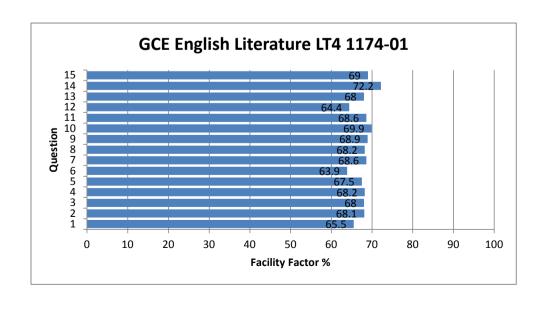


WJEC 2014 Online Exam Review

GCE English Literature LT4 1174-01

All Candidates' performance across questions

?	?	?	?	?	?	?	
Question Title	N	Mean	S D	Max Mark	F F	Attempt %	
1	2263	26.2	8.1	40	65.5	30.2	\leftarrow
2	235	27.3	7.9	40	68.1	3.1	
3	838	27.2	8.1	40	68	11.2	
4	2773	27.3	7.9	40	68.2	37	
5	1383	27	7.9	40	67.5	18.4	\leftarrow
6	952	25.5	8.6	40	63.9	12.7	
7	1401	27.4	8.3	40	68.6	18.7	
8	1389	27.3	7.9	40	68.2	18.5	\leftarrow
9	868	27.5	8.5	40	68.9	11.6	
10	333	28	8.4	40	69.9	4.4	
11	572	27.4	8.3	40	68.6	7.6	
12	1218	25.8	8.2	40	64.4	16.2	
13	678	27.2	8.2	40	68	9	\leftarrow
14	10	28.9	8.1	40	72.2	0.1	
15	73	27.6	6.7	40	69	1	



Section A

Critical Reading of Poetry

Answer one question from this section.

Your response must include:

- detailed analysis of your poetry set text, including a consideration of relevant contexts and critical readings;
- close reference to any **one** of the unseen extracts of poetry which appear on the following pages.
- **1.** Examine some of the ways poets have presented the strengths and/or weakness of human nature.

Section A

1. John Donne's poetry is primarily involved with relationships, some between human and human, and some between human and God. While those that involve human relationships discuss both human strengths and weaknesses, his later, religious poems, such as the Holy Sonnets, focus mainly on human weakness in comparison to that of God and religion. As Dennis O'Discroll meditates somberly on the frailty of human life, Donne focuses much on his own weakness and helplessness as a mortal struggling with his faith or confronting mortality.

Donne's earlier poems deal with human weakness on a more mundane scale than his later works, such as the focus on women's changeability in the ironically named 'Woman's Constancy'. In this poem, it is suggested that the couple are about to spend their first night together, as the narrator says, 'Now thou hast loved me one whole day', with a bitter, sarcastic emphasis on the short duration of this love through the pleonasm of 'one whole day', which immediately suggests that the narrator is surprised that a woman is able to love a man for a single day, considering the weakness of her inconstancy. The poem seems to be a stream of consciousness, as the narrator is clearly not speaking to the woman, shown in the last lines when he says that he will not 'dispute and conquer' her claims, implying that he has not told her that he has already predicted the claims, as well as the fluctuating line structure and irregular rhyme scheme, such as the sudden rhyme and short line, 'or say that now as another possible excuse occurs to the speaker. The fast, spontaneous tone of this stream of consciousness suggests an unhealthy relationship between the new lovers, as the man believes that the woman will reject him after one night, and although he knows this, he will not mention to her because 'by tomorrow, [he] may think so too' (which is the last line and the revelation of the speaker's hypocrisy), and so there is a distinct lack of communication and trust between the lovers in a poem that implies a disillusioned, unromantic view of human relationships as a result of both male and female inconstancy. Donne even uses his legal training to add another layer of cynicism to his criticisms of this woman, as he uses legal terminology to describe her wish to 'antedate some new-made vow' (the word 'antedate', for example, being commonly used about vows in a courtroom scene), and make it clear that he is accusing her of her weakness and adopting an intellectual high-ground, which makes his confession of his own inconstancy in the last line all the more surprising and hypocritical. However, the spontaneity of this poem, with its irregular rhyme scheme, line length and rhythm, contrasts sharply with the regular three-line stanzas and lack of rhyme scheme of 'Nocturne', which give a visual sign that, while Donne is writing with bitterness and anger about a relatively petty complaint, Dennis O'Driscoll is writing about a far graver aspect of human weakness, namely mortality and an instinctive longing for the past, as shown in the remembrance of 'Sunday a lifetime ago' and the 'now-demolished house', which bring to mind mortality through images of lives passing and buildings being destroyed.

Another of Donne's poems that deals with human mortality, though this time in a manner much more similar to O'Driscoll's, is 'A Nocturnal upon St. Lucy's Day' (henceforth 'Nocturnal'), which many critics have attributed to the death of Donne's wife Anne, a theory that is borne out by the heavy solemnity of the poem that indicates the death of a long-lasting relationship with one who the speaker truly loved, including its length and the omnipresent theme of nothingness and emptiness, showing how the speaker feels that his life is gone with the death of this loved one. C.S. Lewis has called Donne's poetry 'too simple to satisfy', a phrase that could be applied to the simplicity of 'Nocturnal' in which repetition is put to strong use both in terms of words and themes. On the other hand, the idea that it does not 'satisfy' because of its simplicity does not apply easily to this poem, in which Donne (unlike in many of his other poems) does not intend for the reader to be satisfied with an argument

and a conclusion, but shows a desire to express his despair, a concept that arguably does not require complexity to satisfy the reader. The first line, 'Tis the year's midnight, and the day's' (referring to St. Lucy's Day and the Winter solstice, the longest night of the year) is repeated in different words in the last line, 'This the year's, and the day's, deep midnight is', showing how the speaker's mind is so fixated on the death of the woman that he can think of nothing else, and his thoughts continually circle back to it. This is a heavy reminder of the weakness of humans when facing the mortality of a loved one, a quality that is also shown by the speaker's insistence that he is less than nothing, as he longs to be 'an ordinary nothing' but finds himself 'from the first nothing, the elixir grown', thus referring to the void before the world was created, which existed as even less than the 'ordinary nothing' of absence. These images of human weakness in relation to loss could be seen as even more intense than those in 'Nocturne', as, while both poems (shown blatantly by the similarity of their titles) refer to the night and the grief and hopelessness often felt when night falls, O'Driscoll suggests that this episode of regret is only brief and can be healed by sleep, as the first line with its simple three words, 'Time for sleep', indicates. The speaker here intends to go to sleep and shows a steadfast determination to do so, after he has mourned briefly over his past losses. In contrast, the speaker in 'Nocturnal' promises that this night shall be 'her vigil', meaning a night spent awake to watch over a recently deceased person, and so he has not even sleep to comfort him.

