

Literature Model Answers

Read the following extract from Act 1, scene 3 then answer the question that follows.
At this point in the play, Macbeth has just been told that he is to be the new Thane of Cawdor: the second of the witches' prophecies has come true.

MACBETH

[Aside] Two truths are told,
As happy prologues to the swelling act
Of the imperial theme.--I thank you, gentlemen.
(Aside) This supernatural soliciting
Cannot be ill, cannot be good: if ill,
Why hath it given me earnest of success,
Commencing in a truth? I am thane of Cawdor:
If good, why do I yield to that suggestion
Whose horrid image doth unfix my hair
And make my seated heart knock at my ribs,
Against the use of nature? Present fears
Are less than horrible imaginings:
My thought, whose murder yet is but fantastical,
Shakes so my single state of man that function
Is smother'd in surmise, and nothing is
But what is not.

Starting with this speech, explain how far you think Shakespeare presents Macbeth as a conflicted character.

Write about

- how Shakespeare presents Macbeth in this extract;
- how Shakespeare presents Macbeth in the play as a whole.

30 marks

+ 4 marks AO4

Starting with this speech, explain how far you think Shakespeare presents Macbeth as a conflicted character.

Shakespeare presents Macbeth as a conflicted character, initially, who appears to struggle with the supernatural and moral dilemmas posed to him throughout the play. However, the character of Macbeth evolves throughout the play so that, towards the end, Shakespeare presents the character as someone who is entirely focused on the pursuit of power, even when this is to his detriment. This perhaps links to the social construct of masculinity that existed during the Jacobean era: this way of thinking about gender encouraged men to be aggressive in pursuit of their goals and suggested that showing weakness, as a male, was a source of shame. Therefore, it could be suggested, that Shakespeare was using the character of Macbeth to awaken the Jacobean society to the perils of a society that polarises the sexes.

Within the extract, Shakespeare deliberately presents Macbeth as a character who feels concerned about the impact and shift in personality that his interaction with the supernatural has prompted. Shakespeare helps the audience to understand this through the description of physical responses, 'horrid image doth unfix my hair..... my seated heart

knock at my ribs'. By creating this dialogue for the character of Macbeth, Shakespeare highlights this inner-torment which is represented by the link between Macbeth's mind and body. The phrase, 'doth unfix my hair' is used deliberately by Shakespeare to communicate the character's anxiety and the verb, 'unfix' is significant because it implies that he has been so entirely 'broken' by the supernatural intervention, that this has caused his physical responses to malfunction. This notion is further corroborated by the description of the 'heart knock at my ribs'. The verb 'knock' has connotations of disruption and aggression which highlights his increased heartbeat and represents his increased apprehension. Shakespeare makes the decision to describe the physical complaints of Macbeth to demonstrate how the character feels morally conflicted but instead chooses to focus on their physical manifestations as a way demonstrating the character's denial about his changing personality. This therefore implies that Shakespeare is putting forward the notion that ignorance assuages conflict but this often to the impairment of the character's moral judgement.

Emphasising, the latter concept, as the play develops, Shakespeare uses the theme of violence to explore Macbeth's conflicted character and establish the notion that, in order to suppress conflict, he blames the supernatural. This is shown through the use of rhetorical questions, 'is this a dagger I see before me, the handle towards my hand?...false creation from the heat-oppressed brain?'. Shakespeare's deliberate use of the preposition, 'towards me' suggests that Macbeth is persuading himself internally to commit regicide but disguising this ambition with the notion that he is being encouraged by the divine. Additionally, the questioning tone and the idea that the violent apparition of the dagger is a product of the 'heat-oppressed brain' suggests an inherent evil within the character and highlights that violent tendencies always insidiously manifest themselves. Shakespeare therefore implies that Macbeth is not truly a conflicted character but one who ultimately wishes to act upon his violent urges but uses the supernatural to facilitate this taboo desire.

As the soliloquy develops, Shakespeare further implies that Macbeth's apprehension and confliction is not the consequence of the witches' prophecies but rather the character's fear at his own capacity for violence and dangerous ambition. Shakespeare deliberately creates the dialogue, 'Shakes so my single state of man that function, Is smother'd in surmise'. The use of the verb 'shake' highlights the character's apparent fear and appalled physical response at his violent imaginings. Shakespeare's decision to create the phrase 'smothered in surmise' for Macbeth's character, could be interpreted in multiple ways. Initially, the phrase suggests that he is enveloped in uncertainty with the verb 'smothered' highlighting the all-encompassing nature of his indecision. However, analysing further, the violent verb 'smothered' could be foreshadowing Macbeth's eventual ease towards aggression and could also imply that he is desperately suppressing a fundamental desire within himself: to act upon his murderous fantasies in order to pursue his ambition. Ultimately, Shakespeare implies that whilst Macbeth may appear conflicted, through the often questioning tone of the character and the seeming inescapable influence of the supernatural, in reality, the character merely uses apparitions as a tool to facilitate his ruthless ambition and violent tendencies.

LADY MACBETH

Give him tending.

He brings great news.

LADY MACBETH

Take good care of him. He brings great news.

Exit SERVANT

The SERVANT exits.

The raven himself is hoarse

That croaks the fatal entrance of Duncan

Under my battlements. Come, you spirits

That tend on mortal thoughts, unsex me here,

And fill me from the crown to the toe top-full

Of direst cruelty. Make thick my blood.

Stop up the access and passage to remorse,

That no compunctious visitings of nature

Shake my fell purpose, nor keep peace between

The effect and it! Come to my woman's breasts,

And take my milk for gall, you murd'ring ministers,

Wherever in your sightless substances

You wait on nature's mischief. Come, thick night,

And pall thee in the dunnest smoke of hell,

That my keen knife see not the wound it makes,

Nor heaven peep through the blanket of the dark

To cry "Hold, hold!"

Qu 1: William Shakespeare's Macbeth

Starting with **this speech**, explain **how far** you think **Shakespeare** presents **Lady Macbeth** as a **powerful woman**. Write about:

- how Shakespeare presents Lady Macbeth in this speech
- how Shakespeare presents Lady Macbeth in the play as a whole.

[30 marks] AO4 [4 marks]

Overall, Shakespeare presents Lady Macbeth as an initially strong woman who defies gender stereotypes and symbolises duplicity after being blinded by her ambition, to which she inevitably falls victim, as she is simply used by the playwright as a dramatic convention to carry the plot forward.

Ostensibly, Lady Macbeth is presented as a dominant character who doesn't wish to conform to the expectations of women in Elizabethan Britain. As a display of her unwillingness to comply, she beckons spirits to come and 'unsex' her. This is seen as a plea for her to lose her femininity, which she believes is holding her back. By calling spirits, Shakespeare introduces the belief in witches and witchcraft which many had in the 11th century, the era the play was set, though it is also worth noting that his contemporary audience members would have retained a deeply-rooted superstition. By creating a character who wishes for such a shocking thing at the start of the play and ends up losing her sanity, Shakespeare highlights how absurd and dangerous her beliefs are, ultimately leading us to question the extent to which she can be considered 'powerful'.

The supernatural noun 'spirits' hints at a darker world but Shakespeare withholds any detailed information regarding their identity to create dramatic tension. However, audience members would have related to this, particularly Elizabethan women, who were often uneducated, placing much emphasis on superstition and folklore, thus lacking the need to suspend their disbelief, as a modern audience would have to. The significance of this stems from the fact that, although Lady Macbeth believes herself to be strong and in control, she actually lacks morality and understanding and will always be socially inferior to Macbeth for she is only a woman. In the same quotation, Lady Macbeth labels her thoughts as 'mortal' to showcase her descent into evil, and ultimately, death. Shakespeare arguably includes this adjective to contrast what we might assume was her previously meek and mild behaviour with her newly acquired dark and sinful side. This also foreshadows her eventual suicide as the audience would have been well aware of the tragic genre of the play.

