AQA

GCSE
ENGLISH LITERATURE

Paper 1 Shakespeare and the 19th-century novel

Tuesday 22 May 2018 Morning Time allowed: 1 hour 45 minutes

Materials

For this paper you must have:
- an AQA 16-page answer book.

Instructions
- Use black ink or black ballpoint pen. Do **not** use pencil.
- Write the information required on the front of your answer book. The **Paper Reference** is 8702/1.
- Answer **one** question from **Section A** and **one** question from **Section B**.
- You must **not** use a dictionary.

Information
- The marks for questions are shown in brackets.
- The maximum mark for this paper is 64.
- AO4 will be assessed in **Section A**. There are 4 marks available for AO4 in **Section A** in addition to 30 marks for answering the question. AO4 assesses the following skills: Use a range of vocabulary and sentence structures for clarity, purpose and effect, with accurate spelling and punctuation.
- There are 30 marks for **Section B**.

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There are no questions printed on this page

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Section A: Shakespeare

Answer **one** question from this section on your chosen text.

Either

Macbeth

Read the following extract from Act 1 Scene 3 of *Macbeth* and then answer the question that follows.

At this point in the play, after receiving The Witches' prophecies, Macbeth and Banquo have just been told that Duncan has made Macbeth Thane of Cawdor.

BANQUO
But 'tis strange,
And oftentimes, to win us to our harm,
The instruments of darkness tell us truths;
Win us with honest trifles, to betray's
In deepest consequence. –
Cousins, a word, I pray you.
MACBETH [Aside]
Two truths are told,
As happy prologues to the swelling act
Of the imperial theme. – I thank you, gentlemen. –
This supernatural soliciting
Cannot be ill, cannot be good. If ill,
Why hath it given me earnest of success,
Commencing in a truth? I am Thane of Cawdor.
If good, why do I yield to that suggestion,
Whose horrid image doth unfix my hair
And make my seated heart knock at my ribs
Against the use of nature? Present fears
Are less than horrible imaginings.
My thought, whose murder yet is but fantastical,
Shakes so my single state of man that function
Is smothered in surmise, and nothing is,
But what is not.

0 1 Starting with this moment in the play, explore how Shakespeare presents the attitudes of Macbeth and Banquo towards the supernatural.

Write about:

- how Shakespeare presents the attitudes of Macbeth and Banquo towards the supernatural in this extract
- how Shakespeare presents the attitudes of Macbeth and Banquo towards the supernatural in the play as a whole.

[30 marks]
AO4 [4 marks]

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or

Romeo and Juliet

Read the following extract from Act 3 Scene 5 of *Romeo and Juliet* and then answer the question that follows.

At this point in the play, Juliet has just been told that she must marry Paris.

CAPULET
How now, wife,
Have you delivered to her our decree?
LADY CAPULET
Ay, sir, but she will none, she gives you thanks.
I would the fool were married to her grave.
CAPULET
Soft, take me with you, take me with you, wife.
How, will she none? doth she not give us thanks?
Is she not proud? doth she not count her blest,
Unworthy as she is, that we have wrought
So worthy a gentleman to be her bride?
JULIET
Not proud you have, but thankful that you have:
Proud can I never be of what I hate,
But thankful even for hate that is meant love.
CAPULET
How how, how how, chopt-logic? What is this?
'Proud', and 'I thank you', and 'I thank you not',
And yet 'not proud', mistress minion you?
Thank me no thankings, nor proud me no prouds,
But fettle your fine joints 'gainst Thursday next,
To go with Paris to Saint Peter's Church,
Or I will drag thee on a hurdle thither.
Out, you green-sickness carrion! out, you baggage!
You tallow-face!

0 2 Starting with this moment in the play, explore how Shakespeare presents relationships between adults and young people in *Romeo and Juliet*.

Write about:

- how Shakespeare presents relationships between adults and young people at this moment in the play
- how Shakespeare presents relationships between adults and young people in the play as a whole.

[30 marks]
AO4 [4 marks]

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or

The Tempest

Read the following extract from Act 3 Scene 1 of *The Tempest* and then answer the question that follows.

In this extract, Ferdinand has been put to work by Prospero and Miranda has come to help him.

