



GCE English Literature

Paper 1: Drama

Section A: Shakespeare

Summer 2017

Exemplars – Responses

Question 3 - Script 1 - Hamlet

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 ☐
Question 13 ☐	Question 14 ☐	Question 15 ☐
Question 16 ☐		

Write your answer here:

In 'Hamlet' (1600) by William Shakespeare, the theme of suffering underpins the whole play and marks 'Hamlet' out as a 'Revenge-Tragedy', along with other plays such as Thomas Kyd's 'The Spanish Tragedy' and other Shakespearean plays such as 'Macbeth'. Shakespeare explores the theme of suffering in 'Hamlet' through the presentation of Denmark as a corrupt state, through the presentation of familial relationships and through the exploration of the eponymous character Hamlet. Hamlet's suffering is ^{arguably} the most prevalent out of all the characters.

Shakespeare uses extensive disease imagery ^{and images of war} to present a sense of suffering within Denmark, a country in turmoil after the death of its former King. In the play's opening, Francisco's "I am sick at heart" is one of the first of many images of disease that pervade the play. The fact that one of the palace guards is "sick" down to his very core ("heart") suggests that there is

a sense of deep unease among those in Denmark. A palace guard would have a good understanding of the political situation - yet, he is "sick at heart" which suggests that Denmark is suffering after the death of old King Hamlet. This idea is built upon with the introduction of the Ghost. In the time that Shakespeare was writing, through the reigns of Elizabeth I and James I (of Scotland) people were extremely superstitious. Ghosts were seen as bad, evil omens as they were seen to be people who had not repented their sins before death, and so were in purgatory - and suffering. Barnardo describes the Ghost as being "In the same figure like the King that's dead." The fact that the Ghost looks like (and indeed is) the old King Hamlet implies that there is something seriously wrong in Denmark, that the old King for some reason unbeknownst to the other characters has returned, to harrow them" with fear and wonder." Denmark's inner suffering is shown by Shakespeare through the descriptions of war preparation. Marcellus questions why "this same strict and more observant watch / So rightly tells the subject of the land" and "Why such impress of shipwrights, whose sore task / Does not divide Sunday from the week?" A "impress of shipwrights" implies that large numbers of people have been employed to build instruments of war, and their suffering is implied through the description of their "sore task." The scale of war preparation is indicated through "Does not

divide Sunday from the week", indicating that everyone is working around the clock, even on Sundays. This would have been unusual as Denmark was a very Christian country. The intense war preparations suggest some sort of inner conflict within Denmark. This 'inner conflict' is also hinted at by Shakespeare when Horatio states "This bodes some strange eruption to our state." The word "eruption" implies that tension and suffering are bubbling and brewing and will soon break to the surface with catastrophic events - thereby foreshadowing the play's tragic end. Therefore, Shakespeare presents the idea of Denmark suffering from an inner conflict through use of imagery and characterisation.

Another way that Shakespeare presents suffering in 'Hamlet' is through his use of soliloquies, which allow the audience to see and hear Hamlet's thoughts and feelings. An example of this is in Act 2, Scene 2 where Hamlet cries "What's Hecuba to him, ^{or} ~~are~~ he to Hecuba, / That he should weep for her?" Hamlet is annoyed with himself that he has not acted on ~~his~~ avenging his dead father, and incredulous that a player can weep for the death of a fictional character ~~when he did not~~ that does not exist. Hamlet goes on to list the ways the player would act if he had "the

motive and the cue for passion that I have?" The player would "drown the stage with tears, / And cleave the general ear with horrid speech, / make mad the guilty and appal the free" and "confound the ignorant." This shows the audience the intense emotions of grief, loss and avengefulness that Hamlet is feeling, but has not necessarily shown in the play so far, therefore creating the picture of Hamlet as a suffering prince. Shakespeare's use of lists adds dramatic effect, as it intensifies Hamlet's feelings on stage and shows that he wants to take revenge on Claudius, his Uncle, for his father's death but clearly is struggling with the task. Finton O'Toole, literary critic states that "Hamlet is patently not a hero" and calls him "a snicker." I would agree with O'Toole's statement that "Hamlet is patently not a hero." Indeed, he does not fit the typical Aristotelean^{revenge} Hero mould. The typical revenge hero acted straight away and did not spend time deliberating. Hamlet does spend time deliberating and suffering and is unsure about taking revenge. Therefore I would agree that he is in some sense "a snicker," but through the use of the soliloquies in the play we can see that Hamlet has a delicate, melancholy state of mind^{from} which it could be argued that his depression prevents him from acting on revenge. ~~Further~~ Shakespeare shows Hamlet's suffering in the soliloquy in Act 3.

