

A CHRISTMAS CAROL

CONTEXT:

INDUSTRIAL REVOLUTION

- The industrial revolution was a time of immense change between 1760-1840. It was a change from farming to factories. An increasing number of factories were built, **changing London from a rural state to an industrial state of factories and machinery**. This was also known as the '**progressive era**' as Britain was seen as the **pinnacle of excellence and a symbol of progression**- Britain was gaining domestic and foreign power throughout the world. There were positive effects of the revolution: more job opportunity, increased production, efficiency and migration.
- However, the industrial revolution provided more benefits for the upper-class members of society than the lower. The industrial revolution meant that the class divide was **exacerbated with the lower classes being subject to dangerous and dehumanising conditions**. The hours were long and hard and even children as **young as 4 or 5 years old** were forced to work in these conditions.

Link to Novella: Dickens is critical of the industrial revolution and the **overzealousness** (obsessiveness) of money that was a by-product of the revolution- he was particularly **scathing** of the idea of Britain being the **pinnacle of excellence** when it neglected the most vulnerable. He makes Scrooge **personify the capitalist greedy mindset** towards money and the willingness to let the poor be exploited. He highlights how capitalism has replaced compassion in society leading it to be a place filled with misery.

CHARLES DICKENS AND THE POOR

- Dickens was extremely **empathetic** towards the poor and their suffering. As Dickens himself grew up in poverty, he first hand experienced the mistreatment and **exploitation of the poor**. He was passionate about **giving the poor a voice through his fictional novellas**. He was a social critic who understood that the poor were mistreated not because of laziness, but because of **the abuse of authoritarian powers** (such as the government). Critic G.K. Chesterton characterised Dickens as "**the spokesman of the poor**".
- A Christmas Carol was written by Dickens in response to the **Report of Children's Employment Commission** which covered the **dehumanising and exploitative conditions** children were subject to in the Victorian era. Dickens was appalled by this report and wanted to share this message about the abusive and dehumanising treatment of the poor in his **allegorical tale**. Dickens first wrote a pamphlet to try and spread awareness about the plight of the poor. He then turned this into a novella as he was aware that his **fictional tales would galvanise more support for the poor as it would reach a larger readership**.

Link to Novella: The Cratchits and Tiny Tim's death are characters Dickens has constructed to carry this message about the exploitation of the poor. Bob was exploited by Scrooge, his superior in the workforce, whilst Tiny Tim was left to die due to the neglect he faced from society. Dickens **debunks** the commonly held stereotype that the poor were lazy through the Cratchits. He highlights how compassion towards the plight of the poor will solve poverty, not punishing the poor.

THOMAS MALTHUS

- Thomas Malthus (1766-1834) was an **influential British economist** who had strong beliefs about the impact the poor have in society. Malthus believed that poverty was an **inevitable consequence to the increasing population**. Famine and poverty, he saw, were **unavoidable**, as due to an increasing population, it meant an increase in food demand. As this food demand could not be met, it would mean that individuals would have to starve.
- He also makes Scrooge have **hyperbolic** (over-exaggerated) views towards Christmas and the poor through Scrooge referencing the poor as the '**surplus population**'. He shows throughout the novella, the **detrimental effect of having an ignorant Malthusian mindset** and vilifies it through the presentation of Scrooge at the beginning of the novella.

Link to Novella: Dickens' **political diatribe** (criticism of the politics at the time) can be seen as an **anti-Malthusian** tale. He directly indicts the Malthusian idea of the **scarcity of supplies** through the ghost of Christmas present who sits on a pile of food and **symbolises abundance**.

THE 1834 POOR LAW

- In **1834 'The New Poor Law'** was introduced which caused the introduction of the **workhouses**. The poor were sent to workhouses, which were intended to be there to provide shelter and food for the poor in exchange for work. In theory, this seemed like a reasonable solution to reduce poverty and give back to the economy. In practice, they were **hubs of squalor which exploited the poor**, splitting up families and making young children work in these **belligerent conditions**.
- It was estimated that **145,000 people died each year** working in the workhouses and around **10% of people admitted to the workhouses, would die**. This including young children as young as 4 or 5. Dickens himself was put into a workhouse when his father was sent to **debtors prison**, meaning he was put into a workhouse in which he was separated from his family.

Link to Novella: The social commentator Dickens condemned the dehumanising laws put in place for the poor such as 'The Poor Law'. He first hand experienced the **belligerent conditions** and aimed to **criticise the humanity of such laws**. He uses Scrooge's ignorance to replicate the ignorance of the upper class towards the poor: "**are there no prisons? Or the union workhouses?**". He also uses the **allegorical characters of ignorance and want** to reinforce the plight of the poor, significantly the **plight of the poor that the rich make them subject too**.

RELIGION

- Victorian society was extremely religious, and its foundations were built on these very beliefs. **Redemption** is instrumental in Christianity, with the belief that God provides individuals with redemption when sin has been confessed.
- Another pivotal idea is **salvation**. The most poignant example of salvation being the salvation of mankind from Jesus due to his resurrection- Jesus returned to save mankind from its sins.
- The 7 deadly sins (also known as cardinal sins) were seen as the route of all evil. They are a group of vices intended to prevent sin in Christian teachings. These include: **pride** (ego), **greed** (want for materialism or want for more), **lust** (strong sexual desire), **envy** (jealousy), **gluttony** (want for food), **wrath** (anger), and **sloth** (laziness). Committing any one of these sins was **straying from God's will**, creating distance between a person and God, and creating room for the devil's influence.

Link to Novella: **Redemption and salvation is pivotal in Scrooge's transformation.** His redemption and salvation is seen in stave 5 when he is reborn into a "baby", showing how he has been redeemed from his sins and given another chance. Scrooge at the beginning of the novella embodies the 7 deadly sins of greed, wrath and pride. He is greedy for more materialism and is parsimonious when trying to preserve his already acquired wealth. He is wrathful and angry towards the generosity and jubilance of others, especially at Christmas. Lastly, he holds a lot of pride regarding his miserable persona- he does not want others to see him vulnerable and joyous, hence persists in up-keeping this image.

KEY TERMS:

ABUNDANCE

- **Meaning:** A large amount of something.

Example:

The ghost of Christmas present is a symbol of abundance. His throne, made of an immense amount of food, directly indicts the Malthusian view of the scarcity of supply.

ARCHETYPAL VILLAIN

- **Meaning:** A main character who is presented as evil and unlikeable.

Example:

In stave 1, Scrooge is presented as an archetypal villain as he is disgusted at the idea of giving to the poor whilst simultaneously ostracises himself from society.

ANTI-MALTHUSIAN

- **Meaning:** The novel was written against Malthusian beliefs (see context sheet).

Example:

Dickens creates an anti-Malthusian tale to highlight the detrimental impact of holding these ignorant beliefs. He explores how the suffering and plight of the poor is synonymous with these unjustifiably prejudice beliefs.

APATHETIC

- **Meaning:** Showing no interest.

Example:

Scrooge's apathetic nature towards the poor is clear in stave 1. He holds Malthusian views by branding them as the 'surplus population' and sees them as an inconvenience in society.

ALLEGORY

- **Meaning:** A story, poem, or art used to explore a deeper meaning (normally a social, moral, or political one).

Example:

Dickens constructs an allegorical tale in which he aims to be didactic about the need for a collective social conscience to abolish poverty. He creates his allegorical characters to highlight that neglect from society is synonymous with the suffering of the destitute.

CATHARSIS

- **Meaning:** Relief from strong emotions.

Example:

Scrooge's plead for redemption and salvation from the ghost of Christmas yet to come, results in him experiencing catharsis in stave 5- he realises he is no longer subject to this irreversible doom, instead can become an altruistic and philanthropic member of society.

CATALYST

- **Meaning:** Something that spurs on/encourages something else.

Example:

The ghosts catalyse a change within Scrooge. He becomes the epitome of a model citizen: compassionate and benevolent.

COVETOUSNESS

- **Meaning:** Wishing to have something and/or being envious if somebody else acquires this.

Example:

Scrooge's covetousness is explored as he is described as a 'covetous sinner', signifying that he lacks gratitude and wilfully embodies sin.

DESTITUTE

- **Meaning:** Extreme poverty.

Example:

The Cratchits are emblematic of the destitute families that worked hard during the Victorian era but were ceaselessly oppressed and exploited. They help carry Dickens message about the injustice that pervaded Victorian society, particularly the victimisation of the poor and children.

DEHUMANISING

- **Meaning:** Treating a person as if they are not a human being.

Example:

The dehumanising treatment of the poor is explored through the allegorical characters of ignorance and want. The animalistic presentation of the children highlights that the dehumanising treatment of them from the upper classes, has resulted in them having closer resemblance to animals than humans.

DIDACTIC

- **Meaning:** Intended for teaching purposes. Normally teaching a moral message or prompting people to take action.

Example:

Dickens' didactic novella intends to critique the vast amounts of social injustice that plagued Victorian society. Most significantly, the injustice towards innocent children who lived in poverty.

EXPLOITATIVE

- **Meaning:** To unfairly take advantage of a person, especially those who are vulnerable.

Example:

Dickens shuns the exploitative nature of the upper class through creating Marley as a symbol of the consequences of exploiting others and idolising money. This is also exemplary through Scrooge who exploits Bob Cratchit- he underpays him and makes him work in horrific conditions.

EMBLEMATIC

- **Meaning:** Means being symbolic.

Example:

Scrooge is emblematic of the upper-class misers who value money over the collective well-being of others in society.

ENLIGHTENMENT

- **Meaning:** Deeper understanding of something that gives a new insight into life.

Example:

Scrooge becomes enlightened by stave 5. His old frugal and pessimistic view on the world has been completely shattered and replaced with benevolence.

FRUGAL

- **Meaning:** Stingy and tight with their money or supplies.

Example:

Marley and Scrooge are frugal as they are reluctant to use their wealth to help anybody but themselves. Dickens shows this is a punishable offense and will be eternally punished in hell. Being frugal in life on earth will lead to eternal damnation.

FOIL

- **Meaning:** A character who is the opposite to another in order to highlight the others characteristics.

Example:

Fred is a foil to Scrooge as his benevolence and jubilance juxtaposes Scrooge's misanthropic and apathetic nature. This is further shown through the motif of light as Fred's description is filled with imagery of light, yet Scrooge's is surrounded with darkness.

HUMANITARIANISM

- **Meaning:** To promote human well-being and reduce suffering of others.

Example:

The ghosts help Scrooge transform by seeing the immense positive value of humanitarianism. By stave 5, Scrooge can be seen as a humanitarian as he practices benevolence and aims to reduce the suffering of others.

HYPOCRISY

- **Meaning:** Claiming to have a certain belief than going against that belief. It is appearing to be one thing/ or believe one thing, then doing the opposite.

Example:

Dickens exposes the hypocrisy within Victorian society. They are condemning of the poor, putting laws in place to vilify the poor, yet the poverty is perpetuated by the same individuals who are putting these inhumane laws in place. The 1834 poor law being exemplary of this (see context sheet)

MAGNANIMOUS

- **Meaning:** Being generous, kind and giving.

Example:

Fred is the epitome of a magnanimous individual. He allows the reader to measure Scrooge's redemption by how alike he is to the compassionate and magnanimous character of Fred. Scrooge's redemption is confirmed for the reader when he appears akin to Fred in his nature.

MISANTHROPIC

- **Meaning:** A person who dislikes human interaction and aims to avoid society.

Example:

Scrooge epitomises misanthropy as he wilfully ostracises himself from society to avoid any human sentiment and emotion.

MISER

- **Meaning:** Somebody who does not like to spend their wealth and wants to spend as little money as they can.

Example:

Scrooge is presented as a Victorian miser. He refuses to heat up his office, leaving Bob Cratchit to freeze, despite having the financial means too. He also loves darkness as it is "cheap", reinforcing how he prefers to be miserable than to spend money.

MICROCOSM

- **Meaning:** A person or place showing the characteristics of something larger.

Example:

The Cratchits are a microcosm of the plight of the poor and the endless struggles they endure. Alternatively, Scrooge is microcosmic of the ignorant upper class that remain in a state of oblivion just so they can escape their moral duties in society.

OSTRACISED

- **Meaning:** Exclusion from society.

Example:

Scrooge wilfully ostracises himself from society so he can isolate himself in his own protected bubble of misery- he refuses to interact with individuals in society. His ostracisation is so successful, even the weather refuses to be associated with him.

OPPRESSION

- **Meaning:** Continuous horrible treatment and abuse- particularly one that makes a person feel inferior.

Example:

Scrooge's relationship with Bob at the beginning of the novella could be emblematic of the oppression the poor faced from the upper class. Scrooge relentlessly mistreats Bob, the only reason being because he was poor, thus showing how the upper class continually oppressed the lower class. This being reinforced through Bob's lack of speech in Stave 1, showing how he has been silenced in his oppression.

PHILANTHROPIC

- **Meaning:** Charitable and giving.

Example:

*Fred demonstrates his **philanthropic** attitude in stave 1, he condemns his uncle's lack of benevolence and **philanthropy** when Scrooge is so anti Christmas and giving. Bob is also an exemplary **philanthropist** as he and his family, despite having very little, are benevolent and generous regardless of this.*

POLITICAL DIATRIBE

- **Meaning:** A speech/ writing that aims to condemn and criticize politics at the time.

Example:

*Dickens creates his **political diatribe** to openly condemn the biased politics within the Victorian era. The rich were favoured in society, through the laws they put in place and their treatment. Yet, the destitute were left to suffer and experience the gruelling effects of socio-economic poverty.*

PROLEPSIS

- **Meaning:** Hinting at something in the future that hasn't actually happened yet but soon will.

Example:

*The ghost of Christmas yet to come shows Scrooge his **proleptic tragic death**. He taunts Scrooge with his bleak future filled with abandonment and sorrow.*

PARSIMONIOUS

- **Meaning:** Stingy and tight with their money.

Example:

*Scrooge's **parsimonious** nature is salient in stave 1. He is repulsed at the idea of being charitable and is baffled at why others would be compassionate and giving- this is clear within his interaction with Fred when he questions why one could be happy if they are poor and give to others.*

REBIRTH

- **Meaning:** To be reborn.

Example:

*Scrooge's enlightenment about life and his uncompassionate nature leads to his **rebirth**. He is reborn from an old miser to a jubilant and benevolent man who seizes life.*

REDEMPTION

- **Meaning:** Being saved from sin or evil.

Example:

*Scrooge pleads for **redemption** in stave 4 during his interaction with the ghost of Christmas yet to come. He understands that if he is not permitted redemption, he will be subject to his inevitable bleak and lonesome death.*

SALVATION

- **Meaning:** In Christian terms, it is being saved by the faith in Christ and God.

Example:

*When Scrooge understands his embodiment of the 7 deadly sins, paired with his general dismissal of religion, will mean he will be eternally punished, he wishes for **Salvation**. He promises the ghost, and also God, that he will change and no longer embody these sins.*

SABBATARIAN

- **Meaning:** A Christian who sees Sunday as the holy sabbath day. This meant no work on Sundays.

Example:

*Dickens was scathing of blue laws (laws that meant you weren't allowed to work on Sundays) as this meant that the poor and destitute couldn't make money on this day when they desperately needed it- this was known as **Sabbatarianism**. His criticisms are clear in the exchange between the ghost of Christmas present and Scrooge (see ghost of Christmas present sheet for more info).*

SOCIAL COMMENTATOR

- **Meaning:** Providing commentary on social situations or issues.

Example:

*Dickens, a **social commentator**, uses his allegorical novella to emphasise the need to social justice and the abolition of socio-economic poverty.*

SOCIO-ECONOMIC POVERTY

- **Meaning:** poverty that has come from economic and societal factors.

Example:

*Dickens indicts the stereotype that the poor were lazy and created their own poverty. He highlights through the character of Scrooge that it was **socio-economic poverty** that led to the deprivation of millions- not the choice of the poor themselves. He shows this through making Scrooge, a microcosm for the upper class, deprive the lower class (Bob) despite his immense work efforts.*

SOCIAL CONSCIENCE

- **Meaning:** Feeling responsible for others in society. Using your innate sense of morals to understand that we must look after others in society.

Example:

*Dickens expresses that the reduction of poverty and thus making society a more desirable place is synonymous with the development of a **social conscience**.*

SQUALOR

- **Meaning:** Living in conditions of extreme dirt and filth (normally as a result of being in a poverty-stricken state of existence).

Example:

*Although the inhumane living conditions people endured in London is not an explicit key topic in his novella, he subtly indicts the mass **squalor** seen on the streets of London when describing the setting. (look at the ghost of Christmas yet to come sheet under **Dicken's warning** for more on this)*

TRANSMOGRIFICATION

- **Meaning:** Transformation in a surprising or unexpected way.

Example:

Scrooge goes from an archetypal Victorian miser to an elated joyous member of society.

His transmogrification sets an example to Dickens readership that change is possible in any individual, regardless of how ingrained their worldwide views are.

VICTIMISATION

- **Meaning:** Singling someone out to abuse and mistreat them.

Example:

Dickens passionately aims to expose the victimisation of children which is because of the negligence from the upper classes. He uses Tiny Tim to evoke sympathy from the reader and make them feel they must take a stand against the victimisation of children.

THEMES QUOTES AND ANALYSIS SCROOGE:

Scrooge

THEME	Stave	QUOTES	ANALYSIS
Selfishness/ Materialism	1	<u>"the cold within him froze his old features"</u>	The conceit (extended- metaphor) of the relentless cold holds parallels to Scrooge's distant and cold attitude- his internal apathy and detachment is so omnipotent , it alters his physical appearance.
	1	<u>"external heat and cold had little influence"</u>	He is successful in his ostracisation of himself as even elements of nature, typically uncontrollable, he has managed to isolate himself from.
	2	<u>A solitary child, neglected by his friends" parallel to "solitary as an oyster"</u>	The parallel language allows the reader to understand how Scrooge's selfish and ' solitary ' existence in his adulthood is synonymous with his defenceless 'solitary' existence as a child.
	2	<u>a "golden" idol has "displaced" Belle</u>	As ' golden ' connotes valuable and precious, this is used ironically to indict how Scrooge, a microcosm of the upper class , views materialistic items as valuable and precious over loved ones and other members of society.
	3	<u>'ivy, turkey, geese, game, poultry, brown meat, pigs, sausages, oysters...'</u>	The asyndetic list creates an image of abundance and excessive wealth . This could compound how Scrooge is in the financial position to afford these luxuries and yet takes them for granted. However, as these foods all " vanished instantly " it could allude to how these materialistic luxuries only provide an ephemeral (temporary) amount of joy .
	4	<u>What has he done with his money?" "cheap funeral", "marketing the corpse"</u>	Scrooge's infatuation with money and materialism leads to others using economical language around his death. This is ironic as in Scrooge's life his money caused him to treat the poor in a dehumanising way , however in his death he is dehumanised by only referring to him in economic terms- his value as a human is lost to his value as an emblem of money .
	4	<u>"overrun by grass and weeds"</u>	His neglected and abandoned death is a consequence of his selfishness. The image of neglect, paired with the image of death and decay, highlights how Scrooge in his death has been devalued and forgotten - his uncompassionate nature is physically reflected in his uncared-for grave.

THEME	Stave	QUOTES	ANALYSIS
Social injustice/ Poverty	1	<u>"What reason do you have to be merry? You're poor enough".</u>	Scrooge recognises that poverty causes misery. However, he continues to live in a state of ignorance , most significantly through neglecting others, without offering to alleviate this misery of poverty .
	1	<u>"Are there no prisons?...And the union workhouses?"</u>	His Malthusian views , paired with his use of rhetorical questions, highlights the sheer ignorance of the upper class towards poverty. Scrooge is unable to see the poor with any humanity , instead sees them as mere numbers contributing to the "surplus population" .
	2	<u>"still very foggy and extremely cold"</u>	fog can also represent institutionalised oppression (the government and people in charge controlling the people). Dickens uses this to subtly indict how the oppression and social injustice is in every crevice in London .
	3	<u>"tell me if Tiny Tim will live."</u>	Scrooge's use of imperatives, paired with the verb "cried" , highlights his catharsis (an emotional release) as he is so overcome with guilt due to his blatant disregard and ignorance to the plight of the destitute - this being personified through the Cratchits.
	3	<u>"The boy is ignorance. The girl is want."</u>	Ignorance and want are allegorical characters aim to highlight the unjustified abuse on innocent children as a result of poverty . It is significant that Ghost of present shows him this, as Dickens uses the ghost of present as his mouthpiece to criticise the socio-economic poverty that pervaded Victorian society .
	3	<u>They are "yellow", "scowling" and "wolfish"</u>	"yellow" could imply that children are physically sick and malnourished because of the neglect of society and the obliviousness of individuals to social injustice . This animalistic image highlights how poverty dehumanises individuals, stripping them of their humanity and reducing them to less than an animalistic state of being .
	4	<u>"His grave is described as a "a worthy place!"</u>	The exclamative sentence suggests the excitement at the idea that Scrooge is being justly punished for his frugal and miserly existence- especially his disregard for the poor.

THEME	Stave	QUOTES	ANALYSIS
Supernatural	1	<u>"piercing, searching, biting cold"</u> <i>(about the weather)</i>	The personification of the weather makes the weather seem powerful; this could be an allusion to the forthcoming supernatural powers to come.
	2	<u>"he seized the extinguisher-cap, and by a sudden action pressed it down upon its head."</u>	Scrooge rejects the redemption the supernatural power of the ghost is trying to offer him. Scrooge wants to exterminate this bright light, symbolising revelation and hope , due him unable to confront his pain from the past. The aggressive verb " pressed ", paired with the rapid adverb of " sudden ", explores how Scrooge is engulfed with deeply repressed emotions , he acts out irrationally due to sheer panic.
	3	<u>"Scrooge entered timidly, and hung his head before this Spirit"</u>	Scrooge appears submissive to the ghost, open and welcoming the idea of his moral and spiritual awakening . He, for the first time, shows remorse and obedience - his resistance to the supernatural is diminishing and he is now willing to change.
	4	<u>"I will live in the Past, the Present, and the Future. The Spirits of all Three shall strive within me".</u>	Scrooges realisation marks the climax of the allegorical novella . The concept of " three " could be a biblical allusion to the three different forms of God within the holy trinity: the father, the son and the holy spirit . This could emphasise how the three ghosts almost acted as incarnations of God himself-relaying a moral and religious message that penetrated deeply within Scrooge.

THEME	Stave	QUOTES	ANALYSIS
Kindness/ Family	2	<u>"His heart and soul were in the scene, and with his former self."</u>	Scrooge has a warm and welcoming ambience surrounding him in stave 2. Fezziwig was presented alike to a family member to Scrooge hence his benevolent reaction when reminiscing. This is a direct juxtaposition to his former cold presentation where the <u>"cold had little influence"</u> .
	5	<u>"I'll send it to Bob Cratchit's"</u>	Scrooge becomes altruistic and benevolent - his acts of atonement towards the Cratchits are exemplary of this. His kindness towards the Cratchits is clear, with him treating them like to his new family as he takes a paternal role of being a <u>"second father"</u> to Tiny Tim.

THEME	Stave	QUOTES	ANALYSIS
Religion	1	<u>"squeezing, wrenching, grasping, scraping, clutching, covetous old sinner"</u>	The use of 7 negative adjectives mirrors how there are 7 deadly sins - these are called cardinal sins and were seen in the bible as the root of all evil. The parallels between Scrooge and the sins are used by Dickens to highlight how the rich, symbolised by Scrooge, are more sinful than the poor.
	2	<u>"the signs of care and avarice. There was an eager, greedy, restless motion in the eye"</u>	This description of Scrooge's younger self highlights how he favoured materialism over love. As avarice is one of the 7 deadly sins , condemned in a highly religious Victorian society, his embodiment of 7 deadly sins foreshadows that his disintegration of his marriage is synonymous with his greed .
	3	<u>"forgive me if I am not justified in what I ask".</u>	Shows respect and is receptive to the ghosts teaching. This has biblical undertones of asking for salvation and forgiveness from God- <u>"forgive me father for I have sinned"</u> . Scrooge appears to be understanding his need to be cleansed of sin - he uses the spirit, perhaps an incarnation of God, to be aided with this.
	4	<u>"I will live in the Past, the Present, and the Future. The Spirits of all Three shall strive within me".</u>	Scrooge's realisation marks the climax of the allegorical novella . The concept of "three" could be a biblical allusion to the three different forms of God within the holy trinity : the father, the son and the holy spirit . This could emphasise how the three ghosts almost acted as incarnations of God himself- relaying a moral and religious message that penetrated deeply within Scrooge.
	5	<u>"I am as happy as an angel!"</u>	The religious simile highlights how Scrooge feels that his redemption has led him back to the path of God and faith . He was previously described as a "sinner" , embodying the 7 deadly sins. Yet, his redemption has led to his restoration of religious morals- these being imperative to Victorian society.
	5	<u>"quite a baby" and "as merry as a schoolboy".</u>	The infantile imagery signifies his rebirth. The idea of rebirth is salient in Christianity . It is believed that a rebirth indicates that a person develops a strong personal and emotional connection with God . It also holds significance as Jesus Christ was reborn to provide salvation for mankind . This could perhaps suggest that Scrooge's rebirth will provide salvation and relief for others.
	5	<u>"He went to church, and walked about the street"</u>	The syntax (word order) of church being first highlights how he has now understood the importance of religious teachings and how it provides an integral moral foundation to an individual.

THEME	Stave	QUOTES	ANALYSIS
Regret/ Redemption	3	<u>"Scrooge entered timidly, and hung his head before this Spirit."</u>	Scrooge appears submissive to the ghost, open and welcoming the idea of his moral and spiritual awakening . He, for the first time, shows remorse and obedience . He shows how is open to have a chance or redemption and regrets his ignorance.
	3	<u>"If he be like to die, he had better do it, and decrease the surplus population"</u> (ghost repeating back to Scrooge). This resulting in Scrooge being <u>"overcome with penitence and grief"</u>	The ghost emulates Scrooge's heartless Malthusian view . Scrooge feels intense remorse as he has seen the physical effects of his blissful ignorance towards the plight of the poor - Tiny Tim is microcosmic for the victimisation of poor children because of individuals like Scrooge seeing them as an inconvenience in society.
	4	<u>"hear me! I am not the man I was".</u>	The imperative phrase <u>"hear me!"</u> shows Scrooge's desperation to be allowed a chance at redemption and salvation . The exclamative sentence compounds this desperation as he is shouting and pleading the ghost.
	5	<u>"I am as light as a feather, I am as happy as an angel, I am as merry as a schoolboy".</u>	<u>"I am as a light as a feather"</u> is the antithesis to his the simile in stave one of him being <u>"as hard and sharp as a flint"</u> . The juxtaposing similes highlights how Scrooge feels he has been liberated , now feeling <u>"light"</u> , from the burdens of carrying his once <u>"own low temperature"</u> .
	5	<u>"quite a baby" and "as merry as a schoolboy".</u>	As both a <u>"baby"</u> and <u>"schoolboy"</u> connote innocence and youth , Scrooge is showcasing how through him repenting for his sins , he has regained his youthful innocence and ability to see the world as an untainted light. As being a <u>"baby"</u> is the start of life, this signifies that Scrooge has been reborn as he has gone from an <u>"old sinner"</u> back to the most innocent form of human life- he has had the ultimate rebirth.

THEMES QUOTES AND ANALYSIS MARLEY:

Marley

THEME	Stave	QUOTES	ANALYSIS
Selfishness/ Materialism	1	<u>"The chain he drew was clasped about his middle"</u>	As it was " <u>clasped about his middle</u> " it shows entire being cannot escape this semipernal torture . Marley is a physical and metaphorical representation for how if making money and materialism main purpose to your life, then it will be the main reason for your eternal suffering.
	1	<u>"I wear the chain I forged in life... made it link by link"</u>	As chains have are made of links, which are all interconnecting, this is alike to how Marley is warning Scrooge that his infatuation with money and abandonment of compassion for others, is directly connected to his anguish.
Social Injustice/ Poverty	1	<u>His chain "was long and wound about him like a tail"</u>	The simile " <u>like a tail</u> " implies that his egoism and selfishness has lead to his animalistic treatment in hell- his disregards for others in his life, has lead to him being disregarded as an animal in his after life. Thus, due to the social injustices he contributed too, he is now having to lead a dehumanising and animal existence in his afterlife.
Supernatural	1	<u>"Scrooge fell upon his knees, and clasped his hands before his face"</u>	Scrooge is horrified through the gothic supernatural presentation of Marley. Marley is portrayed as conforming to the archetype of a ghost , horrifying in appearance and pained in its suffering, to try eliciting a reaction from Scrooge to catalyse a change .
Religion	4	<u>"dragging a heavy chain"</u>	A chain symbolises restriction and entrapment . Through Marley " <u>dragging a heavy chain</u> ", his chain is a conceit (extended metaphor) for the restricting and eternal consequences of being parsimonious . The tiresome verb "dragging" exacerbates that the eternal punishments he is enduring as it appears he has been carrying these punishments for a long time- God has made him subject to this eternal suffering in hell.
Regret/ Redemption	1	<u>"But you were always a good man of business, Jacob," ... "Mankind was my business".</u>	Marley deeply regrets his decision to be a misanthropic miser. He tries to warn Scrooge, however Scrooge sees his worth as an individual synonymous with his worth and value within business . His ignorant capitalist mindset is shown when he can't understand Marley's suffering.

THEMES QUOTES AND ANALYSIS GHOST OF CHRISTMAS PAST :

The Ghost of Christmas Past

THEME	Stave	QUOTES	ANALYSIS
Selfishness/ Materialism	2	<u>"bright clear jet of light"</u>	The ghost is trying to eradicate Scrooge's selfishness through illuminating his past.
Supernatural	2	<u>"It was a strange figure—like a child; yet not so like a child as like an old man"</u>	The ghost is presented as paradoxical and conflicting , not conforming to the physical ideas of the human world. The juxtaposition of it being <u>"like a child"</u> and simultaneously <u>"like an old man"</u> is metaphorical for Scrooge. He appears physically alike to an <u>"old man"</u> as he is branded an <u>"old sinner"</u> , yet is vulnerable and isolated akin to how he was as a <u>"child"</u> .
	2	<u>"one arm, now with one leg, now with twenty legs, now a pair of legs"</u>	The ghosts can also be seen to be supernatural incarnations of Scrooge. Its metamorphosis (physical transformation) and transmogrification (change in a surprising manner) could be symbolic of how Scrooge's transmogrification is imminent .
Religion	2	<u>"wore a tunic of the purest white"</u>	<u>"purest white"</u> creates a celestial image of heaven and purity from sin . As the ghost wears a <u>"tunic"</u> of this colour, it is suggestive that his aim is to resurface Scrooge's repressed memories and emotions in order to purify him from his previous sins . This would allow Scrooge at a chance of redemption to later enter heaven .
Regret/ Redemption	2	<u>"bright clear jet of light"</u>	<u>"Light"</u> creates an image of hope and brightness, this symbolises how the ghost's function is to brighten up Scrooge's life with his moral awakening . The ghost's function is to show Scrooge how hopeful and joyous life he could lead if he embarks on a pathway of redemption .
	2	<u>"could not hide the light"</u>	As the ghost's light is emblematic of hope , it foreshadows how Scrooge cannot escape his redemption. The ghost will help aid Scrooge to his moral and spiritual awakening and he cannot <u>"hide"</u> from this.

THEMES QUOTES AND ANALYSIS GHOST OF CHRISTMAS PRESENT :

The Ghost of Christmas Present

THEME	Stave	QUOTES	ANALYSIS
Social injustice/poverty (This could also fit for selfishness/materialism as Scrooge's Malthusian views are selfish)	3	<u>"glowing torch, in shape not unlike Plenty's horn"</u>	Plenty's horn in Latin is known as 'cornucopia', symbolic of nourishment and abundance- he is showing Scrooge that there is an abundance of resources to be shared- no malnourishment or neglect should commence in a society that has plenty. This is a direct criticism of Malthusian views which has no regard for the poor and destitute.
	3	<u>"turkeys, geese, game, poultry, brawn" which formed "a kind of throne"</u>	Dickens directly uses the plethora of enticing food as a criticism of the Malthusian idea that supplies are scarce, and the poor are the ones who are draining these resources.
	3	<u>"If he be like to die, he had better do it, and decrease the surplus population."</u>	Through the ghost emulating Scrooge's heartless Malthusian views, he is allowing the readership to reflect on the words that Scrooge had previously said and the detrimental impact this has had on others.
	3	<u>"The boy is ignorance. The girl is want."</u>	Ignorance and want are allegorical characters aim to highlight the unjustified abuse on innocent children as a result of poverty. It is significant that Ghost of present shows him this, as Dickens uses the ghost of present as his mouthpiece to criticise the socio-economic poverty that pervaded Victorian society.
	3	<u>They are "yellow", "scowling" and "wolfish"</u>	"yellow" could imply that children are physically sick and malnourished because of the neglect of society and the obliviousness of individuals to social injustice. This animalistic image highlights how poverty dehumanises individuals, stripping them of their humanity and reducing them to less than an animalistic state of being.

THEME	Stave	QUOTES	ANALYSIS
Social injustice/ poverty	3	<i>"jolly Giant" who wears a "green robe" which was "bordered with fur".</i>	The ghost is not presented as an archetypal menacing ghost, instead has an likeness to Father Christmas. As Father Christmas is a symbol of festivity and giving- this is poignant as the ghost's function is to show Scrooge how there is enough of everything in abundance and giving is an important attribute to have in society.
Religion	3	<i>"kind, generous, hearty nature"</i>	The triple adjective could be seen to have biblical allusions to the holy trinity in which is three parts of God: the father, the son and the holy spirit . The three adjectives could be an allusion to how the ghost is there to bring Scrooge back to his religious moral foundations and guide him away from sin
	3	<i>"Ivy"</i>	Biblically, <i>"Ivy"</i> symbolises 'God's gift' , thus as there was ivy surrounding the ghost it compounds his God like portrayal - he could be seen as a recipient of God's message as he is trying to enlighten Scrooge morally, spiritually and religiously
	3	<i>"and who do their deeds of passion, pride, ill-will, hatred, envy, bigotry, and selfishness in our name"</i>	The ghost rejects Scrooge's accusation that spirits created sabbath closures (closing of key essential shops such as bakeries etc on Sundays because of religion). The asyndetic list highlights that mankind commit injurious and immoral acts yet try justifying it through religion

THEMES QUOTES AND ANALYSIS GHOST OF CHRISTMAS YET TO COME:

The Ghost of Christmas Yet to Come

THEME	Stave	QUOTES	ANALYSIS
Selfishness/ Materialism	4	<u>"overrun by grass and weeds"</u>	The ghost shows Scrooge the consequences of selfishness. This is compounded by showing Scrooge irreversibility and permanence of wasting time living a life full of misery. Scrooge's sardonic life has lead to him being neglected in his after life.
	4	<u>"It was a worthy place"</u> (about his grave)	Dickens highlights that the neglection of others in turn will cause your own neglection in your death . Scrooge's decaying and uncared for grave serves as a warning to the reader that neglection is cyclical and will cycle back round to punish you.
Social injustice/ Poverty		Could use any quote from selfishness as Scrooge's contribution to social injustice also meant his grave neglected and abandoned.	
Regret/ Redemption	4	<u>"outstretched hand" and "steady hand was pointed to the head."</u>	His lack of words and enigmatic depiction speeds up Scrooge's redemption. This is because the use of its " <u>hand</u> " repeatedly could be an allusion to the hand of time ; the ghost is warning Scrooge that he is losing time and is edging closer to his ironically "solitary" death- Scrooge longed for a "solitary" existence and now the ghost is solemnly showing him the repercussions of this selfish want.
	4	<u>"The kind hand trembled"</u>	As it is no longer "unmoved" this is suggestive that Scrooge's plead for redemption has altered the unstoppable nature of time . He is now given an opportunity to rectify his wrongdoings and cherish Christmas day again.
	4	<u>"I fear you more than any spectre I have seen."</u>	Scrooge's honesty, due to his dropping of his miserable unphased façade , highlights how he is unlearning how to repress his emotions , instead is being emotionally vulnerable and open.

THEME	Stave	QUOTES	ANALYSIS
Supernatural	4	<u>"slowly, gravely, silently approached"</u>	The triple ominous adverb shows this menacing ambience filled with dread . This is exacerbated through the archetypal presentation of a menacing ghost - it is a faceless figure that is there to haunt Scrooge.
	4	<u>"shrouded in a deep black garment"</u>	This is reminiscent of the description of the grim reaper , a symbol of death as he was believed to collect people's souls . The alikeness in description is suggestive that Scrooge's chances of redemption have vanished , and he is now going to be mercilessly taken to his hellish death.
	4	<u>"solemn dread"</u>	This supernatural dread is key in Scrooge's emancipation (freedom) as it allows Scrooge to fear the inevitable future he will face if he continues to be shrouded in his own internal darkness .
	4	<u>"Scrooge feared the silent shape so much that his legs trembled beneath him"</u>	His utter terror is so powerful it does not just evoke an emotional reaction from Scrooge, but a physical one. The alliteration "draws emphasis on the mysteriousness of the ghost, its faceless figure makes Scrooge lose all composure (this quote could also be used for regret).

THEMES QUOTES AND ANALYSIS BOB CRATCHIT :

Bob Cratchit

THEME	Stave	QUOTES	ANALYSIS
Selfishness/ Materialism	5	<i>Mrs Cratchit "dressed out but poorly in a twice-turned gown, but brave in ribbons."</i>	The Cratchits are the antithesis of materialistic as they admirably make the best out of the little they have. The alliteration on "twice-turned gown" emphasises their poverty; Mrs Cratchit is not able to afford new clothes. The festivity of "ribbons" being all over her dress highlights how the foundations of the Cratchits, alike to the "twice turned gown", may be impoverished . However, they celebrate and glorify the little they have, symbolised by the ribbons, as they display gratitude and love for one another.
Social Injustice/ Poverty	1	<i>"If quite convenient, sir"</i>	Bob's short exchange of dialogue in Stave 1 represents how poor lower classes were silenced and oppressed by the upper classes.
	1	<i>"clerk"</i>	His lack of a name highlights how the poor were stripped of their individual identities , consequently causing them to all be seen as one by the upper class- the upper class don't see them as individual humans, rather a group of lazy people who don't contribute enough to the economy (Malthusian views).
	3	<i>"I'll give you Mr. Scrooge, the Founder of the Feast!"</i>	"Founder" connotes creator, alluding to how Bob sees Scrooge in a God like way as he believes Scrooge is the creator of Bob's ability to have what he sees as luxuries. This highlights how the poor are blindly grateful to the same individuals who exploit them- this being a key indictment of Dickens in his political diatribe as Dickens exposes that it is the rich who propagate poverty by preserving their own wealth .
	4	<i>"My little, little child!" cried Bob. "My little child!"</i>	Pathos and compassion is evoked for Bob. The repeated adjective "little" connotes fragility and innocence , reinforcing that innocent and fragile children are frequently victims to the belligerent cycle of poverty - without social change , the unjust issues of poverty will continue.

THEME	Stave	QUOTES	ANALYSIS
Kindness/ Family	4	<u>"My little, little child!" cried Bob. "My little child!"</u>	Bob's distress, despite him being an moralistic family man, makes the reader see the unjust punishments the poor face because of societal misconceptions . It is also reinforces how the poor value their family tremendously, as this is all they have.
	3	<u>"such a bustle ensued that you might have thought a goose the rarest of all birds: a feathered phenomenon"</u>	The colloquial phrase highlights the elation and commotion around being able to share this " phenomenon " together. The superlative "rarest" serves as irony as within the Victorian period, as it was a cheap bird that was a replacement for turkey . This compounds their gratitude as they celebrate the small amount they can share together-the antithesis to Scrooge who has ungrateful for the abundance of wealth he has.
Religion		Any quotes about their gratitude and benevolence can be included in this.	Bob, and the Cratchits', are the epitome of moralistic, virtuous and religious members of society . They provide the reader a model example of morality and show that an abundant lifestyle does not come from materialism but unity and benevolence .

THEMES QUOTES AND ANALYSIS FRED:

Fred

THEME	Stave	QUOTES	ANALYSIS
Social Injustice/ Poverty		Fred's benevolence shows he does not enforce social injustice (could use the below quotes to support this- also the same for selfishness as he is the antithesis of this)	As Dickens uses fiction to ignite social reform - he creates Fred to be an exemplary model of the perfect citizen , compassionate, empathetic, and religious, to show the reader how social reform will be easier if everybody in society was more alike to Fred and less like Scrooge.
Kindness/ Family	1	<u>"A merry Christmas, uncle! God save you!"</u>	The comma before <u>"uncle"</u> creates a pause, showing Fred's sincerity towards Scrooge as he emphasises their familial bond . The exclamative sentences compound this as he is both overjoyed at this festive time, and thrilled to be in the presence of a beloved family member .
	3	<u>"I am sorry for him; I couldn't be angry with him if I tried."</u>	The lexis on <u>"couldn't be angry"</u> reinforces how Fred is constructed as unable to be hateful and spiteful. He only knows how to be caring and solicitous (caring) - model example for society.
Religion	3	<u>"his offences carry their own punishment and I have nothing to say against him."</u>	Fred does not make it his business to condemn- he knows the real condemnation will be in the afterlife . Thus, he remains objective regarding Scrooge and leads with love.
Redemption/ Regret	1	<u>"all in a glow: his face was ruddy and handsome: his eyes sparkled"</u>	The motif of light, presented through the ghost of past, present and Belle, is similarly used with Fred. <u>"glow"</u> and <u>"sparkled"</u> demonstrate this motif. As light frequently symbolises hope and enlightenment throughout the novella , this could show how Fred provides hope for Scrooge's redemption - his magnanimous nature provides hope that Scrooge will emulate this.

SCROOGE STAVE BY STAVE ANALYSIS:

Scrooge - Summarised

Stave 1

POINT	SUMMARISED ANALYSIS
Ostracised (isolated from society)	<p>The conceit (extended- metaphor) of the relentless cold holds parallels to Scrooge's distant and cold attitude.</p> <p>"the cold within him froze his old features" reinforcing his internal apathy and detachment is so omnipotent, it alters his physical appearance</p> <p>He is repulsed by human interaction and affection as he warns "all human sympathy to keep its distance".</p>
Emblem (symbol) of Victorian upper class	<p>Scrooge as an archetypal villain (someone who is seen as evil, typically self-centred and power hungry) in the context of an impoverished (poor) society.</p> <p>The asyndetic listing (a list that uses commas rather than the word 'and') of "squeezing, wrenching, grasping, scraping, clutching, covetous old sinner" highlights his frugality.</p> <p>'Squeezing' and 'wrenching' connote a struggle, this reinforcing how Scrooge struggles to assimilate (blend) into society. Alternatively, this is a criticism that Scrooge does not endure any struggles, yet creates struggle for the poor.</p>
The setting	<p>The weather is a motif (recurring symbol) throughout the novella, typically changing alongside Scrooge.</p> <p>Dickens uses pathetic fallacy: "fog and darkness thickened" to resemble the bleakness of the protagonist (main character) Scrooge.</p> <p>Dickens personifies the weather as it is "piercing, searching, biting cold". The power of the nature may be an allusion to the forthcoming supernatural powers to come.</p>

Stave 2

POINT	SUMMARISED ANALYSIS
The foggy weather	<p>"<u>Still very foggy and extremely cold</u>" the pathetic fallacy foreshadows how Scrooge will remain oblivious and ignorant.</p> <p>"<u>fog</u>" can also represent institutionalised oppression (the government and people in charge controlling the people), Dickens uses this to subtly indict how the oppression is in every crevice in London.</p>
His rejection of redemption	<p>Ghost of Christmas past is full of the "<u>bright clear jet of light</u>". This creates an iridescent image suggestive of how the ghost is trying to brighten Scrooge's life through revelation (revealing his past) and reminiscence (reflecting on his past).</p> <p>Scrooge resists his chance of redemption, as he wants to exterminate this due him unable to confront his pain from the past: "<u>he seized the extinguisher-cap, and by a sudden action pressed it down upon its head.</u>"</p> <p>As he is unsuccessful in restricting the ghosts light, this mirrors how Scrooge will be unsuccessful in obstructing his redemption.</p>
Evoking pathos	<p>"<u>I was bred in this place. I was a boy here!</u>". The exclamative sentence provides the reader with the first insight to a benevolent Scrooge - Scrooge is not consciously repressing his emotions, he is momentarily liberated.</p> <p>He is described as "<u>A solitary child, neglected by his friends</u>" which is reminiscent of his previous description of "<u>solitary as an oyster</u>".</p> <p>The repeatedly use adjective of "<u>solitary</u>" highlights how Scrooge's neglected and 'solitary' state as a defenceless child has directly caused his lonesome and 'solitary' adult existence.</p>

POINT	SUMMARISED ANALYSIS
Nostalgia	He is presented as having a warm and welcoming ambience around him, as when watching Fezziwig's party unfold "His heart and soul were in the scene, and with his former self." This is a direct juxtaposition to his former cold presentation where the "cold had little influence."
Dismantled marriage	Scrooge's younger self is described as "he signs of care and avarice. There was an eager, greedy, restless motion in the eye" . As avarice is one of the 7 deadly sins, condemned in a highly religious Victorian society, his embodiment of 7 deadly sins foreshadows that his disintegration of his marriage is synonymous with his greed . " golden " idol has "displaced" Belle. As ' golden ' connotes valuable and precious, this is used ironically to indict how Scrooge, a microcosm of the upper class , views materialistic items as valuable and precious over loved ones and other members of society.