Additionally, Shakespeare displays an illogical side to the character of Lady Macbeth which falls victim to her own ambition. Lady Macbeth fails to acknowledge her responsibility in the actions that follow, instead choosing to refer to it rather euphemistically as 'nature's mischief'. This example of personification symbolises her belief that everything that transpires was fated, which is deeply ironic because both Macbeth and Lady Macbeth attempt to divert their fates by controlling the lives and deaths of other characters, representing the dangers of power and ambition. By making Lady Macbeth initially responsible for persuading Macbeth to usurp Duncan's throne, Shakespeare's audience lose respect for the characters as they would have believed firmly in the Divine Right of Kings and the strict hierarchical structure of society.

Lady Macbeth's ultimate power over and influence upon Macbeth is shown in two main ways: namely, that he commits the 'deed' she wants him to and in the way he begins to mirror her

use of language later in the play and manipulates other male characters by emasculating them, a technique learned from his wife.

However, the writer also reveals Lady Macbeth's duplicitous nature to develop the theme of appearance versus reality in the play. She commands to spirits to block the 'passage to remorse', highlighting her desire to remain unaffected by guilt. If she were truly a powerful character, surely she would face her dark deeds rather than run and hide from them. She actively encouraged Macbeth to adopt a similar approach when she says 'look like th'innocent flower but be the serpent under't'. 'Serpents' have connotations of slyness and evil; the characteristics she needs her husband to secretly possess. We can therefore see that Shakespeare has created a very complex character whose true nature is ambiguous. It is difficult for an audience member to know to what extent they should pity her as she descends into madness as the 'remorse' cannot be ignored.

Shakespeare, after presenting her as the driving force behind much of the action in the first act of the play, slowly starts to diminish her importance as Macbeth's power grows. Her eventual death is indicated by the stage direction of 'women cry within' and the line from a servant 'the Queen, my Lord, is dead'. For a character who seemed so powerful at the play's outset, she appears almost as an afterthought and has served her purpose as a dramatic tool. Structurally she becomes as unimportant as she becomes to Macbeth himself. This ultimately shows that her power was only ever limited and could even have been intended to serve as a warning that a woman should never attempt to rise up as she did. With this in mind, I personally respect her initial defiance to passively accept her place in society and do feel saddened by her grim fate.

As suggested by the fact she is only ever referred to as 'Lady Macbeth', she represents how women during Shakespeare's society existed primarily to boost their husband's social standing. Lady Macbeth is arguably literature's most infamous example of a powerful women, though upon close examination of the text itself, her power is momentary and she pays the ultimate price.

ACT I SCENE I A desert place.

[Thunder and lightning. Enter three Witches]

First Witch When shall we three meet again

In thunder, lightning, or in rain?

Second Witch When the hurlyburly's done,

When the battle's lost and won.

Third Witch That will be ere the set of sun. 5

First Witch Where the place?

Second Witch Upon the heath.

Third Witch There to meet with Macbeth.

First Witch	I come, graymalkin!	
Second Witch	Paddock calls.	10
Third Witch	Anon!	
ALL	Fair is foul, and foul is fair: Hover through the fog and filthy air	

Starting with this conversation, explain how far you think Shakespeare presents the supernatural as a powerful force.

Shakespeare presents the supernatural as an addictive yet deadly force that exposes the inherent evil within humans. Shakespeare suggests that the supernatural prey upon those who are wanting in some way and they it deliberately plays upon insecurities to encourage life-altering decisions. During the Jacobean era, King James I encouraged a societal fear of the supernatural and even passed a law decreeing witchcraft as an offence. By including the supernatural as such a key theme within the play, Shakespeare would have been successfully playing on the Jacobean fear and fascination surrounding the supernatural and further perpetuating King James' superstitions. However, Shakespeare's portrayal of the supernatural could also link to the Freudian theory of dreams and the notion that that which we imagine is a reflection of our inner desires, therefore implying that perhaps the 'supernatural' is actually just the voice/ manifestation of our inner-desires.

Shakespeare begins the play, as shown in the extract, with the supernatural and foreshadows that the witches will bring confusion and torment. This is shown through the use of the setting and pathetic fallacy and the notion that the stormy, volatile weather will reflect the dark and dangerous impact of the witches. This idea is further emphasised though the use of dialogue, 'in thunder, lightning or rain?'. The use of listing and the mention of three different types of unpleasant and destructive weather highlights that the witches deliberately meet during times of trouble and intend to cause pain. The idea that Shakespeare wants to emphasise the malicious and calculated nature of the supernatural, is further shown through the statement, 'there to meet with Macbeth'. The verb 'meet' adds a certainty to the arrangement and the phrase 'there to' implies that their sole purpose is to pursue his character. This therefore indicates that Shakespeare wants to establish to the audience that the supernatural exists to prey on weak humans and exploit their insecurities.

Later on in the play, Shakespeare demonstrates the notion that the supernatural evoke fear and a destructive addiction. Shakespeare demonstrates this through Macbeth's fearful yet intrigued reaction to the witches and their prophecies. Their startling appearance and meddling with the supernatural appals and terrifies him yet their news of great fortune in his future compels him to listen to them. Shakespeare demonstrates this reaction: "sir, why do you start; and seem to fear Things that do sound so fair?". Through Banquo's dialogue Shakespeare reveals that Macbeth's reaction is initially one of fear and surprise despite the positive predictions that the witches have foretold which shows Macbeth's scepticism towards what he has seen. Shakespeare uses verbs with a semantic field of terror such as

'start' and 'fear' to reinforce how afraid Macbeth is, particularly the word 'start' which demonstrates that Macbeth is visibly startled and shocked about the witches and their prophecies thus demonstrating his initially strong, negative reaction towards them which would have reflected much of society's attitudes towards the supernatural during the Jacobean era; the audience would expect Macbeth to mistrust the witches' prophecies.

However, Shakespeare also indicates that the character of Macbeth, despite feeling initially mistrustful and vulnerable as a result of the supernatural, evolves to eventually use the supernatural as a possible excuse for his ruthless ambition which links to Freud's theory of dreams and the idea that supernatural events are merely a reflection of what we wish to happen. This is clear in the quotation, 'Is this a dagger which I see before me/ the handle towards my hand?'. The questioning tone is deliberately adopted by Shakespeare to reveal Macbeth's underlying uncertainty about the apparition, however, the use of the word 'dagger', which becomes a motif in the play for violence, dangerous determination and power, highlights the character's innate thirst for power and the supernatural vision provides an excuse for the character to pursue the murder of King Duncan. This therefore combines the idea that the supernatural prey upon the weak (the dagger does encourage Macbeth to act immorally) but also, perhaps, reveals a violent aspect of Macbeth's personality that would always be revealed eventually. However, the vision of the dagger could also link to the Freudian theory of dreams and the notion that perhaps the character of Macbeth uses the supernatural as an excuse for his taboo behaviour.

