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93001A



930011

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## TOP SCHOLAR



**Mana Tohu Mātauranga o Aotearoa**  
New Zealand Qualifications Authority

# Scholarship 2023 English

Time allowed: Three hours  
Total score: 24

## ANSWER BOOKLET

Check that the National Student Number (NSN) on your admission slip is the same as the number at the top of this page.

You should write THREE essays in this booklet, one from each section in Question Booklet 93001Q.

Begin each essay on a new page. Write the section, and the number of your chosen statements in Sections B and C, at the top of the page.

Check that this booklet has pages 2–20 in the correct order and that none of these pages is blank.

Do not write in any cross-hatched area (☒). This area may be cut off when the booklet is marked.

**YOU MUST HAND THIS BOOKLET TO THE SUPERVISOR AT THE END OF THE EXAMINATION.**

## PLANNING

female characters

Juli Mariana

P1 Victims

P1 - Ambiguity

- Ease + comfort
- Strictness
- "strangely serene"
- "no embankment"
- (assure)
- "life going to the dentist... sympathy, envy, and cure"

P2 - Emotion vs logic

- "They'd be dancing"
- "Poetry... java"
- "lengthen & assumed" "beating time... perfect, punctuality"

P3 - Commitment

- "days, month, years even"
- "piles and tends"
- "their own" "colonisation  
art of being... conquest"

for Mariane + Juliet

P1 - Victims  
"Who thinks he knew  
that, he knew my  
body, but knows  
he thinks, that he  
knew Isobel"

"Are you married  
to my lord?"  
"Dispose of her to  
some other place, and  
that with speed"

P2 - female characters  
going back on  
principles

~~"who but~~ P3 - Isabella  
+ "He knows  
"I crave no other,  
no better man"

P3 - Female characters

- Ultimately victim  
"What's mine is  
yours and what's  
yours is mine"

"Should you  
"An Angel for  
a Claudio"

"what's mine"

"Should you kneel  
now"

Section: B Statement number: 1

~~In At the~~ The era of Jacob's Obery  
 In the Jacobian era, the policy of moderation  
 between extremes was formed the basis of King James  
 I's policy of rule. While one cannot  
 necessarily determine exactly if Shakespeare  
 wrote in response to these policies, elements  
 of contemporary social commentary can  
 be found in many of his plays. In the  
 Jacobian era, particularly Measure for Measure  
Measure - Categorised by scholars as  
 a problem play, "Measure for Measure"  
Measure details the struggle of nun  
 Isabella as she, after in a display of Vienna's  
 corruption and of Orgon's bad, is forced  
 to compromise with appointed Deputy Angelo  
 in exchange for her brother's life, ~~dead~~  
 who himself is tried for incitement. Whilst  
 Shakespeare's portrayal of women  
 is initially sympathetic and humanising,  
 portraying them as victims of the regressive  
 and contradictory social circumstances,  
 the latter further characterisation leads  
 towards pessimistic and degrading  
 painting female characters as abandoning  
 their own principles and losing their  
 agency in a deliberate unsatisfactory  
 resolution.

Section: 8

Statement number: 1

I initially Shakespeare's characterisation of the female character is its receipt of and empathetic. When first introducing Isabella as she prepares to enter a convent. Shakespeare portrays the trial through the dialogue of a fellow nun who states, "And if but if you speak you must not show your face, and if you show your face you must not speak." This is immediately followed by the entry of Lucrezia, who proclaims to Isabella, "A virgin... bare fellow brings... to entice forsooth... blossoming spring." The uniqueness of "show your face" and "speak" emphasizes to the audience the degree to which Isabella abandons herself with those outside the convent. This coupled with the symbolic herald of fertility created by ~~face~~ the use of the phrases "bare poison... blossoming spring... tecning forsooth" insinuates to the audience that Isabella ~~is~~ must enter forced to enter a convent to avoid unwanted and lecherous male attention.