Stave 3

POINT	SUMMARISED ANALYSIS
Beginning of his redemption	<p>Shows respect and is receptive to the ghosts teaching: "<u>forgive me if I am not justified in what I ask</u>", this has biblical undertones of asking for salvation and forgiveness from God- "<u>forgive me father for I have sinned</u>".</p> <p>Scrooge appears submissive to the ghost, open and welcoming the idea of his moral and spiritual awakening: "<u>Scrooge entered timidly, and hung his head before this Spirit</u>".</p> <p>The asyndetic list "<u>ivy, turkey, geese, game, poultry, brown, meat, pigs, sausages, oysters...</u>" creates an image of abundance and excessive wealth. The use of "<u>oysters</u>" mirrors Scrooge's earlier depiction of being "<u>solitary as an oyster</u>".</p>
Understanding the plight of the poor	<p>Displaying genuine emotions of remorse, compassion, and empathy: "<u>tell me if Tiny Tim will live.</u>"</p> <p>Scrooge's use of imperatives, paired with the verb "cried", highlights his catharsis (an emotional release) as he is so overcome with guilt due to his blatant disregard and ignorance to the plight of the destitute.</p> <p>Scrooge feels intense remorse as he has seen the physical effects of his blissful ignorance towards the plight of the poor- Tiny Tim is microcosmic for the victimisation of poor children.</p>
Ignorance and want	<p>Allegorical characters aim to highlight the unjustified abuse on innocent children as a result of poverty.</p> <p>Their skin is "<u>yellow</u>" connotes sickness mirroring how the upper class believed that poverty was almost alike to a contagious illness or sickness.</p> <p>Feral and animalistic portrayal of the children as they're described as "<u>scowling</u>" and "<u>wolfish</u>". This animalistic image highlights how poverty dehumanises individuals, stripping them of their humanity and reducing them to less than an animalistic state.</p>

Stave 4

POINT	SUMMARISED ANALYSIS
The futility of valuing finances over people	Dickens uses prolepsis (hints at what will happen in the future) to create Scrooge to have a proleptic death . Economical language around Scrooge's death to highlight that Scrooge's focus on being " <u>a good man of business</u> " has caused his solitary and sombre death: <u>"What has he done with his money?"</u> , <u>"cheap funeral"</u> , <u>"marketing the corpse"</u> .
His neglected death	<u>"a bare, uncurtained bed"</u> on a <u>"ragged sheet"</u> . The image of exposure suggests Scrooge is exposed in his death, his money failing to protect him when he is no longer alive. <u>"overrun by grass and weeds"</u> - presents the "grass and weeds" as having more vitality and life than him . This is a mockery of his materialistic driven life. The exclamative sentence of it being <u>"a worthy place!"</u> is a form of karmic retribution - Scrooge's frugal and miserly existence has been justly punished.
His desperation for redemption	<u>"hear me! I am not the man I was"</u> . The imperative phrase <u>"hear me!"</u> shows Scrooge's desperation to be allowed a chance at redemption and salvation . Scrooge's realisation marks the climax of the allegorical novella as he says <u>"I will live in the Past, the Present, and the Future. The Spirits of all Three shall strive within me"</u> . The concept of <u>"three"</u> could be a biblical allusion to the three different forms of God within the holy trinity: the father, the son and the holy spirit .

Stave 5

POINT	SUMMARISED ANALYSIS
His redemption	<p>The triple simile <u>"I am as light as a feather, I am as happy as an angel, I am as merry as a schoolboy"</u>.</p> <p>"<u>I am as a light as a feather</u>" is the antithesis to his the simile in stave one of him being "<u>as hard and sharp as a flint</u>". Scrooge feels he has been <u>liberated</u>, now feeling "<u>light</u>", from the <u>burdens</u> of carrying his once "<u>own low temperature</u>".</p> <p>The <u>religious simile "happy as an angel"</u> highlights how Scrooge feels that his <u>redemption has led him back to the path of God and faith</u>.</p>
His rebirth	<p><u>Infantile language</u> in stave 5 indicates his rebirth. He calls himself "<u>quite a baby</u>" and "<u>as merry as a schoolboy</u>".</p> <p>Scrooge is showcasing how through him <u>repenting for his sins</u>, he has regained his youthful innocence and ability to see the world in an untainted light.</p> <p>Scrooge has been reborn as he has gone from an "<u>old sinner</u>" back to the most innocent form of human life.</p> <p>The <u>idea of rebirth is salient in Christianity</u>. It is believed that a rebirth indicates that a person develops a <u>strong personal and emotional connection with God</u>.</p>
The weather	<p><u>"No fog, no mist; clear, bright, jovial"</u> as fog symbolises institutionalised oppression, could show how if <u>parsimonious</u> (stingy) upper class individuals changed, alike to Scrooge, then <u>institutionalised oppression would be eradicated</u>.</p>
Acts of atonement (making amends)	<p>Scrooge becomes <u>altruistic and benevolent</u>- his acts of atonement towards the Cratchits are exemplary of this: <u>"I'll send it to Bob Cratchit's"</u>.</p> <p>Dickens highlights that the uniting of the lower and upper classes, would eliminate social ills, shows this through scrooge taking on a <u>paternal role</u> of being a <u>"second father"</u> to Tiny Tim.</p>

MACBETH

CONTEXT:

Context: Macbeth

KING JAMES I

James VI and I was the only son of Mary, Queen of Scots. He was born in Edinburgh, and was forced to ascend to the throne when he was one year old, with his uncle as regent. James ruled as king of Scotland as James VI, and he ruled England and Ireland as James I. He didn't become king of England and Ireland until the union of the Scottish and English crowns in 1603.

James I was the **patron (funded his plays)** of Shakespeare's company, the King's Men, and it is for this reason that many believe the play was written for him.

Link to play: The play is clearly **associated with James I**, and central themes in the play were tailored to fit his interests; **treason, regicide, the supernatural**, and the characteristics of power were all great interests of his. James I was also a staunch believer in the **Divine Right of Kings and the Great Chain of Being**. Also, Banquo's character is of Scottish nobility, as James I was, and his presence in the play only emphasises James's ancient royal lineage.

THE DIVINE RIGHTS OF KINGS

The divine right of kings was a belief asserting that a **monarch derived their authority from God** and thus any attempt to depose or murder the **king is an attempt on God himself**. It suggests that God himself appoints a monarch, and that His will is passed down a royal family. In modern day Catholicism, we see remnants of the divine right of kings in the way the Pope rules over the Catholic church by divine appointment.

Link to play: In Shakespeare's time, the divine right of kings was an accepted aspect of the monarchy, so it is no surprise that the belief is reflected in much of Shakespeare's writing. It could also be argued that, because **James I was the patron of Shakespeare's company**, Shakespeare's portrayal of **Duncan's murder as an act against God was intended to please his king and patron**.

THE GREAT CHAIN OF BEING

The **great chain of being** was the belief that God created the world with a **clear hierarchical structure encompassing all matter and life**. In the human order, the monarch held the seat at the top of the hierarchical structure, giving religious and political significance to their choices. **Men were seen as higher on the structure than women**, so women were expected to be subordinate to their husbands, fathers, and brothers.

In Shakespeare's time, people on the whole were much more religious than we are today, and they would have considered the great chain of being to be **a fact of life**, rather than a religious belief.

Link to play: When Macbeth kills Duncan, he **violates the great chain of being** by betraying **his superior and thus his God**. He also breaks the chain of being on a much more minor scale when **Lady Macbeth emasculates him and forces him into regicide**.

DAEMONOLOGIE

In 1597, James I published a text on witchcraft lore called Daemonologie. It was initially published only in Scotland, but it became available in England when James ascended to the English throne. The book explores James I's belief in magic and witchcraft, aiming to prove the existence of such forces and dictate the punishment that should be given for practising them. Daemonologie is a didactic text intended to prevent readers from engaging in witchcraft.

Link to play: We see a lot of James I's influence throughout Macbeth, but this is particularly true of Shakespeare's depiction of the witches. In his book, James looks at the ability of witches to control the weather, vanish/fly, and create potions, along with their propensity for chanting and sexual acts. Shakespeare's depiction of the witches seems to hit most of James's expectations of witchcraft, making many scholars wonder if this was a deliberate attempt to appeal to the King.

RELIGION AND THE SEVEN DEADLY SINS

James I was an influential person in the Church of England, and it has been argued that Shakespeare's depiction of religion throughout the play is catered towards the king. This may be true to a degree, but it is important to note that religion played a significant role for people of the time, and it is likely that Shakespeare himself was religious - his depiction of religion in his plays may just have been a response to the prevalence of religion at the time.

The seven deadly sins are a group of vices intended to prevent sin in Christian teachings. They are: pride, greed, lust, envy, gluttony, wrath, and sloth. Committing any one of these sins was considered to be straying from God's will, creating distance between a person and God, and creating room for the devil's influence.

Link to play: Each of the seven deadly sins can be found in the actions of key characters in the play. Macbeth is guilty of pride, anger, envy, and greed, and his death can be seen as a punishment for this. Lady Macbeth is also guilty of pride and greed, and like her husband, is punished for her actions against God. Duncan is guilty of gluttony and sloth, and his murder could be seen as punishment for this.

THE PATRIARCHY

The patriarchy is a social system in which men hold the power and women face oppression from these men in power. The great chain of being dictates that men are superior to women, leading to a patriarchal social structure. While the role of men in society was much more significant in Shakespeare's period, we do still live in a patriarchal society today; there are more men in positions of power, and men are often paid more than women.

Link to Macbeth: Macbeth was the first play Shakespeare wrote following Queen Elizabeth's death, and James I's ascension to the throne seemed to restore patriarchal order in Britain. Shakespeare explores the theme of the patriarchy throughout the play, both conforming to the idea and challenging it; the country is led by a male monarch supported by male subjects, but Lady Macbeth consistently subverts patriarchal expectations of women.

Though Shakespeare challenges patriarchal expectations through Lady Macbeth, she ultimately suffers for her actions, serving as a warning to women of the time of the dangers of stepping out of their place.

THEMES AND QUOTE ANALYSIS MACBETH:

Theme Quotes & Analysis

Macbeth

THEME	ACT	QUOTES	ANALYSIS
Violence	Act 1	<u>"disdaining fortune... smok'd with bloody execution"</u>	"smok'd" could connote to heat and hell, foreshadowing his evil. The phrase "disdaining fortune" shows a disregard for his fate, and his attempt to manipulate the natural order.
	Act 3	<u>"in time will venom breed/ no teeth for th'present"</u>	He acknowledges his tumultuous fortune as a result of his violent nature, yet his hubris (pride) blinds him into a false sense of security suggesting that danger is not yet imminent.
	Act 5	<u>"I am in blood/ Stepp'd in so far that should I wade no more, returning were as tedious"</u>	"blood" was merely on his hands, yet now it has enrobed his entire body, and by extension his entire sense of being. He feels he has no choice but to further indulge in his heinous acts
	Act 4	<u>"His wife, his babes, and all unfortunate souls".</u>	Their murders are emblematic of Macbeth's excessive bloodthirst, they presented no threat yet he is now on an unstoppable trajectory of murder. Macbeth takes on the Godly role of deciding who has the right to live.
	Act 5	<u>"Before my body, I throw my war like shield"</u>	As a 'shield' connotes protection, it shows Macbeth desperately wants to protect and preserve his former noble image of him being a "worthy" and "valiant" soldier. As his last words contain a violent semantic field, it shows how his ambitious and violent nature has directly caused his fall from grace.

THEME	ACT	QUOTES	ANALYSIS
Ambition	Act 1	<u>"valour's minion"</u>	Strongly abides to codes of honour , alternatively the noun " minion " could foreshadow his susceptibility to manipulation and how he will soon be a marionette of the Witches .
	Act 1	<u>"Vaulting ambition which o'erleaps itself and falls on th' other"</u>	The verb vaulting describes Macbeth's mammoth ego- his ambition is his hamartia . The personification makes his ambition appear like a human-like force, controlling and plaguing his innocent mind. The metaphor likens Macbeth to a jockey riding his ambition- his ambition is akin to a barbaric animal.
	Act 2	<u>"With Tarquin's ravishing strides, towards his design"</u>	Macbeth ambitiously wants to emulate Tarquin , a Roman tyrant whom raped his wife, so he will be a barbaric tyrant who feels no pity- his ambition and hubris obstructs his moral compass . He sees power synonymous with brutality and being a tyrant.
	Act 3	<u>"He hath wisdom that doth guide his valour to act in safety"</u> <u>(about Banquo)</u>	Banquo is a foil to Macbeth as Macbeth embodies reckless power, whereas Banquo has self-constraint and control . Macbeth is envious (7 deadly sin) of Banquo's ability to restrain his ambition and refrain from over-indulgence into "deep desires"
	Act 5	<u>"life is but a walking shadow...it is a tale...signifying nothing"</u>	Understands the futility of his ambition. Moreover, the noun " tale " extends the idea that the Witches' influence was like an ominous nursery rhyme - they speak in trochaic tetrameter and rhyming couplets which almost parody their dialogue .

THEME	ACT	QUOTES	ANALYSIS
Supernatural	Act 1	<u>"so foul and fair a day I have not seen"</u>	Echo the Witches' paradox- slowly becoming a mouthpiece for the Witches' evil, he is a vessel for their misconduct.
	Act 1	<u>"why do you dress me in borrow'd robes?"</u>	Suggests he has been awarded a title that does not belong to him. It shows that throughout the play as he moves through the hierarchical ranking, it is superficial and transient (temporary), much like clothes. Significant he has been awarded this by the supernatural.
	Act 4	<u>"tell me" and "call em" (to Witches)</u>	He speaks with imperative phrases- he is driven by greed and hunger for power, he intentionally approaches the witches highlighting how he has embraced his new tyrannical demeanour.
	Act 4	<u>threatens the witches with an "eternal curse"</u>	Ironic as we have seen their overt supernatural power, he believes he can supersede this. His ego is prevalent as the Witches ambiguous apparitions provide him an ephemeral sense of security and invincibility.

THEME	ACT	QUOTES	ANALYSIS
Appearance vs reality	Act 1	<u>"Stars, hide your fires, Let not light see my black and deep desires"</u>	Paradoxes continue to plague his speech with <u>"black"</u> and <u>"fire"</u> juxtaposing one another. Fire creates irreversible damage, foreshadowing how his duplicitous (two-faced) façade will create irreversible damage.
	Act 2	<u>"I think not of them" (about the Witches to Banquo)</u>	Banquo is honest, characterising him as moral in order to amplify Macbeth's dishonesty and deception.
	Act 3	<u>"make our faces vizards to our hearts"</u>	<u>"vizards"</u> suggests they should wear masks to conceal their true evil nature. Closely resembles <u>"look like th' innocent flower"</u> - he is a marionette (puppet) of evil influence.

THEME	ACT	QUOTES	ANALYSIS
Guilt	Act 2	<u>"is this a dagger which I see before me, the handle towards my hand? Come let me clutch thee"</u>	The handle towards my hand" suggests he is ridding himself of responsibility over the murder as the handle has been put towards him- he has involuntarily been subject to this inner turmoil.
	Act 2	<u>Calls the dagger an "instrument"</u>	Alluding to how the <u>"instruments of darkness"</u> (the witches), with their dark musicality , have bought him to this point of sheer inner turmoil .
	Act 2	<u>"I heard a voice cry, 'Sleep no more:/Macbeth does murder sleep', the innocent sleep"</u>	He is so perturbed by guilt that he is imprisoned within a state of restlessness . Motif of sleep with sleep being synonymous with innocence - his lack of sleep explores his complete loss of innocence.
	Act 3	<u>"Thy gory locks at me"</u>	<u>"gory"</u> is suggestive that Banquo's ghost is a physical manifestation of his violence. Structurally, the murderers enter the banquet before Macbeth, exacerbating how his kingship is unnatural as he's disrupted the divine right of kings .
	Act 3	<u>"O, full of scorpions is my mind, dear wife!"</u>	"Scorpions" are poisonous, representing how Macbeth's ambition has poisoned his mind- he is consequently plagued by guilt and remorse . As it is "full" it highlights he has been completely engulfed with guilt and mercy . Moreover, the metaphor of a creature festering in his mind shows that his tyrannical nature has been so omnipotent, he now resembles more of a savage creature than a moral human .
	Act 5	<u>"my soul is too much charg'd with blood of thine already"</u>	His guilt begins to surface as he maintains his sense of humanity. This reiterates the notion that Macbeth must remain somewhat redeemable to be characterised as a tragic hero, he is not merely a villain .

THEME	ACT	QUOTES	ANALYSIS
Gender	Act 1	<u>"his "face" is "a book where men may read strange matters"</u>	Mocks the candidness (honest and sincere) of his expression, portrays Macbeth as weak and vulnerable - these were qualities which fail to align with the ideal masculine archetype of the era.
	Act 1	<u>"Was the hope drunk/Wherein you dress'd yourself?"</u>	A rhetorical question is calculated, she wants to exploit his emotion of embarrassment or shame.
	Act 1	<u>"coward"</u>	Epithet (insult) which threatens his entire sense of being as a soldier , not only is she questioning his masculinity but also his livelihood .
	Act 5	<u>"be innocent of the knowledge, dearest chuck" (to LM)</u>	It is ironic that Macbeth now overpowers Lady M through feminine epithets which belittle her, much as she previously did to him.

THEMES AND QUOTE ANALYSIS LADY MACBETH:

Lady Macbeth



THEME	ACT	QUOTES	ANALYSIS
Violence	Act 1	<u>"stop up the access and passage to remorse"</u>	She wants to be entirely violent, with no remnants of femininity - she is aware this constrains her. She sees emotion synonymous with weakness . By eradicating this weakness, she can unlock the barbaric tyrant she dreams of being.
	Act 1	<u>"dash'd the brains out" (also use in gender)</u>	The merciless act of rejecting maternal inclinations characterises Lady Macbeth as violent and determined , she effectively competes with Macbeth who as a man of that era, could not be weaker than a woman.
	Act 3	<u>"you lack the season of all natures, sleep"</u>	This is the antithesis to her previous violent depiction; It seems she is now trying to moderate and quell his evil. She is comparatively passive and is preoccupied with the noun "sleep" (a motif for peace and innocence). It appears she is yearning to reverse the murderous chaos as she realises her role as queen is not what she expected.

THEME	ACT	QUOTES	ANALYSIS
Ambition	Act 2	<p><u>"a little water clears us of this deed"</u></p> <p><i>Can use any gender quotes and say how it shows she is ambitious to get rid of her femininity. Also can use violence quotes to show her ambition to be a violent tyrant.</i></p>	<p>Her over-powering ambition obstructs her from seeing the genuine distress of her husband. She uses litotes (under-exaggeration) to downplay the murder. It is laced with irony as Lady M shifts to a melodramatic state of insanity and begins speaking in hyperbole (exaggeration) as the guilt takes over. The euphemism hints at this, by referring to the murder as a <u>"deed"</u>. Lady M fails to face up to the reality of it, she must placate it into less heinous (wicked) words in order to keep her (albeit temporary) composure.</p>

THEME	ACT	QUOTES	ANALYSIS
Supernatural	Act 1	<p><u>"Come, you spirits"</u>, <u>"pour my spirits"</u></p>	<p>It seems she is almost casting a spell, the nouns <u>"spirits"</u> and <u>"night"</u> allude to a dark supernatural force. She yearns to be rid of her femininity to encompass the inhumane and witchlike role that would grant her power. Her androgynous (male and female) nature would be perceived to be supernatural in the Jacobean era as the gender roles were rigid.</p>
	Act 1	<p><u>"dash'd the brains out"</u> and the witches use <u>"finger of a birth strangled babe"</u>.</p>	<p>They are amoral (have no sense of morals) and feel an absence of guilt in the destruction of innocent life. Both Lady Macbeth and the Witches disregard of fragile human life can be seen in their interactions with Macbeth.</p>

THEME	ACT	QUOTES	ANALYSIS
Appearance vs reality	Act 1	<p><u>"Look like th' innocent flower, but be the serpent under't".</u></p> <p>Can use any gender quotes for this theme to as she appears like a submissive feminine woman, but in reality is barbaric.</p>	The biblical allusion to the " <u>serpent</u> ", seen in the fall of mankind in Genesis where the serpent tempts Adam and Eve, is used by Lady Macbeth to highlight how effective deception can be when executed with an " <u>innocent</u> " façade.

THEME	ACT	QUOTES	ANALYSIS
Guilt	Act 2	<p><u>"had he not resembled my father as he slept, I had done it"</u></p>	The beginning exposes her guilty conscience coming to the service, exposing her inner cowardice and ingrained fear of patricide (killing of her father). Lady Macbeth is manipulative as she operates within a liminal gender , she takes advantage of alleged feminine weakness when it works in her favour yet brutally rejects it if it represses her .
	Act 5	<p>Critic D.J Enright calls her "a sprinter of evil"</p>	LM is classified as a sprinter of evil as her descent to madness is as rapid as her climb to tyranny - she quickly transitioned from a barbaric woman to a carcass of insanity . Macbeth comparatively is more like a long-distance runner as his descent is slower.
	Act 5	<p><u>"out, damned spot! Out I say!"</u></p>	This <u>"spot"</u> is emblematic of the scar the murder has created on her mind . However, this may be interpreted in another sense by Shakespeare's contemporaries . Madness was often perceived as a sign of being possessed by demons , it was believed that demons and witches had a <u>"spot"</u> on their bodies which identified them as evil, this is reinforced by <u>"damned"</u> which has connotations of hell .
	Act 5	<p>Lady Macbeth [enters with a taper]</p>	As a [taper] provides light, this is emblematic of how Lady Macbeth is seeking light, hope and solace in her eternal mental darkness . Jesus was seen to be the 'light' of the world, providing salvation for mankind , therefore Lady Macbeth's dependency on the light could illuminate how she is hopeful for salvation and retribution for her sins .

THEME	ACT	QUOTES	ANALYSIS
Gender	Act 1	<u>"too full o'th'milk of human kindness"</u>	This suggesting she will replace this milk with evil. The noun " <u>milk</u> " is a symbol for femininity and maternal nurturing, Lady M rejects notions of femininity.
	Act 1	<u>"pour my spirits in thine ear"</u>	She is a femme fatale as she not only is manipulative but rejects her womanhood and motherhood - a typical trope (theme or idea) of a femme fatale. Her manipulation is salient in the quote as she wants to taint Macbeth's mind with her " <u>spirits</u> ".
	Act 3	<u>"Was the hope drunk/Wherein you dress'd yourself?"</u>	Used to ridicule him and uses the rhetorical question as calculated tool of her manipulation . She gives him time to ponder and think about his actions- it is clear she wants to exploit his emotion of embarrassment or shame.
		<u>"I shame to wear a heart so white"</u>	She ridicules his cowardice. As " <u>white</u> " connotes purity, she is mocking his pure and moral heart.

THEMES AND QUOTE ANALYSIS THE WITCHES:



THEME	ACT	QUOTES	ANALYSIS
Supernatural	Act 1	<u>"look not like th'inhabitants o'th'earth"</u> <i>(Banquo says)</i>	Banquo perceives their overt evil and dehumanises them in his description. The witches' physiognomy (when appearances are believed to be reflective of your true character) exposes them as inhumane and evil. Banquo is portrayed as perceptive as it was believed he was an ancestor of James I , thus this is a form of indirect flattery.
	Act 1	<u>"Instruments of darkness"</u>	This is suggesting their evil musicality , perhaps showing how their words are almost hypnotic for Macbeth. This is compounded as they speak in trochaic tetrameter , which is distinct from the iambic pentameter that noble characters speak in throughout the play, this gives their speech an erie songlike quality .
	Act 3	<u>"the pit of Acheron"</u>	The witches appear synonymous with wickedness and hell . Acheron was one of the rivers that ran through Hades (the underworld/ hell in Greek mythology), as they are depicted as meeting there it reinforces how the Witches are inextricably linked with hell .
	Act 4	<u>"eye of newt", "fire burn, and cauldron bubble", and "hell-broth, boil and bubble"</u>	Witches amplify the theme of deception and equivocation within this act as they speak in proverbial (common) supernatural phrases - they conform to the archetype (norm) of witches that the audience would fear.

THEME	ACT	QUOTES	ANALYSIS
Appearance vs reality	Act 1	<u>"fair is foul and foul is fair"</u>	They speak in paradoxes and oxymorons . This is seen when they chant this paradoxical phrase - their speech is conflicting, and what they appear to say, does not correlate with the reality. Their conflicting language is notable throughout the entirety of the play reinforcing their deceitful and duplicitous intentions .
	Act 1	<u>"so foul and fair a day I have not seen"</u> <i>(Macbeth)</i>	They are successful in their manipulation of Macbeth through their duplicitousness , highlighted through him echoing the paradoxical language of the witches . The oxymoron "foul" and "fair" directly mirrors the Witches ominous nursery rhyme like chant - Macbeth is instantly introduced as malleable and susceptible to their malevolent schemes .
	Act 4	<u>[an isolated place. Thunder]</u>	'isolated' creates an image of restriction, illuminating how they want to restrict Macbeth mentally and physically so it is easier for them to employ their deception . This juxtaposes Act 1 being [thunder and lightning] . The lack of light alludes to how they will continue to keep Macbeth both in the physical and metaphorical dark about their intentions .
	Act 4	<u>"an armed head", "a blood child" and "a child crowned with a tree in his hand"</u>	The Witches summon three apparitions which are manifestations of the threats Macbeth faces. The first being emblematic of the violence of battle and foreshadows Macbeth's decapitation . The second representing Macduff who was born by Caesarean section . The third emblematic of Birnam wood, where Macbeth lives or the natural imagery could suggest that Scotland would flourish under Malcom's rule .
	Act 4	<u>"none of woman born shall harm Macbeth"</u>	Each of the prophecies are equivocal (vague) and ambiguous . They appear to be giving Macbeth pertinent (important) insight to his safety. Instead, the reality is they are giving him a Macbeth an ephemeral (temporary) sense of security and invincibility - they know his hubris obstructs him from seeing this.

THEME	ACT	QUOTES	ANALYSIS
Violence	Act 1	<i>[Thunder and lightning]</i>	Shakespeare couples their introduction with pathetic fallacy -the atmosphere is volatile, ominous and dangerous from the offset . This could foreshadow the violence that will ensue throughout the play- the disrupted and aggravated weather being nature's fury at this coming violence.
Gender	Act 1	<i>"beards"</i> <i>You could use their influence on Macbeth to show how he is constantly manipulated by women throughout the play..</i>	Throughout the text masculinity is synonymous with power , thus this description imbues them with a threatening dominance. They therefore appear androgynous , and alike to Lady Macbeth, express gender non-conformity .

THEMES AND QUOTE ANALYSIS BANQUO:

Banquo



THEME	ACT	QUOTES	ANALYSIS
Supernatural	Act 1	<u>"look not like th'habitants o'th'earth"</u>	Banquo perceives their overt evil and dehumanises them in his description. The witches' physiognomy (when appearances are believed to be reflective of your true character) exposes them as inhumane and evil. Banquo is portrayed as perceptive as it was believed he was an ancestor of James I , thus this is a form of indirect flattery.
	Act 1	<u>"If you can look into the seeds of time. // And say which grain will grow and which will not. // Speak then to me".</u>	He references the bible, Ecclesiastes 11.6, it says <u>"sow your seed in the morning"</u> . The natural imagery is parallel to the bible; thus Banquo seeks solace in biblical teachings - using these to protect him from malevolent supernatural forces. Moreover, A natural semantic field is established with <u>"seeds"</u> and <u>"grains will grow"</u> . This reinforces how Banquo remains obedient to the natural order and God- he does not try altering his position akin to Macbeth.
	Act 3	<u>"I dream'd of the three weird sisters last night."</u>	He is still plagued by thoughts of the witches' prophecies. It seems superstition is taking a hold of him and trespassing on his unconscious . This is a contrast to Macbeth who claims <u>"I think not of them"</u> Banquo is honest, characterising him as moral in order to amplify Macbeth's dishonesty and deception .
	Act 4	<u>"restrain in me the cursed thoughts"</u>	Banquo understands the ludicrousness of plotting to kill the king based on the unsubstantiated prophecies of supernatural beings . This is the antithesis to Lady Macbeth who voluntarily calls the <u>"spirits"</u> and supernatural forces. Banquo wants to blockade any corruption by unnatural force- he perceptively recognises them as <u>"cursed"</u> .

THEME	ACT	QUOTES	ANALYSIS
Ambition	Act 3	<u>"royalty of nature"</u> <i>(said by Macbeth)</i>	Banquo is depicted as having an exemplary balance of ambition and respectability . His noble and majestic nature is not over-powered by his ambition. <u>"Royalty"</u> connotes <u>"power"</u> and <u>"status"</u> . Macbeth recognises that Banquo has maintained his power as an ambitious stoic hero whilst maintaining his status as a rational and intelligent being.
	Act 3	<u>"He hath wisdom that doth guide his valour to act in safety"</u> <i>(said by Macbeth)</i>	As envy is one of the 7 deadly sins , a cardinal sin , Banquo is used by Shakespeare to explore the detrimental effects of envy and unchecked ambition - Macbeth's envy of Banquo's ability to restrain himself. Thus, Macbeth is envious (7 deadly sin) of Banquo's ability to restrain his ambition and refrain from over-indulgence into <u>"deep desires"</u> .

THEME	ACT	QUOTES	ANALYSIS
Appearance vs reality	Act 2	<u>The heaven's "candles are all out"</u>	He is the antithesis of deceitful, he is honest and sincere and confesses his temptation- he is emblematic of Jesus as he confesses his temptation . He comments on the lack of stars in the sky- Banquo seeks solace from heaven . Macbeth tries to hide this, opposed to confess: <u>"stars hide your fires"</u> , this motif of stars exposes Macbeth and Banquo as diametrically opposed in their aspirations : Macbeth wants to hide his malicious intentions from God yet Banquo wants to confess his temptations to be free of them.

THEMES AND QUOTE ANALYSIS MACDUFF:

Macduff

THEME	ACT	QUOTES	ANALYSIS
Violence	Act 4	<u>"Let's make us medicines of our great revenge. // To cure this deadly grief."</u>	'Medicines' and 'revenge' are alike in their outcome- solving/ curing something. Macduff uses this idea, as the only way to help solve/ partially cure his insurmountable grief , is to make Macbeth accountable for his sins . Thus, his violence is justified and he still remains the archetype of the avenging hero - motivated by revenge for a just cause.
	Act 4	<u>"I have no word; my voice is my sword".</u>	This emphasises Macduff's heroic qualities, and draws on a key idiom - actions speak louder than words- Macbeth's ungodly actions are not worthy of words anymore, Macduff believes that order can only be restored when terminating his tyranny .

THEME	ACT	QUOTES	ANALYSIS
Ambition	Act 4	<u>"bleed, bleed, poor country"</u>	His lamenting of Scotland shows what fuels his ambition to restore order. This also suggests Scotland is dying under Macbeth's reign captivating Macbeth's misanthropic (having or showing a dislike of other people) nature, a quality which juxtaposes the role of a king .
	Act 5	<u>"Turn, hell-hound, turn"</u>	Repetition of the word "turn" emphasises the extent to which Macbeth has turned order on its head, while the epithet "hell-hound" is used to highlight the true nature of the tyrant king . Unlike to Macbeth, he is not ambitious to make himself more powerful, but ambitious to restore justice and order in Scotland.
	Act 5	<u>"Here you may see the tyrant"</u>	Macduff is the first character to explicitly brand Macbeth as a tyrant- this is his motivation and has ignited his ambition to extinguish Macbeth. This is the last thing Macbeth hears before dying. The poignancy of Macduff's words shine through, signifying an end to Macbeth's destruction and the beginning of the restoration of order .

THEME	ACT	QUOTES	ANALYSIS
Appearance vs reality	Act 2	<u>"most sacrilegious murder hath broke ope the Lord's anointed temple".</u>	<p>Macduff clearly does not put on a false façade and is entirely dedicated to the king. His hyperbolic language and reaction reinforces this and how he abides strictly to the religious moral code. Moreover, there is a religious semantic field as "sacrilegious" and "anointed" create an image of sacredness and holiness. This reinforces Macduff's extreme distress that the king, divinely ordained by God as believed by the divine right of kings, has been callously murdered despite his sacredness.</p>
	Act 2	<u>"O horror, horror, horror"</u>	<p>Shakespeare makes use of repetition here to emphasise the strength of Macduff's devastated emotions, and to emphasise his loyalty to the late king. Aside from Macbeth, the tragic hero, we see Macduff express grief and pain- he is the most personable character who remains noble and honourable throughout.</p>

THEMES AND QUOTE ANALYSIS MALCOM:

Malcolm

THEME	ACT	QUOTES	ANALYSIS
Violence	Act 2	<u>"This murderous shaft that's shot // Hath not yet lighted, and our safest way // Is to avoid the aim"</u> .	The antithesis of violence , when Duncan is murdered, his suggestion is not to combat it with violence but instead pacify it through fleeing.

THEME	ACT	QUOTES	ANALYSIS
Ambition	Act 4	<u>"A good and virtuous nature may recoil // In an imperial charge. But I shall crave your pardon".</u> <u><i>He refers to Macbeth as a "weak poor innocent lamb // To appease an angry God".</i></u>	<p>Implying that the power that comes with being king could distort his morals as it did with Macbeth- this awareness of the fatalities of ambition once again exacerbates Macbeth's recklessness and unchecked-ambition. By testing Macduff's morals, Malcolm is ensuring his subjects are morally sound to mirror himself.</p> <p>Although ambitious, typical of a stoic male of the era, his understanding of the detrimental impact of Macbeth's ambition is salient. Moreover, 'Lamb', within a biblical context, is an animal used for sacrifice- a symbol of triumphant and suffering. By Malcolm referring to Macbeth as this, he may be alluding that Macbeth's triumphant in becoming King, has directly lead to his pitiful suffering.</p>

THEME	ACT	QUOTES	ANALYSIS
Appearance vs reality /loyalty	Act 5	<u>"What's more to do... // As calling home our exiled friends abroad // That fled the snares of watchful tyranny"</u> .	Though he is in no position of power, he prioritises Scotland, as a true king would, and condemns the " watchful tyranny ". Macbeth subjected Scotland to- Malcolm has no ulterior motives, except focuses on the restoration of his beloved country . His patriotism is poignant and is a stark contrast to the leadership of Macbeth.

SUMMARISED NOTES BY ACT:

Act 1

Macbeth - Summarised notes



POINT	EVIDENCE	ANALYSIS
Introduction to the Witches'	<u>"thunder and lightning"</u> <u>"when shall we three meet again?"</u> <u>"fair is foul and foul is fair"</u>	<p>Pathetic fallacy establishes a volatile and ominous atmosphere.</p> <p>The play opens in media res which immediately establishes a sense of mystery and secrecy.</p>
	<u>"instruments of darkness"</u>	<p>The paradox introduces the theme of appearance vs. reality. The fricative 'f' sound is menacing and aggressive, they speak in an oxymoron to convey the ambiguity of their prophecies.</p>
	<u>"look not like th'inhabitants o'th'earth"</u>	<p>The witches speak in trochaic tetrameter, this coupled with the allusion to music makes their speech seem like an evil nursery rhyme, their words are almost hypnotic for Macbeth.</p>
		<p>Banquo is depicted as perceptive, he dehumanises the witches, and their physiognomy exposes them as inhumane and evil.</p>

POINT	EVIDENCE	ANALYSIS
Introduction to Lady Macbeth	<p><i>"pour my spirits in thine ear"</i></p> <p><i>"too full o'th'milk of human kindness"</i></p> <p><i>"unsex me here"</i>, <i>"come, you spirits"</i> and <i>"come, thick night"</i></p>	<p>She is characterised as a femme fatale as she is manipulative, seductive and cunning</p> <p>The noun <i>"milk"</i> is a symbol of femininity and maternal nurturing</p> <p>She uses imperative language which makes it seem almost as if she is casting a spell, she yearns to be rid of her femininity so she can encompass the inhumane and witchlike role that would grant her power</p>

POINT	EVIDENCE	ANALYSIS
Introduction to Macbeth	<p><i>"valour's minion"</i></p> <p>- <i>"disdaining fortune... smok'd with bloody execution"</i></p> <p><i>"so foul and fair a day I have not seen"</i></p> <p>- <i>"doth unfix my hair and make my seated heart knock at my ribs"</i></p> <p>- <i>"why do you dress me in borrow'd robes?"</i></p>	<p>He abides strongly to codes of honour and the noun <i>"minion"</i> foreshadow his susceptibility to manipulation.</p> <p>He is depicted as violent. "smok'd" connotes to heat and hell to foreshadow his evil.</p> <p>His first words in the play echo the witches paradox, he immediately becomes a mouthpiece for the supernatural.</p> <p>Both externally and viscerally the Witches have rattled him. Could potentially relate to the subtle motif of clothes as a symbol of power deception and identity.</p> <p>This extends the motif of clothes, his ascension through the hierarchy is superficial and transient.</p>

Act 2

POINT	EVIDENCE	ANALYSIS
Banquo as a foil to Macbeth	<p><u>"I dream'd last night of the three weird sisters"</u></p> <p><u>"I think not of them"</u></p> <p><u>"candles are all out"</u></p> <p><u>"stars hide your fires"</u></p>	<p>Banquo's superstition is taking hold of him and trespassing on his unconscious, in contrast, Macbeth is dishonest and deceptive. Banquo is a tool to explore morality and man's reaction to temptation, Shakespeare portrays him in a virtuous light to appease the king.</p> <p>Banquo could be seen as emblematic of Jesus in his response to temptation, he seeks solace from heaven. Macbeth and Banquo are diametrically opposed in their aspirations: Macbeth wants to hide his malicious intentions from God, yet Banquo wants to confess his temptations to be free of them.</p> <p>Banquo is used to expose Macbeth's hamartia of temptation.</p>

POINT	EVIDENCE	ANALYSIS
Macbeth's Sililoquy	<p><u>"is this a dagger which I see before me, the handle towards my hand?</u></p> <p><u>Come let me clutch thee"</u></p> <p><u>"fatal vision"</u></p>	<p>The rhetorical question shows his internal conflict and confusion which foreshadows his later madness.</p> <p>The phrase <u>"the handle towards my hand"</u> suggests he is ridding himself of responsibility over the murder.</p> <p>The adjective "fatal" simultaneously alludes to the fatalities that will come as a result of the tragedy (including Macbeth himself) and the idea that his actions are decreed by fate. Essentially, Macbeth uses the dagger as a scapegoat to expel himself of the blame for regicide as a coping mechanism for his premature guilt.</p>

POINT	EVIDENCE	ANALYSIS
Lady Macbeth after the Murder	<p><u>"I shame to wear a heart so white"</u></p> <p><u>"had he not resembled my father as he slept, I had done it"</u></p> <p><u>"a little water clears us of this deed"</u></p> <p><u>"I heard a voice cry, 'Sleep no more; / Macbeth does murder sleep', the innocent sleep"</u></p>	<p>Lady M emasculates Macbeth by ridiculing his cowardice. The adjective "<u>white</u>" connotes to innocence and cruelty.</p> <p>This excuse exposes her true cowardice (and thus hypocrisy). It also displays her ingrained fear of patricide. Lady Macbeth is manipulative as she operates within a liminal gender, she takes advantage of alleged feminine weakness when it works in her favour yet brutally rejects it if it represses her.</p> <p>She uses litotes to downplay the murder and Macbeth's guilt, but the euphemism "<u>deed</u>" shows she is failing to face up to the reality of the murder, she must placate it into less heinous words to keep her composure.</p> <p>Macbeth's insanity now surfaces, an inability to sleep is synonymous with a loss of innocence and constant restlessness. The repetition of "<u>sleep</u>" portrays him stumbling over his words, he has even lost control over his lexis and articulation.</p>

Act 3

POINT	EVIDENCE	ANALYSIS
Banquo's Murder	<p><i>"in time will venom breed / no teeth for th'present"</i></p> <p><i>"tomorrow we'll hear ourselves again"</i></p>	<p>The murder of Banquo confirms Macbeth's peripeteia as a series of unfortunate events ensues, it seems Macbeth's fate has been taken out of his hands and he can no longer regain power over his fortune.</p> <p>Macbeth acknowledges his tumultuous fortune but his hubris leads him to believe he can supersede this and manipulate his fate.</p>

POINT	EVIDENCE	ANALYSIS
Banquo's Ghost	<p><i>The murderer enters before Macbeth can sit down with his guests</i></p>	<p>This interrupts his ability to assimilate with his peers and noblemen as king- this reinforces how unnatural his kingship is as it disrupts the Divine Right of Kings The ghost of Banquo is a physical manifestation of Macbeth's guilt- it is used to portray how much power guilt now has over Macbeth as it not only torments him but also exposes him publicly.</p>

POINT	EVIDENCE	ANALYSIS
Macbeth and Lady Macbeth's role reversal	<p><u>"make our faces vizards to our hearts"</u></p> <p><u>"look like the innocent flower but be the serpent under't"</u></p> <p><u>"I am in blood/ Stepp'd in so far that should I wade no more, returning were as tedious"</u></p> <p><u>"you lack the season of all natures, sleep"</u></p>	<p>Macbeth's words are now reminiscent of Lady Macbeth in Act 1. He is a marionette as he echoes both the witches and his wife, he is very malleable as a character.</p> <p>Previously, the "blood" (which is a motif for the consequences of murder) was merely on his hands, yet now it has enrobed his entire body, and by extension his entire sense of being. He realises redemption is no longer a possibility, so it is easier to veer into his murderous path.</p> <p>Lady Macbeth is now trying to quell his evil rather than encourage it. She is comparatively passive and focusses on the noun "sleep" which could portray an inner desire for innocence.</p>

Act 4

LISH
TUTOR

POINT	EVIDENCE	ANALYSIS
The Witches' Predictions	<p><u>"eye of newt", "fire burn, and cauldron bubble", and "hell-broth, boil and bubble"</u></p> <p>- <u>"tell me" and "call 'em"</u></p> <p>- <u>"eternal curse"</u></p>	<p>The Witches speak in proverbial supernatural phrases to conform to the archetype of witches that the audience would fear. The allusions to heat and hell epitomise their evil nature.</p>
		<p>Macbeth speaks in imperative phrases displaying his is driven by hubris and a hunger for power.</p>
		<p>It is ironic that Macbeth believes that he can supersede the Witches' supernatural power, as it is clear he is the victim of their curses.</p>
	<p>- <u>"an armed head"</u></p> <p>- <u>"a bloody child"</u></p> <p>- <u>"a child crowned with a tree in his hand"</u></p> <p>- <u>"none of woman born shall harm Macbeth"</u></p> <p>- <u>"thou shalt not live"</u></p>	<p><i>The three apparitions:</i> Is emblematic of the violence of battle and foreshadows Macbeth's decapitation.</p> <p>Represents Macduff who was born by Caesarean section.</p> <p>Represents Malcolm, the rightful heir to the throne, the tree could represent Birnam wood where Macbeth dies.</p> <p>This prophecy epitomises equivocation within the play, Macbeth's hubris denies him of being able to read into their deception thus it gives him an ephemeral sense of security.</p> <p>He still plots to kill Macduff as he is now driven by a thirst for blood and violence rather than ambition.</p>

POINT	EVIDENCE	ANALYSIS
Lady Macduff and her son are killed	" <u>diminutive</u> " "wren"	<p>Macduff and her son have an innocent, intimate relationship. The semantic field of birds characterises them as prey to expose Macbeth's predatory nature.</p> <p>This is the first murder to occur on stage depicting that Macbeth no longer cares about his reputation and takes pride in his heinous acts.</p> <p>Conversely, it is intentional that Macbeth does not carry out the murder himself, as it ensures he is still somewhat redeemable from the epitome of evil.</p>
Kingship (Macduff and Malcolm)	<p>"<u>healing benediction</u>"</p> <p>"<u>bleed, bleed, poor country</u>"</p> <p>"<u>new widows howl, new orphans cry, new sorrows strike</u>"</p>	<p>Scotland has become rife with suspicion under Macbeth's reign, this is displayed through the fragmented trust between Malcolm and Macduff.</p> <p>Shakespeare reinforces the notion of the Divine right of Kings by imbuing the King of England, Edward the confessor with godlike qualities.</p> <p>Macduff is a foil to Macbeth through his overt patriotism- he is emotionally connected to his country. In contrast Macbeth is misanthropic (having or showing a dislike of other people)</p> <p>Anaphora is used to show the overwhelming nature of tyranny Macbeth has imposed over Scotland- it gives the claustrophobic impression of suffering.</p>

Act 5

POINT	EVIDENCE	ANALYSIS
Lady Macbeth's Somnambulism	<u>"out, damned spot! Out I say!"</u>	<p>Lady M concedes to a state of hallucinogenic madness, she now juxtaposes her litotes in Act 1.</p> <p>This "spot" is emblematic of the scar the murderer has created on her mind.</p> <p>Madness was often perceived as a sign of being possessed by demons, it was believed that demons and witches had a "spot" on their bodies which identified them as evil, this is reinforced by "damned" which has connotations of hell.</p> <p>She is trapped within the turmoil of her mind as she is in a liminal state between waking and sleeping.</p>

POINT	EVIDENCE	ANALYSIS
Lady Macbeth's Death	<u>"life is but a walking shadow...it is a tale...signifying nothing"</u>	<p>His wife's death makes Macbeth realise the hollowness of the Witches' prophecies and the futility of the turmoil he has endured.</p> <p>The noun "tale" extends the idea that the Witches' influence was like an ominous nursery rhyme, they have been engaging in childlike meddling to cause grief for Macbeth. He realises he has been placed on a "stage" for their enjoyment.</p> <p>The nouns "candle" and "shadow" are impermanent and fragile in the sense that they can be easily extinguished, they create a semantic field of transience. This could be seen as his first moment of anagnorisis which causes him to submit himself to nihilism.</p>

POINT	EVIDENCE	ANALYSIS
Macbeth and Macduff's Battle	<p><u>"my soul is too much charg'd with blood of thine already"</u></p> <p><u>"Macduff was from his mothers womb/Untimely ripp'd"</u></p> <p><u>"I'll not fight with thee"</u></p>	<p>Macbeth maintains his capacity for guilt and remorse throughout the whole text, he must remain somewhat redeemable to be characterised as a tragic hero.</p> <p>-This is a moment of anagnorisis which strips Macbeth of his hubris, courage and tenacity.</p> <p>His intrinsic cowardice that Lady Macbeth formerly ridiculed rises to the surface again, he concedes. However, Macduff belittles him with the epithets "coward" and "tyrant" which extrapolate his intrinsic qualities of a soldier and tempt him into a battle, even though the odds are not in his favour.</p>

AN INSPECTOR CALLS

CONTEXT:

AIC Context Class system

1912

- There was a rigid class system within 1912, providing **little social mobility** (unable to move between the classes, lower to upper etc) within society. Thus, those who belonged to a class within society, were **confined and restricted by this**- most significantly the lower classes (as symbolised through Eva who was unable to advance herself within society without drastic consequences).
- This rigid divide was a continuation of the Victorian era's **fixed social structure**.
- They were divided into upper, middle and working-class individuals, with the **upper class making up only 5% of the population**. Poverty was rife round the early 20th century, 25% of the population lived in poverty, whilst **10% lived below subsistence** (not enough to live) level.
- The driving force behind this was underpayment of workers (Priestley creates Eva as an indictment of this inhumane treatment of the working classes).
- The Birlings classify as middle class as they had a servant, Edna.