Finally, Shakespeare uses the character of Lady Macbeth to how the supernatural are, again, used as a vehicle for revealing the characters' inner desires. This is shown in the quotation, 'Come, you spirits, That tend on mortal thoughts, unsex me here'. Shakespeare uses the imperative, 'Come, you spirits' to indicate the urgency with which the character of Lady Macbeth requires assistance of the supernatural and reflects the Jacobean belief in an omnipresent supernatural presence. This, therefore, could imply that Shakespeare wishes to put forward the idea that the supernatural is omnipotent and a force that can facilitate unsavoury human behaviour. However, the phrase 'unsex me' highlights that the character of Lady Macbeth wishes to rid herself of femininity in order to assist and encourage the murder of King Duncan. This therefore implies that Shakespeare wishes to put forward the notion that the supernatural are used by the characters to manipulate and build upon immoral inner-desires and that, rather than being the cause of evil deeds, the supernatural merely provide a platform from which the characters can begin to act upon their corrupt yearnings for power.

2. Starting with this extract, write about how Conan Doyle presents the unusual relationship between Holmes and Watson.

"Which is it to-day?" I asked,— "morphine or cocaine?"

He raised his eyes languidly from the old black-letter volume which he had opened. "It is cocaine," he said,— "a seven-per-cent solution. Would you care to try it?"

"No, indeed," I answered, brusquely. "My constitution has not got over the Afghan campaign yet. I cannot afford to throw any extra strain upon it."

He smiled at my vehemence. "Perhaps you are right, Watson," he said. "I suppose that its influence is physically a bad one. I find it, however, so transcendently stimulating and clarifying to the mind that its secondary action is a matter of small moment."

"But consider!" I said, earnestly. "Count the cost! Your brain may, as you say, be roused and excited, but it is a pathological and morbid process, which involves increased tissue-change and may at last leave a permanent weakness. You know, too, what a black reaction comes upon you. Surely the game is hardly worth the candle. Why should you, for a mere passing pleasure, risk the loss of those great powers with which you have been endowed? Remember that I speak not only as one comrade to another, but as a medical man to one for whose constitution he is to some extent answerable."

He did not seem offended. On the contrary, he put his finger-tips together and leaned his elbows on the arms of his chair, like one who has a relish for conversation.

"My mind," he said, "rebels at stagnation. Give me problems, give me work, give me the most abstruse cryptogram or the most intricate analysis, and I am in my own proper atmosphere. I can dispense then with artificial stimulants. But I abhor the dull routine of existence. I crave for mental exaltation. That is why I have chosen my own particular profession,—or rather created it, for I am the only one in the world."

"The only unofficial detective?" I said, raising my eyebrows.

"The only unofficial consulting detective," he answered. "I am the last and highest court of appeal in detection. When Gregson or Lestrade or Athelney Jones are out of their depths—which, by the way, is their normal state—the matter is laid before me. I examine the data, as an expert, and pronounce a specialist's opinion. I claim no credit in such cases. My name figures in no newspaper. The work itself, the pleasure of finding a field for my peculiar powers, is my highest reward. But you have yourself had some experience of my methods of work in the Jefferson Hope case."

Conan Doyle uses the contrasting characters of Holmes and Watson to corroborate the classical theory that friendship should be based, in part, on utility. Additionally, Conan Doyle uses the relationship between Holmes and Watson to put forward the notion that friendships are always based on a disparity in affection between the participants.

Within the extract Doyle uses the characters of Watson and Holmes as foils for one another. This is deliberately shown through the contrast in dialogue. For example, Doyle writes Holmes' dialogue as being indifferent and mocking of Watson, "a seven-per-cent solution. Would you care to try it?". The use of scientific language, 'seven per-cent solution' highlights Holmes' detached attitude towards his own self-destructive behaviour and emphasises the character's practical approach to potentially life-threatening pursuit. Furthermore, Conan Doyle's use of a rhetorical question. 'would you care to try it?', highlights the character's apparent light-hearted attitude towards Watson's concern and implies that the character wishes to trivialise Watson's reservations about Holmes' drug use in order to ultimately undermine and mock Watson's affection and concern. In contrast, Doyle creates dialogue for Watson that indicates is emotive and urgent, highlighting the character's genuine worry for Holmes. This clear in the dialogue, "But consider!" I said, earnestly. "Count the cost!". Doyle deliberately uses imperatives to highlight the desperation Watson feels towards Holmes and the extent to which he wants him to stop harming himself. Doyle also uses exclamation marks to show the lack of control Watson is able to exert over his strong feelings towards Holmes and the idea that he desperately wants to be heard and acknowledged by his peer. Conan Doyle therefore uses contrasting dialogue very effectively in putting forward the notion that friendships are always based on a disparity in affection between the two participants and the idea that one participant (in this case, the character of Watson), consequently is more invested in the other and, as a result, suffers more emotionally.

As well as being used a vehicle for exploring the nature of friendships, Doyle uses the relationship between Holmes and Watson as a tool for exploring the duality of Holmes' character, as the two contrasting sides of Holmes are encouraged, witnessed and narrated by the character of Watson. For example, in the extract, Holmes reveals, in his interaction Watson, 'But I abhor the dull routine of existence. I crave for mental exaltation'. Doyle's use of verbs, 'abhor...crave' highlight the dual nature of Holmes' character. The verb 'abhor' shows the character's extreme distaste for the banal and the everyday and provides the reader with an understanding as to why he chooses to consume drugs as a method of dysfunctional escapism. The use of the verb, 'crave' highlights the character's powerful urge to pursue to extraordinary and his potential for brilliance. The duality of Holmes' character is complemented through Doyle's use of structure as, later on the text, in a stark contrast to the passive, mocking portrayal of Holmes in the extract, Doyle uses animalistic imagery to portray his working persona 'hawk-like features.....like those of a well-trained bloodhound'. These animalistic descriptions, narrated by Watson, highlight the determined, almost inhuman nature of the character of Holmes when engaged in the activity of deduction. The simile, 'well-trained bloodhound' in particular, highlights how the qualities of inferring and solving are inherent within the character and that he pursues answers in a determined and single-minded manner. Therefore, Conan Doyle uses the relationship between Watson and

Holmes to, again, highlight the disparity in friendships as, in many ways, in this case, Watson is merely a tool and witness for Holmes' complex character and talents.

Finally, Doyle uses the relationship between Holmes and Watson to explore the theme of crime and punishment. Doyle uses the characters to explore contrasting ideas on the pursuit of solving crime. In Watson's case, to create more moral society, in Holmes' case as a channel for his intelligence and support his ego which Watson facilitates (again, supporting the notion of the disparity in investment/ roles in friendships). This is clear in the extract, "I am the last and highest court of appeal in detection..... I examine the data, as an expert, and pronounce a specialist's opinion'. Conan Doyle deliberately uses superlatives, 'highest' and self-proclaimed titles, 'expert.... specialist' to suggest an inflated sense of self of importance. Conan Doyle highlights how Holmes, when interacting with Watson, explores the notion that crime-solving is important to him because it is platform for his talents for deduction and superior intelligence. This therefore implies a detached attitude towards the morality of crime-solving. However, later on in the text, Watson demonstrates a preference towards moral rather than legal punishment. Upon discovering Bartholomew Sholto's body, Watson states, 'as for Bartholomew....I had heard little good of him and could feel no intense antipathy for his murderers'. The latter quotation implies that Watson approaches crime and punishment from an 'eye-for-an-eye' perspective. The phrase 'could feel no intense antipathy' suggests that he believes Sholto deserved to die as a result of his crimes, thus indicating a more unconventional view of what constitutes an appropriate punishment. Ultimately, both Holmes and Watson's attitudes towards punishment reflect a lack of faith in the police and traditional punishments. Indeed, during the Victorian times, particularly amongst the lower classes, many people lacked belief in the police force and were consequently drawn to sensationalised depictions of crimes (this was prevalent for street robberies and Jack the ripper) that hinted at police ineptitude. By using the relationship between Holmes and Watson to explore unorthodox attitudes towards crime and punishment Conan Doyle would have been deliberately appealing to his Victorian audience's dislike of the police and the public want for a different approach to solving crime,

Ultimately, Conan Doyle uses the relationship between Holmes and Watson to demonstrate the harsh belief that friendships are often unequal and result in one person supporting and the other taking. However, the friendship is clearly also used as part of Conan Doyle's wider political ideas about crime and punishment and the need for a change within the justice system.