MIRANDA
I do not know
One of my sex; no woman's face remember,
Save from my glass, mine own. Nor have I seen
More that I may call men than you, good friend,
And my dear father. How features are abroad
I am skilless of; but by my modesty,
The jewel in my dower, I would not wish
Any companion in the world but you;
Nor can imagination form a shape
Besides yourself, to like of. But I prattle
Something too wildly, and my father's precepts
I therein do forget.
FERDINAND
I am in my condition
A prince, Miranda; I do think a king –
I would not so – and would no more endure
This wooden slavery than to suffer
The flesh-fly blow my mouth. Hear my soul speak.
The very instant that I saw you, did
My heart fly to your service, there resides
To make me slave to it, and for your sake
Am I this patient log-man.
MIRANDA
Do you love me?
FERDINAND
O heaven, O earth, bear witness to this sound,
And crown what I profess with kind event
If I speak true; if hollowly, invert
What best is boded me to mischief. I,
Beyond all limit of what else i'th'world,
Do love, prize, honour you.
MIRANDA
I am a fool
To weep at what I'm glad of.

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0 3 Starting with this conversation, explore how Shakespeare presents the romantic relationship between Miranda and Ferdinand.

Write about:

- how Shakespeare presents the romantic relationship at this moment in the play
- how Shakespeare presents the romantic relationship in the play as a whole.

[30 marks]
AO4 [4 marks]

Turn over for the next question

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or

The Merchant of Venice

Read the following extract from Act 4 Scene 1 of *The Merchant of Venice* and then answer the question that follows.

At this point in the play, Shylock is waiting for Portia's judgement on whether he will receive his 'pound of flesh' from Antonio.

PORTIA
A pound of that same merchant's flesh is thine,
The court awards it, and the law doth give it.
SHYLOCK
Most rightful judge!
PORTIA
And you must cut this flesh from off his breast;
The law allows it, and the court awards it.
SHYLOCK
Most learned judge! A sentence: come, prepare.
PORTIA
Tarry a little, there is something else.
This bond doth give thee here no jot of blood.
The words expressly are 'a pound of flesh'.
Take then thy bond, take thou thy pound of flesh,
But in the cutting it, if thou dost shed
One drop of Christian blood, thy lands and goods
Are by the laws of Venice confiscate
Unto the state of Venice.
GRATIANO
O upright judge!
Mark, Jew – O learned judge!
SHYLOCK
Is that the law?
PORTIA
Thyself shall see the Act.
For as thou urgest justice, be assured
Thou shalt have justice more than thou desirest.
GRATIANO
O learned judge! Mark, Jew: a learned judge.

0 4 Starting with this moment in the play, explore how Shakespeare presents ideas about justice in *The Merchant of Venice*.

Write about:

- how Shakespeare presents ideas about justice in this extract
- how Shakespeare presents ideas about justice in the play as a whole.

[30 marks]
AO4 [4 marks]

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There are no questions printed on this page

Turn over for the next question

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or

Much Ado About Nothing

Read the following extract from Act 1 Scene 1 of *Much Ado About Nothing* and then answer the question that follows.

At this point in the play, Benedick and Beatrice are alone for the first time.

BEATRICE
I wonder that you will still be talking, Signor Benedick, nobody marks you.
BENEDICK
What, my dear Lady Disdain! Are you yet living?
BEATRICE
Is it possible Disdain should die, while she hath such meet food to feed it, as Signor Benedick? Courtesy itself must convert to Disdain, if you come in her presence.
BENEDICK
Then is Courtesy a turn-coat: but it is certain I am loved of all ladies, only you excepted: and I would I could find in my heart that I had not a hard heart, for truly I love none.
BEATRICE
A dear happiness to women, they would else have been troubled with a pernicious suitor. I thank God and my cold blood, I am of your humour for that: I had rather hear my dog bark at a crow than a man swear he loves me.
BENEDICK
God keep your ladyship still in that mind, so some gentleman or other shall scape a predestinate scratched face.
BEATRICE
Scratching could not make it worse, and 'twere such a face as yours were.
BENEDICK
Well, you are a rare parrot-teacher.
BEATRICE
A bird of my tongue is better than a beast of yours.
BENEDICK
I would my horse had the speed of your tongue, and so good a continuer: but keep your way a God's name. I have done.
BEATRICE
You always end with a jade's trick: I know you of old.

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0 5 The relationship between Beatrice and Benedick is described as ‘a merry war’ in the play.

Starting with this conversation, explore how Shakespeare presents the relationship between Beatrice and Benedick.

Write about:

- how Shakespeare presents the relationship between Beatrice and Benedick at this moment in the play
- how Shakespeare presents the relationship between Beatrice and Benedick in the play as a whole.

[30 marks]
AO4 [4 marks]

Turn over for the next question

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or

Julius Caesar

Read the following extract from Act 2 Scene 1 of *Julius Caesar* and then answer the question that follows.