Holy Sonnet XIV also refers to human weakness, although this time in relation to God and the weakness of the human soul, which can be 'usurped', 'imprisoned' or 'enthrall[ed]' (the last of which can either mean to be captivated by awe or, in a more archaic sense, to be physically imprisoned) by either God or Satan. Though Satan is never mentioned, this poem shows a desperation of emotion throughout, which suggests that the speaker feels he is in danger and so is begging God to save him, even in ways that, though imagery and metaphors, Donne implies must be forceful and even violent. Samuel Johnson asserted that, in Donne's poetry, 'the most heterogeneous ideas are yoked together by violence', and the images in Holy Sonnet XIV are no exception. In this case, the 'violence' that Johnson refers to is even more prominent as, unlike in other poems, Donne does not use a single image or several images carefully brought together to further one argument, but seems to use images rapidly and with little introduction or link between the two. Donne uses the images of his soul as a damaged vessel, a usurped town and a woman forced to marry against her will, all of which require an act of forcefulness to free the victim. For example, the alliteration of 'break, blow, burn, and make me new' adds to the violent effect of the sentence, as Donne asks God (placed in the traditional role of a creator, but here in the more violent aspect of this job) to destroy and recreate him as a blacksmith does a vessel in a forge, an image that would have held particular force in an age when a blacksmith's forge would have been present on each street corner, and the heat, fire and noise of the forge would have been an image of violence rather than spirituality. After a plethora of imperatives, such as 'batter my heart', 'imprison me' and 'make me new' (which have more of a begging than an ordering quality to them, showing the speaker's desperation and helplessness as he can rely only on God to change him rather than himself), Donne uses a final chiasmus to bring together two paradoxical images, of God making him 'free' by 'enthrall[ing]' him and making him 'chaste' by ravish[ing]' him (maintaining the image of the engaged woman), which show how the moral soul is so weak that it can only be saved by God.

However, several of Donne's poems also deal with the strengths of humanity. One example is his famous take on the traditional aubade, 'The Sun Rising', which two lovers wake up, having spent their first night together, and the male speaker discusses the new world that they have made. The speaker gives a list of activities occurring outside, such as 'country ants' going to 'harvest offices' and 'sour prentices' trooping to their work, which are images that intensify the lovers' apparent invulnerability to the demands that the outside world gives to others. This was a common theme in Donne's poetry (two lovers making up one world), and another was the theme of two lovers surviving in and defying a world dominated by change, a trope that resounded especially strongly at a time of sudden and radical religious change, as the Sixteenth Century had seen four English rulers and four different national religions. Therefore, Donne's claim that the lovers are immune to change and lovers' seasons' do not need to comply with the motions of the sun and the laws of time is particularly defiant, and shows particular confidence in his relationship with his lover. Even more confident is the speaker's manner of speaking to the sun, which begins as something resembling an address to a tiresome servant, as he tells him to 'go chide late schoolboys' rather than disturb them, and to wake the lovers 'tomorrow late' as opposed to the early hour at which he has woken them this morning, thus displeasing them. Later in the poem, the manner changes to one of condescension, as the speaker tells the sun that his 'age asks ease' (note the long vowel sounds, giving these words a slow, calm feeling as the speaker addresses the sun calmly and carelessly), and that he should 'shine here to [them]', a request that shows how the speaker feels that he and his lover are as important as the

world that the sun warms, and are strong enough even to order the sun to do their bidding. It is notable that the poem was written at a time when Copernicus' model of the Universe had been put forward and was gaining credit, while the geometric model was being pushed aside, and so the commands to the sun are especially brazen because Donne is aware that the Earth moves around the sun and not vice versa, and so, in reality, the sun could not move as the lovers wish it to.

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Finally, in 'A Valediction Forbidding Mourning', the tone is more somber than 'The Sun Rising' and 'Woman's Constancy', but the theme is, again, human strength in the face of adversity. There is clearly a struggle here that is not present in the careless lovers of 'The Sun Rising', as the lovers are being separated by the speaker's imminent departure. The speaker asserts the strength of their relationship by comparing it with 'dull sublunary lovers' love', which, being 'sublunary' and therefore mortal and affected by the changing of the moon, would suffer from a separation, while this particular relationship is stronger, and, with this comparison being made, is is suggested that their love is not 'sublunary' and so is close to divine in its nature. As the speaker of 'Nocturne' seems to struggle with sleep, which he is determined to give himself up to at the start of the poem with the words 'time for sleep', calling grave music a 'nightcap' (which will therefore help him sleep), he seems, by the end of the poem, to be, instead, staring out of the window and reflecting on his losses, thus showing human weakness rather than strength as he is failing to conquer his griefs. In 'A Valediction Forbidding Mourning', however, the speaker does not allow his message to his love to waver, the message that their relationship will not suffer as a result of him leaving. Critics have argued that this poem was written from Donne to his wife Anne before he departed on a long journey thorugh France, Germany and Belgium, which impacts our viewing of the poem as the strength of their relationship as husband and wife, and the length of his journey, make the separation inevitably seem all the more painful. Therefore, Donne's claim that they suffer 'not a breach, but an expansion' shows a particular strength of will, and emphasises the power of true human love even when tried by distance.

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Section A

Critical Reading of Poetry

Answer one question from this section.

Your response must include:

- detailed analysis of your poetry set text, including a consideration of relevant contexts and critical readings;
- close reference to any **one** of the unseen extracts of poetry which appear on the following pages.
- **5.** Examine some of the ways poets present conflict.

