



ENGLISH LITERATURE GCSE

REVISION GUIDE FOR STUDENTS



Y11 2014-15

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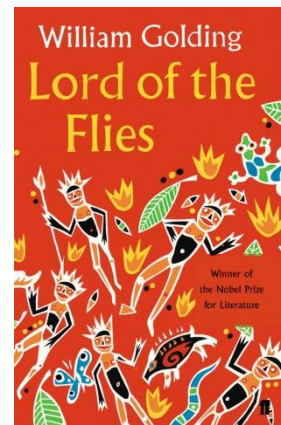
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English Literature:
Lord of the Flies by William Golding

English Literature Revision Guide
(20% of English Literature GCSE)



Key Terms/ Words

Fear
Human nature
Violence
Morality
Society
Inherent

Democracy
Microcosm
Innocence
Satanic
Anarchy
Symbolism

Dictatorship
Primitive
Order
Knowledge
Innate
Evil

What makes a C?

Knowing key quotations, key character traits and key themes

Key Quotations: Chapter by Chapter

Chapter 1:

"They used to call me Piggy!"

"The creature was a party of boys, marching..."

"You're no good on a job like this."

Chapter 2:

"Ralph sat on a fallen trunk, his left side to the sun. On his right were most of the choir; on his left the larger boys who had not known each other before...before him small children squatted in the grass."

"We've got to have rules and obey them. After all, we're not savages. We're English, and the English are best at everything."

"You got your small fire all right."

Chapter 3:

"Then, amid the roar of bees in the afternoon sunlight, Simon found for the fruit they could not reach... passed them back down to the endless, outstretched hands."

"The candle-buds opened their wide white flowers... Their scent spilled out into the air and took possession of the island."

Chapter 4:

"Here, invisible yet strong, was the taboo of the old life."

"He began to dance and his laughter became a bloodthirsty snarling."

"I painted my face--I stole up. Now you eat--all of you--and I--"

Chapter 5:

"Piggy, for all his ludicrous body, had brains. Ralph was a specialist in thought now, and could recognize thought in another."

"Serve you right if something did get you, you useless lot of cry-babies!"

"Daddy said they haven't found all the animals in the sea yet."

"Maybe there is a beast....maybe it's only us."

"The world, that understandable and lawful world, was slipping away."

Chapter 6:

"Even the sounds of nightmare from the other shelters no longer reached him, for he was back to where came from, feeding the ponies with sugar over the garden wall."

Chapter 7:

"You'll get back to where you came from."

"Kill the pig! Cut his throat! Kill the pig! Bash him in!"

"The desire to squeeze and hurt was over-mastering."

"We mustn't let anything happen to Piggy, must we?"

"The only trouble was that he would never be a very good chess player."

Chapter 8:

"He says things like Piggy. He isn't a proper chief."

"Piggy was... so full of pride in his contribution to the good of society, that he helped to fetch wood."

"This head is for the beast. It's a gift."

"You knew, didn't you? I'm part of you? Close, close, close! I'm the reason why it's no go? Why things are what they are?"

"You're not wanted..."

Chapter 9:

"Kill the beast! Cut his throat! Spill his blood!"

"They were glad to touch the brown backs of the fence that hemmed in the terror and made it governable."

"There were no words, and no movements but the tearing of teeth and claws."

"The water rose farther and dressed Simon's coarse hair with brightness. The line of his cheek silvered and the turn of his shoulder became sculptured marble."

"Surrounded by a fringe of inquisitive bright creatures, itself a silver shape beneath the steadfast constellations, Simon's dead body moved out toward the open sea."

Chapter 10:

"We was on the outside. We never done nothing, we never seen nothing."

"You can't tell what he might do."

"There were no words, and no movements but the tearing of teeth and claws."

"What could be safer than the bus centre with its lamps and wheels?"

"It's come... It's real!"

Chapter 11:

"This is jus' talk... I want my glasses."

"After all we aren't savages really..."

"A single drop of water that had escaped Piggy's fingers now flashed on the delicate curve like a star."

"Behind them on the grass the headless and paunched body of a sow lay where they had dropped it."

"Ralph--remember what we came for. The fire. My specs."

"Samneric protested out of the heart of civilization"

"You're a beast and a swine and a bloody, bloody thief!"

"Which is better--to have laws and agree, or to hunt and kill?"

"The rock struck Piggy a glancing blow from chin to knee; the conch exploded into a thousand white fragments and ceased to exist."

Chapter 12:

"They're not as bad as that. It was an accident."

"Then there was that indefinable connection between himself and Jack; who therefore would never let him alone...."

"A star appeared... and was momentarily eclipsed by some movement."

"Ralph launched himself like a cat; stabbed, snarling, with the spear, and the savage doubled up."

"What was the sensible thing to do? There was no Piggy to talk sense."

"Couldn't a fire outrun a galloping horse?"

"You'll get back."

"He saw a shelter burst into flames and the fire flapped at his right shoulder."

"In the stern-sheets another rating held a sub-machine gun."

"I should have thought that a pack of British boys... would have been able to put up a better show than that."

"Ralph wept for the end of innocence, the darkness of man's heart, and the fall through the air of the true, wise friend called Piggy."

Background information

- From 1939 during the Second World War, Golding served in the Royal Navy in command of a rocket ship. He was involved in the bombardment and sinking of enemy ships, the Battle of the North Atlantic and the Normandy Landings. The character of the naval officer in the final moments of the novel may have been a persona he was familiar with. During his wartime service he witnessed and contributed to vast destruction and human suffering.
- The end of the Second World War left him pessimistic and bitter about the future of mankind and our capacity for humanity or 'civilisation': he felt despair at the 'discovery' of the concentration camps as well as the use of the atomic bomb as a way of bringing about an end to the conflict. The war led him to believe in the **innate evil of humanity**. We are trapped by **original sin**.
- The novel is set during a time of global conflict. His original draft of the novel, rejected by his publisher, included an opening chapter that looked at a nuclear war which caused the boys' evacuation from England and their crash. This fictional background may also explain Piggy's pessimism that they will be rescued by adults who are busy destroying each other, and his insistence that they are now responsible for and accountable to themselves.

- Golding worked as a teacher in a boy's private school. From this experience he felt he gained insight into human behaviour and human potential – or lack of.

Character Profiles

Piggy

Pigs are intelligent creatures that are hunted and killed on the island

This parallels the events surrounding Piggy.