Link to play: Priestley is critical of the lack of social mobility in 1912. He creates Eva as **emblematic of the inhumane treatment** the lower classes faced due to this restrictive class system. He also constructs Mr Birling as a pompous unlikeable character to **vilify the individuals who perpetuate this rigid system**.

1945

- In the early 20th century, there were laws in place that meant only property owners could vote, such as the **Second Reform Act 1867**.
- However, an increased social mobility arose when the **Equal Franchise Act 1928** was introduced- all men and women over 21 were permitted to vote. Not only was this a progressive step forward for women's rights, but for the oppressed lower classes as they now had a political voice.
- The acts to **enfranchise** the lower classes and women showed progression towards the working classes. However, mass prejudices still existed with there still being class segregation existent in society. Hence, Priestley aims to highlight the detrimental impacts of class to his 1945 audience through the example of 1912 society: forcing his audience to reflect on how to eliminate this oppressing class divide.

Link to play: The increased social mobility, particularly for women, can be seen through Sheila's development of a voice throughout the play. This could symbolise how women had gained a political voice. Although Eva does not have a voice herself, Priestley constructs the Inspector to speak on behalf of her and the lower classes. This could symbolise how the lower classes were not more represented despite the once completely rigid class system.

Politics

1912

- Britain was largely capitalist and Conservative.
- Although there were acts introduced in the early 20th century to support the working classes such as: **1909 wage councils, 1906 children given free school meals and in 1911 there was sickness benefits for workers.**
- These marginal improvements were made when the **Liberal Party** came into power in 1905. The Liberals were supported by the **Labour party** (who favoured a more socialist approach) as they were more aligned with the liberation of the working classes, opposed to the **Conservative party**.
- However, despite the Liberals supporting the ideas of **personal liberty and social reform**, they favoured a **laissez-faire** approach within the economy.
- This created an optimum environment for capitalist business owners, they had free reign to decide the prices on their goods and simultaneously exploit their workers. Despite there now being some support for the working classes, this was not enough to prevent their exploitation.

Laissez-faire= the idea that the government should have minimal intervention within the economy. Trade is not restricted and the price of goods is decided largely by the business owners.

Link to play: Capitalism is personified through Mr Birling, he would have been a member of society who would have strongly favoured the laissez-faire approach as this meant that he could exploit his workers for extra profit.

1945

- There was one of the **biggest electoral swings** in the 20th century in 1945. The Labour party, a newly formed party, won the general election by a **landslide victory** of around 10%.
- This was the first general election since 1935 and became a shock to the Conservative party who proved popular throughout WW2. The Labour parties appeal to the public was their **strong commitment to the Beveridge Report**, placing an emphasis on **welfare rights**- leading to the establishment of the National Health service (our now NHS) and social security (insurance, retirement etc).
- Polls found that the majority of the British population favoured the report, as post WW2 society felt the need to be united opposed to divided due to the devastating loss of lives throughout the war- the Labour party paved the way for this

The Beveridge Report= it underpinned the need for a welfare state for all

Link to play: The electoral swing from capitalism to socialism could be seen to be evident within Sheila and Eric- they **had a huge swing from capitalism to socialism** when introduced to the Inspector (who would have promoted welfare rights). The general need for society to be united in society is replicated in Sheila and Eric understanding that the segregation of classes was not beneficial and needed to be abolished.

J.B Priestley

L11

- His earlier life- as a young boy, he was surrounded by socialism and socialist ideologies. His father was a passionate socialist, leading to these views being absorbed from a young age
- Priestley fought in WWI, yet was openly scathing of the institutions, he said "The British army specialised in throwing men away for nothing"- his uncensored political voice is evident within the play
- His contribution in WWI lead to his realisation of the vast inequalities that plague society.
- In 1945, he was a co-founder of the common wealth party. This was a socialist party that favoured equality, morality and common ownership (less should be privately owned, more owned by the public).
- The common wealth party helped galvanise support for the Labour parties landslide victory of 1945.

Link to play: Priestley's strong socialist ideologies are personified through the Inspector. The Inspector acts as a moral compass for the Birlings, aiming to guide them away from their dehumanising capitalist worldwide views by introducing them to socialism. Thus, Priestley vilifies capitalists, particularly through Mr and Mrs Birling, to make socialism seem a more favourable societal approach.

Women

1912

- Women's rights had remained stagnant since the Victorian era.
- Women were **disenfranchised** (no vote).
- **Patriarchy/ patriarchal society** (male dominated society).
- Women were seen as the **property of their fathers and husbands** (Sheila clearly displays this) with no political or legal rights.
- Women were seen as **inferior** to their husbands or other male counterparts. Their role as a woman did not **surpass the patriarchal expectations** of them- to have children and be housewives.
- **1867 the London Society for Women's Suffrage** was created to campaign for women's rights.
- Marginal gains in Women's rights were made when in **1882 the Married Women's Property Act** meant that women were allowed to have their own legal identity and keep property (most wouldn't have any).
- During the 1910's, the women's suffrage moment had **gained momentum** and had begun to bring attention to the movement- women however were still inferior.

Link to play: Sheila is presented as **disenfranchised** at the beginning of the play- her **infantile language and short dialogue** representing how women were oppressed and silenced politically and socially in 1912. Also, Eva's animalistic treatment can't be disregarded just as being down to classism. Her status as a lower-class woman made her more susceptible to this abuse.

1945

- Women's contribution to the war effort, sustaining the home front, was a **pivotal** turning point for women. They were now seen as **valuable** and important members of society- before their importance was overlooked
- Arguably, without the **Women's suffrage** moment, their rights would have not become permanent
- Before WW2, the following laws were passed:
 - **Women's Suffrage** moment became more violent, and some died as martyrs for the cause.
 - **1918**- women over 30 granted the vote. Women can now stand as MPs.
 - **1923**- the Matrimonial Causes Act- same grounds for divorce by men and women.
 - **1928**- all women gain equal voting rights to men.

Link to play: The change in the 1912 of women being more outspoken in their need for rights may be used by Priestley within the character of Sheila. Her uncensored and developed voice may emulate the politics of women at the time. Women were not entirely equal in society; however, a shift was seen in society post WW2 with people treating each other with more humanity and compassion following the devastating loss of life

KEY TERMS:



An Inspector Call Key Terms

AUTONOMY

- **Meaning:** The right of a person to self-govern, or to make their own choices.

Example sentence:

When Eric forced himself on Eva, he stripped her of her autonomy, mirroring the way the autonomy of the lower classes was often minimised by the upper classes.

BIGOTRY

- **Meaning:** An intolerance of any belief or opinion that differs from one's own.

Example sentence:

Mr Birling's bigotry prevents him from seeing Eva as a human being with the ability to suffer as he can, leading to his mistreatment of her.

BOURGEOISIE

- **Meaning:** The middle classes. This term is typically used to refer to the materialistic and self-serving interests of the middle classes.

Example sentence:

The Birling family are representative of the way the bourgeoisie exploited the proletariat.

CAPITALIST

- **Meaning:** Someone who believes in the economic and social concept of capitalism, which prioritises privately-owned, for-profit businesses. Capitalists tend to be against the idea of government intervention to help the poor.

Example sentence:

Mr Birling represents capitalist ideals, including the overarching belief that profit is a priority.

COMPLACENCY

- **Meaning:** A smug satisfaction in one's own achievements, often paired with a blatant unawareness of external danger imposed on them or others.

Example sentence:

*Mr Birling's **complacency** is evident in his contentment with the status quo and the value he places on the way society is set up.*

CONSCIENCE

- **Meaning:** A moral sense of right and wrong.

Example sentence:

*Inspector Goole's questioning develops Sheila's **conscience**, and the guilt she feels serves as evidence that her conscience would prevent something like this from happening again in the circumstances.*

CONSERVATIVE

- **Meaning:** Someone who favours private ownership and traditional social concepts. There is a lot of overlap between Conservatives and capitalists.

Example sentence:

*It is abundantly clear that Mr Birling is a **conservative**; his prioritisation of money and profit serve as evidence of his support for private ownership.*

CONSERVATIVE PARTY

- **Meaning:** A centre-right wing British political party known for favouring private ownership and traditional social concepts.

Example sentence:

*Mr Birling clearly agrees with the ideology of the **Conservative Party**, and we can see this in the way he prioritises profit over the conditions of his workers.*

CYCLICAL STRUCTURE

- **Meaning:** When a text begins and ends in the same place with the same idea or theme.

Example sentence:

*The plot is **cyclical**; an inspector calls at the beginning of the text, and after Inspector Goole has questioned the family and left again, a real inspector calls to interrogate the family.*

DEGRADE

- **Meaning:** To treat someone with disrespect or to belittle them.

Example sentence:

*Mrs Birling's treatment of Eva Smith is based on **degradation**; she turned her away from the support of her charity because she believed Eva's pregnancy out of wedlock was evidence of loose morals.*

DEHUMANISE

- **Meaning:** To regard someone as less than human and to deprive them of their status as a person.

Example sentence:

*Mrs Birling repeatedly **dehumanises** the working classes by referring to it as "that class", creating distance between the lower classes and their status as people.*

DICHOTOMY

- **Meaning:** A division into two opposite groups to emphasise their differences.

Example sentence:

*Priestley juxtaposes the characters of Mr Birling and Inspector Goole to create a **dichotomy** of viewpoints on the structure of society.*

DIDACTIC

- **Meaning:** Intending to teach the reader a lesson, often a moral one.

Example sentence:

*'An Inspector Calls' is a **didactic** text filled with moral messages. It teaches the reader to more carefully consider the impact their treatment of others can have.*

DISILLUSIONMENT

- **Meaning:** The disappointment felt when something turns not as good as it was expected/believed to be.

Example sentence:

*Eva Smith became **disillusioned** with the upper classes, particularly once Mr Birling fired her for demanding a fair wage, and Mrs Birling turned her away from her charity.*

DIENFRANCHISED

- **Meaning:** To deprive a person (or group of people) of a privilege.

Example sentence:

*Critics have argued that the Birling family **disenfranchised** themselves from common decency and social responsibility.*

EMBLEMATIC

- **Meaning:** Representative of a particular concept or quality. Emblematic is another word for symbolic.

Example sentence:

*Eva Smith is **emblematic** of the lower and working classes in the early twentieth century, used to emphasise their constant oppression.*

EMPOWERMENT

- **Meaning:** Becoming more confident and powerful. The word is typically used in relation to a person gaining control over their life.

Example sentence:

*The Inspector's questioning **empowers** Sheila. It helps her grow into herself and stand up for herself, especially when speaking to Gerald.*

EXPLOITATION

- **Meaning:** The action of treating a person unfairly in order to benefit from their mistreatment.

Example sentence:

*Mr Birling fired Eva Smith when she refused to be subjected to his low pay and **exploitation**.*

FAÇADE

- **Meaning:** A deceptive outward appearance used to conceal a person's true personality or feelings.

Example sentence:

*Priestley presents upper class respectability as a **façade** invented by the upper classes to feed into their own delusions of grandeur.*

GENERATIONAL DIVIDE

- **Meaning:** The difference in opinion between people of different generations. This tends to manifest in social and political ideology.

Example sentence:

Generational divide can clearly be seen in the way the younger generation are more impressionable and accepting of their guilt, while the older generation are hardheaded and resistant to the Inspector's lessons.

HYPOCRISY

- **Meaning:** Claiming to have a higher degree of virtue or goodness than is actually true.

Example sentence:

*Mr Birling's **hypocrisy** becomes clear in the way he talks about responsibility; despite how often he brings up responsibility during the Inspector's questioning, he fails to act responsibly towards his workers.*

IDEOLOGY

- **Meaning:** A body of beliefs and ideals that dictates how a person thinks and acts. It can also be used in relation to political and religious beliefs.

Example sentence:

*Mr Birling's capitalist **ideology** is responsible for his actions towards Eva Smith and his other workers; it prevents him from seeing them as anything other than generators of profit.*

INDICTMENT

- **Meaning:** To heavily criticise a system/ idea/ group of people.

Example sentence:

Priestley creates *An Inspector Calls* as an **indictment** of the ignorance of the upper classes. He creates the Birlings' to personify this utter lack of a social conscience.

INDIVIDUALIST

- **Meaning:** Someone who believes we are solely responsible for ourselves.

Example sentence:

Mr Birling is an **individualist** who believes we should look out for our own best interests, rather than those of others.

INDOCTRINATION

- **Meaning:** To teach someone to accept a new set of beliefs without questioning them.

Example sentence:

Mrs Birling is a woman who has been subject to the **indoctrination** of her husband (and of the patriarchy) to believe that her gender should submit to their male counterparts.

INDUSTRIALIST

- **Meaning:** Someone who is involved in the ownership and management of industry.

Example sentence:

Mr Birling is an **industrialist** because he owns and manages his own factory.

INFIDELITY

- **Meaning:** Being involved in a sexual or romantic relationship with someone other than one's partner; cheating.

Example sentence:

Gerald's **infidelity** is brought into the open when the Inspector reveals that Eva changed her name to Daisy Renton - the name of the woman Gerald had an affair with.

LABOUR PARTY

- **Meaning:** A centre-left wing British political party known for opposing conservatism, and supporting public ownership and state intervention.

Example sentence:

Priestley was a member of the Common Wealth Party, which later merged with the **Labour party** and formed the Welfare state. If the **Labour party's** welfare state had been in place during the play, Eva wouldn't have had to rely on the support of a charity, and thus wouldn't have been turned away, and likely wouldn't have died.

MATERIALISTIC

- **Meaning:** Someone who values material possessions and physical comfort as the highest priority.

Example sentence:

*Mrs Birling is **materialistic**, valuing appearances over good moral standing. Her **materialism** is made explicitly clear in the way she looks down her nose at Eva Smith, who has no material possessions.*

MICROCOSM

- **Meaning:** A community or situation intended to represent the characteristics of something much larger.

Example sentence:

*The Birling family's mistreatment of Eva Smith acts as a **microcosm** for the upper class's mistreatment of the lower classes.*

MISOGYNIST

- **Meaning:** Someone who dislikes or is strongly prejudiced against women.

Example sentence:

*Mr Birling is a **misogynist** whose prejudice against women can be found in his treatment of women throughout the play, from his exploitation of Eva Smith, to his condescension towards his own daughter.*

MORALITY

- **Meaning:** Principles regarding the differentiation between right and wrong.

Example sentence:

*Inspector Goole represents ideal **morality** and compassion for the masses.*

MOUTHPIECE

- **Meaning:** A person or character who speaks on behalf of another.

Example sentence:

*Inspector Goole is Priestley's **mouthpiece**; he conveys Priestley's personal beliefs through his questioning, thus teaching the characters and the reader about Priestley's ideology.*

NEGLIGENCE

- **Meaning:** Failure to take care of something, or a failure to meet a duty of care.

Example sentence:

*The Birling family are all socially **negligent** in the way they treat Eva Smith. They reject social responsibility to prioritise their own personal gain.*

OBJECTIFY

- **Meaning:** To degrade a person to the status of an object, with complete disregard for their individual status as a person with emotions.

Example sentence:

*The Inspector identifies Gerald's **objectification** of Eva when he asks her if he intended to keep her as his mistress, with the word "keep" being used to imply ownership.*

OMNISCIENT

-

Meaning: All-knowing.

Example sentence:

It is implied that Inspector Goole is omniscient; he knows what each of the Birling family did to Eva in explicit detail, despite the fact that their actions were insignificant to them.

OPPRESSION

- **Meaning:** On-going unjust treatment by an authority figure.

Example sentence:

*Eva Smith is representative of the continuous **oppression** of the working classes by their upper class employers.*

PATRIARCHY

- **Meaning:** A social system in which men hold the power and women face oppression from these men in power.

Example sentence:

*Mr Birling is representative of the **patriarchy**, emulating traditional male dominance in the way he treats the women around him.*

POLITICAL DIATRIBE

- **Meaning:** The way a text is written to criticise a political system or belief.

Example sentence:

*Priestley uses 'An Inspector Calls' as a social and **political diatribe** to criticise the rigid class divides which are responsible for the exploitation of the lower classes*

PRIVILEGE

- **Meaning:** The rights or advantages of an individual, available to them because of their race, class, gender, or sexuality.

Example sentence:

*Priestley creates a dichotomy between poverty and **privilege** by contrasting the vastly different lifestyles of Eva Smith and the Birling family.*

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PROLETARIAT

- **Meaning:** The working classes.

Example sentence:

Eva Smith is representative of the way the proletariat were exploited by the bourgeoisie.

SEMANTIC FIELD

- **Meaning:** A set of related words used in close proximity to refer to a specific subject.

Example sentence:

Priestley uses words like "murder", "poison", "suicide" etc to create a semantic field of death in order to emphasise the severity of the situation.

SEPERATE SPHERE IDEOLOGY

- **Meaning:** A Victorian and Edwardian concept which placed women in the domestic sphere (ie in the home), and men in the public sphere (ie at work).

Example sentence:

Separate sphere ideology can be seen in the occupations of Mr and Mrs Birling; while Mr Birling owns and manages a factory, Mrs Birling resides mainly in the home, though she often participates in 'feminine' charity work.

SOCIAL CLASS

- **Meaning:** A grouping of people into hierarchical social categories, with the wealthy being seen as superior to the poor.

Example sentence:

Eva Smith serves as evidence of the way those in the lower social classes were oppressed by those in the upper classes.

SOCIALIST

- **Meaning:** Someone who opposes conservatism, and who supports public ownership and state intervention.

Example sentence:

Inspector Goole's criticism of the Birling family's actions are driven by his support of socialism; their conservative ideology influenced their actions, leading to Eva's death.

SOCIALITE

- **Meaning:** Someone who is well-known in society, who often engages in entertainment and other social activities.

Example sentence:

Mrs Birling is a socialite because she is a prominent figure in high society known for her engagement in charity work.

SOCIAL RESPONSIBILITY

- **Meaning:** The obligation of an individual to work and cooperate with other individuals for the benefit of society.

Example sentence:

Inspector Goole's main intention was to instil a sense of social responsibility in the Birling family in an attempt to prevent another such tragedy.

STIGMA

- **Meaning:** Social disgrace associated with a certain idea, circumstance, or person.

Example sentence:

Mrs Birling turned Eva Smith away from her charity as a result of the stigma surrounding pregnancy outside of wedlock.

SYCOPHANTIC

- **Meaning:** Sucking up to a person in order to gain some kind of advantage; obsequious behaviour for personal gain.

Example sentence:

*Priestley writes Gerald as a **sycophant**, agreeing with virtually every statement Mr Birling makes.*

PROXY

- **Meaning:** A person's authority to represent someone else.

Example sentence:

*Inspector Goole acts as Priestley's **proxy**; he is a vehicle for Priestley's message and political beliefs.*

REDEMPTION

- **Meaning:** Being saved from sin or error.

Example sentence:

*one of Priestley's main messages is that **redemption** can be achieved through taking responsibility for one's actions - something Mr and Mrs Birling struggle to do.*

WELFARE STATE

- **Meaning:** A type of governing in which the national government protects and promotes the economic (and thus social) wellbeing of its people.

Example sentence:

*Eva Smith was forced to appeal to a charity for support in her pregnancy because the **welfare state** wouldn't exist for some 40 years after the play was set.*

WILLFUL IGNORANCE

- **Meaning:** Choosing not to acknowledge or learn about something that would go against a person's existing belief system and force them to make difficult decisions.

Example sentence:

*The Birling family are **willfully ignorant** of the plight of the working classes; acknowledging the difficulties they faced would force Mr Birling to increase wages in line with his workers' requests.*

UNIONISATION

- **Meaning:** The act of organising workers into trade unions with the intention of improving pay or working conditions.

Example sentence:

*The strike Eva Smith took part in was not organised by a trade union, and thus was destined for failure. With **unionisation**, the strike would've had more chance at success.*

MR BIRLING QUOTE SHEET:

BLAME/RESPONSIBILITY		
Act 1	<u>"as it happened more than eighteen months ago-nearly two years ago obviously it has nothing to do with the wretched girl's suicide"</u>	<ul style="list-style-type: none"> His reasoning is ignorant and illogical, yet his use of the adverb "obviously" shows his arrogant defensiveness. His inability to display any kind of remorse is reflective of the stubbornness of the older generations, he doesn't allow there to be any question of him being responsible. The apostrophe on "girl's" shows how he believed the suicide belonged to her and did not involve him; more macabre matters were possessions of the working class.
Act 3	<u>"(jovially) But the whole thing's different now"</u>	<ul style="list-style-type: none"> The stage directions "jovially" depict an unorthodox emotion for a play concerned with the matter of suicide, Mr Birling is so self-absorbed he seems to operate in his own realm. He is apathetic towards the things that happen around him.s.

OLDER VS YOUNGER GENERATION		
Act 3	<u>"now look at the pair of them-the famous younger generation who know it all. And they can't even take a joke"</u>	<ul style="list-style-type: none"> His callousness is apparent through both his acerbic tone and his ability to dismiss the notion of suicide and the exploitation of the working classes as a "joke". He ridicules his own children, yet it is ironic as he is the only character who claims to "know it all" with his mentions of the "unsinkable" Titanic and "silly little war scares". Priestley encourages the younger generation of his audience to reject the beliefs of their parents.
Act 2	<u>"What's the matter with that child?"</u>	<ul style="list-style-type: none"> The diminutive noun "child" is used to disregard Sheila's beliefs as immature and unimportant. The pronoun "that" is used to expel himself from responsibility over Sheila once she starts exhibiting socialist beliefs, he is so strongly repulsed by them he will reject his own child.

CAPITALISM VS SOCIALISM

Act 1	<p><u>"as if we were all mixed up like bees in a hive- community and all that nonsense"</u></p>	<ul style="list-style-type: none"> Mr Birling uses zoomorphism to portray the principles of socialism as animalistic, absurd and unachievable. The idiomatic noun "nonsense" is used to depict Mr Birling's arrogance and ignorance as he is rudely dismissive of any political view he does not agree with.
Act 1	<p><u>"we may look forward to the time when Crofts and Birlings are no longer competing but working together-for lower costs and higher prices"</u></p>	<ul style="list-style-type: none"> This exposes his perceived function of Sheila and Gerald's marriage; he sees it as a financial transaction as this is all that matters to him. It is a selfish disregard for his daughter. Exposes his exploitative nature as he wishes to take advantage of both the worker and the customer- he is overtly self-absorbed.
Act 1	<p><u>"hard-headed practical man of business"</u></p>	<ul style="list-style-type: none"> This is a political allusion to Sir Stanley Baldwin who accused "hard-faced men" of profiting from the wars, Mr Birling stands to represent these affluent businessmen who callously took advantage of the suffering of war for financial gain. The alliterative <u>"h"</u> on "hard-headed" sounds aggressive, used to assert his status and power.

GUILT

Act 3	<p><u>"There'll be a public scandal... and who here will suffer for that more than I will?"</u></p>	<ul style="list-style-type: none"> -The use of a question is an attempt for Mr Birling to evoke pity and sympathy from his family. This exposes his hypocrisy as he exhibited no sympathy for Eva. The verb "<u>suffer</u>" is hyperbolic and melodramatic, proving him to be self-centred. It also highlights how he is incapable of feeling guilt as he is too preoccupied with the "<u>public</u>" repercussions. The repetition of "<u>public</u>" throughout the play is used to show how closely intertwined wealth and reputation were.
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SUMMARISED ACT NOTES MR BIRLING:

Summarised notes- Mr Birling

Act 1



POINT	KEY QUOTES	ANALYSIS
The personification of capitalism	<p><u>"a heavy-looking, rather portentous man in his middle fifties."</u></p> <p><u>[his home is] "substantial and heavily comfortable but not cosy or homely"</u></p> <p><u>"hard-headed practical man of business"</u></p>	<ul style="list-style-type: none"> - After the wars in 1914, a plumper frame was synonymous with affluence and indulgence. The adjective "<u>portentous</u>" is used to expose the superficiality of capitalism. - This portrays the cosmetic nature of Birling's wealth. The unorthodox phrase "<u>heavily comfortable</u>" is almost an oxymoron to present the luxury of the social elite as a façade. - This is a political allusion to Sir Stanley Baldwin who accused "<u>hard-faced men</u>" of profiting from the wars, Mr Birling stands to represent these affluent businessmen who callously took advantage of the suffering of war for financial gain.
Insecure and unacquainted with aristocratic life	<p><u>"rather provincial in his speech"</u></p> <p><u>"Finchley told me it's exactly the same port your father gets from him"</u></p> <p><u>[Mrs Birling tells Mr Birling], "you're not supposed to say such things"</u></p>	<ul style="list-style-type: none"> - His voice is tainted by a regional accent, in 1912 this would be perceived as a sign he is unrefined and comes from lower-class roots. He is a member of the Nouveau Riche. - His use of name-dropping exposes that he is trying to impress. Mr Birling embarked on a sycophantic investigation to copy Gerald's father's taste in port. Port is used as a metonym for wealth, highlighting how superficial it is. Mr Birling is obsessive in his attempts to assert his status which likely comes from a place of insecurity. - He is scolded by his wife for committing social indiscretions showing his is not well versed in aristocratic life. His attempts to assert his status are rendered futile as his true nature will always shine through.
Denying responsibility	<u>"as it happened more than eighteen months ago-nearly two years ago- obviously it has nothing to do with the wretched girl's suicide"</u>	<ul style="list-style-type: none"> - His reasoning is ignorant and illogical, yet his use of the adverb "<u>obviously</u>" shows his arrogant defensiveness. His inability to display any kind of remorse is reflective of the stubbornness of the older generations, he doesn't allow there to be any question of him being responsible.

Act 2

POINT	KEY QUOTES	ANALYSIS
Preoccupied with reputation	<u><i>He "dubiously" tells his wife "if this comes out at the inquest, it isn't going to do us much good. The press might easily take it up."</i></u>	- His only concerns are to do with how he will appear in the public eye, the <u>"press"</u> evokes a stronger emotional response from him than the notion of suicide.
Misogynistic to assert his power	<u><i>"is there any reason why my wife should answer questions from you, inspector?"</i></u> <u><i>"a young unmarried girl [Sheila], is being dragged into this..."</i></u>	- The possessive pronoun <u>'my'</u> is a means of him establishing control to elevate himself. The use of a rhetorical question paints Birling as patronising, he is in a power struggle with the inspector and he immediately resorts to aggression and disrespect to win the social battle, painting him as undeserving of respect. - His artificial care for his daughter is ironic as we know that he exploits Sheila for social and financial gain through marriage. We also see his insincerity as he doesn't care that a young girl was pushed to suicide so his apparent concern for a young girl to be involved in a police investigation is deceitful.
Dispassionate to his own family	<u><i>"what's the matter with that child?"</i></u>	- His language transitions from the possessive pronoun <u>"my"</u> to the demonstrative pronoun <u>"that"</u> metaphorically expels himself of the ownership over Sheila once she begins demonstrating socialist ideology. He refers to her as a "child" to dismiss her beliefs as unimportant and immature.

Act 3

POINT	KEY QUOTES	ANALYSIS
The Inspector as a foil to Mr Birling	<u>"We are members of one body. We are responsible for each other". (the Inspector) Vs. "like bees in a hive"</u>	- The Inspector presents collectivism as a humane idea, through bodily imagery . In contrast, Mr Birling uses zoomorphism to present it as animalistic, absurd and foreign depicting his unwillingness to accept new ideas.
Designed to be condemned	<u>"now look at the pair of them. The famous younger generation who know it all. And they can't even take a joke—"</u>	- His callousness is apparent through both his acerbic tone and his ability to dismiss the notion of suicide and the exploitation of the working classes as a "joke" . He ridicules his own children, yet it is ironic as he is the only character who claims to <u>"know it all"</u> with his mentions of the <u>"unsinkable"</u> Titanic and <u>"silly little war scares"</u> . Priestley encourages the younger generation of his audience to reject the beliefs of their parents.
Cyclical structure and characterisation	<u>The play both begins and ends with Mr Birling offering Gerald a drink.</u>	- Priestley presents Mr Birling as stagnant within his capitalism , to metaphorically represent this cycle of immorality the older generation is stuck within. Alcohol is used as a motif of superficial wealth and materialism, but also irresponsibility.
Moment of catharsis	<u>Upon discovering that the inspector is not real, Mr Birling begins speaking "eagerly" and "excitedly"</u> <u>He speaks and behaves "triumphantly"</u>	- He feels intense excitement when he realises his reputation and status are no longer at threat. It is pitiful how closely intertwined his emotions are with his status. - The adverb <u>"triumphantly"</u> connotes to the notion of winning a battle, Priestley is presenting capitalist ideologies as synonymous with a propensity (inclination to) warfare - something that would be greatly condemned by his contemporary audience.

MRS BIRLING QUOTE SHEET:

Mrs Birling - Quote Sheet



BLAME/RESPONSIBILITY

Act 2	<u>"Girls of that class -"</u>	- She dismisses the lower class as an aggregate inferior group that all behave in the same way . She ties blame to social class, as she bases her understanding of morality on the individual's position in the class system. - The collective noun "Girl's" is used to belittle Eva Smith and her social group, having connotations of feebleness and immaturity .
Act 2	<u>"I consider I did my duty"</u>	- The noun "duty" could be a tool to explore the disparity in the perspectives of capitalists and socialists , for capitalists, upholding the class system was paramount , thus for Mrs Birling, her duty may be to uphold the class gap by refusing Eva help.
Act 2	<u>"I won't believe it"</u>	- She is incapable of addressing her own, or her family's wrongdoing . This also suggests that her ignorance and blindness previously discussed is a deliberate choice extending from selective belief .

OLDER VS YOUNGER GENERATION

Act 1	<p><u>"Sheila! What an expression! Really, the things you girls pick up these days!"</u></p>	<p>- This exposes her superficially driven codes of conduct as she cares more about etiquette than morality. She is opposed to Sheila's use of colloquial language as it is an emblem of the progressive younger generation that challenge her beliefs. Through using the noun 'girl' Mrs Birling belittles Sheila in order to dismiss her behaviour and portray it as foolish or uncouth, she reinforces the separation between the older generation who are robust to these newer ways of thinking and the younger ones that seem vulnerable to 'pick[ing]' them up as if they were a disease.</p>
Act 1 Act 3	<p><u>"What's the matter with that child?"</u></p> <p><u>He's only a boy"</u></p>	<p>- Mrs Birling absolves Eric from his behaviour, although this is an example of dramatic irony as we know in reality he is far from an innocent child.</p> <p>- The diminutive noun "boy" is almost emotive, she is trying to evoke pity for him.</p>

GUILT

Act 3	<p><u>[distressed]</u> <u>"No- Eric- please- I didn't know- I didn't understand-",</u></p>	<p>- Her reaction to learning the truth portrays how she would've behaved differently if she had been aware of the circumstances pleading to Eric, the verb "understand" is pivotal here to depict how subjective welfare organisations are set to fail, and instead should be implemented by an objective government body.</p> <p>- The stage directions "distressed", show how unfamiliar she is with being put under social scrutiny, she has been conditioned to be a member of the untouchable upper class.</p>
Act 3	<p><u>"I was the only one who didn't give in to him"</u></p>	<p>- Her expected guilt is supplemented for unorthodox feelings of pride at the notion of not conceding to guilt. Her overt selfishness is apparent through her boastful attitude to being immune to guilt. This amplifies the suggestion that she represents the cardinal sin of pride, if looking at AIC in terms of a morality play.</p>

SUMMARISED ACT NOTES MRS BIRLING:

Summarised notes- Mrs Birling



Act 1

POINT	KEY QUOTES	ANALYSIS
Conserved within her class	<p><u>"husband's social superior"</u></p> <p><u>referred to as Arthur Birling's "wife"</u></p> <p><u>"Arthur you're not supposed to say such things"</u></p> <p><u>"I think Sheila and I better go to the drawing room and leave you men"</u></p>	<ul style="list-style-type: none"> - Priestley satirises a society that allows human beings to be defined by their role or purpose within the class system. - Her social role dehumanises her and detaches her from any sense of being. - She is trying to iron out any social faux pas so her and her husband operate seamlessly within the expectations of their class, she is reluctant to deviate from these in any way. - Mrs Birling works to uphold the patriarchy in dismissing herself from the room she ensures that women and men reside in separate spheres.
Emphasises the disparity between the generations	<p><u>"Sheila! What an expression! Really, the things you girls pick up these days!"</u></p> <p><u>"when you're married you'll realise"</u></p>	<ul style="list-style-type: none"> - This exposes her superficially driven codes of conduct as she cares more about etiquette than morality. She is opposed to Sheila's use of colloquial language as it is an emblem of the progressive younger generation that challenge her beliefs. Through using the noun 'girl' Mrs Birling belittles Sheila in order to dismiss her behaviour and portray it as foolish or uncouth, she reinforces the separation between the older generation who are robust to these newer ways of thinking and the younger ones that seem vulnerable to 'pick[ing]' them up as if they were a disease. - Her worldview is largely based on her role as a wife. She is a tool for Priestley to capture how marriage within the Edwardian era was a rite of passage, though which men would be permitted to exert newfound control over their wives and women would shift to operate under a stricter degree of control.

Act 2

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TUT

POINT	KEY QUOTES	ANALYSIS
Shrouded in pomposity and egotism	<p><u>"enters, briskly and self-confidently, quite out of key"</u></p> <p><u>"affecting great surprise", "smiling, social" and "same easy tone"</u></p> <p><u>"rebuking them"</u></p> <p><u>"I'm talking to the inspector now, if you don't mind"</u></p> <p><u>"Girls of that class -"</u></p>	<ul style="list-style-type: none"> - She is so performative in her expression of her class that it seems she is living a different narrative to the rest of the characters in the play. - She is well-rehearsed in conducting her social behaviour, but this act fails to apply to the present situation they have found themselves in, her affable performance does not match the tone of the investigation. - Her aggression exemplifies her belief in her inherent superiority. It also shows her defensiveness as her reputability is threatened. - She dismisses the lower class as an aggregate inferior group that all behave in the same way.
Ignorant and oblivious	<p><u>"He's only a boy."</u></p> <p><u>"Well Really! Alderman Meggarty! We really are learning something tonight."</u></p>	<ul style="list-style-type: none"> - Mrs Birling absolves Eric from his behaviour, although this is an example of dramatic irony as we know in reality he is far from an innocent child. - This exposes how ignorant she is to what goes on around her, she is encapsulated within the contrived and artificial bubble that she has created for herself. Alternatively, it could show her desperation to condemn and denounce others to distract from any of her own flaws and deny taking any responsibility.
Robust to accepting responsibility	<p><u>"gross impertinence"</u></p> <p><u>"gross", "disgusting", and "wretched"</u></p> <p><u>"I consider I did my duty"</u></p> <p><u>"I won't believe it"</u></p>	<ul style="list-style-type: none"> - This is hyperbolic (an over-exaggeration) suggestion that Eva Smith's use of the pseudonym Mrs Birling was a great misconduct to insult her status. - There is a semantic field of disgust woven into Mrs Birling's vocabulary concerning the working class to portray her overt repulsion of the lower classes, strong enough to elicit revulsion and repugnance. - The noun <u>"duty"</u> could be a tool to explore the disparity in the perspectives of capitalists and socialists, for capitalists, upholding the class system was paramount, thus for Mrs Birling, her duty may be to uphold the class gap by refusing Eva help. - She is incapable of addressing her own wrongdoing. This also suggests that her ignorance and blindness previously discussed is a deliberate choice extending from selective belief.

Act 3

POINT	KEY QUOTES	ANALYSIS
Is she the most to blame?	<u>"the girl had begun by telling us a pack of lies"</u>	- A more niche interpretation could extend from the arguably logical conclusions she made about Eva Smith when she sought help from the charity, it could be reasonable for Mrs Birling to deny Eva help if she believed she was lying.
A commentary on the Welfare state	<u>[distressed]</u> <u>"No- Eric- please- I didn't know- I didn't understand-",</u>	- Her reaction to learning the truth portrays how she would've behaved differently if she had been aware of the circumstances pleading to Eric, the verb "understand" is pivotal here to depict how subjective welfare organisations are set to fail, and instead should be implemented by an objective government body.
Lack of conscience	<u>"triumphantly"</u> <u>"a trifle impertinent"</u>	- These stage directions connote to the idea that Mrs Birling feels she has won a battle. - She quickly became defensive against him setting up the dynamic of a battle. - Alternatively, it could be a more abstract, microcosmic representation of the battle between the socialist forces trying to change the capitalist society and the classist older generation.
Unfair distribution of power	<u>"used her influence"</u> <u>"I was the only one who didn't give in to him"</u>	- Mrs Birling's power within the play seems entirely undeserving, yet she exercises it consistently. - This portrays her distorted perception of pride, she boasts about a lack of moral sensitivity which seems corrupt and callous.