At this point in the play Cassius, Brutus and the other conspirators are plotting Caesar's death. Cassius has just suggested that they should murder Mark Antony too.

BRUTUS
Our course will seem too bloody, Caius Cassius,
To cut the head off and then hack the limbs –
Like wrath in death and envy afterwards –
For Antony is but a limb of Caesar.
Let's be sacrificers, but not butchers, Caius.
We all stand up against the spirit of Caesar,
And in the spirit of men there is no blood.
O, that we then could come by Caesar's spirit
And not dismember Caesar! But, alas,
Caesar must bleed for it. And, gentle friends,
Let's kill him boldly, but not wrathfully;
Let's carve him as a dish fit for the gods,
Not hew him as a carcass fit for hounds.
And let our hearts, as subtle masters do,
Stir up their servants to an act of rage
And after seem to chide 'em. This shall make
Our purpose necessary, and not envious;
Which so appearing to the common eyes,
We shall be called purgers, not murderers.
And for Mark Antony, think not of him,
For he can do no more than Caesar's arm
When Caesar's head is off.

0 6 Starting with this speech, explore how Shakespeare presents Brutus as a conspirator in *Julius Caesar*.

Write about:

- how Shakespeare presents Brutus' thoughts about the plot to kill Caesar
- how Shakespeare presents Brutus as a conspirator in the play as a whole.

[30 marks]
AO4 [4 marks]

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Section B: The 19th-century novel

Answer **one** question from this section on your chosen text.

Either

Robert Louis Stevenson: *The Strange Case of Dr. Jekyll and Mr. Hyde*

Read the following extract from Chapter 4 (The Carew Murder Case) of *The Strange Case of Dr. Jekyll and Mr. Hyde* and then answer the question that follows.

In this extract, Utterson and Inspector Newcomen have come to find Mr Hyde at his lodging house after the murder of Sir Danvers Carew.

> It was by this time about nine in the morning, and the first fog of the season. A great chocolate-coloured pall lowered over heaven, but the wind was continually charging and routing these embattled vapours; so that as the cab crawled from street to street, Mr. Utterson beheld a marvellous number of degrees and hues of twilight; for here it would be dark like the back-end of evening; and there would be a glow of a rich, lurid brown, like the light of some strange conflagration; and here, for a moment, the fog would be quite broken up, and a haggard shaft of daylight would glance in between the swirling wreaths. The dismal quarter of Soho seen under these changing glimpses, with its muddy ways, and slatternly passengers, and its lamps, which had never been extinguished or had been kindled afresh to combat this mournful re-invasion of darkness, seemed, in the lawyer's eyes, like a district of some city in a nightmare.
>
> The thoughts of his mind, besides, were of the gloomiest dye; and when he glanced at the companion of his drive, he was conscious of some touch of that terror of the law and the law's officers which may at times assail the most honest.
>
> As the cab drew up before the address indicated, the fog lifted a little, and showed him a dingy street, a gin-palace, a low French eating-house, a shop for the retail of penny numbers and twopenny salads, many ragged children huddled in the doorways, and many women of many different nationalities passing out, key in hand, to have a morning glass; and the next moment the fog settled down again upon that part, as brown as umber, and cut him off from his blackguardly surroundings. This was the home of Henry Jekyll's favourite; of a man who was heir to a quarter of a million sterling.

0 7 Starting with this extract, explore how Stevenson creates mystery and tension in *The Strange Case of Dr. Jekyll and Mr. Hyde*.

Write about:

- how Stevenson creates mystery and tension in this extract
- how Stevenson creates mystery and tension in the novel as a whole.

[30 marks]

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or

Charles Dickens: *A Christmas Carol*

Read the following extract from Chapter 4 of *A Christmas Carol* and then answer the question that follows.

In this extract, Scrooge meets the Ghost of Christmas Yet To Come.

The Phantom slowly, gravely, silently, approached. When it came near him, Scrooge bent down upon his knee; for in the very air through which this Spirit moved it seemed to scatter gloom and mystery.

It was shrouded in a deep black garment, which concealed its head, its face, its form, and left nothing of it visible save one outstretched hand. But for this it would have been difficult to detach its figure from the night, and separate it from the darkness by which it was surrounded.

He felt that it was tall and stately when it came beside him, and that its mysterious presence filled him with a solemn dread. He knew no more, for the Spirit neither spoke nor moved.

"I am in the presence of the Ghost of Christmas Yet To Come?" said Scrooge.

The Spirit answered not, but pointed onward with its hand.

