



## LITERATURE IN ENGLISH

**9748/02**

Paper 2 Victorian Literature (1830–1899)

**24 August 2017**

**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.

---

### 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.

---

This document consists of **6** printed pages.



## Section A

Answer one question in this section.

1

- Either** (a) The following poem is a 16 line sonnet variation from *Modern Love* (1862) by George Meredith, a collection of sonnets about the failure of his marriage. Write a critical appreciation of it, relating its concerns to key features of the period.

By this he knew she wept with waking eyes:  
 That, at his hand's light quiver by her head,  
 The strange low sobs that shook their common bed  
 Were called into her with a sharp surprise,  
 And strangled mute, like little gaping snakes, 5  
 Dreadfully venomous to him. She lay  
 Stone-still, and the long darkness flowed away  
 With muffled pulses. Then, as midnight makes  
 Her giant heart of Memory and Tears  
 Drink the pale drug of silence, and so beat 10  
 Sleep's heavy measure, they from head to feet  
 Were moveless, looking through their dead black years,  
 By vain regret scrawled over the blank wall.  
 Like sculptured effigies<sup>1</sup> they might be seen  
 Upon their marriage-tomb, the sword between; 15  
 Each wishing for the sword that severs all.

---

<sup>1</sup> Statues of the deceased depicted lying on their tomb.

- Or (b) The following passage is from *Caste* (1867) by T.W. Robertson. Esther Eccles, a ballet dancer who comes from a poor family, has married the wealthy Captain George D'Alroy, whose mother is the aristocratic Marquise<sup>1</sup> de St. Maur.

In this passage, Esther and her baby have returned to live with her drunken father, Mr Eccles, and her sister Polly, after Esther was told that George had been killed in battle in India. Esther is planning to return to her work on stage to support herself and her child. Sam is Polly's fiancé.

Write a critical appreciation of the passage, linking its concerns to key features of the period.

	<i>Eccles enters, breathless; Esther rises; Polly runs to window.</i>	
Eccles	It's the Marquissy in her coach. Now be civil to her, and she may do something for us; I see the coach as I was coming from the Rainbow <sup>2</sup> . [ <i>Polly places chairs in order.</i> ] [ <i>Eccles at door</i> ] This way my lady; up them steps; they're rather awkward for anybody like you, but them as is poor and lowly must do as best they can with steps and circumstances.	5
	<i>Esther and Polly, Left at end of table. Enter Marquise, Door Right. She surveys the place with aggressive astonishment – Esther drops the costume into bandbox, and Polly puts the lid on it.</i>	10
Marquise	[ <i>Half aside, going down, right</i> ] What a hole, and for my grandson to breathe such an atmosphere, and to be contaminated by such associations. [ <i>To Eccles, who is a little upstage, Right Centre</i> ] Which is the young woman who married my son?	
Esther	I am Mrs D'Alroy, widow of George D'Alroy. Who are you?	15
Marquise	I am his mother, the Marquise de St. Maur.	
Esther	[ <i>With a grand air</i> ] Be seated, I beg.	
Marquise	[ <i>Rejecting a chair offered servilely by Eccles, and looking round</i> ] The chairs are all dirty. [ <i>Sam enters with an easy chair on his head, which he puts down, Left, not seeing the Marquise, who instantly sits down in it, concealing it completely.</i> ]	20
Sam	[ <i>Astonished, Left Corner</i> ] It's the Marquissy. [ <i>Looking at her</i> ] These here aristocrats are fine women though. Plenty of 'em [ <i>Describing circle</i> ] Quality and quantity.	
Polly	[ <i>Left of table end</i> ] Sam, you'd better come back. [ <i>Eccles nudges him and bustles him towards Door</i> ]	25
Sam	[ <i>Going towards door, aside</i> ] She's here. What's coming, I wonder! [ <i>Exit Sam; Eccles shuts Door on him</i> ]	
Eccles	[ <i>Coming down Right Centre, rubbing his hands</i> ] If we'd a-know'd your ladyship had bin a-coming we'd a had the place cleaned up a bit. [ <i>With hands on chair back; Esther snatches chair from him; he gets round to Right behind the Marquise</i> ]	30
Marquise	[ <i>To Esther</i> ] You remember me, do you not?	
Esther	Perfectly, though I only saw you once. [ <i>Seating herself with dignity, Left Centre</i> ] May I ask what has procured me the honour of this visit?	35
Marquise	I was informed that you were in want and I came here to offer you my assistance.	
Esther	I thank you for your offer, and the delicate consideration for my feelings with which it is made. I need no assistance.	
Marquise	A letter I received last night informed me that you did.	40
Esther	May I ask if the letter came from Captain Hawtree?	
Marquise	No, from this person, your father, I think.	
Esther	[ <i>To Eccles</i> ] How dare you interfere in my affairs?	