5)	Donne uses poetry as a way of rationalizing and articulating
	his relationarip usite Good and the paradoxes inherent to the
	Christian faith. Donne's use of coneast and rich cosmological
ļ	magery allows him to express the spiritual in terms of
	the tangible; as is particularly illustrated in "Good Fiday.
	Riding Westward". Furthermore, Donne uses religiones verse
	as a method of communicating with God and begging for
-	foregineness. It is in this way that Donne's religious prety
	is not only anomaclorised by containty and the resolution of
	doubt, as it also explores much of the difficulty associated
	with faith. The same can be said of Sassoon's "All-Souls
	Day", where the speaker moves from consideration of the
	contraries in faith to a resolute ending. A similar sense of
	sessolution can be found in Donne's "Hymen to Good, My
	God, in my Siekness".
	The Christian faith, about which Donne unites, is one
:	founded on a peradox. God is both three separate figures
	and a single benevolent Putity, and Southernone, Donne's
	poorly struggres with the various foods of the Christian figh
	and ultimately seeks to rationalise them. This is
	demonstrated particularly in this holy connets where he
	refers to a "twee-personned God" and contraines met in
	uses come cartographic inagery in an attempt to make
	uses come cartagraphic imagery in an attempt to winke
	aspects of the resource thou pourse claims that on a
	grobe, East and West meet in One, and it is in this
	way that "dead down touch the reserrection". Donne's
	use of the language of discovery and map nating
	would have beau perkarborly appealing to a contempory
	audience, for unous the realities of the Eampoon Age
	of Disonery would have still been very reals. In
	addition to appealing in that way, the use of a
	digning couplet and require notice adds to the
	sense of darity affored by the image In much the
	same way Donne's Willy Grants' Will be the
	equiar motre and stact dyme sterne to create
	the impression of restraint and control in Donne's

	relationarip with God Sassoon explores the struggle of
	"contraires met is one" through his expression where
	death and dayloreak divide the land", where The use
	of alliberation and the repolition of "death and dayloveak"
	in the next cline art to emphasise the cooxistence of
	souch differing concepts. Sourson explores the contradiction
	between the "body" which is only "Survolling grows " and
	the sail " a startit sectory". In the same way Donne
	explores the concept of life and death in the Christian
	faith, claiming "that he may raise / The lovel thous down."
	faith claiming "that he may raise / The lovel thous down." The lovel throws down." The lovel through the lovel through the use
	of the sceningly gentle "may raise" and the
	of the scenningly gentle "may raise" and the contractingly violent sets "throw down". Curry regimes
	that Donne is "always weekling with contradictions"
	and Dame's presentation of Det roligious faith seems
	to illustrate this Blain, with the poem and use of
	inagery and from acting as a nethod of
	cottono reconciling opposites and exploring doubts.
	The addition to exploring the nature of religion in
	general, Donne also explores the nature of his
	over relationary with God In "Good Friday Rinding
	Westwerd", Donne again uses scientific inapery
	as a way of explaint faith. The poem opens with
	the suggestion "Lat man's soul be a sphere, reliping
	on the Cosmological model of the revivere whosely
	the East was at the contre and a sything angels
	Controlled the movements of the solvers Donne Further
	suggests that "the intellegance that money doubton's"
_	claring that man's relationship with God reflected
	the orderly movements of the coomers. A very
	similar image can be found in Samon's poem of
	no soul as a "stoolid sentry", unere inapery of
	space and the tellivere is used to describe the
	some and the self. Both poets' use of concert in
	explaining their faith is reflective of Donnés approach
	to party as a way of seeking to communicate
	with God In "Hymn to God my God, in my

	Sickness", Donne refers to being "made Thy newsic"
	and claims to "tune" his "harment at the door;
	suggesting that his pooting acts as a way of creating
	music for God is his paise Furthernine, Donne
	refers to his poem as a "sermon to mine
	own", claiming that poetry itself acts as a way of
	communicating with Good and proving his faith.
	Where Donne uses verse and poetry as his nethed
_	of exprairing our relationship with God, Sousion Claims
	that the soul itself "sings out its the morning" again
	using images of mucic and harmony but unlike Donne,
	ears reliant on the poetic form and use of lampage.
	Despite the apparent centainty in much of Donne's
	religious verse, Donne's presentation of liv own faith
	is often plagued by expression of disult and fellings
	of unworthiners. In "Good Friday, Riday Westward,
	Down isolator linself from Good, claring "O, think
	me worth thise anger, prinith me". The caesara in the
	live emphasises Donne's request to be purished and
72 11	makes clear his own personal Jears. Similarly, in sois Holy
	Somet III, Donne ar refers to his part she claring,
	and since I suffered must sufer pain repeating
	"Suffer" to suplaine the source of previoliment and
	quit associated with Donie's image of God. The images
	of suit and the desire to suffer punishment can be
	seen to be more reflective of the Restaurant from
	extiste Depres of movement's radical approach to
	Protostaution White Donne houself converted to Anglianom
	from Catallician, Calentitit ideas would were been
	familiar to both him and his reader, phoning the
	obornation. In addition to Donne's obvious claims of
	fear and remembriness, some of Donne's religious verse
	Terreals uncertainty porticularly in his expression of
	leater. In "Death be just proad" Torme claims his
	faith means that death the nor court there
	til ne confidently referring to the Judgement
]	Day. However, the poem ends with the claim death