"You are about to show me shadows of the things that have not happened, but will happen in the time before us," Scrooge pursued. "Is that so, Spirit?" The upper portion of the garment was contracted for an instant in its folds, as if the Spirit had inclined its head. That was the only answer he received.

Although well used to ghostly company by this time, Scrooge feared the silent shape so much that his legs trembled beneath him, and he found that he could hardly stand when he prepared to follow it. The Spirit paused a moment, as observing his condition, and giving him time to recover.

But Scrooge was all the worse for this. It thrilled him with a vague uncertain horror, to know that behind the dusky shroud, there were ghostly eyes intently fixed upon him, while he, though he stretched his own to the utmost, could see nothing but a spectral hand and one great heap of black.

"Ghost of the Future!" he exclaimed, "I fear you more than any spectre I have seen. But as I know your purpose is to do me good, and as I hope to live to be another man from what I was, I am prepared to bear you company, and do it with a thankful heart. Will you not speak to me?"

0 8 Starting with this extract, explore how Dickens presents Scrooge's fears in *A Christmas Carol*.

Write about:

- how Dickens presents what Scrooge is frightened of in this extract
- how Dickens presents Scrooge's fears in the novel as a whole.

[30 marks]

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or

Charles Dickens: *Great Expectations*

Read the following extract from Chapter 8 of *Great Expectations* and then answer the question that follows.

In this extract, Pip has arrived at Satis House for the first time. He has been brought to Miss Havisham's room by Estella.

> Miss Havisham beckoned her to come close, and took up a jewel from the table, and tried its effect upon her fair young bosom and against her pretty brown hair. 'Your own, one day, my dear, and you will use it well. Let me see you play cards with this boy.'
>
> 'With this boy! Why, he is a common labouring-boy!'
>
> I thought I overheard Miss Havisham answer – only it seemed so unlikely – 'Well? You can break his heart.'
>
> 'What do you play, boy?' asked Estella of myself, with the greatest disdain.
>
> 'Nothing but beggar my neighbour, Miss.'
>
> 'Beggar him,' said Miss Havisham to Estella. So we sat down to cards.
>
> It was then I began to understand that everything in the room had stopped, like the watch and the clock, a long time ago. I noticed that Miss Havisham put down the jewel exactly on the spot from which she had taken it up. As Estella dealt the cards, I glanced at the dressing-table again, and saw that the shoe upon it, once white, now yellow, had never been worn. I glanced down at the foot from which the shoe was absent; and saw that the silk stocking on it, once white, now yellow, had been trodden ragged. Without this arrest of everything, this standing still of all the pale decayed objects, not even the withered bridal dress on the collapsed form could have looked so like grave-clothes, or the long veil so like a shroud.
>
> So she sat, corpse-like, as we played at cards; the frillings and trimmings on her bridal dress, looking like earthy paper. I knew nothing then of the discoveries that are occasionally made of bodies buried in ancient times, which fall to powder in the moment of being distinctly seen; but, I have often thought since, that she must have looked as if the admission of the natural light of day would have struck her to dust.

0 9 Starting with this extract, explore how far Dickens presents Miss Havisham as a cruel and bitter woman.

Write about:

- how Dickens presents Miss Havisham in this extract
- how far Dickens presents Miss Havisham as a cruel and bitter woman in the novel as a whole.

[30 marks]

Turn over ►

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or

Charlotte Brontë: *Jane Eyre*

Read the following extract from Chapter 20 of *Jane Eyre* and then answer the question that follows.

In this extract, Jane has gone to bed after witnessing the arrival of Richard Mason at Thornfield Hall.

Awaking in the dead of night, I opened my eyes on her disk – silver-white and crystal clear. It was beautiful, but too solemn: I half rose, and stretched my arm to draw the curtain.

Good God! What a cry!

The night – its silence – its rest, was rent in twain by a savage, a sharp, a shrilly sound that ran from end to end of Thornfield Hall.

My pulse stopped: my heart stood still; my stretched arm was paralysed. The cry died, and was not renewed. Indeed, whatever being uttered that fearful shriek could not soon repeat it: not the widest-winged condor on the Andes could, twice in succession, send out such a yell from the cloud shrouding his eyrie. The thing delivering such utterance must rest ere it could repeat the effort.

It came out of the third storey; for it passed overhead. And overhead – yes, in the room just above my chamber-ceiling – I now heard a struggle: a deadly one it seemed from the noise; and a half-smothered voice shouted –

'Help! help! help!' three times rapidly.

