



know amongst the Italian immigrant community, however the community is changing, Alfieri suggests that 'this is Red Hook not Sicily, we are quite civilized, quite American, now we settle for half and I like it better, I no longer keep a pistol in my filing cabinet'. This emphasises that the community is becoming more Americanized and Alfieri likes it better as people are not as suspicious of lawyers.

Alfieri is a wise man and gives advice to Eddie throughout the play. When Eddie offers his ~~kind~~ hospitality to the Italian immigrants, Marco and Rodolpho, it gives Eddie a high status in the community as he is seen as a loyal caring man. Alfieri ~~emphasises~~ highlights Eddie's status when he says 'you got a lot of credits coming to you, Eddie' however we see Eddie's hospitality and high status is juxtaposed with the ending of the play when he commits the most anti-social act by 'snitching' on the immigrants.

Eddie's unrecognized feelings for Catherine ~~lead to~~ cause jealousy to come between his morals as he is in love with his ~~brother's~~ niece. Alfieri warns Eddie that 'there's too much love and it goes where it mustn't' he tries to tell Eddie that his feelings for Catherine will end up in a tragedy as Alfieri knows what anti-social act Eddie will commit, 'you won't have a friend in the world' & this foreshadows Eddie's inevitable loneliness and



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death as he is no longer seen as a high status  
 caring man, but his act causes his name to be 'wiped'  
 therefore taking away his honour, as in the macho society  
 a man's name is his <sup>his</sup> honour.

Alfieri narrates the play through a modern chorus and  
 uses paralanguage to set scenes. 'The chair raised like  
 a weapon over Eddie's head' the paralanguage  
 foreshadows how the play will end and how Marco  
 will be the one to kill Eddie. Alfieri tries to persuade  
 Marco to forgive Eddie but Marco's morals and his  
~~Alfieri's sense of justice empowers~~ sense of justice empowers  
 him.

Alfieri is an intelligent lawyer who aids Eddie and a  
 variety of characters throughout the play. He knows the  
 Sicilian honour code of vendetta but prefers the more  
 Americanized community. He plays the roles of both a  
 character and a narrator throughout the play.

~~Alfieri's sense of justice empowers~~



'A View from the Bridge' written by <sup>Arthur</sup> ~~Another~~ Miller, this play is about two brothers just arrived America and a family live in there. Eddie as a uncle showing more ~~than~~ feelings than Uncle and niece to Catherine and she is in love with ~~the~~ ~~the~~ an Italian young man ~~the~~ Rodolpho. So Eddie to stop that happen but Marco ~~is~~ ~~to~~ feel unfair and against with Eddie. The story end up with Eddie try to kill Marco but Marco is more stronger so Eddie dies on his ~~the~~ dagger. Some people said that the ending effectively draws together its themes for the audience.

One of theme is justice and it is what the ending about. Eddie and Marco with their justice they end up killing each other, ~~who~~ <sup>who</sup> is the justice? The lawyer Alfieri told Marco when he ask about it, the reply is 'There are not justice' even a lawyer who born justice said that, the ending is more like a question for the ~~ed~~ audience also link to the theme.

from the view of Eddie, he want to protect Catherine but too over protecting this cause Catherine want to leave and go out. Eddie called the police to take away others from Catherine, this cause Catherine disappointed and Marco being mad and crazy. Eddie believe his justice, he ~~listen~~ listen only to himself, so he is being apart from others trying to help. In the end, his wife Beatrice said Eddie want something else because he is showing too over protecting. But still Eddie believe his justice, he go to kill Marco because Marco destroy he reputation and ~~family~~ family, Eddie thought he is the justice.

On the other hand, Marco his justice is to protect ~~to~~ his family, when he saw Eddie being unfair to Rodolpho, he want to protect him, this ~~case~~ cause <sup>Marco</sup> ~~against~~ againsting Eddie for what Eddie ~~have~~ have done to him and Rodolpho. In the ending, Eddie insulting ~~Marco~~ Marco's family and saying Marco's wife will be cheating, this cause Marco kill Eddie instead of just stopping Eddie.

Overall ~~Arthur Miller~~ Arthur Miller is linking justice to both Marco and Eddie and the ending is effectly draw together to its theme, the audience can see clearly justice on both side.



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"An Inspector Calls" is a play written in 1945 and set in 1912. Since there are many differences between the two time periods due to World War II, Priestley sets this play before the war in order to emphasize the large difference between classes and call for change. This play shows Priestley's socialist views by describing how the upper-middle class Birling family has treated Eva Smith, a girl in the working class. Eva is a representation of many others who have similar social statuses. Priestley also uses Eva Smith to illustrate the <sup>contrasting</sup> thoughts and feelings in the Birling family. She is a character that Priestley uses in order to highlight the contrast ~~between~~ between upper and lower classes and to advocate change in society.

Eva Smith represents many others who are in the same position. Firstly, "Smith" is a very common last name, which shows that Eva's situation is also what many others are experiencing. She is not portrayed as a particular person but rather as one of the many individuals who are

suffering from prejudice and pressure from the upper classes. In addition, the Inspector also explains this in the speech he delivers before he leaves. He says, "one Eva Smith is dead, but there are still millions of Eva Smiths and John Smiths..." which also suggests that Eva's experiences are common in the lower class and it is incorrect to treat people <sup>this</sup> way.

In addition, Eva is in an even worse situation because she is a woman. Mr. Birling views her as "cheap labour", and Mrs. Birling believes that "girls of that sort will never refuse money." These quotes suggest that adding on to the pressure of being in the working class, Eva Smith also faces pressure because of her gender. Mrs. Birling's thoughts <sup>show</sup> ~~show~~ the ignorance and prejudice that the upper-middle class has toward women in lower classes because she makes incorrect assumptions about Eva. Eva Smith is shown to be exactly the opposite since she refuses money from Eric when she knew that the money was stolen. This shows her responsibility and moral values because she knows that stealing money is a wrong thing to do and refuses help even in a time she needs it the most.

The views of Eva Smith as a woman also brings contrast in the different thought in the Birling family. For instance, Sheila's views contrast with Mr. Birling's when she says "But these girls aren't cheap labour - they're people." This shows <sup>difference in people of different</sup> ~~the same of~~ genders because Sheila is more compassionate and is able to understand the ~~girls~~ girls while Mr. Birling views



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them as working machines rather than people with basic human rights. In addition, Gerald and Eric only view Eva Smith as 'a good spare'. They treat her without true care and love. Their actions cause her to slowly lose hope. Also, although Sheila seems compassionate at first, her spoiled <sup>nature</sup> ~~character~~ still causes Eric Smith to be fired from the best job that she can possibly get. Eva is fired simply because Sheila was jealous and in a fury. This is also a great impact to her because there are only limited job options for women in lower classes. The Birling family ~~have~~ all ~~contributed~~ contribute to Eva's death, as shown when the Inspector says 'each and every one of you helped to kill her'. This emphasizes the fact that it is very common for people in the upper-middle class to treat the lower class unfairly, and it also shows that although there may be differences in opinion about the lower class people with higher social statuses will still overpower them in many situations without considering the consequences their actions might bring.

However, although not shown in the beginning of the novel, the opinion of the family, <sup>about Eva Smith's situation</sup> differentiates after the ~~Smith's~~ family realizes that the Inspector who caused them to reveal all their secrets ~~was~~ was a hoax. Mr. Birling and Mrs. Birling care very much about their social status and public image. While the Inspector was questioning them,





they both use their own ways to protect themselves. Mrs. Birling tries to overpower the Inspector, and she also ~~tries~~ <sup>tries to hide</sup> about the truth by saying "I don't understand you". Similarly, Mr. Birling tries to cover up the public ~~is~~ scandal by offering money to the Inspector. He says "I'd give thousands" to try to bribe the Inspector. Since Birling is considered an upper-middle class man because of his family background, he is desperate to receive the knighthood since it ~~is~~ acts like a "ticket" to the upper class. They both try to protect themselves rather than to consider what they have done wrong and take responsibility. This is why when they find out that the Inspector is false they ~~pretend~~ pretend that nothing has happened and it about to forget completely what they have done to Eva Smith. Mr. Birling says "we've been kind, that's all" to show his relieved feeling and how he has not learned anything from what happened. Sheila and Eric have very different reactions. Sheila says "It frightened me the way you talk" and "you're pretending everything's just as it was before" to show that she understands the Inspector's lesson and is willing to change in the future. Priestley uses the reactions to Eva Smith's situation to show that some upper-middle class people can change, ~~and~~ like Sheila and Eric, and how more people should in order to prevent causing what Eva Smith experienced to happen again to others.

Lastly, her death at the end of the play shows that many people in Eva Smith's class are so hopeless since treated



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so badly, that death is their only solution. This not only shows the cruelty of what people of a higher social status have done but also that people need to take responsibility for what they have done and there will be certain consequences because of the telephone call as the enemy <sup>informs</sup> them that a real Inspector is coming.

Priestley uses Eric Smith to bring out the different thoughts and actions of characters to show that although many upper-middle class citizens use their social superiority to cause trouble in the lives of the working class, some of them are changing and more should. Priestley shows that if more people change, less lower class citizens will be in the same situation as Eric Smith, and together everyone can work together as a community toward a better future.



"An Inspector Calls" is a playtext written by J. B. Priestley in 1945 set in 1912. Priestley as an author hints at and pushes for Socialism as opposed to capitalism. Using ~~the inspe~~ Inspector Goole as a literary device, ~~to~~ as his voice. An important note about Socialism is that it focusses more unity and well being through social responsibility rather than Capitalism's focus on ~~law~~ legality. This essay will ~~hight~~ highlight Priestley's use of morality as well as legality using the different ~~characet~~ characters as lenses.