SHEILA BIRLING QUOTE SHEET:

Sheila - Quote sheet



RESPONSIBILITY

Act 2	<p><u>"Mother, she died a horrible death- don't forget."</u></p>	<p>Plosives litter her speech: <u>"died"</u>, <u>"death"</u> and <u>"don't"</u>, harsh sounds emulate the harsh reality that she is trying to make her irresponsible family face.</p> <p>Fragmented speech, resembles she is placing emphasis on directly addressing her mother's irresponsibility.</p> <p>Short sentence on 'don't forget'.</p>
Act 3	<p><u>"But you're beginning it all over again to pretend that nothing has happened-"</u></p> <p><u>"You're beginning to pretend all over again."</u></p>	<p>Repetition on 'pretend' shows she is trying to make them see they can't remain oblivious to ignore their responsibility.</p> <p>Plosives on <u>"but"</u>, <u>"pretend"</u> and <u>"happened"</u> creates a harsh sound akin to the harsh truth that responsibility is unavoidable.</p>

GENDER		
Act 1	<u>"Look- Mummy- isn't it a beauty?"</u>	<p>Abundance (lots) of hyphens make her speech fragmented- emulates her lack of voice and assertiveness in speech.</p> <p>Question mark- seeking validation and reassurance on the worth of something based of its exterior.</p> <p>Infantile language "mummy".</p>
Act 2	<u>"But you're forgetting. I'm supposed to be engaged to the hero of it."</u>	<p>Short sentence 'but you're forgetting', sarcastically mocking the meaning of their marriage.</p> <p>'engaged' creates an image of an eternal marriage, yet Sheila uses this word to highlight the mockery of eternal love and the idea of marriage.</p> <p>'hero' is typically a fictional character- Sheila has realised that not only was his engagement and love false and fictional, so was the rest of her reality.</p>
Act 3	<u>Gerald [holds up the ring] to which Sheila replies "No, not yet. It's too soon. I must think."</u>	<p>Short, fragmented speech mimics her hesitations about the engagement.</p> <p>Comma after 'no' shows she is asserting her reluctance to the marriage that Gerald thinks has not been impacted.</p>

SOCIALISM VS CAPITALISM

Act 1	<p><u>"But these girls aren't cheap labour they're people."</u></p>	<p>Syntax (word order) on "<u>labour</u>" being before "<u>people</u>" resembles how Sheila has realised capitalists see the value of a person based on the "labour" they provide, not their worth as a human.</p> <p>Hyphen before labour, emphasises her disgust at the disregard of the lower classes humanity.</p> <p>Conjunction on "<u>but</u>" shows she is interjecting in her father's justification for his ceaseless exploitation.</p> <p>Plural noun "<u>girls</u>".</p>
Act 2	<p><u>"You mustn't try to build a kind of wall between us and that girl. If you do, the Inspector will just break it down."</u></p>	<p>Metaphorical "<u>wall</u>" (above).</p> <p>'<u>girl</u>' connotes vulnerability- making them recognise they are being oblivious to Eva's vulnerability that they created.</p> <p>Brutal verb "<u>break</u>" replicates the brutal and stark awakening they will continue to face if they endlessly neglect their responsibility.</p>
Act 3	<p>(to Mr B talking about the stolen money) <u>"But that won't bring Eva Smith back to life, will it?"</u></p>	<p>Rhetorical question- questioning her father's infatuation with money and materialistic items; by critiquing him, she is critiquing and questioning capitalism as a whole.</p> <p>Conjunction on 'but' shows she is interjecting in Mr Birling's distorted priorities: he cares more for the money stolen than the life stolen.</p>

GUILT

Act 2	<p><u>"[rather wildly, with laugh] No, he's giving us the rope- so that we'll hang ourselves."</u></p>	<p>[wildly] shows her disillusionment (act 2 sheet)</p> <p>Rope has fibres that are intertwined, they're intertwined with their guilt.</p> <p>Collective pronoun "us" shows they collectively have to share this guilt and the "rope" of consequences.</p> <p>Motif of death on <u>"hang"</u> (can utilise similar analysis and adapt it to the point you're making).</p> <p>(can utilise similar analysis and adapt it to the point you're making)</p>
Act 3	<p><u>"But you're forgetting one thing I still can't forget. Everything we said had happened really had happened."</u></p>	<p>Personal pronoun 'I' shows she personally feels guilt that is plaguing her conscience.</p> <p>Repetition of past tense 'happened' shows that their actions are irreversible as they happened in the past. As they cannot change these actions, they must feel guilt and repent.</p>

OLDER VS YOUNGER GENERATION

Act 1	<p><u>"Yes, go on, Mummy"</u></p>	<p>Infantile language <u>"mummy"</u>.</p> <p>Short simplistic sentences.</p> <p>Submissive interjection on <u>"yes"</u>.</p>
Act 2	<p><u>(To Mr and Mrs B)</u> "And can't you see, both of you, you're making it worse?"</p>	<p>Rhetorical question, she is questioning their regressive and stagnant views.</p> <p>Direct address on 'both of you', empowered by socialism to allow her to directly criticise her parents.</p> <p>Verb <u>"see"</u> emphasises they are blinded by capitalism and Sheila is trying to awaken them.</p>
Act 3	<p><u>[flaring up]</u> If you want to know, it's you two who are being childish- trying not to face the facts."</p>	<p>[flaring up] shows her built up frustration and anger at being dismissed and patronised by her unaware parents.</p> <p>Hyphen after <u>'childish'</u> creates a pause, used for emphasis by Sheila to belittle her parents arrogance that they are superior and morally righteous as they belong to the older generation.</p> <p>Alliteration <u>'face'</u> and <u>'facts'</u> creates an ongoing sound, akin to how Sheila highlights their dismal of their ignorance is ongoing.</p>

SUMMARISED ACT NOTES SHEILA BIRLING:

Act 1

Sheila -

Summarised notes



POINT	EVIDENCE	ANALYSIS
Oppressed by the patriarchy	<p><i>Mr B calls it "the happiest night of my life"</i></p> <p><i>Sheila is mesmerised by the "beauty"</i></p> <p><i>She is introduced as a [pretty girl]</i></p>	<p>Sheila and Mr Birling's relationship is a microcosm for the oppression inflicted by the patriarchy; women were utilised as a transaction to further advance the political and social status of their fathers- hence Mr Birling calls it the <i>"happiest night"</i> of his life as it will elevate his status.</p> <p>Emblematic (symbolic) of the typical oppression of women within the early 20th century.</p> <p>Instantly introduced as a [pretty girl]- her value is instantly measured in accordance to her physical worth and attributes.</p>
Silenced & infantile treatment	<p><i>"Yes... go on... mummy"</i></p> <p><i>"you're squiffy"</i></p>	<p>Short simplistic speech shows she is silenced and represents how she is a disenfranchised woman in society.</p> <p>Simplistic and regressive language shows she has been protected and sheltered from the real hardships of life.</p>
Similarity with Eva	<p><i>Sheila is [a pretty girl]</i></p> <p><i>Eva is described as "pretty"</i></p>	<p>Both, regardless of class, oppressed and confined to the same patriarchal expectations.</p>
Liberation through socialism	<p><i>"But these girls aren't cheap labour- they're people."</i></p>	<p>Inspector liberates Sheila through the introduction of socialist ideologies.</p> <p>She indict's her father's exploitative and dehumanising behaviour. "girl" connotes vulnerability and innocence; she has recognised upper class capitalists exploit the vulnerable lower class for their own gain.</p>

Act 2

POINT	EVIDENCE	ANALYSIS
Understanding for the omniscience of the inspector	<p><u>"You mustn't try to build a kind of wall between us and that girl. If you do, the Inspector will just break it down."</u></p>	<p>Goes from being ridiculed, to ridiculing her families ignorance to the Inspector's omniscience.</p> <p>The metaphorical phrase of a "<u>wall</u>" is symbolic for the wall and barrier the Birling's have created from the real world- they live in their [<u>pink and intimate</u>] away from real world.</p> <p>Propagating (spreading) message of socialism.</p>
Her realisation of the larger impact of capitalism	<p><u>"[rather wildly, with laugh] No, he's giving us the rope- so that we'll hang ourselves."</u></p> <p><u>"died a horrible death"</u></p>	<p>Foil to her irresponsible parents</p> <p>Disillusioned with the ideas of capitalism</p> <p><u>"rope"</u> has fibres that are all intertwined- Sheila has recognised that everybody in society is intertwined with their responsibilities.</p> <p>Motif of death throughout play; capitalism leads to destruction.</p>

Act 3

POINT	EVIDENCE	ANALYSIS
Acts as the inspector's proxy	<p><u>"What he made me feel. Fire and blood and anguish".</u></p> <p><u>urging them to stop 'pretend all over again'</u></p>	<p>Emulates Inspector's final speech.</p> <p>Polysyndeton on "and", makes sentence seem ongoing- Sheila is warning her family of the ongoing belligerent consequences of having no social conscience.</p> <p>Sheila is Priestley's mouthpiece and is also used as a dramatic vehicle.</p>
Rejection of Patriarchy	<p><u>Beginning of Act 1: calls her ring "perfect", which makes her feel "really engaged"</u></p> <p><u>End of Act 3: Gerald [holds up the ring] to which Sheila replies "No, not yet. It's too soon. I must think."</u></p>	<p>Cyclical presentation of their engagement.</p> <p>Atypical for Sheila to be hesitant, even in the case of infidelity.</p> <p>Hesitation shows she's freeing herself from the societal concepts that constrained her- patriarchy and capitalism.</p>
Liberation through stage directions	<p><u>Act 1, lighting [pink and intimate], becomes [hard and bright]</u></p> <p><u>Act 1 [trying to be light and easy] to Act 3 [scornfully] speaking to her father</u></p>	<p>Sheila has gone from her rose-tinted view on the world, to realising the [hard] reality.</p> <p>Act 1, tries to act the way expected of her. Act 3, openly criticises the inhumane exploitative ways of her father- not afraid to go against what is expected of her.</p>

ERIC BIRLING QUOTE SHEET:

Eric - Quote Sheet



RESPONSIBILITY		
Act 1	<p><u>"It isn't if you can't go and work somewhere else."</u></p>	<ul style="list-style-type: none">• Eric finding his voice and disagreeing with his father highlights Mr Birling's stupidity.• Emphasises helplessness of women.
Act 3	<p><u>"You don't understand anything. You never did. You never even tried."</u></p>	<ul style="list-style-type: none">• Repetition of pronoun "you" continues to place blame on others.• Hyperbole exaggerates her wrongdoings.
Act 3	<p><u>"I did what I did. And mother did what she did. And the rest of you did what you did to her."</u></p>	<ul style="list-style-type: none">• The personal pronoun on "<u>I</u>" shows the personal accountability and responsibility Eric is taking for his actions.• The direct address of "<u>you</u>" highlights how Eric is directly shaming his oblivious parents for their disregard of their responsibility.

GENDER		
Act 1	<p><u>"You'd think a girl had never any clothes before she gets married.</u></p> <p><u>Women are potty about 'em."</u></p>	<ul style="list-style-type: none"> • Colloquial language shows casual nature of sexist generalisations. • Defining women to a singular characteristic of liking clothes, neglecting to mention other aspects mirrors societal attitudes that women were meant to be pretty and soft-spoken.
Act 3	<p><u>"I hate these fat old tarts."</u></p>	<ul style="list-style-type: none"> • Hypocrisy as Eric himself frequented the palace bar to pay for sex. • Derogatory language once again defines women by their physical features. • Prostitution symbolic of exploitation of women by upper class men.
Act 3	<p><u>"She wasn't the usual sort."</u></p> <p><u>"She didn't know what to do."</u></p>	<ul style="list-style-type: none"> • Usage of usual implies that visiting prostitutes was the norm, highlighting the exploitation of women. • Sentiment furthered by how Eva is portrayed as innocent and as a result Eric felt he could exploit this fact.

SOCIALISM VS CAPITALISM

Act 1	<p><u>"Why shouldn't they try for higher wages? We try for the highest possible prices."</u></p>	<ul style="list-style-type: none"> The rhetorical question highlights how Eric is developing his <u>"half assertive"</u> side, due to the introduction of socialism, as he is directly questioning his father and not seeking to hear his ignorant point of view as a response. The alliteration on <u>"possible prices"</u> compounding how Eric has realised the exploitation that individuals like his father perpetuate in order to acquire more wealth.
Act 1	<p><u>"Why shouldn't they try for higher wages."</u></p> <p><u>"You said yourself she was a good worker."</u></p>	<ul style="list-style-type: none"> Questioning language highlights the immorality of the capitalist system, how the employers can try for higher costs but employees mustn't try for higher wages. Eric feels people should be rewarded for hard work. The direct address on <u>"you"</u> highlights how Eric is directly critiquing his father's dehumanising treatment of his workers. He is also combating his father's capitalist logic with a new found fairer socialist reasoning.
Act 3	<p><u>"(Laughing) Oh - for God's sake! What does it matter now whether they give you a knighthood or not?"</u></p> <p><u>"You'll work for nothing."</u></p>	<ul style="list-style-type: none"> Stage direction of laughing highlights the stupidity of the capitalist mindset Juxtaposition of Eric's despair with Mr Birling's fixation with money Double meaning of nothing- not only will he work for no money, he will have no motivation to work after Eva's death

GUILT

Act 1	<p><i>"My God!"</i></p>	<ul style="list-style-type: none"> • Juxtaposed with an indifferent Mr Birling saying "yes, yes" highlights the subconscious guilt Eric may feel about the death before even knowing the details. • Usage of exclamation to show seriousness.
Act 3	<p><i>"(Shouting) And I say the girl's dead and we all helped to kill her - and that's what matters."</i></p>	<ul style="list-style-type: none"> • Disjointed sentence shows he is wracked with guilt at his own actions. • "That's what matters" is juxtaposed with Mr Birling worrying about his "honour" to try and show people the real issue at hand. • Stage direction of shouting marks a stark change from the timid Eric at the start of the play.
Act 3	<p><i>I threatened to make a row."</i></p>	<ul style="list-style-type: none"> • Euphemistic language as he is essentially describing assault but cannot bear to face that fact, instead calling it a row • Coercive imagery of threatened shows the unjust power wielded by those in high society

OLDER VS YOUNGER GENERATION

<p>Act 1</p>	<p><u>"He could. He could have kept her on instead of throwing her out. I call it tough luck."</u></p>	<ul style="list-style-type: none"> • Usage of a short sentence highlights the finality of the argument; that Mr Birling had the ability to help her and chose instead not to. • Harsh use of vocabulary in "throwing her" shows the difference in perspective between generations. Mr Birling just viewed it as business as opposed to Eric who recognised the catastrophic ramifications of the action.
<p>Act 3</p>	<p><u>"(Shouting) And I say the girl's dead and we all helped to kill her - and that's what matters."</u></p>	<ul style="list-style-type: none"> • Eric's acceptance that he had a hand to play in the death of Eva exposes a damning view of the generation gap, where the young accept their wrongs whereas the old do not. • Collective pronoun "we" shares responsibility, reminiscent of Inspector Goole saying "we must share something." • Hyphens create pauses as Eric is repulsed and disgusted by his parents- his anger consequently causing him to choke on his words.
<p>Act 3</p>	<p><u>Mrs Birling: "Eric, I'm absolutely ashamed of you."</u></p> <p><u>Eric: "Well, I don't blame you. But don't forget I'm ashamed of you as well - yes both of you."</u></p>	<ul style="list-style-type: none"> • Juxtaposition of Eric admitting his wrongs and looking to advance with Mrs Birling's shameless attempts to place the blame on anyone but herself. • Shows hope for the younger generation in accepting wrongs and moving on. • Repetition of ashamed, used in a dual context of Eric feeling shame for his parent incessant neglecting of their moral duties.

SUMMARISED ACT NOTES ERIC BIRLING:

Summarised notes- Eric Act 1



POINT	KEY QUOTES	SUMMARISED ANALYSIS
Silenced supporter of the class system	<ul style="list-style-type: none"> - <u>"Half shy- half assertive"</u> - <u>"(not too rudely) Well. Don't do any. We'll drink their health and have done with it"</u> 	<ul style="list-style-type: none"> - This often means that Eric notices his father's unscrupulous and inhumane treatment of those perceived to be "lower" than him in society and yet lacks the moral fibre and conviction to act on these feelings - He recognizes the absurdity of their marriage and sees that Sheila is being treated as little more than a bartering token for business ends, dehumanising her - <u>"Not too rudely"</u> shows he is still shackled by society in how he can put his views forward
Socially awkward to socially defiant	<ul style="list-style-type: none"> - <u>"Not quite at ease"</u> - <u>"Shouting"</u> 	<ul style="list-style-type: none"> - Eric is often shown as <u>"not quite at ease"</u> which may also be Priestley illustrating how he views the younger generation; not quite as self centred as the older generation but not perfect socialists either - This changes towards the end of the play however, as reflected in the stage directions where Eric begins to shout - This willingness to change is juxtaposed with Mr Birling's obstinacy in the face of change - Eric serves as a foil to his bigot father through his change to social defiance
Mr Birling the father	<ul style="list-style-type: none"> - <u>"Yes..you've piled it on a bit tonight father"</u> - <u>"Your trouble is- you've been spoilt"</u> 	<ul style="list-style-type: none"> - Ironic as despite Mr Birlings incessant advice giving his own son is symbolic of many problems that society faces - Highlights the failures of capitalism as Mr Birling who is the quintessential capitalist cannot even teach his own son to be a good human being - Irony that a spoilt Mr Birling calls someone else spoilt, highlights hypocrisy as he himself is privileged and is also responsible for Eric's spoilt nature.

Summarised notes- Eric Act 2

POINT	KEY QUOTES	SUMMARISED ANALYSIS
Irony	<p><u>"Look for the father of the child. It's his responsibility"</u></p> <p><u>"Drunken idler"</u></p> <p><u>"Very severely"</u></p> <p><u>"Made an example of"</u></p>	<ul style="list-style-type: none"> - Shows the myopic and egotistical world view (short sighted and selfish) held by those of the upper class - Usage of dramatic irony to highlight the willful blindness of capitalism and the catastrophic consequences of it - Shows double standards and hypocrisy in treatment of lower class people vs upper class
Guilt	<p><u>"[Rather wildly, with laugh], he's giving us the rope- so that we'll hang ourselves"</u> <i>(Said by Sheila)</i></p>	<ul style="list-style-type: none"> - Virulent (harmful) actions of the Birlings were akin to executing Eva Smith, - Twisted form of justice and karmic retribution, showing how the Machiavellian (scheming) actions of the capitalists in power would come back to bite them - As Eric is not present in this act and it is instead Sheila who is getting hysterical we may be lead to believe that Priestley is portraying Sheila as more guilty than Eric

Summarised notes- Eric Act 3

POINT	KEY QUOTES	SUMMARISED ANALYSIS
Familial vs Monetary success	<p>- <u>"Because you're not the kind of father a chap could go to when he's in trouble - that's why."</u></p> <p><u>"Don't talk to me like that. Your trouble is - you've been spoilt"</u></p>	<ul style="list-style-type: none"> - Contrast within the play, with Mr Birling's success in business being directly juxtaposed with his shortcomings as a father - The irony here is that Mr Birling is the one responsible for spoiling Eric, as shown by his incessant entitlement, and showing his failures as a father as a result of this spoilt nature
Responsibility	<p><u>"Then - you killed her. She came to you to protect me - and you turned her away - yes, and you killed her - and the child she'd have has too - my child - your own grandchild - you killed them both - damn you, damn you"</u></p> <p><u>"To protect me"</u></p>	<ul style="list-style-type: none"> - This impassioned speech demonstrates a new side to Eric, showing his ability to raise his voice and show solicitude (compassion) for the two lives lost - Repetition of "you" attempts to distance himself from the deed - Shows altruistic nature of Eva, deifying her and in doing so highlighting the shortcomings of capitalist society by showing what an ideal human is
Usage of women	<p><u>"I wasn't in love with her or anything - but i liked her - she was pretty and a good sport -"</u></p> <p><u>"She was pretty."</u></p>	<ul style="list-style-type: none"> - This shows us how though men can commit irresponsible actions and get off scot free, with their actions often not being questioned by society and their peers - Alluding to how stoically Eva Smith handled her treatment, but perhaps also showing how at the end of the day Eric's irresponsible actions were a little more than a game - Objectification of women

GERALD QUOTE SHEET:

Gerald - Quote Sheet



BLAME/RESPONSIBILITY

Act 3	<p><u>"Everything's all right now, Sheila.</u> <u>(Holds up the ring.) What about this</u> <u>ring?"</u></p>	<ul style="list-style-type: none"> He wants to rid himself of responsibility by erasing the events of the evening. The metonymy of "ring" exposes his materialistic and capitalist views- he seems less emotionally invested in the marriage now than at the start of the play.
Act 1	<p><u>"We're respectable citizens and not</u> <u>criminals"</u></p>	<ul style="list-style-type: none"> The upper classes tend to glorify themselves and vilify the poor- yet the play exposes this attitude as ignorant as they have all committed actions which would not be deemed "respectable" The collective pronoun "we're" portrays this segregative belief as he uses it to unify them against "criminals" it is ironic as Gerald in fact has no true reason to claim that the Birlings are respectable which exposes aristocratic prejudices as ignorant.
Act 1	<p><u>"I don't come into this suicide business"</u></p>	<ul style="list-style-type: none"> He uses the semantic field of "business" to distance himself from the responsibility for Eva's suicide. It also shows his preoccupation with money and wealth, he views everything through the lens of finance thus portraying him as callous.

GENDER

Act 2	<p><u>"he means I'm getting hysterical now"</u></p>	<ul style="list-style-type: none"> • Hysteria was a diagnosis used to marginalise women, Gerald colloquially uses this to exercise his power and establish a higher status. • He also wishes to silence Sheila so he can manipulate the situation to make himself seem less responsible.
Act 2	<p><u>"you think young women ought to be protected against unpleasant and disturbing things"</u></p>	<ul style="list-style-type: none"> • This is ironic as Eva was exposed to an onslaught of unpleasant and disturbing things, he played a role in this. His 'protection' of women is an example of sophistry as he actually is hurting them. • The direct address of the pronoun 'you' is accusatory, it is a reminder from Priestley that the play is not only critiquing the characters within it but also questioning the views of his audience.
Act 2	<p><u>"she looked young and fresh and charming"</u></p>	<ul style="list-style-type: none"> • Describing Eva as "young" connoting innocence and vulnerability, seems predatorial as it introduces a rhetoric of consumption and abusing her vulnerable status. • Gerald is acting on primal and lustful desires.

SOCIALISM VS CAPITALISM

<p>Act 1</p>	<p><u>[Mr Birling] "lower costs and higher prices"</u></p> <p><u>Gerald replies "Hear hear! And I think my father would agree to that"</u></p>	<ul style="list-style-type: none"> • Gerald ultimately stands for and supports capitalist beliefs, perhaps even deeming them more important than his marriage and affection for Sheila. • He is the product of his parents' beliefs- he has internalised his capitalist upbringing. The exclamation after "hear, hear!" portrays Gerald's overzealous excitement at the prospect of money Priestley ridicules him as he already has an excess of wealth- this highlights the excessive greed associated with capitalism.
<p>Act 1</p>	<p><u>"You seem to be a nice well-behaved family -"</u></p>	<ul style="list-style-type: none"> • This is ironic as we learn this is not the case. It explores how wealth and reputation are valued over morality by 1912 society.
<p>Act 1</p>	<p><u>"Then it'll be all right. The governor prides himself on being a good judge of port. I don't pretend to know much about it."</u></p>	<ul style="list-style-type: none"> • Gerald is less preoccupied with classism than Mr Birling. In one sense it could show how comfortable and untouchable he is as an aristocrat as he is under less pressure to prove himself and his worth. Alternatively, it could suggest he is more humane and less superficial than the older generation as he willingly rejects symbols of wealth as meaningless. • Gerald referring to his father as the Governor is an example of antonomasia, (a literary term in which a descriptive phrase replaces a person's name). He does so to emphasise his social importance, it also portrays how class is the most important aspect of someone's personality in 1912 Britain.

GUILT

Act 1	<u>"she didn't blame me at all, I wish to God she had now"</u>	<ul style="list-style-type: none"> • He puts up a façade of remorse, so he comes across as respectable. • He temporarily seems to understand morality, but we later learn that he doesn't wish for any blame at all and is still actively trying to deny himself responsibility at the end of the play. • This is an example of irony, the audience later become aware that his claims are false which portray him as deceitful.
Act 1	<u>'Sorry- I- well, I've suddenly realised- taken it in properly- that she's dead'</u>	<ul style="list-style-type: none"> • His fragmented speech suggests guilt and shock. We see development in his character as he is no longer euphemising her death as "suicide business". • Alternatively, it is an example of melodrama, he is exaggerating his guilt in order to portray himself as respectable and compassionate.

OLDER/YOUNGER GENERATION

Act 1	<u>"young man about town"</u> <u>"a pretty fortunate young man"</u>	<ul style="list-style-type: none"> • There is irony concerning the repetition of the adjective "young" to describe Gerald. Within the play, youth becomes associated with being impressionable and adopting socialist views. However, Gerald fails to live up to this 'ideal' that Priestley proposes; this reinforces the disappointment the audience feels towards Gerald's character, whilst we almost forgive the Birling parents as a result of their age it seems Gerald is more consciously adhering to the tropes of capitalism.
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SUMMARISED ACT NOTES GERALD CROFT:

Summarised notes- Gerald Act 1



POINT	KEY QUOTES	SUMMARISED ANALYSIS
A fashionable socialite	<p><u>"the easy, well-bred young man-about-town"</u></p> <p><u>"Absolutely first class"</u></p>	<ul style="list-style-type: none"> - The prejudices of Edwardian society work in Gerald's favour, they make life easy for him. - The concept of status is presented as inhumane as "well-bred" is reminiscent of pedigree dogs or racehorses. - His social interactions are advised and calculated, he knows how to act in a way to charm and please people. - He is polite to an extent which exposes his manipulative nature.
Capitalist views	<p><u>[Mr Birling] "lower costs and higher prices"</u></p> <p><u>Gerald replies "Hear, hear! And I think my father would agree to that."</u></p>	<ul style="list-style-type: none"> - Gerald ultimately stands for and supports capitalist beliefs, perhaps even deeming them more important than his marriage and affection for Sheila. - He is the product of his parents' beliefs- he has internalised his capitalist upbringing.
His affections for Sheila	<p><u>"might have done better"</u></p> <p><u>"I've been trying long enough, haven't I?"</u></p>	<ul style="list-style-type: none"> - His marriage to Sheila was unorthodox as she is socially beneath him. - This is arguably a source of embarrassment for Gerald but could also present his love as genuine and not driven by monetary gain. - Gerald was the one who had been encouraging their marriage which does suggest genuine feelings for her. - He is a disappointment to the audience because although at times he displays genuine emotion, he retreats to the security of a selfish capitalist attitude.

Act 2



POINT	KEY QUOTES	SUMMARISED ANALYSIS
Misogynistic	<p><u>"he means I'm getting hysterical now"</u></p> <p><u>"women ought to be protected against unpleasant and disturbing things"</u></p>	<ul style="list-style-type: none"> - Hysteria was a diagnosis used to marginalise women, Gerald colloquially uses this to exercise his power and establish a higher status. - He also wishes to silence Sheila so he can manipulate the situation to make himself seem less responsible. - This is ironic as Eva was exposed to an onslaught of unpleasant and disturbing things, he played a role in this. - His 'protection' of women is an example of sophistry as he actually is hurting them.
Denying Responsibility	<p><u>"suicide business"</u></p> <p><u>"install her"</u></p> <p><u>"in return"</u></p> <p><u>"she didn't blame me at all. I wish to God she had now"</u></p>	<ul style="list-style-type: none"> -The financial semantic field is used to distance himself from the reality of the events. - Relationships at the time were corrupted by a preoccupation with money and wealth. -He puts up a façade of remorse, so he comes across as respectable. -He temporarily seems to understand morality, but we later learn that he doesn't wish for any blame at all and is still actively trying to deny himself responsibility at the end of the play.
Saviour or Predator	<p><u>"cry for help"</u></p> <p><u>"fresh"</u></p>	<ul style="list-style-type: none"> - Gerald sees himself as a knight in shining armour and believes his actions towards Eva were philanthropic. - This exposes his ignorance as his actions did more damage than good. - Describing Eva in this manner seems predatory as it introduces a rhetoric of consumption. - Gerald is acting on primal and lustful desires.

Act 3

POINT	KEY QUOTES	SUMMARISED ANALYSIS
Spared by the inspector	<u>"at least had some affection for her [Eva] and made her happy for a time."</u>	<p>- Priestley had affairs in his marriage therefore he hesitates from overtly criticising Gerald for this.</p> <p>- This does however encourage to focus more on his other misconducts in the text, and the nuances to his character that make him disagreeable (his egocentrism, misogyny etc.)</p>
Dismissive	<u>"Everything's all right now, Sheila. (Holds up the ring.) What about this ring?"</u>	<p>- He wants to rid himself of responsibility by erasing the events of the evening. The metonymy of "<u>ring</u>" exposes his materialistic and capitalist views.</p> <p>- He seems less emotionally invested in the marriage now than at the start of the play.</p>
Exposing the inspector	<u>"(slowly) That man wasn't a police officer."</u>	<p>-For Gerald this is a key opportunity to re-establish power- he sees it as a chance to not only rid himself of responsibility but command the room by slowly and dramatically announcing 'exciting' information.</p>

INSPECTOR GOOLE QUOTE TABLE:



Quotes table The Inspector

Responsibility

THEME	QUOTES	TECHNIQUES
Act 1	<u>"It's better to ask for the earth than take it"</u>	The syntax on "ask" prior to "take" is used by the Inspector to highlight the order of importance that is required for society to be collectively responsible- we must "ask" and share, opposed to the capitalist ideas of "taking" to benefit oneself Short sentence on 'don't forget'.
Act 2	<u>[cutting in, with authority]</u>	His stage directions are indicative of his power and affirmative nature as Priestley utilises him to showcase the serious and desperate need for responsibility. His intolerant and brutal demeanour is used by Priestley to ironically show how it is the upper- and middle-class members of society who require <u>'to come down harshly on these people'</u> (Mr B Act1) - their wilful ignorance and oblivion can only be shattered with forcing them to face the bleakness of reality .
Act 3	<u>"as if she was an animal, a thing, not a person"</u>	The degrading triple simile is used by the Priestley as the Inspector is his dramatic vehicle and his mouthpiece - uttering the views of Priestley himself about distributing responsibility. The beatific image on <u>"an animal"</u> highlights their blatant disregard of her humanity through their dehumanising and exploitative treatment of her. The neglectful noun "thing" intensifies how, as she belonged to a lower class, she was not regarded with any form of compassion as a living being.
Act 3	<u>"If men will not learn that lesson, then they will be taught in fire and blood and anguish"</u>	He highlights the sempiternal consequences of neglecting responsibility. He appears prophetic (knowing about the future), paired with his biblical allusions to hell when he uses this triplet. The polysyndeton (repetition of and) reinforces the sempiternal torture they will face if they continue to part with their responsibility- his prophetic, omniscient element makes this message about responsibility seem more daunting and important.

THEME	QUOTES	TECHNIQUES
Act 1	<u>"we are members of one body"</u>	He also directly relays the biblical teaching , used in baptism, that we are " members of his body " in Christ. This is parallel language to his lexis he uses. Thus, the Inspector, alike to Jesus, promotes the union of society and togetherness - reinforcing his spreading of Christianity and its foundational teachings (especially in regards to responsibility).
Act 2	<u>"Remember that. Never forget it."</u>	Alike to Jesus providing salvation for mankind , the Inspector's final speech can be seen as being the salvation for the Birlings - he reminds the Birlings that responsibility for others cannot be forgotten and that they should lead with compassion and benevolence.

Gender

THEME	QUOTES	TECHNIQUES
Act 2	<u>[sternly to both of them]</u>	His description of Eva's suicide and is affirmative and confrontational in addressing their abandonment of morals . He does not allow Sheila's docile expectations as a woman, nor Gerald's untouchable higher status, to prohibit him from harshly delivering the message of responsibility. In society, both would typically be exempt from serious responsibility for these reasons.
Act 3	<u>"as if she was an animal, a thing, not a person"</u>	The dehumanising image of " an animal " could be an allusion to how the Inspector is critiquing the disregard of women physically and emotionally - he condemns Eric and Gerald here for objectifying her as an object of lust . Also condemning the dehumanising treatment from capitalists.

Socialism vs Capitalism

THEME	QUOTES	TECHNIQUES
Act I	<i>[plain darkish suit]</i>	Unalike to the other characters in the play are all defined by their class physically through the clothes they wear, the Inspector carries an air of mystery as he is dressed in a simplistic way.
Act I	<i>[cutting through, massively] (when Mr B talks)</i>	The inspector, the embodiment of socialism, is presented as the antithesis and a foil to Mr Birling, the embodiment of capitalism. When the Inspector arrives, Mr Birling's monologues are shortened through the Inspector's interruption, this breaks Mr Birling's egotistical dramatic monologue where he expresses his self-proclaimed omniscience that the " titanic is unsinkable ".
Act I	<i>"It's better to ask for the earth than take it"</i>	The idea of to "take" connotes to "steal", an idea that is scorned in the bible as it is a mortal sin . As the Edwardian era was highly religious, the religious teachings would be seen as integral to society. Thus, capitalists ideals completely dismiss these teachings- socialism could be seen to be bringing society back to its moral foundations.
	<i>"If men will not learn that lesson, then they will be taught in fire and blood and anguish"</i>	As capitalism is synonymous with immorality throughout the play, the hellish semantic field could be a direct allusion that holding capitalists beliefs will lead to eternal punishment. The polysyndeton (repetition of and) reinforces the sempiternal torture they will face if they continue to part with their responsibility and hold these ignorant capitalist views.

Guilt/ Morality

THEME	QUOTES	TECHNIQUES
Act 1	<u>"Quite so"</u>	The Inspector's speech is short and concise such as "Quite so", yet his few words cause Mr Birling's speech to shorten. This suggests the Inspector has shifted the power balance, despite not being from an established social class, this elucidates that social status (symbolised through Mr Birling) is weak in the face of morality (symbolised by the Inspector)
	<i>You can use any quotes from responsibility in this category too. Just use them to highlight how the Inspector is trying to make the Birlings more moral and responsible.</i>	

Older vs Younger generation

THEME	QUOTES	TECHNIQUES
Act 1	<u>"We often do on the young ones. They're more impressionable"</u>	The Inspector makes a mockery of Mr Birling here. He brands the younger generation as " <u>more impressionable</u> " perhaps implying their more gullible and malleable . This serves to later be ironic as the negative connotations of being "impressionable" are positive traits in helping Sheila and Eric rid their capitalist oblivion.
Act 2	<u>(Mrs Birling says)</u> <u>"I beg your pardon!"</u> .	The exclamatory sentence reinforces how Mrs Birling is astounded that her morality and guilt is questioned- these are two ideas in her warped view of life that can be overcome with money and materialistic items. Her disgust and shock at being questioned highlights her resistance to the Inspector's new ideas. Her capitalist views are engrained her due to her belonging to the older generation.
Act 2	<u>[rather hot, bothered]</u>	Despite Mr Birling physically being distressed by the Inspectors investigation, he proceeds to try and be ignorant to his family's unscrupulousness , still indoctrinated by the capitalist idea that his 'public image' is more integral than his morality. His "bother" provides a glimmer of hope that he will listen to the Inspector, however he retreats into his capitalist ways. The inspector is unable to change the stagnancy and obstinance in the characters where capitalism is deeply engrained.
Act 3	<u>Sheila says</u> <u>"fire and blood and anguish"</u>	She acts as the Inspector's proxy when he leaves reciting his exact moral teachings. This demonstrating the Inspector's profound impact on the younger generation as Sheila now resents her families supercilious airs and graces and tries to catalyse a change in them as he did to her.
	<u>Eric [cutting in] when Mr B speaks</u>	He emulates the Inspector's disregard of Mr Birling's long pompous speeches, alike to the Inspector, he begins to [cutting in] when his father speaks. Eric is no longer silenced by his father and has learnt from the Inspector that morals hold more weight than superficial ideals like social status and wealth- this empowered him.

MR JEKYLL AND HYDE

CONTEXT:

Jekyll and Hyde Context



STEVENSON

- As a young man, he rebelled against the stern and conventional morality of his father, which he considered to be **gentlel** hypocrisy of the wealthy in Edinburgh society
- Stevenson disliked the **Presbyterian** respectability (i.e. being socially acceptable via faith in the Protestant church and the elders of the church).
- The idea of the novella stemmed from a nightmare and was likely **strongly influenced** by the **repressive societal norms** that plagued society

Link to Novella:

- This rebellion against hypocrisy is reflected in the novella in the **duplicity** between Dr Jekyll and Mr Hyde: one is a respected gentleman in society whilst the other is a **degenerate**.
- Stevenson completely **indicts** any ideas of respectability and the weight it holds in society through undermining rigid social constructs. The whole novella **intermingles ideas** of 'respectability' with the **belligerent and horrifying reality** – respectability is a façade that most feel they have to uphold.
- The inspiration of *Dr Jekyll and Mr Hyde* having come from a nightmare is clearly reflected in the novel, as often the setting is painted as having such qualities; it is dark, eerie, and frightening as the normal rules of nature do not apply

VICTORIAN LONDON

Victorian London continued - physiognomy

- Victorian London was **plagued with very restrictive and repressive 'social norms'**. Britain at the time was seen to be a pinnacle of excellence and it was deemed as the '**progressive era**'. Although there were great economic advancements (such as the Industrial revolution where Britain moved from farming to factories) society was far from progressive and advancing in the same way.
- There was mass **hypocrisy** within London (hypocrisy: saying one thing and doing another).
- The Victorians were infatuated with the idea of the '**The Victorian gentleman**' with elaborate emphasis on appearance, clothing, speech, and writing to separate the wealthy from the lower class, the **gentlel** from the **uncouth** (those lacking manners).
- Yet, **prostitution** (something that goes against religion and social conventions) and frequent **drug use** was common in society – drugs like cocaine and opium were used, even for purposes like helping a child's cough.
- The serial killer **Jack the Ripper** murdered 5 women on the streets of London, violently attacking them. It is thought that the killer had **surgical ability** because of the way that he attacked his victims, suggesting he had anatomical knowledge.

PHYSIOGNOMY

- A **pseudo-scientific theory** that suggests one's character can be judged through their outward appearance.
 - The appearance of **physical abnormality was an implication that there was something wrong according to God, society, and nature**. If a person was viewed as 'other', outside of normalcy, this often isolated one to a position of ridicule and fear
- Link to Novella:*
- Stevenson **critiques the encouragement of repression**, creating Hyde as a **physical embodiment** of the **detrimental** impacts of upholding **strict social norms** - the beastly **amoral** presentation of Hyde can be seen to be a consequence of **mass repression of instinctual desires**.
 - The **hypocrisy** of Victorian London is also demonstrated through Utterson. Despite him being a trusted and reliable narrator, his want to not interfere (as this is ungentlemanly) due to "**inclining to Cain's Heresy**" proves to be false. He becomes **emotionally invested** and inquisitive into the **barbarity of Hyde** - Stevenson shows that even those who **epitomise Victorian ideals contain elements of hypocrisy**.
 - Stevenson **conforms and rejects the idea of physiognomy within the novella**. He adheres to it through his portrayal of Hyde - Hyde is presented as having a "**deformity**", making him appear "**detestable**" in his appearance. His physiognomy, as suggested by Victorian society, indicates his depraved nature; however, Stevenson juxtaposes this through his presentation of Jekyll. **Jekyll's physiognomy gives no indication about his duplicitous nature**.

FREUD'S PSYCHOANALYTIC THEORY

- Freud was a **psychologist** who made outstanding contributions to our understand of psychology, even in a modern day.
- It was particularly significant that his theories were popularised within the Victorian era as he showcases ideas of science, **typically conflicting the religious ideas** that once were facts in society.
- His theory was about the influence the **subconscious mind** (the part of your mind that is not conscious, therefore unconscious) on a person's behaviour. He broke the **psyche** (mind) down into three parts: the **id, ego and the superego**.
- **Id** = the animalistic part of man where most of our basic urges derive from (food, sexual desires, aggression)
- **Ego** = the mediator between the Id's wants and what is socially acceptable
- **The superego** = the part which adheres to the moral and social conventions we have learned over our lifetime e.g. morals we've learned from our parents and society

Link to Novella:

- Hyde can be seen to be **representative of the id: he demonstrates the instinctual and basic human desires**. He is uncontrollable and displays basic **human urges of aggression** - his aggression and acts show no indication of understanding morals
- **The ego could be seen to be Utterson**, he tries to mediate between Jekyll and Hyde in trying to control the Id's desires (Hyde's) through his investigation, whilst also mediating between the superego (Jekyll)
- **The superego is Jekyll**. He is extremely socially aware of what is and isn't socially acceptable. He **understands moral and social conventions and tries to upkeep this**.

DARWINISM

- Charles Darwin was a **pioneer** of scientific development within the era.
 - His novel '**On the Origin of Species**', published in **1859**, outlined how species have evolved from one another. The most significant revelation was that humans have **evolved from apes**, which can be seen physically through the comparison of their features
 - The rise in science, particularly Darwinism, lead to many people becoming **disillusioned** (appearing less good than originally seen) with ideas of religion
 - The concept of Darwinism completely **undermined biblical ideas of God creating the universe**, as seen in the creation story in Genesis. It therefore pointed to the idea that there is no God, as if God was not a creator (evolution has lead to our existence) then he simply doesn't exist
 - The idea of Darwinism also **elicited a lot of fear within Victorian society** as many started to think, if mankind has derived from animals, then we must all have these **animalistic instinct** that is uncontrollable and amoral (no awareness of morals)
- Link to Novella:*
- Darwinism is clear throughout Hyde's ape like actions and appearance: his violence is done with "**ape-like fury**" suggesting these **primal links**. He makes Hyde appear that he is **regressing back into his primitive form** - the ape form Darwin speaks of in his novel.
 - Stevenson utilises Darwinism, paired with a nightmarish setting, to heighten the **bleak atmosphere of the novella**, alongside evoke fear from his reader. He wants his readers to fear how this **continual repression is in fact encouraging the regression of mankind** - not the progression.

SCIENCE VS RELIGION

- As mentioned above, rise of science such as **Freudian theories and Darwinism** led to a decline in religion due to people become **disillusioned**. Yet, many were still extremely religious in society and believed it to be the foundations of morality.
- There are **a plethora of religious allusions** throughout the novella
- Adam and Eve: The Fall of Man.** This Biblical story is found in the book of **Genesis**, wherein Adam and Eve, the original humans created by God, are instructed explicitly not to eat from the **Tree of Knowledge of Good and Evil**, or else they will be cast from the **Garden of Eden** and cursed to live away from God in a place full of **sickness, pain, and death**. They are **tempted by the serpent** (the devil in disguise) to eat from the forbidden tree and they gave in to temptation.
- This curse is known as '**original sin**'; Their **guilt** was transmitted to all of humanity, the descendants of Adam and Eve. This is why it is believed that all humans suffer due to this original sin.
- Cain and Abel;** In Genesis, Cain is the firstborn son of Adam and Eve, who murders his brother, the shepherd Abel. Cain is enraged by God's preference of Abel's offering to his own, leading him to **murder** Abel. God **punishes** Cain by banishing him from the country, but fears that he could be murdered by others so the Lord **protects** him

Link to Novella:

- This story is explored in Dr Jekyll and Mr Hyde in Dr Jekyll's search for scientific achievement and the creation of his potion, "**the greed of curiosity [... for] knowledge**" and "**the temptation of a discovery**" which leads to him being "**a man in mortal distress**", "**to be tempted, however slightly, was to fall**" - Jekyll is ultimately punished for his **exploration of prohibited scientific experiments**
- Hyde is presented as **Satan and as a snake**, whilst the **transmogrification** causes a "**deadly nausea**". It could be seen the Hyde's **immoralities and sins was too strong of a force of temptation for Jekyll**, so much so, he indulged in this sin.
- Stevenson references the story of Cain and Abel via Utterson: "**Incline to Cain's heresy**". This is a controversial statement although reflects God's mercy for Cain, thus presenting Utterson as a **benevolent figure** in the story. Additionally, it **foreshadows the duality of good and evil**, which is explored in the characters of Dr Jekyll and in Mr Hyde, who reflect Cain and Abel in this duality

Summary

LIGHTUP
TUTORING

CONTEXT	SUMMARY
Stevenson	<ul style="list-style-type: none"> When he was young, he rebelled against the stern and conventional morality of his father Stevenson disliked the Presbyterian respectability. The idea of the novella stemmed from a nightmare
Victorian London	<ul style="list-style-type: none"> Victorian society was hypocritical, restrictive and repressive Hypocritical = encouraged Victorian gentleman yet there was a thriving prostitution industry Repressive = Jack the ripper (had surgical abilities) killed multiple women, could have been due to his repression <p>Physiognomy: a person's appearance reflects their nature</p>
Freud's psychoanalytic theory	<ul style="list-style-type: none"> He broke the psyche down into three parts: id, ego and superego Id = animalistic part of man Ego = mediator between the ID's wants and what is socially acceptable Superego = upholds moral and social conventions
Darwinism	<ul style="list-style-type: none"> Darwin wrote the 'Origin of Species' in 1859 and outlined that humans had evolved from apes Darwinism contributed to the rise of science in this period and conflicted with ideas of religion (God created humans)
Science vs Religion	<ul style="list-style-type: none"> Religious ideas still significant in society, but people became disillusioned with ideas of religion due to the rise in science. The fall of man: Adam and Eve gave into temptation from the serpent (devil in disguise) and sin entered the world as a consequence Cain and Abel: twins who had a power struggle from birth. Cain murders Abel due to his jealousy that God preferred him

KEY WORDS:



Key Words

ABOMINABLE

- **Definition:** Very bad and causing moral repulsion

Example:

Hyde's trampling over the child is abominable

ABSOLVES

- **Definition:** Free from guilt, obligation and punishment.

Example:

Through the anonymity achieved via his alter-ego of Hyde, Dr Jekyll is absolved

ALCHEMY

- **Definition:** The medieval equivalent to chemistry, which was concerned with the idea that matter could be trans-mutated (transformed) from one element to another, or to find a universal elixir of life that could cure all disease.

Example:

Dr Jekyll's pursuit of his drug alludes to the practice of alchemy

ALLEGORY

- **Definition:** A story that can be interpreted to reveal a hidden meaning.

Example:

Dr Jekyll and Mr Hyde can be seen as an allegory for the idea that hiding one's true nature can lead to dire consequences, or as an allegory for the fall of man in Biblical terms.

ALLUSION

- **Definition:** A figure of speech in which something is called to mind without mentioning it explicitly, allowing the audience to make the direct connection.

Example:

Stevenson alludes to the fall of man in Dr Jekyll's proclamation that "to be tempted, however slightly, was to fall".

ALTER-EGO

- **Definition:** An alternative version of the self. The ego is a person's self-esteem, or part of the mind that is responsible for personal identity, mediating different levels of consciousness.

Example:

Mr. Hyde is Dr Jekyll's alter-ego

AMBIGUITY

- **Definition:** A situation or statement that may have more than one possible meaning, likely causing some confusion.

Example:

Enfield is very ambiguous in describing the appearance of Mr Hyde: "he's an extraordinary looking man, and yet I really can name nothing out of the way".

AMORAL

- **Definition:** Unconcerned with right and wrong; lacking morals.

Example:

Mr Hyde is amoral in his character.

ANALOGY

- **Definition:** A comparison between two things that have similar features, often used to help explain a particular idea. An analogy is different from a simile because it is usually extended to make an explanatory point.

Example:

Enfield uses the an analogy to describe Hyde's expression as "really like Satan".

ANAPHORA

- **Definition:** Repetition of words at the start of phrases/clauses/sentences.

Example:

Stevenson uses anaphora in the phrase "particularly small and particularly wicked-looking" to describe Hyde's stature to emphasise his unusual appearance with artistic effect.

ANONYMITY

- **Definition:** A person of unknown identity.

Example:

Through the alter-ego of Hyde, Dr Jekyll achieves anonymity.

ANTITHESIS

- **Definition:** Parallel sentences/clauses, ideas, qualities, or people that directly contrast each other.

Example:

Dr Jekyll is the antithesis of Mr Hyde.

ANTI-VILLAIN

- **Definition:** An archetypal character with noble qualities and understandable reasoning but becomes the villain of the story through their actions, leaving the audience to desire their downfall. Opposite of an anti-hero.

Example:

Like Thanos from the Marvel universe, Dr Jekyll is an anti-villain, because we can understand that his mass repression lead to the creation of Hyde

ANTHROPOMORPHOSIS

- **Definition:** Assigning non-human or animalistic characteristics to a human being; opposite of personification.

Example:

"Mr. Hyde shrank back with a hissing intake of the breath" anthropomorphises Hyde as being snake-like.

ARCHETYPE

- **Definition:** A typical example of something in literature.

Example:

Dr Jekyll is an archetypal anti-villain.

BARBARITY

- **Definition:** Extreme cruelty and an absence of culture and civilisation.

Example:

Mr Hyde demonstrates his barbarity in his dismissal of Victorian etiquette and cruel behaviour.

BEATIFIC

- **Definition:** Experiencing bliss and serenity.

Example:

The maid-servant felt beatific before witnessing the murder.

CALVINISM

- **Definition:** Religious beliefs originating from the work of John Calvin in the 16th Century. An alternative to the Catholic belief that you can reach salvation (Heaven) through worship, because Calvinists believe that every person is enslaved to sin and that God predetermines (has already chosen) who reaches salvation.

