

Write your name here

Pearson Edexcel
Level 3 GCE

Centre Number

Candidate Number

English Literature

Advanced Subsidiary
Paper 2: Prose

Thursday 26 May 2016 – Morning
Time: 1 hour

Paper Reference

8ET0/02

You must have:
prescribed texts (clean copies)

Total Marks

42

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Instructions

- Use **black** ink or ball-point pen.
- **Fill in the boxes** at the top of this page with your name, centre number and candidate number.
- Answer **one** question.
- Answer the question in the space provided
– *there may be more space than you need.*

Information

- The total mark for this paper is 44.

Advice

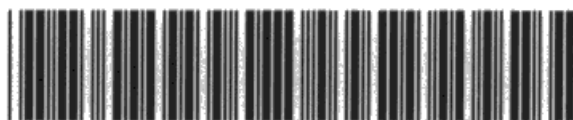
- Read the question carefully before you start to answer it.
- Check your answer if you have time at the end.

Turn over ►

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P 4 9 8 4 3 A 0 1 2 0

PEARSON

Answer ONE question on your chosen texts, one of which must be pre-1900.

Begin your answer on page 8.

Women and Society

Texts

Pre-1900: *Wuthering Heights*, Emily Brontë; *Tess of the D'Urbervilles*, Thomas Hardy

Post-1900: *Mrs Dalloway*, Virginia Woolf; *A Thousand Splendid Suns*, Khaled Hosseini

EITHER

11 Compare the ways in which the writers of your **two** chosen texts present women's experience of suffering.

In your answer you must consider the following:

- the writers' methods
- links between the texts
- relevant contextual factors.

(Total for Question 11 = 44 marks)

OR

12 Compare the ways in which the writers of your **two** chosen texts present the effects of social conventions on characters.

In your answer you must consider the following:

- the writers' methods
- links between the texts
- relevant contextual factors.

(Total for Question 12 = 44 marks)



Indicate which question you are answering by marking a cross in the box ☒. If you change your mind, put a line through the box ☒ and then indicate your new question with a cross ☒.

Chosen question number: Question 1 ☒ Question 2 ☒ Question 3 ☒
Question 4 ☒ Question 5 ☒ Question 6 ☒
Question 7 ☒ Question 8 ☒ Question 9 ☒
Question 10 ☒ Question 11 ☒ Question 12 ☒

34 SecA
8 SecA04

Please write the name of the texts you have answered the question on below:

Text 1: Tess of the D'Urbervilles by Thomas Hardy

Text 2: A Thousand Splendid Suns by Khaled Hosseini

Both Hardy and Hosseini present women's suffering as an inevitable consequence of the patriarchal societies in which they set their novels.

Both 1960's Afghanistan and Victorian England utilized legal and religious structures that victimized women, placing them below men in status and input. Examples of this are the 1834 ^{New} Poor Law, which passed sole responsibility for an illegitimate child onto the woman, and the dogmatic Shari'ah law exemplified in Taliban controlled Afghanistan which gave a woman only half ~~the~~ woman's testimony in court only half the worth of a man's. Hosseini and Hardy further intrinsically tie women's suffering to ~~the~~ their gender, making the suffering intrinsically female so as to highlight the injustices these societies bring.

Women's experience of suffering is thus tied by both authors to female sexuality. Both Tess and Mariam face rape at the hands of men, and as such this could be viewed as an intrinsically female form of suffering. Hosseini makes clear his



disgust at ~~rape being~~ female sexuality being invaded or used as a weapon through his descriptions of Rasheed as he rapes Mariam. He is described with 'thick fingers' and 'tufts of grey hair'. This both highlights Rasheed's age in comparison to Mariam's - he is old enough to have 'grey hair' when she is only 15, which would be shocking to western readers, and his lack of delicacy. His 'thick fingers' can be viewed as an indication of the lack of care he takes with Mariam; his actions have no finesse as he 'wiggled' and 'shipped' and 'squeezed'. The use of verbs make Rasheed seem ~~as~~ a animalistic and desperate; 'wiggled' implies a lack of coordination and appears childish, while 'squeezed' indicates that Rasheed is taking his own pleasure, not Mariam's. By focusing on Rasheed's actions through these verbs compared with Mariam's sensory descriptions of 'pain', 'scratchy feel' and 'heat', Hossein places the blame for the action on Rasheed, while still acknowledging Mariam's emotional response, indicating that he disagrees with the idea of 'tamkin' or automatic sexual submission by women to their husbands, and instead places Rasheed as a villain for this act. Hardy also uses Alec's rape of Tess to highlight the responsibility of the male characters for action and consequences. In doing so he directly criticized the Victorian society which placed blame on women for being raped, and ~~of~~ which ~~allowed~~ provided men with a position of authority that allowed this. Unlike Hossein, Hardy thoroughly foreshadows Tess's rape at the hands of Alec. As Tess leaves to ride off with Alec, the