1. Read the following extract from Chapter 6 of The Sign of Four and then answer the question that follows.

In this extract, Holmes is investigating the death of Bartholomew Sholto at Pondicherry Lodge.

"My dear Watson, try a little analysis yourself," said he with a touch of impatience. "You know my methods. Apply them, and it will be instructive to compare results."

"I cannot conceive anything which will cover the facts," I answered.

"It will be clear enough to you soon," he said, in an offhand way. "I think that there is nothing else of importance here, but I will look." He whipped out his lens and a tape measure and hurried about the room on his knees, measuring, comparing, examining, with his long thin nose only a few inches from the planks and his beady eyes gleaming and deep-set like those of a bird. So swift, silent, and furtive were his movements, like those of a trained bloodhound picking out a scent, that I could not but think what a terrible criminal he would have made had he turned his energy and sagacity against the law instead of exerting them in its defence. As he hunted about, he kept muttering to himself, and finally he broke out into a loud crow of delight.

"We are certainly in luck," said he. "We ought to have very little trouble now. Number One has had the misfortune to tread in the creosote. You can see the outline of the edge of his small foot here at the side of this evil-smelling mess. The carboy has been cracked, you see, and the stuff has leaked out."

Starting with this extract, explore how Conan Doyle presents Holmes as an interesting and unusual investigator.

Conan Doyle deliberately created the character of Sherlock Holmes as an eccentric, complex character whose intelligence and unusual methods of approaching crime are a vehicle for mocking the British police force and capitalising on the public's perception that they were inept and unfocused. Conan Doyle also purposefully includes the character of Watson as a foil to highlight the character's eccentricities and to reassure the reader of his ultimate brilliance.

Conan Doyle initially presents Sherlock as an interesting and unusual detective through Watson's inability to comprehend and replicate his techniques. This is through Conan Doyle's use of dialogue, 'My dear Watson, try a little analysis yourself' "I cannot conceive anything" This implies that despite Watson being an obviously clever man as he is a doctor Watson still can't understand the unusual methods Holmes applies in his case. Conan Doyle's deliberate use of the pronoun 'my', paired with the term of endearment, 'dear' highlights the friendship between Watson and Holmes and hints at Holmes' disbelief that his peer cannot follow his quick thinking. The notion that the character of Holmes finds it difficult to understand how another person could not think as rapidly as himself is further emphasised by the minimiser, 'little' which indicates that the character of Holmes does not understand his own unusual nature and believes the complex dilemmas that he solves to only require a small amount of thought. Due to the fact Watson can't "conceive anything" it would suggest that Holme's methods of investigation are so unorthodox that even Watson

fails to come to the same conclusion as Holmes despite knowing Holmes' methods. The contrast and difference in ability between the two companions is key as it illustrates clearly to the reader the unconventional nature of Holmes and his detective ways as, if Watson, who is his only friend and has been with Holmes for a long time can't follow his methods, Conan Doyle implies that Holmes cannot be truly understood by anyone.

The notion that Holmes is presented as unusual because he cannot be understood by others is shown throughout the rest of the novel through Conan Doyle's continued use of minimising language towards the Baker Street Irregulars, 'dear little chap.... these fellows are sharper than expected'. These quotations show the unusually patronising nature of Holmes which could be construed by the reader as being unlikeable, however, Conan Doyle makes it clear that this detached, superior attitude enhances his talent for solving crimes and therefore such condescending dialogue is deliberately placed before revelatory moments in the novel, 'A man with a wooden leg?' he said with bland surprise'. This therefore implies that Conan Doyle uses the character of Sherlock to highlight the notion that arrogance can complement brilliance. Furthermore, at the time of the novel there were huge class differences and so we would expect that Holmes does not mix with people from lower classes but the fact that he does show his unusual characteristics in the sense that as an investigator he will go to any length to further the case and Conan Doyle uses language to show the difference in classes.

Doyle further presents Holmes as an interesting detective in this extract through his evident ease of using unusual equipment at a time when forensic technology would have been in its infancy. This is shown in the phrase "He whipped out his lens and a tape measure" When Conan Doyle wrote the novel, the police were seen as unreliable and incompetent due to their inability to solve high-profile, controversial cases like Jack the Ripper. One of the police force's faults was their outdated methods therefore Holmes's use of a "lens" and "tape measure" highlight the differences between Holmes and the police force presenting him as interesting as the reader wants to see his superior techniques in action. The verb "whipped" is used by Conan Doyle as it highlights the ease with which Holmes uses modern apparatus and the speed at which he deploys new technology. Conan Doyle continues to use verbs throughout the extract to further highlight the character of Holmes' precision and confidence in a critical situation, "measuring, comparing, examining". These verbs all have connotations of maths and science highlighting Holmes's analytical and logical methods and thought processes. Furthermore, by listing these actions, Doyle further emphasises Holmes' eye for detail and diligence that every piece of evidence is found and examined which, in turn, would have been a clear attempt by Conan Doyle to criticise the haphazard methods of the police.

Shortly after this extract Altherley Jones arrives and Conan Doyle deliberately describes him as having 'heavy steps' and how he 'strode heavily into the room' which again illustrates the strong contrast between Holmes and the police by their difference in how they behave at

the crime scene. Althenley Jones is depicted as pompous and barbaric. Whereas Holmes is 'swift'. This therefore confirms that Holmes is unusual but in a way that is effective and an antidote to the idiocy of the police.

Finally, in the whole novel Conan Doyle deliberately uses Watson as a narrator to create a sense of admiration for the bizarre Holmes. The reader sees everything that happens through the eyes of Watson who is always one step behind Holmes and needs his explanations which is conveyed when Watson 'nods' during Sherlock's analysis of his watch to show he 'followed his reasoning'. Therefore, Holmes is an unusual investigator and as a reader we almost become like an accomplice to him, admiring how he works methodically. The observant reader is rewarded as we try to keep up with his methods and deduct facts in the same way. Holmes does since we are made to feel like it is easy when Holmes describes it as 'simplicity itself'. The narrative perspective of Watson therefore shows Holmes to be interesting due to his constant superiority to both Watson and the reader. Indeed, Conan Doyle, demonstrates Holmes' mesmerising superiority through Watson's adoring whilst simultaneously frustrated perspective.

3. Starting with this extract, explore how Conan Doyle explores attitudes towards race.

"I have no wish to make a mystery of him,—to you, anyway. But you must have formed your own opinion. Now, do consider the data. Diminutive footmarks, toes never fettered by boots, naked feet, stone-headed wooden mace, great agility, small poisoned darts. What do you make of all this?"

"A savage!" I exclaimed. "Perhaps one of those Indians who were the associates of Jonathan Small."

"Hardly that," said he. "When first I saw signs of strange weapons I was inclined to think so; but the remarkable character of the footmarks caused me to reconsider my views. Some of the inhabitants of the Indian Peninsula are small men, but none could have left such marks as that. The Hindoo proper has long and thin feet. The sandal-wearing Mohammedan has the great toe well separated from the others, because the thong is commonly passed between. These little darts, too, could only be shot in one way. They are from a blow-pipe. Now, then, where are we to find our savage?"