'Will no one come?' it cried; and then, while the staggering and stamping went on wildly, I distinguished through plank and plaster: –

'Rochester! Rochester! for God's sake, come!'

A chamber-door opened: some one ran, or rushed, along the gallery. Another step stamped on the flooring above and something fell; and there was silence.

I had put on some clothes, though horror shook all my limbs; I issued from my apartment. The sleepers were all aroused: ejaculations, terrified murmurs sounded in every room; door after door unclosed; one looked out and another looked out; the gallery filled. Gentlemen and ladies alike had quitted their beds; and 'Oh! what is it?' – 'Who is hurt?' – 'What has happened?' – 'Fetch a light!' – 'Is it fire?' – 'Are there robbers?' – 'Where shall we run?' was demanded confusedly on all hands. But for the moon-light they would have been in complete darkness. They ran to and fro; they crowded together: some sobbed, some stumbled: the confusion was inextricable.

1 0 Starting with this extract, explore how Brontë presents some of the distressing experiences that Jane deals with in the novel.

Write about:

- how Brontë presents Jane's distressing experiences at Thornfield Hall in this extract
- how Brontë presents some of the distressing experiences Jane deals with in the novel as a whole.

[30 marks]

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There are no questions printed on this page

Turn over for the next question

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or

Mary Shelley: *Frankenstein*

Read the following extract from Chapter 24 of *Frankenstein* and then answer the question that follows.

In this extract from near the end of the novel, the monster has killed Victor and is talking to Walton.

> 'But it is true that I am a wretch. I have murdered the lovely and the helpless; I have strangled the innocent as they slept, and grasped to death his throat who never injured me or any other living thing. I have devoted my creator, the select specimen of all that is worthy of love and admiration among men, to misery; I have pursued him even to that irremediable ruin. There he lies, white and cold in death. You hate me; but your abhorrence cannot equal that with which I regard myself; I look on the hands which executed the deed; I think on the heart in which the imagination of it was conceived, and long for the moment when these hands will meet my eyes, when that imagination will haunt my thoughts no more.
>
> 'Fear not that I shall be the instrument of future mischief. My work is nearly complete. Neither yours nor any man's death is needed to consummate the series of my being, and accomplish that which must be done but it requires my own. Do not think that I shall be slow to perform this sacrifice. I shall quit your vessel on the ice-raft which brought me thither, and shall seek the most northern extremity of the globe; I shall collect my funeral pile and consume to ashes this miserable frame, that its remains may afford no light to any curious and unhallowed wretch who would create such another as I have been. I shall die. I shall no longer feel the agonies which now consume me, or be the prey of feelings unsatisfied, yet unquenched. He is dead who called me into being; and when I shall be no more the very remembrance of us both will speedily vanish. I shall no longer see the sun or stars, or feel the winds play on my cheeks. Light, feeling, and sense will pass away; and in this condition must I find my happiness. Some years ago, when the images which this world affords first opened upon me, when I felt the cheering warmth of summer, and heard the rustling of the leaves and the warbling of the birds, and these were all to me, I should have wept to die; now it is my only consolation. Polluted by crimes, and torn by the bitterest remorse, where can I find rest but in death?

1 1 Starting with this extract, explore how far Shelley presents the monster as a victim to be pitied.

Write about:

- how Shelley presents the monster in this extract
- how far Shelley presents the monster as a victim to be pitied in the novel as a whole.

[30 marks]

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or

Jane Austen: *Pride and Prejudice*

Read the following extract from Chapter 34 of *Pride and Prejudice* and then answer the question that follows.

In this extract, Mr Darcy has come to see Elizabeth to propose marriage to her.

"In vain I have struggled. It will not do. My feelings will not be repressed. You must allow me to tell you how ardently I admire and love you."

Elizabeth's astonishment was beyond expression. She stared, coloured, doubted, and was silent. This he considered sufficient encouragement; and the avowal of all that he felt, and had long felt for her, immediately followed. He spoke well; but there were feelings besides those of the heart to be detailed; and he was not more eloquent on the subject of tenderness than of pride. His sense of her inferiority–of its being a degradation–of the family obstacles which had always opposed to inclination, were dwelt on with a warmth which seemed due to the consequence he was wounding, but was very unlikely to recommend his suit.