Scene 1 where he contemplates suicide, knowing inner suffering. He states that "by a sleep to say we end / The heartache and the thousand natural shocks that flesh is heir to: 'tis a consummation / Devoutly to be wished." Shakespeare's use of the word "Devoutly" has religious connotations, suggesting that Hamlet strongly believes that death is "a consummation... to be wished." However, in the time that Shakespeare was writing suicide was considered a sin - something you should not do. This increases Hamlet's sense of suffering further because he wants to commit suicide and escape, but he cannot. Therefore, Shakespeare's use of soliloquies allow us to see the ~~so~~ inner suffering of Hamlet.

Lastly, Shakespeare presents suffering through the relationship between Hamlet and his mother Gertrude. Hamlet is angry that his mother married ^{his uncle} Claudius "with such dexterity to incestuous sheets." This shows that Gertrude married Claudius quickly after the death of her husband the old King Hamlet, as she married with "dexterity." This could perhaps imply suffering on Gertrude's part that she remarried so quickly, as in Elizabethan times ~~women~~ ^{generally} women held a lower position in society than men, so many women relied on men for security and stability. Gertrude's

quick re-marriage could imply that she was suffering after her husband's death, so married Claudius for security. Nevertheless, her actions have caused suffering for Hamlet, shown as he calls her marriage "incestuous."

Shakespeare goes on to use comparisons to show Hamlet's anger at his mother's quick marriage. Old Hamlet is likened to a Greek God with "Hyperion's curls, the front of Jove himself, / An eye like Mars to threaten and command," whereas Claudius is described as "a mildewed ear." Claudius being "a mildewed ear" implies that he is rotten to the core, with no good nature in him. The suffering of Hamlet and his mother's relationship is built upon by Shakespeare as Hamlet accuses Gertrude of being "In the rank sweat of an enseamed bed, / Stewed in corruption..." An "enseamed bed" is a richly embroidered bed, and the fact that it is ~~is~~ "rank sweat" implies that Hamlet feels no manner of royal brilliance can make up for his mother's "incestuous marriage." Critic ~~John Deighton~~ Bradley describes Gertrude's marriage as "hasty" and says that "it shows Gertrude has a clear lack of compassion." Although Gertrude's marriage was "hasty", I would argue against this interpretation, as Gertrude shows remorse and compassion in Act 3 Scene 4 when Hamlet confronts her. She cries "These words like daggers enter mine ears." This suggests that Gertrude finds Hamlet's accusations difficult to listen to, as they

are "like daggers." It also implies that Hamlet's accusations may be false in that Gertrude cannot listen to them. Therefore, Shakespeare shows both Gertrude and Hamlet are suffering in their relationship.

In conclusion, Shakespeare explores the theme of suffering extensively throughout the play through disease and war imagery, the exploration of Hamlet's inner mind and through the presentation of Gertrude and Hamlet's relationship.

Question 3 - Script 2 - Hamlet

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 ☒.

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 Question 13 ☒ Question 14 ☒ Question 15 ☒
 Question 16 ☒

Write your answer here:

Shakespeare presents suffering in Hamlet through the events that unravel. It is through imagery that Shakespeare presents the pride Hamlet has for his father and the suffering of his death that follows. Shakespeare uses the character of Ophelia and Horatio to explore the effects suffering can take and the rooted cause which is clearly death.

Shakespeare presents suffering within Hamlet through his contrasting description of his dead father and Claudius. The juxtaposition of "Hyperion to a satyr" reveals Hamlet's true inner feelings in this soliloquy. The word 'hyperion' connotes a high status and admirable character, this differs from

the word "satyr" which connotes disrespect and rudeness. This juxtaposition reveals Hamlet's true emotions that his admiration for his father is a barrier that stops him from believing Claudius will ever be able to replace him. The affects king Hamlet's death has puts Hamlet in a deep melancholy with the king asking "What's that you is it that clouds still hang on you?" The question highlights this as Hamlet's suffering is evident to the people around. It also reveals how insensitive Claudius' character is with Shakespeare presenting little sympathy within him. The hierarchy of kingdoms and families meant that there would be great respect towards parents. This further illuminates that Hamlet will never accept Claudius as to him his father is irreplaceable. This moral code would still be adhered to by ~~and~~ the audience and Hamlet's mourning would be sympathised with ~~that~~ Shakespeare