Indeed, many other ~~factual~~ characters are shown to be victims of Vienna's oppressive and contradictory social systems. When

This is a blank page, Juliet

Section: B

Statement number: 1

Claudio is first tried for fornication, appointed deputy Angelo states of his "Dispose of her to some other place, and that with speed." The use of the euphemistic term "dispose" in Angelo's dialogue, creates a cruel and unempathetic tone, underlining the lack of autonomy and respect afforded to Juliet. The repression suffered by female characters is further detailed during the Duke's staged public accusation towards Angelo, wherein his wife the Duke interrogates his wife Maria as such: "Are you a married? / No, my lord; Are you a maid? / No, my lord; & midwife then? / Neither, my lord." The trial of negotiation in Maria's dialogue emphasises the ambiguity and hostility of her situation: she has just victim of Angelo's infidelity and violation of a pre contract. Overall, Shakespeare's goal in Measure for Measure is to roundly critique the extremes of social leniency and puritan punishment that threaten the structure of a state. By portraying women as the main victims of such extremes, Shakespeare builds shrewdly an ability to characterize

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them in an empathetic and humanistic manner.

However, upon closer inspection, Shakespeare also presents female characters in Measure for Measure in a harsher, and more critical light, depicting them as abandoning their own principles and ~~misery~~ <sup>misery</sup> ~~giving~~ <sup>giving</sup> the ~~despair~~ collapse of a supposed state. For instance, after Claudio unsuccessfully convinces Isabella to forfeit her chastity in exchange for his life, Isabella responds, "such as one as you consenting to it, would bereft me honour from that triple you bear and leave you naked." The use of a metaphor comparing Claudio's honour to a tree stripped of its bark highlights the "nakedness" and shame that Isabella views as fitting for the act of encouraging others to fornication. Interestingly, after bluntly telling Claudio "Tis best they doest quickly" in response to his final plea, Isabella is confronted by the Duke in the guise of

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a man, who ~~to keep~~ details the "bed trick" that involves encouraging Manana to forgoate in Isabella's place; in response to this, Isabella states that "The image of it gives [her] content already." The juxtaposition of Isabella's condemnation of fornication and her agreement to the bed trick involves a degree of scrutiny from the audience. Shakespeare paints Isabella as hypocritical, abandoning her own principles. Shakespeare <sup>indeed the</sup> portrayal of female characters as abandoning moral principles ~~how~~ is not restricted to Isabella. During Angelo's trial, after the Duke suggests that Dying Not easily, the sexual debauchery and debauchery prevalent in Vienna is commonly associated with the <sup>owner</sup> ~~wife~~ of a brother. Mistress Overdone: her first introduction is preceded by Lucio stating that he "has purchased as many diseases under her belt as three thousand ducars ... one french crown." The use of ~~for~~ French in Angelo's dialogue with the "french crown" referring to simultaneously referring to

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The symptoms of syphilis, the cost of treatment, and the fees that Mistress Overdone charges, coupled with Mistress Overdone's name itself being a crude sexual pun referencing exhaustion, parity, the character as a microcosm of the sexual excesses, tendency and disease present in Vienna. By essence by presenting female characters as to critique a government that relies on extremes (to the point where any attempt to pivot to moderation would result in hypocrisy) Shakespeare presents a viewpoint of women that is profoundly unempathetic, painting them as contributing to the collapse of moral order.

As the play reaches ~~its~~<sup>its</sup> climax, Shakespeare robs female characters of their autonomy in order to pessimistically lament the failures of government. As the Duke ~~wishes~~ details Angelo's execution, he exclaims, "An Angelo for a Claudio, death for a death. Life doth quit life, and

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leisure answers leisure. Haste still pays haste, and no measure still for measure." The use of the phrase "Measure, still for measure," in the Duke's dialogue alludes to Matthew, 7:1-2 in the Geneva Bible, wherein the disciple espoused Christ's belief in justice and fairness, "For what measure ye mette, it shall be measured back to ye again..." This creates considerable irony: Angelo, ~~tmp~~ who has technically not committed the crime of fornication, suffers execution in order <sup>to</sup> as penance for Claudio's execution, thereby dooming the man whom Manana "creves no better." As well as victimising Manana, the Duke's resolution negatively victimises ~~an~~ Isabella: the Duke expands on the false pretence that Isabella's brother is dead by stating "Should you angel now no mercy of this fact your brother's ghost his paved bed would break and take you hence in horr... The use of hyperbole in the Duke's dialogue emphasises the dramatic irony of the "exchange": the Duke ~~manipulates~~ is attempting to manipulate