In spite of her deeply-rooted dislike, she could not be insensible to the compliment of such a man's affection, and though her intentions did not vary for an instant, she was at first sorry for the pain he was to receive; till, roused to resentment by his subsequent language, she lost all compassion in anger. She tried, however, to compose herself to answer him with patience, when he should have done. He concluded with representing to her the strength of that attachment which, in spite of all his endeavours, he had found impossible to conquer; and with expressing his hope that it would now be rewarded by her acceptance of his hand. As he said this, she could easily see that he had no doubt of a favourable answer. He *spoke* of apprehension and anxiety, but his countenance expressed real security. Such a circumstance could only exasperate farther, and, when he ceased, the colour rose into her cheeks, and she said:

"In such cases as this, it is, I believe, the established mode to express a sense of obligation for the sentiments avowed, however unequally they may be returned. It is natural that obligation should be felt, and if I could *feel* gratitude, I would now thank you. But I cannot–I have never desired your good opinion, and you have certainly bestowed it most unwillingly. I am sorry to have occasioned pain to anyone. It has been most unconsciously done, however, and I hope will be of short duration. The feelings which, you tell me, have long prevented the acknowledgment of your regard, can have little difficulty in overcoming it after this explanation."

1 2 Starting with this extract, explore how Austen presents the ways that pride and prejudice affect the relationship between Mr Darcy and Elizabeth.

Write about:

- how Mr Darcy and Elizabeth are affected by pride and prejudice at this moment in the novel
- how pride and prejudice affect their relationship in the novel as a whole.

[30 marks]

Turn over ►

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or

Sir Arthur Conan Doyle: *The Sign of Four*

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

At the beginning of this extract, Holmes comments on the arrival of the police who have come to investigate the death of Bartholomew Sholto.

'But here are the regulars, so the auxiliary forces may beat a retreat.'

As he spoke, the steps which had been coming nearer sounded loudly on the passage, and a very stout, portly man in a grey suit strode heavily into the room. He was red-faced, burly, and plethoric, with a pair of very small twinkling eyes which looked keenly out from between swollen and puffy pouches. He was closely followed by an inspector in uniform and by the still palpitating Thaddeus Sholto.

'Here's a business!' he cried in a muffled, husky voice. 'Here's a pretty business! But who are all these? Why, the house seems to be as full as a rabbit-warren!'

'I think you must recollect me, Mr Athelney Jones,' said Holmes quietly.

'Why, of course I do!' he wheezed. 'It's Mr Sherlock Holmes, the theorist. Remember you! I'll never forget how you lectured us all on causes and inferences and effects in the Bishopsgate jewel case. It's true you set us on the right track; but you'll own now that it was more by good luck than good guidance.'

'It was a piece of very simple reasoning.'

'Oh, come, now, come! Never be ashamed to own up. But what is all this? Bad business! Bad business! Stern facts here – no room for theories. How lucky that I happened to be out at Norwood over another case! I was at the station when the message arrived. What d'you think the man died of?'

'Oh, this is hardly a case for me to theorize over,' said Holmes dryly.

'No, no. Still, we can't deny that you hit the nail on the head sometimes. Dear me! Door locked, I understand. Jewels worth half a million missing. How was the window?'

'Fastened; but there are steps on the sill.'

'Well, well, if it was fastened the steps could have nothing to do with the matter. That's common sense. Man might have died in a fit; but then the jewels are missing. Ha! I have a theory. These flashes come upon me at times. – Just step outside, Sergeant, and you, Mr Sholto. Your friend can remain. – What do you think of this, Holmes? Sholto was, on his own confession, with his brother last night. The brother died in a fit, on which Sholto walked off with the treasure? How's that?'

'On which the dead man very considerately got up and locked the door on the inside.'

'Hum! There's a flaw there. Let us apply common sense to the matter. This Thaddeus Sholto *was* with his brother; there *was* a quarrel: so much we know. The brother is dead and the jewels are gone. So much also we know. No one saw the brother from the time Thaddeus left him. His bed had not been slept in. Thaddeus is evidently in a most disturbed state of mind. His appearance is – well, not attractive. You see that I am weaving my web round Thaddeus. The net begins to close upon him.'

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1 3 Starting with this extract, explore how Conan Doyle presents the police force as ineffective and foolish in *The Sign of Four*.

Write about:

- how Conan Doyle presents Athelney Jones as ineffective and foolish in this extract
- how Conan Doyle presents the police force as ineffective and foolish in the novel as a whole.

[30 marks]

END OF QUESTIONS

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Surname	StemUp Model Solution
Answer booklet	Write the question number in the left-hand margin at the start of each answer.

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01

Shakespeare uses the contrasting reactions of Macbeth and Banquo to show that the supernatural does not force anyone into evil; it tempts, and the response reveals the character. Both men hear prophecies, yet Banquo treats the witches with suspicion and restraint while Macbeth lets them feed a desire already inside him. Through this contrast, Shakespeare explores integrity, ambition and the dangers of trusting forces that deceive.