"South American," I hazarded.

He stretched his hand up, and took down a bulky volume from the shelf. "This is the first volume of a gazetteer which is now being published. It may be looked upon as the very latest authority. What have we here? 'Andaman Islands, situated 340 miles to the north of Sumatra, in the Bay of Bengal.' Hum! hum! What's all this? Moist climate, coral reefs, sharks, Port Blair, convict-barracks, Rutland Island, cottonwoods—Ah, here we are. 'The aborigines of the Andaman Islands may perhaps claim the distinction of being the smallest race upon this earth, though some anthropologists prefer the Bushmen of Africa, the Digger Indians of America, and the Terra del Fuegians. The average height is rather below four feet, although many full-

grown adults may be found who are very much smaller than this. They are a fierce, morose, and intractable people, though capable of forming most devoted friendships when their confidence has once been gained.' Mark that, Watson. Now, then, listen to this. 'They are naturally hideous, having large, misshapen heads, small, fierce eyes, and distorted features. Their feet and hands, however, are remarkably small. So intractable and fierce are they that all the efforts of the British official have failed to win them over in any degree. They have always been a terror to shipwrecked crews, braining the survivors with their stone-headed clubs, or shooting them with their poisoned arrows. These massacres are invariably concluded by a cannibal feast.' Nice, amiable people, Watson! If this fellow had been left to his own unaided devices this affair might have taken an even more ghastly turn. I fancy that, even as it is, Jonathan Small would give a good deal not to have employed him."

Conan Doyle is clearly a product of a Victorian society in which ideas on colonialism were warped. From the 15th century, Britain took land overseas and established colonies for financial gain and often exploited the people who lived in the colonies for their own purposes. Clearly, throughout *The Sign of the Four*, Conan Doyle perpetuates concerning ideas around the imperialistic view that those who were from colonised places ought to be feared. This fear of the 'other' is particularly notable through Conan Doyle's characterisation (or lack there-of) of Tonga. It could be argued that, as an educated, politically-engaged author, Conan Doyle had a responsibility towards portraying colonised nations and people in a more responsible way, rather than appealing to the Victorian fear of the 'other'.

Conan Doyle presents race, worryingly, as something that can be used to make others feel inferior. This is shown the repeated use of minimising language to describe those from colonised nations, in this case the Andaman Islands. For example, Holmes describes the character of Tonga as having 'diminutive footmarks...small poisoned darts'. The use of the adjective, 'diminutive' links physical characteristics with societal inferiority. The use of the adjective, 'small' to modify the noun 'darts' reveals a superior attitude and indicates that Holmes does not view the character of Tonga as a serious threat and creates a mocking tone towards the character's weapons. The latter is part of the wider idea put forward by Conan Doyle that those from colonised places are not powerless and something to be mocked, rather than respected. This could link to British propaganda during the Victorian times which sought to lessen and diminish those from colonised territories in order to justify the disproportionate force used to gain the colonies. It could be argued that therefore, Conan Doyle's views are a product of Victorian ideas.

As well as being presented as something that can be used as a source of mockery, Conan Doyle suggests that race can be used as way to promote fear of the 'other'. This shown through the use of descriptions to disparage and reveal racial prejudice, 'They are naturally hideous, having large, misshapen heads, small, fierce eyes, and distorted features. Their feet and hands, however, are remarkably small'. Conan Doyle uses negative adjectives, 'hideous.....misshapen.....distorted' all of which imply that the physical characteristics of the aborigines of the Andaman Islands are somehow incorrect and offensive. The notion that the appearance of those from the Andaman Islands is strange and something to be feared is

emphasised by the term 'remarkably'. The adverb, 'naturally' also implies that their (according to Holmes) unusual appearance is something that can be changed and reflects the racist attitude that those from colonised places are inherently inferior to the British. This view would be regarded as taboo by modern readers and reflects concerning and ignorant attitudes towards race in the Victorian times. The latter notion is underline by Watson's response, 'A savage!'. The word, 'savage' which has connotations of being vicious and 'uncivilised' would be offensive to a modern reader and reflects the character of Watson's ignorance. The use of the exclamation mark is used by Conan Doyle to highlight Watson's excitement at coming across someone who he would deem strange and, again, reflects the Victorian fear of the 'other'.

The idea that race is something that can be used to exploit power is shown throughout the rest of the novel through the portrayal of the relationship between Tonga and Jonathan Small. For example, 'he was staunch and true was little Tonga.....no man ever had a more faithful mate.....we earned a living at the time by exhibiting poor Tonga at fairs'. The patronising description of Tonga as 'little' and 'poor' highlight the view that those from colonised places were viewed as being inferior. These adjective also reveal the notion that the character of Small recognises that he is exploiting the character of Tonga and the adjective 'poor' implies that he is a victim and yet still 'earned a living' on this premise. The verb 'exhibited' reflects the abhorrent view that those from colonised places were mocked and disrespected in Victorian Britain and that they were viewed as strange. Finally, the phrase 'faithful mate' puts forward the notion of blind loyalty and mocks Tonga's intelligence. Ultimately, the portrayal of race in 'The Sign of the Four' is uncomfortable for a modern reader as Conan Doyle implies that race can be as a tool for power and mockery and reflects a disturbing and ignorant Victorian attitude towards those from colonised places.

How does Priestley present the character of the Inspector significant?

Arguably, the character of the Inspector could be a representation of "John Smith" demanding justice and equality; God, offering the Birling's a further opportunity to redeem themselves at the end of the play; or the conscience of the Birling's who are failing to accept responsibility for their actions. However, it does not ultimately matter who the Inspector is but what he symbolises. He functions as a mouthpiece for Priestley to criticise society's class segregation and the level of exploitation deemed acceptable by those with money and power. Once the message that we are "members of one body" is stressed to the Birling's, the possibility of what the future could hold for the younger generation is laid bare.

Notably, Priestley uses the setting to emphasise the importance of the Inspector's arrival in the play. Initially, the setting is "pink and intimate" before turning "brighter and harder". This suggests that the Birlings are comfortable with life as "pink" is a warm colour with positive connotations. This could also suggest, however, that they are viewing life through rose-tinted glasses as they are ignorant of the realities of life for those who do not have the same

privileges. It could also, however, be argued that they are not necessarily ignorant but merely choose to be, to avoid facing the truth and the consequences their actions have. The connotations of the phrase “brighter and harder” mimic that of an interrogation, illustrating that the Inspector will be holding the Birlings to account for their actions, regardless of their class and status within society and to expose their immoral acts and crimes. Overall, Priestley insinuates that everyone, despite class, status and wealth, should face the consequences of their crimes, forcing the audience to accept the unfair advantages those with money have as they can usually salvage their reputation by using their status to threaten or their money to bribe.

Clearly, Priestley uses the arrival of the Inspector to undermine Mr Birling’s message that “a man has to mind his own business and look after himself”. This reinforces the fact that the Birlings choose to be ignorant to the suffering of the working class as they “mind” their “own business”, signifying how profit is priority. If the upper class were to admit that the working class were being exploited, this would affect their profit, therefore it is easier to continue to prey upon the vulnerability of the working class for “lower costs and higher prices” as it ultimately benefits them. The arrival of the Inspector, during this speech, indicates how the Inspector, and therefore Priestley, oppose these views. It could also suggest that the Inspector is preventing Mr Birling’s message from being passed on to the younger generation as, without intervention, the younger generation will become their parents with the same Capitalist ideals and viewpoints. Overall, Priestley is highlighting that as a society, we need to intervene and put faith in the younger generation who are susceptible to change and can therefore transform the future of the class system.