uniting "but ~~word~~ break, my heart, for
I must hold my tongue" further
revealing Hamlet's disregard for Gertrude's
new marriage. The word 'heart' connotes
love and happiness and Hamlet seeing
Gertrude with Claudius breaking it,
is the reason for his suffering. This
also reflects the hierarchy within
families as the respect for his
mother results in this metaphor, not
saying anything. Shakespeare uses
juxtaposition and contrasting language
to reveal Hamlet's suffering.

Shakespeare ~~pre~~ uses strong language and
imagery to present the suffering Hamlet
endures when the ghost appears.

Shakespeare using the words 'unnatural'
and 'fall' to describe King Hamlet's
death suggests the natural process of
death didn't take place which leads
~~points to the loss of the king in the~~
us to believe that the king
was murdered. The audience would
have been strongly religious, believing
that ~~the~~ God and only God can

give or take life, which would have come as a surprise to the audience. Shakespeare uses repetition of the word 'fall' to emphasise the nature of King Hamlet's death, being so cruelly taken away from his son at the hand of someone else. The suffering within Hamlet and hatred toward Claudius leads to the notion of revenge. However, Hamlet's doubts are revealed through Shakespeare revealing "O cursed spite that ever I was born to set it right!" This entire language reveals the use within Hamlet wanting to make his father proud but the hesitation within the suggests doubt. This hesitation is also seen when Hamlet doesn't seize the moment and kill Claudius "But now 'a is a-praying" The word 'but' reveals the hesitation and could suggest Hamlet's obsessive nature wanting to make sure Claudius goes to hell and not heaven. The need to avenge his father causes

a mental deterioration within Hamlet as the loss of his and the need to mourn clouds his judgement in this plot of revenge. Mack comments on the madness within Shakespeares plays and how the tragic hero, in this case Hamlet, ~~ats~~ is always of a higher status and has something to lose: his beloved mother. Shakespeares use of repetition and careful word selection emphasises the suffering within Hamlet from the death of his father.

Shakespeare also uses the character of Ophelia to explore the affects that suffering can have. Ophelia is at first presented as ~~hans~~ being loving and caring. This all changes after Hamlet mistakenly and brutally kills her father, ~~po~~ Polonius. The insanity that follows "springs all from her fathers death" these caring words come as a surprise from the cold hearted Claudius and reveals the ~~true~~ sheer climax of

change in character. Similarly to Hamlet, the death of their admired fathers is what causes the insanity of their character. Shakespeare also writes "A document in madness" these words from Laertes illuminate the stark reality that Ophelia is now documented as being mad. The word 'madness' eludes to this conveying the idea that Ophelia isn't in touch with reality and ~~can~~ connotes a loss of control. Shakespeare uses this confirmation of Ophelia's madness as a tool to foreshadow her later suicide. When it's revealed that "Ophelia has drowned" the implications of her dad's death have lead her to lose her sanity and take her life. The idea ^{within} ~~of~~ society is that suicide is going against God, believing that only God can give and take life. Shakespeare presents these views to Ophelia not being given a Christian burial. 5 This presents a

sad image of a bleak funeral without the proper ceremony that everyone deserves. Shakespeare uses imagery and the plight surrounding the character of Ophelia to present the ~~big~~ deepset suffering the death of her father has caused.

Shakespeare presents the idea of suffering through various methods including the repetition of 'fall', juxtaposition and imagery. These methods reveal how suffering can consume someone and cause them to lose touch with reality and attempt the unthinkable (murder) or even take their own life as a consequence.

Question 5 - Script 3 - King Lear

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 ☒.