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Isabella <sup>to Shylock</sup> ~~out of~~ her mercy for Angelo by deluding her into believing her brother's death. Finally Shakespeare appears to separate Isabella from her own autonomy. The Duke, ~~taking advantage of~~ concluding his "resolution" <sup>and</sup> proposes marriage, stating "What more is yours, and what yours is mine." The use of an inversion, which suggests bemess in the marriage, again copies considerable dramatic irony: the Duke has ~~not~~ utilised his privilege as a ~~mar~~ to force a competition with Isabella, taking advantage of her entry into a convent; appropriately, Isabella does not answer. In essence, Shakespeare's portrayal of the Duke's resolution, and its clear moral ambiguity, demonstrates the failure of ~~so~~ moderation; the melding of the syntactical "happy marriage" of a comedy with the dark and tragic semantic content ~~area~~ outlined by Fredric Jameson) creates a joining to no purposefully which symbolises the failure to ~~put~~ them extremes. In doing so, however he

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sophisticates the autonomy of the Isabella and Manana, robbing them of the ability to speak out against their own circumstances; the sympathetic and receptive gives way to the pessimistic and cynical.

In Shakespeare's literary canon, the portrayal of female characters ranges from sympathetic to scumbal. In Measure for Measure, Shakespeare initially seems receptive and empathetic to the struggles of Isabella, Manana, and Juliet under an oppressive and contradictory Venetian government. However, Shakespeare later utilises Isabella and Mistress Overdone as points of harsh critique, basically robbing every significant female character of their autonomy in an effort to pessimistically comment on social governmental hypocrisy, by firmly providing a view that is unempathetic and cynical.

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As a throughout its ~~entire~~ body of work, Kafka frequently chronicled the struggles and repressed anxieties of those living under ~~repressive~~ ~~social~~ ~~is~~ absent and contradictory to social systems. His statement illustrates that that "Making a ~~go~~ literature is like a key to the castle unknown chambers within the castle of one's own self" is reflected across a body of romantic, modern, and postmodern literature, particularly those that deal with the unknown, primal, internal fear of death, oblivion, and annihilation. Indeed, works such as Dostoevsky's *The Idiot* explore the means to which this fear surfaces, as well as the inherent memory that efforts to respond to this fear end up accelerating it, overall insinuating that the unknown human fear of death and annihilation lies at the basis of ~~human~~ ~~social~~ ~~systems~~.

At its base level, literature reveals the "unknown chambers" of the self through detailing the human fear of death and being forgotten. This ~~One~~ ~~of~~ ~~An~~

Section: C Statement number: 14

exploration of his fear, ~~survive~~,  
 In ~~Bon~~ Percy Bysshe Shelley's pyrrhic poem, "Ozymandias," which ~~deftly~~  
 juxtaposes the "shattered . . . ruins"  
 of a king's statue with said king's  
 egoist confidence that, as the "king of  
 kings," "all shall" look upon his work  
 and despair.<sup>1</sup> As a Romantic poet  
 concerned with individuality and creative  
 expression, the human fear of death,  
 of oblivion, was ~~present~~ deeply <sup>present</sup> in Shelley's  
 poem, and it is a fear that has persisted  
 throughout literature even as the context &  
 surrounding said fear changes. The Fever,  
 a 2019 film released starring Anthony  
 Hopkins, ~~chronicles~~ similarly chronicles  
 a proud man's downfall; set design becomes  
 increasingly blank and amorphous as the  
 titular "fever" succumbs to dementia,  
 the Antony frequently loses his watch, a  
 symbol of order and perception, and by  
 the film's final scene he is ~~redu~~ stripped  
 of his personhood ~~and~~ to become  
 childlike, begging for his "mummy" to  
 come and "fetch him." Dementia and  
 the loss of personhood ~~and~~ and  
 individual achievement are common