Frequently, Priestley uses the juxtaposition of language between the Birlings and the Inspector to encapsulate how ignorant the Birlings are and how the Inspector is forcing them to face reality. For example, the Birlings use euphemistic language when describing their actions. Eric refers to himself as “in that state where a chap turns easily nasty” alluding to the fact that Eric has forced himself upon Eva without her consent. This demonstrates how the upper classes sugar coat the truth, in order to avoid facing reality, attempting to lessen the severity of their crimes to protect their reputation. The Inspector, however, uses dysphemistic language, stating that Eva was “burnt inside out” to force the Birlings to face the reality and the ultimate consequences of their selfish actions. Mrs and Mrs Birling attempt to shield Sheila from this language and many details of the case but the Inspector does not. He recognises that she is an intelligent woman, unlike her parents and treats her as such. Priestley is here not only revealing how the Upper class need to be exposed for their desperate attempts to disguise the ways in which they treat the working class but is also challenging the inequality of women. Women have proven themselves to be strong and capable during the two world wars where they stepped into the roles of many men who were at war and Priestley is arguing that they should therefore be treated with the same respect rather than sheltered and protected from the harsh realities of society.

Importantly, Priestley uses the Inspector's final speech to epitomise his message regarding society's need to move to more Socialist ideals. For example, the Inspector offers the advice that the family need to heed his warning or they will learn "in fire and blood and anguish". This suggests that they will all suffer, perhaps in Hell, if they don't learn and the use of triples serves to heighten the extent of the suffering. This could also signify that they will learn in War as all men, regardless of class, had to fight in War and all men were equal in the trenches as no amount of money could alleviate the suffering. This speech is a direct contrast to Mr Birling's initial speech which the Inspector interrupted, suggesting that this is the message that Priestley wants to be passed on to the younger generation.

Overall, *An Inspector Calls* is a Morality play and the Inspector serves as a personification of Socialism, who attempts to prompt the Birlings to change their ways after his visit and before the final call from the police. Priestley is attempting to provide the audience with moral guidance on how we should look to the younger generation to move forward as a society and heed the message of the Inspector that "we are members of one body".

How and why does Sheila change in *An Inspector Calls*? Write about:

[30 marks] AO4 [4 marks]

The character of Sheila Birling arguably undergoes the most dramatic character reformation out of all the others in '*An Inspector Calls*'. She is used as a vessel for Priestley to present his socialist ideas, and his belief that the young are the future. This is evidenced in the scene in which the Inspector tells Sheila's mother that 'the young are more impressionable'.

The play starts off at Sheila's engagement party. She is presented almost immediately to be childish, and more than a little naive. The first words we hear her say are said 'gaily and possessively', as instructed by the stage directions. This concealed positivity also hints at an undercurrent of unease. This is later reinforced with her asking Gerald to 'go on, you just object!' in a mock aggressive tone. Allegorically, this could be symbolically representative of all children who are part of well-off capitalist families, sensing there is something outdated and wrong with this way of thinking. However, all the discontent they feel is glossed over with banality and vapidness, hence the heavy use of the word 'mock'. A sense of tension is established between Sheila and her fiancée fairly early on when she mentions 'last summer, when you hardly came near me'. This is done half seriously, half playfully. The rest of this particular conversation with Gerald continues in this tone, instilling a sense of anticipation in the audience. Sheila also calls her mother 'Mummy', a childish affectation, deliberately done to present her as spoilt and innocent of the world. She is a figurehead for the upper class stereotypes attacked by Priestley at different points in the play which the audience may either relate to personally, or project onto others they know.

Sheila is the second member of the Birling family to be interrogated by the Inspector about the death of Eva Smith. She begins to sympathise with the girl's plight, saying warmly that 'it's a rotten shame', with regards to her father firing Eva. Later on, she noticeably defends the girl, by exclaiming that 'they're not cheap labour-they're people.' Her parallel phrasing reinforces the difference between her father's pompous belief that lower class people are indeed 'cheap labour' and her own, more liberal, opinion. This scene as a whole begins her

metaphorical transformation from blithe, class orientated capitalist, into a believer and advocate of Socialism.

Although not said explicitly, Sheila's lines definitely become more profound and left leaning. Then, we learn how Sheila was involved. She confesses to getting the girl fired in a fit of temper. We are told it is 'the last steady job she had'. Unlike her father before her, Sheila is physically distressed and begins to cry. Her anger at herself also manifests itself as she snaps at Gerald, when it is clear he hadn't actually done anything to provoke it. She projects her anger at herself onto him as a coping mechanism. This is a metaphor, hearkening back to capitalism blame culture, and the upper classes refusal to accept any responsibility for anything. The reason Sheila fires the girl is that she believes the girl to be mocking her in the dressing room at a prestigious department store. It is later revealed that this is only because Eva Smith looks prettier in the dress than Sheila. Firing someone over a fit of pure vanity is a blatant statement of Priestley's opinions of the upper class- whom he believes can be utterly callous, as demonstrated here with Sheila, and later on with her mother. When the inquiry is finished, Sheila almost breaks down. The use of remorse helps the audience to again sympathise and relate to her, but on a more human level than in the beginning; we accept she is far from perfect but respect her for acknowledging her mistakes. Near the end of Act 1, she is described as 'laughing hysterically' when Gerald says that there is no need to tell the inspector about his connections to Eva Smith. She tells him that 'he knows'. This reflects Sheila's acceptance, and willingness to share blame as a reason for Eva's suicide.

The beginning of Act 2 shows us Gerald telling Inspector Goole that Sheila has 'had a long and exciting day'. This is another example of people treating her like a child, except this time around, she fiercely rebukes him, telling him she couldn't possibly leave now. This is also done calmly, with an air of someone accepting their fate. She admits to being hysterical, although this is only done as an explicit translation of what Gerald is trying to get across. Interestingly, Gerald refers to Sheila (who is his fiancée) as 'Miss Birling', here, suggesting a mental disconnection. This is used to represent the difference between Socialist and capitalist ideals embodied by the two former sweethearts.

Therefore, Sheila's transformation throughout the play mirrors the journey that Priestley wishes to encourage his audience to embark upon; from ignorance to enlightenment. He reinforces the idea that there is always hope for the future where the younger generations can be brave enough to turn against the bigoted beliefs of their parents.

How does Priestley explore responsibility in *An Inspector Calls*? Write about:

In *An Inspector Calls* responsibility is an intrinsic theme. Priestley hoped his play would inspire our own personal sense of social responsibility; for our own actions and collective responsibility for those around us. The play explores the effect that gender, class and age have on people's attitudes towards responsibility and shows how ingrained prejudice can prevent individuals from behaving responsibly.

The ultimate examples of this are undoubtedly Mr and Mrs Birling who continuously avoid accepting responsibility for their mistreatment of Eva Smith. The pair are portrayed to an audience as incredibly self-righteous and pompous which immediately encourages the audience to dislike and mistrust them. Throughout the play, the audience become increasingly wary of Birling's short-sighted opinions. For example, when he refers to The

Titanic as 'unsinkable', when, in actual fact, the ship sank not long after the play is set. The sense of dramatic irony that is evoked means that when Birling later criticises Socialism, the audience automatically question his views as they want to distance themselves from a man so ignorant, but ironically so self-assured. This allows Priestley to promote his own views, as they appear far more favourable and moral.