Initially, after the Inspector's arrival we find that a girl "has just died in the infirmary" and the inspector has come

to ask questions. We learn that Mr Birling fired Eva Smith from his works. Priestley ~~is~~, using Sheila's quote "They aren't cheap labor, they're people", shows that he ~~disagrees~~ thinks it is wrong for Mr Birling to do so, pushing ~~again~~ for Socialism. However, within the Capitalistic sense Mr. Birling has committed no crime, Priestley in fact under Capitalism Mr. Birling made the right choice. As he says "for lower costs and higher prices", <sup>Mr Birling</sup> he is an embodiment of Capitalism yet Priestley undermines him using moral responsibility rather than use law. This forces the audience to look deeper ~~than the~~ than the law, ~~too~~; ~~to~~ instead they ~~looked~~ are forced to look at the morals and the human condition but most importantly look at the aspects that make us humans, and make us like "bees in ~~a~~ a hive" rather than the rules we have set out for ourselves.

Through an alternative reading of the play playtext we can argue that the Inspector is in fact an omniscient being



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who has killed two girls in order to ~~teach~~ teach the Birlings, and other capitalists, a lesson. We can acknowledge his ghost like nature from his name "Goole" similar to ghoul, ~~the go~~ We also see the Inspector enter the house ~~from when~~ just after Mr Birling makes his boast talking about "Lower costs and higher prices". Sheila also ~~ack~~ recognises his ~~an~~ omniscience when after Gerald denies seeing ~~her~~ "Eva" she says "He knows, of course he knows". By making Poles the Inspector, a omnipresent being, Priestley has allowed the audience, like the Birlings, to question his authority. But ~~By~~ by doing so ~~if~~ Priestley forsakes any form of legal <sup>authority</sup> ~~action~~ that the Inspector, or the play has. In addition, Priestley shows an aspect of utilitarianism in the Inspector, killing ~~a~~ the girl to ~~to~~ undermine ~~at~~ Capitalism. Finally, we can see the reason that Priestley leaves the Inspector's authority to speculation is to show that ~~she~~ stripped away, & Socialism falls back onto basic human morals and responsibilities, ~~at both~~



Whereas Capitalism ~~he~~ is devoid of any such ~~human~~ social responsibility.

An interesting aspect within the Inspector is that ~~Priestley~~ Priestley has made him an Inspector, a member of the police force, a ~~stereo~~ typically law enforcer. By using a personification of the law to deliver social responsibility, while disregarding the law is ironic. But it represents ~~the~~ the importance of Socialism. Priestley shows the importance of social responsibility using ~~the~~ the Inspector's quotes: "We are members of one body" and "We are all responsible for each other" and "If they don't learn their lesson, they will be taught it in fire and blood and anguish." Looking at the first quote, we can see Priestley using a metaphor, comparing society and its individual "members" to a "body", showing ~~once~~ Socialism by ~~alluding~~ alluding to the fact that we must work together in order for the "body" to survive. With that last quote the Inspector ~~is~~ references the Bible. This biblical allusion allows Priestley to



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better ~~to~~ connect with his <sup>religious</sup> audiences, comparing Socialism to Religion as both look at upholding social responsibility. ~~§~~ The importance of Socialism is shown using the irony of the Inspector being used to uphold social responsibility rather than legal responsibility. ~~§~~ Under Capitalism, these responsibilities can be lost however, Priestley shows that, under ~~capitalism~~ Socialism these responsibilities will be enforced rather than acted out in good will. He shows this by using an embodiment of both of Socialism to ~~enforce~~ enforce ~~so~~ Socialist values while ~~still~~ personifying ~~the law~~ justice and the law. This reinforces the advantages of Socialism into the audience's ~~Overall we can see~~ mind.

Overall, we can see that Priestley does in fact write "An Inspector Calls" as a moral play with less of a focus on the law. We know this by looking at Birling's ~~innocence~~ & innocence, the Inspector's omnipresence ~~as~~ and finally the irony of the Inspector's title. Priestley ~~effect~~ effectively



intertwines the morals and the law to  
represent Socialism and push for it  
into the minds of the audience watching.



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The play being entitled 'Henry V' himself, we would consider him to be the main protagonist. However, I believe he is not the only hero in this play. The Welsh captain, Llewelyn is seen to have an almost equal part to the king, if you consider his role and the number of instances he appears. Providing slight senses of comic-relief throughout the play, he is ~~not~~ also testified to ~~be~~ appear as a respectable character for his unconditional loyalty to his Welsh countryman, Henry V.

Making his first appearance in Act 3 Scene 3, in his encounter with the Eastcheap mob, the audience does not see much of him, but can already tell by his rough language that he is authoritative and should not be taken

lightly. Llewelyn sends off Bardolph, Pistol and Nym to the breach, who are found to be slacking and expressing their cowardice, with a few insults. The Eastcheap mob react idly, treating him like a child, but little does Pistol know Llewelyn's ability.

In Act 3 Scene 7, Shakespeare makes use of honour to introduce the ~~4~~ four captains together and describe their relationship. It also acts as a theme of unity in the play, where he shows how four captains each of different nations can work together when they are united in one cause. The brawl between Llewelyn and the Irish captain Macmorris is an interesting one as Shakespeare uses the language of the two characters to put them up against each other. Llewelyn claims that Macmorris 'has no more knowledge in the conventions of war than a puppy dog' as he is greatly influenced by the Roman concavities of warfare, telling us that he must be experienced in his knowledge of warfare and boasting his role in the play which is prominently dominated by Henry V.



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Although mostly seen as a humorous character, we also witness some of the emotions experienced by Llewelyn, when he flares up on hearing the news of the murder of the English boys in the tent and looting of the luggage, in Act 4 Scene 7 (Kill the boys and the luggage!) and acknowledges that it was valiant of the king to declare the killing of the French prisoners (even though it does not follow in the laws of war) proving his endless loyalty and affection to Henry. He is full of praises for Henry after the confirmation of English victory, as we see he tries his best to create a comparison between Henry and Alexander the Great, although fails to find any valid point. When Henry admits that he would wear a cap on St. David's Day as he is a Welsh himself, Llewelyn cannot control his emotions and is overjoyed by the fact that his own king is his countryman, and considers it a pride. From this scene, we find a hint that Llewelyn is one character that can be compared to Henry, and so deserves importance in the play.



As the war comes to an end, its seriousness is taken over by a comic relief in Act 4 Scene 8, when Henry insists Hlewelyn to wear his cap with William's glove in it and informs him that if anyone ever does challenge the cap, he is a friend to Alencon, and an enemy of the king. Hlewelyn would not let down his loyalty to the king and, when confronted by William, an entertaining brawl is spurred on between the two. However, on ~~William's~~ discovery of the actual owner of the cap, and to the embarrassment of William, Hlewelyn shifts to a more sympathetic character when he offers money to William to repair his shoes, showing that humour is not his ~~the~~ only trait that gives Hlewelyn importance in the play.

Yet, his final encounter with Pistol is also an amusing one, when we again ~~side~~ see the tough side of Hlewelyn, as he strikes him with his cudgel and forces ~~beak~~ into his mouth in response to Pistol's offending insult to St. David's Day's tradition.



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Shakespeare also provides a sense of honour in the way ~~he~~ Llewelyn speaks, making him pronounce 'b' as 'p' to indicate his Welsh accent.

Thus from the above discussion, it should be said that apart from Henry, Llewelyn is the most important character in the play due to his significant roles that provide the medium for moving the story forward.



In presenting to us a historical play in Henry V, Shakespeare preserves the memory of past battles and events that led to the rise of the English monarchy and the successful capture of France. In a France writing that's smeared with patriotism-arousing speeches the like the one Henry gives outside Harfleur events like the successful capture of Harfleur, Battle of Crecy and the Battle of Agincourt ~~to~~ ~~the way~~ ~~come~~ ~~also~~ ~~a~~ ~~long~~ in ~~the~~ this play come a long way ~~about~~ in informing us about the real past ones.

From the very start we hear of the battle of Crecy and how it led to a defeat 'on the full power of France'. In Act 1 scene 2, Canterbury exhorts the King to remember ~~the~~ how the Edward the Black Prince of Wales 'played a tragedy'

'Foraging in blood of French nobility and how his father amount on a Hill besought this lion's help. Metaphorical replacements to a lion-like cub and to a scavenger hunting down the French nobles build up the spirit of times pulling one into the past. Then when Ely says that it's high time the king should 'awake remembrance of these valiant dead' and ~~invoke~~ invoke their war-like spirits being immortal in the grave, <sup>Shakespeare</sup> Henry seems to be energized to take the action and renew the past feats on this Elizabethan stage. Also in ~~Act 2 scene 6~~, we see Act 2 scene 4, we hear the French king disussing the Battle of Crecy and ~~show that~~, how English come over them in a whirlpool and were 'fleshed upon them'. The image is from the hunting of hawks and hounds who were trained by being fed the bodies of their prey that they hunted for. French king, fearing the native mightiness of Henry uses an analogy of a stem ~~that~~ to ~~compare~~ <sup>put</sup> him into a branch of Edward III's lineage who were a blood-thirsty breed. The tension of ~~the play~~ ~~puts one into~~ arising in this scene gives a detailed picture of the real Battle of Crecy.