thou shall die and the ending of the poom on	the
word "ale" allows death an emphatic position rat	ler
than completely qualling fear. By contrast, Sassoon	(s
exploration of faith an be seen to be much more	
presidude in sentiment. Sasson rogers to his faith	
" absolved from Jear" and his poin ends with the	
address to the "lettinate power, who out / Our victo	ng.
and our vision" The sense of unity created by	the
repetition of "our" and the mx of the love about name	7
soreuds creates a source of certainly and de	rity
in the ending that differs from Donne's modern tenasi	armon
of conclusions Furthermore, where Samon claims to	
"alosilved from Jeer", Donne can be seen to claim to	
"home a sin of fear" in Hymen to God the Father. Do	we's
six of fear is that the he shall perion on the other	e"
and in a secentially contradictory way, Donne as	رک إ
God to "swear by Thyself" that his sun wil "sh	gre
as it did before Donne's sense of doubt and	
uncertainty expressed in religious verse at is must	-
apparent in the approach to the self and in will	
reagened to death. Carry claimed that for Dan	ue,
"death was an would to his ego" suggesting that	
Donnes Some of self could not force cleat	<u>u</u>
as a ressett of arregance. However, Donne's Jean	of-
death appears to arise nione from an indibility	
to curb all doubt through verse. Desurés Enterentation of religion is	
Jenne's carriers of religion	
polity is one that ser sooks to clarky and	\neg
rationalise the Christian faith and his own	
relationalip with God. Donne uses metre and	\neg
Scientific lauringe and meta from to explore	
faith and teligion. For both Donne and Souson	7
faith presents slyspe and certainty in the face of death However for Donne religious	
Dock of color along as a live - of Con 114 in contra	2
with God and on motion down the and hispanish	5/4
poety acts also as a way of conunumicating with God and expressing downs and insecurity taismay, the prosentation of relipose in poety is not	
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Q	ntiply	conforting	and	resolute	- α	-

5` of rationalizing and articulating express the spiritual particulary illustrated certainty and manes from consideration can be found in Donne's about which Donné unites is one Good in both three half connet contraries claims that the requier mothe by stonned

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	relationarip with God. Sassoon explores the struggle of
	"contraries met is one" through his expression "where
	death and daybreak divide the land" where The use
	of alliberation and the republish of "death and daybroak"
	in the next cline art to emphasise the cooxigrance of
	souch different concepts. Sourson explorer the contradiction
	Seturean the "body" which is only "Survelling grows " and
	the soul " a startit southy. In the same way Donne
	explores the concept of life and death in the Christian
	faith, claiming "that he may raise / The lovel throws down."
-	faith claiming "that he may raise ! The lovel thous down." Donne creates an oppositional structure through the use
	of the somingly gentle "may raise" and the contractingly violent with "throw down". Curry doins
	contractify violent sorts" Himou down" Curry dains
	that Donne is "always wresting with contradictions"
	and Dome's presentation of the religious faith seems
	to illustrate this Blaim with the poem and use of
;	magery and form acting as a method of
	recenciling opposites and exploring doubts
<i>X</i>	Bu addition to exploring the nature of religion in
	general, Donne also explores the nature of his
	over rolationary with Good In "Good Friday Rinding
	wastwerd", Donne again uses scientific intopery
	the suggestion "Lot man's soul be a sphere, reliphy
	the suggestion "Lat man's soul be a sphere", reliphy
	on the Boshishopical model of the reviverse whosely
	he East was at the cartre and anything angels
	controlled the movements of the spheres Donne Further
S	ugges that "the intellegence that moves dourtion is"
	laming that mans relationship with Good beforted
\ \	he orderly merements of the coomers A very
8	inner image can be found it Sarrow's poem of
4	Le soul as a "stadie sentry", unere inapery of
	pare and the timbers is used to describe the
S	one and the self. 150th poets' use of concert in
<u> </u>	xploring their pain is reflective of Donnés approach
14	o party as a way of seeking to communicate
<u> </u>	ith God In "Hymn to God my God, in my

	Sickness' Donne refers to being "made Thy nussic"
	and claims to "tune" his "Ranment at the door";
	suggesting that his pooting outs as a way of creating
	music for God is his paise Furthernier, Dome
	refers to his poem as a "sermon to nine
· · · · · ·	own", claiming that poetry itself acts as a way of
_	communicative with God and proving his faith
	Where Dame was verse and poetry as his method
	of exprairing his relationship with God, Joseph Claims
-	that the soul itself "sings out into the morning" again
	using images of mucic and harmony but unlike Dame,
	ears reliant on the poetic form and woof lampage.
	Despite the represent centrality in much of Donne's
	religious verse, Donnois presentation of liny own faith
	is often plagued by expression of doubt and feelings
	of univerthiness. In "Good Friday, Riday Westword,
	Down isolator lineal from Good clowing "O think
	ne work this auger punish me. The carrier in the
	live emphasises Doune's request to be purished and
	makes clear his own personal fear. Similarly, in sais Holy
	Sound The Donne of refers to his part shis classing.
	" sulla suce I suffered, mus sufer poin repeating
	"Suffer" to suplaine the source of previoument and
	guilt presociated with Donie's image of God. The images
	of quilt and the desire to suffer principament course
	seen to be more reflective of the Resident formach to
	Protostaution While Donna houself converted to Anglianosm
	fon Catharian, Colinist i doar would have book
	familiar to both him and his reader, phoning the
	reformation. In addition to Donne's obvious claims of
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thou shall die the ending allerus death an quelling lear لعط power us he shall contradiction ager claimes However Donn anise through mait ian anmage relipor

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entirely comforting and rese	lute



Section B

Shakespeare and Related Drama

Answer one question from this section.

Each question in this section tests your knowledge and understanding of both your core Shakespeare text (which you have studied in detail) and your partner drama text (studied for wider reading). In your discussion of both texts, your response must include a consideration of relevant contexts and critical readings.

Hamlet and The Revenger's Tragedy

Either,

8. "Conflict exists in every scene and at every level: it is the single driving force of the play." In the light of this remark, explore some of the ways Shakespeare presents conflict in *Hamlet*. In the course of your writing show how your appreciation of Middleton's presentation of conflict in *The Revenger's Tragedy* has helped to shape your ideas.

Section B

8. 'Hamlet' is a play full of both external and internal conflicts, both conflicts that occur between characters as they try to persuade, defeat or outwit each other, and conflicts that occur within a single character as they struggle between their allegiances or between their duty and their desires. In an environment as closely controlled as Elsinore and the Royal Court depicted in the play, it is inevitable that characters should struggle to reach their own goals while battling each other, although the conflicts are much more understated than, for example, the bloody conflicts of 'The Revenger's Tragedy'. While Vindice, the Duke and the royal warring sons slaughter their way to their goals, the characters in 'Hamlet' make more use of psychological warfare than the spilling of blood, and, with Hamlet as the primary example of internal conflict, we are shown a group of characters who struggle with their own emotions and the influences of others.