Example:

The use of foreshadowing the end of the novel through the naming of the characters and the setting of the weather in the novella symbolises the Calvinist belief that God predetermines who is already damned.

CLIMAX

- **Definition:** The point at which the highest level of interest and emotional response is achieved. This may be within the novel as a whole, or within a specific sentence, paragraph, or chapter.

Example:

Utterson finding Dr Jekyll dead in his study is the climax of the novella.

CONSONANCE

- **Definition:** The recurrence of similar-sounding consonants (any letter that is not a vowel) in close proximity.

Example:

The consonance in “crash of cymbals” has a poetic effect, adding to the drama of the description.

DAMNED

- **Definition:** Condemned by God to suffer eternal punishment in Hell.

Example:

Hyde is described as “damned”, linking to his abominable nature, but also his hellish allusions

DEBAUCHERY

- **Definition:** Excessive indulgence in behaviour deemed immoral, particularly activities such as sex/alcohol/drug use.

Example:

Dr Jekyll lives a life of debauchery through Mr Hyde.

DEFORMITY

- **Definition:** Misshapen or distorted.

Example:

Mr Hyde’s appearance is described as deformed and thus exacerbates his evil persona.

DEGENERATE

- **Definition:** Someone who has lost the normal and desirable physical/mental/moral capacity

Example:

Mr Hyde is a degenerate due to his barbarity and animalistic nature

DOPPELGÄNGER

- **Definition:** An apparition or double of another person.

Example:

Mr Hyde is Dr Jekyll's doppelgänger.

DRAMATIC IRONY

- **Definition:** A literary technique, originally used in Greek tragedy, by which the full significance of a character's words or actions is clear to the audience but unknown to the characters.

Example:

On the second reading of the novella, we are aware of the dramatic irony created by Stevenson via his subtle implication that Jekyll/Hyde are one individual, as Jekyll protests to Utterson, “I am painfully situated, Utterson; my position is very strange – a very strange one. [...] I only ask you to help him for my sake when I am no longer here”.

DREADFUL

- **Definition:** Causing unhappiness, suffering, fear or disagreement.

Example:

Hyde's smile is described as “dreadful”.

DUALITY

- **Definition:** Being divided in two contrasting states.

Example:

There is dualism between Dr Jekyll and Mr Hyde, as well as between good and evil.

DUPLICITY

- **Definition:** Having a deceitful (misleading) character; double-natured; two-faced.

Example:

Mr Jekyll is duplicitous in the novella as he covers his beatific and amoral side- he uses his façade as a respectable gentleman to conceal this.

EPITHET

- **Definition:** An adjective or phrase used to express a characteristic of a person or thing.

Example:

Enfield refers to Mr Hyde's building through the epithet “Black Mail House”.

ETHER

- **Definition:** A nice smelling colourless and volatile liquid that is flammable and may be used as an anaesthetic.

Example:

The drug used by Dr Jekyll is described to let off an ether.

ETIQUETTE

- **Definition:** An implied code of 'proper' or polite behaviour in society.

Example:

Mr Hyde does not abide by Victorian etiquette.

EUPHEMISM

- **Definition:** A mild or indirect word/expression that is used as a substitute to refer to things that are otherwise considered too unpleasant to speak of directly.

Example:

Dr Lanyon claims that he no longer speaks to Dr Jekyll because he "began to go wrong, wrong in mind", using this euphemism "wrong in mind" to refer to Dr Jekyll's radical views and compromised sanity.

EXPLETIVE

- **Definition:** An interrupting word/phrase used for emphasis.

Example:

Poole uses many expletives when explaining his concern to Utterson; "I don't like it, sir—I wish I may die if I like it. Mr. Utterson, sir, I'm afraid", emphasising his fear.

FATE

- **Definition:** Destiny

Example:

As an amoral character in a gothic horror novel, Mr Hyde's fate is inevitable.

FAÇADE

- **Definition:** French word (hence the cedilla - ç) means a deceptive outward appearance.

Example:

Stevenson questions which one of Jekyll's identities is the façade and which is his reality. This eliciting mass fear in Victorian society which favoured a pristine public façade.

FORESHADOWING

- **Definition:** Something that is a warning/indication of a future event.

Example:

Stevenson uses fog in the novel to foreshadow the dark events to come and that the truth will be revealed.

FRANTIC

- **Definition:** Extreme panic.

Example:

Mr Hyde is frantic when he confronts Lanyon about getting his elixir.

FREE-WILL

- **Definition:** The power to chose one's own destiny; acting without predetermined fate.

Example:

Dr Jekyll chooses to return to his alter-ego Mr Hyde by his own free-will.

GENTEEL

- **Definition:** Exaggerated politeness or respectability, usually in reference to those of good social position.

Example:

Many characters in the novella, such as Dr Lanyon, Mr Enfield and Mr Utterson are genteel.

HENDIATRIS

- **Definition:** A rhetorical device used for emphasis; relating to the rule of three (e.g. "sea, sun and sand").

Example:

Dr Lanyon describes Mr Hyde's appearance as "something seizing, surprising, and revolting"; Stevenson uses hendiadris in this statement to build suspense and add emphasis.

HORRIFIC

- **Definition:** Terrible.

Example:

The horrific murder of Carew.

HYPERBOLE

- **Definition:** (pronounced high-per-bow-lee, not hyper-bowl) A purposeful exaggeration for literary effect (emphasis).

Example:

Jekyll uses **hyperbolic** phrasing in his plea to Lanyon as a rhetorical device to convince him to offer his help in his letter, stating "There was never a day [...] I would not have sacrificed my left hand to help you."

HYSTERIA

- **Definition:** Exaggerated/uncontrollable emotion.

Example:

Hyde is **hysterical** when demanding the drug from Dr Lanyon.

IDOL

- **Definition:** A person that is respected with high regard and admired, or a depiction that is worshipped as a god.

Example:

Hyde is stated to be an "ugly idol".

IMAGERY

- **Definition:** Visually descriptive or figurative language.

Example:

Stevenson uses vivid **imagery** to create a sense of atmosphere and convey deeper meanings. For example, the use of contrasting imagery of light and dark is used to convey the duality of human nature.

INNATE

- **Definition:** Natural and born-in to the human mind.

Example:

Stevenson implies that evil is **innate** to human nature as personified through the character of Hyde.

IRONY

- **Definition:** A comedic contrast of the expectations of outcomes and what actually happens.

Example:

The **irony** of Dr Jekyll and Mr Hyde is that the two people are in fact the same person. The situational irony subverts the reader's expectations and the truth is revealed to be the opposite of what was initially presented.

JUGGERNAUT

- **Definition:** An overwhelming force considered merciless, destructive, and unstoppable.

Example:

Hyde is described as a “damned Juggernaut”.

METONYMY

- **Definition:** The substitution of a name with a word that is adjunct (related) to it.

Example:

The idiom “I am ashamed of my long tongue” is an example of metonymy, figurative language which Stevenson uses to add to interest the reader in reference to Utterson’s prior speech.

MOTIF

- **Definition:** A recurring concept within literature used to symbolise another idea.

Example:

The idea of the “mask” in chapter 8 is a motif used to represent the duality of man.

ONOMATOPOEIA

- **Definition:** The formation of a word from a sound associated with what it is named.

Example:

“crash of cymbals”

OXYMORON

- **Definition:** When two opposite/contradictory words appear together in a sentence for literary effect.

Example:

The oxymoron “trample calmly”, is used in reference to Hyde’s attack on the girl to show his atypical and horrifying nature.

ORIGINAL SIN

- **Definition:** The curse of ‘sinfulness’ that all humans inherit from being descendants of Adam and Eve, according to Christian theology.

Example:

Stevenson explores the idea of original sin in the novella by exploring how the evil Mr Hyde is a “natural” part of Dr Jekyll’s nature that he simply cannot hide (hence the name Hyde)

PARABLE

- **Definition:** A simple story used to illustrate a moral or spiritual lesson, as told by Jesus in the Gospels.

Example:

The story of Dr Jekyll and Mr Hyde can be interpreted as a kind of parable, as it intends to give the moral lesson that humans are both immoral and moral creatures.

PARADOX

- **Definition:** A seemingly absurd or contradictory statement or proposition which could, when investigated, prove to be true.

Example:

The paradoxical statement, "even if I could be rightly said to be either, it was only because I was radically both" is used to explain the underlying moral of the novella.

PARALLELISM

- **Definition:** Components of a phrase that are the same/similar grammatically, or in sound, metre or meaning.

Example:

Jekyll uses parallelism in his plea to Lanyon as a rhetorical device to emphasise his need and convince him to offer his help in his letter, stating "if you had said to me, 'Jekyll, my life, my honour, my reason depend on you [...] Lanyon, my life, my honour, my reason, are all at your mercy'.

PARENTHESIS

- **Definition:** A word/phrase inserted as an explanation or afterthought in a passage which is otherwise grammatically complete without it. This is usually marked off with brackets, commas, or dashes.

Example:

Stevenson describes the door at which Hyde emerged from with the addition, with the parenthesis, "equipped with neither bell nor knocker", to emphasise this unusual feature.

PATHETIC FALLACY

- **Definition:** Pathetic fallacy is giving human feelings or elements to something non-human in nature. This may also be used to reflect the mood of the characters in the story.

Example:

Stevenson's use of pathetic fallacy creates an eerie tone for the mystery in the novella.

PERENNIAL

- **Definition:** Continually occurring; seemingly lasting forever.

Example:

"The perennial war among my members"

PERSONIFICATION

- **Definition:** Giving human qualities/attributes to something non-human or abstract idea.

Example:

Dr Jekyll personifies his immoral behaviour: "the ugly face of my iniquity stared into my soul". Arguably, Hyde is Jekyll's deepest repressed desires personified. Stevenson made Hyde a physical character to represent the power of these repressed desires.

PHYSIOGNOMY

- **Definition:** A person's facial features or expression, especially when regarded as indicative of character. Physiognomy was a pseudo-science that suggested a person's character could be assessed from their appearance.

Example:

Utterson describes Hyde's physiognomy as giving "an impression of deformity without any nameable malformation, he had a displeasing smile". Hyde's physiognomy instantly dictates his horrendous nature.

PIOUS

- **Definition:** Devoutly religious; orthodox.

Example:

"Utterson was amazed to find it a copy of a pious work, for which Jekyll had several times expressed a great esteem".

PREDETERMINED

- **Definition:** Already decided beforehand.

Example:

As soon as Dr Jekyll transforms into Mr Hyde, it can be argued that his fate is predetermined.

PRESBYTERIAN

- **Definition:** Relating to the Protestant church, especially in Scotland. Presbyterians believe in the sovereignty (supreme authority/power) of God and the Bible, as well as the necessity of grace via faith in Christ.

Example:

Presbyterianism in Scotland was very popular during Stevenson's life, influencing his work.

PSYCHOANALYTIC THEORY

- **Definition:** A psychological theory originating from Sigmund Freud which organises the mind into the unconscious, subconscious, and higher conscious, also known as the 'id' (of the innate impulses), 'ego' (beliefs and personality - the internal 'voice'), and 'superego' (the ethical and moral component which builds our ideal self).

Example:

Through the lens of psychoanalytic theory, we can observe that Hyde is a personification of the 'id', the basest impulses that are innate to human nature and have no moral code.

PUN

- **Definition:** A joke exploiting the different possible meanings of a word; words that sound alike but have different meanings (**homophones** - 'homo' meaning same, and 'phone' meaning sound).

Example:

"If he be Mr. Hyde,' he had thought, 'I shall be Mr. Seek".

QUNTESSESNTIAL VICTORIAN GENTLEMAN

- **Definition:** The ideal of how a gentleman should behave according to the strict moral code set by the Victorians during this era, usually involving being pious, respectable, well-spoken and well-dressed.

Example:

Dr Jekyll is the embodiment of the quintessential Victorian gentleman- he avoids to interfere in others business, he remains composed and he is a moral Christian.

RECREATIONAL

- **Definition:** Doing something for fun.

Example:

Dr Jekyll uses the drug recreationally.

REFERENCE

- **Definition:** The action of mentioning or alluding to something to call the image to the reader's mind.

Example:

Enfield states "I never saw am man I so disliked, and yet I scarce know why" and references the nursery rhyme I Do Not Like Thee, Doctor Fell (I do not like thee Doctor Fell // the reason why I cannot tell), by the satirical English poet Tom Brown, which dates to 1680, via: "can it be the old story of Dr Fell?".

REPRESSED

- Definition:** Holding back feeling.

Example:

Dr Jekyll represses his underlying immorality, thus requiring an outlet through Hyde.

RETRIBUTION

- **Definition:** Punishment delivered as vengeance for a wrongdoing.

Example:

Dr Jekyll's death is retribution for his amorality.

REVULSION

- **Definition:** Disgust and loathing.
- Example:**
Hyde's appearance is revolting to others.

RING OF GYGES

- **Definition:** A magical, mythical ring from Plato's Republic, that gives invisibility to the wearer thus allowing the individual to commit crimes without facing retribution; used as an allegory to demonstrate how the only thing separating us from morality and amorality is anonymity.

Example:

Dr Jekyll's escape into Mr Hyde via the use of drugs can be considered a modern retelling of the Ring of Gyges from Plato's Republic.

SATIRE

- **Definition:** The use of humour, irony, or exaggeration to expose and criticise people's idiocy, particularly in the context of topical issues.
- Example:**
"Stevenson uses satire in Dr Jekyll and Mr Hyde to critique the hypocrisy and moral decadence of Victorian society, and imply that there is a darker side to human nature that can not be suppressed or ignored. For example, the respected façade of Dr Jekyll contrasts the behaviour of Mr Hyde, but ultimately it is Dr Jekyll's actions that lead to the creation of Hyde."

SIBILANCE

- **Definition:** Alliteration of 's' sounds to create a hissing sound in the text.

Example:

"Satan's signature", the sibilance creates a sinister hushing sound, mimicking the dark and depraved secrets of Jekyll.

SIMILE

- **Definition:** A figure of speech used to compare one thing with another. It is different from a metaphor or analogy because it usually uses the words "like" or "as" to make a description more vivid.

Example:

When Dr Jekyll is referring to his uncontrolled transformations between Jekyll/Hyde, he uses the simile "like a Babylonian finger on the wall" to imply that this was prophetic of his downfall.

SOMBRE

- **Definition:** Dark, dull, seriousness and sadness.

Example:

Mr. Utterson is said to return home in "sombre spirits" after speaking to Enfield about Mr Hyde.

SYMBOLISM

- **Definition:** The use of symbols to represent ideas or qualities.

Example:

The potion is used as a symbol of the dangers of unbridled ambition and the pursuit of forbidden knowledge.

THEOLOGY

- **Definition:** The study of God in religious contexts.

Example:

The novella references the Christian theology of 'original sin'

TRANSCENDENTAL

- **Definition:** Relating to going beyond to the spiritual realm.

Example:

Jekyll views his medical discovery as "transcendental".

TRANSMOGRIFICATION

- **Definition:** Transformation into a different form.

Example:

Dr Jekyll uses his drugs for transmogrification into Mr Hyde

TREE OF KNOWLEDGE

- **Definition:** The tree of knowledge of good and evil was the tree bearing the 'forbidden fruit' in Genesis, from which God forbid Adam and Eve to eat from, lest they be cast out of the Garden of Eden and damned to a life of pain, suffering, and mortality (known as 'the fall of man'). Because of this 'original sin', every human carries this 'curse' with them today.

Example:

Dr Jekyll's pursuit of the drug he uses to transmogrify into Mr Hyde is an allusion to Adam's eating of the forbidden fruit from the Tree of Knowledge in the Bible.

TROPE

- **Definition:** A commonly used idea/theme in literature.

Example:

The use of an eerie setting is a trope in gothic literature to add suspense.

VIRTUE

- **Definition:** Showing high moral standards or intellectual excellence.

Example:

Dr Jekyll claims that his medical discovery is a "virtue".

VOLATILE

- **Definition:** Easily evaporated or liable to change rapidly and unpredictably.

Example:

The drug that Jekyll uses is a volatile liquid; Hyde's behaviour is very volatile.

WITHDRAWALS

- **Definition:** Severe symptoms caused by stopping a specific drug.

Example:

Dr Jekyll/Mr Hyde displays withdrawal symptoms when unable to have his drug.

DR JEKYLL THEME AND QUOTE TABLE:

Theme Quotes & Analysis Dr Jekyll



THEME	ACT	QUOTES	ANALYSIS
Duality	Act 5	<i>'there's a rather singular resemblance; the two hands are in many points identical: only differently sloped.'</i>	<ul style="list-style-type: none"> The two "<u>hands</u>" serve as a metaphor for the two aspects of Jekyll's nature. The phrase "<u>differently sloped</u>" could be a metaphor for their different moral inclinations.
	Act 6	<i>"If I am the chief of sinners, I am the chief of sufferers also"</i>	<ul style="list-style-type: none"> This advertises the dual nature of man. The act of sinning itself too has a dual nature it is rewarding as it involves indulging in hedonistic desires, but sinning comes with punishment, and thus suffering.
	Act 10	<i>"I have been doomed to such a dreadful shipwreck: that man is not truly one, but truly two"</i>	<ul style="list-style-type: none"> The verb "<u>doomed</u>" alludes to ecclesiastical judgement- he fears God and how he will be perceived in the eyes of religious expectation. The noun "<u>shipwreck</u>" is interesting as it presents the danger of his realisation, it hyperbolises the psychological suffering that he endured. The repetition of "<u>truly</u>" within his statement hints that this is coming from a place of rationality- implies that his discovery is the truth.
	Act 10	<i>"primitive duality of man: I saw that, of the two natures that contended in the field of my consciousness"</i>	<ul style="list-style-type: none"> The allusion to "<u>primitive</u>" is pertinent as Stevenson was writing in a time where the discussion of evolution and thus the notion of "<u>primitive</u>" beings was pertinent due to Darwinism.

THEME	ACT	QUOTES	ANALYSIS
Reputation	Act 3	<u>"a large, well-made, smooth-faced man of fifty...every mark of capacity and kindness"</u>	<ul style="list-style-type: none"> Jekyll seems the archetype of a respectable gentleman yet almost to the extent where he seems manufactured. Link to AO3: Victorian society commonly believed in physiognomy, the practice of assessing a person's character (particularly their moral character) through their appearance.
	Act 5	<u>"I was thinking of my own character, which this hateful business has rather exposed."</u>	<ul style="list-style-type: none"> There is an overarching fear of scandal and failure to uphold a respectable reputation (the reason driving the creation of Hyde initially). Jekyll is overtly preoccupied with reputation
Repression	Act 7	<u>"taking the air with an infinite sadness of mien, like some disconsolate prisoner, Utterson saw Dr. Jekyll"</u>	<ul style="list-style-type: none"> This is almost a pseudo-simile (not a genuine simile, it just seems like one), Stevenson says Jekyll is "like" a prisoner however he is in fact a prisoner within the social realm, his actions and the way he presents himself publicly are so strongly policed that he is ultimately imprisoned.
	Act 10	<u>"my devil had been long caged, he came out roaring"</u>	<ul style="list-style-type: none"> The metaphorical verb "caged" depicts the repression of Victorian society/Religion- throughout the text there is a perpetuated theme of suffering and toxic austerity. "caged" also has animalistic allusions suggesting this pleasure-seeking hedonism (seekers of pleasure), and perhaps later evil, is instinctive.
Science vs Supernatural	Act 2	<u>"unscientific balderdash"</u>	<ul style="list-style-type: none"> Lanyon describes Jekyll's research as nonsensical, they are in disagreement concerning what constitutes science. This disagreement between the two characters is representative of the controversy in Victorian Britain.

THEME	ACT	QUOTES	ANALYSIS
Innocence vs Violence	Act 2	<u>"go wrong, wrong in mind"</u>	<ul style="list-style-type: none"> The adjective "wrong" on a surface level suggests Dr Lanyon is dismissing Jekyll's fanciful ideas as a sign of madness in reference to his scientific interests. Alternatively, "wrong" could allude to moral flaws, Hyde's emergence coincides with Jekyll's loss of innocence.
	Act 5	<u>"Dr. Jekyll, looking deadly sick"</u>	<ul style="list-style-type: none"> Jekyll's power in the bottle against Hyde is dwindling as he begins to indulge more in the endeavours of Hyde. The adjective "sick" could also be a description of his nature.
	Act 10	<u>"the evil side of my nature... was less robust and less developed"</u>	<ul style="list-style-type: none"> Initially in comparison to Jekyll Hyde is weak and lacks power. However, as the novella progresses his evil nature is exercised and eventually Hyde overpowers Jekyll and he was less able to revert to his respectable self. There is almost an internal 'survival of the fittest' within Jekyll.

THEME	ACT	QUOTES	ANALYSIS
Religion	Act 7	<u>"very low. It will not last long, thank God."</u>	<ul style="list-style-type: none"> Jekyll seems to engage with religion colloquially, "thank God" is almost idiomatic, we know it is not genuine as it will be science that brings about the termination of his current state. Religion is losing its significance in the name of science.
	Act 8	<u>"copy of a pious work, for which Jekyll had several times expressed a great esteem, annotated, in his own hand, with startling blasphemies"</u>	<ul style="list-style-type: none"> Hyde is a distillation of Jekyll's reservations about religion, whilst Jekyll merely embraces science (which threatens religion in itself) Hyde overtly rejects it. Hyde exerts his power over Jekyll by targeting Jekyll's belongings and more specifically belongings that are symbolic of his internal divisions and question morality.

MR HYDE THEME AND QUOTE TABLE:

Theme Quotes & Analysis Mr Hyde



THEME	ACT	QUOTES	ANALYSIS
Duality	Act 2	<p><u>"He had borne himself to the lawyer with a sort of murderous mixture of timidity and boldness"</u></p> <p><u>"punishment coming, pede claudio"</u></p>	<ul style="list-style-type: none"> The consonance of the hyperbole "murderous mixture" and oxymoron "timidity and boldness" are used to foreshadow Hyde/Jekyll's duality.
	Act 4	<p><u>"stature"</u></p>	<ul style="list-style-type: none"> Here Utterson's reference of the Latin phrase "pede poena cludo" meaning 'punishment comes limping', adds irony and parallels Hyde's limp (use of a cane), and adds to the theme of duality through the dual interpretation of the phrase.
	Act 5	<p><u>"empty [...] furnished with luxury and good taste [...] recently and hurriedly ransacked"</u></p> <p><u>"are in many points identical: only differently sloped".</u></p>	<ul style="list-style-type: none"> Hyde's stature has a dual meaning; in one interpretation, it can reference his small height, but it can also represent his low stature (class, importance, reputation) in society. The contrast demonstrated in the furnishings of Hyde's home demonstrate his duality, of being unconcerned with his home and yet clearly having "good taste", demonstrates his dual nature, half-befitting and half-contrasting the expectations of a Victorian gentleman.
	Act 8	<p><u>"that thing in the mask"</u></p>	<ul style="list-style-type: none"> The fact that Hyde and Jekyll's handwriting is near identical foreshadows the duality of the characters.
	Act 10	<p><u>"Even as good shone upon the countenance of the one, evil was written broadly and plainly on the face of the other."</u></p> <p><u>"wonderful selfishness"</u></p> <p><u>"all human beings, as we meet them, are commingled out of good and evil; and Edward Hyde, alone in the ranks of mankind, was pure evil."</u></p> <p><u>"Though so profound a double-dealer, I was in no sense a hypocrite; both sides of me were in dead earnest"</u></p>	<ul style="list-style-type: none"> The motif of the mask symbolises the dual existence of the inner feelings in contrast with the outer life; Dr Jekyll is hiding behind the mask of Hyde wherein he can express his true immorality which is usually kept hidden. The anaphora and parallelism within the sentences used here demonstrates that both men are both sides of the same coin, both characters personifying good/evil. This oxymoron adds to the theme of the duality of man as both words contrast each other and personifies Hyde as the barbaric, innate animalistic 'id'. Stevenson personifies evil in the form of Hyde, thus implying the evil is a natural coexistence within man. "pure" is also paradoxical, suggesting purity and innocence. Yet, as this is paired with "evil" it shows how this dual nature live side by side. This paradoxical statement is ironic; Jekyll cannot be both a double dealer and earnest, yet if we examine the statement we see that the paradox has some truth to it, thus it is truly representative of the duplicitous nature of Jekyll.

THEME	ACT	QUOTES	ANALYSIS
Reputation	Act 2	<p><u>". It was worse when it began to be clothed upon with detestable attributes; and out of the shifting, insubstantial mists that had so long baffled his eye, there leaped up a sudden, definite presentment of a fiend"</u></p> <p><u>"he did not look at the lawyer in the face [...] without looking up"</u></p> <p><u>"Whose description?"</u></p> <p><u>"If he be Mr. Hyde,' he had thought, 'I shall be Mr. Seek".</u></p>	<ul style="list-style-type: none"> Stevenson focuses on the Victorian obsession with reputation and uses pathetic fallacy with the motif of the mist to add to this theme of mystery and deception within the novella. The idea of a person's reputation is also personified ("clothed"), adding to the idea that a person's reputation was a 'tangible' attribute in the "eye" of Victorian society, especially because it had such an impact on your treatment within that society. The fast-paced within this passage, via the parentheses and specific verbs (e.g. "leaped", "sudden"), adds to the suspense of the novella to entertain the reader and invest them into the mystery.
	Act 4	<p><u>"trifling [...] listen[ing] with ill-contained impatience"</u></p> <p><u>"dismal quarter of Soho [...] a district of some city in a nightmare".</u></p>	<ul style="list-style-type: none"> Hyde does not conform to the conventions and etiquette of Victorian discourse with Utterson, as demonstrated by the use of curt truncated questions and lack of eye contact. This sets him as the antithesis of the quintessential Victorian gentleman as he does not behave in a proper manner. There is a duality in meaning behind Hyde's name, as explicitly demonstrated by Stevenson in the pun on the homophones Hyde/hide. This reflects his duplicitous nature. Hyde's improper manner in discourse with Mr Enfield, who is the quintessential Victorian gentleman, as shown by his "<u>trifling</u>" with his cane and being unable to control his emotions is used emphasising his lack of congruence with the Victorian ideals. Hyde's lodgings being in such an unreputable place adds to the

THEME	ACT	QUOTES	ANALYSIS
Reputation	Act 5	<i>"The letter was written in an odd, upright hand and signed 'Edward Hyde' [...] very odd writer"</i>	<ul style="list-style-type: none"> The repetition of the adjective "odd" contrasts Victorian etiquettes in penmanship, which was regarded as a symbol of your good education, character, and intentions.
	Act 6	<i>"Much of [Hyde's] past was unearthed, indeed, and all disreputable"</i>	<ul style="list-style-type: none"> The many emotive adjectives used summarise Hyde's evil nature and terrible reputation, which had great importance in Victorian society.
	Act 8	<i>"Sir, if that was my master, why had he a mask upon his face? If it was my master, why did he cry out like a rat, and run from me?"</i>	<ul style="list-style-type: none"> The euphemism or metaphor "<u>unearthed</u>" adds to the mystery of the novella, as we follow Utterson digging through the evidence to piece the story together. The repetition of rhetorical questions by Poole emphasises his frantic emotions and the simile "like quills" emphasises his primal/animalistic fear of Hyde.
	Act 9	<i>"his clothes, that is to say, although they were of rich and sober fabric, were enormously too large for him"</i>	<ul style="list-style-type: none"> This is used to add to the quick pace, building to the climax of the novella. Additionally, the simile "like a rat" is used to evoke fear of Hyde as he is inhumane and compared to a disgusting, plague-bearing rodent.
	Act 10	<i>"a visible misgiving of the flesh [...] to assume, like a thick cloak, that of Edward Hyde"</i>	<ul style="list-style-type: none"> The juxtaposition of the adjectives "sober" and "rich" contrast Hyde's deranged and amoral character, and the imagery that these clothes are "enormously too large" adds a layer of irony because it symbolises that Hyde is unable to 'fit' the Victorian's standards. -Dr Jekyll anthropomorphises Hyde as an inanimate object which is an allusion to the story of the Ring of Gyges from Plato's Republic Thus is used to push the underlying question in the novel that is: without our reputation as governed by our appearances, how would we behave completely anonymous?

THEME	ACT	QUOTES	ANALYSIS
Repression	Act 9 Act 10	<p><u>"constrained gesture"</u></p> <p><u>"I was still cursed with my duality of purpose; and as the first edge of my penitence wore off, the lower side of me, so long indulged, so recently chained down, began to growl for licence."</u></p> <p><u>"I was the first that could plod in the public eye... in a moment, like a schoolboy, strip off these lendings and spring headlong into the sea of liberty."</u></p>	<ul style="list-style-type: none"> This symbolises Mr Hyde's overly controlled and unnatural manner which reflects his lack of control over his form. The religious connotations of "cursed" and "penitence" reflect the Christian ideal of repenting for one's sins in order to be saved, which is contrasted with the idea of "indulg[ing]" in his evil nature which is metaphorically "chained down" and "growl[ing] for license". This seems to imply that ultimately it is Jekyll's need to repress this side of himself, because of the pressures of the religious social context, which forces it to come out more violent than before. The contrast of the connotations of heaviness and lack of entertaining figurative language when under the watch of society, with the playful simile and emotive language In the second half demonstrates the freedom that Jekyll feels when he unburdens himself with the expectations of Victorian society which weigh on his conscience.

THEME	ACT	QUOTES	ANALYSIS
Science vs Supernatural	Act 2	<p><u>"pale and dwarfish, he gave an impression of deformity without any nameable malformation, he had a displeasing smile."</u></p> <p><u>"there would stand by his side a figure to whom power was given, and even at that dead hour, he must rise and do its bidding."</u></p> <p><u>"glide [...] stealthily, [...] more swiftly, even to dizziness [...] odd light footstep [...] extraordinary quickness"</u></p> <p><u>"is it the mere radiance of a foul soul that thus transpires through, and transfigures, its clay continent?"</u></p>	<ul style="list-style-type: none"> Hyde being described as "<u>pale</u>" and although this was often equated with nobility in the Victorian era (as the individual likely did not have to work outside), it is also connotated with being sick or with supernatural creatures such as vampires. His other descriptions as "<u>dwarfish</u>" and "<u>deform[ed]</u>" implies that he is figuratively below other Victorian gentleman and is less 'evolved' than them. This description therefore plays into the theme of the supernatural (because it implies his appearance is somewhat 'undead') vs science, as it implies the idea that Hyde is somehow less 'evolved' than others in the society and therefore is related to Darwin's theory of evolution, in which only the fittest animals can survive. The pathetic fallacy of "<u>dead hour</u>" adds an eerie tone to the apparition of Hyde in Utterson's dreams and alludes to the idea of Hyde as a ghost or otherworldly spirit. Ghosts are a trope in gothic horror whom disturb the natural world and bring some knowledge to our hero (Utterson). Again, Hyde is poorly described and has an ambiguous apparition, which is used to frighten the reader. The adverbs "<u>swiftly</u>" and "<u>stealthily</u>" give Hyde more supernatural abilities, adding to the gothic horror aesthetic by making the reader afraid of his unbridled power and ghost-like nature. The consonance of "<u>that thus transpires through, and transpires</u>" draws the reader's attention to this unnatural characteristic; Hyde's "<u>foul smell</u>" is associated with the dead; "clay continent" is an archaic term, also with consonance, used to anthropomorphise his body to draw attention to his inhumane, half-dead appearance.

Summary

LIGHTUP
TUTORING

CONTEXT	SUMMARY
Fate and Astrology	<ul style="list-style-type: none"> - Elizabethans believed in the power of celestial bodies. - Explains the role fate and determinism plays in the play. - Also explains why Juliet's personality matches her Leo horoscope.
The Petrarchan Lover	<ul style="list-style-type: none"> - The Petrarchan lover idolises a woman who does not return his affections - Romeo is a Petrarchan lover - In his idolisation he objectifies the woman he loves because he doesn't see her as a real person.
Catholic vs Protestants	<ul style="list-style-type: none"> - Shakespeare wrote after the reformation + was a protestant - He undermines Catholicism through the ineptness of friar Lawrence
Ovid's Metamorphoses	<ul style="list-style-type: none"> - Romeo and Juliet is based on Pyramus and Thisbe - The re-telling emphasises the tragedy genre - Also emphasise the themes of feuds and hatred
Italy	<ul style="list-style-type: none"> - Shakespeare sets his play in Italy so that he can criticise society and escape accusations of treason or treachery
Italy Continued	<ul style="list-style-type: none"> - Shakespeare's audience would've viewed Italians as wild and sexually promiscuous.
The Great Chain Of Being	<ul style="list-style-type: none"> - God created a hierarchical structure that encompassed all matter and life - It was seen as a fact of life

THEME	ACT	QUOTES	ANALYSIS
Science vs Supernatural	Act 6	<u>"as though he never existed"</u>	<ul style="list-style-type: none"> - Hyde's supernatural ability to disappear out of thin air, or without a trace, is demonstrated in the figurative language used here which alludes to the supernatural and his ghostly abilities.
	Act 8	<u>"it had the same quick, light way with it [...], you felt in your marrow kind of cold and thin"</u> <u>"dead malefactor"</u> <u>"him, or it, whatever it is that lives in that cabinet, has been crying night and day for some sort of medicine and cannot get it to his mind."</u> <u>"self-destroyer"</u>	<ul style="list-style-type: none"> Poole adds to the theme of the supernatural by again emphasising Hyde's odd gait and the feeling of 'coldness' in his bones via this metaphor, both of which are usually associated with ghosts. This epithet is used to dehumanise Hyde and emphasise his evil-doings, as well as referencing his undead or supernatural evil. The inability of Jekyll/Hyde to sleep without the drugs required for his transmogrification might reflect either Hyde's consuming guilt or alludes to the addictive and personality-changing effects of drugs. The pronouns "if", emotive verb "crying" and the euphemism used "get it to his mind" reflects how these drugs degrade humans to their basest instincts by abstracting the super-ego, thus causing insanity especially within withdrawals. This euphemism is connotated with suicide thus this is an archetypal tragic downfall for our anti-villain; drugs have become his downfall when at first they were his means of ambition.
	Act 9	<u>"simple crystalline salt of white colour"</u> , <u>"volatile ether"</u> , <u>"pungent smell"</u> , <u>"blood-red liquor"</u> , <u>"phosphorous"</u>	<ul style="list-style-type: none"> The symbolism of the colours used to describe Jekyll's concoction indicate purity and important religious objects ("white", "simple", "crystalline"), powerful human emotions like death, lust, and violence ("blood-red"). The "volatile[ity]" of the ether has a dual meaning; in relation to chemistry this means that it is easy to evaporate, whilst in terms of our story it represents the unpredictability of the events that transpire and Jekyll's rapid transmogrification into another form. Additionally, the "phosphorous" is the only named ingredient, alluding to the use of this ingredient in the match industry, infamously causing deformities like that seen in Mr Hyde's appearance. Finally, the "pungent smell" and other chemical properties described is a reference to real-life drugs in use at the time of the novel, which had terrible side-effects, addictive qualities, and often led to death, such as chloroform, cocaine, and opium.

THEME	ACT	QUOTES	ANALYSIS
Science vs Supernatural	Act 10	<p><u>"disgustful curiosity"</u></p> <p><u>"This bore some resemblance to incipient rigour, and was accompanied by a marked sinking of the pulse."</u></p> <p><u>"compounded the elements, watched them boil and smoke together in the glass, and when the ebullition had subsided, with a strong glow of courage, drank off the potion."</u></p>	<ul style="list-style-type: none"> The juxtaposition of these two words aims to emphasise Stevenson's moral for the story - that the pursuit of scientific advancement and discovery can have horrific consequences. The dual inference of the term 'rigour', meaning thoroughness and severity, as well as with the homophone "rigor" may allude to a pun on <i>rigor mortis</i>, especially due to the addition of the "sinking of the pulse", also connotating death. The lexicon connotes a witch and is thus symbolic of devilish works. The significance of witches in, especially gothic, literature usually represents fate and foreshadows a violent end.

THEME	ACT	QUOTES	ANALYSIS
Innocence vs Violence	Act 1	<u>"trampled calmly"</u>	<ul style="list-style-type: none"> Stevenson explicitly juxtaposes his lack of remorse with his aggressive actions through the use of this oxymoron. This introduces us to Mr Hyde's barbaric nature, his amorality, and his lack of conventional behaviour which contrasts the reader's expectations. This is starkly contrasted with Enfield, a "<u>well-known man about town</u>" who adheres to the Victorian conventions by assuming a paternal position by protecting the child and punishing the man. Stevenson uses these implicit conventions to reflect Victorian society and comment on the weaknesses of this demeanour in contrast with such merciless savagery. This contrasts the Victorian audience's expectations of how a man should behave; the Victorian gentleman was required to be a faithful, head of the household who protects women and children.
	Act 2	<u>"without the bowels of mercy"</u>	<ul style="list-style-type: none"> This personification of the abstract idea of mercy is used to dethumanise Hyde and emphasise his unnatural, evil nature.
	Act 8	<u>"Ah, it's an ill conscience that's such an enemy to rest! Ah, sir, there's blood foully shed in every step of it!"</u>	<ul style="list-style-type: none"> The symbolism of blood alludes to death, thus references the murders Hyde committed, insinuating that he is consumed with guilt.
	Act 9	<u>"on fire with sombre excitement".</u>	<ul style="list-style-type: none"> The oxymoron is used to symbolise Jekyll/Hyde's internal battle, whilst the use of natural elements ("fire") symbolises Hyde's unstoppable nature and has literary significance of inspiration and of hell, both of which reflect our two characters.
		<u>"dreadful smile"</u>	<ul style="list-style-type: none"> The use of another oxymoron in Dr Lanyon's narrative, demonstrates the duality of man in Jekyll/Hyde.
	Act 10	<u>"perennial war among my members"</u>	<ul style="list-style-type: none"> This allegory, which denotes eternal violence, implies that peace must be made between the two sides (good and evil) to end such suffering

THEME	ACT	QUOTES	ANALYSIS
Religion	Act 1	<p><u>"damned Juggernaut"</u></p> <p><u>"Satan"</u></p> <p><u>"Mr. Hyde shrank back with a hissing intake of the breath"</u></p> <p><u>"Satan's signature"</u></p>	<ul style="list-style-type: none"> Through the repetition of two words connotated with religious meaning, Stevenson uses the motif of religion to emphasise Hyde's lack of God-fearing character. "Damned" alludes to Hell, again evoking strong gothic aesthetic and creating fear, whilst "Juggernaut" is a powerful and overwhelming force that can trample over something. -Through this religious analogy we can clearly see that Stevenson is evoking fear through Hyde's appearance, using the pious nature of the intended Victorian audience to establish the character as someone truly evil.
	Act 2	<p><u>"I have seen devilish little of the man"</u></p> <p><u>"who's in there instead of him, and why it stays there, is a thing that cries to Heaven"</u></p>	<ul style="list-style-type: none"> The onomatopoeia of "hissing" is used to anthropomorphise Hyde and alludes to the idea of Hyde as a Devil, whom is presented as a snake in the Bible. This is furthered by "Satan's signature" as the sibilance of this phrase adds to the hissing sound and makes a direct reference to the Devil. This hyperbolic euphemism adds irony upon second reading of the text, as although Dr Lanyon is referencing meeting Dr Jekyll, this is a subtle reference paralleling Hyde being short (little) and evil (devilish). The reference to Heaven and dehumanisation of Hyde (with the pronouns "it") is used to present him as an evil being that is no longer human and pleads for salvation, alluding to the damnation of the souls of sinners to Hell, a place where they will be tortured for eternity.
	Act 3	<p><u>"Weeping like a woman or a lost soul"</u></p> <p><u>"a pious work, for which Jekyll had several times expressed a great esteem, annotated, in his own hand with startling blasphemies."</u></p>	<ul style="list-style-type: none"> The emotive verb "weeping" in this simile alludes to the devils vanquished by the saint Guthlac and the lost souls in Hell who cry for mercy from God. The contrast in the religious lexicon used (pious and blasphemies), with opposing meanings, juxtaposes Jekyll's ambition with Hyde's desire to cause his immoral downfall. This is also symbolic of how Jekyll's own scientific ambition is the root cause of this loss of control over his own creation.

THEME	ACT	QUOTES	ANALYSIS
Religion	Act 1	<p><u>"Will you be wise? will you be guided? [...] or has the greed of curiosity too much command of you? Think before you answer, for it shall be done as you decide. [...] if you shall so prefer to choose, a new province of knowledge and new avenues to fame and power shall be laid open to you, here, in this room, upon the instant; and your sight shall be blasted by a prodigy to stagger the unbelief of Satan."</u></p> <p><u>"you who have denied the virtue of transcendental medicine, you who have derided your superiors— behold!"</u></p> <p><u>"that ugly idol"</u></p>	<ul style="list-style-type: none"> Henrietta via the repetition of rhetorical questions and the anaphora used in Jekyll/Hyde's monologue is used to add a sense of his hysteria at this moment. Additionally, this passage is an allusion to Adam and Eve's eating of the forbidden fruit from the Tree of Knowledge in Genesis, and the temptation from the Devil which persuaded them to do so. Just like the serpent/Satan here (which is referenced at the end of the monologue), Hyde promises unbelievable wealth of knowledge and power that Dr Lanyon might be able to attain. Additionally, there is an allusion to God's warning to Adam and Eve, "will you be wise? [...] think before you answer, for it shall be done as you decide"
	Act 2	<p><u>"a grinding in the bones, deadly nausea, and a horror of the spirit that cannot be exceeded at the hour of birth or death. Then these agonies began swiftly to subside, and I came to myself as if out of a great sickness."</u></p>	<ul style="list-style-type: none"> This exclamatory is used to exaggerate Hyde's hysteria, and the connotations of the terms "superior", "virtue" and "transcendental" emphasise his dangerous belief that he is above God because of his discovery.
	Act 3	<p><u>"This familiar that I called out of my own soul, and sent forth alone to do his good pleasure, was a being inherently malign and villainous; his every act and thought centred on self; drinking pleasure with bestial avidity from any degree of torture to another; relentless like a man of stone"</u></p> <p><u>"It was the curse of mankind that these incongruous faggots were thus bound together—that in the agonised womb of consciousness, these polar twins should be continuously struggling."</u></p>	<ul style="list-style-type: none"> The oxymoron here with religious connotations demonstrates Hyde's duality as well as emphasising the moral of the novella that through experimenting with his doppelganger Mr Hyde, Jekyll has been 'playing god' and thus must face punishment for his sacrilege (violation of sacred things - e.g. human nature) Jekyll's painful transmogrification is emphasised via the emotive language and connotations of sickness and death. This is an allusion to the fall of man in the Bible. The metaphors used in this description have mystical connotations adding to, the gothic horror and equating Hyde's work to the devil. Additionally, the use of figurative language is used to abstract Hyde's humanity and anthropomorphise him further. The curse of mankind referenced here is the original sin in Christian theology, which is implied to be innate to human nature. The word "faggots" is used here as an archaic term, not in the meaning of the offensive slur it is interpreted as today, meaning a bundle of items, thus "incongruous faggots" is an oxymoron which plays on the joining of two opposing identities. The biblical reference is furthered by the connotations of "womb" and "twins", alluding again to the story of Jacob and Esau.

MR UTTERSON THEME AND QUOTE TABLE:

Theme Quotes & Analysis Mr Utterson



THEME	ACT	QUOTES	ANALYSIS
Duality	Act 2	<u>"wider labyrinths of lamplighted city"</u>	<ul style="list-style-type: none"> Utterson's mind is plagued by vivid thoughts of that "human Juggernaut" (Hyde), so much so that it becomes fanciful. This serves to introduce mystery into the novella. Interesting link to AO3: "labyrinths" could be an allusion to the Greek legend of the Minotaur which would suggest a beast living within the city- this could be ambiguous as it could be referring to Hyde or more broadly the darkness of man. "labyrinths" also connote to the state of being lost- foreshadows how Hyde will be lost to Jekyll.

THEME	ACT	QUOTES	ANALYSIS
Reputation	Act 3	<u>"you could see by his [Jekyll's] looks that he cherished for Mr. Utterson a sincere and warm affection."</u>	<ul style="list-style-type: none"> This helps to reinforce that he is a trustworthy and loyal figure, the reader is conditioned to respect Utterson. Utterson is idealised as a paragon of morality and respectability.
	Act 6	<u>"It is one thing to mortify curiosity, another to conquer it"-</u>	<ul style="list-style-type: none"> There is a rhetoric of Utterson being at battle with his own human nature. The verb "conquer" implies he views it as an accomplishment to overcome his innate trait of "curiosity", the reader is led to pity how overtly repressive he is.

THEME	ACT	QUOTES	ANALYSIS
Repression	Act 1	<i>"he was austere with himself; drank gin when he was alone, to mortify a taste for vintages"</i>	<ul style="list-style-type: none"> The adjective "austere" connotes to a self-imposed strictness On a surface level he is drinking "gin" to restrict himself from indulging in more expensive alcohol- wine, the very act of drinking it is repressing or "mortify[ing]" his true desires. However, for this reason drinking "gin" was associated with the lower classes thus why he only drinks it alone to avoid tarnishing his reputation.