- rational and intelligent, overweight and physically unfit
- wears thick glasses
- gets out of breath easily because he has asthma
- poor grammar suggests that he comes from a different social background than Ralph
- thinks logically and has a scientific way of looking at the world
- an outsider
- apprehensive of anything involving physical activity
- severe physical limitations

Ralph

Ralph's name is derived from the Anglo-Saxon language meaning 'counsel'

- well built, athletic
- displays leadership skills immediately
- eager to be rescued and believes desperately that adults will come to their rescue
- needs to be alone to think things out
- responsible and can organise
- tolerant and open-minded
- possesses moral courage
- although he admits to fear, he does not lack courage
- popular and admired
- believes in rules and fair play

Jack

Jack's name is Hebrew in origin and means 'one who supplants'

- leader of the choir and later the hunters
- charismatic, attractive and manipulative
- irritable and quick to anger
- has no time for weakness
- destructive nature
- wants to make up his own rules and is power hungry
- has primitive urges and feelings
- is happy and at home in the forest
- no qualities such as thought and reasoning
- rules his tribe by fear and violence
- used to power
- superficial maturity
- aggressive with violent reactions

- self-confident and arrogant
- irresponsible

Roger

His name, which is Germanic in origin, means 'spear'

- furtive, intense, secretive
- desire to hurt others
- sadistic and irresponsible
- ruthless and coldly violent
- enjoys the freedom of being out of control

Simon

Simon's name comes from the Hebrew word meaning 'listener'

- has fits and is ridiculed
- solitary and stammers
- has insight and is thoughtful about the situation
- has the faith that everything will be all right
- represents the spiritual, poetic point of view
- compassionate
- his oddness is the mark of an individual

Maurice

- enthusiastic and easily swayed
- joins in with Jack's gang and doesn't consider the consequences
- the joker

Sam

- Eric's twin brother, younger than the others
- has dominant control over Eric and is the more dominant of the pair

Eric

- Sam's twin brother, appears much younger than the rest
- follows his brother and accepts his choices

Key Themes

- The need for civilisation/The Basic needs of society
- Innocence and the loss of it
- Fear of the unknown
- Blindness and Sight
- Use and Abuse of Power

- The Loss of Identity
- The Problem of Evil in Man
- Betrayal
- Survival
- Bullying
- Justice and Injustice
- Violence and Death
- Leadership

Sin and Human Brutality

- Human beings are innately evil; we all have the capacity to commit evil and are born with this trait. All we need is a catalyst to allow this brutality to be revealed and acted upon. The boys of the novel, trapped on an island, are representative of humanity. They are a microcosm of our doomed and self-destructive nature. By reverting back to barbarism and barbarity they reflect the **fall of man**.
- Golding takes advantage of this **oxymoron**: children are traditionally seen as innocent and pure, untainted yet by the world and by temptation, so Golding is using the shock value of brutal children to make the reader question their implicit values and assumptions.
- Interestingly, Golding was frustrated by children's stories that he himself read to his children. Stories such as the Famous Five show children working as civilised creatures in harmony, moral awareness and unity to defeat evil. Golding felt that this was ridiculous.

What makes a B or above?

Knowing key literary techniques: **HOW** the novel is written

Symbolism

The conch

Rationality

- The conch is symbolic of common sense and discipline. It is beautiful because it is part of the island. "In colour the shell was deep cream, touched here and there with fading pink."
- Its beauty strikes us when Ralph and Piggy find it, but then is forgotten as they put it to use.
- Piggy treats the conch with great care.
- In his world of reason, the symbol of the conch is central to a civilised society.
- The conch gives authority to a speaker and through the conch the needs of the boys can be discussed in an orderly way.
- The boys cannot talk at meetings unless they are holding the conch, and, for Piggy, the conch avows the necessity of decent, controlled behaviour.
- It is Piggy who immediately recognises the shell as a conch and he instructs Ralph how to blow it, in order to call meetings.

Its destruction

- If its destruction at the same time as Piggy's death symbolises the destruction of rationality on the island, it also points out the limitations of that rationality.
- Throughout the novel Piggy cradles the conch, desperate to cling to a world that is sensible and rational.
- However, as the situation on the island deteriorates, and Jack's brutality is entrenched, the conch becomes irrelevant and pointless.
- The conch belongs to nature and as soon as man begins to use it, with whatever decent intentions, it is doomed to inadequacy and oblivion.
- It brings into being assemblies that rapidly disintegrate into horseplay and boredom.
- Once Jack is chief, his initial disregard for the conch becomes absolute, as Jack's society is a society of tyranny and violence.
- The end of the conch, when it shatters with Piggy, comes about because of eyes that can no longer see shining thing or boy, but only empty shell and pig, which stand in the way and fuel the power urge.
- The conch shatters with the same force as Roger destroys Piggy: "the conch exploded into a thousand white fragments and ceased to exist."

Rescue sign

After his initial exploration of the island, Ralph calls a second meeting, and discusses the necessity of making a fire so that they can be rescued. This sounds like fun to the boys, and all of them, except Piggy, rush off to build one. The fire rages out of control and "The boys broke into shrill, excited cheering" and "build a bonfire".

Piggy is frustrated and screams at them to "act proper". He is indignant and furious that the boys have gone "and set the whole island on fire". The necessity of a fire as a smoke signal is lost on the boys.

Cooking

- For Jack, the fire is for roasting pig, despite his initial boast that he and his hunters will keep a rescue fire going. When a ship does pass on the horizon, the fire is dead, as Jack and his hunters are so intoxicated with the hunt that they have forgotten about rescue.
- Jack is angered when Ralph and Piggy attack him about the dead fire. Jack lunges at Piggy and breaks one side of his glasses. The fire is re-lit for the purpose of cooking the pig and the boys feast on meat.
- Later in the novel, when Ralph and Piggy go to Castle Rock to recover Piggy's glasses that Jack and his hunters have stolen, the fire now has one purpose only - cooking pig. Ralph screams at Jack: "Look at that! Call that a signal fire? That's a cooking fire. Now you'll eat and there'll be no smoke. Don't you understand?" Of course Jack and his hunters have no wish to understand, as the idea of rescue belongs to a world long forgotten. Thus at the end of the novel, in order to hunt and kill Ralph, Jack recklessly sets the entire island on fire.

Safety vs destruction

- If the fire is first a rational but false symbol of safety, and then an irrational but true symbol of destruction, then it exactly parallels the symbolic use of the hunters who offer first a hope of sustenance and then a foreshadowing of disaster in their concern with killing rather than cooking. It is indeed ironic that Piggy's spectacles, emblem of a "civilised" intelligence, should be linked to the fire that comes, as much as the beast, to stand for that primitivism and savagery so rampant by the end of the novel. The more sinister associations of the fire are fostered by Jack's assertion that the conch, the would-be symbol of order, does not "count" on the mountain, the location of the fire.

The 'beastie'

Origins

- The term includes all the fear and terrors of the boys. It is a terrifying force that Golding believes is in all of us - a force of evil. As the rules of society lose the fragile grip on people, the concept of the beast becomes increasingly more desperate and more terrifying. This leads to the boys' hysterical "The beast comes out of the sea -" / "Out of the dark -" / "Trees -".
- The beastie is introduced by the boy with the mulberry-coloured birthmark. The small boy seems to have mistaken the large tree-creepers for snakes. The "littluns" become more and more frightened by the darkness and have nightmares about the "beastie".
- One of the most pathetic aspects of the reality of the boys as frightened and confused humankind is their insistence on seeking the beast everywhere but in the place of its origin, the human heart. Adults can comfort children after nightmares but in a situation where no adults are present and where the nightmares are made to indicate the terrible limitations of adult knowledge, no such comfort can emerge.
- For Jack, the beast is something that can be controlled. Hence he offers the head of a pig as a sacrifice, as a gift for the beast. Furthermore, Jack's frenzied hunting and the ritual chanting enable the boys to forget the beast temporarily.

