

# Blood Brothers Model Analysis

<p><b>‘I’d crawl back to that job for double the hours and half the wages.’ ‘I’ve never been to so many parties.’</b></p> <p>We see the impact of Mickey and Edward’s contrasting education when they grow up and embark on their journeys into the world of work. Edward is at university and has ‘never been to so many parties,’ demonstrating his ability to enjoy the luxuries in life and celebrate with his friends without the need to worry about getting a job, as he has his parents’ middle class income to fall back on. It also demonstrates a lack of responsibility and his ability to be young and carefree, which, in juxtaposition to this, Mickey does not have the option of doing. He has had to grow up quickly due to the socioeconomic pressures places on him at a young age. Mickey ‘would crawl back to that job for double the hours and half the wages.’ The verb ‘crawl’ has connotations of desperation and describes an almost animalistic movement, suggesting Mickey is willing to degrade himself in order to be able to provide for his growing family, and suggests that the working class are inferior and are treated like animals when it comes to work; only valued for their labour skills rather than intelligence. This also demonstrates the level of effort Mickey is willing to put in to find a job, with crawling being a movement that requires a lot of exertion. Unlike Edward, Mickey does not have the luxury of not working, demonstrating Russell’s criticism of the injustice of an education system that disadvantages the working class and does not give them the same opportunities to succeed and feel fulfilled in life.</p>	<p><b>‘A girl inside the woman... Waiting to break free.’</b></p> <p>Describing Linda, the Narrator refers to “a girl inside the woman... waiting to break free” — a phrase that reflects her frustration with her life, domestic duties and unchanging routine, and also suggests that her fate was dictated from childhood by her social position. As the traditional roles of wife and mother are thrust upon her (while she is forced to support Mickey), she has little room for personal fulfilment or independence. This, perhaps, is what leads her to the affair with Edward. The reference to ‘girl’ suggests that her hopes are childish and unfeasible. ‘break’ has connotations of violence and this adds to the notion that she is a catalyst to the violence that later occurs between the two brothers. She also shows that she still believes, naively that she can ‘break free’ but we know that this is highly unlikely. The audience is positioned to feel sympathy for Linda because it seems that she is trapped in the constraints of her class and her gender.</p>	<p><b>"Me husband, he'd walked out on me, a month or two, for a girl they say looks a bit like Marilyn Monroe."</b></p> <p>In this quote from Blood Brothers, Russell reveals a sense of betrayal and emotional turmoil through Mrs Johnstone’s casual mention of her husband leaving her for another woman. The phrase "he'd walked out on me" conveys a sudden and painful abandonment, suggesting that the husband's departure was abrupt and left her vulnerable. The mention of "a girl they say looks a bit like Marilyn Monroe" serves as a contrast between the speaker and the new woman in her husband's life. Marilyn Monroe, an iconic symbol of beauty and desirability, is used here to highlight the speaker's insecurities and feelings of inadequacy. The reference to Marilyn Monroe is one that recurs throughout the play and is used to show the standard that Mrs Johnstone then compares herself to throughout. It is important to note that she is also compared to Marilyn Monroe by her husband at the start of the play. In this instance, the use of "they say" implies gossip and social judgment, indicating that the speaker is aware of the public's perception of her husband's new relationship. ‘Me husband’ indicates that she still sees him as hers and moreover that his responsibility to her is still evident in their children and in the struggles that she then faces alone. ‘girl’ further emphasises that she has been replaced by a younger model and in that sense we see Mrs Johnstone as someone who has been exploited by her husband and then left once life became more difficult. We also see the new ‘girl’ as someone who can easily be exploited and a victim to the same treatment.</p>