In the extract, Banquo's attitude is wary and morally clear. He calls the witches "instruments of darkness", a phrase that frames them as tools of the devil, and he warns that they "tell us truths" only in order "to win us to our harm". It would be misleading to stop at "tell us truths": the whole sentence argues that truth is the bait in a trap. The alliterative "Win us with honest trifles, to betray's / In deepest consequence" contrasts small, harmless "trifles" with "deepest consequence", suggesting that the supernatural gives away minor facts to secure a far greater prize, the soul. For a Jacobean audience who believed in witchcraft and the devil's cunning, Banquo voices the orthodox Christian view, and his words become an ironic prophecy of Macbeth's fate.

Macbeth, by contrast, is not listening. Shakespeare places his speech in an aside, so he withdraws from the conversation into his own mind, a staging choice that shows the prophecy has already isolated him. His metaphor "happy prologues to the swelling act / Of the imperial theme" turns his life into a play building towards a climax, and "swelling" suggests his ambition growing as he speaks. He then tries to reason: "This supernatural soliciting / Cannot be ill, cannot be good". The paradox, and the balanced questions that follow, show a mind caught between

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hope and horror. "Soliciting" is revealing, as it implies being tempted or persuaded, perhaps as if he is being courted. The reference to "earnest of success" shows that he treats the Cawdor title as a down payment on the crown.

Most chilling is how quickly the supernatural becomes murder in his imagination. The "horrid image" that will "unfix my hair" and make his "seated heart knock at my ribs / Against the use of nature" shows physical terror; the heartbeat is personified as something trying to escape his body. Yet he does not reject the thought. The word "murder" appears for the first time here, and the antithesis "nothing is, / But what is not" suggests that the imagined future already feels more real than the present. Shakespeare implies that the witches never mentioned killing; the idea comes from Macbeth himself.

This contrast develops across the play. Even at the first meeting Banquo notices Macbeth's reaction, asking why he seems to "fear / Things that do sound so fair", which suggests that Macbeth's fear reflects guilty desire. In Act 2 Scene 1 Banquo admits the sisters trouble his sleep and prays "Merciful powers, / Restrain in me the cursed thoughts that nature / Gives way to in repose". He is tempted too, but he turns to God, whereas Macbeth claims "I think not of them", a lie the audience recognises at once. Moments later Macbeth sees the dagger, and his question "Is this a dagger which I see before me" shows how the supernatural has become indistinguishable from his own guilty imagination.

In Act 3 Scene 1, Banquo's soliloquy shows him suspecting that Macbeth "play'dst most foully" for the crown, and he briefly wonders whether the witches might be his "oracles as well". Crucially, he checks himself with "But hush, no more", choosing not to act. Macbeth, however, now sees the prophecy about Banquo's children as a threat, and the murder of his friend follows. Fittingly, Banquo

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returns as a ghost at the banquet, a supernatural spectacle that only Macbeth can see, which publicly exposes his guilt.

By Act 4 the roles have completely reversed: instead of being visited, Macbeth seeks out the witches and demands answers. The apparitions' equivocal promises, that "none of woman born" can harm him and that he is safe until Birnam Wood comes to Dunsinane, give him a reckless confidence. Only at the end does he understand what Banquo said in this extract, condemning the "juggling fiends" that "palter with us in a double sense". The structural echo is powerful: Macbeth reaches Banquo's insight too late.

Ultimately, Shakespeare suggests that the supernatural is dangerous because it exploits what is already inside people. King James, who wrote about witchcraft in Daemonologie and was a descendant of Banquo, would have seen Banquo's resistance as a model of loyalty. Macbeth's tragedy is not that he met the witches, but that he believed them.

02 Shakespeare presents relationships between adults and young people as relationships of power in which the adults, even when they claim to love the young, fail to listen to them. In a patriarchal Verona built on obedience and family honour, the young lovers are forced into secrecy, and Shakespeare suggests that this breakdown of trust between generations is as responsible for the tragedy as the feud itself.

In this extract, the language of law and command dominates. Capulet asks whether his wife has "delivered to her our decree", and the noun "decree" turns a marriage into a royal proclamation. The plural "our" presents both parents as a

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united authority, leaving Juliet isolated. Lady Capulet's response is shocking: "I would the fool were married to her grave". Her wish is cruelly ironic, since the audience knows that Juliet will indeed be married to death, and it shows how quickly a mother's support collapses once a daughter disobeys. Earlier in the play, in Act I Scene 3, Lady Capulet needed the Nurse to stay in the room to speak to her own child, so this coldness confirms a distance that was there from the start.