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 Question 16 ☒

Write your answer here:

~~Plan~~

~~Madness - Wilson Knight: it is the conflict between natural nature and civilization~~

~~P1: chaos of society following love auction~~

~~body natural / body politic~~

~~Cordelia's individualism fractures society~~

~~Edmund exploits this uncertainty (Alonso's) by and through symbolises man's state of nature.~~

~~P2: Lear's insanity is storm. Pathetic fallacy to be 'tempest in my mind'~~

~~Edmund: Through madness, Lear gains clarity e.g. social conscience. ~~Paradoxes~~ - picks madness~~

~~Mad for society, but really he's re-discovering his true human nature?~~

~~John Donne - he needs to be reduced to madness to rediscover himself without the help handed on him (help Cordelia is accepted by France)~~

William Shakespeare's play, 'King Lear', explores the consequences of how madness is a necessary evil in prompting Lear's self-assessment. In a feudal society governed by the feudal system, which created a hierarchical structure in court, the king's 'divine right' was unquestioned and Shakespeare, however, examines the how the consequences of what happens when this divine power is questioned and how, paradoxically, Lear must go mad in order to gain a sense of clarity, both in terms of his rule and the treatment of his daughter, Cordelia. Despite the views of his harshest critics, such as Tolstoy, who see 'King Lear' as full of 'pointless and immoral redundancies', Shakespeare manages to set up a kingdom reveal the complexity of human nature through the conflict between antithetical concepts such as good and evil, animal and human and, most importantly, madness and sanity. The faint sense of hope in the future rule of Edgar, despite the catastrophic fifth act of, as Tarkenton called it, 'vivisection', shows the audience that 'the wheel' will 'come full circle' and the chaotic, 'mad' events of the play will be resolved.

Uncertainty is presented in the opening lines of the play: 'I thought the king had more affected the Duke of Albany than Cornwall'. This dynastic struggle would have resonated with a Shakespearean audience, following the War of the Roses

in the previous century 15th century and the 6th the reign
of Elizabeth I who produced no heir. Lear's grand
division in order 'to shake all cares and business from
our age' goes unquestioned by his subjects - before the
'love test' which exemplifies his superior status. This
The regular use of iambic pentameter in these opening lines
serves to ~~make his speech~~ symbolises the, perhaps
superficially, civilised tone of court. In 'confering them
on younger strengths', however, Lear is removing all
responsibility, while retaining his title as king. Emil
Kantrowicz proposed a theory of the 'king's two bodies':
the ^{moral} body natural and the ^{immoral} body politic. In giving up his
body politic before the death of the body natural, Lear is
defying the natural order. This ~~must~~ Maden ~~with~~ in society
will, consequentially, flow from his 'unnatural' rejection
of responsibility. The measured speech of the beginning
of scene 1 is quickly dispelled once Cordelia refuses
to participate in Lear's game of egotistical flattery.
The rage in his imperative statements such as, 'Here I
disclaim all my paternal care', and his scathing insults,
'my sometime daughter', are so irrational and insane
that they ^{seem to} reveal Lear's intrinsic meaning ~~about~~ about,
perhaps, his age. The ~~way that~~ Cordelia's honesty
(^{'my love'} / 'More ponderous than my tongue') shakes
the feudal hierarchy and this seems to worry another
influential patriarch, the Earl of Gloucester.

His The mad rage he exerts when finding Edmund, his son, suggests that his other son, Edgar, is threatening his daughter's power seems ~~unprovoked~~ and to be an over-reaction:

'Abhorred villain! Unnatural, detested, brutal villain; worse than brutish!' The excessive exclamation marks and

alliteration of the phrase, 'i', conveys a similar irrationality to Lear's outburst in the previous scene.

When the patriarchal power is threatened, the rage abounds and Lear exerts it & seems only mad or insane to the audience.

Edmund, the Machiavellian villain in King Lear, seeks to reduce society into madness and anarchy in order to redefine himself and remove the ~~prejudice~~ prejudices associated with being a 'bastard'. Fintan O'Toole said that Edmund's declaration, 'Let me, if not by birth, have lands by wit'

is the perfect summation of the new individualism in society. Bastards were often dramatised as villainous and ~~nothing~~ nothing for they exist just outside the aristocratic

sphere of influence from the king. In this way, Edmund must appeal to nature, & his 'goddess' to 'grow' and 'prosper' at the expense of his father's sanity and the order in society. Through Edmund, Shakespeare seems to

be revealing man's true nature as intrinsically competitive and self-seeking; the modal imperative 'must' in the quotation, 'Edgar, I must have your land' reveals this.