<p><b>‘And who’d dare tell the lambs in Spring, what fate the later seasons bring?’</b></p> <p>The narrator plays a crucial role in the play, becoming the mouthpiece for the Russell’s criticism of the class system and the class obvious class divide between the Middle and the Working classes. As Mickey, Linda and Edward grow, with stage directions being used to show this, the narrator ominously warns, ‘And who’d dare tell the lambs in Spring, what fate the later seasons bring?’. Through the use of the noun ‘lambs’, which evokes innocence and virtue, Russell perhaps suggests that their innocence will be short lived. During ‘spring’ lambs are newly born and vulnerable to the world which further suggests that the children are frightfully unaware of the devastating actions that will follow. As later seasons approach, knowing that this would lead to the slaughter of the lambs, it creates a sense of foreboding for the consequences that will follow the children. And for the lambs this is their fate, they are destined to be slaughtered. In this way, Russell foreshadows the tragic events that will unfold in the play, hinting at the harsh realities that the children will face later in life and their ultimate demise, even though they are young, carefree and innocent now. Russell uses the biblical illusion to Jesus as the ‘Lamb of God’ (John 1:29) who is born into the world pure, virtuous and sinless; is then slaughtered violently by a world that is filled with avarice, pride and wrath; similarly to the death of Mickey and Edward. Russell almost suggests that the class system is an embodiment of the sin in the world, which had devastating consequences for even the son of God who was meant to be its saviour. And so Russell criticises the class system for being the most devastating evil that destroys the lives of all those who are disadvantaged by it.</p>	<p><b>‘They say that if either twin learns that he was once a pair, they will both immediately die’</b></p> <p>Russell uses the narrator to foreshadow the deaths of each twin. At various points in the play, the audience is warned that if they find out their true identities then they will ultimately die. ‘pair’ has connotations of equality and this is ironic since they have not been raised with equal opportunities or potential - we see how this impact them both. Mickey’s struggles with his dead end job and knows that he will never climb the social ladder, whilst Eddie is discontented and unmotivated with the opportunities presented to him at University. The adverb ‘immediately’ adds to the drama and suggests that this is inevitable – it also links to the notion of crime and how Mickey feels he has no choice but to turn to crime. The ambiguous ‘they say’ creates an air of mystery around the characters and the audience wonders who ‘they’ are. Russell successfully breaks down the fourth wall here by showing the audience the dangers of social class and the segregation of them.</p>	<p><b>‘But y’know the Devil’s got your number’</b></p> <p>Russell again uses the narrator to set the tone and create a sense of foreboding by referencing the Devil. ‘y’know’ implies that the punishment reaped by the Devil is almost deserved because the characters know what they’re doing is wrong. We can also say that the Devil himself represents evil and is far worse than merely saying that Mrs Johnstone and Mrs Lyons are committing ‘sins’; they are instead creating evil wrongdoings that will only end in heartache. ‘got your number’ is a colloquial way of saying that you are within the Devil’s sight and there is no escaping the aftermath of what has been done. It emphasises that something awful will be the outcome of their deal for Mrs Lyons to take Edward and raise him as her own. We can also see that it foreshadows more evil behaviour on the part of Mrs Lyons which is what happens when she decides to threaten Mrs Johnstone with a knife.</p>
<p><b>‘You never put new shoes on the table’</b></p> <p>We see the theme of superstition recur throughout the play to demonstrate the lower classes and their supposed lack of intelligence. Mrs Johnstone is seen to have very little control over her own situation but what she can control is how people (including herself) respond to superstitions; ‘You never put new shoes on the table’. The declarative sentence gives us the impression that Mrs Johnstone is so certain that something awful is going to happen and this is ironic because something awful does happen. ‘new shoes’ could also be seen as ironic since Mrs Johnstone has nothing and cannot afford new shoes. The direct pronoun ‘you’ also shows an accusatory tone and there is some blame to be had in the person who ignores the superstition. Mrs Lyons is at the receiving end and it is clear that she does not believe in superstition.</p>	<p><b>‘Mouths to feed. You’re expecting twins’</b></p> <p>The gynaecologist informs Mrs Johnstone; ‘You’re expecting twins’. This is a shock and provides Mrs Johnstone with internal conflict because whilst she loves her children, she is struggling financially to feed them and now she knows she has two more ‘mouths to feed’. Russell takes away the beauty of the pregnancy by using basic language to refer to the babies as something else to feed. We can also say that by speaking only to Mrs Johnstone, it is made abundantly clear that she will be responsible for both babies alone; ‘you’re’ gives this impression. The simple sentence; ‘You’re expecting twins’ also shows how something so simple can create more havoc and heartache in the lives of everyone in the play</p>	<p><b>‘Leave me alone will y? I can’t cope’</b></p> <p>A key theme in the play is conflict and mental struggle due to social class. We see this between