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Then we are presenting presented the siege of Harfleur which is another important historical episode without which Henry with all his ~~the~~ reign wouldn't proceed. In Act 3 scene 4, we see Henry being defied to his worst where he almost assumes himself to be a soldier with 'licentious wickedness' before assuming his position as a king. A vivid graphical account of the horrors of warfare is listed ~~where~~ where Henry reports to not leave a 'half-achieved Harfleur' till it lies buried 'in ashes.' He also summons his men to attain predatory skills and ravage the bodies of 'fresh fair maidens and flowering infants' The alliterative use of language demonstrate Henry's determination to really do what he aims to. A picture of 'naked infants' and 'crying maidens' heighten the horrors especially after Henry warns people that war will approach them like Lucifer himself, 'besmirched and blackened with a fanny appearance.' A stark contrast between the ~~very~~ contagious hands of 'murder, spoil and villainy' and the cool 'hands of grace' also aid in building up the atmosphere of the





battle, opening our mind to the honors of  
~~and the~~ war and glories of peace. ~~These~~  
<sup>extreme</sup> ↑ situations one cannot easily imagine without  
 solid historical examples ~~as mentioned above~~  
 like the ~~one~~ <sup>two</sup> ↑ mentioned above.

Thirdly, we are ~~presented~~ <sup>taken</sup> ↑ on a vivid tour  
 of the Battle of Agincourt that was fought  
 quite 'valourously' by English soldiers and  
 Henry's nobles. ~~The~~ first eavesdrop conversations  
 in the French and the English camps in  
 France. Where English soldiers are found neat  
 and 'furnished in their march' but with  
<sup>humble</sup> good ↑ spirits and 'hearts in the trim', French  
 soldiers seem to be boasting too much about  
 their victory, keeping pride only in their  
 numbers. Even Combalet who's of quite high  
 rank doesn't seem to take the English seriously  
 suggesting in Act 3 scene 6, that the  
 moment Harry sees ~~the~~ the 'fair show' of  
 their army, 'He'll drop his heart into the  
 sink of fear', ~~too~~ and 'crouch down and yield.'  
 A stark contrast between the French and  
 English camps pitched near Agincourt is  
 also presented. Where the English are gloomy  
~~and~~ sitting huddle around 'flickering fires'



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the French are noisy and their 'steed  
 threatens steed' with over-confidence. The  
 night before Agincourt is given life by the  
 chorus in Act 4, when he describes it as  
 as a 'foul womb' giving birth to the  
 next day's hideous battle and to general  
 nightmares. Thus we prepare for the battle  
 of Agincourt that took its turning point in  
 Act 4 Scene 4 when Pistol takes in a  
 prisoner. The boastful 'over-lusty' ~~French~~ French  
~~still~~ return immediately to the fray to  
 'let life be short, else shame be too long'  
 and die in honour. However, according  
 to what we see in this play our sympathies  
 only build with the English lords York  
 like York and Suffolk who are pictured  
 as 'harding the plain' with their  
 honoured blood. Their martyrdom we  
 prize.

Blending the scenes and acts together, Shakespeare  
 makes us believe in a handy fact ~~that~~  
~~that~~ that he makes his merry word -  
 'When levity and cruelty play, for a  
 big game the gentler gamester is the  
 soonest winner'. And with it in mind



we bring back Shakespeare's Henry to ~~England~~  
England, victorious over the narrow seas.  
Such is Shakespeare's language, it never  
omits its blend of imagery and ~~law~~  
powerful language that doesn't find it hard  
to pull one ages back into history.



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\* Rough Notes \*

- The history between England and France (1401)
- + Henry's past before his dad died
- + The black prince
- + The Salic law
- + The history between England and France (ancestry)

History <sup>and the past</sup> plays ~~an important part~~ in a significant role in the play.  
~~It~~: Without it, a great portion of King Henry IV's  
 For ~~the history~~ character would not have been developed. For  
 interest,

A major indication of this, is in King Henry IV's past. He was  
 portrayed as a <sup>king who was on</sup> ~~unwise~~ drunkard who ~~with~~ <sup>he would</sup> room with an  
~~unruly~~ unruly crowd and ~~he~~ <sup>he</sup> would <sup>entertainment and</sup>  
 and alcohol. But when his father passed away, and he was crowned  
 as King he transformed into a religious and wise ruler. ~~who~~  
 Canterbury described him as to be "so ~~was~~ religious, you would question if he  
 was a priest or not". And he could go on telling stories ~~of~~ about those  
 different battles he fought. And if asked a question, you would ~~be~~ answered  
 so well that you might think he was a scholar."

Also, because of Henry's inappropriate behavior of his past. You  
 could say that the French would have misjudged the English king's attitude  
 and knowledge and would have lost the war because they ~~under~~  
 underestimated him. So due to Henry's past, the English may have  
 won the ~~war~~ <sup>battle</sup> against France.

Another instance History is also a ~~great~~ <sup>key</sup> ~~role~~ <sup>in</sup> the role,  
~~as the~~ ~~book~~ ~~basically~~ play actually took off because of the historical  
 part of the Salic law. And how the Salic law, which stated that  
 the women's side of the family would not be able to inherit any  
 land, was not ~~to~~ actually a law passed in France meaning that  
 the King Henry ~~is~~ <sup>was</sup> supposed to ~~inherit~~ <sup>inherit</sup> the



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thron of France through his maternal ancestry giving him an actual reason to go to war with France.

~~The French Also, the over the fact was~~

The fact Henry's past also plays a minor role, when the French ~~remember~~ remember Henry's cousin 'The Black Prince' and how he had won many battles against France, so the French nobles were a little scared to face off against such an admirable foe. B x



Juliet's relationship with her mother is superficial, unorganic, and ~~based~~ <sup>based</sup> only by blood, which contrasts to Juliet's ~~relationship~~ <sup>relationship</sup> with the Nurse, who serves more as the mother figure to her than her actual mother. Juliet's Lady Capulet is unable to communicate with her daughter wholeheartedly, and can only react the level of cold exchanges ~~if~~ <sup>without</sup> ~~the~~ <sup>the</sup> Nurse helps Juliet to understand more than her mother. There are no definite ~~reasons~~ <sup>reasons</sup> behind Lady Capulet's aloofness to Juliet, which seems more strange considering ~~that~~ <sup>that</sup> Juliet is her only surviving child. ~~It may be that~~ <sup>the</sup> ~~that~~ ~~the~~ ~~Lady Capulet~~ is ~~so~~ ~~over-protective~~ ~~about~~ ~~Juliet~~ ~~is~~ ~~so~~ ~~that~~ ~~her~~ ~~intimacy~~ ~~is~~ ~~limited~~ ~~either~~ ~~to~~ ~~Juliet~~ ~~due~~ ~~to~~ ~~her~~ ~~own~~ ~~incompetence~~ ~~in~~ ~~raising~~ ~~children~~, ~~or~~ ~~simply~~ ~~due~~ ~~to~~ ~~her~~ ~~being~~ ~~concerned~~.

In the play, we best can to notice their relationship's nature when Lady Capulet asks to talk to Juliet alone, which immediately ~~causes~~ ~~her~~ ~~to~~ ~~lead~~ ~~to~~ ~~her~~ ~~calling~~ ~~the~~ ~~Nurse~~ ~~back~~, ~~to~~ ~~a~~ ~~small~~ ~~extent~~.

- ~~Powor of Romeo and Juliet's fate~~
- Juliet ~~is~~ obeys her mother at ball scene.
- Lady Capulet stands aside when Juliet refuses to marry Paris.
- Lady Capulet is not as close as the nurse to Juliet.

Shakespeare explores the relationship of Juliet and her mother Lady Capulet in a very interesting way.

In the play 'Romeo and Juliet' Lady Capulet is the mother of Juliet. In the ball scene, Lady Capulet calls Juliet to the dressing room and want to talk to Juliet about meeting Paris. Lady Capulet ~~feels uncomfortable speaking to Juliet alone~~ then ask all her servants to leave the room to speak to Juliet alone. However, Lady Capulet feels uncomfortable speaking to Juliet alone so she ~~ee~~ calls the Nurse to accompany Juli their conversation. The nurse is very close to Juliet and ~~that~~ can talk about anything in front of ~~fo~~ her. ~~Lady Capulet~~ tells Juliet replies to her mother,

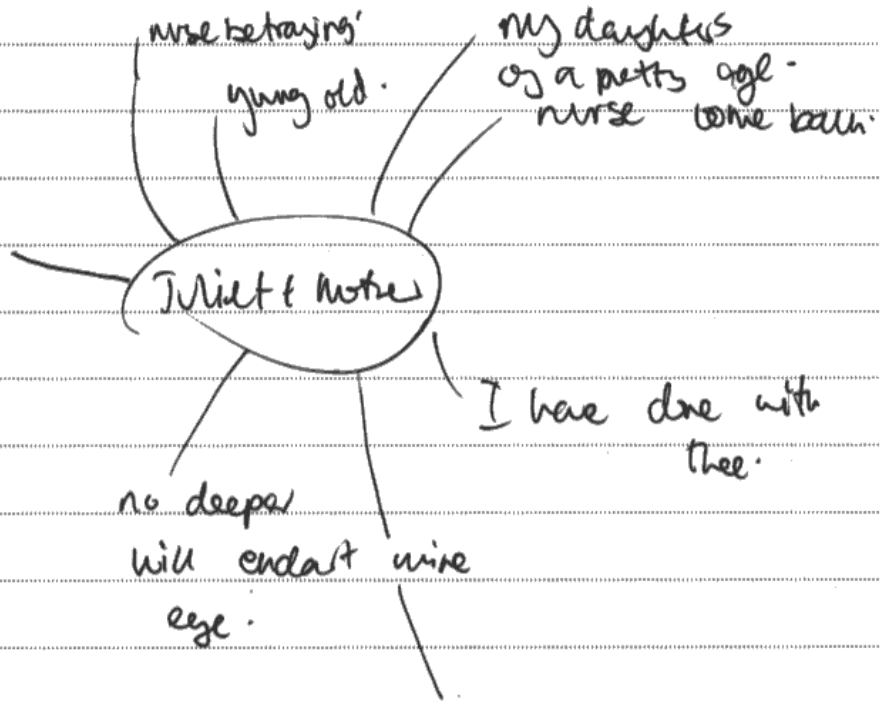


"I'll look to like, if looking liking love". This shows that Juliet is very careful and cautious using appropriate language around her mother. Also, Juliet addresses her mother as 'Madam', which shows that she is ~~not close to her mother at all~~ very distant with her mother.