Realisation

- It is through Simon's confrontation with the Lord of the Flies that Golding articulates this dark, sinister force. "You knew, didn't you? I'm part of you?" Thus when the dead parachutist lands on the island, he is taken for the beast by everyone except Simon. The boys flee from the sight of "this great ape & sitting asleep with its head between its knees." But Simon recognises that "the beast was harmless and horrible". However, before he has a chance to inform the boys, he is killed. In the death of Simon, Golding reinforces his statement about the beast, the fact that the beast is "other". First, it was the pig, then Simon, next Piggy, and if it were not for the Royal Navy, Ralph. All the deaths are variations on pig slaying, as the boys externalise the evil, "the beastie", that is in every one of them.

Piggy's Glasses

- These represent science and clear-sightedness but they are soon broken. Like the science of the atom that has been perverted for nuclear war, they are perverted by Jack and the others to become a mere instrument for making a fire.

The Lord of the Flies

- 'Lord of the Flies' is a literal translation of **Beelzebub**, an alternative name for the devil. He/it is a very powerful **symbol** in the novel and represents **evil** and **savagery**.
- When the boar's head 'speaks' to Simon it promises him some 'fun'. This sinister remark **foreshadows** his death in the next chapter. This ties in with a biblical reading of the novel, as Simon can be seen as a **Jesus** like character within the novel, warning the boys about their **inner evil**.
- At the end of the novel, Ralph knocks the skull to the floor suggesting he has understood the evil it represents.

The Influence of the Coral Island

Ideal vs real

- Golding has admitted that RM Ballantyne's novel *Coral Island*, published in 1858, has a "pretty big connection" with *Lord of the Flies*. However, whereas Ballantyne's boys lead noble, thoroughly decent lives - for they are "Britons", a term with which they compliment one another throughout - Golding's boys progressively deteriorate. *Lord of the Flies* challenges the *Coral Island* morality that Golding obviously regards as unrealistic. Ballantyne's island is a 19th century island inhabited by English boys in the full pomposity of Victorian superiority, ignorance, and prosperity. To a generation that has witnessed two wars, Ballantyne's resolution is naive.

Similar characters

- Golding clearly intended *Lord of the Flies* (1954) as a realist's answer to *Coral Island*.

In *Coral Island*, three boys are shipwrecked on an unidentified Pacific island - Ralph Rover, the 15 year-old narrator; Jack Martin, "a tall strapping broad-shouldered youth of 18, with a handsome, good-humoured firm face" and Peterkin Gay, "little, quick, funny, decidedly mischievous and about 14 years old". The lads live in "uninterrupted harmony and happiness". At the end of the novel, just as the boys think they will be devoured by savages, they are released into the hands of their teacher who announces "through the great goodness of God you are free!". The natives embrace Christianity, and all is well.

Golding's protagonists are also named Ralph and Jack; Peterkin becomes the overweight Piggy. Simon is an independent creation, although Golding has claimed that Simon was inspired by Peterkin, perhaps suggesting that the name of Peterkin is linked to that of Simon Peter of the New Testament - two names deriving from one. Along with numerous other boys ranging in age from six to 12, they are abandoned on a South Sea Island after being evacuated from Britain during a nuclear war. However, there is no "uninterrupted harmony and happiness" on Golding's coral island, but **anarchy, chaos and murder**.

Evil intentions

It is Golding's intention in *Lord of the Flies* to tell a true story - to expose the **beast** within every one of us and tell a realistic story - "a book" as he put it "about real boys on an island, showing what a mess they'd make." Golding is quite clear on this point: "Within the child are the seeds of evil that will eventually flower."

Golding questions civilisation itself; against man's innate savagery it seems contemptibly weak. In Golding's view, the innocence of the child is a crude fallacy, for man has by nature a terrible potentiality for evil. This potentiality cannot be eradicated or controlled by a human political system, no matter how respectable.

Golding insists that evil is inherent in man, a terrifying force that he must recognise and control. We are, in Golding's words, a species that "produces evil as a bee produces honey. "Just as the humble insect produces sweetness, we produce the wickedness and violence that sour our lives. Evil lies within man, whose nature is inherently depraved. Man's basic instinct is to kill, and the depth of his wickedness is revealed in his tendency to kill his own species.

Microcosm of the adult world

Explained Golding (in an interview concerning the novel):

I decided to take the literary convention of boys on an island, only make them real boys instead of paper cut-outs with no life in them, and try to show how the shape of the society they evolved would be conditioned by their diseased, their fallen nature.

According to Golding:

The whole book is **symbolic** in nature except the rescue in the end where adult life appears, dignified and capable, but in reality enmeshed in the same evil as the symbolic life of the children on the island. The officer, having interrupted a manhunt, prepares to take the children off the island in a cruiser which will presently be hunting its enemy in the same implacable way. And who will rescue the adult and his cruiser?

Golding's aim

What Golding is saying is that there is no essential difference between the island world and the adult one. The children reveal the same nature as the grown-ups. In fact the child's world on the island is a painful microcosm of the adult world, for the ruin they bring upon themselves is universal. After all it is atomic warfare in the air that has brought them to the island.

The Significance of the Title

- The title is a translation of Beelzebub, the Greek translation of the Hebrew Ba'alzevuv, which in Judaism and Christianity denotes the principles of evil personified. He is one of the chief devils in John Milton's *Paradise Lost*.
- Golding equates the *Lord of the Flies* with the demonic (devilish) force present in humankind - a force so hideous, that fly-covered excrement would best represent it. Golding presents evil, not as an abstraction, but as something concrete, namely, a pig's head swarming with flies.
- In order to account for Simon's insight into the nature of evil, Golding makes him a visionary and a saint. Simon knows there is no beast: "maybe it's only us," he suggests. To clarify his suggestion, he asks timidly, "What's the dirtiest thing there is?" Jack answers in a word of "one crude expressive syllable." The word is obviously "shit", which in 1954 Golding was too discreet to use. The logic here is clear but depressing: if humans are the beasts, then humans are shit. Thus the two basic metaphors for evil are flies and excrement, so that the Lord of the Flies is the Lord of Dung. Excrement is everywhere on the island. Eating fruit causes diarrhoea, and the island is dotted with faeces.

Your English Literature exam is one hour and 30 mins.

Section A: You will write for 45 minutes on *Lord of the Flies*

Section B: You will write for 45 minutes on *Of Mice and Men*

You will answer two questions: one from Section A and one from Section B.

You will answer ONE out of a choice of two questions.

The essay is worth 30 marks in total

(plus 4 extra marks for your ability to write fluently and demonstrate good literacy)

You will be examined on your ability to:

- Respond thoughtfully to the task (use the key words from the question to show you are answering it)
- Respond thoughtfully to the whole text (show knowledge and understanding of the start-middle-end of the novel)
- Use quotations to support your ideas
- Show appreciation /consideration of writer's uses of language and/or form and/or structure and effect on readers/*audience*
- Thoughtful consideration of ideas/*themes*

USE THESE:

Sentence starters to use which impress examiners and prompt secure analysis:

ANALYSIS: This implies... / This suggests...

DEVELOPED ANALYSIS: The use of the word " ____ " suggests....

EVALUATION: This is/isn't effective because.... /This is/ isn't successful because...

EFFECT ON THE READER: This makes the reader think/ feel....

MULTIPLE INTERPRETATION: Alternatively, this may suggest... On the other hand, it could also imply...