Linda and Mickey’s characters when she questions his drug abuse in prison; ‘Leave me alone will y? I can’t cope’. The imperative here shows his desperation to not be held accountable for his addictions. We see here that he feels there is no other way out for him and he has become stuck in the cycle of lower class people failing to thrive. His personal pronoun ‘I’ shows that he feels alone in his situation and that not even Linda can help him. The death of Mickey is also foreshadowed here in his final declarative; ‘I can’t cope’. It shows that he sees no other way to move forward. He asks Linda a rhetorical question because he already knows the answer – she has always been his constant but unfortunately she too has lost her way and starts to show disloyalty towards him.</p>

# A Christmas Carol Model Analysis

<p><b>To hear the insect on the leaf pronouncing on the too much life among his hungry brothers in the dust!"</b></p> <p>Scrooge's indifference to the plight of the poor is further emphasised through the metaphor used by the Ghost of Christmas Present when he rebukes Scrooge by saying, "to hear the insect on the leaf pronouncing on the too much life among his hungry brothers in the dust!" The "insect on the leaf" symbolises those who are comfortable and privileged, living in ease and detached from the struggles of others. Thus it can be seen to be a direct reference to Scrooge and his lack of empathy for the situation the poor, his "hungry brothers" find themselves in. Scrooge is the "insect on the leaf" judging those who are less fortunate from his position of wealth; he is quick to criticise the "hungry brothers" for their plight. The reference to "brothers" could also link to the Christian idea of the "brotherhood of man" which is a belief in the universal kinship and unity of all humans, emphasizing shared humanity and the importance of treating each other with respect and equality, regardless of differences in social status. Dickens uses this image to illustrate the disconnect between the wealthy and the poor, highlighting the indifference of the privileged towards the suffering of the impoverished. The phrase serves as a commentary on social inequalities and the need for compassion and social justice. It challenges the reader, in this case wealthy Victorians to reflect on their own societal position and is designed to urge them into action by showing compassion and delivering social justice.</p>	<p><b>'When he thought that such another creature, quite as graceful and as full of promise, might have called him father, and been a spring-time in the haggard winter of his life.'</b></p> <p>Scrooge's regret for his earlier behaviour becomes evident when The Ghost of Christmas past shows him a memory of his ex-fiancée, Belle, with her daughter. Scrooge acknowledges that 'such another creature, quite as graceful and as full of promise, might have called him father, and been a spring-time in the haggard winter of his life.' Here, Dickens uses a metaphor to demonstrate how different Scrooge's life would have been if he had chosen to build a family with Belle, despite her low status in society, rather than choosing the path of wealth and greed. Dickens uses the symbol of 'spring-time,' which represents a time of hope, happiness, vibrancy and new life to suggest that his potential daughter could have provided him with a source of light and life in the 'winter of his life.' Winter is used here as a symbol for Scrooge's old age, as winter is often associated with things shrivelling up and dying, and implies that Scrooge is approaching the time near the end of his life and would have appreciated a young daughter to support him through this time and make his life happier and easier. This realisation that he has made a mistake is the first time we have seen any sort of regret from Scrooge, and indicates that he is, indeed, changing due to the lessons from the ghosts. As Scrooge is used as a vehicle to represent all wealthy Victorians, Dickens demonstrates this change in order to send the message to Victorian society that their life will be full of regret in old age if they do not build and maintain strong relationships based on genuine love and affection, rather than pursuing wealth.</p>	<p><b>"A stale and shrivelled hand, like that of age, had pinched, and twisted them, and pulled them into shreds."</b></p> <p>This use of imagery conveys the extreme suffering and neglect that the working class (specifically working-class children) are subject to. The 'hand' symbolises the hand of the rich and therefore asserts that it is fellow man that has perverted, corrupted and deformed the innocent nature of children. The verbs 'pinched', 'pinched', and 'pulled' have connotations of grotesqueness; this reflects the unnatural hardship that children suffered in the Victorian era: the working age of a child started as young as five. Dickens is affirming that child labour was a perversion of a child's youth and innocence. Dickens himself experienced child labour as he was sent to work in a factory at the age of 12. His first-hand experience of child labour bleeds through his writing here as Ignorance and Want allegorically represent the plight of children in the Victorian Era. Furthermore, these verbs express a sense of intention and agency; Dickens uses these verbs to assign clear responsibility for the suffering of the poor. Dickens is conveying the message that mankind are explicitly responsible for the suffering of the poor, and therefore it is mankind that must accept social responsibility.</p>