Lady Capulet feels sorry for Juliet when Juliet dies with Romeo. In the Capulet's orchard, Lady Capulet repeats the same expression as the nurse. ~~this shows the~~



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1. no clue
2. Can she be blamed?
3. abandoned.

Juliet's Relationship with her mother is, <sup>with</sup> no doubt, difficult but Shakespeare leaves the audience to decide whether or not ~~she~~ <sup>Lady Capulet</sup> is fully to blame for her young daughter's death.

The first encounter the audience have with both Juliet and her mother is in discussion about her ~~marriage~~ proposal from the county Paris. When the nurse leaves the room to grant ~~to~~ Juliet some privacy if Lady Capulet is forced to call 'Nurse come back' and this shows how clueless she is as a parent. The fact that a mother can't even talk to her own daughter without the nurse there is shocking and ~~also~~ immediately shows the distance between Lady Capulet and Juliet.

During Lady Capulet's conversation with Juliet it becomes more and more apparent that they have very little emotional connection. Lady Capulet, having relied on the nurse to care for Juliet since she was a child evidence for which is found in the line: "I could tell her age unto an hour," has much difficulty in communicating with Juliet especially on a subject such as her marriage. This is further shown by: "Nurse, thou knowest my daughters of a pretty age" which is sign



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-ificant because it gives the impression that Lady Capulet is asking the nurse to help her find out Juliet's opinion on the matter. This line is also odd because the Lady Capulet ~~also~~ admits that she was once in the same position as Juliet so it is strange that the nurse ~~would have to~~ she would have to ask for help in talking to ~~Juliet~~<sup>her</sup> about it.

One of Lady Capulet's ~~the~~ more important actions comes towards the end of the play. After Juliet denies to marry Paris she is onslaughted by her ~~mother's~~ father but it is only the nurse that tries to offer Juliet protection; Lady Capulet ~~is~~ is a bystander to her daughter's tragedy. After her father departs Juliet is left with ~~her mother~~ Lady Capulet who denies to comfort her, stating: "I have done with thee". This is a pivotal moment in the play because it could be viewed as one of the actions that drives Juliet to take her own life. It is also significant because it reveals ~~the~~ a part of Juliet that ~~cares about~~ suggests she values her mother's ~~opinions~~ opinions and views ~~more~~ more than Shakespeare previously showed. However, it could just easily be the fact that the ~~nurse~~ nurse, the adult that Juliet has the strongest bonds with,



betrayed her before she was abandoned by her  
mother.



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The theme of power is presented in various ways in the play. It comes in the form of fate (higher powers), power of men (patriarchy), status and lastly, power of individuals.

The first aspect of power is fate, this is the higher power within the play. It is first seen at the beginning of the play in the prologue when we know that there are 'star-crossed lovers' and that they are 'death-marked'. This already tells us the ending of the play, and allows us to know that there is a higher power (fate) at play. This higher power is often referenced throughout the play through the use of celestial objects, such as stars. As people in the late 16<sup>th</sup> century (when the play was written) often ~~also~~ associate the stars as something where our destinies are written, therefore usage of celestial elements make a good connection to a higher power. <sup>This makes us believe in</sup> We are <sup>in</sup> fate reminded of this higher power throughout the play by the things which characters say throughout the play, such

### Premontions of characters.

as ~~at~~ the time before ~~at~~ Romeo enters the ~~cap~~ Capulet party and says "my mind misgives, I see some consequence yet hanging in the stars", this shows that Romeo senses something (a consequence) that he will expect if he goes through with his actions. But despite this gut feeling Romeo has, he still goes to the capulet party, telling us that fate holds the greatest power at this point, and every decision is pre-destined, <sup>and not even free-will can stop it</sup> This means that Romeo has no power of free-will, but is fated to go a destined path.

There are also other traces of a higher power when characters unknowingly predict the end of the story, like how the Friar says 'violent delights have violent ends', 'violent delights' referring to the love between Romeo and Juliet despite their feuding families, and 'violent ends' referring ultimately to the deaths of Romeo and Juliet. The Friar foreshadows the end of the play as he talks of their death. Also despite the efforts of Friar Lawrence at the end to save Romeo and Juliet, the plan ultimately fails, which again tells us that a higher power (fate) is present within the play, meaning that even with the efforts to change a crucial part of the story, a higher power still steps in ~~to~~.

Another theme of power is through the relationship of Capulet and Juliet, in this scene we can see that



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in the current time of the play, men still had all the power, women had to listen to their fathers and husbands. The portrayal of power in terms of male dominance is seen after ~~the~~ which Romeo has slain Tybalt, and that Capulet wishes to quicken ~~the~~ the marriage between Juliet and Paris to make Juliet forget her troubles, little did he know that Juliet is rejecting this 'proposal' for her to marry Paris. <sup>(this shows her power as an individual)</sup> at this point Capulet flies into rage calling her things like 'disobedient wretch', and if Juliet doesn't do as he wishes, she can 'hang, beg, starve, die in the streets', saying these words in a modern society would be unacceptable, but as times were different in the late 16<sup>th</sup> Century, this wasn't a problem. From here we can see that the father still holds all the power within the Capulet family, and shows authority of male through verbal insults and scoldings. The fact that Capulet is able to do such things show his power as the head of the family and that nobody (even his wife) <sup>or will</sup> can ~~stop~~ stop him. Here, power is shown through the patriarchal society in which they live in.

Another aspect of power is shown through status, explicitly, the prince. The prince holds the greatest (human) power within the play, both feuding families listen ~~the~~ to the commands of the prince and





does so without question. The prince demands obedience and is essentially 'the law' in that time. Power is shown through the high status of the prince, the things he says are of things he can do, for example when he says 'your lives shall pay the forfeit of your lives' ~~he~~ he has the power and authority to carry out this punishment, also making him seem like he is ruling with fear. The prince also speaks in iambic pentameter, which <sup>the</sup> only wealthy and respected speaks in, showing the ~~overriding~~ overruling power and status he has. Nobody in the play also dares to defy him (except ~~the~~ Mercutio who is related to the Prince ~~is~~, who arguably starts the fight with Tybalt), once again showing the power of the Prince through the status in which he holds, so much that two powerful families dare not defy ~~the~~ him.

Therefore, the theme of power is portrayed in different ways, the power of fate (higher power), Patriarchy and status within society.



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## Explore Oscar Wilde's Representation of Jack Worthing.

Jack Worthing is one of the play's major characters and is used by Oscar Wilde to represent many of ~~what he believes~~ aspects of what he believes is wrong with life in Victorian England. Jack is used to represent love, identity and social status in the play, however, Oscar Wilde characterizes Jack in a way that makes him slightly more rational than any of the other characters. In this answer, I will be exploring the representation of Jack Worthing.

Jack Worthing, like all of the major characters, was written to follow some of the main themes of the play such as love, identity and the ~~difference~~ difference of life between different social classes. Jack is a hopeless romantic, which is shown in the first act when he admits to his friend Algernon Moncrieff that he ~~was~~ <sup>was</sup> "in love" with Gwendolen and

planned on marrying her. In Victorian England, ~~marriage~~ marriage wasn't seen as an act of love but more of a way to be more important, or a method used in order to gain more control or ~~more~~ money. This is why Jack is seen as different — he was raised in the higher class, ~~to~~ however he is more forward thinking than the rest. The reaction that Algernon has also proves that Oscar Wilde made Jack to be a character more mysterious than what he seemed. In contrast to Jack, Algernon uses his social status as a luxury and puts himself on a high pedestal. The comparison to Algernon shows that Jack is more humble and less extravagant, hinting that he may have a secret, or a different mindset than the rest of the characters.

~~Later on in the play, when the audience finds out what Jack's secret is,~~ "When one is in town one amuses oneself, when one is in the country, one amuses others", which is a comedical satire, is said by Jack, once again showing his different points of view and how he had clear understandings of ~~diff~~ the contrasting lives that people lead in the city and the countryside. The first act also introduces Lady Bracknell and Gwendolen, two women with bipolar personas. Lady Bracknell is the antagonist of the play and an authoritative woman, she is a hypocrite in the way that she both



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mocks the higher classes yet feels the need to fit in with them, ~~In contrast to Jack, Lady Bracknell also feels that ~~the~~ ~~the~~ the way for her to remain "important" is to be talked about.~~ Lady Bracknell also treats all sorts of news as gossip. Compared to Lady Bracknell, Jack is relaxed and has a good temper, he is ~~repr~~ shown as a character who is both serious yet open-minded.