One of the most obvious conflicts between characters in 'Hamlet' is between Hamlet and Claudius, between revenger and potential victim. Some critics have compared them to 'two murderous clowns' trying to outwit each other at every turn. This image shows the comic element of Hamlet's feigned insanity in comparison with Claudius' solemnity and attempts to control his son-inlaw, as well as the image of these two rather awkward characters (the unwilling revenger and the murderer king who tries to cover up his crime) interact with each other under the public eye while maintaining their images of the madman and the innocent ruler. The conflict is clear from the second scene, even before Hamlet's 'antic disposition' is added to the plot. Hamlet's first line gives evidence of his contempt and distrust of Claudius, as he calls him 'a little more than kin, and less than kind', using a pun on the length of the words in comparison to their meanings as he suggests that Claudius, having married his mother when already his uncle, is more closely related to Hamlet than a simple family member, and therefore too close for comfort, as well as the fact that he is apparently unkind. During this scene, Hamlet speaks as little as possible to Claudius, although Claudius speaks at length to Hamlet. Hamlet, instead, speaks to his mother, such as the start of his monologue, 'Seems, madam; nay, I know not "seems", when he only addresses his mother about the strength of his grief. Amidst Claudius' lengthy speeches, trying to persuade Hamlet to give up his mourning for his dead

father, Gertrude speaks to him very briefly, asking him to stay in Elsinore, and Hamlet finally replies, shall... obey you, madam', with the final emphasis on 'madam' to show that he only intends to obey his mother, and not Claudius. When Hamlet feigns madness, even in the direst situations, such as when he has murdered Polonius and is confronted by Claudius about the location of the body, Hamlet uses his 'madness' to give infuriatingly unhelpful but also witty answers to Claudius' questions, such as 'at supper' (meaning that worms are eating him) or 'in Heaven'. In such scenes as this, which are mirrored in earlier scenes such as his conversation with Polonius about the book he is reading or his monologue to Rosencrantz and Guildernstern calling them a 'sponge', we are amused by Hamlet's skill in outwitting those to whom he speaks. The conflict arises from his unexpected and often poorly understood replies to simple questions, which disturb the other characters, who take them as evidence of madness.

Hamlet's conflict with Claudius reaches a peak in the performance of 'The Mousetrap', during which Hamlet indirectly confronts Claudius about the murder of his father by presenting him with a fictionalised version of the murder and watching his reaction. During this scene, the suspense is drawn out at length as the audience watches Claudius intently, as Hamlet does, while the actors' speeches (which are often cut down in peformance because of their great length) drag on. The tension feels about to erupt at any moment as Claudius' discomfort builds, and it does eventually, when Claudius rises and shouts simply, 'Stop the play'. Often in performances (for example, in the recent Royal Shakespeare Company performance, starring David Tennant and Patrick Stewart), Claudius, after taking the lamp to go to bed, holds Hamlet's gaze for a long moment to build the tension between the two, before leaving the room. We are thus shown a moment in which the tension that has build between the two characters over the course of the play so far seems about to turn into open aggression, but then disperses, leaving Gertrude to send messengers to ask Hamlet to speak with her, rather than any attempt on Claudius' part to speak with Hamlet himself. It is, at this point, becoming clear that Hamlet's behaviour is provoking Claudius and the conflict between them, demonstrating the extreme psychological warfare that occurs in the Court, though often wordlessly, as with the wordless exchange between Hamlet and Claudius at this point in some productions.

Another form of external conflict comes in the form of Hamlet's fragile relationship with his old friends Rosencrantz and Guildernstern, who have been, to some extent, turned against him by the King and Queen, who use them as spies to find out about Hamlet's 'madness'. The relationship seems entirely jovial when the three characters are first brought together, with Hamlet calling them 'good friends' and, in performance, often embracing them or shaking hands with them to show the lack of conflict at this point. However, a very different piece of business is frequently used later in the play, after the performance of 'The Mousetrap', when Hamlet makes the comparion between himself and a recorder on which Rosencrantz and Guildernstern are trying to 'play' (in Hamlet's case, to trick and use to their own advantage). At this sudden moment of conflict, Hamlet, on his unexpected cry of 'Sblood!' (a mild contemporary curse), will sometimes break the recorder in fury, thus physically signalling the breaking of the delicate relationship between him and his old friends and the open acknowledgement of the conflict between them. He then tells them that 'though [they] can fret [him], [they] cannot play upon [him]', meaning that, though they can place frets on him, as with a stringed instrument (although the word 'fret' could also mean to make him angry), and prepare to trick him, they cannot deceive him. The corruption of this relationship by Rosencrantz and Guildernstern's appointment as spies and the subsequent deterioration of their almost lifelong friendship with Hamlet shows how close, supposedly sacred relationships are being destroyed by new conflicts, as friends are separated from friends and, more prominently in the play, family members are alienated from family members. In 'The Revenger's Tragedy', relations between the sons in the Duke and Duchess' family are strained, to say the least, as Spurio is looked down on because of his illegitimacy and referred to frequently as simply 'the bastard' by his half-brothers, and the other men constantly vie with each other for their right to the throne. Supervaceo and Ambitiosio, arguably the closest of the brothers, reveal to the audience privately that each wants to kill the other, when they say to each other that they intend to co-operate to overthrow Lussurioso as next in line to the throne. As in 'Hamlet', the conflicts between family members are clearly present in this court, but in a more comic and open manner, as their true intentions against each other are revealed to the audience but then backfire dramatically as they are each killed in turn.

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and Gertrude herself throughout the play, such as at the start of the dialogue in Gertrude's closet when Hamlet says that he has not 'forgot' her, but remembers vividly that she is her 'husband's brother's wife', and also his mother, thus reminding her of the baseness of her behaviour in comparison her maternal duty to her son. This familial link makes their conflict more complicated, as, rather than Hamlet simply disapproving of her behaviour or disliking her, he is emotionally bound to her, the product of which emotions gives him great mental confusion and upheaval. Sigmund Freud famously suggested an Oedipus Complex in the relationship of Hamlet to his mother, which, in some productions, is made more obvious by placing the two characters in Gertrude's bedroom or even on her bed during this dialogue in order to intensify Hamlet's possible subconscious sexual desire for his mother, although in actual fact the 'closet' that Shakespeare intended is more likely to have been merely a private room for prayer and meditation. Freud based much of his theory on Hamlet's obsession with his mother's advanced age and active sexuality, which he refers to mockingly and insultingly: 'You cannot call it love, for at your age the heyday in the blood is tame', meaning that she cannot possible feel love at her age because she has no potential for sexual desire, a theme that could be seen as satirical in the last years of the Sixteenth Century when the aging Queen Elizabeth continued to flaunt her sexuality in front of courtsmen and foreign ambassadors, trying to maintain the feminine attractiveness of her youth while the deterioration of this quality harmed her reputation. Similarly, Gertrude's sexuality is a source of disgust for Hamlet in an aging woman, and so his obsession with her sexuality could easily stem solely from his disgust, rather than from the subconscious desire suggested by Freud.