Section: e

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(2019)

symbol of the fear of oblivion. Dan McEwan's 2001 novel, "Atmosfera" chronicles homodiegetic narrator Ursula Tally's ~~test stand~~ against oblivion efforts to publish her novel <sup>of remembrance</sup> before she fades into "unknowing." and in The Caretaker's, "Everywhere at the End of Time," a 2014 concept <sup>concept</sup> by <sup>concept</sup> abeyance, sentimental vaudeville music becomes ~~is~~ distorted progressively distorted, and warped to signify the person losing his identity to the rapture of dementia. Notably, while all three works are categorically postmodern, they play modernist sensibilities; Atmosfera frequently alludes to <sup>abeyance</sup> the country house novels of E.M. Forster and amidst a backdrop of wartime decay, Everywhere.. ~~it~~ makes use of wartime <sup>to show</sup> baggage in the person's delirium, and "The Father" details the struggles of an ageing man who loses access to cultural signifiers and ~~life~~ his watch. All works utilize the Modernist angst pertaining to the breakdown of social and cultural institutions after the horrors of war to hint at a greater fear of

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oblivion, death and being forgotten, a fear which ~~but~~ you could describe as "buried" in the "castle" of one's self.

Expanding on this, literature frequently deals with the irony present in the human condition that a human effort to respond to this primal fear of oblivion ~~actually~~ ends up accelerating and amplifying it. For instance, "Barbenheimer," an ~~gallois~~ nickname given to the simultaneous release of ~~Barbie~~ ~~breta~~ Gerwig's Barbie and Christopher Nolen's ~~Oppenheimer~~ in 2023, captures said irony. Barbie, which satirically opens with a ~~comment~~ narrated introduction claiming that the impact of ~~Barbi~~ a Barbie doll is so great and ~~long~~ lasting that it has solved the problem of ~~communist~~ <sup>female oppression</sup> in the modern world, is chiefly concerned with the ~~concept~~ <sup>inanity</sup> and ~~of nothing lasting~~ banality of ideology. There is a motif of artifice and facade throughout the film, from the painted on sets to the plastic set design of Barbie's

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dreamhouses states Ken's "mojo dojo casa houses" to the scene where Ken lists the sheer volume of somehow distinctly clothing named clothing that was manufactured under the Barbie brand. Ideologues, both in the Barbieland and the real world, are depicted as possessive and snobbish. ~~Barbie~~ Mattel's feminism is described as "fascist... retro consumerist..." reinforcing unrealistic beauty standards by Sasha, juxtaposed against the minimal changes to real world patriarchy; meanwhile, the Barbieland pivots from a matriarchal society driven by oppression of the less to a patriarchal society driven by oppression of the Barbie. Nothing seems constant or lasting, a statement reinforced by the unspoken implication that messy production of plastic dolls accelerate the Earth's oblivion through climate change. As described by Ruth Handler, in the scene where Barbie pushes to experience the totality of the human experience, "it living is uncomfortable... Humans make things up like patriarchy, and Barbie just to avoid having to deal with

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how uncomfortable that is... And then you die." Similarly, in Oppenheimer, Nolan frequently juxtaposes the egos and agendas of US government officials with the sheer destructive power of the A-bomb; black and white scenes detailing Oppenheimer's ~~court~~  
her Supreme Court hearing, in which divulging Lewis Strauss' pettiness and desire to ruin Oppenheimer, are contrasted with Oppenheimer's own experience on the bomb and private hearing during which he is frequently advised of and heavily implied to be participating in both the creation of the bomb and a kangaroo court hearing to martyr himself and indulge in a display of guilt in order to bolster his own ego. Throughout the film, the ~~guiding~~  
the Nolan uses the sound of stomping feet as an audio motif symbolising the increasing zealotry of American patriotism as the war comes to a close. This may be laid bare at the film's climax, whereas wherein Lewis Strauss, after