Jack Worthing is also represented as a source of comedy in the play — His fake identity has the name of "Ernest", which can be argued to be the word "earnest", when he is the opposite of earnest, telling lies for the entire play and ~~feels~~ feeling no guilt at the end. ~~The theme of identity is represented by~~ This shows how Oscar Wilde makes Jack to be a very ironic character.

Oscar Wilde also makes Jack to be a very responsible character, which is illustrated when he cares for his ward Cecily, not allowing Algernon to meet her because she is "excessively pretty" and "just eighteen", implying that he doesn't trust Algernon and knowing that he had to protect Cecily.

As Jack did not know in the ~~begin~~ beginning of the play who his parents were, he plays a major role in the theme of identity. The only reason he grew up in



a high social class was because of luck, which is why he does not treat his social class as a means of luxury like Algernon does and ~~is~~ is ~~into~~ ~~into~~ instead respectful and treats his servants as people instead of objects. In this case, Jack Worthing is portrayed as a humane character who ~~does~~ understands that he does not need lavish products to be satisfied.

In conclusion, Jack Worthing is portrayed as the least "spoiled" character with a more modern mindset, allowing him to be respectful and loving and righteous. The contrast between him and other main characters in the play of "The Importance of Being Earnest" show ~~that he didn't belong in~~ how his character is the most dynamic of all.



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Oscar Wilde is not famous not only for his flamboyant lifestyle, but also for his epigrams. Therefore, it is not surprising for readers to find his play 'The Importance of Being Earnest' sarcastic. The subtitle 'A Trivial Comedy for Serious People' acts as a successful lead-in of the play, which is exquisitely trivial and a delicate bubble of fancy, according to Oscar Wilde himself. Throughout the play, all the truths are expressed through epigrams and one-liners, as well as all the serious matters are presented through jokes with flair and flippancy so as to mock the hypocrisy of people in the Victorian Era.

Whenever dishonesty is concerned, dual identities which is the heart of the play will be the first thing that pops up in readers' mind. Yet, whose secret is revealed at the very beginning of the through

a cigarette case with the name 'Black Jack' and 'Little Cecily' on it. So, he admits that he is leading a double life with his imaginary brother, Ernest, in order to 'amuse oneself' in town and 'amuse other people' in the country. From this, we can realise that how insincere people were so as to protect their reputation in the contemporary era, such as Jack, the Justice of Peace. Moreover, Algernon (a city dandy) invents an invalid friend 'Bunbury' to escape from his 'duty as a gentleman' in town and release his wild self in the country. This serves as evidence that Victorian people ~~like~~ <sup>give</sup> ~~excuse~~ <sup>excuses</sup> about to pursue a life with 'pleasure' due to utilitarianism.

In addition, people often deceit in their language, too, which means they do not speak their minds. For instance, when Jack is going to propose to Gwendolen by mentioning the 'weather', Gwendolen is smart enough to have pointed out that it means 'something else'. Furthermore, when Lady Bracknell finds out that Jack is living in the country, she comments that 'as a simple, unspoiled nature, like Gwendolen, could hardly be expected to reside in the country'. This sentence is rather contradictory and



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thus it depicts the abuse of language which people just group the words they favour without caring about the meaning. In addition to this, Algernon ~~says~~ <sup>says</sup> that ~~the phrase line~~ <sup>the phrase line</sup> all women become like their mothers, ~~the men does~~ is 'perfectly pleased'. Besides, in Act 2 of the play, Gwendolen visits the Manor House and discovers that she shares the same fiancée, 'Ernest', with Cecily and thus begins a repartee. However, Gwendolen says to ~~Cecily~~ Cecily that 'I ~~she~~ [I] ~~has~~ [has] liked [Cecily] ever since [she] met [her]' initially. From this, we can clearly see that people use words to please or flatter others or just simply <sup>do so</sup> due to manners. Sarcasically, they call each other 'poor wounded Cecily' and 'sweet-winged Gwendolen' when they are sure that both of them are not enemies. In this quick change of emotions and partiality, Oscar Wilde ~~is~~ <sup>is</sup> ~~to~~ <sup>to</sup> ~~mock~~ <sup>mocks</sup> the hypocritical side of people, in terms of language and friendship' in the contemporary era.

Cecily's diary is obviously an act of deception because she makes up ~~strong~~ a brassy yet romantic relationship with 'Ernest', whom she has never encountered until Act 2 of the play. The journal of Cecily is actually for a vehicle for Oscar Wilde to mock the sensations of feminist





writing and most importantly, his intention is to depict the idea that even written evidence are not genuine and authentic sometimes. Last but not least, Miss Prism is considered to be the root of all the lies as she tends to hide the origin of Jack, which is revealed only at the end of the play. If Miss Prism exposed the secret of Jack's background, relating to the 'Landry' and 'Victoria Station', both Jack and Algernon would trick others with the name 'Ernest'. As a clue, Miss Prism is responsible for all the lies and deceptions in the play.

In conclusion, Oscar Wilde successfully conveys the theme of dishonesty in the play, by means of dual identity, languages and writing. This idea is so vital that it becomes the title of the ~~novel~~<sup>play</sup> 'The Importance of Being Earnest' and at the ending sentence, that is, Jack finally realises 'the vital importance of being Earnest'. The author deliberately creates conflicts throughout the play due to dishonesty, so as to emphasise the hypocrisy of Victorian people. From my perspective, not only people in the Victorian era are fake, but also people in today's society, as



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suggested by the poem 'Once Upon a Time' by Gabriel Okara, people always want to take advantages from you even you have none to give and most importantly, they smile without their hearts and never speak their minds. I think it is really a catastrophe that everyone becomes ~~more~~ insincere and corrupt so as to survive in this competitive society. I sincerely hope that we can offer our true minds and express our real feelings without any worries.



Plan

Dill ran away from home to go to Scout's place.  
"I took a train and walked 25 miles to get here."

About Scout's age but Scout was bigger.

Dill on Boo Radley. "He ~~is~~ would dine on any squirrels or  
cats he could find..."

To Kill a Mockingbird is a novel written by Harper Lee ~~about~~ in the point of view of a child ~~and~~ named Jean Louise Finch, or Scout, and is set in the early 1900's in ~~in~~ Maycomb, Alabama. The novel is ~~about~~ told in Scout's eyes ~~and as she~~ and how her innocence changes as she learns more about the world. One of the characters present in this novel is Dill who ~~is~~ known to be quite close to Jem Finch (Scout's brother) and Scout.

In the novel, ~~The~~ Harper Lee presents Dill to be around the same age as Scout. "This is shown when he is first introduced in the novel: "He was about the same age I was but I was bigger'n he is." The kids, Jem, Scout and Dill, being around the same age group and only a couple years apart could mean ~~they~~ their thoughts, how they perceived things and interests could be similar. Dill's ~~physical~~ ~~description~~ description of his physical appearance ~~and~~ suggests that he is quite small ~~and~~.

Dill is also presented to be quite determined to get what he wants. This is conveyed when Dill runs away from home because of his new father to go to ~~the~~ the Finch's place and says "I took a train ~~to~~ ~~the~~ ~~place~~ and walked 25 miles to get here." This shows how Dill ~~is~~ ~~will~~ will go the distance to be with his friends like any child would.



Harper Lee presents Dill to ~~be~~ have the imagination of a child. ~~and~~  
~~And~~ This is conveyed when he talks about Boo Radley saying,  
"He would dine on any cats or squirrels he could find".  
The way Dill describes Boo to "dine on any cats or squirrels"  
implies how Dill thinks Boo Radley is a monster and monsters  
such as these would only exist in a child's imagination.  
This could also show how Dill's mind is corrupted by other people's  
prejudice, assuming that someone who he has never met or seen  
is some savage creature that ~~that~~ would harm you.



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~~D.U. embodiment of childhood innocence.  
"summer was Dill"  
"little ant"  
"seems that my children are"~~

In the novel *To Kill a Mockingbird*, Dill is Harper Lee's embodiment of childhood innocence. The early parts of the novel seemingly revolve around him and his childish obsession with the Radleys, but as time passes this <sup>character</sup> ~~note~~ as well as the Radley house symbolism appear less frequently with Scout and Jem's maturation.

Dill's introduction to us comes right at the start of the novel while the children <sup>of</sup> the ~~the~~ Dillsey gang, Scout being only four and Jem eight. The <sup>representation</sup> ~~last~~ of innocence in the novel is appropriately presented as small and weak - Scout and Jem initially look over Miss Rachel's fence to see if there were any puppies: "Miss Rachel's rat terrier was

expecting. Lee presents him as babyish, with "dick-fluff" for hair, and "whose head teemed with strange loggys and quaint fancies". He is also, despite "going on seven" only as tall or not much taller than Scout. In the same way that Dill is presented as small, Lee presents childish innocence as something delicate and easily removed.

Dill's fascination with the Radleys is described as total, "like the moon draws water", and he is through his curiosity presented as highly inquisitive yet gullible, accepting of Jen's <sup>repeated</sup> descriptions: "he ate raw squimels" for example, being a fact Dill swallows easily, as children are wont to do. His dare for Jen to touch the Radley house shows the kind of childish games the children like to indulge in in their youth; Dill teasing Jen with "Maycomb folks are the scariest" and described as waiting "patiently" for Jen to give in. Long after Jen and Scout have forgotten about Boo Radley - Scout describes him as "passé" and is respectful: "What reasonable refuse waits children papers in at his shutters" - Dill remains obsessed and even near the end of the novel comes up with a plot involving "a trail of lemon drops from the back porch to the front yard". This <sup>indicates</sup> ~~shows~~ his merely childish nature, and Lee presents him as ~~far~~ below Jen and Scout in maturity, despite being just a year younger than Jen and three older than Scout.