<sup>1</sup> An aristocratic title, below the rank of Duchess. Marchioness is an alternative version of this title.

<sup>2</sup> A pub.

Eccles	My love, I did it with the best of intentions.	
Marquise	Then you will not accept assistance from me?	45
Esther	No.	
Polly	<i>[Aside to Esther, holding her hand]</i> Bless you, my darling.	
Marquise	But you have a child – a son – my grandson. <i>[with emotion]</i>	
Esther	Master D’Alroy wants for nothing.	
Polly	<i>[Aside]</i> And never shall!	50
Marquise	I came here to propose that my grandson should go back with me.	
Esther	<i>[Rising defiantly]</i> What, part with my boy? I’d sooner die!	
Marquise	You can see him when you wish – as for money – I	
Esther	Not for ten thousand million worlds – not for ten thousand million marchionesses.	55
Eccles	Better do what the good lady asks you, my dear. She’s advising you for your good and for the child’s likewise.	
Marquise	Surely you cannot intend to bring up my son’s son in a place like this? <i>[Esther goes up, Centre]</i>	
Eccles	It is a poor place, and we are poor people, sure enough. We ought not to fly in the face of our pastors and masters – our pastresses and mistresses.	60
Polly	<i>[Aside]</i> Oh, hold your tongue, do. <i>[Goes up to cradle]</i>	
Esther	<i>[Before cradle]</i> Master George D’Alroy will remain with his mother. The offer to take him from her is an insult to his dead father and to him.	65
Eccles	He don’t seem to feel it, stuck up little beast.	
Marquise	But you have no money. How can you rear him? How can you educate him? How can you live?	
Esther	<i>[Tearing dress from bandbox]</i> Turn Columbine <sup>1</sup> ! Go on the stage again and dance!	70
Marquise	You are insolent. You forget that I am a lady.	
Esther	You forget that I am a mother. <i>[Replaces dress in bandbox]</i> Do you dare to offer to buy my child, his breathing image, his living memory, with money? <i>[Crosses to Door Right, and throws it open]</i> Go! <i>[Picture]</i> <sup>2</sup>	
Eccles	<i>[To Marquise, who has risen]</i> Very sorry, my lady, as you should be tret in this way, which was not my wishes.	75
Marquise	Silence! <i>[Eccles retreats Right, putting back chair; Marquise goes up to Door Right]</i> Mrs D’Alroy, if anything could have increased my sorrow for the wretched marriage my poor son was decoyed into, it would be your conduct this day to his poor mother. <i>[Exit, Door Right]</i>	80

<sup>1</sup> A character in a type of theatrical entertainment.

<sup>2</sup> A moment in which the characters pause on stage to create a silent stage picture to create a particular atmosphere that is significant for the dramatic action.

**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 faith or belief.
- Or (b)** By comparing the work of **two** writers of the period that you have studied, discuss their presentation of courage and vulnerability.

## 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)** 'The setting that Dickens chooses [...] represents too much to be accidental.'

With this comment in mind, discuss Dickens use of setting in *Great Expectations*.

**Or (b)** 'Crime exists as a powerful psychological force throughout Dickens' *Great Expectations*'.

With this comment in mind, discuss the presentation of crime and punishment in *Great Expectations*.

**GEORGE ELIOT: *Silas Marner***

4

**Either (a)** To what extent would you agree that the novel presents a criticism of blind faith?

**Or (b)** Discuss the significance of parent-child relationships in *Silas Marner*.

**CHARLOTTE BRONTË: *Jane Eyre***

5

**Either (a)** 'Her mind contains nothing but hunger, rebellion, and rage.'

To what extent would you agree with this assessment of Jane?

**Or (b)** In what ways, and with what effects, is the position of the outsider explored in *Jane Eyre*?

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

6

**Either (a)** 'Shaw generally is highly aware of settings and their relationship to the behaviour of the particular society which inhabits them.'

With this comment in mind, discuss the dramatic significance of setting in *Mrs Warren's Profession*.

**Or (b)** How far would you agree that the play dramatically exposes the 'thoughtless, passive and hypocritical elements of worldly existence'?