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confessing that he attempted to ruin Oppenheimer's reputation over a ~~mishandled~~  
~~discussion between~~, interpreting an exchange  
 between Epstein and Oppenheimer as mockery,  
 is bluntly told that "Perhaps they were discussing  
 something more important." Nolan then  
 presents a montage of nuclear destruction  
 and retribution, culled with a close up  
 shot of Oppenheimer ~~the~~ confessing that, due  
 to arrogance and short sightedness, they  
~~had~~ began a "chain reaction" that could  
 end the world. Indeed, the irony of  
 Bergman's extremely timely ~~brought~~  
 aiming at a time when excessive consumption  
 and late stage capitalism threatens ~~the human~~  
 climate change, when unregulated  
 advances in technology threatens job security  
 and cinema as an art form. This irony  
 is essentially a consequence to an  
 expression of the "unknown chamber" of  
~~the soul,~~ ~~to~~ of the human condition  
 that Kafka describes.

In detailing humanity's primal  
 and repressed fears, ~~to~~ nature  
 also describes ~~to~~ it details how  
 said fears, and a desire to

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control, weaponise and subdue them  
form the basis of hegemonic <sup>oppressive</sup> systems.  
In the & exit poem, "Sir  
Galvain and the Green knight, the  
eponymous bawain poet presents  
the then common codes of courtesy  
and chivalry as human constructs  
meant to provide a moral framework  
independent of the inevitability of  
death. Galvain follows these codes of  
behaviour routinely but and phides the  
true Galvain who suffers physical  
damage exhaustion after from the  
forces of nature and later betrays  
his part to Lord Bertilak out of  
a simple human desire to preserve  
his own life when faced with the threat  
of execution by the mysterious Green knight.  
Though categorically ~~belonging~~  
a Romance poem, "Sir Galvain"  
~~is remarkable~~ can be considered  
remarkably postmodern through  
its ability to interrogate and critique  
grand metanarratives and societal  
traditions. This quality is of course  
present in more straightforwardly  
postmodern works such as Ulysses.

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In Maera's The Whale Rider, Koro's deep seated fear and desire to preserve Maori culture and its connection to whales lead him to教导 (teach) his grandson, Te Moana, to adopt foolish, regressive practices that exclude his granddaughter, Keahu. But it is only through a broader societal lens that literature demonstrates the scale to which this fear manifests in hegemonic systems. In George Orwell's 1984, O'Brien represents the Party over Winston; he threatens to "pour (Winston) out into the stratosphere" by repeating that he does not exist and that the Party's "newspeak" and version of truth and power is more powerful. Similarly, in Joaquim Díaz Santos' 2023 film Spider-Man: Across the Spider-Verse, Miguel Díaz Hera's "Spider-sanity" and the theory of predetermined "random events" comes elements of resistant rhetoric from designation of "undesirables" or "anomalies,"

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to a propagandistic insistence that ~~the~~ ~~various~~ deviation from moral order could result in "collapse ideological collapse" or "the collapse of the multiverse." to having direct opposition from Hobo Open, a black English "Spider-Punk" who sows dissent from within the society and boasts about his "antagonising insights." ~~for~~ ~~essence~~ One may trace the this examination of ideological systems back to Bakhtin, who frequently examined the absurdity in bureaucracies. The "unknown phambor" of the human condition are revealed to be ~~literally~~ ~~extremely~~ to be the basis of hegemony.

Overall As injustices more injuries are exposed and in opposition to the human condition continues, further, statement becomes increasingly prevalent. Literature has frequently shown its potential

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to reveal a deep seated fear of oblivion, and to examine the way to which a fear of oblivion accelerates it, and ~~possibly~~ that such fear forms the basis of hegemonic systems; overall advancing the potential for an exploration of human nature.

A

Throughout literature, moments of ~~personal~~ awareness can be shown through both personal and experiences and emotional epiphanies. In "The Day I Stopped Writing Poetry" and "Ghost Dance," the poet and the author both show personal insight for awareness of one's situation through displaying their personal and narrators' ~~reducing~~ recognising a situation's ambiguity, detailing the conflict between adhering to a set of rules and following one's emotions, and emphasising the value of personal commitment.