Dill is also presented as incredibly lonely. Francis tells us that he is "passed around from relative to relative", and has no parents instead cleaning up ideal versions. He mentions "a mother" who entered him into a Beautiful Baby contest and won "some money", as well as modeling his father after different people he meets - once "President of the... Railroad" and then "a lawyer, like Atticus, but younger." Described as a "little nut" by Francis, he never seems to have a real sense of home anywhere, and runs away from home to where he feels safe - with Scout and Jen. The implied joy when Dill "returned the hug at long last bestowed upon him" is palpable - "at long last" makes us wonder how his relatives treat him at home.

Dill also is an 'indicator' for the level of innocence in the children: he is notably present during the younger years of Radley's obsession, being part of the plan to break into the house on the last day of the holidays "because if Boo Radley killed them they'd miss school instead of vacation," <sup>and but</sup> watching the jail house lynching episode, where Scout's innocent "lumpy man talk" <sup>with</sup> Mr. Cunningham is the only thing that saves Atticus and Tom from being lynched, Scout remarks that Dill "had stayed silent the whole time", marking Jen's coming-of-age and greater maturity; Atticus walks in front with Jen while Scout walks behind with Dill, who is <sup>done</sup> ~~held~~ both by the chair he volunteered to carry



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and by his innocence. He is then notably absent by the end of the play, where Attus' shortcomings as a parent are exposed and the children are nearly lynched - very adult events, and so create with Dill. At the end of the book, Scout remarks that "we didn't have anything else to learn, except possibly algebra", and this <sup>comment</sup> ~~gradually~~ marks their forced ascent into maturity. Dill is both physically and figuratively "not there".

Dill is also presented as a visionary of the next generation: "a pocket Merlin" who "preferred his own twilight world". He is the only one of the children in any way offended by Mr. Gilmer's cross-examination of Tom; Jen is unphased, Scout remarks "He's just a Negro", but Dill "[cries] for the simple hell people give other people", as Mr. Raymond says; he is the only one to realize that "He won't anybody get business talking that way" to anyone, and in the fact that Dill "felt sick". Lee places hope for the next generation. Lee continues this message in two more episodes. Dill, <sup>despite</sup> ~~with~~ his lesser understanding of events, wants to change things, just like Jen, who declares that he will make a difference "As soon as I get grown". Dill looks to make things right with the next generation, and says that he wants to "get us [him and Scout] a baby", and change the way parents were distant from their children, as his relatives were with him. Finally, the day after the trial, Dill expresses



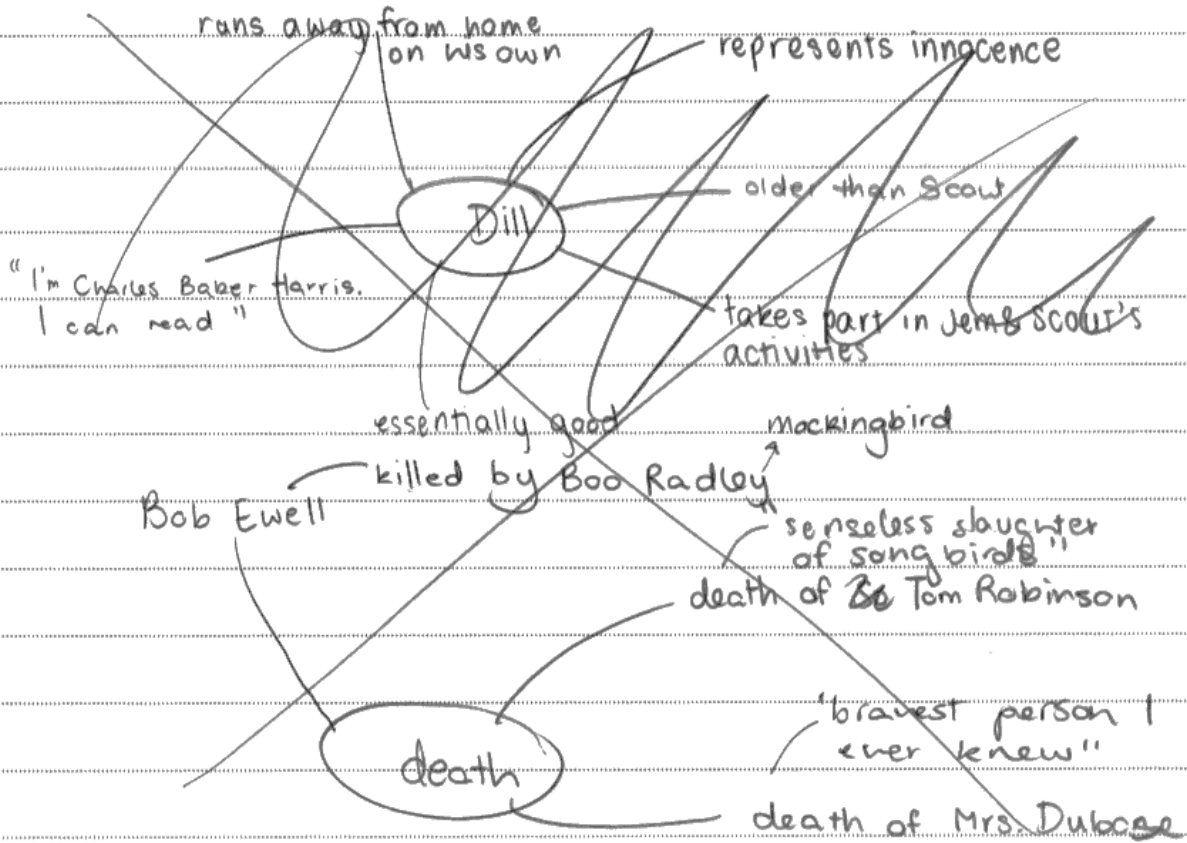
his wish to be a "clown": "I'm just going to stand there and laugh at people", and although Jen criticizes him for being the "wrong way", Dill reaffirms his wish, simply saying he's going to be a "new" type.

The strongest part of Dill's character is his innocence: every thing about him exudes childishness, but yet also a painful understanding of the horrors of the world, arising when he realizes that Boo Radley "doesn't have anywhere to run to". However, <sup>Lee intends</sup> the next hope in the younger generation in the book, and Dill is presented as <sup>one</sup> of the hopes of <sup>progress</sup> coming in America in years to come, with his keen sense of right and wrong, his admiration for the Finches and his hopes and dreams of a better world.

\*Despite this, Lee presents Dill as being able to stand up for himself; when Jen says "Lord, what a name," Dill quickly responds "It's not <sup>any</sup> worse than yours"



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'To Kill a Mockingbird' is a novel by Harper Lee, which ~~is set in~~ was published in the 1960s. It is set in ~~May~~ the fictional town of Maycomb, Alabama during the 1930s in the Great Depression. The novel focuses on the events during the childhood of the narrator, Jean Louise "Scout" Finch. Death is presented in many ways <sup>throughout</sup> ~~through out~~ the novel through the deaths of ~~Tom~~ Mrs. Dubose, Tom Robinson and Bob Ewell ~~and~~. The ~~attire~~ attitudes towards each death also varies.

Firstly, Mrs. Dubose's death is treated as ~~an inevitable~~ inevitable ~~and~~. This is shown when Jem receives a ~~marigold~~ "camellia" from Mrs. Dubose after her ~~de~~ death and he responds to this by saying "She's dead and she's still after me!" This statement implies that he did not mourn her death and that he did not care for her.

However, Mrs. Dubose's death was also treated as the ~~loss~~ tragic loss of someone who was brave. This is illustrated when Atticus ~~is~~ tells his children ~~the~~ that Mrs. Dubose was "the bravest person he ever knew." The use of the adjective "bravest" implies she fought courageously against something. This was her morphine addiction that the children did not know of. The contrast between Atticus and Jem's ~~own~~ attitudes ~~of~~ towards Mrs. Dubose's death also shows that also show that after death, people are seen for their <sup>aspects</sup> good ~~side~~ ~~and~~ rather than their bad aspects. In life, Mrs. Dubose was shown as a racist old woman, but in death she is remembered for her bravery against her morphine addiction.

Similarly, Tom Robinson's death was also treated as a tragic



loss. ~~Here~~ This is shown through the towns' idea that ~~the~~ ~~world~~ ~~this~~.  
 This is shown when ~~he~~ ~~repeatedly~~ Atticus talks about how he told Tom "don't lose hope" because ~~he~~ ~~was~~ ~~going~~ ~~to~~. Atticus was hopeful that Tom's appeal would be accepted. ~~However~~, The phrase "don't lose hope" conveys the death as tragic because Tom Robinson did lose hope, so he was killed ~~while~~ ~~in~~ an escape attempt. Furthermore, ~~the~~ ~~writer~~ ~~of~~ ~~the~~ ~~only~~ ~~newspaper~~ ~~also~~ ~~describes~~ ~~one~~ ~~of~~ ~~the~~ ~~Maycomb's~~ ~~innhabitants~~ compared Tom Robinson's sentencing to the "senseless slaughter of songbirds". The noun "songbirds" connotes innocence. ~~and~~ ~~from~~ This tells us that Tom Robinson's death further proved that ~~good~~ ~~does~~ ~~not~~ ~~always~~ ~~win~~ ~~in~~ ~~the~~ ~~world~~. the world is not always fair.