<p><b>'like a child, yet not so like a child as like an old man'</b></p> <p>Dickens present the first of the three ghosts as a contradiction within the similes that are being used; 'like a child, yet not so like a child as like an old man'. The emphasis is placed on the idea of Scrooge as a lonely, sad child; the reader is positioned to feel empathetic towards his character and to have an understanding of how he arrived at the point where he is when the first ghost arrives. 'child' has connotations of purity and innocence and this shows that Scrooge has every potential to return to this state. Children are also seen as vulnerable and easily changeable which is the hope for Scrooge's character. 'old man' is a very different image and shows the opposite end of someone's life and in this image we see more vulnerability around Scrooge's character. Victorians saw a value in youth and agility whereas the elderly were seen as a burden to society and therefore Scrooge is being reminded of the fact that he needs to build relationships before it is too late and he enters the final stages of his life.</p>	<p><b>'mankind was my business' 'I wear the chains I forged in life'</b></p> <p>The ghost of Jacob Marley admits that his time on earth was littered with sinful behaviour and spite of the poorer classes; 'mankind was my business'. The possessive pronoun 'my' shows how he exploited the lower classes and saw them as a potential for making money out of. The metaphorical language shows that his sole drive in life was business; this is akin to Scrooge who also shares the same ambition to make money out of others. Marley's ghost is seen to be trapped in purgatory and is unable to rest – this is his punishment along with 'the chains [he] forged in life'. The image of the chain is one of punishment and entrapment and the plural of this shows how many Marley created during his lifetime. The ghost of Marley acts as a warning to Scrooge for what could potentially be his outcome if he does not seek redemption and change his ways. Victorians believe that change was possible with atonement and with empathy to others.</p>	<p><b>'It's dark, brown curls were long and free: free as its genial face, its sparkling eye, its open hand'</b></p> <p>Dickens uses vivid, sensory imagery to emphasize the generosity and warmth of the character described. The description of the "dark, brown curls" and the phrase "long and free" suggest an image of vitality and naturalness, symbolizing a free spirit that is not constrained by societal norms or personal greed. The adjective "free" is particularly significant as it is repeated in close proximity, reinforcing the idea of liberation—this could be seen as a contrast to the more miserly, constrained nature of Ebenezer Scrooge. Furthermore, the "genial face" and "sparkling eye" depict an individual who radiates kindness and joy, emphasizing the character's warmth and generosity. The "open hand" further reinforces this idea, symbolizing openness and a willingness to give. The positive and uplifting imagery in this quote works to portray the character as someone whose inner goodness is reflected in their outward appearance, aligning with the theme of redemption in the novel, where personal transformation leads to a more liberated, compassionate self. Through this portrayal, Dickens uses the character's appearance as a vehicle to highlight the power of generosity and the potential for change, especially in contrast to Scrooge's initial miserliness.</p>
<p><b>'I am as light as a feather, I am as happy as an angel, I am as merry as a school-boy'</b></p> <p>Throughout Scrooge's declaration, the semantic field of joy conveys Scrooge's complete juxtaposition between Staves One and Five; the adjectives "light", "happy" and "merry" suggest that he can barely keep himself grounded and in</p>	<p><b>'I am a mortal' remonstrated Scrooge, 'and liable to fall'</b></p> <p>As the Ghost of Christmas Past leads Scrooge to the window he declares, "I am mortal [remonstrated Scrooge] and liable to fall." This can be interpreted as Scrooge being literally afraid of physically falling as the ghost moves him towards the window to fly with him into the night sky. However on a deeper level this can</p>	<p><b>'It was shrouded in a deep black garment, which concealed its head, its face, its form and left nothing visible'</b></p> <p>The depiction of this ghost, 'shrouded in a deep black garment', mirrors the image of a Grim Reaper: the personification of death. This spirit therefore represents the</p>