Past Questions: *Lord of the Flies* Essay Questions

- 1) Discuss the ways law and order disintegrates on the island.
- 2) Why do you think Golding called his novel *Lord of the Flies*?
- 3) What do you think Golding has to say about civilisation and civilised behaviour in the novel?
You should consider the following:
 - Which characters and ideas are "civilised"
 - How Golding presents the "uncivilised"

- The ending of the novel
- 4) Write about how one or more of the following are presented in the novel:
- Violence and savagery
 - Children and adults
 - How leaders gain power
- 5) Discuss how Golding presents ONE of the following characters:
- Jack
 - Ralph
 - Roger
 - Simon
 - Piggy
- 6) What do you think is more true, that the boys bring evil to the island or that the island exerts an evil influence on them?
- 7) Simon says, "Maybe there is a beast."
Ralph says, "But there isn't a beast."
Jack says, "We'll make sure when we go hunting."

How does William Golding use the "beast" in the novel as a whole?

You should write about:

- What the "beast" may symbolise
- The way the boys' ideas about the "beast" change
- What effect the "beast" has on the boys

- 8) Ralph is changed by his experiences on the island. How does Golding show this?

You should write about:

- What he is like when he is first stranded on the island
- What he tries to do and how he responds to events and situations
- How the writer presents the character of Ralph

- 9) Although the reader's sympathies are usually with Ralph, many of the boys decide to follow Jack.

Explain what you think are the differences in what Jack and Ralph stand for and in how they behave in the novel.

- 10) Why do you think Golding chose to set *Lord of the Flies* on an island, and how does he use the island in the novel?

- 11) Piggy is clearly a clever boy, but he is a victim too. How is he important in the novel?

English Literature: Of Mice and Men by John Steinbeck (1937)

Throughout this guide, keep checking you understand the **key terms in bold**.

You need to know what happens in each chapter. But, when writing about the story, never retell it, without analysing how and why things happen.

Here is the story, analysed using **key terms**:

Analysis

This **novella** (short novel) is written in the **third person**, not in the **first person** ("I" voice).

Steinbeck uses **naturalistic writing** – creating characters by describing how people look, behave, move and talk.

He never gives us their actual thoughts, or feelings. The readers provide these. Most find this makes the story much more effective. It allows us to make our own **interpretations** and experience the **tragedy** (a terrible thing, which seems bound to happen) for ourselves.

[The only exception is in the **surreal** (fantasy) scene, when a giant rabbit and Lennie's Aunt Clara pop out of Lennie's head. Even here, **dialogue** (conversation) is used to show how Lennie feels.]

The **action** (what happens) is created by allowing **conflicts** to **develop**, when a few men – and one unnamed woman – occupy a restricted (and very male) **setting**.

The novella's central theme of **power** – and the lack of it – is behind these conflicts.

Ten different types of **power** can be identified (these are **not** ranked in order of importance):

1. **Physical**: Lenny is unusually strong.
2. **Emotional**: Lenny has this power, over George, because of his childlike dependency on him. Lennie is cunning enough to exploit this – for example, when he pretends (in chapter one) he will leave George, making George feel guilty.
3. **Technical** (skill): very important for Slim (as the "jerkline skinner") but note Curley is a skilful boxer.
4. **Mental** (intelligence): Crooks' only real power. Steinbeck carefully shows us how intelligent (and manipulative/cruel) Crooks is, brooding alone in his own room.
5. **Economic/class** (money/possessions/social status): Curley and his father have these and – through marriage – Curley's wife. But Candy (unexpectedly) has some savings and can provide money for George and Lennie's dream.
6. **Group** (respect from others). Steinbeck is especially interested in how this works, in the bunkhouse and on the ranch. Notice how nobody respects, or likes, Curley and his wife. They don't even respect, or like, each other.
7. **Friendship**: this bond is what holds George and Lennie together. Loneliness is constantly being shown and compared with it. Friendship is the only real form of love featured in the story. It also applies between Lennie and his various pets.
8. **Sexual/gender**: Curley's wife constantly uses this – eventually with disastrous results. But she is also a woman and treated as a possession by her husband (not unusual in the social context of the 1930s). Note that – most unusually – the story features no love (or even affection) between men and women. Indeed, there are (crude) references to the brothels used by the ranch-hands – not least, one where the customers regularly contract VD and walk "bow-legged".
9. **Racial**: all the white characters hold this, over Crooks.

10. **Dreams/ambitions:** George and Lennie's dream, of owning a farm of their own, is a key source of power for them. They want somewhere they will be in charge, so not answerable to any boss. It is a miniature version of the **American Dream:** the founding belief of America: that everyone is equal and can get what they want through independence and hard-work.

All of the key events in the story can be analysed, using these types of power.

For example, Candy is forced to have his dog destroyed, because Carlson wants to show his physical (and group) power. And Slim (the most powerful group character, respected by all) is the ultimate judge. He fails to stop this.

But if the novella just explored these various power struggles, it would lead nowhere.

The huge **complication** (and the most important element in the story) is the powerful dream George and Lennie share: how they could get this, but what might get in their way.

We are constantly reminded of the gap between Lennie's enormous physical power and his tiny **mental power**, due to his **childish, innocent mind**.

Lennie does not understand bullying, manipulation and adult sexuality. Nor can he control his own strength. We learn, as part of the **backstory** (something which happened before the novella), that Lennie and George fled Weed, after Lennie innocently grabbed a girl's dress. This was wrongly (but understandably) interpreted as a sexual attack.

Also, Lennie usually kills – by mistake – any pets he gets, through overenthusiastic affection.

Lennie's **naivety** (innocence) makes him a target for both Curley and Curley's wife. Both are bored and unhappy people, trapped in a hopeless marriage.

Curley feels his smallness makes him less respected as a man. He also feels owed respect, as the ranch owner's son.

He immediately sees the giant Lennie as a target, to assert his power and so gain some self-respect.

He loses this, when he picks a fight with Lennie (and has his hand crushed) but this first show of real violence damages the dream. Importantly, it follows the fullest and happiest sharing of the dream – when Candy is included – the dream seems *almost* there. Steinbeck is showing us that the dream may not be powerful enough, however well-planned it is.

Curley's wife's pathetic dream – of becoming a film star, after being picked up in a bar – is meant to **contrast with** (seem the opposite to) George and Lennie's powerful and realistic dream of owning their own place. Her complete loneliness is also compared with their powerful friendship bond.

Another key power scene is when the two weakest characters – Candy and Crooks (with Lennie) – temporarily join forces against Curley's wife. But she uses her racial power, as a white woman over a black man, to threaten Crooks, with the potentially fatal accusation of raping her. At first, Candy stands up to her – to protect Crooks – but then backs down, accepting that her word would be believed, due to her **class power** (as the boss' daughter-in-law).

All this leads to the plot's **climax**, when Lennie accidentally kills Curley's wife. All he was trying to do was stroke her hair (like an animal) and then stop her from shouting, when he is slightly too rough.

Very significantly, this is after she discovers him, hiding his dead puppy (again, killed by his mistaken strength).

Also, very significantly, her dead body is found by an animal (Lulu, the mother of Lennie's puppy) – which is named, unlike her. And notice how Steinbeck's only positive description of her is when she is dead!