~~The~~ Queen of Spades and her male companions all 'laughed' and 'dark Cori's mother ... explained' 'Out of the frying-pan into the fire'. The use of a common idiom or colloquialism indicates that there is an embedded knowledge of the events that are about to happen - ~~so~~ therefore it does not need to be stated explicitly. This passage acts both as foreshadowing of Tess's rape and an explicit condemnation by Hardy of those who do not act to prevent female suffering. By inserting them into his story as 'drunken', 'vulgar' characters, Hardy goes further than Hossaini in not only criticizing specific males who are the direct cause of female suffering, but society as a whole. Tess's implied rape further acts similarly to Mariani's actualized rape in illustrating female suffering as tied to ^{female} sexuality, Tess is 'sleeping soundly' and thus it is not her actions, but her very state as a woman that leaves her vulnerable to rape. Hardy highlights this vulnerability by describing Tess as 'tissue', 'gossamer' and 'snow' - all pure, 'delicate' objects. This therefore leads to the implication that ruining or 'breaking' these ~~delicate~~ things, as Alec does when he rapes Tess, is villainous. As such, both Hardy and Hossaini cast those who perpetrate acts that cause women's suffering as villains, and therefore present female suffering as wrong and criminal, before such explicit laws were set down.

Hardy and Hossaini further present women's suffering as a consequence of male dominated society through their use of the 'chain of events' technique. Both Mariani and Tess,



and arguably, Laila, for suffering near constantly after one specific event, and for all three women that event is caused by a man. Marjani's suffering arguably begins before her birth, with Jalil's decision to claim Nana 'forced' herself on him, rather than taking responsibility for his actions. Hossaini makes clear that Jalil is in a position of power over Nana so as to ensure he is seen by the viewer as the character in the wrong. Jalil's decision not to take responsibility for Marjani is what leads to her being married a 'horami's ~~orphan~~ that causes her to be married off to Rasheed and as such, eventually, her death. ~~Hossaini~~ Hossaini's scathing description of Jalil not having the 'dill' to do the 'honourable thing' makes this explicit. Instead he and other men who cause female suffering are implied to be dishonourable. Hardy also begins Tess' 'chain of suffering' at the hands of a male. John Durbeyfield's 'petty sins' and dishonesty eventually lead Tess into the ~~arms~~ clutches of Alec, later causing Angel to claim that he has been loving 'another woman in her shape'. Both Hardy and Hossaini use descriptions such as 'petty', 'quick' ^{'thoughtless'} and 'throwaway' for the actions of men such as Jalil, John, Alec and Rasheed. These adjectives all imply a lack of care or concern when making decisions; 'petty' and 'throwaway' particularly seem to indicate a selfishness ~~of~~ to these actions. By describing the actions of men in such a way, then ~~seem~~ implicitly tying those same actions to the continued and excessive suffering of women, Hardy and Hossaini clearly condemn the unacknowledged and perhaps even unrecognised privilege of men in a patriarchal



society. They are capable of taking 'everything' from women without ever noticing, and thus female suffering is presented as out of women's control, and blamed upon men.

For women's suffering is thus presented as a dual inevitability in ~~the~~ societies these novels are set. It is both inevitable due to the ~~philosophical nature~~ lack of respect and care for women fostered in men by a patriarchal society, and the very status of being a woman, ~~solidified through~~ Hardy and Trollope both choose to highlight ~~the~~ the inevitability of this suffering by having their female protagonists only escape it through death. Both Tess and Marian are only allotted 'peace' and 'serenity' as they leave the patriarchal worlds they are trapped in, and as such Hardy and Trollope both condemn these worlds and societies.



Handwriting practice area with 25 horizontal lines. A decorative border is on the left side.

TOTAL FOR PAPER = 44 MARKS

42



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