Lastly, Bob Ewell's death is treated as ~~fair~~ ~~and~~ ~~fair~~. This is illustrated when Atticus tells Boo Radley, Bob Ewell's killer, "Thank you for my children." The phrase "Thank you" conveys that Atticus is thankful for Bob Ewell's death as it meant that his children lived. This shows that the death was fair as Bob Ewell wanted to hurt children, which shows that he was an irredeemably evil character. This is ~~the~~ different from the other deaths which were treated as ~~tragic~~ ~~and~~ ~~tragic~~ losses of people who were essentially good.

In conclusion, attitudes towards death ~~are~~ vary greatly throughout the novel. Mrs. Dubose's death was treated as both inevitable and tragic, Tom Robinson's death was treated as simply tragic and undeserved, while Bob Ewell's death is treated as



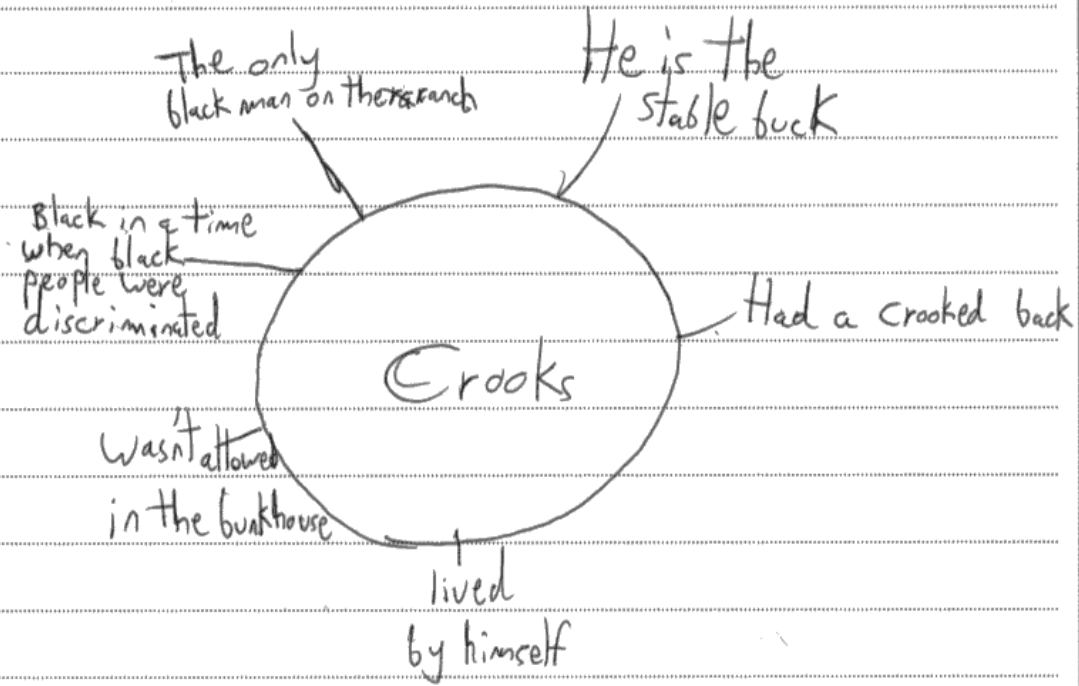
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a fair and deserved death for a man who did not have any good  
redeeming qualities to ~~remember by~~ be remembered by.





In the novel *Of Mice and Men* Steinbeck represents Crooks as an outsider to the rest of the guys because he is different in one aspect. Because he is a black person and back in that time period black people were discriminated just because they had black skin.

However at the ranch he is the only black man and he is the stable buck of the ranch he works on the horses. The reason he named Crooks is because he was working in the stable and while working a horse kicked and crooked his back. That is another unique and different thing that Crook has which makes him different and an outsider.

The crooked back is another way of saying that he is different than the others.

Crooks is also not allowed in the bunkhouse because of his skin colour others also claimed that he stinks which is why Crooks lives by himself since he is not allowed he normally does not allow anyone in his area. Steinbeck shows Crooks as an outsider by making him different from all the others by giving him a crooked back, him being black and him having to live by himself. It doesn't only show how black people are treated, it also shows the life of a ranch worker.





Crooks is a negro stable buck in the novella 'Of Mice and Men'. In here, he is presented by Steinbeck as an outsider and victim of racism and various cretches and prejudices.

Steinbeck uses Crooks to represent the racial segregation of America in 1920's. Crooks, as he is a negro ~~and~~ with a physical handicap is severely mistreated by the ranch workers. He is often fooled and toyed, and is a victim of verbal abuse as he is referred to as a 'nigger'. From the ranch workers choosing to call him with the abusive language instead of his name, the readers realize that Crooks is experiencing intense racism and is segregated from the other ranch workers who are called by their names or nicknames. Even Candy introduces Crooks by saying 'you see the stable bucks a nigger', <sup>without any intention</sup> which shocks the readers. ~~and~~ Through this, Steinbeck points out that racism is taken for granted.

Crooks is also isolated physically as an outsider. He ~~is not~~ does not socialise with other ranch workers but chooses to be isolated with a 'pride dignity of a negro'. His <sup>and</sup> room is separated from the normal bunkhouses ~~it~~ is located alongside to the stable, in a little shed. The fact that he is physically separated from the rest of the white ~~and~~ migrant ~~workers~~ workers clearly shows that he is an outsider in the ranch, and furthermore in the American society, <sup>Steinbeck depicts</sup> where racism prevails. ⓐ Crooks keeps a distance between the other workers by saying that they (Hennie and Candy) are not 'wanted in my room'. ⓑ However, he is also not 'wanted in the bunkhouse' because of the colour of his skin and as the migrant workers 'say' he 'stinks'.

Steinbeck <sup>presents</sup> ~~describes the mistreatment~~ ⓐ Crooks as a vulnerable victim of mistreatment through describing his room. In Crooks' possessions, there <sup>are</sup> ~~is~~ ointment and liniment for both Crooks and the horses ~~to~~ he takes care of. Moreover, his room is situated right next to the horses and outside the window of his room lies a pile of horse manure. This ~~is~~ suggests that Crooks is treated no better than the horses, and that in the 1920's America, the ~~is~~ negro such as Crooks is dehumanised, and ~~is~~ is not more worthy than an animal or a beast.



Steinbeck also employs Crooks to point out the hypocrisy of American constitution. According to the American constitution, everybody is equal and they share the same rights. However, by ~~showing~~<sup>presenting</sup> Crooks as an outsider who is racially discriminated, Steinbeck effectively addresses the hypocrisy of this constitution, that racism prevail despite the ideal civil rights and rules. Crooks, although he is an outsider, he is a very intelligent man who is 'proud and aloof'. This is shown through the 'golden rimmed spectacles', scattered dictionary and 'a marked copy of the Californian civil code' laid in his room. Through this the readers realise Crooks is very well aware of his rights and what the American constitution offers. However Steinbeck makes Crooks also refer to himself as a 'nigger' to ~~show~~<sup>reveal</sup> that not everybody has access to the American constitution, which led to Crooks accepting his miserable fate.

Steinbeck presents Crooks as an isolated outsider by emphasising the loneliness Crooks has to go through due to the lack of friendship. Crooks is discriminated by the fellow ranch workers and thus unable to build any relationship. The grown up ranch workers are not naive or innocent enough like Lennie or the white kids Crooks used to play with when he was young, and therefore cannot demolish and overcome the racial barrier between them and Crooks.



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15

Turn over ▶

<sup>when Lemmie approaches him,</sup>  
 Therefore ~~he is~~ ~~excited~~ ~~to~~ ~~have~~ ~~a~~ ~~person~~ ~~to~~ ~~talk~~ ~~to~~ ~~so~~  
 he is very excited to have company, which then highlights how lonely he had been all along as he was treated as an outsider. As Lemmie, who does not fully understand how the world works overcomes the barrier of racial discrimination, and approaches Crooks out of curiosity, Crooks is overly ~~not~~ happy, 'pounding his knees of excitement'. His struggle and suffering from being an outsider and having no friends is shown when he confesses to Lemmie that 'a guy goes nuts if he ain't got nobody to talk to' and that 'a guy gets too lonely and gets sick'. Through this, Steinbeck successfully presents the debilitating ~~nature~~ <sup>nature</sup> of loneliness and the negative effects it has on a person, and <sup>thus</sup> emphasises to the readers that <sup>a</sup> ~~decent~~ human being needs <sup>and connection with others</sup> friendship for a decent life, ~~and that~~

Steinbeck also <sup>presents</sup> ~~shows~~ Crooks <sup>as an outsider</sup> to put across his message. ~~the~~  
~~Crooks~~ Crooks is very much discriminated ~~due to~~ <sup>due to</sup> ~~the~~ <sup>prejudice and</sup> ~~enmity~~ <sup>is</sup> skin colour and is therefore exposed to various ~~of~~ <sup>of</sup> cruelty and mistreatment as mentioned above. As an outsider in the community, <sup>he</sup> ~~is~~ <sup>depicted as a</sup> very vulnerable ~~and~~ victim throughout the entire novella. However, although he is in the lowest status of all the ~~of~~ <sup>of</sup> ranch workers, and is situated at the lowest of the hierarchy in the American society he chooses to pick on Lemmie who is more mentally naive and vulnerable than him, supposing that 'George won't



come back' for Lemmie, scaring ~~him~~<sup>Lemmie</sup> and threatening him cruelly. Through this Crooks' face lighted up with pleasure from the torture'. This suggests that mistreating somebody more vulnerable than himself ~~was~~ and watching them go through the pain of cruelty he himself has gone through made Crooks feel better about himself. This allowed him covering up his insecurities and reassuring himself. Through this chain of cruelty and mistreatment, Steinbeck argues that cruelty breeds cruelty even in the lowest and darkest part of the social ~~to~~ hierarchy. In turn, he advocates that this cycle of mistreatment and cruelty must be stopped, and this could be done through building friendship and caring for each other.

