrative voice in the novel.

G.B. SHAW: *Mrs Warren's Profession*

6

- Either (a)** 'Maidenly reserve! Gentlemanly chivalry! always saying no when you meant yes!'
- With this comment in mind, discuss the presentation of gender in *Mrs Warren's Profession*.

- Or**      **(b)**      'Why do you make such a secret of it?' Discuss the significance of the title of *Mrs Warren's Profession*.