~~The battle between good and bad~~ Political philosophy during the 16th and 17th century was heavily dominated by the idea of the 'social contract': Thomas Hobbes believed that man's 'state of nature' is competitive and that a social contract must be established in order to manage & manage this madness. ~~It's his way, it is~~ Edmund's ~~disloyalty to his father and where Edmund~~ This ^{idea} could be argued to be explored in 'King Lear', for it is only after the king and the earl of Gloucester are thrown into madness that ^{'the good state'} society can be ~~reborn~~ re-ordered by Edgar (or Albany in the Quarto text). The madness of society prompted by the ~~wickedness~~ ~~or~~ Lear's vanity and Edmund's exploitation is unsustainable.

~~Shakespeare also explores madness in terms of~~ Shakespeare's depiction of insanity, or 'madness' in characters, is most explicitly shown through the storm. Lear's experience in the storm seems to be a conflict in his mind rather than a ~~conflict~~ physical conflict with the elements: 'This tempest in my mind / Doth from my senses take all feeling else'. ~~This madness, however~~ The ~~storm~~ swirling illusion created in the phrase 'to-mo-~~ro~~-~~ro~~-~~ro~~ coming mind and rain' seems to provide us with the disorientation that Lear feels ~~the~~ following the rejection of his daughters and his insecurity as a

'poor, infirm, weak and despised old man'. This madness, however, is ~~not~~ ^{not} explicitly the year his madness, however, long before the storm actually takes place. William Empson argued that Lear's first outbreak of madness happens in Act 1 scene 5, prompted by the Fool. Following the Fool's ~~first~~ ^{first} famous line 'Then shouldn't not have been old till thou hadst been wiser', Lear says, 'O let me not be mad, not mad'. The breakdown of language, could ~~arguably~~ ^{arguably} be argued to have begun, in his attempt to repeat 'not be mad' by saying 'not mad'. This sense of madness becomes accelerates following ~~that~~ the harsh treatment from his daughters, or 'unnatural hags', where he says, 'O Fool, I shall go mad'; the exclamation, 'O', generates a tone of despair and an inability to control his emotions. The uncontrollable storm, therefore, ~~is~~ reflects Lear's uncontrollable madness.

King Lear must be reduced to madness in order to rediscovers the 'self' stripped of status. 'Poor and jumbled gowns hide all' ~~and~~ : the storm prompts him to understand to identify himself as 'unaccommodated man'. Perhaps the fact that he seems to gain clarity in the storm, for example ^{recognising} ~~regarding~~ the 'poor naked wretches', suggests that ~~his~~ ^{his} madness Lear was most 'inward' when he was bound by the rigidity of court. Wilson-King's said

that madness in the conflict between the animal and the
civilized and it seems that, only by being battered by
the storm, Lear can relieve himself of the happiness of
majesty and ~~die peacefully with a peace he~~
~~truly deserves the shame~~ truly repent for the way
he treated his 'joy', Cordelia.

Question 8 - Script 4 - Othello

Answers

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 ☒.

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 Question 13 ☒ Question 14 ☒ Question 15 ☒
 Question 16 ☒

Write your answer here:

~~Love can be presented through many different forms, familial to romantic/sexual love.~~

~~Love ^{can} be presented through many different forms, pure to familial love, romantic/sexual love, and~~

~~Love can be defined as suffering~~

There are many different forms that 'love' can take, however this essay will be fixated on familial love - the love between father and daughter, and romantic/sexual love - presented through the couples of Othello and Desdemona, and Iago and Emilia. Shakespeare takes these pure examples of love and embeds them with deceit and betrayal, allowing the reader to look upon the catastrophic effect resulting in the death of loved ones.

Shakespeare treats familial love as one that is destined to be betrayed. When Desdemona elopes with 'black Othello', Brabantio (her father) is outraged and perceives this to be a monstrous act. ~~He accuses~~ Brabantio claims that ~~Desdemona~~ Desdemona "is abused, stol'n from me, and corrupted by spells and medicines..." His fear of miscegenation is evident and tries to blame her lack of loyalty to theft and black magic. During 17th Century Venice, the Devil was often depicted as a black man, hence Brabantio's claims to magic; however Othello was nothing like the racist stereotypes that were around in the era, at least not this early on in the play. ^{in Act 2 Scene 3} Brabantio's thought of Desdemona being 'stol'n' also reflects the views of Venice. Women belonged to their fathers, obedience was taught to them like animals. He makes it sound as if she was taken by force which of course she wasn't. There are many links to Desdemona being a 'jewel' or 'treasure' and this is linked to Othello's role. Being employed as a mercenary soldier, it was his duty to protect the treasures of the state, another sense of Brabantio's betrayal is that the person who stole from him was the very person employed to protect his possessions. Once being called to the ~~debate~~ ^{Desdemona} room, ~~she~~ says that "you are lord of all my duty" again suggesting she is owned by her father, and continues with