In conclusion, Steinbeck presents ~~to~~ Crooks as an outsider to reveal the hypocrisy of the American constitution and criticize the American society where prejudice prevailed.



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17

Turn over ▶

of Mice and Men is a novel written by John Steinbeck, that tells a story about two young men chasing ~~offer~~ their dreams. John Steinbeck uses different ~~character~~ crooks to solve the discrimination in the society.

Crooks is a black ~~guy~~ guy that get low-paid jobs, he lives in a ~~house~~ crack house with uncolored wall alone, the setting of crooks is a ~~misable~~ poor ~~person~~ person, trying to gain a better life. He ~~get low~~ paid ~~jobs~~. Due to America just had great depression, most of the worker has ~~gone~~ retired due to low wages. Crooks still continue to work ~~at~~ which shows his loyalty, and proof him as an outsider. ~~because~~

Further more he lives in a ~~or~~ house with unpainted wall and very little space shows ~~his~~ he is Adaptable to ~~different~~ environment, and crook didn't really care about what kind

of place he lived in. He seeks for respect from others. However ~~there are not much~~ respect shown in ~~the~~ Novel people treat he quite normally, which solve the discriminate ~~is~~ during the time the Novel was produced.

Crook didn't have much conversation between ~~George~~ <sup>other</sup> character and Lennie, which indicates he doesn't like to speak a lot. Due to he does not communicate very much, he has lack of knowledge and information, therefore prove him an outsider.

In conclusion Crook's performance and characteristics prove him an outsider, during the play. And ~~Author~~ John Steinbeck uses him to solve the discrimination of colour in society.



Throughout the novel 'Of mice and men' thematic dichotomies of loneliness and companionship are seen as well as the theme of dreams and the idea of the dream ranch. The play is set in Soledad amongst an utilitarian society where people are judged on their work. The onomastic symbolism of 'Soledad' which means solitude in Spanish immediately emphasises the loneliness amongst the society.

George and Lennie are juxtaposed with each other as Lennie has 'wide sloping shoulders' <sup>which emphasise his great physical strength</sup> but ~~he~~ has learning difficulties as <sup>he</sup> dragged his feet 'the way a bear drags his paws' the animal imagery of a bear emphasises his strength but difficulties in mental strength. Whereas George is 'small' but has quick intellect. ~~the~~ <sup>George</sup> 'the rabbits hurried noiselessly for cover' this highlights that wherever George and Lennie go the peace is disrupted which foreshadows later events of violence and inevitability. <sup>two protagonists</sup>  
\* The descriptions emphasise the theme of power and powerlessness of the <sup>two protagonists</sup>



stereotypical

George and Lennie's relationship contradicts the relationship of the ranch hands as George says 'guys like us, who ~~work~~ work on the ~~ranch~~ ranch are the loneliest ~~big~~ guys in the world'. However, George and Lennie juxtapose this as they always travelled together. 'they wanted in single file, even in the open one stayed behind the other'. The parallel language suggests the father-son relationship as George is the leader and Lennie is the follower. The thematic dichotomy of companionship between George and Lennie is seen when George says 'but I got you to look after me, and you got me to look after you' which highlights the fatherly role of George.

in the dream ranch

theme of dreams

The ~~dream ranch~~ is presented as Lennie always asks George to tell him about it. The dream ranch is indicative of the American dream as it is a place with a sense of 'belonging' and where all people higher than the ranch hands in the hierarchical society can be exploited, and where they can 'live off the fatta the lan'. However, George's repeated refrain, 'If I was alone, I could live so easy' foreshadows how he will kill Lennie in a mercy killing, as Lennie's escalating scale of violence will lead to his inevitable death. George decides to kill Lennie.



cut of mercy so he can die peacefully rather than  
be lynched by Curley. Lennie's death leaves George  
incredibly lonely like all the other ranch hands suggesting  
that the loneliness in the society is inevitable.

At the beginning of the novel the snake swims through the water,  
this biblical allusion to a serpent in the bible was seen a evil,

and ~~then~~ the snake foreshadows how all dreams  
will be disrupted and no one will reach their

American dream or the dream ranch. <sup>to Robert Burns poem</sup> The intertextual

allusion of 'the best laid schemes of mice and men

gang aft aye' accentuates that all dreams are

shattered and there is no sense of belonging or empowerment

amongst the cruel, disempowering ~~utilitarian society~~

utilitarian society of the ranch hands.



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"Of mice and men" written by John Steinbeck port~~ray~~ portrays two workers George and Lennie. ~~Find~~ working in the ranching and chasing their dreams during the Great Depression. Several themes including dreams, friendship, isolation and so on <sup>are</sup> expressed within the novella. ~~For~~ <sup>Symbolism and the movement of characters</sup> ~~shadowing~~ <sup>have</sup> been largely used even before they arrived at the ranch to introduce the theme.

At the beginning of the novella, Lennie and George just left a place called "Soledad". The word "Soledad" ~~is~~ <sup>symbolizes</sup> represents the loneliness of George of Lennie because ~~of~~ the word "solo" means only. Furthermore, the environment in the forest emphasizes the loneliness and isolation that occur to Lennie and George. The placid river and the leaves on the ground shows that ~~for~~ there has been no one here for a long time.

Through Steinbeck's description of George as a "small, strong and powerful man" and Lennie "a loose, naive and big guy" suggests ~~that~~ that they are two people with characters, ~~for~~ <sup>perhaps</sup> that there must be something significant happened on them. ~~They~~ The description of Lennie even lightly suggests that he is not a

normal person, maybe a trouble maker. As <sup>George</sup> Steinbeck has mentioned later that Lennie ~~is~~ and him has been kicked out of the previous farm because Lennie can't control himself. Such description emphasizes the possibility that he will make the same mistake at the ranch as well. Lastly, the ~~is~~ ~~wild~~ rabbits in the forest are described to be still and quiet which foreshadows something bad will happen on the rabbit.

John Steinbeck largely focuses on the conversations and the movement of George and Lennie to introduce the ideas and the themes. Lennie's behaviour like drinking water from the river and asking the exact same question to George vividly shows his disability and the reason he must be taking good care of. Discrimination is shown from George that he is considering Lennie as a liability, ~~but~~ However, George still keeps Lennie <sup>together</sup> ~~together~~ without dumping him is not only he is the cousin of ~~the~~ George, it is because they are friends. During the depression, we can <sup>hardly</sup> ~~scarcely~~ see that two individuals being closely around while Lennie and George walks together. This signifies the importance of friendship and at the beginning of this play. Last but not least, the idea of dream is ~~portrayed~~ shown throughly through the conversation of Lennie and George. Lennie ~~is~~ at first killed a mouse in his pocket accidentally. The time when George find out, Lennie blames himself and George tells him about his dream of owning their own farm. This is also the reason why George keeps Lennie together. Lennie refers to his dream as "a ~~am~~ having red, blue and green" rabbits and this is the motivation of both George and Lennie to find a job, to survive. Dream



Their dreams ~~have~~ also inspires them to keep going and it is shown even before George and Lennie have entered the ranch.

John Steinbeck's use of foreshadowing, symbolism and the movement of characters gives the audience a wide view of things that is going to happen, make countless foreshadows about different characters for a better ~~use~~ understanding of the theme and ideas before George and Lennie ~~to~~ go to the ranch.



T.J.'s character is the trouble maker in the novel. He was presented by Taylor to always be in trouble or the cause of trouble. He is personified as that one child that every parent tells their child not to be friends with as he or she would always lead them into hot water.

TJ was first introduced to the readers as a laid back young boy who blamed any thing but everything on any one else even though it was completely his fault. This shows how even today, in the twenty first century there is always a boy in every group <sup>of friends</sup> who will always be in trouble for some thing or the other.

T.J.'s character is also shown as someone who

feriously tries to fit in with others. This is seen when he becomes friends with the Simm brothers and tells the Logan children, 'I don't need y'all'. This shows how he felt that even though he was a black during the white dominant era, he felt that he was better than all the other children.

TJ was a character that often caused a lot of pain for the Logan family. This is seen when Stacey was whipped by his mother after she thought it was him cheating when it was actually TJ. This event spread a lot of hatred in Stacey's mind for TJ but later on he still was friends with TJ. This brings out the theme of community. I feel that even though someone may cause you difficulties in life, there is always room for forgiveness.

Another incident where TJ caused problems was when he plotted a revenge plan, to get back at 'the tormentor' that often caused them problems while on their way to school. It also







but they should not affect our lives greatly and we should just treat them as an obstacle.

T.J.'s character also starts to develop a sense of maturity towards the end of the ~~play~~ novel as he finally understands the difference between right and wrong when he disagrees to help R.W. and Melvin rob the store. This shows how his character starts to develop over the passage of time. This also brings out the theme of maturity.

In conclusion I feel that T.J. was a trouble maker in the novel whose own choices led to his downfall. I feel that he was presented to be a person in the community who thought that he was different than the others. I also feel he is high headed and ~~the~~ that his poor decision making traits is often what led him to be in hot water, whether it was at school, or when he was with the Logan children or even when he



was out with the Simm beathes. I feel that T.J. was the connecting character in the novel that caused many incidents in the novel to take place that made it a more interesting one that separated it from the other novels during the realization period.



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