'Hamlet' is also rife with internal conflicts, most prominently in the eponymous character. Critics have argued that Hamlet's most famous soliloquy, opening with the words, 'To be or not to be, that is the question', has no place in the play, as it is simply a meditation upon whether suicide or suffering through life is nobler, and adds little to the plot or our understanding of Hamlet. However, it fortifies the theme of Hamlet as an intelligent, intellectual and philosophical character, as well as a victim of 'melancholy', a fashionable disease among young men in London at the time that could be connected to madness, as both, when experienced by men, were considered the product of a brilliant and philosophical but struggling mind. The 'To be or not to be' speech is a clear indication of such melancholy, as Hamlet ponders on his suffering and whether, after death, he will be troubled by unpleasant 'dreams' (an image calling to mind the potential suffering of the soul after death), as well as whether he will still be considered noble for having killed himself. Paul Cantor has stated that Hamlet illustrates the 'Renaissance conflict between ancient and Christian notions of heroism', a conflict that Hamlet himself is at the heart of. As the unwilling revenger who is spurred on by his duty to his father but who is not, by nature, the right man to kill Claudius, he struggles over the 'ancient heroism' that is being forced on him (the ability to take up arms and act with duty, chivalry and quick decision to seek justice) and the 'Christian... heroism' (the quiet, philosophical piety and ability to suffer) that seems to come to him more naturally. Several times, when left alone with the audience, Hamlet laments over this conflict between his quiet disposition and his duty to his father. When he watches his favourite actor recite a speech with great passion, he calls himself, in comparison, a 'rogue and peasant slave', using a pleonastic phrase to underline his disgust at his own inability to act, when the actor is able to show far greater passion than he can muster 'in a dream of passion', as opposed to the reality of Hamlet's situation and the very real motivation that he should have to kill Claudius. Vindice contrasts with Hamlet, as his character mould is clearly a man of action, Before killing the Duke he says, 'Let other times have words', dismissing words in favour of 'deeds', as he is about to avenge Gloriana, his murdered love. These 'words' are so common in our experience of Hamlet that the contrast between the two men is almost comic, as Hamlet fails to act while Vindice is self-motivated at driven to continual deeds with very little internal conflict. He comments to his brother Hippolito that they are 'made strange fellows... innocent villains', showing how their is a conflict of morality present in their actions, but this is simply a passing comment, and his morality and disposition do not bar the way to his revenge.

Finally, other characters in 'Hamlet' also show evidence of strong internal conflict. Claudius is racked by the guilt of his brother's murder, shown vividly in the scene in the chapel when he is unable to pray, demonstrating how he has been punished with the ultimate damnation, a kind of self-excommunication, for his crime. He laments that his 'offence is rank, it smells to heaven', showing how he admits that his crime is terrible and still haunts him, using the metaphor of a foul smell that hangs on him to demonstrate the haunting effect of his deed. Gertrude's involvement in the murder has been disputed and interpreted in various ways, but there is much evidence that she knows nothing of the murder. In the Old Quarto, she says to Hamlet explicitly in the closet this sequence that she knew nothing of 'this horrid murder', swearing 'to heaven' that she is innocent, the solemnity of such an oath suggesting that she is indeed innocent. However, she experience conflict in the form of

her allegiance with both Hamlet and Claudius. H.D.F Kitto says that Gertrude's affection for her son and Ophelia show us 'the Gertrude that might have been' had she not been swept into Claudius' arms by 'a mad passion', which indicates that Gertrude could have been an entirely different character had the marriage not taken place, as her allegiances could have stayed, as they naturally should, with her son and his potential wife. As it is, Gertrude pleads with Hamlet in her closet, 'No more... these words like daggers enter mine ears', showing how she struggles with her irreversible situation in her marriage to Claudius and Hamlet's disgust and hatred of this act and, subsequently, her. Her repeated use of the words 'no more' and her violent image of words like daggers shows how painful this internal conflict is for her, and her helplessness as she cannot retort to him but only wishes that her mental suffering would end.

Therefore, while there is both internal and external conflict in 'Hamlet', much of the conflict is internal, with characters such as Hamlet, Gertrude and Claudius suffering because of their torn allegiances and guilt. In 'The Revenger's Tragedy', the conflict is chiefly external, with little evidence of internal struggles in the proactive characters and the willing revenger of Vindice, while the characters in 'Hamlet' struggle with each other psychologically, outmanoevring each other, and so their conflicts show greater complexity, relying not only on almost farcical outwitting of other characters but more on the continual struggle between those whoes affection for each other is reluctantly tainted, or those do not possess the natural disposition for the conflict in which they are engaged.