"but as much duty as my mother showed to you, ...
so ^{much} ~~I must~~ challenge that I may profess / owe
to the Moor my lord." Daughters belonged to their
fathers in the 1600's, (and in some cultures today)
and upon marriage, they belong to their husbands.
Brabantio's wife ~~that~~ "preferred" (him) to her
father" and yet he is incapable of not seeing
this as a betrayal. Near the scene's end Brabantio
plotted the first seeds of doubt in Othello's
mind by saying "Look to her, Moor, if thou hast
eyes to see: / She has deceived her father and may
thee." This line from her father ultimately triggers
Desdemona's demise by Othello. Love allows you
to sacrifice anything to make that person happy.
Brabantio fails in this task and his racism towards
her black partner, ~~with that~~ and fear of their
offspring, prevents him from accepting Desdemona's
love and he ~~is~~ ~~the~~ dies of a broken heart.
Shakespeare treats ~~the~~ familial love as something
destined to be ~~committed to~~ ~~betrayed~~ ~~eventually~~
viewed upon as being betrayed and this 'betrayal'
will bring about the end for the ^{ones} ~~one~~ involved.

The other love presented in 'Othello' is romantic
love, and although ~~at first~~ ^{initially} Desdemona and Othello
~~they~~ would do anything to please the other, Iago's manipulation

of the characters involved, ultimately leads to their destruction. Iago and Emilia have been presented to us as ^{older} a couple who may have lost sexual love for one another, but remain together, despite this. Emilia After feeling as if he had been wronged by Othello, Iago seeks to destroy his and Desdemona's relationship by feeding Othello lies. He warns Othello of Desdemona's infidelity with Cassio and plants more seeds of doubt, and after providing ~~proof~~ 'ocular proof' with Cassio holding ^{"[Othello's]"} ~~the~~ handkerchief in his hand ~~the~~ (the token of love from Othello) Othello ^{succumbs to the} ~~falls~~ ~~becomes~~ the 'savage' and 'barbaric' stereotype he has been given. He kills Desdemona as she was "as false as water." It can be argued that "Desdemona and Othello lacked communication, which in turn allowed Iago to intercept and manipulate the knowledge that they received." If Iago wasn't always whispering ~~the~~ lies in Othello's ear, then events would not come to pass, however it is due to his duplicitous nature that caused Desdemona's murder. A love that started so pure and innocent had been manipulated into a toxic relationship which in turn brought about the death of an innocent woman.

Shakespeare initially sets up great love that

can stand the length of time, however once
someone else meddles in this relationship, betrayal
and lies ~~are~~ are destined to come about.

Question 7 - Script 5 - Othello

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 ☒.

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Write your answer here:

Shakespeare presents the relationship between Othello and Iago as versatile using methods of dialogue and literary techniques such as personification and alliteration. Shakespeare was heavily influenced by the Renaissance during the time he wrote Othello which challenged the norms of society which infused the content of Othello by creating a black protagonist and a ~~white~~ white antagonist.

Othello is presented as a noble man from the beginning of Othello ^{through dialogue} when he exclaims "A man ~~he~~ he is of honesty and trust." Shakespeare portrays Othello's kindness and morality from the outset of the play in order to exaggerate the theme of betrayal later in the play. Iago, however, is presented as a deceitful and jealous character when he says "I hate the moor." This hatred for Othello

because Iago was not promoted could be suggested to be Iago's motivation to betray Othello further in the play. Shakespeare presents the start of the relationship as futile to suggest to the reader that their relationship may be foreshadowed to end brutally.