So, the novella's inevitable conclusion: Lennie is killed (from mercy) by George. He uses the same Luger gun (and method) Carlson used for Candy's dog. So, Lennie's death was **foreshadowed** by the "mercy killing", of that dog.

Significantly, Lennie dies with the dream alive, as George retells it, one last time. Perhaps Steinbeck is telling us this dream – and the power of friendship – were the most powerful things in the novel.

Notice how the **narrative plot** (i.e. the order of the action) is **circular**, beginning and ending at the pool.

But something has changed, with Lennie replaced by Slim.

Try to **interpret** this; explain what it might mean and what Steinbeck is suggesting could happen next.

Title

“Of Mice and Men” is a quote from a famous poem; about how even the best made plans often go wrong, through **fate**: something which controls us, but which we ourselves can’t control.

In the poem (“To a Mouse”, by Robert Burns) the mouse builds a perfect nest, which is unknowingly destroyed by ploughmen.

The title uses animal **symbolism**, to contrast weak and strong animals. The weak have no power, no control over their **destiny** (what will happen to them). But (perhaps) the stronger – the men – do.

Symbolism

A useful revision technique is to assign an animal for each of the major characters, to try and symbolise their personality and position in the different power “pecking-orders”.

Or simply divide the characters into “mice” and “men”.

Symbolism is the technique used when a writer uses something to **symbolise** (stand for) something else. Metaphors are a special case, when the writer directly tells us they are doing this; for example, if Steinbeck ever said (which he doesn’t) “Lennie was a bear of a man”.

But Steinbeck is more subtle. For example, in chapter one, Lennie is subtly compared with a bear – using symbolism: “Lennie dabbled his big paw in the water...”

In fact, animal symbolism occurs throughout, especially when presenting Lennie and foreshadowing (hinting to the reader) what will happen.

For example, Candy’s Dog – represents (i.e. stands for) something else: Candy’s (and Lennie’s) weakness and vulnerability.

Candy even tells George that he hopes someone will kill him, like his dog, once his tiny remaining strength is gone. However, notice that once Candy is included in the dream, he regrets being bullied into allowing Carlson to kill it. The dream has given Candy more power.

The dream itself is symbolic: it symbolises the American Dream.

Steinbeck repeatedly uses light and dark symbolism – obviously, to represent good and bad and also inclusion in the bunkhouse group and exclusion. Notice how, when Candy’s dog is killed, he is lying outside the central light (where the others are playing cards).

Key themes: Dreams (The American Dream); loneliness; authority and responsibility; violence.

Revise these by linking to characters and action. Learn some key quotes – you don’t want to be searching the text, in the exam.

Dreams

“He repeated his words rhythmically as though he had said them many times before”

“We got a future”

“We got somebody...that gives a damn”

“we’re gonna get the jack together”

“a little house”

“a couple of acres”

“live off the fatta the lan’.”
“we’ll have a big vegetable patch”
“rabbits” “furry ones”
“a rabbit hutch and chickens”
“have a few pigs”
“build a smoke house”
“Ever’ Sunday we’d kill a chicken”
“we can sell a few eggs”
“we’d have a little house an’ a room to ourself”

“s’pose I went in with you guys...I could cook and tend the chickens and hoe the garden”

Loneliness

“guys like us that work on ranches are the loneliest guys in the world”
“They got no fambly”
“They got no place”
“a guy needs somebody”
“a guy gets lonely and he gets sick”
“s’pose you didn’t have nobody”
“we got somebody to talk to that gives a damn”
“ain’t many guys travel around together”
“a guy on a ranch don’t never listen nor he don’t ask no questions”
“I wisht George was here”
“I never get to talk to nobody, I get awful lonely”
“ I shouldn’t ought to of let no stranger shoot my dog”

Authority and responsibility

George has authority over Lennie
Slim has authority over the workers
The Boss has authority over everyone
Curley thinks he has and should have authority over all the workers and his wife
Curley’s wife has authority over Crooks
Crooks has authority over the animals
Lennie is responsible for his pup and he wants to be for the rabbits
George is responsible for Lennie as shown when he takes the ultimate responsibility at the end!
Candy regrets not being responsible for his dogs death

“go and collect the fire wood”
“don’t drink so much, you’ll be sick like you was last night”
“I ought to of shot that dog myself”
“Prince of the ranch”
“He can do anything you tell him”
“His name is Lennie Small”
“if you happen to get in trouble...I want you to come right here an’ hide in the brush”
“Lennie’s closed hand slowly obeyed”

“Think I’d let you carry your own work card?”

“His authority was so great his word was taken on any subject, be it politics or love”

“George scowled meaningfully at Lennie, and Lennie nodded to show that he understood”

“Slim don’t need to wear no high-heeled boots on a grain team”

Violence

L grabs the girls dress in “Weed”

L crushes the mouse

L crushes Curley’s hand

L bounces the pup and kills it

L breaks Curley’s wife’s neck

L doesn’t mean to be violent but doesn’t realise his own strength

G threatens to “sock” L and slaps him to stop him holding Curley

G tells L to jump in the “Sacramento river”

Curley wants to fight everyone

Crooks was beaten up at Christmas (almost a game)

Curley’s wife threatens to have Crooks lynched

Carlson shoots Candy’s dog

Curley wants to shoot L as painfully as possible

G shoots L

Slim drowns the pups

Use of violent language “this god damn son-of-a-bitch”

“He holds on...she lets out a squawk” “I socked him over the head with a fence picket”

“pinched their heads a little and then they was dead”

“flopping like a fish” “Leggo Lennie” “slugging him in the face” “Curley slashed at his eyes”

“I didn’t bounce you hard”

“Her body flopped like a fish” “for Lennie had broken her neck” “He shook her”

“he hates big guys” “Curley wants to plug himself up for a fighter” “He’s going to take a sock at you the first chance he gets”

“Smitty says he woulda killed the nigger” “Paused in relish of the memory”

“I could get you strung up on a tree so easy it ain’t even funny”

“I drowned four of them straight off”

“brought out Carlson’s luger” “the place where the spine and skull were joined” “snapped off the safety” “He pulled the trigger”

“I’ll shoot him in the guts” “I’m going for my shotgun”

“right in the back of the head”

Key characters: revise these in terms of their power ranking.

Link all of the quotes above to their characters.

Context

Steinbeck was a socialist, who believed only through shared group effort could people achieve their aims and be happy. But he also respected individual courage and the ability to stand alone. These are best shown through the most admirable character, Slim.

The American Dream was souring, in the 1930s. The Great Depression of the late 1920s, triggered by the Wall Street Crash of 1929, had created huge poverty and a vast number of landless, penniless refugees (the Okies) fleeing the dustbowls of the Midwest. Here the land had been overworked and made useless.

These internal migrants were easily exploited. Many made for California, hoping it would be a promised land, where they could get “a place of their own”. They were usually sadly disappointed and rarely got this. Perhaps George and Lennie are such people – certainly some of the ranchmen must be.

Steinbeck uses “Of Mice and Men” to explore how isolated individuals are so much weaker than those in groups. He shows this for Candy, Crooks and Curley’s wife. For all these, their weakness can be related to the social issues in 1930s America – specifically, inequality due to poverty, racism and sexism.