THEME	ACT	QUOTES	ANALYSIS
Innocence vs Violence	Act 1	<i>"almost with envy, at the high pressure of spirits involved in their misdeeds"</i>	<ul style="list-style-type: none"> He is jealous of others' misdeeds and liberal nature, something which he closes himself off from. There is an irony in the fact he is a lawyer but experiences an inclination or attraction towards wrongdoings.
	Act 3	<i>"Mr. Utterson beheld a marvellous number of degrees and hues of twilight".</i>	<ul style="list-style-type: none"> This could be a metaphor for the power of evil and its penetrative nature, it has the capacity to shift even Utterson, the most strait-laced character in the novella into fanciful descriptions. The nouns "degrees and hues" imply that reality is only partially visible, we see this through Utterson's struggle to see and comprehend the full picture of the case. Moreover, "degrees and hues" are almost scientific jargon, this could imply that scientific understanding is now imperative to reveal the truth. Science is distorting reality beyond the layperson's conception.

THEME	ACT	QUOTES	ANALYSIS
Science vs Supernatural	Act 8	<u>"never in his life had he been conscious of so sharp a wish to see and touch his fellow-creatures"</u>	<ul style="list-style-type: none"> The isolation of Utterson at this moment builds tension, it implies looming danger and vulnerability. The noun "creatures" in place of human raises questions, it suggests that Utterson feels detached from humanity and civilisation as it animalises the society he lives within. This links to the infiltration of Darwinian perspectives of the nature of man.

THEME	ACT	QUOTES	ANALYSIS
Religion	Act 2	<u>"until the clock of the neighbouring church rang out the hour of twelve, when he would go soberly and gratefully to bed"</u>	<ul style="list-style-type: none"> Religion is not just conducting his morality, it subtly influences every aspect of his life, it seems he lacks autonomy.
	Act 7	<u>"God forgive us, God forgive us," said Mr. Utterson."</u>	<ul style="list-style-type: none"> Utterson's pleading to God reminds us that his ideas of morality are stringently laid out by religion- he struggles to navigate the world outside of this. Stevenson may be hinting at the treacherous state arising as science promotes a departure from religion, it may be a state of uncertainty where solace cannot be found through conventional means, but it could also be a state of opportunity.

DR LANYON THEME AND QUOTE TABLE:

Theme Quotes & Analysis Dr Lanyon



THEME	ACT	QUOTES	ANALYSIS
Reputation	Act 3	<u>"a good fellow—you needn't frown— an excellent fellow"</u>	<ul style="list-style-type: none"> Jekyll feels respect and compassion towards Dr Lanyon as a person. This is important for portraying how their personal lives are corrupted and contaminated by wider conflicts in society.

THEME	ACT	QUOTES	ANALYSIS
Science vs Supernatural	Act 2	<u>"such unscientific balderdash... would have estranged Damon and Pythias".</u>	<ul style="list-style-type: none"> "Damon and Pythias" is a reference to Greek mythology used in the 18th and 19th centuries to symbolise strong friendship. This portrays the conflict between religion and science as so pertinent it supersedes kin relations; it took precedence over the personal lives of individuals. Lanyon's allusion to mythology almost ridicules him as a scientist as it exposes his beliefs are not exclusively scientific

Religion	Act 3	<u>hide-bound pedant for all that; an ignorant, blatant pedant"</u>	<ul style="list-style-type: none"> Jekyll and Lanyon's professional disagreements have had a detrimental impact on their personal relationship. This repetition of "pedant" portrays his resentment, his words seem to be imbued with a sense of bitterness. It is portraying the unwavering belief in Religion as pedantic and superfluous.
	Act 9	<u>"my life is shaken to its roots"</u>	<ul style="list-style-type: none"> This metaphor suggests that every fibre of his worldview has been unnerved. The noun "roots" connotes birth or origin, in the absence of a coherent religious explanation for his existence, he is metaphorically uprooted.
	Act 9	<u>"I shall die incredulous"</u>	<ul style="list-style-type: none"> Even when he is presented with unquestionable evidence of this metaphysical science yet he refuses to concede. He almost dies a martyr to escape the conflict between science and religion.

MR ENFIELD THEME AND QUOTE TABLE:

Theme Quotes & Analysis Mr Enfield



THEME	ACT	QUOTES	ANALYSIS
Duality	Act 1	<u>"I was coming home from some place at the end of the world, about three o'clock of a black winter morning"</u>	<ul style="list-style-type: none"> Mr Enfield lives a double life. This implies secrecy or scandal as the early hours of the morning are typically reserved for more undignified activities.
Reputation	Act 1	<u>"I am ashamed of my long tongue. Let us make a bargain never to refer to this again."</u>	<ul style="list-style-type: none"> He knows he should not be engaging in gossip. Stevenson explores how the reputation that Victorian Gentlemen should have is stringently laid out.
Repression	Act 1	<u>"the more it looks like Queer Street, the less I ask"</u>	<ul style="list-style-type: none"> He disparages curiosity, showing an active repression of an innate human desire to know more. This could serve as a means of not getting involved with disreputable business.
Innocence vs Violence	Act 1	<u>"for the man trampled calmly over the child's body and left her screaming on the ground"</u>	<ul style="list-style-type: none"> This depicts him indulging in gossip which we later learn he disapproves of. This is a minor breach in his morals and sentiments, showing small scale deviations from innocence. "trampled calmly" is an oxymoron, it suggests that the perpetrator is unsettlingly comfortable and acquainted with violence.

ROMEO AND JULIET

CONTEXT:

Romeo and Juliet Context

FATE AND ASTROLOGY

- The Elizabethans as a generation had a particular interest in **astrology** and Queen Elizabeth famously had her own personal astrologer who provided her with advice based on how he interpreted her fate through the stars.
- The term "**star-cross'd**" was **coined** by Shakespeare and stems from the inherent belief Shakespeare's generation had in the immense power of **celestial bodies** (stars, planets, the moon etc).
- JW Draper writes in his article 'generally accepted astrology as a science' that 'everyone knew the moon governed the rise and fall of the tides; and what is man that he should escape such power?', which surmises the Elizabethan belief in astrology nicely.

Link to play: The prologue of the plays introduces themes of **fate and determinism**, which is where the phrase "star-cross'd" originates from.

It gives the play a sort of **nihilistic** (the belief that everything is trivial, and nothing matters) feel because we know from the onset that no matter what the lovers do, they cannot escape their fate. Shakespeare shows fate to be **insurmountable** (cannot overcome), **attributing** a huge amount of power to the stars.

Furthermore astrology links to horoscopes. Juliet is born on Lammas Eve which makes her a Leo. She is an exemplary Leo, fiery and determined. This reinforces the power celestial bodies have over humans.

THE PETRARCHAN LOVER

- The Petrarchan lover is a term coined by Petrarch in his devotional poems and it defines a man who is hopelessly and **unrequitedly** (his love is not returned) in love with a woman he cannot have.
- A Petrarchan lover **idolises** the object of his love, placing her on a **pedestal** and lamenting that he cannot have her in **melancholic ramblings**. The woman is usually unaware that she is the object of such love.

Link to play: In Act 1 scene 1 of Romeo and Juliet, Romeo is **unrequitedly in love** with Rosaline, who has made a vow of **chastity**, meaning that she will not return his affections.

Romeo abandons this supposed passionate love for Rosaline, however, upon seeing Juliet and in this, Shakespeare **satirises** (ridicules) the Petrarchan lover.

He shows, through Romeo, the Petrarchan lover **to lack grounding** in their love, often loving an **idealised** version of the woman rather than as she really is.

Furthermore, the Petrarchan lover **objectifies** women, viewing them as objects rather than real people, which Shakespeare ridicules.

CATHOLICS VS PROTESTANTS

- Shakespeare was writing after the **protestant reformation** and was known to be a dedicated Protestant. The play is set in Italy, meaning the characters were **Roman catholic**.
- The move from **Catholicism to Protestantism undermined** the concept of religion and showed it to be open to change and often subject to public opinion. After all, the main reason for Henry VIII's approval of the change was that it meant he could divorce his wife.

Link to play: Friar Lawrence is led by the Catholic desire to do good and **dissolve** hatred, the reason he marries Romeo and Juliet is because he believes it will end the feud between their two families.

And yet his religious **aspiration** (goal) for peace is not enough to overcome the power of fate. Catholicism, in the play, is shown to be **fallible** (capable of making mistakes or being wrong) and the play very much feels like **a critique of Catholicism**.

OIDV'S METAMORPHOSES

- While Shakespeare coined the term star-cross'd lovers, the concept of lover's who are prevented from being together by **fate** had been told of long before Shakespeare's time. The trope can be seen in Ovid's **Pyramus and Thisbe**, a tale in his **Metamorphoses**, published around the 8th century AD.
- The tale tells of two young Babylonians who fell in love but, because of their rivaling families, could not be together. The tale ends in a very similar way to Romeo and Juliet and Shakespeare's play is considered a re-telling of Ovid's.

Link to play: The play's ending is notably similar to that of **Pyramus and Thisbe's** and both plays contain the trope of star cross lovers which serves to **magnify the play's tragedy** genre.

Shakespeare's re-telling of a tragic tale serves to **re-emphasise** the themes of the two tales, which is the **destructive nature of feuds** the tragic how love should **surmount** (overcome) hate.

ITALY

- Italy, in Shakespeare's eyes was a **foreign land** which had a political situation that was very much differently to England. Shakespeare set seven of his plays in **Renaissance Italy**, which seems odd given that he lived in England
- In setting his play in another country, Shakespeare is able to make **commentaries and criticism** that he could claim were not related to his own society. Italy was far enough away and different enough, politically, that he could make this claim, but close enough and similar enough that people could make links between the society he criticises and Elizabethan society.

Link to play: Prince Escalus in the play, while he **wields** (holds) a lot of power, still manages to allow two murders and a suicide to happen under his reign.

This might be interpreted as a criticism of Royalty on Shakespeare's part and yet the fact the play is set in Italy makes it seem like a critique of Italian royalty **thus rendering Shakespeare blameless** in any accusation of treason.

ITALY CONTINUED

- Italy was believed to be a romantic, wild country, in which women were sexually promiscuous and men were violent and prone to duels. Italy, for Shakespeare's audience, would have been a more exciting setting than England.

Link to play: Juliet's lustfulness and **sexual promiscuity** and Tybalt's fiery, easily provoked nature demonstrates these stereotypes of Italians.

THE GREAT CHAIN OF BEING

- The great chain of being was the belief that God created the world with a clear hierarchical structure encompassing all matter and life. In the human order, the monarch held the seat at the top of the hierarchical structure, giving religious and political significance to their choices. Men were seen as higher on the structure than women, so women were expected to be subordinate to their husbands, fathers, and brothers.
- In Shakespeare's time, people on the whole were much more religious than we are today, and they would have considered the great chain of being to be a fact of life, rather than a religious belief..

Link to play: It is clear that Romeo and Juliet are both punished through their violation of natural order, and therefore the Great chain of being. They both try altering their position through their relationship with one another.

Juliet's strong and fiery nature could also be seen to be a perversion of the Great chain of being as in terms of the structure, she would have violated her role as a woman by not being submissive as she disobeyed her father's (the patriarch) orders to marry Paris.

KEY TERMS:

Romeo and Juliet

Key Terms

PETRARCHAN LOVER

- **Meaning:** A man who is hopelessly and unrequitedly in love with a woman who does not return his affections. Often the woman is unaware she is the object of such love.

Example sentence:

The character of Romeo, in William Shakespeare's play Romeo and Juliet, is presented in Act 1 scene 1 as a Petrarchan lover

IAMBIC PENTAMETER

- **Meaning:** A metrical form consisting of ten syllables with five metric feet with one stressed syllable and one unstressed syllable following it. The stressed and unstressed syllable are often reflected through the sound "didDUM".

Example sentence:

In Shakespeare, often the characters speak in iambic pentameter, and we can see this in the line "Two households both alike in dignity". iambic pentameter typically denotes high status within a character, yet also is used alongside Romeo to compound his effeminate nature within his speech.

PROPHESISED

- **Meaning:** A future that has been foretold for someone or something.

Example sentence:

Romeo and Juliet's death was prophesised in the prologue of the play

DETERMINISM

- **Meaning:** The idea that all human actions are pre-determined and that we ultimately have no choice over the decisions we make as they are all pre-determined.

Example sentence:

Romeo and Juliet, as a play, evokes themes of determinism as the prologue shows the lovers are inextricably bound to their fate- no matter the love they possess for each other they cannot surmount fate.

HAMARTIA

- **Meaning:** Fatal flaw that leads to a character's downfall.

Example sentence:

Romeo and Juliet's hamartia's are there extreme impulsiveness and rash nature. This accelerates their descent to tragedy.

CELESTIAL BODIES

- **Meaning:** Astronomical objects such as planets, stars, the moon etc.

Example sentence:

the Elizabethans believed in the power of celestial bodies and how this can dictate one's future. Queen Elizabeth had her own astrologer who helped her determine her fate based on these celestial bodies.

DRAMATIC IRONY

- **Meaning:** The concept that the audience knows more than the characters in the play in regard to the plot. i.e. The audience knows what is going to happen before the characters do.

Example sentence:

The prologue of Romeo and Juliet tells us what is going to happen within the play, which creates dramatic irony as the audience now know how the play will end but the characters within the play do not.

CLASSICAL REFERENCES

- **Meaning:** Any reference to a classic text or piece of literature.

Example sentence:

Mercutio's reference to "love's wings" is a classical reference as it alludes to cupid. Thus he tries to contort these tropes of love and render them with negative connotations.

PRECEDENCE

- **Meaning:** The quality of being superior.

Example sentence:

Shakespeare explores how love should take precedence over hate, and when hate takes precedence over love, mass tragedy ensues.

GENERATIONAL FEUDS

- **Meaning:** Feuds or rivalries that span over generations.

Example sentence:

Shakespeare shows the dire implications of generational feuds and how this can detrimentally impact one's mental and physical health.

NAÏVE

- **Meaning:** The quality of being unaware of something.

Example sentence:

Romeo is naïve of the rashness of his love because of his youth. Juliet extends this notion as she too is naïve to the consequences of the pursuit of their forbidden love, even in the face of hatred and familial feuds.

PATERNAL

- **Meaning:** Fatherly.

Example sentence:

Friar Lawrence is a paternal figure for Romeo, both in a religious sense (he is an extension of God) and a literal sense as he provides Romeo guidance alike to what a father would.

ABSTRACT NOUN

- **Meaning:** A noun that describes an idea, a quality or a state rather than a concrete thing (a regular noun).

Example sentence:

the abstract noun "passion" adds to the semantic field of love. Yet, as it is non-tangible, this could showcase how their love is not based in reality but is a fantastical non-tangible idea.

DOUBLE ENTENDRE

- **Meaning:** A word or phrase that could have two possible interpretations.

Example sentence:

the word father is a double entendre in the play because there is the religious definition and also paternal definition.

SYNONYMOUS

- **Meaning:** Being a synonymous / having the same meaning of another word.

Example sentence:

Romeo begins to understands that marriage is not synonymous with happiness but has been socialised to believe he has to marry. Shakespeare subtly critiques the idea that these societal ideas are deeply ingrained within individuals and it is sometimes to their detriment.

MARITAL SYSTEMS

- **Meaning:** The systems of marriage in place during this era.

Example sentence:

The marital systems of Shakespeare's time ultimately disregarded the feelings of those who were married within them.

TOXIC MASCULINITY

- **Meaning:** Masculinity that is so extreme to the extent that it is harmful for those around the person possessing the trait

Example sentence:

Tybalt's toxic masculinity makes him fiery and quick to anger. This toxic masculinity taints every male in the play, including the more emotional Romeo. Romeo's obsession with protecting his reputation, and thus his hubris, derives from the toxic masculinity that plagued society.

PATRIARCHAL / PATRIARCHY

- **Meaning:** A male dominated system or hierarchy that benefits men over women.

Example sentence:

Shakespeare lives during a time which was dominated by the patriarchy. He shows the detrimental effects of the patriarchy to both of those who are oppressed (women like Juliet) and the oppressors (men like Lord Capulet).

EFFEMINATE

- **Meaning:** Having or possessing feminine characteristics.

Example sentence:

Romeo is effeminate in his openness with his emotions, his use of iambic pentameter compounds this as he is inherently feminine in his speech.

PALPABLE

- **Meaning:** The quality of being physical or tangible; the ability to touch or interact with something physically.

Example sentence:

In exclaiming the word "exile" Romeo make it almost palpable which highlights his deteriorating mental state.

REPETITION

- **Meaning:** The action of repeating something multiple times.

Example sentence:

The repetition of the word "banished" puts emphasis on the concept.

EJAMBMENT

- **Meaning:** The way a sentence is extended through punctuation such as commas, semicolon etc. it is often used to achieve a desired effect.

Example sentence:

His use of enjambement makes Romeo sound rambling and overly articulate. When used in conjunction with speech about love, it represents the continuousness of love.

PERSONIFICATION

- **Meaning:** The attribution of human qualities to an inanimate object or concept.

Example sentence:

Mercutio personifies love by saying "if love be rough with you". This makes love appear to be an omnipotent force, one that is more powerful than the people involved in it. This creates an element of determinism in that love, almost alike to a person, has control and influence over the lovers and thus they are powerless to the course of action it chooses.

EQUILIBRIUM

- **Meaning:** A state of balance where two opposing sides are weighted equally.

Example sentence:

Romeo and Mercutio counteract each other with their opposing personalities, creating an equilibrium which is disrupted upon Mercutio's death.

PARODY

- **Meaning:** Ridiculing something / making a joke out of something / making something humorous.

Example sentence:

Mercutio parodies the Petrarchan lover through his Queen Mab speech, ridiculing the idea of love as an extension.

STAGING

- **Meaning:** The process of organising the movements of actors around the stage, coordinating props, costumes and organising lighting and sound logistics.

Example sentence:

The staging of Romeo and Juliet would involve a lot of planning and forethought.

CONSUMMATION

- **Meaning:** The officiation of marriage through intercourse / coitus.

Example sentence:

Romeo sneaks into Juliet's room to consummate their marriage.

PROTAGONIST

- **Meaning:** The central character of a play or work of literature.

Example sentence:

Romeo is a protagonist of Shakespeare's Romeo and Juliet.

INNAMORATA

- **Meaning:** A female object of love or adoration (Innamorato is the male version).

Example sentence:
*Juliet is Romeo's **inamorata***

STAR CROSS'D

- **Meaning:** The concept of someone having their stars crossed comes from the Elizabethan belief that the stars held immense power over person's fate. Having crossed stars translates to having bad fate or luck.

Example sentence:
Romeo and Juliet are "star cross'd lovers" and thus, due to celestial bodies, their fate has been determined by the celestial bodies.

PYRAMUS AND THISBE

- **Meaning:** Mythical lovers who originate in Ovid's *metamorphoses*. Their story is extremely similar to that of Romeo and Juliet, and they are the inspiration for Shakespeare famous tragedy.

Example sentence:
Pyramus and Thisbe were the inspiration for Romeo and Juliet.

RAISON D'ETRE

- **Meaning:** A French phrase which loosely translates to 'reason to exist' or 'reason to be'.

Example sentence:
*Juliet is Romeo's **raison d'être**, thus when he believes Juliet is no longer alive, he loses this reason to exist.*

TROPE

- **Meaning:** A recurrent theme or motif within a play or a text.

Example sentence:
*The **trope** of star-crossed love originates from Shakespeare's *Romeo and Juliet*. Forbidden love is also a **trope** within *Romeo and Juliet* as this permeates the entirety of the play and is the basis for their love, heightening the dramatic irony and sense of tragedy.*

PHENOMENA

- **Meaning:** A thing that has been observed or that exists.

Example sentence:
*The **phenomena** of people feeling a certain lightness before their imminent death.*

MUTUALLY EXCLUSIVE

- **Meaning:** Two events that cannot occur at the same time.

Example sentence:

*The play explores how the concept of love and hatred being **mutually exclusive** is untrue. In act 3, love and hatred blend together as violence becomes mixed with their relationship.*

MULTIFACETED

- **Meaning:** The quality of being complex or having many facets or sides.

Example sentence:

*love is an extremely **multifaceted** concept as it evokes an array of emotions from those who are directly and indirectly involved in love.*

CATALYST

- **Meaning:** Something that accelerates the onset of another thing.

Example sentence:

*Juliet's death was **catalyst** for her mother's confrontation with reality.*

SUBMISSIVE

- **Meaning:** The quality of being pliant or obedient to another person.

Example sentence:

*Women are expected to be **submissive** by society. Juliet adheres to this societal expectation at the beginning of the play, then rejects the idea of **submission** and becomes more defiant and rebellious.*

DISCERNED

- **Meaning:** Discovering something or revealing information or a key meaning.

Example sentence:

*Iambic pentameter makes the audience consider the meaning to be **discerned** from the line it features in.*

CONVENTIONAL

- **Meaning:** Something or someone following conventions or traditions usually set by society.

Example sentence:

*It was **conventional** for women to marry young in the Elizabethan era, hence by Juliet being 13 years old in the play and being expected to marry, this was part of societal norms at the time.*

ALLITERATIVE

- **Meaning:** The re-appearance of the same letter at the beginning of two syntactically close words.

Example sentence:

The **alliterative** sound seen in “old desire doth in his death bed lies”. The **alliteration** on “desire doth” places emphasis on how his desire for Juliet seems almost “old” as it appears sempiternal.

PASSIVE

- **Meaning:** The quality of lacking activeness/assertiveness or agency.

Example sentence:

Women were expected to be **passive** in the Elizabethan era which conforms to the patriarchal expectations set out for them.

RHYMING COUPLES

- **Meaning:** A pair of rhymes which occur with quick succession or close to each other.

Example sentence:

Shakespeare uses the rhyming couplets “eye” and “fly”

DIALOGUE

- **Meaning:** Spoken line between two or more characters.

Example sentence:

The **dialogue** between Romeo and Juliet is witty and flirtatious in order to establish the instant repour and connection they built when they met. This heightening the element of tragedy as their connection and love for each other ultimately leads to their demise.

WITTY

- **Meaning:** The quality of being intelligent or funny in writing or discourse.

Example sentence:

Romeo is **witty** in his language and Juliet emulates this when they first meet. This demonstrating that she is immediately influenced by Romeo and adapts every part of herself in order to be better suited with him.

CONCEIT(EXTENDED METAPHOR)

- **Meaning:** When a metaphor is continually alluded to throughout a poem, text or play.

Example sentence:

There is an **conceit** of pilgrims in Act 2 Scene 5 of Romeo and Juliet to convey the sacred and holy nature of their love.

LINEAGE

- **Meaning:** A person's heritage or ancestry linking to generations of their family.

Example sentence:

Juliet betrays her lineage by eloping with Romeo.

GODDESS DIANA

- **Meaning:** The Roman Goddess Diana is the goddess of virginity and hunting.

Example sentence:

Romeo praises Juliet's virginity through referencing Goddess Diana, therefore highlighting how Juliet has not succumb to temptation before and is still a virgin and pure. This heightens his beliefs that their love is pure and untainted.

FOLLY OF YOUTH

- **Meaning:** The flaws or mistakes of young people.

Example sentence:

Juliet and Romeo are hasty in love, which Shakespeare shows to be the folly of youth.

JUXTAPOSITION

- **Meaning:** Two things in close proximity which contradict or contrast against each other.

Example sentence:

The violence of Romeo's suicide, juxtaposes against the peace he is achieving by committing it.

INNATE

- **Meaning:** When a quality is intrinsic or embedded within a person.

Example sentence:

Love is innate for Romeo as he is a loving, emotional and passionate person.

SEMANTIC FIELD

- **Meaning:** A lexis of semantically similar terms. Terms which mean the same semantically.

Example sentence:

Shakespeare creates a semantic field of love with the words "cupid", "wedding", "bride" and "romance".

OPPOSING CLANS

- **Meaning:** Families, groups or gangs of people which have a grudge / vendetta or are partaking in a war against each other.

Example sentence:

The Capulet's and the Montague's are opposing clans.

PARAMOUNT

- **Meaning:** Quintessential or important to.

Example sentence:

Emotional support is paramount to create healthy parent child relationships. This is demonstrated through the harsh realisation of Lord and Lady Capulet following Juliet's suicide in realising if they emotionally supported Juliet, not valuing feuds over love, then she may have survived.

PERMEATE

- **Meaning:** To pervade or penetrate a literary text. Usually creates an atmosphere.

Example sentence:

Conflict permeates Romeo and Juliet in both the conflict due to familial feuds and conflict between love and duty.

PASSIVE AGGRESSIVE

- **Meaning:** To be aggressive, normally linguistically, in a passive, non-direct way.

Example sentence:

Lady Capulet passive aggressively suggests her daughter ought not be so argumentative.

MARRED

- **Meaning:** To ruin or spoil the quality of something.

Example sentence:

Juliet's tears had marred her face.

DESPONDENT

- **Meaning:** In low spirits, melancholy, lost hope.

Example sentence:

Juliet is despondent when she discovers she must marry Paris and, as a woman in the patriarchal society, she knows she is voiceless and has to be submissive.

SUBSERVIENT

- **Meaning:** Submissive, passive, obedient.

Example sentence:

Juliet is expected by society to be subservient because she is a woman.

RELIGIOUS IMAGERY

- **Meaning:** Imagery which has religious connotations.

Example sentence:

The scene has immense religious connotations.

ORNAMENTAL

- **Meaning:** Something that is decorative in nature or adorns something.

Example sentence:

Women were largely seen as ornamental by men in Shakespeare's time. This is clearly shown through Mercutio's ornamental view on women, which is also demonstrated through the objectifying and ornamental view Romeo possessed towards Rosaline.

OBSEQUIOUS

- **Meaning:** Excessively or overly polite usually in the context of etiquette of service.

Example sentence:

Juliet is humorously obsequious towards her father when she pretends to agree to marry Paris. She is aware of the subservient and submissive role expected of her and therefore conforms to it to appease her father.

IMPETUOUS

- **Meaning:** To act rashly or hastily without forethought.

Example sentence:

Juliet is impetuous in her decision to take the sleeping draught.

SOLILOQUY

- **Meaning:** A prolonged monologue, spoken aloud and alone. It is used to express a character's thoughts and feelings in a play.

Example sentence:

Friar Lawrence enters the play with a soliloquy, this allows the audience to gain a deeper insight and understanding to his moral character and religious values.

TRAGEDY

- **Meaning:** A genre of play which is inherently tragic and melancholic, especially in its ending.

Example sentence:

Romeo and Juliet is a tragedy.

SOCIAL NORMS

- **Meaning:** Standards or conventions set by society that people are socially pressured to adhere to.

Example sentence:

Marrying girls at a young age was a social norm of Shakespeare's time.

MATERNAL

- **Meaning:** Relating to a mother.

Example sentence:

Juliet lacks maternal love and thus seeks this from the nurse. Her formal language towards her mother denotes respect but a lack of a close genuine relationship.

LIBERTY

- **Meaning:** Juliet lacks maternal love and thus seeks this from the nurse. Her formal language towards her mother denotes respect but a lack of a close genuine relationship.

Example sentence:

the liberty to choose their own partners was not something women of Shakespeare's era had.

CANNOE

- **Meaning:** The connotations or thematic synonyms of a word.

Example sentence:

The phrase "prick love for prickling" connotes violence.

PATRIARCH

- **Meaning:** A word that references a father.

Example sentence:

Lord Capulet is the patriarch of the family and thus possesses the most power.

TYRANNOUS

- **Meaning:** Evil or villain like.
- Example sentence:**
*Lord Capulet is **tyrannous** when he forces Juliet to marry Paris*

LAMENT

- **Meaning:** To mourn or to complain or talk about in a melancholic manner.
- Example sentence:**
*Romeo **laments** that he cannot have Rosaline which further extends the audiences ridicule for him as a Petrarchan lover.*

CUPID

- **Meaning:** The Roman God of love and son of Venus.
- Example sentence:**
*Mercutio mocks love through his language surrounding **Cupid**.*

PESSIMISM

- **Meaning:** Being negative in disposition or manner or attitude.
- Example sentence:**
*Mercutio is **pessimistic** about love, mocking and ridiculing Romeo for the love he has for Juliet.*

ZOOMORPHISM

- **Meaning:** To attribute animal like qualities to a human.
- Example sentence:**
*Mercutio **Zoomorphises** Tybalt by calling him "King of Cats showing him to have these animalistic savage instincts.*

IMPULSIVITY

- **Meaning:** Acting without thought or being impetuous.
- Example sentence:**
*Juliet **impulsively** decides to elope with Romeo.*

OMNISCIENT

- **Meaning:** All powerful.
- Example sentence:**
*Friar Lawrence appears **omniscient** in his foreseeing of the plays events.*

PANSOPHIC

- **Meaning:** Being all knowing in philosophical, spiritual terms.
- Example sentence:**
*Friar Lawrence appears almost **Pansophic** when he speaks of the nature of the universe.*

MEDIATOR

- **Meaning:** A person acting as a middle ground, non-biased conflict resolver.
- Example sentence:**
*Friar Lawrence is the **mediator** of the play.*

THEMES AND QUOTE ANALYSIS ROMEO:

Theme Quotes & Analysis Romeo



THEME	ACT	QUOTES	ANALYSIS
Chance/ Fate	Act 1	<i>some awful destiny that will result in [his] own untimely death</i>	'awful destiny' is grimly foreboding and it shows the power of fate to be so vast that even the characters in the world of the play can feel its effects.
	Act 3	<i>his day's black fate on more days doth depend.</i>	Again, his description of "fate" is another example of his feeling it's omnipotent power and its effect on him.
	Act 3	<i>I am fortune's fool!</i>	'fortune's fool' almost inspires a sort of nihilistic (meaningless of life) reaction on the part of the audience in the sense that if Romeo's actions are pre-determined and doomed for death , then the concept of control is an illusion.
	Act 5	<i>I defy you, stars!</i>	He addresses them with the personal pronoun " you " as though they might reply. Not only does this paint his mental state to be disintegrating but it also shows the vast impact the " stars " have had on him, to the point where they feel like a tangible force (real /physical), to him, that he can address.
	Act 5	<i>Unhappy fortune!</i>	The exclamative he uses shows his frustration at his fruitless (helpless) attempts to avoid his fate. Fortune has positive connotations relating to money and prosperity and yet here it is that is juxtaposed against his melancholy.
	Act 5	<i>lie with thee [Juliet] tonight</i>	The verb " lie " connotes peace and rest which shows him to be tired of his constant battle with fate and shows that he is finally submitting.
	Act 5	<i>one writ with me in sour misfortune's book</i>	His " misfortune " surmises that his bad luck is a product of fate and thus he avoids all blame for his circumstances which are also influenced by his character as well. He essentially uses fate as an excuse for his misfortune which is partly influenced by him as well.

THEME	ACT	QUOTES	ANALYSIS
Hastiness	Act 1	<u>"for beauty, starved with her severity, / cuts beauty off from all posterity".</u>	The emphasis that Romeo places on Rosaline's 'beauty' shows him to be materialistic and vain . His depthless, ornamental view of women depicts him as childlike and rash in his perception of love .
	Act 2	<u><i>there lies more peril in [her] eye / Than twenty of their swords</i></u>	He implies love to be a dangerous thing with this line, capable of causing far more pain than any physical weapon, which shows he has a distorted, extreme view of love and shows him to be hasty in the way he loves in that he is willing to sacrifice his entire life for a woman he meet.
	Act 2	<u>"Death prorogued, wanting of thy love".</u>	It is clear that he is willing to surmount (overcome) any obstacle and would rather die than to be without Juliet. This shows him to be extreme in the way he loves yet also highlights his impulsive and rash nature- this being his hamartia .
	Act 3	<u><i>Thine to keep him company</i></u>	'company' refers to Romeo suggesting Tybalt will join Mercutio in death, which shows his is not just hast in love but in violence to. His hastiness in violence likely stems from the patriarchal pressure men felt to be honourable and brutal in re-claiming their honour if it is lost.
	Act 3	<u><i>Here I'll remain with the worms that are your chambermaids</i></u>	The metaphor he employs is grim and eerie and it shows his commitment to love in that he is willing to die. Given the events of the play take place in three days he is therefore shown to be incredibly hasty and rash in his commitment to love.

THEME	ACT	QUOTES	ANALYSIS
Generational feuds	Act 1	<u>"give me my sin again"</u>	The term <u>"sin"</u> implies that he knows his family, society and god will be disapproving and it is thus unscrupulous . the word also connotes temptation, showing that he is willing to fey them.
	Act 2	<u>"for stony limits cannot hold love out"</u> .	<u>"stony limits"</u> acts as a metaphor for their families preventing them from being together. But Romeo dispels any notion that he is not willing to clear any wall for her and is thus, by extension, willing to ignore his family's feud with hers, to be with her. Generational feuds are shows to cause much unnecessary collateral damage.
	Act 5	<u>slaughtered youth</u>	He talks of himself in the third person and the word <u>"youth"</u> reminds us of his young age. It reminds the audience that his life is very much controlled by his parents and his death directly stems from their folly .
	Act 5	<u>A lightning before death!</u>	His death and thus escaping the burden of his family's expectations makes him feel <u>"light"</u> and free, thus proving the immense pressure his family's feud places on him.
	Act 5	<u>Thus with a kiss I die</u>	Shakespeare characters place a high value on family and believe it to be more important than any other relationship. But here Romeo values love first. The syntactical closeness of <u>"kiss"</u> and <u>"die"</u> show him to value Juliet over his family which thus shows how generational feuds can create a gap between parents and children who are naïve to the origin of it.

THEME	ACT	QUOTES	ANALYSIS
Violence & the patriarchy	Act 1	<i>for beauty, starved with her severity, / cuts beauty off from all posterity.</i>	He lacks any violent characteristics at the beginning of the play and is a Petrarchan lover , melancholic and almost feminine in use of couplets and iambic pentameter which makes his language seem flowery and obsequious .
	Act 3	<i>beauty hath made [him] effeminate</i>	This shows violence to be an inherently (naturally) masculine trait and implying being " effeminate " to be an inferior trait.
	Act 3	<i>reputation [is] stained</i>	The idea of reputation is a patriarchal concept which is derived (comes) from men taking pride in their good reputations and acting with violence against anyone who might threaten it.
	Act 5	<i>a madman's mercy bid [him] run away”</i>	Shows violence to be associated with " madmen ". His madness reinforced by his speaking in the third person , and this demonstrates that violence is accompanied with the deterioration of ones mental faculties .
	Act 5	<i>Have at thee</i>	Shows the transition he has made from being not inclined towards violence at the start of the play, to being extremely violent at the end.

THEME	ACT	QUOTES	ANALYSIS
Friendship	Act 1	<i>a right good markman</i>	He praises Benvolio by comparing him to being skilled at a conventional masculine sport and by extension compare their friendship to archery, of which he calls Benvolio skilled.
	Act 1	<i>Peace, Mercutio, peace</i>	He is soothing in his tone in response to Mercutio's aggressively passionate speech which demonstrates how he is Mercutio's foil , and they counteract each other as a result.
	Act 3	<i>The reason I have to love thee</i>	He is even friendly towards Tybalt which shows he has a masculine instinct to befriend other men his age. It also shows friendship to be synonymous with empathy as he is even capable of being cordial towards his friend.
	Act 3	<i>Gentle Mercutio, put thy rapier up</i>	" gentle " sounds almost parental, making their friendship seem as close as if they were family. This exacerbating the devastation that catalysed Romeo's violence as a result of his death .

THEMES AND QUOTE ANALYSIS JULIET:

LION TUTOR

Juliet

THEME	ACT	QUOTES	ANALYSIS
Submissive women & the patriarchy	Act 1	<u>Madam I am here. What is your will?</u>	She addresses her mother using a formally using the pronoun "madam" and she poses a question, both of which demonstrating the immense respect she is expected to show as a daughter.
	Act 1	<u>endart mine eye, than [her father's] consent gives strength to make it fly</u>	The rhyming couplets "eye" and "fly" puts emphasis on the phrase, which later turns out to be untrue. Juliet appears from the opening to be a typically passive and obedient aristocratic daughter , doing as her father pleases, but the flourishes (ornaments) in her language and subtle disagreements with her parents foreshadow her later betrayal of their will .
	Act 2	<u>How art thou out of breath when thou hast breath / To say to me that thou art out of breath</u>	The repetition she uses sounds light-hearted and she is indignant , a tone that she would not use with her mother. She is clearly closer with her nurse than her mother.
	Act 4	<u>I long to die / If [...] you... speak not of remedy"</u>	Her tone is far more unfiltered than it is with her father or mother. Possibly she can be more unfiltered with friar Lawrence and the nurse because they are of lower status .
	Act 4	<u>"learned [...] to repent"</u>	"Repent" evokes religious imagery and in the context of her pretence (act) it almost seems like she is ridiculing religion , as she is ridiculing the passive woman by pretending to be her. Ridiculing her at least in the eyes of the audience.
	Act 4	<u>"Henceforward I am ever ruled by you"</u>	The noun "ruled" seems a superfluous addition to her lines to her father. It emphasises that she has no freewill, but it seems unnecessary to say this if not to she is ridiculing how ridiculous her position is.

THEME	ACT	QUOTES	ANALYSIS
Folly of youth	Act 1	<i><u>lips that they must use in prayer</u></i>	Her mention of " <u>saints</u> " parodies religion in that she is unconventionally sexually forwards and foreshadows her hastiness in her later eloping.
	Act 1	<i><u>you kiss by the book</u></i>	Shows that she is at least a little bit apprehensive about the rashness of their affair.
	Act 2	<i><u>swear not by the moon, th'inconstant moon</u></i>	She implies the moon to be inconsistent and not something she would want love to be synonymous (similar) with. This shows she has set standards and is not too quick to settle despite her hastiness. The moon also typically represents virginity , as it is associated with the Goddess Diana which shows she is aware of the value of her virginity and thus the consequences of rashness.
	Act 2	<i><u>it is too rash, too unadvised, too sudden</u></i>	Her passion does not entirely consume her – she seems to be aware that her professions (expressions) of desire are far too hasty (quick), as she claims that. Her listing of reasons why they should not be together at shows a fraction of doubt in her mind.
	Act 3	<i><u>"wedding bed"</u></i> <i><u>"maidenhead"</u></i>	The rhyming couplets combined with the imagery of love evoked by " <u>maidenhead</u> " puts emphasis on this line, showing love to supersede (more important than) hate in this scene. Women's virginity, at this time, was valued highly and her willingness to give him her "maidenhead" shows extreme vulnerability and trust on her part.
	Act 4	<i><u>"Romeo [...] I drink to thee"</u></i>	She puts a grim spin on the convention of drinking to celebrate and drinks the potion. Love is shown to have made her impetuous and rash in her decision making. She has become desperate and is willing to risk anything to be with her love, even death.
	Act 5	<i><u>"Thy lips are warm"</u></i>	Warm connotes familiarity and love which validates her rashness if she gains so much out of her love for Romeo. At the play's end we see that the lovers truly love each other deeply and her rashness doesn't seem as crazy.

THEME	ACT	QUOTES	ANALYSIS
Juliet change	Act 1	<u><i>an honour [she] dream[s] not of</i></u>	Juliet starts the play passive, using the noun honour to distract from the idea that she is not keen to marry. Juliet's compliant (submissive) nature indicates her to be aware of the expectations placed upon her by her parents
	Act 1	<u><i>look to like if looking liking move</i></u>	There are the earliest signs of her later rebellion that is to come in her subtle assertion of agency. The alliterative sounds show her asserting that agency over her language.
	Act 2	<u><i>no longer be a Capulet</i></u>	Shows that she is willing to forgo (renounce) her lineage (family) for this man she has just met. This declaration exemplifies her to be rather impulsive and fervid (passionate) in the way that she loves which marks the start of her change.
	Act 3	<u><i>He shall not make me there a joyful bride</i></u>	The juxtaposition between "not" and "joyful bride" parodies the way in which women were expected to be obedient and spineless and exemplifies her change as a character. Now she is more headstrong in asserting her will.
	Act 3	<u><i>Proud can I never be of what I hate</i></u>	Again, there is a juxtaposition here between "proud" and "hate" and their syntactical closeness makes it so even the language is demonstrating the change she has undergone. As a character she becomes far more assertive.

THEME	ACT	QUOTES	ANALYSIS
Conflict & obligation	Act 1	<i>endart mine eye, than [her father's] consent gives strength to make it fly</i>	Juliet is conflicted throughout the whole play, but here she is conflicted between not wanting to " <u>endart</u> " her " <u>eye</u> " and also pleasing her parents. She feels a sense of obligation to do as they please.
	Act 1	<i>lips that they must use in prayer</i>	Again the religious imagery evoked by " <u>prayer</u> " shows the conflict she feels between feeling lustful but wanting to remain chaste to please her parents and society.
	Act 2	<i>all my fortunes at thy foot I'll lay</i>	" <u>foot</u> " reminds us the trust Juliet is placing in Romeo and evokes a sense of worship towards him and yet " <u>fortunes</u> " reminds us of all she is risking and the conflict she feels because of that risk.
	Act 3	<i>dove-feathered raven</i>	The oxymoron here demonstrates the conflict she feels between hating Romeo because of his slaying of Tybalt but also feeling immense love for him. This is a notable point of comparison for Juliet's transition from passive to violent (she can only be violent verbally as she is constrained by her femininity within the patriarchal society)
	Act 3	<i>harsh discords and unpleasing sharps</i>	Her exclamative, sharp tone paints her as frustrated with the obligation that Romeo must leave, and she must return back to her parents. Nature, with which she has created such elegant metaphors in the past, is another reinforcer of her obligation and the conflict she feels between having to let him leave but wanting him to stay.
	Act 3	<i>let day in, let life out</i>	This line accurately summarises the obligation she feels to let Romeo leave but how depressed she is about it. Juliet is haunted by obligation and the dramatically ironic thing is that later in this scene, her father orders her to marry Paris, yet another obligation . She is unable to escape conflict and obligation.
	Act 5	<i>To make me die with a restorative</i>	Only in death can Juliet escape her life full of conflict and obligations hence why she views suicide as " <u>restorative</u> ". It is ironic that she talks of death in a way that connotes life but for her death has more appeal and is more healing than life.

THEME	ACT	QUOTES	ANALYSIS
Love	Act 1	<u><i>Then have my lips the sin that they took</i></u>	Love is shown to be a corrupting influence on Juliet. The word " <u>sin</u> " characterises their love as wrong or unnatural. It also connote s temptation .
	Act 2	<u><i>I must confess [...] my true love's passion</i></u>	Again ideas are religion are evoked with " <u>confession</u> " and it shows love to be strong, something that she can no longer keep to herself.
	Act 3	<u><i>Serpent heart hid with a flowering face</i></u>	She juxtaposes his temperament (nature) against his looks, using a semantic field of nature with " <u>serpent</u> " and " <u>flowering</u> ". She shows love to be complex and to involve a lot of sacrifice.
	Act 3	<u><i>beast [...] chid[ing] him</i></u>	Her sudden change in tone is demonstrative of the power of love, in that it is just as strong as a hate.
	Act 4	<u><i>[talking about her face] It is not mine own</i></u>	In the absence of love Juliet is depersonalised. She becomes a shadow of her former self and lacks all the qualities that make her, her.
	Act 5	<u><i>will be brief</i></u>	She is putting an end to her life as quickly as possible. This moment is a harsh reminder of how desperate she is to be with her lover in death. Juliet spends the whole play speaking at length about her feelings and using language to express herself and yet when it comes to her death, she is " <u>brief</u> ". She has no desire to live in a world without love and thus love is shown to be like a drug that she cannot live without.

THEMES AND QUOTE ANALYSIS MERCUTIO:

Mercutio

THEME	ACT	QUOTES	ANALYSIS
The superficiality of love	Act 1	<i>gentle Romeo</i>	The adjective " <u>gentle</u> " almost sounds condescending (belittling), which would make sense given how he is often prone (often does) to jest (joke) at Romeo's expense. He is belittling Romeo who is a lover and thus love by extension.
	Act 1	<i>a lover [and he should] borrow Cupids wings</i>	He is tone is deterministic (people's actions are determined) in the way that he labels Romeo as a " <u>lover</u> " which sounds rather cynical (pessimistic), as though people are set and have no free will to be something else. Furthermore, Cupid was actually blind in Roman mythology, making the arrows of love that he shoots seem random and ruled by chance which is a pessimistic view of something traditionally romantic. " <u>Borrow</u> " also diminishes cupids power, as though anyone might " <u>borrow Cupid's wings</u> ". We can deduce (infer) from Mercutio's language that he is pessimistic about love .
	Act 1	<i>when maids lie on their backs. [she] /Presses them and learns them first to bear</i>	He speaks of love as a corrupting influence , he slanders (viliifies) Queen Mab and turns her into a villain, doing so of love by extension. Sex was a very taboo (controversial) topic during this period and thus Queen Mab, who introduces " <u>maids</u> " to it is thus villainous . Mercutio speaks of cynically labelling it to be superficial and corrupting which, given the play's ending, doesn't seem all that inaccurate.
	Act 2	<i>madman.. passion.. lover!</i>	His grouping of these words makes them sound as though they are semantics , he speaks as though " <u>madman</u> " and " <u>lover</u> " are synonymous (mean the same thing). In this way he is mocking Romeo and shows his distrust for love .
	Act 2	<i>speak to my gossip Venus one fair word</i>	He evokes the Goddess of love using the personal pronoun " <u>my</u> ", as though he knows her personally, and calls her a " <u>gossip</u> ". With that he somehow manages to diminish (reduce) her power and the power of love by extension.