Furthermore, the structure of Othello is cleverly placed by Shakespeare in an unknown time frame of which many critics have argued it could be set within a few days whereas others suggest months. Shakespeare does not make clear the time at which these events occur in order to symbolise the relationship between Othello and Iago. The representation of the structure as being unsure and unclear represents the uncertainty within the relationship between Iago and Othello. On the other hand however, early critics such as Fryer have suggested this was wrong of Shakespeare as it did not fit with the criteria for tragic decorum, ~~there~~ as the events did not happen within one day. This is an example of Shakespeare contrasting the normality of society as reflected in the content of Othello being a black character with such power over a white man ^{within} ~~within~~ a society which was not wholly accepting of this, suggesting the foundations of the relationship between

Othello and Iago was not socially secure and was bound to fall apart.

Shakespeare uses the issues of society during the 1600's to convey a message through the relationship of Iago and Othello. This issue suggests that the subjects representing the figure of "pure" and "good" are destroyed by white men in society. This is presented by the manipulation of Othello by Iago, a trusted person by Othello and Society. The personification of "it is the green-eyed monster" implies that jealousy is a beast and an evil figure able to destroy relationships. This is ironic as the phrase is delivered by Iago, a character who represents evil which could suggest it is ~~personification~~ a metaphor for Iago. This is used by Shakespeare to clearly ~~the~~ foreshadow the destruction Iago is going to cause to a figure with such morality. Shakespeare does this to make the audience aware of the social imbalance of rights and acceptance of change.

Shakespeare also portrays the relationship of Othello and Iago as a symbol for social conflict. ~~Othello and Iago~~ Shakespeare uses alliteration through the dialogue of Othello of "Death and damnation" to represent the conflict of society.

between not only the war between Venice, Cyprus and the Turkish* but also between social classes and races ~~and~~ ~~people~~. The sand 'D' creates a dramatic sense of certainty which reflects the distinct divide between Iago and Othello's morality but symbolises the power Iago has as a white man to manipulate Othello as someone who does not have self-knowledge of where his place is in society. Critics such as T. R. Leavis ~~was not~~ ~~suggests~~ do not sympathise with Othello and suggest that it is not Iago's manipulation that causes Othello's downfall but his own lack of self-knowledge that causes ~~Iago's~~ Othello's wrongdoing. ~~Leavis~~ Leavis suggests that Othello "yields with exceptional ~~acceptance~~ acceptance" of jealousy without questioning Iago's words which ~~suggests~~ implies the tragic events occurred due to Othello's lack of self-knowledge, however this may undermine Othello who is described as "one not to be jealous" suggesting Othello may have been misjudged by these critics.

Finally, Shakespeare portrays Othello's relationship with Iago as spiritual as Iago represents evil which ~~manipulates~~ ^{manipulates} Othello who represents goodness in a changing society. Shakespeare reinforces this idea through Iago's dialogue of "I am not what I am" which manipulates the biblical reference of God of

"I am what I am" implying the devilish aura about Iago. Critics such as A.C Bradley suggest Iago is "superficially good natured" which is supported by this quote as Iago's knowledge and intellect is shown through manipulation of this quote suggesting Iago's malicious actions are well thought out using skill which ironically leads to his own downfall. In contrast, Othello is presented as a highly plausible figure in the play as described by A.C Bradley as "exceptionally noble and trusting" suggesting that Othello takes a God like figure which is confirmed through the speech of Roderigo of "~~we will wait~~" "we will wait for you my lordship" this quote ~~suggests~~ not only symbolises the status of which Othello is perceived to have of "lordship" suggesting he is Godly, but also represents the changing society of which Othello was set. The use of alliteration of "we will wait" suggests certainty that society will wait and strive for an equal society as suggested by the Renaissance at the time of which Othello was written. However, Iago's ~~symbolic~~ manipulation of Iago represents the way in which society is battling change from white men who want to resist it. Shakespeare does this to ~~symbolise~~ ~~make~~ make the audience aware of the challenging concepts that society during the

Elizabethan era held for social classes, races and genders.

In conclusion, Shakespeare conveys important social issues of betrayal and resistance due to conflict through the manipulative relationship between Othello and Iago and portrays the dangers that this conflict can cause as shown through the tragic events that happen in the play. This addresses the issue that Shakespeare wanted to make the audience aware of, particularly under the influence of morality plays which ~~also~~ became extremely popular during the time at which Shakespeare wrote Othello.

Question 15- Script 6 - Twelfth Night

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 ☒
 Question 13 ☒ Question 14 ☒ Question 15 ☒
 Question 16 ☒

Write your answer here:

In *Twelfth Night* Shakespeare presents most relationships as unconventional to an extent, as he goes against the traditional norms and values of ~~unconventional~~ Elizabethan England.