Curley’s wife is trapped in an unequal marriage, in which she is little better than property. Steinbeck shows how her dreams (of movie stardom) are defined by the stereotypical media views of women, at the time. Some have claimed that he himself portrays her as a stereotypical blonde airhead, interested only in flirting and crude material goods. But could this just be realistic and show how few opportunities some women had?

[How to get a B ???-----](#)

[How to get an A ???-----](#)

Sample questions

Of Mice and Men 2014 Exam Paper: Sample Answer (full marks)

EXTRACT= INTRODUCTION OF GEORGE AND LENNIE AT THE START OF THE NOVEL.

Part a: In this passage, how does Steinbeck introduce the relationship between George and Lennie? Refer closely to details from the passage in your response.

In this passage, the relationship between Lennie and George is introduced as symbiotic. Steinbeck suggests the caring nature of George that chooses to desperately to defend Lennie; implied by George’s warning that he “aint sure it’s good water.”

The relationship is presented as a fraternal relationship that George appears to be in control of. However, this is ironic because in physical capability Lennie is a “huge man” whereas George is “small...and defined.” This would suggest that Lennie would choose to dominate George with his strength, however, his respect and desire for George’s approval suggests that Lennie admires George instead of envying him. This is presented further by Lennie’s imitating of George as they are “both dressed in denim trousers and in denim coats with brass buttons.” This choice of similarity in the way they dress may be due to Lennie’s desire and aspiration to be like George. This is repeated later on in the novella when Lennie pulls “his hat down a little more over his eyes, the way George’s hat was,” suggesting that through George, Lennie finds a personality and purpose.

George’s control is also suggested by him entering the clearing before Lennie. Throughout Of Mice and Men, characters enter and leave settings in order of importance, such as when they arrive in the bunkhouse

entering in the order of Candy, George and Lennie. The idea of George being in control of the relationship is also suggested in the description of his “strong hands.” Workers on the ranch are described as “the hands” suggesting they are defined by what they do.

Overall, Steinbeck portrays the relationship between George and Lennie to be co-dependent and compassionate as George seeks to protect Lennie and counteract his infantile, instinctive behaviour with his own “restless” self-aware nature that allows the pairs to survive in a setting of corruption and deceit.

Part b: In the rest of the novel how does Steinbeck present ideas about relationships on a ranch as the time the novel is set?

The curiosity and false hope stimulated by the American government in 1930s America is what caused the marginalisation and mistreatment of the itinerant workers. This isolation caused there to be great distrust amongst men who feared the wrath of these who were corrupt and powerful with the ability to take advantage. Steinbeck wrote in his journal that “knowing men will never lead to hate and almost always to love.” This idea is used in the relationships in *Of Mice and Men* to demonstrate man’s need for affection and the disdain caused in its absence.

On the ranch, George and Lennie’s relationship is confronted with suspicion and doubt, suggested when the boss asks: “what stake you got in this guy?” implying that during this period showing true compassion to others without a motive was unheard of. George and Lennie’s co-dependent relationship is also used by Steinbeck as a source of poignancy to highlight their tragic fate. The dream they shared is used by George to control Lennie, but their hopes to “live off the fatt’a the land” is for both characters psychologically necessary whilst being ludicrously far-fetched. This dream is what sets their relationship apart because Steinbeck creates a bond based on dreams in a setting of hopelessness and futility.

The relationship between Lennie, George and Slim is also used to present power and despite creating a bond, men are still subjected to their place within the inextricable hierarchy on the ranch. Lennie, George and Slim are presented as the id, ego and superego respectively. Lennie works off instinct, George works to protect Lennie whilst maintaining strength and survival from the super-ego, Slim. This idea is presented further in *Of Mice and Men* when Lennie crushes Curley’s hand and George turns to Slim to help Lennie who then says, “I think you got your hand caught in a machine” suggesting that George and Lennie’s dependency is also extended to a need for Slim’s guidance.

Relationships on the ranch are usually based on a person’s own self-preservation. The gunmanship and loyalty presented in the Western magazines is contrasted with the characters’ own belief in personal gain: such as Curley ‘hunting’ Lennie not for retributive justice in killing his wife, but to reaffirm strength and personal dignity from crushing his hand. However, this need for self-preservation may also suggest the need for survival within the natural ‘pecking order’ on the ranch.

The relationship between Curley and Curley’s wife is ironic because despite the only character who have a real bond of marriage, they individually are the two most lonesome characters. Steinbeck stated that “it is

the worst thing in the world not to be loved...it makes us violent, angry and cruel.” These characteristics are evident in Curley’s bullying nature and the way he is “alla time picking scraps with big guys.” This highlights Curley’s need to prove his power and assert dominance but it is ambiguous as it also suggests his insecurity and obvious loneliness. Curley’s isolation despite his relationship suggests he is just as isolated as the other workers and fears true relationships because all characters appear to have an agenda.

Overall, Steinbeck presents most relationships on the ranch to be unimportant or temporary. This is used to highlight the symbiotic nature of George and Lennie’s relationship and create poignancy through the cyclical nature and six-part structure of the novella to emphasise their tragic fate.

All band 6: 30/30

SPAG: 4/4

English Literature:

The Woman in Black

“I set out to write a ghost story in the classic 19th-century tradition, a full-length one. There have never been many, writers perhaps having felt the form would not stretch successfully. By the time I began mine, in the 1980s, full-length ghost stories seemed to have died out altogether. I read and studied the Jameses, Henry and MR, and Dickens...” Susan Hill

<u>Christmas Eve</u>	Kipps is with his second wife and four step children who are telling ghost stories around the fire. This upsets Kipps, who then decides to write down his own experience.
<u>London Particular</u>	Mr Bentley tell Kipps about Mrs Drablow and sends him to sort the paper work of Eel Marsh House
<u>Journey North</u>	Kipps travels north, where it gets noticeably colder. He meets Samuel Daily
<u>Mrs Drablow’s Funeral</u>	Kipps and Mr Jerome attend. Kipps sees a woman with a wasted face, small children lined up at the church fence. Mr jerome notices neither, and is afraid when Kipps speaks of them
<u>Across the Causeway</u>	Kipps travels to the house where he finds an old burial ground. He sees the woman in black for the second time, who disappears in front of him.
<u>The Sound of the Pony and Trap</u>	Kipps attempts to walk back to Crythin Gifford when a sea mist sweeps in, and he hears the ghostly sounds of the drowning pony and trap as well as the screams of a child.
<u>Mr Jerome is afraid</u>	Mr Jerome will not help Kipps with his work
<u>Spider</u>	Samuel Daily lends Kipps his dog to keep him company at the house. She is a good companion and good company for Kipps.
<u>In the Nursey</u>	Kipps wakes up and is alerted to danger by Spider. He hears a noise in the nursery but can’t get in. When he does he finds a perfectly preserved children’s bedroom.
<u>Whistle and I’ll Come to You</u>	Spider shoots from the house and is nearly drowned. Kipps saves her. When he looks back at the house the woman in black is watching him from an upstairs window.
<u>A Packet of Letters</u>	Kipps discovers the truth about Jennet Humphrey being forced to give up her child for adoption to her sister Alice Drablow, and the boy dying in the pony and trap accident.
<u>The Woman in Black</u>	A few years later, Kipps is in a park with his wife and baby son. The woman in Black appears and causes the death of his small family. The baby dies instantly, his wife 10 months later.