THEME	ACT	QUOTES	ANALYSIS
Duality	Act 1	<i><u>prick love for pricking</u></i>	Mercutio is a loyal friend who jests a lot but also has moments where he is serious. His repetition of " <i>prick</i> " reminds us that while he is giving advice to Romeo, he is also using violent language to convey a deeper, more serious point , that love can be violent as well as idyllic .
	Act 1	<i><u>be rough with love</u></i>	Again, his violent language is jovial but also has earnest undertones.
	Act 2	<i><u>foot [...] straight leg [...] quivering thigh[s]</u></i>	He attempts to lure Romeo out. He lists only the parts of her body that might be considered sexual. He jests (jokes) and yet there is something quite serious about his tone, in the way that he paints her in a sexual light , so vividly , with his bawdy imagery .
	Act 2	<i><u>raise a spirit in his mistress' circle</u></i>	His language boarders offensive now, and has molted from comical , into offensive . Mercutio always seems to ride the line between being humorous and being serious, such is his dichotomy . Perhaps, Shakespeare uses him to demonstrate that humans are complex and contain multitudes and often people are not what they seem .

THEME	ACT	QUOTES	ANALYSIS
Rash and impulsive in violence	Act 3	<i>King of Cats</i>	He labels Tybalt as swift and nimble , but also referring to the Tybalt in the tale of ' Reynard the Fox ' who is also quick to brawl (fight) and impulsive. In his comment he both compliments Tybalt, but also insults him, comparing him to frequently mocked fictional character. This shows Mercutio to be unfiltered and impulsive in what he says.
	Act 3	<i>Could you not take some occasion without giving?</i>	He uses provocative language to entice Tybalt into a brawl. He does not think through the potential consequences , rather he acts impulsively, fuelled by emotion .
	Act 3	<i>I am hurt</i>	He uses a simple sentence , is straight to the point. No more, is he using flowery, descriptive language which shows that in death he has lost all of his character.
	Act 3	<i>a scratch</i>	He often contradicts himself which demonstrates him to be rash , both in his words and his actions, saying and doing things without thought.
	Act 3	<i>A plague o' both/your houses"</i>	His death also represents his death represents his impulsivity and Shakespeare uses this quality to demonstrate the consequences of the folly of youth , that being hastiness . Romeo and Juliet, too, are hasty and that quality ultimate leads them to their death as well.

QUOTES AND THEME ANALYSIS LADY CAPULET:

Lady C

THEME	ACT	QUOTES	ANALYSIS
Conflict	Act 1	<i>thou know'st my daughter's of pretty age</i>	She uses the personal pronoun "my", showing she has a degree (level) of fondness (love) for her daughter; a maternal (motherly) instinct to protect her. But the pronoun also connotes possession, showing that she ultimately possesses a large amount of power over Juliet.
	Act 1	<i>how long [it is] until Lammas tide?</i>	Her tone is impatient, demonstrating that she is anxiously anticipating (waiting for) the moment she can marry her daughter off to a socially advantageous partner .
	Act 1	<i>younger than you / Here in Verona [...] are made already mothers</i>	This quote shows the pressure Lady Capulet feels to conform to the social norms . She almost sounds as though she feels she has to give validation (a reason) as to why she is marrying off her daughter, as though she feels guilty about it.
	Act 3	<i>Shall happily make thee a joyful bride</i>	" joyful " demonstrates that she is aware Juliet might not be happy about this news, so it is as if she is trying to sell Paris to her, to entice Juliet.

THEME	ACT	QUOTES	ANALYSIS
Lady Capulet as a submissive wife	Act 1	<i>Nurse, where is my daughter?</i>	She seems authoritative with the imperative " <u>where</u> ", but this is simply because she is addressing the nurse who is of lower status. Towards her husband she is second in power.
	Act 1	<i>the valiant Paris</i>	
	Act 3	<i>Marry, my child</i>	She is furthering her husband's agendas by trying to persuade Juliet to marry, which is how she is shown, by Shakespeare, to be a tool used by her husband. She has no opinion independent from him .
	Act 3	<i>tell him so yourself</i>	She uses the possessive pronoun " <u>my</u> " and uses an imperative which gives her a level of power against her daughter.
	Act 3	<i>I would the fool that were married to her grave</i>	Traditionally, at this time, women, due to religious reasons, were considered inferior to men and men were the leaders of the household. Thus, Juliet's father takes the lead in disciplining their daughter.
			It's possible to conclude that Lady Capulet would have some level of sympathy for her daughter, at least on that feminine level, and yet she sides with her husband because she does not have the liberty (freedom). Lady Capulet seemed authoritative in earlier scenes when she interacts Juliet in scenes alone, but when her husband is present, she takes a secondary role . She is an exemplary aristocratic wife.

THEME	ACT	QUOTES	ANALYSIS
Regret	Act 5	<i>the sight of my death is a bell, / That warns my old age to a sepulcher</i>	Her use of a simile to compare her daughter's death to a warning bell shows the extreme guilt she feels. Her conflict is no longer a conflict in her mind and her daughter's death has proven to her that her love for Juliet ranks above any wish for her to be married. The idea of a " <u>bell</u> " conjures imagery of time , reminding us of how fleeting (brief) life is and thus how much we should value it.
		<i>with outcry toward [the] monument</i>	The community seems to grieve alongside Lady Capulet, making their death that much more tragic . Were aware the two belonged to prominent families but it is only after their death can we see how much they were really known. Lady Capulet's guilt, by extension , would thus be intensified.
			Her daughter's death marks a moment of realisation for her. It forces her to realise the minor nature of their family feud and the radical consequences it has had.

QUOTE AND THEME ANALYSIS LORD CAPULET:

Lord C

THEME	ACT	QUOTES	ANALYSIS
Conflict	Act 2	<i>she is the hopeful lady of [his] earth</i>	The word <u>"earth"</u> shows Juliet to be extremely valued by Capulet, showing that she means the world to him. This is also a reference to the fact that Juliet is his only child, making her death at the end that much more tragic .
	Act 2	<i>two more summers</i>	He uses a lot of imagery of nature and the word <u>"summer"</u> connotes calm and warmth. His choice of language shows their conversation to be a friendly one. Not yet is he authoritative and forceful in regard to their marriage.
	Act 2	<i>my will to her consent is but a part</i>	We can deduce that he seems to care about Juliet's opinion on the marriage. But this is ironic given the events that take place later in the play, where he gives her no choice but to marry Paris. Capulet's conflict represents the conflict of many fathers of this era in that they duty fell to them to secure a financially, socially and politically beneficial marriage for their children. It was a challenge for them to do this and satisfy their children as well.
	Act 3	<i>hang, beg, starve, die</i>	He addresses his daughter, whom we once assumed he cared so much for, with such cruel indifference (he doesn't care what happens to her) that he seems tyrannous (evil). Shakespeare demonstrates the conflict between him needing to assert his authority and yet loving and valuing her as well.

THEME	ACT	QUOTES	ANALYSIS
Tyranny	Act 3	<i>chopped logic!</i>	He uses an exclamative and this makes him sound frightening and assertive . An actor playing Lord Capulet might use a suddenly loud volume for this line.
	Act 3	<i>Fettle your fine joints</i>	He employs an imperative to, again, make him sound domineering. The adjective " fine " seems mocking, as if he is ridiculing her entitled, spoiled nature, as he sees it. Capulet's sudden switch in demeanour (disposition) from the first act where he seemed genuinely concerned for his daughters wellbeing is shocking. Shakespeare ensures we feel the same shock Juliet does by making his anger seem to appear from nowhere and thus we sympathise for her more.
	Act 3	<i>fingers itch</i>	He is threatening her with violence in an attempt to scare her into submission (following his demands). He is painted very much as a villain.

THEME	ACT	QUOTES	ANALYSIS
Regret	Act 5	<i>look how our daughter bleeds!</i>	Capulet learns, after the death of his daughter, that fatherhood was always a more important responsibility than his duty to marry his daughter. We feel immense pity for Capulet, as he has realised his mistake, valuing his duties over his daughter's happiness, far too late. This adds to the genre of tragedy that the play falls into.
	Act 5	<i>mis-sheathed</i>	This is an odd choice of words. As though the dagger was accidentally placed in her chest. It shows his inability to grasp the magnitude of what has happened to his daughter. This shows death to be a complex concept to full comprehend. It also represents the magnitude of his guilt.
	Act 5	<i>sacrifices for [his] enmity</i>	This line marks the moment of realisation for him but the irony is it has come too late. The death of his daughter, like it was for her mother, is a catalyst (cause) for his realisation of the juvenile (childish) nature of his feud and the audience can see the guilt he feels for prioritising his responsibilities over his daughter's wellbeing. Shakespeare uses this tragedy to communicate that love should always supersede (more important than) hate and family, duty.

THEME AND QUOTE ANALYSIS FRIAR LAWRENCE:

Friar Lawrence

THEME	ACT	QUOTES	ANALYSIS
Good vs evil	Act 2	<u>baleful weeds</u>	He uses a soliloquy, describing his plants as " <u>baleful weeds</u> ", evoking the theme of death which is ever-present and foreshadowing the poison we see Romeo drink at the play's denouement (climax). Also shows he is aware of the capacity nature has for good but also for evil.
	Act 2	<u>two opposed kings [... reside] in man as well as herbs</u>	States that there is good and evil in men as well as in plants. He speaks of evil as if it were a natural quality and comparing men to plants, he dispels the notion that humans are any more superior than nature. After all, many of the men in the play have a bit of a superiority complex (they think they are superior).
	Act 2	<u>the earth, that's nature's mother, is her tomb./ what is her burying, grave that is her womb</u>	His use of rhyming couplets, rhyming tomb with womb juxtapose life and death and his iambic pentameter makes the line seem almost like a proverb (a rhyming phrase that tells a moral or a lesson); it makes it memorable. These techniques make friar Lawrence appear to have some sort of higher knowledge of the workings of life and nature.
	Act 2	<u>the sweetest honey is loathsome in its own deliciousness</u>	"Honey", has connotations of greed and sweetness, which contrasted against how friar Lawrence is talking of a bad future he foresees, is sinister.
	Act 2	<u>I gave her, so tortured by my art, a sleeping potion</u>	Friar Lawrence uses the his plants or his "art" for Juliet and thus becomes the thing he warns of at the play's start.

THEME	ACT	QUOTES	ANALYSIS
A religious mediator	Act 2	<i>Holy Saint Francis</i>	He reminds us, with this line, of his faith, which furthers his role as a mediator . For it is quintessentially catholic to desire peace and harmony.
	Act 2	<i>wisely and slow. They stumble that run fast</i>	He is a mediator of Romeo's expectations , encouraging him to be less hasty. Indeed, friars were, and still are, often tasked with providing people with advice not solely (only) on matters of faith. Romeo confides in Friar Lawrence not his own father, showing that Lawrence acts as a paternal figure for Romeo. This characterises him as wise and un-biased .
	Act 2	<i>These violent delights have violent ends</i>	He speaks with a narrator like tone , using repetition to show his apprehension. But he is attempting to mediate the conflict .
	Act 3	<i>The world is broad and wide</i>	He is trying to manage Romeo's frustration. Friar Lawrence is paternal (fatherly) in his mediation. He attempts to reconcile conflict but does not succeed in this. Perhaps this is Shakespeare communicating the overwhelming power of fate, in that mediation and logic cannot surmount it, despite the friar's best efforts.

THEME	ACT	QUOTES	ANALYSIS
The folly of Friar Lawrence	Act 5	<u>stand[s] to be impeached and purged</u>	The word " <u>purged</u> " has religious connotations , reminding us that he is a religious man and thus all his actions are driven by a catholic desire to do good and yet his folly is that he ultimately fails.
	Act 5	<u>entreated her to come forth, /And bear this work of heaven with patience</u>	He claims to have tried to persuade Juliet to be less hasty. He uses religious imagery to justify that he only meant good, but it somehow falls flat in the face of this tragedy. As aforementioned , Elizabethans were devoutly religious and thus friar Lawrence would have been granted with a lot of inherent trust from the audience because if this. And yet his ability to still do wrong shows him to be inherently human . He exemplifies that even men guided by religion can still commit wrong, no matter his intentions.
		<u>let [his] old life be sacrificed [...] unto the rigor of the severest law</u>	Like a true religious man, he is willing to repent for his sin. Ultimately the Friar had the best intentions and is willing to repent to prove this, but despite his good intentions, his folly was that he could not overcome the insurmountable power of fate.

ROMEO ACT 1:

KEY WORDS

Petrarchan Lover, Unrequited, Ornamental, Iambic Pentameter, Prophesised, Determinism, Celestial bodies, Dramatic Irony, Plethora.

COMPARISON

Romeo's capacity for such **deep love** is a contrast to his later revealed **capacity** for violence (his later slewling of Tybalt). It shows humans to be **complex multifaceted** creatures with sides that seem to contradict each other. This is also his **hamartia**, that he is too passionate, both in love and violence.

COMPARISON

Comparing Rosaline to Juliet, two women who are enormously different to each other, exemplifies that Romeo is primarily drawn to beauty. Rosaline was a **chaste** (a virgin), **unattainable** woman who has very few defining traits other than being beautiful. By contrast Juliet is **fiery** and **defiant** and the two women's absolute lack of any common characteristics **proves Romeo to value beauty above all other traits**, since he professes love for both women to a similar extent

COMPARISON

Mercutio acts a **foil** (a contrast) to Romeo in that he is not nearly so romantic and often **ridicules Romeo's lovesick rambles**. The two represent **two opposite ends of the spectrum of love**, two extremes. It characterises young people to be extreme in their emotions which often results in disaster. Romeo's rashness and passionate expressions of love provide an enormous contrast to the older characters in this act, for example **Lord Capulet, who is far more authoritative and mature**. This introduces the theme of young vs old in the play.



Romeo Act 1

ROMEO AS THE PETRARCHAN LOVER (ACT 1 SCENE 1)

- He is **forlorn and despondent**, and he **laments** (grieves) that **"for beauty, starved with her severity, / cuts beauty off from all posterity"**. The emphasis that Romeo places on Rosaline's aesthetics shows him to be **materialistic and vain**. His **depthless, ornamental view of women depicts him as childlike and overly romantic in his perception of love**.
- **The iambic pentameter and rhyming couplets** that Shakespeare employs establishes him to be self-involved both in his **disposition** (character) and his in his decorative language.
- Furthermore, his mention of '**posterity**' demonstrates that often women of this era were seen, by young men, as **simply vessels for childrearing**. Romeo has a **de-humanising, objectifying view of women**, valuing them purely for their physical and allure and their maternal capabilities.
- He comes across as self-centred when he says **"she hath foreshewn to love, and in that vow / do I live dead that live to tell it now"**. **He makes her personal vow of chastity about himself**. The personal pronoun 'I' is hugely demonstrative of his self-absorbed, **narcissistic qualities**.
- He is the **exemplary Petrarchan lover in that he is in a constant state of self-involved melancholy**.
- Romeo's analogy of Rosaline to **"these happy masks that kiss fair ladies"** is illustrative of the notion that he doesn't see her as she is, rather **he sees an idolised, utopian-like version of her**. There's **dramatic irony** (audience know something that the characters do not) at play here in that, given the play's title, Rosaline is obviously not the other lover that is mentioned in the prologue.
- This characterises **Romeo's sorrowful disposition**, in regard to the idolised Rosaline, to be **almost worthy of ridicule**. It seems insignificant in the context of the play and ironic considering that there is worse sorrow to come.
- Romeo seems aware his sadness might be laughable as he questions **"are you laughing?"** to his cousin.
- This also brings forth the notion that male expressions of emotion have long been **stigmatised and Romeo is unusually emotional for a man of his period**.

ROMEO BEING RULED BY CHANCE AND FATE (ACT 1 SCENE 5)

- When Romeo **fatefully** first catches sight of Juliet he poses aloud "did my heart love till now? Foreswear it, sight! / For I ne'er saw true beauty till this night". The idea that if Romeo had not seen Juliet at the Capulet ball, then he would have been deprived of true "love" is one that gives rise to theories of **free will and determinism**.
- The Elizabethans were particularly interested in ideas of fate and the stars and believed that **celestial** bodies could determine ones destiny (hence the term star-crossed lovers).
- Through the lens of **determinism (human actions are all determined and that humans don't have free will)**, the later assertion of "pray; grant thou, lest faith turn to despair" appears **ironic** in the sense that praying will do them no good if all their actions are pre-determined.
- The **prologue certainly amplifies this tone of determinism. The lovers notion that they may alter their fate through prayer is dramatically ironic**.
- With the knowledge of the prologue, what should be a passionately romantic scene is rather **hauntingly ominous** as the events that were foretold in the opening begin to unfold.
- Romeo's "give me my sin again" **subverts the excitingly seductive connotations of a kiss, turning it into a grim enactment of Romeo's fate**. The way in which he extends
- Juliet's metaphor: "let my lips have the sin again" should be romantic, but the romance is unquestionably **dampened by the impending sense of doom**.
- His mention in the previous scene that 'some awful destiny that will result in [his] own untimely death' is **grimly foreboding** but it also shows the power of fate to be so vast that even the characters in the world of the play can feel its effects.
- It almost inspires a sort of **nihilistic** (meaningless of life) reaction on the part of the audience in the sense that if Romeo's actions are **pre-determined and doomed for death**, then to hope otherwise is foolish.
- The concept that Romeo has no free will, however, allows his actions to be viewed less as a **character flaw and rather objectively**. It allows his hamartia (fatal flaw that leads to his downfall), which is his **impulsivity and tendency towards violence**, rather than being a defect of his character is rather a narrative tool through which Shakespeare is able to communicate a **plethora (many) of morals**.

TOPIC SENTENCES

- Romeo exemplifies the **quintessential Petrarchan lover**, who is desperately and **unrequitedly** (not returned) in love with a woman he cannot have (Rosaline who has taken a vow of chastity) and this causes him to have an idolised, objectifying view of her.
- Romeo's fateful sighting of Juliet at the Capulet ball marks the commencement of the of the events **prophesised (foretold) in the prologue**, showing that Romeo's fate is inescapable

ROMEO ACT 2:

KEY WORDS

Classical references, Counterproductive, Precedence, Iambic pentameter, Generational feuds, Naïve, Paternal Guidance, Abstract noun, Dramatic irony, Double entendre, Synonymous, Marital systems

ROMEO'S LACK OF PATERNAL GUIDANCE (ACT 2 SCENE 3)

- Romeo's greeting of "Good morning father" to father Lawrence, though Father Lawrence is in fact a priest, acts as a **double entendre** (has a dual meaning) for Romeo seeing him as a **paternal figure**.
- Romeo does not even confide in his own father; Father Lawrence is the **sole** (only) receiver of Romeo's confession of intent to marry Juliet as he claims, "both our remedies/ Within thy help and holy physic lies". He characterises marriage to be a "remed[y]" or a "physic" (medicine, or cure for illness) which in turn paints the **Capulet and Montague feud to be a sickness**. Romeo is more trusting in the divine power of religion than his own father.
- He "pray[s]" that Lawrence "chide not" like a son might to a father and asserts "grace for grace and love for love allow". The **repetition** of the **abstract nouns "grace"** and "love" demonstrate Romeo to be open with his emotions to Lawrence; to be vulnerable with him. Shakespeare **shows religion to be a sanctuary (safe space) for Romeo** to express his feelings and Lawrence a father figure in place of Romeo's real father who would not help him.
- This is **dramatically ironic**, though, given the events that unfold in the rest of the play, which might be a critique of religion on Shakespeare's part, not overtly, but given that the lovers are doomed despite their marriage it seems **even religion cannot save them**.

COMPARISON

Romeo's partnership with Juliet, while not **socially condoned** in the world of the play, is far more favoured by a potential audience than her potential partnership with Paris because it is one of genuine love. It is certainly favoured by the narrative in that Paris is portrayed as annoying, in comparison to Romeo who is passionate and possesses exceptional chemistry with Juliet.



Romeo Act 2

ROMEO LOVE VS GENERATIONAL FEUDS (ACT 2 SCENE 2)

- He declares, in response to her question of how he cleared the properties walls to reach her, that "with love's wings did [he] o'er perch these walls, for stony limits cannot hold love out". This **dispels any notion** that he is not willing to clear any wall for her and is thus, by extension, willing to ignore his family's feud with her's, to be with her.
- The metaphor he employs evokes (makes the audience think about) cupid. He is making a **classical reference** with "love's wings" and making apparent that love is powerful enough that it can **overcome physical boundaries**.
- Furthermore, Romeo speaks in verse, in **iambic pentameter** in fact, and this characterises him to be romantic and decorative in his language showing love to take **precedence** (priority) over family rivalries in this scene. You might say this particular scene is separate from the violence of the world of the play, **ensconced** (wrapped up in) in its own personal bubble of love and hope.
- He reinforces this idea again, suggesting that "there lies more peril in [her] eye / Than twenty of their swords" making the **wild yet romantic** notion that a look from her might pose more danger than his enemies swords. He implies love to be a dangerous thing with this line, capable of causing far more pain than any physical weapon.
- He asserts that he would rather be killed by Capulet swords than "death prorogued, wanting of thy love". It is clear that he is willing to **surmount** (overcome) any obstacle and would rather die than to be without Juliet demonstrating clearly **the dire implications of generational feuds**.
- The play shows these feuds to be **counterproductive**, as they only **cumulate** (result) in more violence for later generations who are blameless and **naïve** (unaware) of the initial feud.

ROMEO SOCIALIZED TO DESIRE MARRIAGE AND IS THUS EASILY MANIPULATED (ACT 2 SCENE 6)

- Marriage is manipulated by many of the adults in the play to achieve their own gains; Juliet being encouraged to marry Paris is an example of this, as it would **socially and financially benefit her family**. Romeo's desire to marry, Juliet claiming he wants to "call her [his]" shows he has been **socialised** (taught by society) to view **marriage as a necessary expression of love**.
- He even comes close to realising that marriage is not necessary for lovers to be content when he requests, she "unfold the imagined happiness that both/ Receive [...] by this dear encounter". "Imagined happiness" exemplifies that he is at least aware that **marriage is not synonymous with (does not equal) happiness** but he seems to lack awareness that marriage is not the only way to express deep love for someone.
- Friar Lawrence encourages the marriage entirely because he believes it will end the **feud** between the Capulets and Montague, not out of sympathy for their **plight** (problem).
- Their desire to marry likely has a **religious basis** given the controversy around **pre-marital intercourse** (sex outside of marriage), but the lovers **eloping** (marrying without telling anyone) would be just as controversial and thus **they are doomed either way**. Friar Lawrence, had he any real empathy for the couple and put his personal motives aside, might have **dissuaded them** (told them no) from it. Given the play's **tragedy genre** his encouragement appears **unsettling** where it might have been kind.
- In fact, Romeo is quite willing to risk even death for Juliet, as he claims that "love devouring-death [should] do what he dare", and so his insistence on marriage seems **absurd**. His desire to marry Juliet **stems** purely from the fact he has been **socialised** to believe it is necessary and this is manipulated by the friar to **further his agenda**.
- This portrayal of marriage seem **calculated** (put in on purpose) by Shakespeare and represents the **innate** (internal) flaws in the **marital systems** (systems of marriage) in place during his time. It shows marriage to often be a **medium** (way) through which parents might receive a gain and not solely performed for love, as it ideally would be.

COMPARISON

Romeo's father is noticeably absent from this act where a considerable decision is made in regard to his son. Father Lawrence takes a paternal role in this act and thus, as an audience we are forced to compare the two. Where Romeo's father is unavailable, and likely would be unsympathetic towards his plight, Father Lawrence is understanding and willing to help Romeo.

COMPARISON

Friar Lawrence and Romeo exemplify the theme of young vs the old in this act. Romeo values love and freedom from his family's restrictive hostility towards Juliet's. Father Lawrence, however, values the diffusion of the conflict between the two family's, prioritising politics over love.

TOPIC SENTENCES

- Romeo's passionate and wild declaration of love for Juliet, despite her position as a member of the Capulet family, represent that **love knows no bounds** and generational grudges and feuds are often **counterproductive** for later generations.
- Romeo's confession of love to Father Lawrence as opposed to his own father shows him to have a lack **paternal** (fatherly) **guidance** from his own father and thus to **gravitate towards** (be attracted to) the non-judgemental, understanding characteristics associated with religion and thus Father Lawrence.
- Marriage as an institution is emphasised by Shakespeare to be **manipulated by adults for social, political or economic gain**. Romeo is young and while he is rebellious in many ways his **folly** (flaw), he is intent on marrying Juliet which allows him to be manipulated by the friar.

ROMEO ACT 3:

KEY WORDS

Toxic masculinity, Patriarchal, Effeminate, Palpable, Repetition, Enjambement, Dramatic Irony, Personify, Inflated sense of power, Semblance, Equilibrium, Parody.

ROMEO IS TORTURED BY THE ABSENCE OF LOVE

- When Romeo is sentenced to exile he is most unhappy because he is to be separated from Juliet. "Exile hath more terror in his look" he claims. In personifying "exile" he makes it more palpable (real/tangible) and thus more horrifying.
- He likens exile to "purgatory" which he claims is really "hell itself". In using religious imagery he shows the compares the absence (lack) of heaven, purgatory, to be a fate similar to hell and by extension, the absence of love, to be the same.
- Romeo repeats the word "banished" in this scene, and this repetition illustrates him contemplating the word, hyper-analysing it which is demonstrative of his declining mental state. The absence of love, before it has even begun, is already making him frenzied (crazy) and delirious.
- He uses murderous imagery to beg for death over exile, questioning whether the triar has "no poison mixed, no sharp ground knife, / No sudden mean of death". Furthermore the enjambement at play is a linguistic representation of his long, gruelling (horrible), exile.
- Shakespeare shows death to be painful, but absence of love to supersede (exceed) death in terms of pain. It almost makes love itself seem cruel, if its absence is able to cause such agony.
- Romeo's begging for death is dramatically ironic given his gruesome end, but it also shows absence of love to make life not worth living. Love is an extremely strong force that drives people to what was considered the worst sin of all, suicide.

COMPARISON

Shakespeare uses Tybalt as a criticism of toxic masculinity and his violent disposition is demonstrative of this. He is a huge contrast to Romeo who is passionate, kind and effeminate at times.



Romeo Act 3

ROMEO IS VIOLENT BECAUSE OF THE PATRIARCHY

- Romeo begins his exchange (conversation) with Tybalt composedly (calmly). He postulates (claims) that he "love[s], [Tybalt] better than [he] canst devise". His tone is alarmingly serene (calm) considering Tybalt is threatening a duel and this shows his disposition (nature) to be hugely influenced by his encounter with true love.
- Love is shown to be dominant, at the very least in Romeo, at the beginning of this scene.
- Even when Mercutio is hurt after the duel ensues (takes place) he maintains his calms, telling him "courage man".
- After Mercutio is slain, however, Romeo's disposition becomes noticeably more vengeful. This point in the play is a key turning point for Romeo because it is the moment which spurs (begins) his capacity for violence which stems from patriarchal (male based) ideals.
- Romeo's "reputation [is] stained" as he puts it. The idea of reputation is a patriarchal concept which is derived (comes) from men taking pride in their good reputations and acting with violence against anyone who might threaten it.
- He even claims Juliet's "beauty hath made [him] effeminate" showing violence to be an inherently (naturally) masculine trait and implying femininity to be inferior (not as good).
- However even in his slander of femininity he is still effeminate (typically associated with women) in his language, he retains (keeps) his iambic pentameter, which if beauty is associated with femininity as he claims it to be, is an effeminate expression of language.
- Mercutio's death marks an irreversible (cannot undo) change in Romeo's temperament (same as disposition) in that he becomes cognizant (aware) of the fact that his overly feminine nature has resulted in tragedy. Thus, Romeo vowing to become more violent to avenge (get revenge) Mercutio is associated with him becoming more masculine which evidently proves that male violence arises from a male system of power that existed at the time.

COMPARISON

Romeo's **melancholy** at his unrequited love for Rosaline at the start of the play is a **parody** (joke) of his later true **melancholy** (sadness) when he is exiled and must part from Juliet. His love for Rosaline is shown to be childish in comparison to his current love which demonstrates character development

COMPARISON

Romeo begs for death many times in the play and Act 3 Scene 5 is one of them but we there is **dramatic irony** at play because we know, due to the **prologue**, it is not time for his death just yet.

COMPARISON

Mercutio is a foil to Romeo and this is seen again in this act when he is **jesting** and joking, even while dying and Romeo is passionate and emotional. The two characters balance each other out, maintaining an **equilibrium** (balance), but upon Mercutio's death that equilibrium is **eradicated** (gone). The play's comic relief is **abolished** (gone) and the play becomes a **fully fledged** tragedy.

ROMEO IS WILLING TO DEFY NATURE TO BE WITH JULIET BUT ULTIMATELY, HE IS JUST A MAN

- On the morning of Romeo's exile, he attempts to ignore the signs of dawn, signalling he must leave. "Yon grey is not the morning's eye" he asserts wrongly, attempting to **ignore the inevitable passage of time**. He **personifies** morning giving it human features which portrays it as human like, a force he **surmounts** (conquer).
- "That is not the lark" he continues, again **evoking** a force he has a chance of overcoming. But he is losing power quickly as the scene progresses and he makes a final plea of "it is not day", though it is **evident** (clear) that it is.
- He ends his wrestling with time by concluding that "more light and light, more dark and dark [their woes!]" using repetition to **accentuate** (emphasise) his frustration.
- At the start of this scene he attempts to **contend** (battle) time, willing it not to pass but despite the fact that their love is shown to be **a mighty force**, it is not so mighty that it can **terminate** (stop) the passing of time.
- Though Romeo is willing to die for love, declaring: "come, death, and welcome", he is ultimately, in this scene, shown to be simply a man, a human.
- Using this scene Shakespeare shows the **inflated** (boosted) sense of power love can give a lover, but shows that sense of power to be merely a **semblance** of power (not real) and not a reality.

TOPIC SENTENCES

- Tybalt's **slewning** (killing) of Mercutio, an act of violence that **ensued** (happened) as a result of a combination of **hubris** (extreme pride) and **toxic masculinity**, is the origin from which Romeo's capacity for violence **arises**.
- Love, in Romeo and Juliet, is shown to be cruel. Romeo is melancholy when he desires love and tortured by the **absence** (away from) of it.
- Romeo's love for Juliet is strong, but it cannot defy the **passage of time** and this brutally humanises him, showing him to be simply a man, who is unable to overcome the power of time and nature.

ROMEO ACT 4:

KEY WORDS

Logistics, Staging, Costumes, Brawl, Consummation, Ergo, Confines, Conceivable, Deprived, Protagonists.



Romeo Act 4

ROMEO DOES NOT APPEAR PHYSICALLY IN ACT 4 AND THE REASON FOR THIS COULD BE:

- Oftentimes, in Shakespeare plays, characters do not feature in specific scenes or acts simply because of **logistics** regarding **staging** or costumes. In a stage adaption, it is possible Romeo would be **spattered** (covered) with blood, after murdering Tybalt, at the end of Act three.
- This is because the **brawl** and his **consummation** of marriage with Juliet occur in the same day. **Ergo** Romeo would need time to wash the blood from him offstage meaning it would not work **logistically** for him to be in a scene immediately after (A similar issue occurs in **Macbeth** after the murder of Duncan, he needs time to wash the blood from him, hence the existence of **the porter scene**).
- Another possible reason for his disappearance in Act 4 is that Romeo has been exiled and so it is not possible for him, within the **confines** of the plot, to be in any scene in Verona after his exile.
- Verona is where most of the action in the play happens and so in order for the plot to progress it is necessary for Romeo to be left out of scenes, he cannot be in.
- Act 3 of Romeo and Juliet has a particular focus on Romeo and the events in his life and so it is **conceivable** that Romeo is not in Act 4 to allow the narrative to focus of Juliet and her family dynamic, **of which we have seen little**.
- Finally, having Romeo absent from this act **ensures** that the audience are **deprived** (denied) of the romantic, passionate scenes between the lovers, which they enjoy because they are encouraged to root for the **protagonists**. Thus, they feel the same longing for pair to be reunited as the characters do.

ROMEO ACT 5:

KEY WORDS

Cognizant, Inamorata, Tangible force, Star-crossed, Pyramus and Thisbe (Ovid), Raison d'être, Trope, Dual nature, Phenomena, Mutually exclusive, Multifaceted, Catalyst.



Romeo Act 5

ROMEO BELIEVES ONLY DEATH CAN HE SURMOUNT FATE (ACT 5 SCENE 1)

COMPARISON

This scene truly demonstrates character development on the part of Romeo. He begged for death in his melancholic ramblings of love for Rosaline, but he is truly willing to die for Juliet. This shows that, at the very least, he has learned how to love someone more than just on a surface level.

COMPARISON

The irony that we believed Romeo to be compromised mentally, at the beginning of the play, when we look retrospectively (look back) from the end of the play. This demonstrates that Romeo, while emotional in the play's outset, still had far to fall.

- What makes Shakespeare's dramatic irony so **compelling** (effective) is that, until their **bitter end** his characters are never fully aware of what their destiny was set out to be, but we as audience members are fully **cognizant** (aware).
- Romeo is still, by act 5, under the impression that fate is trying to keep him and his **inamorata** (love) apart and addresses the stars, exclaiming "I defy you, stars!". He addresses them with the personal pronoun "you" as though they might reply. Not only does this paint his mental state to be **disintegrating** but it also shows the **vast** impact the **"stars"** have had on him, to the point where they feel like a **tangible force** (real /physical), to him, that he can address.
- The Elizabethans were **remarkably superstitious** in regard to the power of **celestial bodies** (stars, moon, planets etc) and while it is uncertain if it is correct to attribute these views to Shakespeare himself, he most certainly uses **the trope of star-crossed lovers**. Indeed, Romeo and Juliet is actually a retelling of **Ovid's Pyramus and Thisbe**, the original star-crossed lovers.
- And yet Romeo is still sure he is able to **bypass** (avoid) his fate in death, claiming he will "Tie with thee [Juliet] tonight". The verb **"tie"** connotes peace and rest which he is sure he will find with Juliet in death.
- But it is **dramatically ironic** that Romeo is completely oblivious to the fact he is sealing his fate.
- Indeed the world without Juliet appears depressing, with Romeo's final **interpersonal** (with another person) interaction with a poor Apothecary who's "Oppression starveth in thine eyes". Romeo's view of the world is **bleak** now that he believes his love to be gone and this **imagery** of suffering shows he is more able to **bear witness to the pain and suffering in the world** now he '**'raison d'être'** (reason to exist) is gone. Suicide seems the only option for him.
- He even questions the apothecary for his reason to keep living give he is "so bare a full of wretchedness".
- Romeo's belief that he can avoid his fate in death demonstrates faith as impossible force to outsmart, even in while not living and the notion (idea) that he spends his final breaths trying **dramatically ironic and demonstrative of the immense power of celestial bodies, at least in the world of the play**.

COMPARISON

Romeo isn't threatened by Paris' love for Juliet as Paris is by him. This shows him to be **confidant in the passion that he has for Juliet**, in that it is superior and deeper than Paris', who's is based on **economic and social gain**, not true love.

COMPARISON

That violence that Tybalt **spurred** (ignited) in him by **slewning** Mercutio, **culminates** (reaches a climax) in this scene in his slewling of Paris. It shows him to have been **irrevocably** (forever) changed from that moment, which shows the significance that trauma has on our later decisions.

COMPARISON

This scene is the **epitome** of the young vs the old theme in that, after the lovers death, their respective parents realise the **detrimental** (fatal) consequences of their generational feud and that in their hatred they have **lost that which they most love**. It shows the lovers suicide to be a **catalyst** (a way to achieve) for peace, which is ironic, in that it took death for peace to come about.

LOVE AND VIOLENCE BECOME INTERMINGLED (ACT 5 SCENE 3)

- When Romeo's sees Paris at the tomb of Juliet, he tries to suppress his violent nature, pleading him to not **"tempt"** his temper and to leave and explain that **"a madman's mercy bid [him] run away"**. His reference to himself in the **third person** is **hauntingly eerie** and demonstrates the **deterioration of his mental faculties** (sanity).
- And yet Paris refuses and Romeo declares in resignation for him to **"have at thee"**, calling him **"boy"**. The use of the **noun "boy"** makes it sound like Romeo is trying to **taunt** (make fun of) Paris, making him feel **inferior** (not as good) in his love for Juliet.
- After he **slew** (kills) Paris **Romeo's final act of violence he commits is against himself**. He speaks of the **phenomena** of **"lighting before death"** which he feels, and this demonstrates the **final fusion on love and violence**. In order to feel the **"lightning"** he feels at the prospect of being **freed of his burdens and united in death** with his lover, he must be on the **verge** of **"death"**.
- One might assume the love and violence are **mutually exclusive** (can't exist together / paradoxical) or would at least **inhibit** each other, but this scene, however, proves otherwise and that Romeo somehow ends up with a combination of both.
- He begins to **"set up [his] everlasting rest"** and the contrast between the idea of death that the **adjective "everlasting"** connotes and the **verb "rest"** is again representative of this **union of love and violence**.
- One of his final words to Juliet represent this union in that he **"seal[s] with a righteous kiss // A dateless bargain to engrossing death"**. The **juxtaposition** (contrast) between the **verb "kiss"** and the **noun "death"** illustrates this final conflict between love and violence.
- The **union of two seemingly contradictory terms** in Romeo and Juliet (love and violence), seems to portray the **concept the humans are complex multifaceted** (containing many parts) **creatures whose contradictory natures often overlap**.
- It is also hugely demonstrative of the **fundamental issues inherent in love and courtship of the time**, in that often **it is impossible to possess true love without causing violence because of political and social factors**. Shakespeare shows love to be complex and humans to be as well.

TOPIC SENTENCES

- It is established, by this point, that Romeo's fate is **inescapable**. His one final act of defiance, however, is to end his own life, **for only in death can a man escape his fate**. The irony is though, that is fate is death and in ending his own life he is sealing that fate.
- Romeo has previously been able to separate his **capacity for love and for violence**, with his different sides being shown in different scenes. In the play's final scene, however, his **dual nature** combines, and love and violence become difficult to **differentiate** (distinguish between).

JULIET ACT 1:

KEY WORDS

Submissive, Discerned, Elizabethan society, Conventional, Compliant, Alliterative, Dramatic irony, Iambic pentameter, Passive, Rhyming couplets, Foreshadowing, Dialogue, Witty, Extended metaphor



Juliet Act 1

JULIET AS THE EXEMPLARY ARISTOCRATIC DAUGHTER (ACT 1 SCENE 3)

COMPARISON

Juliet, compared to Romeo is far more **passive** in her **disposition** this emphasises **gender expectations** of society at the time, women were expected to be far more submissive compared to men who had the freedom to be a little less **restrained** (controlled).

COMPARISON

Though Juliet is expected to follow her mother and father's wills, it is her father's that takes **precedence** (priority). Her mother's desires would simply be an extension of her father's as the man of the house typically had control over the women.

COMPARISON

How Juliet behaves around her parents in comparison to how confident and witty she is around Romeo is **demonstrative of parental relationships** of the time being primarily based on **respect and obedience**. It shows Juliet to **lack emotional support** from her parents which is a factor that contributes to her **downtfall** later in the play.

COMPARISON

Juliet is born under the sign **Leo**, and we know this because her nurse says she was born on "**Lammas Eve**" which is July 31st. The Elizabethans had a particular interesting astrology and Leo's are traditionally **fiery and headstrong** and we can see these traits in Juliet particularly in this scene.

- Juliet's first lines in the play establish her to be **submissive** (obedient) to the will of her parents, this can be **discerned** from line: "**Madam I am here. What is your will?**". She address her mother using a formally using the pronoun "**madam**" and she poses a question, both of which demonstrating the immense respect she shows to her mother in that she is willing to do as she asks.
- In answer her mother's question of whether she thinks of marriage, she responds that it "**an honour [she] dream[s] not of**" using the noun honour to distract from the idea that she is not keen to marry.
- In **Elizabethan society**, it was **conventional** (normal) for women to marry whoever their father might **deem** (decide) a suitable partner, without complaint and for them to deny such an instruction was almost unheard of.
- Juliet's **compliant** (submissive) nature indicates her to be aware of the expectations placed upon her, however her line claiming that she will "**look to like if looking liking move**" are the earliest signs of her later rebellion that is to come (which we know of due to the prologue (dramatic irony)).
- The **alliterative** "**l**" sound that she uses makes her sound almost playful and combined with the **iambic pentameter** that Shakespeare **implements** (adds) she sounds as though she has control over her language. This illustrates that she still desires some form of control and **foreshadows** her later rebellion.
- Her final line of the scene, however, asserting that she will not "**endart mine eye, than [her father's] consent gives strength to make it fly**". The **rhyming couplets** "**eye**" and "**fly**" puts emphasis on the final phrase, which later turns out to be untrue.
- Juliet appears from the opening to be a **typically passive and obedient aristocratic daughter**, doing as her father pleases, but the **flourishes** (ornaments) in her language and subtle disagreements with her parents **foreshadow** her later **betrayal of their will**.

JULIET APPEARS TO BE CORRUPTED BY ROMEO BUT IS DEFIANT WITHOUT HIS INFLUENCE (ACT 1 SCENE 5)

- Though Romeo is the initiator of the **dialogue** he has with Juliet at the Capulet party, with his metaphor about pilgrims, however it is Juliet who **extends his metaphor**, responding with the **witty** "Good pilgrim, you do wrong your hand too much".
- The moment of the lover's first interaction marks the end of the play's **exposition** (opening) and the beginning of the **rising action**. Juliet certainly shows the action to be rising in her interactions with Romeo, as her response demonstrates their chemistry.
- She tells him that saints have "lips that they must use in prayer", **discouraging** his attempts to kiss her. Her mention of "saints" not only shows her to be knowledgeable and able to dispense that knowledge in a **witty fashion**, but also able to take control of a situation. She is not the **passive** girl we saw in Act 1 Scene 3.
- She retorts, after they kiss that he should "have [he] lips the sin that they have took", referencing the kiss with confidence and wit. Though Romeo is the one who initiates the kiss, it seem Juliet is just as open to it.
- Her "you kiss by the book", while some might interoperable it as demonstrative of her innocence, could also seem like a humorous exclamation.
- It certainly might be easy to assume that given the **passive disposition** (nature) she showed in her first scene of the play, that is Juliet who is corrupted by Romeo and his sexual **advances**, but her **witty** comments and **extending of his metaphors portrays her as intelligent and confident**.

TOPIC SENTENCES

- Juliet appears to **exemplify** the **exemplary aristocratic daughter** but is rather subtly rebellious and has **authority over her language**.
- With Romeo's bold advances towards her, Juliet might seem like a **passive damsel** who is corrupted by a **sexually confident man**, but her **headstrong, confident nature** show her to be less a corrupted damsel and more a willing participant.

JULIET ACT 2:

KEY WORDS

Forgo, Lineage, Celestial bodies, Impulsive, Fervid, Virginity, Goddess Diana, Sexuality, Folly of youth, Foreshadowing, Determinism



Juliet Act 2

JULIET EXEMPLIFIES THE FOLLY OF YOUTH, WHICH IS OFTEN THAT THEY ARE TOO RASH IN LOVE (ACT 2 SCENE 2):

COMPARISON

Juliet and Romeo along with most of the other young characters in the play (Tybalt, Mercutio, Benvolio etc.) are shown to be **impulsive** in comparison to the older characters who are more **logical**. This demonstrates that is not simply Juliet but all **youth** in the world of Shakespeare's play that **possess** (have) this folly.

COMPARISON

Juliet, however, does seem to be more **apprehensive** (nervous) than Romeo. Perhaps this is a comment, on Shakespeare's part, on women being more **logical and thoughtful** than men who tend to be **stereotypically decisive and determined**.

COMPARISON

Romeo also lacks **paternal support** (fatherly support) and seeks it in Friar Lawrence who also leads him to his **fated doom**. Perhaps this is Shakespeare commenting on the importance of **nurturing** and loving **parental relationships**.