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The conflict between Hamlet and Gertrude is a very different kind of conflict from that between Hamlet and Claudius. The relationship between Hamlet and Claudius is distant, as the idea of Claudius being Hamlet's new father is dispelled in the second scene by Hamlet's monologue, comparing old Hamlet and Claudius with 'Hyperion' and 'a satyr' (the god of the sun being compared with a lustful creature of the woodland who, in reality, he believes to have 'whored' his mother with his lustfulness). Gertrude, however, is Hamlet's biological mother, as he reminds the audience, himself

and Gertrude herself throughout the play, such as at the start of the dialogue in Gertrude's closet when Hamlet says that he has not 'forgot' her, but remembers vividly that she is her 'husband's brother's wife', and also his mother, thus reminding her of the baseness of her behaviour incomparison her maternal duty to her son. This familial link makes their conflict more complicated, as, rather than Hamlet simply disapproving of her behaviour or disliking her, he is emotionally bound to her, the product of which emotions gives him great mental confusion and upheaval. Sigmund Freud famously suggested an Oedipus Complex in the relationship of Hamlet to his mother, which, in some productions, is made more obvious by placing the two characters in Gertrude's bedroom or even on her bed during this dialogue in order to intensify Hamlet's possible subconscious sexual desire for his mother although in actual fact the 'closet' that Shakespeare intended is more likely to have been merely a private room for prayer and meditation. Freud based much of his theory on Hamlet's obsession with his mother's advanced age and active sexuality, which he refers to mockingly and insultingly: 'You cannot call it love, for at your age the heyday in the blood is tame', meaning that she cannot possible feel love at her age because she has no potential for sexual desire, a theme that could be seen as satirical in the last years of the Sixteenth Century when the aging Queen Elizabeth continued to flaunt her sexuality in front of courtsmen and foreign ambassadors, trying to maintain the teminine attractiveness of her youth while the deterioration of this quality harmed her reputation. Similarly, Gertrude's sexuality is a source of disgust for Hamlet in an aging woman, and so his obsession with her sexuality could easily stem solely from his disgust, rather than from the subconscious desire suggested by Freud.

'Hamlet' is also rife with internal conflicts, most prominently in the eponymous character. Critics have argued that Hamlet's most famous soliloquy, opening with the words, 'To be or not to be, that is the question', has no place in the play, as it is simply a meditation upon whether suicide or suffering through life is nobler, and adds little to the plot or our understanding of Hamlet. However, it fortifies the theme of Hamlet as an intelligent, intellectual and philosophical character, as well as a victim of 'melancholy', a fashionable disease among young men in London at the time that could be ∫ connected to madness, as both, when experienced by men, were considered the product of a brilliant and philosophical but struggling mind. The 'To be or not to be' speech is a clear indication of such melancholy, as Hamlet ponders on his suffering and whether, after death, he will be troubled by unpleasant 'dreams' (an image calling to mind the potential suffering of the soul after death), as well as whether he will still be considered noble for having killed himself. Paul Cantor has stated that Hamlet illustrates the 'Renaissance conflict between ancient and Christian notions of heroism', a conflict that Hamlet himself is at the heart of. As the unwilling revenger who is spurred on by his duty to his father but who is not, by nature, the right man to kill Claudius, he struggles over the 'ancient, heroism' that is being forced on him (the ability to take up arms and act with duty, chivalry and quick decision to seek justice) and the 'Christian... heroism' (the quiet, philosophical piety and ability to suffer) that seems to come to him more naturally. Several times, when left alone with the audience, Hamlet laments over this conflict between his quiet disposition and his duty to his father. When he _watches his favourite actor recite a speech with great passion, he calls himself, in comparison, a 'rogue and peasant slave', using a pleonastic phrase to underline his disgust at his own inability to act, when the actor is able to show far greater passion than he can muster 'in a dream of passion', as opposed to the reality of Hamlet's situation and the very real motivation that he should have to kill Claudius. Vindice contrasts with Hamlet, as his character mould is clearly a man of action, Before killing the Duke he says, 'Let other times have words', dismissing words in favour of 'deeds', as he is about to avenge Gloriana, his murdered love. These 'words' are so common in our experience of Hamlet that the contrast between the two men is almost comic, as Hamlet fails to act while Vindice is self-motivated at driven to continual deeds with very little internal conflict. He comments to his brother Hippolito that they are 'made strange fellows... innocent villains', showing how their is a conflict of morality present in their actions, but this is simply a passing comment, and his morality and disposition do not bar the way to his revenge.

Finally, other characters in 'Hamlet' also show evidence of strong internal conflict. Claudius is racked by the guilt of his brother's murder, shown vividly in the scene in the chapel when he is unable to pray, demonstrating how he has been punished with the ultimate damnation, a kind of self-excommunication, for his crime. He laments that his 'offence is rank, it smells to heaven', showing how he admits that his crime is terrible and still haunts him, using the metaphor of a foul smell that hangs on him to demonstrate the haunting effect of his deed. Gertrude's involvement in the murder has been disputed and interpreted in various ways, but there is much evidence that she knows nothing of the murder. In the Old Quarto, she says to Hamlet explicitly in the closet this sequence that she knew nothing of 'this horrid murder', swearing 'to heaven' that she is innocent, the solemnity of such an oath suggesting that she is indeed innocent. However, she experience conflict in the form of

her allegiance with both Hamlet and Claudius. H.D.F. Kitto says that Gertrude's affection for her son and Ophelia show us 'the Gertrude that might have been' had she not been swept into Claudius' arms by 'a mad passion', which indicates that Gertrude could have been an entirely different character had the marriage not taken place, as her allegiances could have stayed, as they naturally should, with her son and his potential wife. As it is, Gertrude pleads with Hamlet in her closet, 'No more... these words, like daggers enter mine ears', showing how she struggles with her irreversible situation in her marriage to Claudius and Hamlet's disgust and hatred of this act and, subsequently, her. Her repeated use of the words 'no more' and her violent image of words like daggers shows how painful this internal conflict is for her, and her helplessness as she cannot retort to him but only wishes that her mental suffering would end.

Therefore, while there is both internal and external conflict in 'Hamlet', much of the conflict is internal, with characters such as Hamlet, Gertrude and Claudius suffering because of their torn allegiances and guilt. In 'The Revenger's Tragedy', the conflict is chiefly external, with little evidence of internal struggles in the proactive characters and the willing revenger of Vindice, while the characters in 'Hamlet' struggle with each other psychologically, outmanoevring each other, and so their conflicts show greater complexity, relying not only on almost farcical outwitting of other characters but more on the continual struggle between those whoes affection for each other is refuctantly tainted, or those do not possess the natural disposition for the conflict in which they are engaged.





The Tempest and Doctor Faustus

13. "Shakespeare's primary concern in this play appears to be the delivery of a series of sharp moral lessons." In light of this remark, examine Shakespeare's presentation of moral issues in *The Tempest* with comparative reference to *Doctor Faustus*.