Mr and Mrs Birling's constant use of evasive and euphemistic language to evade the inspector's interrogatives is further evidence of the lengths they will go in order to avoid the inspector's questions, and arguably the truth. A primary example of this is when Mrs Birling refers to Eva Smith as 'a girl of that class'. Although Mrs Birling appears to be attempting to avoid an explicitly classist statement, we can imagine that when performed aloud, the intonation would emphasise the vague term 'that', making it painfully obvious that she is directly targeting and judging the lower working classes. Her husband often appears to employ the same technique, for example, when he states that taking responsibility for your own actions is quite 'awkward'. This adjective is deliberately euphemistic and imprecise, allowing Mr Birling to gloss over the subject, absolve his responsibility and attempt to move on.

By contrast, Priestley's characterisation of Inspector Goole is unequivocal and precise, reinforcing the notion that he has an unerring attitude towards social responsibility, treating the matter as a murder investigation. The audience (and the Birlings) are initially certain that there is nobody to blame for the woman's death as it becomes evident that it was a 'suicide, of course.' However, Priestley later makes it clear that every member of the Birling family was partially responsible for her death, structuring the subsequent action of the play to probe each of the main characters in turn.

Goole first interrogates Arthur Birling about Eva Smith and the audience finds out that Birling 'discharged her', two years prior to her death. This immediately causes the audience to place blame on Birling, but upon realising that it was so long before her death the audience then jumps to the same conclusion as Arthur which is that it had nothing 'to do with the wretched girl's suicide.' However, the Inspector tell Birling (and the audience) that her losing that job may have started 'a chain of events' leading her to her suicide.

In this section of the play the audience sees unusual behaviour from Inspector Goole. Goole appears to have no respect for the Birlings' high place in society which is odd for a member of society during that time. This makes the audience question the inspector's intentions at the Birlings' house.

Priestley then tells the audience that Sheila too, was partially responsible for the girl's suicide. Priestly, again uses Goole to place blame. Sheila realises and accepts that she is responsible for the suicide of Eva Smith. This shows the audience that the younger you are the more impressionable you can be. Priestley does this because he wants to show that the next generation can be changed into something better. A generation that looks after each other instead of one that thinks that 'a man has to look after himself.'

Priestley portrays the older characters in the play as unfazed by the horror of a girl's suicide. They are also seen as unwilling to accept responsibility for their actions. Priestley presents them in this way by Birling's reaction to being blamed for starting 'a chain of events' Birling claims that he 'can't accept responsibility'. The use of the word 'can't' shows the audience

that he is more than just unwilling to accept it, it shows the audience that Birling feels as though his high place in society makes him unable to 'accept any responsibility' for it. Priestley further emphasises how the two generations take the news in different ways when Inspector Goole leaves. Birling, Mrs Birling and Gerald all start to look for excuses and ways out of the guilt.

Priestley uses Goole to convey his own Socialist views, using the inspector almost as his own mouthpiece. At the end of the play Inspector Goole says that 'we are members of one body. We are responsible for each other'. This is the central message that Priestley wishes the audience to take away with them and assimilate in their own lives.

Compare the ways poets present ideas about power in 'Ozymandias' and in one other poem from 'Power and conflict'.

[30 marks]

The poem suitable for comparison with Ozymandias is My Last Duchess by Robert Browning. Both poems explore the concept of ultimately pointless, temporary power which fuels arrogance and narcissism in those who are part of the monarchy/have any royal status. Ozymandias is presumably about King George III, who Shelley was adverse to. Shelley is comparing him to Ramses II, a pharaoh of Egypt, who stirred conflict and used it to his advantage to extend the borders of Egypt. King George also fuelled conflict within Britain and Shelley did not like this. My Last Duchess is presumably written about the Duke of Ferrara, in Italy, who also was a royal figure. Suspicion arose about him when his Duchess died in unexpected circumstances.

Ozymandias is a sonnet, whereas My Last Duchess is a dramatic monologue. Shelley has written Ozymandias in a distinct form of sonnet, which fits neither the criteria of a Petrarchan sonnet (a love sonnet), nor the criteria of a Shakespearean sonnet, which had a rhyme scheme of ABAB. This subversive approach to form suggests therefore that the poet has chosen and adapted the sonnet to reflect the love that Ramses II (and indirectly King George III) had for themselves rather than another person. Furthermore, the fact that the sonnet has changed immensely from the Petrarchan style, reveals that even a sonnet form does not remain the same and is susceptible to change over time; it is foolish to believe that the people in power will remain the same also. This idea is furthered by the fact that although Shelley was disregarded when he was alive, he is arguably more well-known and celebrated than King George III.

My Last Duchess on the other hand is a simple dramatic monologue, in which the narrator persistently speaks, without letting his listener say a word. 'Nay, we'll go down together' is a quote from the poem – the narrator is obsessed with being in control, as demonstrated by the definitive 'we'll' - a contraction of 'we will', implying the Duke's self-assured, commanding nature. The enjambment that is used when the narrator describes how the Duchess had a 'heart too soon made glad' divulges that the Duke is losing control of his patience and his anger could erupt at any point - his instincts could overrule him. Though he dominates and has power over the conversation, the reader might be left wondering whether he can control his temper.

Browning's language choice also influences the ways in which ideas linked to power are perceived. Ozymandias begins with the line 'I met a traveller', which immediately detaches the poet from the poem through the use of framed narrative. This implies that the rest of the poem's content is merely hearsay. Shelley's intention behind this may have been two-fold: to protect Shelley from punishment for the potentially seditious message conveyed in the poem or to hint at the fact that Ozymandias has faded so much into significance that his rule has now become nothing more than an old fable. The poet reinforces the sense of detachment at the end of the poem by describing the 'lone and level sand' which stretches far away. The alliterative and assonant quality elongates the phrase, emphasising the separation between Ozymandias and the power he once had.

On the other hand, in My Last Duchess, the narrator is not revealed to be eager to detach himself from the death of his 'last Duchess'. At the poem's opening he states 'that's my last Duchess painted on the wall'. First of all, it is significant that he chooses to refer to her by the title she acquired through her marriage to him (as he is the Duke of Ferrara). We might infer this is because his noble status is of absolute importance and because he is subtly implying that she would be nothing without him. This inference can be further supported by the abundant use of the possessive personal pronoun 'my' throughout the poem. In fact, we might assume that the reason he chose to immortalise his deceased wife through art was to extend his power over her beyond the grave; possessing her, even in death.

Both Shelley and Browning create protagonists in their narrative poems who both seem corrupted by power as are, as a result, tyrannical and territorial. The reference to the alliterative 'cold command' in Ozymandias emphasises the phonetic sound of 'ck' which is a phonic of many profanities, giving the line an aggressive and cruel tone. Perhaps this suggests that sometimes, those who inherit power cannot always control it. This notion is certainly evident in My Last Duchess as the Duke utters the line 'Then all smiles stopped together. There she stands' which gives rise to the suspicion that he had the Duchess killed because his jealousy became overwhelming.

Thus, we can see that in both instances, 'absolute power corrupts absolutely.'

Compare how suffering is presented in 'London' and one other poem.

The poems 'London' and 'War Photographer' both present suffering as a powerful force but something that is ultimately caused by external factors. Both poets suggest that suffering is intensified when it is a result of something that is beyond the sufferers' control. However, the external factors that cause the suffering, and the extent to which suffering can be spread, is different in both poems: Blake explores a group of people suffering as a result of a lack of wealth whereas Duffy explores the individual suffering of a photographer.