COMPARISON

It is interesting that Juliet receives advice about Romeo from her Nurse and Romeo receives advice from the friar. This shows men and women to be **segregated by gender** in society which was very much true at the time. Women did not spend time alone with men who weren't their husbands or their fathers. This shows society at the time to be very **constricting and binary**.

COMPARISON

Juliet is calm and composed compared to the nurse who is **dramatic and theatrical**. Perhaps, this a comment on the differing classes of the two women, showing women of a **lower status to be more frivolous and sillier** while women of a higher class were more self-possessed and temperate.

- Juliet's first lines in the play, at the beginning of the scene, is passionate in her **expression** (declaration) of love for Romeo, in his **absence** (he is not there). She exclaims that she will "**no longer be a Capulet**", showing that she is willing to **forgo** (renounce) her **lineage** (family) for this man she has just met.

- This **declaration** exemplifies her to be rather **impulsive** and **fervid** (passionate) in the way that she loves which is, again, characteristic of the sign that she is born under, **Leo**. The Elizabethans believed **celestial bodies** (stars, moon etc) to have an enormous influence over a person's disposition (nature) which explains why Juliet is so **akin** (similar) to those traits of her star sign.

- Romeo compares her to the moon and her response is that he should "**swear not by the moon, th'inconstant moon**". She implies the moon to be **inconsistent** and not something she would want love to be synonymous (similar) with.

- The moon also typically represents **virginity**, as it is associated with the **Goddess Diana** which is **contradictory to the idea of love and sexuality** (capacity for sex).

- However, this passion does not entirely consume her, she seems to be aware that her **professions** (expressions) of **desire** are far too **hasty** (quick), as she claims that "**it is too rash, too unadvised, too sudden**". Her listing of reasons why they should not be together at shows a **fraction of doubt** in her mind.

- But ultimately her doubt is not enough to overcome her folly and she **parts** (leaves) with "**all my fortunes at thy foot I'll lay...**". The noun "**fortune**" connotes (brings about) ideas of **fate and determinism** (she has no free will) which is **foreshadowing** for the play's **grim** end.

- Through Juliet, Shakespeare demonstrates the **folly of youth**, which is that they are too hasty in love and shows it to contribute to her inevitable downfall.

LIKE ROMEO AND THE FRIAR, JULIET LACKS MATERNAL LOVE WHICH SHE SEEKS IN THE NURSE RATHER THAN HER OWN MOTHER (ACT 2 SCENE 5)

- The Nurse appears to shower Juliet with far more **maternal love** than she receives from her mother. They **bicker** (fight) playfully at the beginning of the scene with Juliet claiming, "How art thou out of breath when thou hast breath / To say to me that thou art out of breath".
- The **repetition** she uses sounds **light-hearted** and she is **indignant**, a tone that she would not use with her mother. She is clearly close with her nurse.
- She calls her "sweet, sweet nurse" using repetition again paired with an endearing tone. She also uses **enjambement** which is symbolic of the extent of the love she has for the nurse, in comparison to the short, **clipped** answers she gives her mother.
- In **Elizabethan society**, children were expected to treat their parents with the **upmost** respect, as we saw in earlier scenes with Juliet and her mother. As a result, however, there tended to be a **lack of emotional support** in parental relationships and Juliet seems to **acquire** (get) the maternal love she lacks from her nurse, **with whom** she may be more **informal** and **jocular** (joking).
- Also it is worth noting that Juliet would've been breastfed and practically raised by her nurse, as were many aristocratic children, so it makes sense that she might be close with her.
- But the nurse, **parallel** to Friar Lawrence, encourages Juliet to marry Romeo, not for any political reasons, but rather, it seems, because she is a little senseless. The nurse has been shown to be **comical** (funny) in previous scenes because of her **foolish, dramatic nature**, and thus it would not be wrong to assume that she might not be the best influence for Juliet.
- Juliet obviously has a close, **maternal-like** relationships with the nurse. She is sweet to her, expressing that she is "sorry [that she] art not well". In fact, the words she uses to address her "sweet", "sorry", "good", create a **semantic field of endearment**.
- But it is proven by the end of the scene that the nurse is not a good influence on Juliet, despite the emotional and **maternal love** she **bestows** (gives) her with. Juliet ends the scene with the line "hie to high fortune". She is under the impression she is "hie[ing]" to her good "fortune" and yet the **prologue** tells us that her fortune will not be **rewarding** (dramatic irony).
- Shakespeare shows Juliet, like Romeo, to lack **maternal support** and in seeking it elsewhere she is led to her doom.

TOPIC SENTENCES

- Juliet is a character who demonstrates Shakespeare's criticism of the folly of youth, in that they are too hasty in love and her folly ultimately leads to her **downfall**.
- Juliet is led astray by the **prospect** (idea) of maternal love that she lacks from her own mother and as a result, takes advice from her nurse who is, at times **silly and thoughtless**.

JULIET ACT 3:

KEY WORDS

Juxtaposes, Innate, Semantic field, Inner Turmoil, Contempt, Opposing clan, Rhyming couplets, Foreshadowing, Paramount, Permeate, Burdened, Obligation, Indignant, Vocal



Juliet Act 3

LOVE VS HATE (ACT 3 SCENE 2)

COMPARISON

Juliet is young and, as many young people are often ruled by emotion and impulse, but her impulsiveness seems to increase as the play goes on and we can see this in this scene. It seems that the influence of love makes her more impulsive and hasty.

COMPARISON

In the way that Romeo is **ruled by violence** as well as passion, so is Juliet. Although, because she is a woman, she is only able to express that violence through her **language**, in the way that she **slanders** (talks bad about him) Romeo. She does not have as much **liberty** (freedom) to be physically violent and thus she must resort to words to express her frustrations.

COMPARISON

We see a **glimpse** (look) of Juliet's anger in this scene in the way she speaks to nature. But later in the scene we finally see her express any form of anger towards her parents. This shows that she has **developed as a character**, and she is no longer the **passive** girl that follows her parents every command.

COMPARISON

Juliet loves Romeo so much that she is willing to **curse** nature, that which she has shown **immense** value of previously in the play. This characterises their love as **all-consuming and immense**.

- When Juliet hears of Romeo's **slewling** (murdering) of her cousin, for a moment she is **overcome** with hatred, saying that he has a "**serpent heart hid with a flowering face**". She **juxtaposes** his **temperament** (nature) against his looks, using a **semantic field of nature** with "**serpent**" and "**flowering**" and in turn making hatred and love seem natural and **innate**.
- Her **animosity** (anger) towards Romeo is such a contrast to the passionate love she has expressed for him. She declares him a "**dove-feathered raven**", continuing the **semantic field of nature** but also **evoking imagery of dark versus light**. Her language represents the inner turmoil she feels, the conflict of her **contempt** (hatred) being as strong as her love for Romeo.
- She revokes her slander, however, labelling herself as a "**beast [...] chid[ing] him**". Her sudden change in tone is demonstrative of the power of love, in that it is just as strong as a hate.
- This is a theme which, indeed, is one of the **central** ones of this play. For it is also the lovers parents who battle are **overcome** with hatred for their **opposing clans** (families), but also by love for their children.
- But in this scene, it is love that **prevails** (wins). Juliet decides that she can forgive Romeo for his sins and goes to her "**wedding bed**" for him to come and take her "**maidenhead**" (her virginity).
- The **rhyming couplets** combined with the **imagery of love** evoked by "**maidenhead**" puts **emphasis** on this line, showing love to **supersede** (more important than) hate in this scene.
- Women's virginity, at this time, was valued highly and her willingness to give him her "**maidenhead**" shows extreme vulnerability and trust on her part.
- The defeat of hate over love is also **foreshadowing** for the plays end, in which love also prevails. The lovers die for each other and upon finding them, the Capulets and the Montagues put aside their hatred for each other.
- Shakespeare shows love to ultimately be **paramount** (important) and hatred to be **counterproductive** (not productive) and Juliet's forgiving of Romeo is **representative** of a theme which **permeates** (is in) the whole play, that being love prevailing over hate.

OBLIGATION

- Juliet is **burdened** (loaded / overwhelmed) by **obligation**, even when she believes she has escaped it. She has finally married her love and now he must leave due to his **exile**.
- She says that it is "nightingale, and not the lark [...]on yon pomegranate tree", attempting to persuade him to stay. "Pomegranate" evokes ideas of the mythical **Hades** and **Persephone**, as though Romeo is **whisking** (taking) Juliet away from her world to his.
- Like the mythological lovers, their union results in **wrath** (anger) from their families.
- Juliet is **indignant** (annoyed) towards nature in her tone, she bids the dawn "Hence! Be gone" and says that the lark sings "harsh discords and unpleasing sharps". Her **exclamative, sharp tone** paints her as frustrated with the obligation that Romeo must leave, and she must return back to her parents.
- Nature, with which she has created such **elegant metaphors** in the past, is another **reinforcer of her obligation**. The sun rising means Romeo must leave.
- One of her parting lines, is "let day in, let life out", which accurately **summarises** the obligation she feels to let Romeo leave but how depressed she is about it.
- Juliet is haunted by obligation and the **dramatically ironic** thing is that later in this scene, her father orders her to marry Paris, yet another **obligation**. She is unable to escape.
- This scene, however, allows her to be more **vocal** (expressive) about her frustrations, even if it is simply to nature; she is able to express her anger towards her **obligations**.

TOPIC SENTENCES

- Juliet's love for Romeo **supersedes** (surpasses) her hatred of his **slewing** of her cousin, which establishes the theme of love **prevailing** (winning) over hatred; a theme which is present throughout the entire play.
- Obligation is a **burden** that stalks Juliet throughout the whole play and even when she thinks she can escape.

JULIET ACT 4:

KEY WORDS

Passive aggressive, Marred, Despondent, Subservient, Parodying, Pleading, Juxtaposition, Religious imagery, Pretence, Ridiculing, Ornamental, Obsequious, Impetuous, Delirious, Soliloquy, Eerie, Grim



Juliet Act 4

COMPARISON

Juliet showing passive aggression to Paris demonstrates how men and women, **comparatively**, were treated very differently in terms of how they were allowed to express their emotions. Juliet's rudeness makes her seem slightly **masculine** showing how men were free to be **dominant and expressive**, while women were expected to be **passive and subservient** (willing to serve).

COMPARISON

The friar is calm, in comparison to Juliet who is **desperate and emotional**. This is demonstrative of the age difference between the two and how it might affect a person's disposition. Older people are shown to be more **mature and collected**, while the youth of the play are **hasty** (quick) and **impulsive**.

COMPARISON

The play very much lacks **complex female characters**, but from what we can see of Juliet's mother, she is **subservient** to her husband and Juliet pretending to also be, ridicules her own mother.

COMPARISON

Juliet exists in **parallel** to Romeo in terms of her emotions. Both their emotions **rise and fall** at the same points in the play and at this point they are both experiencing melancholy, Juliet because she must fake her death and Romeo because he is exiled.

COMPARISON

Juliet's father was very harsh to her in the previous scene, but in this one he is far happier. This shows that his happiness is **dependent on** his daughter ability to follow his **will**, explaining why Juliet opens up to her nurse and not her parents about Romeo. Juliet doesn't feel like her parents **prioritise her desires** and that is why she is not close with them.

COMPARISON

Juliet, like Romeo uses **soliloquys** which allow us to hear her introspective ramblings. **Soliloquy** form is also effective, however, as it makes the audience feel as though the characters are confiding in them, which **maintains the fourth wall**, sucking them in to the world of the play.

LOVE VS HATE (ACT 3 SCENE 2)

- When Paris greets Juliet calling her his wife, she responds that she **"may be"** making her seem **uncertain in her commitment to him**. Her tone is mildly **passive aggressive, contrary** (dissimilar) to how polite she has been to him before.
- Paris calls her face beautiful, saying that her tears have **marred** (ruined) it, and she retorts by saying that her face was **"bad enough before their spite"**. She is **self-deprecating** but in a way that suggests that she is tired of **Paris' constant flattery**.
- Paris **responds in turn** with a little passive aggression regarding her **ruining property** (her face) which is about to be his and she responds almost despondently, replying that **"for [her] face is not [her] own"**. Juliet has a depressed tone, so very different to the girl we saw at the start of the play.
- In **Elizabethan society**, women were expected to be **subservient** (submissive) to the men in their lives and Juliet is almost **parodying** (making fun of) this in her **sarcastic, passive aggressive** comments. As an audience we are able to see how little freedom women of this time possessed.
- In her **pleading** (begging) to Friar Lawrence, we are able to see how much the influence of love has **irrevocably** (forever) changed her. **"I long to die / If [...] you...] speak not of remedy"** she declares. The word **"remedy"** has **medical connotations** which characterises love as a physical illness from which she is suffering.
- She says that she would rather **"leap, than marry Paris"**, she is no longer **passive** but **direct** with her emotions. The **juxtaposition** of leaping to her death to marriage communicates her disdain for it.
- This is a moment in the story that is **reminiscent** (similar to) of its origin **Ovid's Pyramus and Thisbe** and with knowledge of that story it makes the moment quite tragic as we know what is about to happen (dramatic irony).
- Through her direct and aggressive language, love is shown to be a **corruptive yet freeing force**. Love has made her **selfish** in that she no longer cares about her family's desires, only her own.

TOP TIP



An **intertextual reference**, like that of *Pyramus and Thisbe*, shows a broad knowledge of related texts and will elevate your answer.

JULIET IS A PARODY OF HER EARLIER SELF (ACT 4 SCENE 2)

- She claims, to her father, that she has "learned [...] to repent" when she returns from confession. "Repent" evokes religious imagery and in the context of her **pretence** (act) it almost seems like she is **ridiculing religion**, as she is **ridiculing** the passive woman by pretending to be her. Ridiculing her at least in the eyes of the audience.
- "Henceforward I am ever ruled by you" she says, pretending to **renounce** (give up) her freedom to carry out her father's wishes. The noun "ruled" seems a **superfluous** addition to her lines to her father. It emphasises that she has no freewill, but it seems unnecessary to say this if not to she is **ridiculing** how ridiculous her position is.
- As mentioned above, women were expected to be **subservient** (submissive) to their husbands and their fathers and Juliet, in her **pretence**, provides a **humorous** (funny) example of the ridiculous extent of this.
- She asks her nurse to help her "sort needful such ornaments". The noun "ornament" emphasises the **ornamental nature of women** in this society, in the way that they were expected to be simply **ornaments**, or **trophies** which their husbands might **possess**.
- She speaks of outfits that will "furnish" her, again, emphasising that she is purely an **ornament** (object) which to be "furnish[ed]". Her comments sound almost **obsequious** (overly polite), which adds to her ridicule. She uses her **obsequiousness** (disapproving) to make fun of the way in which women of her era were expected to behave.

JULIET'S IMPETUOSITY (ABRUPT IMPULSE) (ACT 4 SCENE 3)

- She looks at the vial the friar has given her and worries that "it be poison". This is the first sign of her **delirium** as she is doubting the sincerity of the man whom she has **confided** (told her secrets to) in and trusted to help her. A man who has shown no sign of being **deceitful** (traitorous), a religious man at that. Love has made her **delirious and untrusting**.
- She thinks of her "buried ancestors packed" in the vault she will be placed in. "Packed" is an **eerie** (scary) choice of words on her part, as it evokes images of bones being squashed together in a small space, evoking **claustrophobia** (fear of small spaces) in the minds of the audience.
- She imagines herself "madly play[ing] with [her] forefathers joints" a **horifying** image. Shakespeare's use of **soliloquy form** is here is significant as it allows us **private access into her innermost thoughts** which we would not otherwise have. Thus, we are able to **bear witness** to (watch) her **descent** (spiral) into delirium.
- And yet after all these horrifying images she decides to still go forward with her plan. She ends her soliloquy with "Romeo [...] I drink to thee". She puts a **grim spin** on the **convention** of drinking to celebrate and drinks the potion.
- Love is shown to have made her **impetuous** and **rash** in her decision making. She has become **desperate** and is willing to risk anything to be with her love, even death.

TOPIC SENTENCES

- Juliet being impolite towards Paris marks the death of the **passive, subservient girl she once was**. Shows love to be a **forceful corruptive influence** that makes a person selfish.
- Juliet, when speaking to her father before her plan to fake her death, is willing and submissive, which is simply a **pretence** (an act) and acts a parody of her earlier self. In doing this she **ridicules** (makes fun of) the way in which women of this period were expected to act towards their fathers.
- Juliet's soliloquy in Act 4 Scene 3 of the play demonstrates her impetuosity (rashness). She is **delirious** in her **soliloquy** and has resorted to faking her own death to be with the one she loves. This, as **foreshadowed**, links to the **folly of youth**, in that they are often too **hasty** (quick) in their decision making.

JULIET ACT 5:



KEY WORDS

Tragedy, Juxtaposition, Suicide,
Tenderness, Blameless, Detrimental,

Juliet Act 5

NOTE: Juliet is only in one scene of Act 5, because she has taken a sleeping potion. It is actually rather impactful that the only scene she appears in, in the final act of the play, is the scene in which her death takes place because it makes her death seem that much more significant. It is all we see of her character in this scene and thus it leaves a huge impression on us as an audience.

COMPARISON

In comparison to her family, Juliet values love over hate, and it is ironic that they learn this from her after her death, because it is the child teaching the parent.

COMPARISON

Again, Romeo and Juliet are essentially in parallel here, as they both experience grief and take their own lives. The play shows them to be in tune with each other, sadly it is fate which causes their miscommunication.

COMPARISON

Juliet actually seems comparatively calm in this scene than we have seen her before, perhaps this is because she is finally resigning herself (letting herself succumb) to her fate. She is not fighting it anymore and so is overcome with a sense of existential calm.

TOPIC SENTENCES

- Juliet has been raised with the notion that 'blood is thicker than water' and her family's feud with the Montagues forced her to internalise this. And yet she chooses Romeo over her family and commits suicide to be with her in death, showing that ultimately, love is more powerful than hate.

JULIET AS THE EXEMPLARY ARISTOCRATIC DAUGHTER (ACT 1 SCENE 3)

- Juliet, upon waking and finding her lover tragically dead, curse that he "left no friendly drop" for her to use to take her own life. The adjective "friendly" juxtaposes against the idea of her suicide which is ironic because, in her eyes, in a world without Romeo, death is her friend and her only solace (last resort).
- She kisses his lips in the hopes that some poison "doth hang on them". Again, the tenderness of the verb "kiss" juxtaposes against the idea that she is trying to take her own life.
- "Thy lips are warm" she says, reminding the audience of how recently Romeo has died and thus reinforcing the genre of tragedy since she was so close to preventing his death.
- In one of her final lines she claims that she "will be brief", putting an end to her life as quickly as possible. This moment is a harsh reminder of how desperate she is to be with her lover in death. Juliet spends the whole play speaking at length about her feelings and using language to express herself and yet when it comes to her death, she is "brief".
- The thing that is most tragic about the play, is that she might have been able to be with Romeo, if not for her family's feud. After all he is an affluent (rich), well-respected man.
- Shakespeare uses Juliet's death to remind the audience of the tragic consequences of feuds and how they might be detrimental (harmful) to those who are blameless. He shows hate to be counterproductive and love to always prevail (win). After all, we can only assume the lovers are united in death and the family's reconcile (end their feud) once they realise the harm that their feud has caused.

MERCUTIO:

KEY WORDS

Condescending, Jost, Deterministic, Cupid, Ruled by chance, Pessimism, Juxtaposition, Queen Mab, Personifies, Slanders, Taboo, Villified, Confrontation, Zoomorphism, Provocative, Unfiltered, Impulsivity, Folly of youth



Mercutio

COMPARISON

Mercutio is also far more **violent** and **expressive** with his language compared to Romeo which furthers his role as Romeo's **foil** in the play. He is also far **bawdier** (sexual) than Romeo which can be linked to his view of **love being superficial**.

COMPARISON

Mercutio's view on love seems more **objective** (unbiased) because we never seem him have any love interest in the play. Thus, he is not blinded by love and can speak about it with far more **objectivity** than Romeo can.

COMPARISON

Mercutio is the opposite to Romeo, who is direct and open with his emotions. Mercutio is more complex and secretive, often blending his true feelings into his jokes.

COMPARISON

Mercutio dying because of his **impulsive nature** is, as mentioned above, similar to the death of the plays protagonists, which was also due to their **hostility**, which shows a criticism from Shakespeare of young people and their **rashness**. Tybalt is also killed and is also extremely **impulsive and rash**, reinforcing this idea.

COMPARISON

Mercutio, while he is the **comic relief** for the play, says **notably insightful** lines, which is similar to a lot of comic relief characters in other Shakespeare plays. **The Porter** in Macbeth is an example, **Feste** in **Twelfth Night** is also one. These are all characters who are **humorous** but have moments where they show they are wiser than they might seem.

MERCUTIO THINKS LOVE IS SUPERFICIAL (ACT 1 SCENE 4)

- Mercutio addresses Romeo as "**gentle Romeo**" at the beginning of Act 1 Scene 4 and his use of the **adjective "gentle"** almost sounds **condescending** (belittling), which would make sense given how he is often **prone** (often does) to **jest** (joke) at Romeo's expense.
- He says to Romeo that he is "**a lover [and he should] borrow Cupids wings**". His tone is **deterministic** (people's actions are determined) in the way that he labels Romeo as a "**lover**" which sounds rather **cynical** (pessimistic), as though people are set and have no free will to be something else.
- Furthermore, **Cupid** was actually blind in Roman mythology, making the arrows of love that he shoots seem **random** and **ruled by chance** which is a pessimistic view of something traditionally romantic. "**Borrow**" also diminishes cupids power, as though anyone might "**borrow Cupid's wings**". We can **deduce** (infer) from Mercutio's language that he is **pessimistic about love**.
- Mercutio advises Romeo should "**be rough with love**" and "**prick love for pricking**". He sees love as something to be conquered, something that is not worth being gentle with. There is a huge **juxtaposition** between the words "**love**" and "**rough**", especially as, up to this point in the play we have only seen Romeo, who is so **gentle** and **tender**, speak of love.
- He personifies the **chauvinistic male view** of the era. Romeo juxtaposes this in his tenderness, yet his ceaseless **objectification and oppression** of women in his speech shows he is the epitome of **an egotistical man of the patriarchy**.
- Mercutio is a **foil** (opposite) to Romeo. He represents all that Romeo is not and his **Queen Mab** speech demonstrates this.
- He **personifies** love through the character of Queen Mab who he says, "**when maids lie on their backs [she] /Presses them and learns them first to bear**". He speaks of love as a **corrupting influence**, he **slanders** (villifies) Queen Mab and turns her into a villain, doing so of love by extension.
- Sex was a very **taboo** (controversial) topic during this period and thus Queen Mab, who introduces "**maids**" to it is thus **villainous**.
- Mercutio speaks of **cynically** labelling it to be **superficial** and **corrupting** which, given the play's ending, doesn't seem all that inaccurate.
- It may be that Shakespeare uses Mercutio as a **mouthpiece** (spokesperson), through which he could **provide a criticism of love**.

MERCUTIO'S DEATH AND HIS IMPULSIVITY

- Mercutio, in his **confrontation** with Tybalt, calls Juliet's cousin, "**King of Cats**", labelling him as **swift** and **nimble**, but also **referring** to the Tybalt in the tale of '**Reynard the Fox**' who is also quick to **brawl** (fight) and impulsive.
- In his comment he both compliments Tybalt, but also insults him, comparing him to **frequently mocked** fictional character. This shows Mercutio to be **unfiltered** and **impulsive** in what he says.
- He claims that he will "**dry-beat the rest of the eight**" lives that Tybalt has after he takes one, making reference to cats and their supposed nine lives. He uses **zoomorphism** (giving a human animal qualities), giving Tybalt the **qualities** of a Cat and at the same time uses **provocative language**, **enticing** (luring) Tybalt in for a **brawl**.
- After the two men fight, Mercutio is injured and cries out "**I am hurt**". He uses a simple sentence, is straight to the point. No more, is he using **flowery**, **descriptive** language.
- But after this, he calls his wound "**a scratch**", he often **contradicts** himself which demonstrates him to be **rash**, both in his words and his actions, saying and doing things without thought.
- "**A plague o' both/your houses**" he cries as dies, his final few lines demonstrating, again, his **unfiltered nature**.
- The **infectious image** of a "**plague**" shows how Mercutio is likening the feud to that of an infectious disease- it has metaphorically plagued both the families and has resulted in his tragic death.
- His death also represents the **consequences of family feuds**, in that often-innocent people are hurt by long-lasting **grudges**. But it was his **impulsivity** that led, ultimately to his death and Shakespeare uses this **quality** to demonstrate the consequences of the **folly of youth**, that being **hastiness**.
- Romeo and Juliet, top, are **hasty** and that quality ultimate leads them to their death as well.

THE DUALITY OF MERCUTIO (ACT 2 SCENE 1)

- Mercutio, in the first scene of Act 2, mocks Romeo, calling out to him with the names "**madman**, **passion**, **lover!**". His grouping of these words makes them sound as though they are **semantics**, he speaks as though "madman" and "**lover**" are synonymous (mean the same thing). In this way he is **mocking** Romeo and shows his **distrust for love**.
- He is joking and yet **deadly serious** at the same time
- He addresses him, saying "**speak to my gossip Venus one fair word**". He **evokes** the **Goddess of love** using the **personal pronoun** "**my**", as though he knows her personally, and calls her a "**gossip**". With that he somehow manages to **diminish** (reduce) her power and the power of love by extension.
- He attempts to **lure** Romeo out by speaking of Rosaline in a **bawdy** (sexual) and **objectifying** way. He **reduces** Rosaline to her "**foot**", her "**straight leg**" and her "**quivering thigh[s]**" listing only the parts of her body that might be considered sexual.
- He **jest**s (jokes) and yet there is something quite serious about his tone, in the way that he **paints her in a sexual light**, so **vividly**, with his **bawdy imagery**.
- Benvolio warns that he will anger Romeo and he responds that to "**raise a spirit in his mistress' circle**" would really anger him.
- His language **bothers offensive** now, conjuring an image of a spirit having intercourse with a Romeo's previous love. It seems his language has **melted** from **comical**, into **offensive**.
- Mercutio always seems to **ride the line** between being **humorous** and being **serious**, such is his **dichotomy**. Perhaps, Shakespeare uses him to demonstrate that **humans are complex** and contain multitudes and **often there is a battle between appearance vs reality**.

TOPIC SENTENCES

- Mercutio is **pessimistic** and **cynical** about love, and he mocks Romeo for feeling the emotion so deeply. In this way he is a **foil** to Romeo.
- Mercutio is a **complex** character who provides **comic relief**, but often his comedy has **serious undertones**, and his lines go from **humorous** (funny) to **sobering** (serious) rapidly.
- Mercutio is punished for his **impulsive** (rash) nature and Shakespeare uses his death to demonstrate the **folly of youth** (flaw of young people), which is their **impetuosity** (hastiness / impulsivity).

LADY CAPULET:

KEY WORDS

Fondness, Possess, Conventional, Anticipating, Socially advantageous, Social, Political, Financial, Status, Social norms, Inner conflict, Maternal, Feminine, Fleeting, Liberty.



Lady Capulet

LADY CAPULET INNER CONFLICT

COMPARISON

Lady Capulet is not as close to her daughter because she is too **pre-occupied** by her own problems and, while she does care for Juliet, doesn't bond with her on an **emotional level**. The nurse on the other hand, who spent the most time with Juliet is a sort of **proxy mother** (substitute mother) with whom Juliet is far closer to.

COMPARISON

Lady Capulet acts as an example of a lot of mothers in Verona at the time and shows the **pressure** they were put under and the **inner conflicts** they experience.

COMPARISON

There are few women in the play and so Lady Capulet and Juliet are the main examples of how Shakespeare represents women. He shows them, through the two, to be burdened by societal expectations. Despite Juliet being more defiant of these expectations, both are bound by them as shown by Juliet's death- she died being defined by these.

COMPARISON

Lady Capulet and Lord Capulet appear almost as a unit in this scene, as they have both made the same error. They act as examples of **aloof** parents of that time who did not **emotionally support** their children.

COMPARISON

Lady Capulet is far more **emotionally mature** at the end of the play than she is at the beginning. Her daughter death acted as a **catalyst** (cause) for this emotional development.

- Lady Capulet, addressing the Nurse, says "thou know'st my daughter's of pretty age" **acknowledging** that she is almost of age to marry. She uses the **personal pronoun** "my", showing she has **a degree** (level) of **fondness** (love) for her daughter; a **maternal** (motherly) **instinct** to protect her. But the **pronoun** also **connotes** possession, showing that she ultimately **possesses** a large amount of power over Juliet.
- In **Elizabethan society** it was **conventional** for women to marry at a young age. Juliet is thirteen in the play, which is shocking for modern audiences, but a **conventional** age to marry for an audience of Shakespeare's time.
- She asks the nurse "how long [it is] until Lammas tide?", which is Juliet's birthday. Her **tone** is impatient, demonstrating that she is anxiously **anticipating** (waiting for) the moment she can marry her daughter off to a **socially advantageous partner**.
- At this time, there was a lot of pressure for young girls to marry to **advance** (further) their family's **social, political and financial status**, hence the pressure Juliet is under to marry Paris, who is an **aristocratic** and **influential eligible bachelor**.
- The significance of Juliet's birthday being on **Lammas eve**, is that she is born under the constellation **Leo**, meaning she is supposed to be fiery, rebellious and headstrong. The Elizabethan's placed particular **value on astrology**, hence Juliet's similarity to her astrological sign.
- Lady Capulet tells Juliet: "younger than you/ Here in Verona [...] are made already mothers". This quote shows the pressure Lady Capulet feels to **conform to the social norms**. She almost sounds as though she feels she has to give **validation** (a reason) as to why she is marrying off her daughter, as though she feels guilty about it.
- She calls Juliet's future husband "the valiant Paris", trying to make him sound more appealing to her daughter who is apprehensions about the marriage. She clearly feels some **inner conflict** about wanting to do what is socially done but also caring for her daughter and her feelings.
- This scene **exemplifies** not just the conflict of Lady Capulet, but presumably the **conflict of many mothers at the time** who felt pressure to conform to what is socially the norm, but also, **maternally**, have a deep love for their daughters and **desire** to do what is best for them.

TOP TIP



Your essay should focus primarily on language and form analysis (AO2), as this is weighted more heavily than other sections of the marking criteria.

DUTY VS LOVE (ACT 5 SCENE 3)

- Lady Capulet is burdened by social pressure to marry off her daughter, that she values it over the happiness of her daughter and thus indirectly causes her death. upon finding her daughter dead, she laments "the sight of my death is a bell, / That warns my old age to a sepulcher".
- Her use of a simile to compare her daughter's death to a warning bell shows the extreme guilt she feels. Her conflict is no longer a conflict in her mind and her daughter's death has proven to her that her love for Juliet ranks above any wish for her to be married. The idea of a "bell" conjures imagery of time, reminding us of how fleeting (brief) life is and thus how much we should value it.
- Earlier in the scene she describes how people ran "with outcry toward [the] monument", where the lovers were being help. The community seems to grieve alongside Lady Capulet, making their death that much more tragic. Were aware the two belonged to prominent families but it is only after their death can we see how much they were really known.
- Lady Capulet's guilt, by extension, would thus be intensified.
- Her daughter's death marks a moment of realisation for her. It forces her to realise the minor nature of their family feud and the radical consequences it has had.

TOPIC SENTENCES

- Lady Capulet is conflicted between desiring her daughter to find a financially, socially and politically advantageous husband and wanting her daughter to be happy. Lady Capulet loves Juliet but is also bound by social expectations regarding marriage.
- Although Lady Capulet has power over her daughter, ultimately, she is subordinate to her husband and acts as such.
- Lady Capulet, upon seeing her daughter dead, realises the error of her ways and that love always took precedence over social duty.

LORD CAPULET:

KEY WORDS

Affectionately, Tragic, Imagery of nature, Connote, Deduce, Inner conflict, Patriarch, Demeanour, Tyrannous, Villainous, Lament, Fatherhood, Catalyst.



Lord Capulet

LORD CAPULET CONFLICT

- Lord Capulet, when discussing a potential marriage between Juliet and Paris, he speaks of his daughter **affectionately**, saying that "she is the hopeful lady of [his] earth". The word "earth" shows Juliet to be extremely valued by Capulet, showing that she means the literal world to him.
- This is also a reference to the fact that Juliet is his only child (his 'earth' revolves around her existence), making her death at the end that much more **tragic**.
- In fact, he initially considered her too young to marry, wanting to wait "two more summers". He uses a lot of **imagery of nature** and the word "summer" **connote**s calm and warmth. His choice of language shows their conversation to be a friendly one. Not yet is he **authoritative** and forceful in regards to their marriage.
- Yet the natural imagery could suggest he is aligned with the **natural order (great chain of being)** and **his duties within a patriarchal society**- the audience cannot fully trust nor be hopeful about any character considering it's tragic nature.
- He seems genuinely concerned for her **wellbeing**. He worries that she will be "too soon marred" if she is married off to young.
- "my will to her consent is but a part" he reasons and from this we can **deduce** that he appears he genuinely cares about his daughters opinion. This being undercut with irony considering his **forceful authoritative nature** later on in the play when he forces her to marry Paris.
- Capulet's **conflict** represents the conflict of many fathers of this era in that they duty fell to them to secure a **financially, socially and politically beneficial marriage** for their children. It was a challenge for them to do this and **satisfy** their children as well.
- In this scene we see a **glimpse of the inner conflict** which Capulet seems to be battling. He is keen for his daughter to marry Paris and yet wants to make sure his daughter is happy in the marriage. It is the same conflict Lady Capulet feels only he has the final say on the matter due to him being the **patriarch** (father).

COMPARISON

Lord Capulet seems calm and **aimable** (friendly) in this scene, but later in the play is far more forceful with Juliet in regard to her marriage. He shows his true nature when he is angered and thus Shakespeare is encouraging us to look at his character **critically**.

COMPARISON

Lord Capulet plays a similar role to his wife in encouraging Juliet in marriage. Together they create a **united front** to do what they believe is communally best for their daughter.

COMPARISON

From this we can also conclude the Tybalt is not as **villainous** as he might seem either. All the characters in the play are genuinely doing what they think is best for their family, which shows **devotion and loyalty**, a term that is not normally **synonymous** (a synonym of) with **villainy**.

COMPARISON

Capulet, like his wife, develops as a character and the death of his daughter is a **catalyst** for that. How he stands at the end of the play is so very different to how he was when he was introduced.

LORD CAPULET AS A TYRANT

- When Juliet refuses to marry Paris, he **exclaims** that she has "**chopped logic!**". He uses an **exclamative** and this makes him sound **frightening and assertive**. An actor playing Lord Capulet might use a suddenly loud volume for this line which would have echoed through the theatre performed in.
- "**Fettle your fine joints!**" he orders, using an **imperative** to, again, make him sound domineering. The adjective "**fine**" seems mocking, as if he **is ridiculing (mocking) her entitled**, spoiled nature, as he sees it.
- Capulets sudden switch in **demeanour** (disposition) from the first act where he seemed genuinely concerned for his daughters **wellbeing** is shocking. Shakespeare, ensures we feel the same shock Juliet does by making his anger seem to appear from nowhere and thus we sympathise for her more.
- He calls her a "**disobedient wretch**", using **epithets** (insults) to express his anger. He says that his "**fingers itch**" threatening her with violence in an attempt to scare her into submission (following his demands).
- In a rage, he shouts "**hang, beg, starve, die**", addressing his daughter, whom we once assumed he cared so much for, with such **cruel indifference** (he doesn't care what happens to her) that he seems **tyrannous** (evil).
- Capulet's change in disposition on the matter of marriage makes him seem like a villain in a play where the villain is ambiguous.
- The characteristic that **distinguishes** (separates) Romeo and Juliet from other Shakespeare plays, is it's complex villains. In play's such as 'Much Ado', or 'Twelfth Night', the villains are purely evil and live for creating Chaos. All characters who could be **deemed villainous** in this play, Tybalt of course but in this context Capulet, are extremely **nuanced** (complex) with many layers within them. Capulet seem villainous in this context but in reality, he is doing what he thinks is right for his family.
- Ultimately **it is fate that is the villain** not Capulet or Tybalt, as it is fate which causes all the tragedy in the play.

FATHERHOOD VS DUTY

- In the play's final scene, Capulet learns, after the death of his daughter, that **fatherhood** was always a more important responsibility than his duty in upkeeping societal expectations and the patriarchy
- He **laments** (says sadly) "**Look how our daughter bleeds!**" this moment is brutal, and we feel immense pity for Capulet, as he has realised his mistake, valuing his duties over his daughter's happiness, far too late. This adds to the **genre of tragedy** that the play falls into.
- He calls the dagger she used to take her own life "**mis-sheathed**", which is an odd choice of words, almost as if the dagger was accidentally placed in her chest. It shows his **inability to grasp the magnitude of what has happened** to his daughter.
- This shows death to be a **complex** concept to full comprehend.
- In his final line, he speaks of "**sacrifices for [his] enmity**". This line marks the **moment of realisation** for him but the irony is it has come too late.
- The death of his daughter, like it was for her mother, is a **catalyst** (cause) for his realisation of the **juvenile** (childish) nature of his feud and his prioritising his responsibilities.
- Shakespeare uses this tragedy to communicate that love should always **superseded** (more important than) hate and family, duty.

TOPIC SENTENCES

- Like Lady Capulet, lord Capulet seems conflicted between being a loving father but also doing what he societally expected to do, which is to marry off his daughter.
- Lord Capulet, in his harsh treatment of his daughter, acts a villain in the play and shows that he ultimately values status over his daughter, contrary to what we have been led to believe from previous scenes in the play.
- Capulet changes immensely after the event of the **denouement** (climax) of the play and realises that fatherhood should always **take precedence** (be more important than) over duty.

FRIAR LAWRENCE:

KEY WORDS

Soliloquy, Foreshadowing, Omniscient, Catholic, Pansophic, Catalyst, Quintessentially, Mediator, Paternal, Dramatically ironic, Futile, Insurmountable



Friar Lawrence

COMPARISON

Friar Lawrence almost seems on a separate, **elevated** (higher) level to the other characters in the play because he is a religious and wise and yet he still makes mistakes which lead to disaster, proving that **ultimately**, he is just a man.

COMPARISON

What is ironic about this scene, is that the Friar talks about good and evil in nature and man and yet later in the play he uses one of his plants to give Juliet a sleeping draught which ends up contributing to her suicide. This shows he is not **exempt** (excused) this good and evil in man.

COMPARISON

Friar Lawrence is far calmer and more logical in comparison to Romeo, who is **hasty and impulsive**, this links to how Shakespeare generalises the young vs the old. He shows youth to be associated with rashness and logic to come with age.

COMPARISON

Even friar Lawrence, who was not involved in the feud between the Montagues and the Capulets, still ends the play in a state of melancholy. This shows the destructive nature of feuds.

FRIAR LAWRENCE GOOD VS EVIL

- The introduction of the Friar, come with a long **soliloquy** from him as he tends to his plants. He speaks of **"baleful weeds"**, **evoking** the theme of death which is ever- **present** and **foreshadowing** the poison we see Romeo drink at the play's denouement (climax).
- He speaks of the earth, and says **"the earth, that's nature's mother, as her tomb, /what is her burying, grave that is her womb"**. His use of **rhyming couplets**, rhyming tomb with womb **juxtapose** life and death and his **iambic pentameter** makes the line seem almost like a proverb (a rhyming phrase that tells a moral or a lesson); it makes it memorable.
- These techniques make Friar Lawrence appear to have some sort of higher knowledge of the workings of life and nature. He has a true almost **omniscient** (all knowing) understanding of the conflict of life and death and good and evil in nature.
- He speaks of **"two opposed kings [...] reside] in man as well as herbs"**, essentially stating that there is good and evil in men as well as in plants. He speaks of evil as if it were **a natural quality** and comparing men to plants, he **dispels** the notion that humans are any more superior than nature.
- After all, many of the men in the play have a bit of a **superiority complex** (they think they are superior)
- His greeting to Romeo being **"benedicte"**, reminds us of his position as a friar, which enhances that sense of **omniscience** we get from his monologue. We are reminded that he is the plays religious figure, and his **catholic faith** makes him seem wise.
- The Elizabethans were extremely religious and thus their view of Friar Lawrence would have been influenced by that fact. His religion would have made him wise, too, in the eyes of the audience.
- Friar Lawrence's knowledge of the good an evil quality that exist in man and nature, **foreshadow** the **good and evil** to come in the rest of the play and his position as a religious man gives him a superiority over the other characters in the play and make him seem **pansophic** (possessing wisdom / knowledge about the universe)

FRIAR LAWRENCE GOOD INTENTIONS BAD OUTCOME + FATE

- Friar Lawrence is **plagued with immense** guilt for the role he played in the lovers death. **"Myself condemned"** he says, self critically admitting his faults. He says he **"stand[s] to be impeached and purged"**. The word **"purged"** has religious **connotations**, reminding us that he is a **religious** man and thus all his actions are driven by a catholic desire to be moral.
- He recounts the whole story to the prince and the lovers parents, saying he gave Juliet a **"sleeping potion"** which he describes as **"so tortured by my art"**. He speaks of the sleeping potion he made from his plants as if it were a **perversion of nature**, juxtaposing **"tortured"** against **"art"**.
- He is so preoccupied with preserving **God's natural order (great chain of being)** he is likely distraught that he has **perverted** God's intended plan. Taking on the role of God, especially in the choice of who lives and dies, would have been classified as the **ultimate sin**. This heightens the tragedy as even Friar, a man of God, has been tainted in this devastating tragedy.
- He claims to have **"entreated her to come forth, /And bear this work of heaven with patience"**. He uses **religious imagery** to justify that he only meant good, but it somehow falls flat in the face of this tragedy.
- As **aforementioned**, Elizabethans were **devoutly** religious and thus friar Lawrence would have been granted with a lot of **inherent** trust from the audience because if this. And yet his ability to still do wrong shows him to be **inherently human**. He **exemplifies** that even men guided by religion can still commit wrong, no matter his intentions.
- He begs, **"let [his] old life be sacrificed [...] unto the rigor of the severest law"**, showing that, like a true religious man, he is willing to **repent for his sins - he pleads for salvation**.
- Ultimately the Friar had the best intentions and is willing to **repent** to prove this, but despite his good intentions, he could not overcome the **insurmountable** power of fate.
- The whole play is **dramatically ironic**, in that, we know what will happen to the lovers from the onset and yet somehow, we still root for them, as though they might somehow escape their fate. Our hope, however, like the hope of characters like Friar Lawrence, is ultimately shown to be **futile** (fruitless).

FRIAR LAWRENCE AS THE MEDIATOR

- The primary reason Friar Lawrence encourages the marriage between Juliet is that he thinks it will be a **catalyst** (cause) for a **reconcile** between their two feuding families. When he hears of Romeo's love for Juliet he exclaims **"Holy Saint Francis!"**
- He reminds us, with this line, of his faith, which furthers his role as a **mediator**. For it is **quintessentially catholic** to desire peace and harmony.
- He is a **mediator of Romeo's expectations**, advising him **"wisely and slow. They stumble that run fast"**, encouraging him to be less hasty.
- Indeed, friars were, and still are, often tasked with providing people with advice not solely (only) on matters of faith. Romeo **confides** in Friar Lawrence not his own father, showing that Lawrence acts as a paternal figure for Romeo. This characterises him as **wise** and **unbiased**.
- The friar agrees to marry Romeo and Juliet but is aware that it may have consequences. **"These violent delights have violent ends"** he says. He speaks with a **narrator like tone**, using repetition to show his apprehension. But he is attempting to **mediate the conflict**.
- In a later scene, Friar Lawrence acts as a **mediator** again regarding Romeo's banishment. **"be patient"** he pleads, after Romeo finds out he has been banished. His tone is almost fatherly, and he is reasoning with Romeo in the way that a father would.
- "The world is broad and wide"** he says, trying to manage Romeo's frustration. Friar Lawrence is **paternal** (fatherly) in his mediation. He attempts to **reconcile conflict** but does not succeed in this.
- Perhaps this is Shakespeare communicating the overwhelming power of fate, in that mediation and logic cannot surmount it, despite the friar's best efforts.

TOPIC SENTENCES

- Friar Lawrence appears **supremely** aware of the constant battle between good and evil in the world and with his position as a **religious figure** in the play, his knowledge seems to come from some form of **omniscience** (he is all knowing).
- Friar Lawrence often takes on the role of the **mediator** in Romeo and Juliet. He seeks peace and resolution of harmony, and this drives a lot of his actions in the play.
- Friar Lawrence, while some of his actions are questionable, ultimately had the best of intentions. His failure to unite the families and dissolve their feud, which was his goal, shows that **insurmountable** power of fate even over good intentions.