Betrayal

- Sure, we'll buy that Jennet was betrayed. Her sister forcibly took away her only child and then allowed—at least from Jennet's perspective—him to die in a horrible accident. Way to take care of your nephew, Alice. But *The Woman in Black* complicates the theme of betrayal. Did Alice really betray Jennet, or was she just trying to provide Nathaniel with a better life? If the accident was no one's fault, could it really be called a betrayal? And what kind of bonds of trust were broken when little Joseph died? Did Jennet betray Arthur—or was he simply betrayed by his sense that the world is a reasonable, fair, rational place?

“It was as though she was searching for something she wanted, needed—must have, more than life itself, and which had been taken from her.”

“In Scotland, a son was born to her and she wrote of him with a desperate, clinging affection”

“She was not welcome at her parents' house and the man—the child's father—had gone abroad for good.”

“When they began again it was at first in passionate outrage and protest, later, in quiet, resigned bitterness. Pressure was being exerted upon her to give up the child for adoption...”

“But it seemed most likely that only a blood relation would have given, or rather, been forced to give her illegitimate child for adoption to another woman...”

“Her passionate love for her child and her isolation with it, her anger and the way she at first fought bitterly against and finally, gave despairingly in to the course proposed to her, filled me with sadness and sympathy”

“Alice Drablow would not let her see the boy at all”

Isolation

- Since *The Woman in Black* is more or less set in the middle of nowhere among bogs and fogs, it makes sense that a lot of the book is basically a how-to guide on being scared and alone. In the book, Arthur finds himself literally separated from the rest of society when he arrives at Eel Marsh House, which is cut off from the mainland when the tide rises. And then when he finally gets back to London and a semblance of normal life, he finds himself alone even with his new family—since he can never share with them the horrors of his youth. Do you think he's starting to feel some more sympathy with Jennet?

“I realised that this must be the nine lives causeway – this and nothing more and saw how, when yje tide came in, it would quickly be quite submerged and untraceable”

“I saw the land on which it stood was raised up a little, surrounding it on each side for perhaps three or four hundred yards”

“But for today I had had enough. Enough of solitude and no sound save the water and the moaning wind and the melancholy calls of the birds, enough of monotonous grayness, enough of this gloomy old house”

“I sat up paralyzed, frozen, in the bed, conscious only of the dog and of the prickling of my own skin and of what suddenly seemed a different kind of silence, ominous and dreadful.”

“I felt a second of pure despair, alone in the middle of the wide marsh, under the fast-moving, stormy sky, with only water all around me and that dreadful house the only solid thing for miles around”

Revenge

- To Jennet, revenge is a dish best served cold... or hot, or on the side, or fried up in a tasty hash, or pretty much any way she can get it. What we're saying is that this chick likes revenge. Even though her son Nathaniel's death was no one's fault, she's super cheesed at the injustices that have been piled on her. But she's not content to stew in her own hatred. In death, she takes it out on other people's children—and in a final, heartbreaking twist, on Arthur as well. But will that be enough for her?

“She had been a poor, crazed, troubled woman, dead of grief and distress, filled with hatred and a desire for revenge”

“...whenever she has been seen...in the graveyard, on the marsh, in the streets of the town, however briefly...in some violent or dreadful circumstance, a child has died”

“I had seen the ghost of Jennet Humphrey and she had had her revenge”

“ Moreover, that the intensity of her grief and distress together with her pent-up hatred and desire for revenge permeated the air all around”

“Her bitterness was understandable, the wickedness that led her to take away other women's children because she had lost her own, understandable too but not forgivable”

“There was no expression on her face and yet I felt all over again the renewed power emanating from her, the malevolence and hatred and passionate bitterness. It pierced me through.”

Fear

- Talk about Fright Nights. This is one haunted house that even thrill-seekers are going to want to avoid. *The Woman in Black* is interested in a lot of things—nature, the Sublime, revenge—but it's definitely interested in fear. What causes it? Who feels it? What does it prompt us to do? Is it just a fun emotion to evoke while we're sitting safely by the fire, or does it have a more primitive and profound purpose? And why doesn't Arthur obey his lizard brain and get himself out of Crythin Gifford before it's too late?

“Mr. Jerome looked frozen, pale, his throat moving as if he were unable to utter.”

“I stood absolutely helpless in the mist that clouded me and everything from my sight, almost weeping in an agony of fear and frustration, and I knew that I was hearing... appalling last noises of a pony and trap, carrying a child in it...”

“I had been as badly frightened as a man could be. I did not think that I would be the first to run from physical risks and dangers, although I had no reason to suppose myself markedly braver than the next person”

“My fear reached a new height, until for a minute I thought I would die of it, was dying, for I could not conceive of a man being able to endure such shocks and starts...”

“I was paralyzed, rooted to the spot on which I stood, and all the world went dark around me and the shouts and happy cries of all the children faded”

The Supernatural

- What's more supernatural than ghosts and phantom noises and self-rocking chairs? *The Woman in Black* is chock-full of creepy, inexplicable details that point to one thing: the existence of ghosts. And it doesn't leave us any room for doubt. Unless—we're just going to throw this out there—unless the whole story is a way for Arthur to make sense of the otherwise senseless deaths of his wife and child. Could that be possible?

"I did not believe in ghosts. Or rather, until this day, I had not done so, and whatever stories I had heard of them I had, like most rational, sensible young men, dismissed as nothing more than stories indeed"

"It was a faint noise, and, strain my ears as I might, I could not make out exactly what it was. It was a sound like a regular yet intermittent bump or rumble. Nothing else happened."

"But no one had been there. The room had been empty. Anyone who had just left it must have come out into the corridor and confronted me..."

"It was true that the ghostly sounds I had heard through the fog had greatly upset me, but far worse was what emanated from and surrounded these things and arose to unsteady me, an atmosphere, a force-I do not exactly know what to call it-of evil and of terror and suffering, of malevolence and bitter anger"

Madness

- We can come up with a word or two for Jennet Humfrye, but "sane" isn't one of them. In *The Woman In Black*, her anger and despair actually make her go crazy—so crazy that she wants to destroy everyone. And confronting the reality of her ghost makes Arthur go a little crazy, too, or at least feel like he's going crazy. Wandering around a big haunted house will do that to a guy.

Her face, in its extreme pallor, her eyes, sunken but unnaturally bright, were burning with the concentration of passionate emotion which was within her and which streamed from her

But what was "real"? At that moment I began to doubt my own reality

Mad with grief and mad with anger and a desire for revenge

Whether because of her loss and her madness or what, she also contracted a disease which caused her to begin to waste away.

She had been a poor, crazed, troubled woman, dead of grief and distress, filled with hatred and desire for revenge.

Arthur Kipps

Arthur is the main character and the narrator. Hill's use of first person allows the reader to be sympathetic towards Arthur and share his fear. In the first and last chapters we see him as a man approaching old age. In the first chapter Kipp's is shaken by his step sons' ghost stories as they renew his 'close acquaintance ...with mortal dread and terror of spirit' (pg 9-10). In the final chapter Arthur is completely exhausted due his difficulty in telling his terrifying experiences at Eel Marsh House – emphasised with the last word of the novel 'Enough'. He intends that the whole world will know his 'past horrors' when his wife reads his tale after his death.