In 'London', Blake suggests that suffering is caused by the people in power and consequently, explores the idea that suffering can be widespread and targeted at a particular group of people: in this case, the poorer people in society, for example, 'the chimney sweepers...harlots'. The notion that the government are the perpetrators of the suffering is shown through language that indicates ownership and control. This begins with the Blake's purposeful repetition of the adjective,

'chartered' which, when modifying the 'Thames', highlights the injustice of the rich and powerful owning something (the Thames) around which the majority of people who lived there, in the 1700s, were from poorer backgrounds and living in slums. The fact that it is 'chartered' emphasises that such conditions were the responsibility of the government and exposes Blake's view that those in power were deliberately allowing the poor to suffer through their living conditions. The idea of suffering being linked with control is further emphasised through the metaphor, 'the mind-forged manacles'. The word, 'manacles' is significant because it has connotations of being trapped, persecuted and confined and implies emotional suffering. However, Blake's use of the phrase 'mind-forged' is particularly important because it shows that the government's neglect and attitude to the poor was so potent, that it infiltrated the thoughts of the poor and, analysing further, resulted in their freedom of thought being taken away. This links to the idea of social-dominance theory and the notion that people in power maintain such power by encouraging discrimination against particular groups, in this case the poor, more vulnerable people in society. This theory suggests that encouraging society to turn against one group eventually causes the group to turn on themselves. Therefore, Blake suggests that suffering can be caused deliberately through the excessive power of one group.

Unlike Blake, Duffy focuses on the suffering of an individual. Similarly to Blake, Duffy implies that suffering is caused by an external factor but in this case, the external factor is witnessing the torment of others. For example, 'a hundred agonies in black and white' in this quotation, Duffy is describing the pictures that war photographer produces. By using the word 'agonies' as a noun, Duffy, on one level, shows the pain felt in the pictures as well as, on another level, the pain felt by the viewer of the image. However, the numerical term, 'a hundred' indicates that images are numerous and consequently implies that the suffering of those viewing the image is diluted by the amount. Therefore, Duffy indicates that suffering can be caused by a lack of concern. This is shown through the use of verbs, 'Their eyeballs prick with tears.....he stares impassively.....they do not care'. Duffy's use of the verb, 'prick' highlights the brevity of emotion felt by the general public to the images of suffering, whilst 'stares' shows the suffering (which manifests itself as a self-imposed separation from society, 'impassively') of the war photographer, as a direct result of public's detachment. Duffy ultimately suggests that suffering can be two-tiered: at first felt by the victim and then felt by the powerless observer.

Explore how the power of humans is presented in 'The Prelude' and one other poem.

Both 'My Last Duchess' and 'Extract from The Prelude' present the power of the human in different ways: the first presents the power of a Duke primarily over his wife whereas the second presents the changing self-perception of the power exerted by the boy in relation to nature. Both narrators exhibit hubris to a greater or lesser extent. Ultimately, the Duke's power results in his arrogance and is presented as a corruption of his character which is left unchecked and the boy's initial perception of his power in the natural setting is replaced by a recognition of his own insignificance and impotence resulting in insecurity and a lack of self-confidence. Both Browning (MLD) and Wordsworth (TP) present their poems in the form of dramatic monologues written in the first person with enjambment (mimicking speech) and allowing the reader an insight into their thoughts. Browning takes on the persona of the Duke of Ferrara whereas Wordsworth casts his mind back to an event he experienced as a boy which profoundly affected him.

In 'My Last Duchess', Browning presents a cold, calculating character who asserts complete control over his late wife. The possessive pronoun 'my' in the title signifies his perception of his wife as a possession (later replicated when he refers to his possible future wife as 'my object'). He is in complete control of the portrait he commissioned by a renowned artist over which he has complete control as 'none puts by/the curtain...but I) which informs the envoy – and the reader – that the Duke can now determine who can see his wife which he could not control while she was alive, whether that be the artist or 'some officious fool' who brought her gifts. The Duke also shows arrogance in his 'gift' of a 'nine-hundred-years-old-name' for which he believes she should be grateful but which is also something that he has been born into rather than earned.

Control is shown in the strict control of rhyme (couplets) and rhythm (iambic pentametre) which is present throughout the poem demonstrating the consistency and longevity of his control. Whilst the Duke professes he has no skill in speech, the form contradicts this as do the frequent asides 'A heart – how shall I say? – too soon made glad' and 'thanked/Somehow – I know not how – as if...' both of which exemplify an almost rehearsed speech to explain his relationship as he attempts to secure a replacement bride.

Repetition of the intensifier 'too' in the phrases 'too soon made glad,/Too easily impressed' reveals the belief that he has a right to negatively judge his wife (and control her behaviour and feelings). This judgement is furthered by the implied consequence in 'I gave commands;/Then all smiles stopped together' which can be interpreted as his active participation in bringing about his wife's death. Browning uses imagery to support the hubris shown by the Duke with the bronze statue of 'Neptune.../Taming a sea-horse' which indicates to the reader that the Duke may see himself as a god controlling a much weaker subject. The Duke's wife is now, similarly, a work of art – an object – over which he can exert complete control.

In contrast to this, the boy in 'TP' recognises his initial feeling of power as misconceptions. Whereas, 'The Duke' exerted control over his late wife's portrait, the boy's control centres on a boat at the beginning of the poem. The boat is personified as female as the boy steals it from 'its usual home' and released it into his control, 'I unloosed her chain'. Similarly to 'MLD' the narrator is controlling an 'individual' (a female) and exhibiting hubris. Self-confidence is also apparent as the boy is 'proud of his skill' and able to steer in 'unswerving line'. Possessive pronouns are also indicative of control in the phrases 'I dipped **my** oars' and '**my** boat' (though they are clearly not his as he has stolen the boat!) which is similarly evident in 'MLD'.

The implementation of the iambic pentametre is apparent in both poems but in 'TP' this is less consistent perhaps indicating a less secure sense of control. For example, when he first sees 'The horizon's bound, a huge peak, black and huge' (11 syllables). This insecurity is also revealed in the repetition of the adjective 'huge' which both emphasises the boy's sense of his relatively small size and acts as a contradiction to his self-perception of control over nature. The settling back into iambic pentametre may indicate the transfer of control to the landscape which overtakes that of the boy. Similarly, the personification of the 'huge peak' which 'Upreared its head' gives nature intention further developed as it 'strode after me' when the control in the first section is replaced by 'trembling oars' suggesting fear. The simile 'like a living thing' further supports the idea of intention of the peak with a 'purpose of its own' that adds to the threat felt by the boy.

The Duke's self-perception of power and control over others is sustained throughout Browning's poem, however this is not the case in 'TP' as Wordsworth uses a semantic field of negativity in the words 'darkness', 'solitude' and 'blank desertion' to emphasise his feeling of disconnection. Absence is also used in order to show how the boy's initial perceptions have been irrevocably changed, 'No familiar shapes/Remained, no pleasant images of trees,/Of sea or sky, no colours of green fields'. This underlines how the boy has been unsettled by his experience and the discourse marker 'But' highlights how the living landscape is 'a trouble to my dreams' illustrating how his self-perception and subconscious has been fundamentally affected by his experience unlike the Duke in MLD who continues to exert the power over others that his status and money provides.

'MLD' presents humans as powerful in society given inherited status but 'TP' presents humans' belief in their power over nature as being a misconception. 'MLD' appears to be written to present the reader with an insight into how power linked to status could have been misused in the past (and perhaps encourage them to think of present day hierarchies) in a more obtruse way as the Duke is presented as a character who can be negatively judged as misusing his control over others whereas 'TP' is a more straightforward account of human's perception of control over nature being misplaced as presented through the eyes of a boy.