Shakespeare presents the relationship between Olivia and Orsino as traditional at the start of the play, as Orsino goes on about Olivia in his speeches. 'O, when mine eyes did see Olivia first methought she purged the air of silliness' This shows that Orsino loves Olivia as he goes on to talk more about her in Act 1 Scene 1 'mine eyes did see Olivia first' suggests that she is the only one for him as no other woman had caught his eye (this then contradicts herself later in Act 5). During the Elizabethan era it was normal and was expected for the man to ask the family of the woman he loved for her hand in marriage. At this point in the play we do not know that her father had died and that is she unconventionally a free woman for her era.

Orsino's love for Olivia is very hyperbolic and it is seen that he is obsessed to have Olivia. Lisa Hopkins argues that Shakespeare's plays have an 'overriding obsession' with marriage, suggesting his plays are centered around marriage. However Orsino doesn't explicitly ask Olivia for marriage 'and my desires, like fell and cruel hounds' the fact that Orsino says 'desire' suggests that it is not true love that is driving him to Olivia but his own desires. This may have a strong sexual element rather than deep love for Olivia.

Shakespeare places the twist of Olivia's life in Act 1 Scene 2. The captain reveals to Viola that Olivia 'hath abjured the company and sight of men'. This presents Olivia in a light of innocence and is grieving for her brother and her father. Olivia to have no male head of house goes against the traditional Elizabethan norms and the audience at the time would have seen her as improper as she is not ruled by a man. However a modern day audience ~~would not~~ will see Olivia as a typical modern woman who doesn't need to be ruled by a man. By Act 1 scene 4 the audience perception of Olivia has been broken as she allows Cesario (Viola) to see her without her veil. By this point we also learn that Orsino doesn't declare his love for Olivia himself but keeps

sending messengers to relay the message to Olivia. Olivia is not impressed with Orsino's attempts to 'woo' her. Olivia even suggests that the speeches are 'more like to be feigned' and that they do not really come from the heart. Shakespeare presents Olivia as a woman ahead of her time regarding to love as she wants true love, this may be one of the reasons why she falls in love with Cesario as she is impressed with his speech that comes from his heart. Again, Olivia is moving away from the conventional norms as she is falling in love with someone who is lower ^{class} than herself. Women during the Elizabethan era were supposed to marry within or higher than their own status.

As the play progresses the regression of the relationship between Olivia and Orsino regresses even more. As the audience may pick up on Orsino's attraction for Cesario as he comments on Cesario's feminine qualities like his 'luminous lips'. ~~The audience adds~~ to the comedy as the audience knows that Cesario is actually a woman. Cesario's disguise has allowed her to get close to Orsino without breaking Elizabethan boundaries. This could be Shakespeare's way of commenting on society by suggesting that gender and maybe even class norms and values get in the way of true love.

In Act 5 Olivia and Orsino meet for the first time in the play. This Act allows the breakdown of Orsino and Olivia's 'love' relationship and allows there to be another one built. Shapiro argues that Orsino 'feels more betrayed with the loss of Cesario than the loss of Olivia' this seems to be true when Orsino is outraged when he learns that Cesario 'married' Olivia. 'I'll sacrifice the lamb that I do love, to spite a raven's hoan' Orsino wants his revenge but shows that he is heartbroken as he admits he loves Cesario by saying 'the lamb I do love' it seems all his love for Olivia has now gone as he calls her a 'raven', ravens are also linked to death so comparing Olivia to a raven suggests she has metaphorically killed him. Orsino is relieved when he learns about the misunderstanding and is happy for him and Olivia to put the past behind them and for him to move on with Viola. Hopkins comments that 'marriage as a comic closure' suggesting that marriage is the solution and is the perfect closure for a comedy, however this is proven to be wrong as marriage does not provide the comic closure but the revelation of the twins does. Marriage is only mentioned 'give me thy hand' but no marriage ceremonies take place.

Shapiro also argues that the play is 'unconventionally cut' by the way ~~the~~ Viola is still dressed as Cesario and Malvolio is left unhappy and cwt the format of the comedy, by going against the normal comedy conventions.

Shakespeare presented Olivia and Orsino's relationship as problematic but key for the main plot of the play it ~~etc~~ also allowed Shakespeare to comment on societal norms.