The youthful Arthur Kipps is a privileged, well-educated, ambitious, adventurous, impatient, arrogant, brave and foolhardy. Qualities that lead him to ignore Samuel Daily's advice and return to Eel Marsh House. He is arrogant as he confesses to having a 'Londoner's sense of superiority in those days' (pg 45). The first time he sees the woman in black at Alice Drablow's funeral he feels sympathetic towards her and was concerned for her welfare 'skin stretched over her bones' (pg 56).

However, the second time at Eel Marsh house he is 'filled with fear, his flesh creeps and his knees tremble' (pg 75). Arthur Kipp's character is realistic and well-rounded; he reacts to the shocking events in a human way. Therefore allowing the reader to identify with the character. After the death of Stella and his baby he is a broken man. It takes him twelve years to recover the tragic events, when he buys Monk's piece and moves in with his second wife Esme.

Rational Protagonist. Does not believe in ghosts. Believes that people in the countryside are more likely to believe in such nonsense than well-educated city folk. He has a fiancé Stella when he sets off to Eel Marsh House. Events soon change his mind on the reality of the supernatural. However once he leaves the place he believes he is leaving the woman in black behind. He couldn't be more wrong. She makes a guest appearance at the end of the book killing Stella (now his wife) and his baby son.

Samuel Daily

Samuel Daily is a big, beefy local business man in Crythin Gifford. He is successful and not embarrassed by his wealth; which annoys other local businessmen. Daily offers Arthur advice about his work at Eel Marsh House: **'you're a fool if you go on with it'** (pg 118).

Although Arthur warms to Samuel Daily, he comes up with several reasons he must go back; which is when Samuel gives Arthur Spider for protection. After Arthur's near death experience at Eel Marsh house, Mr and Mrs Daily look after him and he finished his work on Alice Drablow's papers in their home. After Arthur's return to London, Samuel Daily becomes his sons Godfather and visits often.

Keckwick

Keckwick is a silent man. He is very blunt and matter of fact when he returns in the middle of the night to collect Arthur after his first terrifying experience at Eel Marsh House, including the pony and trap and the Nine Lives Causeway. He was Alice Drablow's link to the outside world; the only 'living soul' who saw her.

The reader may feel that some amnesty was reached between him and the ghost: he also suffered a great loss when his father died driving the pony and trap with the child on it. He is very unattractive 'his nose and much of the lower part of his face were covered in bumps and lumps and warts and...the skin was porridgy in texture and a dark livid red' (pg 94). This creates a disturbing and visual image appropriate for a ghost story.

The Landlord

Nobody will talk about the woman in black. The landlord is not named and his role is to create an air of mystery. He is at the centre of the conspiracy of silence and his purpose in the story is to provide Kipps and the reader with background information and to add tension and suspense. The landlord is more significant for what he does not say rather than what he does say. ***“She could hardly do otherwise, living there’ and he turned away abruptly”*** (pg 44).

Mr Jerome

Alice Drablow’s estate agent. ‘When Arthur meets Mr Jerome for the second time in his office seeking help with his task (Alice Drablow’s paper) it is clear that he is a ironically a broken man ‘...his hands...were working, rubbing, fidgeting, gripping and ungridding in agitation’ (pg106).

We find out in the penultimate chapter from Mr Daily that he was victim of the woman in black and had lost a child in a tragic accident.

The Woman in Black

Approximately 60 years before Alice Drablow’s death, her unmarried 18 year old sister gave birth to a baby boy. The baby was taken against her will and given to Alice and her husband to adopt. The boy, Nathaniel, is killed with his nurse Rose Judd and Keckwick’s father. After suffering with a wasting disease, 12 years later Janet died of heart failure. She has been seeking revenge ever since; every time the ghost is seen a child dies in dreadful and violent circumstances. As a result the villagers live in fear and dread.

- Chapter 4: She had been a victim of starvation (pg 52) Very erect and still not holding a prayer book (pg 53)
- Chapter 5: I had felt indescribable repulsion and fear (pg 79) She directed the purest evil and hatred and loathing (pg 75)

Otherwise known as Jennet Humphrey, she is our traditional ghost. She has a purpose, and that purpose is revenge. She had a child out of wedlock (a sin in the Christian society at the time) and was therefore forced to give him up for adoption to her sister. When the boy died she couldn’t bear the pain, and soon died herself. Do you blame her for her actions?

Alice Drablow

Alice Drablow was an old eccentric character of Mr Bentley’s father. Kipp is given the responsibility of handing the legal requirements due to her death. She has no friends or relatives. From the outset mystery surrounds her: Mr Bentley, Samuel Daily and the landlord’s reaction all help to create this mystery. It becomes clear that Alice was haunted by her dead sister who wanted revenge for the death of her son.

Stella

Stella, Arthur’s fiancé, is always in the background. As not a fully developed character she, Kipps only refers to his life with her and his expectation for them in the future. Stella and Arthur’s son dies in a tragic accident after a sighting of the woman in black. Note, all the female characters: Esme, Stella and Mrs Daily play small and underdeveloped roles. They are only required to support their husbands otherwise it would take away from the development of the ghost story.

Esme and her Family

Esme and her family feature in the opening chapter: Christmas Eve. They provide a domestic context and background of normality in order to make the story seem real.

Spider

Seems like a minor character, however without her we would not know when danger was coming our way, nor would we truly know if it was all just in Kipps imagination.

Eel Marsh House

Thinking outside of the box, the house could nearly be a character in its own right. It seems to trap people and hold onto emotion the way a bitter person might. It stands alone, isolated and impervious to the weather that rattles around it.

Key words/Ideas

<u>Pathetic Fallacy</u>	Weather reflects human emotions
<u>Rational Protagonist</u>	Logical main character
<u>Foreshadowing</u>	Hint at what will happen later on
<u>Conspiracy of Silence</u>	Characters will not tell Kipps the whole story

Exam questions – English Literature Unit 1: Exploring modern texts. Higher tier Section A: modern Prose or Drama		
May 2013	7. How does Hill create tension and suspense in the second chapter, A London Particular?	8. How does Hill present children in The woman in Black? How do you think children add to the sense of horror in the novel?
January 2013	7. How do you think Hill creates a sense of threat and danger in her presentation of Eel Marsh House?	8. Arthur describes his story as one of haunting and evil. How successful do you find The woman in Black as a ghost story and how does Hill make you think as you do by the way she writes?
May 2012	7. How do you think Hill creates sympathy for the character of Arthur?	8. How does Hill create a sense of terror for the reader towards the end of the chapter In the Nursery?
January 2012	7. How does Hill present Arthur and his first visit to Eel Marsh House in chapter 5, Across the Causeway?	8. How does Hill leave the reader with a sense of horror at the end of the novel?
January 2011	7. How does Hill create a sense of isolation in the novel?	8. Hill writes that setting is so important in a ghost story. How does Hill present the setting of Eel Marsh House and why do you think it is important?
June 2011	7. In chapter 3, The Journey North, how does Hill's description of the train journey from London to Crythin Gifford prepare the reader for what is to come in the novel?	8. How do you respond to Hill's presentation of the woman in black in the novel?