13) Shakespeare's "The Tempost" explores morality and can be seen in some ways to deliver moved lessons to the audience. The play is driven by the reconciliation of family and power and can be seen to suggest the importance of proper government and well maintained family connections. Frahermore, the play seems to wern affaired allowing bonse desixes to go ungoverned, through the use of Rephano's alcohol as an allegay for Prospero's magic. In the same way Madone's Facions is greatly of allowing his ambition and base desires to govern him and in so doing, doones every flowerer, these a reading of both pays should consider their presentation of miscolity as more complicated. Both payunites worm against he dangers of spectracle and through and furthermore the morality of most Prospero in The Formpost" is made and grown Despite the apparent clarity in the more warnings in Dr Fauntus, the play can be seed as incredibly subverbire. "The Tempest" & can be seen to have a central nord nersage regarding the importance of rightful governance in terms of the political and the familial. Prospero is presented as the sightful Duke of Milan, overthown by the "foul plany" of his boother Konever, Prospero's exposition at the beginning of the plany also acts as a warring against the errors be made as Duke The audience is told that he had been "rapt in Secret studies " and " neglecting all worldly ends".
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play can be seen to provide a sharp moved lesson.
Both plays offer a warning against base classices
and as inibility to govern apporte. When Prospers
claims to home been "rapt in secret studies" the
word "rapt: " can be associated with the idea of
"papture" and the complete dodication of himself to
something other than his duties as Duke in the same
way taustus claims "Ils magic, magic, that Diast
ravioled me", making poth quilty of indulgence.
Theresis rando a damned and clams that
the god their sorvest is there own appetite," allowing
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Can be seen to use allegent in providing a
moral lesson, through the use of Staphano's "competing
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that the shall "drown [my] book" and in this
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Matter the hishour of they child and in this man
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	to withheld maintain chapting. Thakespeare again was
	the inversion of nature en a way of exploring
	suisnanaged exicality with Prospero threatening to
	fil the lovers book with "weeds to lottery" The
	inaboility to govern desire is seen as an indicator of
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	When confronted with the banquet Sebarterin
	claims, "use home stomachs, drawing attention to
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	same way in Dr Faastus Fouglus rolers to
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	same way in Dr Faastus Fanslus refere to himself as "wanton and Pascinions" and is governed boy appetite. In this way, to both pays can
	be martined as allineary a moral mostage in
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	Despite the source of moral newsages suggested by
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	morality and characters in task plays one
	Significantly more complicated, and the plays cannot
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	Particularly in The Tempost, the morality of the protagonia Prospero is drawn into question. Peason
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	interprets Possporo as a "type of potentially danned
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	virtual father This is for couplicated by his
	relationships with Ariel and Caliban Prospero refers
	to Ariel as both "dainly" and "attet white as
	a "malignant thing" whate Calison claims that
	all of the spirits on the island hate him As
	cootedly as I". In this way the audhence is
	mitegto ovitieise and quarin Prospero an a leader
	Furthermore, the position of Calibour is complicated
_	by the fact that despite admitting to attempting to
	"people this ide" with Calibary he is
	car presented as speaking in vest and open to
	the boardy of the Island To this and his

low, convolic characters presents Caliban as being compled and suggests that similar to the claims made in Montaignes of the Canniballes, the Italians to seen as more sourage that the native Blands. ourse to pillmen wenderen out of voribbo Quakespossie's charactor, both plays also serve to against the danger of spectacle and theater "lianing Prospero refers to Antonio as , in the same way truth Additionally both Facilities can be seen to create Prospero and distracted by spectacle, with Facistus fairing to repent having boom distracted et doodly sus and Prospero parcetting masque tinally, both paymintes during the subversionely allering descriptions of magic the eventual "overthon" of ruspo bonseu a' Fausing his desires to "ransach the O oxen for orient the dead one conveyed evergetically sedictively through the use of the mighty Prospero offers To the some and nerly 221) Newsollo of book! his description of the "cloud capped steepes" suggests and graves that "waked their of a reductance to completely part with regic. Shako speare's primary concern is not the delivery diap moral it us CENSOND, runger of wowen judgement is passed ۵ play remain ambiguais a left to the interpretation of the audience. Similarly "Dr Faustus" was subversive suggest the appeal of magic and to complicate a didactic seading of the play. Both plays can autotion, appetite and treater itself

13) Shakespeare's "The Tempost" explores morality and Can be seen in some ways to deliver moved lessons to the audience. The play is driven by the reconciliation of family and power and can be seen to suggest the importance of proper government and well maintained family connectors. Frahermore the play seems to usen obtained allemity bone dersises to go ungoverned through the use of Sephano's alcohol as an allegang for Prospero's magic in the same way Madorie's Facious is greatly of allowing his ambition and have desired to govern him and in both plays thened consider their presentation of marality as more complicated. Both payurites boom against the dangers of spectracle and theatre, and furthermore the marality of most Prospero in The Fampas" is made auch aprox Despite the apparent clarity in the most warnings in Dr Fauntius, the play can be send incredibly subvering

"The Tempest" & Can be seen to shave a central moral nersage regarding the importance of ignified generalized in terms of the position and the familial. Prospero is presented as the rightful Duke of hilan overthrown by the "foul plant" of his brother. Monever, Prospero's expedition at the beginning of the plant also acts as a constring against the errors so made as Duke. The audience is told that he hard been "rapt in secret studies" and "neglecting all worldly earls". The use of the world "neglect" is indicative of Prospero's failure to properly perform his role. Despite this, the plot to overthrow him is presented as could and injust reflected by Miranda's graphic

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can be seen as a parallel to Propose claim
that he shall "drown [my] book" and in this
way toopen ascends at the end of the play also
though his arthuguess to senous magic. The proper
gonernance of Sexuality is also explored in both days.
with the money lesson appearing as a marring against
sexual desire Caliban is accused of seeking the
relate "the histour of my child and in this may
presented as a morally comprehenator Similarly,
Miranda's virginity is essential to her marriage
with Ferdinand, the asks of her "If you be maid, or my"
and further exclaims "Oth, if a green! The concion
for female virginity and managed sexuality
the nature of The Temperi' as an occasional
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of Janes F Furthermore, Ferdinand promises that
noting snall " well were honor into host", promosing

	to withheld maintain charity. Shakespeare again was
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