A. In Hally, the author and the poet both acknowledge that personal insight comes with a recognition of the ambiguity present in their life. It is the persona of the poem describes their decision to stop writing poetry. They mention feelings strangely serene. The use of the sibilant alliteration in the ~~the poem~~ creates a soft and calming sonic quality which emphasizes the ~~the~~ narrator's tranquility. However, when recounting their experiences with poetry the persona recalls that they "had no idea what they were trying to do" and that (they supposed) ~~and~~ had something to do with it. The use of enjambment and caesure in the ~~the~~ persona's account of events gives the syntactical ~~impressions~~ <sup>both quickens</sup> and of being both quickens and slow.

A down the page at which the poem is read, giving a syntactical quality of being both calm and measured, and quick to and necessary. Similarly, in "Ghost Dance", the narrator recalls the his first experience with attending Dorothy's class, noting that students looked at him with "a mixture of sympathy, envy, and awe." The use of a mad, "sympathy ... envy ... awe," introduces the reader to the ambiguity in Dorothy's method of teaching, being able to inspire both wonder and fear. Henceforth, at their outset, both texts acknowledge that personal insight arises from one awareness of a situation, contrasting qualities; an awareness of ambiguity.

Where the texts differ, however, is in their assessment of whether

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emotional or logical understanding is key to personal insight. When the persona continues to divulge their true experiences with poetry, they muse that lines would "be dancing or singing away in my head ... until I could meet them elsewhere.

The personification of the lines of the persona's poetry signifies a tongue-in-cheek sentimental tone, indicating that the author shares an intimate, emotional understanding of their work. This interpretation later coincides with the author persona noting that "the passing world passes by" and that "poetry isn't prose, or Tava." The polysemic nature of "passing" emphasises the speed at which society the persona's society develops, which, coupled with the juxtaposition between the abstract "poetry" and the objective

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protagonizing language. Jave, insinuates that a degree of logic is required for full personal insight. However, in "Ballet Dance" the author insinuates that, at least in the moment, logic and adherence to the rules are the only requirement for personal insight. Using two ballet students as ~~multiples~~ of personal experience, the author narrator recalls, "their feet they were like bird's wing, beating time to the music... aiming and leaving perfect positions with astronomical punctuality."

The use of the phrases, "beating time... perfect positions... astronomical punctuality" create a semantic field of order and flatness; all while neglecting to mention the girl's emotional state or personal feelings, only referencing a "smile that denied any strain or difficulty". Hence, the texts differ. "The One" the

A poet describes personal insight as a mixture of emotional understanding and logic, whereas the author denies personal insight solely from logic and routine.

The ~~vis~~ Ultimately, the views of both texts align through an <sup>similarity</sup> situation, that deep ~~personal~~ commitment is required for personal insight. When describing their experiences with poetry, the persona states that poetry would leave them "locked in the doll's house of [their] skull for days, months, years <sup>egg</sup>. " The use of asyndeton in the phrase "days, months, years, " quickens the pace at which the ~~so~~ phrase is read, emphasising the speed at which time passes when invested in poetry. Similarly, the narrator of Ghost Dance notes doing "plies and tenders, battlements and

A

frappé as ... as the windows  
mistled up and Dorothy patrolled  
like an impious figure." The  
use of polysemy in the  
narrator's ~~indirect discourse~~  
highlights the sheer volume  
of ~~words~~ ~~training~~ that Dorothy subjects  
bestows upon the narrator. As the  
passage continues, the narrator  
further espouses the value of  
no physical commitment, stating that  
"Ballet is the art of kings, a  
colonisation of the body which gives  
an elegant demonstration of the  
conquest of time..." The use of  
an extended metaphor comparing  
ballet dancing ~~to~~ to a king's  
conquest emphasises the dedication  
and drive required to partake  
in it; it is a "conquest" of  
the body's limitations. In essence,  
both the poem and the prose extract  
convey personal insight and

A fulfillment to personal or strenuous commitment.

In "The Day I Stopped Writing Poemines", writers and poets will explore the concept of personal insight as it relates to their craft. In "The Day I Stopped Writing Poetry" and "Ghost Dance", the poet and the author both use experiences with poetry and dance to illustrate that personal insight comes from acknowledging the ambiguity of a situation and committing wholeheartedly to it, differing on the degree to which logic and emotion factor into personal insight but nonetheless portraying it as complex and well-earned.