Capulet's reaction reveals that he sees the marriage as a gift Juliet should be grateful for. His rapid questions "will she none? doth she not give us thanks? / Is she not proud?" show his disbelief that a daughter could refuse, and "Unworthy as she is" exposes how little value he places on her own feelings. For an Elizabethan audience, a daughter was her father's property, and marriage was a way of securing status and alliances; Paris, a kinsman of the Prince, is "So worthy a gentleman". Yet the dramatic irony is painful: Capulet does not know that Juliet is already married to Romeo, and the secret marriage means that the young people's choices remain invisible to the adults.

Juliet's reply is careful and balanced: "Proud can I never be of what I hate, / But thankful even for hate that is meant love". The antithesis of "hate" and "love" shows her intelligence, and she still recognises that her father means well. Capulet, however, cannot tolerate this reasoning. He mocks her as "chopt-logic", mimicking her words in "Thank me no thankings, nor proud me no prouds", and the mockery strips her argument of dignity. His imperative "fettle your fine joints" reduces her to a horse being prepared for market, while the threat to "drag thee on a hurdle" compares her to a criminal dragged to execution. The insults "green-sickness carrion" and "tallow-face" attack her body, suggesting that a disobedient daughter becomes worthless in his eyes. Shortly after, he threatens that she may "hang, beg, starve, die in the streets", and this violence shows the

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absolute power that fathers held.

This moment is striking because Capulet has not always been this tyrannical. In Act 1 Scene 2 he tells Paris "My child is yet a stranger in the world" and asks him to wait "two more summers", even saying that his will is "but a part" beside her consent. Shakespeare structures the play so that, after Tybalt's death, Capulet hastily arranges the wedding, perhaps from grief or a desire to restore order. The change shows that adult love is conditional, dependent on obedience and circumstance.

Shakespeare contrasts the parents with surrogate parent figures. The Nurse is warm and bawdy, closer to Juliet than her mother, and she acts as messenger for the lovers. Yet after this scene she advises Juliet to marry Paris, calling Romeo "a dishclout" in comparison. Juliet's private outburst, "Ancient damnation! O most wicked fiend!", marks the end of their trust: the adult she relied on has chosen practicality over love. Similarly, Friar Lawrence acts as a father to Romeo, warning him "Wisely and slow; they stumble that run fast", but he takes great risks with the secret marriage and the sleeping potion, and when the Watch approaches the tomb he flees and leaves Juliet alone. The adults who are kind still fail the young at the crucial moment.

The Montagues offer a gentler contrast. In Act 1 Scene 1 they worry about Romeo's melancholy, but they ask Benvolio rather than Romeo himself, which suggests a similar failure to communicate. Across both houses, the young are surrounded by adults who care about them but do not understand them.

At the end, Capulet's handshake with "brother Montague" comes only after the deaths of their children. The Prince's verdict "All are punished" suggests that

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Shakespeare holds the older generation accountable. By making the audience sympathise with Juliet's defiance, Shakespeare challenges the assumption that parental authority is always right.

03 Shakespeare presents the romantic relationship between Miranda and Ferdinand as an innocent, immediate and sincere love, set against a play full of usurpation, plotting and enslavement. Their love offers hope that the next generation can heal the wrongs of the past, yet Shakespeare also makes the audience aware that it unfolds under Prospero's watchful control, raising the question of whether it is entirely their own.

In this conversation, Miranda's innocence is central. She admits she remembers "no woman's face" except "from my glass, mine own", and that she has seen no men except Ferdinand and her "dear father". The image of the mirror reminds us how isolated she has been, and it suggests her love is untainted by comparison or experience. Her description of her modesty as "The jewel in my dower" draws on the idea that chastity was a woman's most precious possession in marriage, a value a Jacobean audience would have recognised. Yet she is strikingly honest, declaring that she "would not wish / Any companion in the world but you". She then corrects herself, admitting "I prattle / Something too wildly", and remembers her "father's precepts". Shakespeare shows a young woman caught between natural feeling and the obedience expected of a daughter.

Ferdinand's language is more formal and status-conscious. He reminds Miranda "I am in my condition / A prince" and even "I do think a king", since he believes his father drowned. His pride is clear in the comparison between enduring "This wooden slavery" and suffering "The flesh-fly blow my mouth", a disgusting image

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that shows how degrading manual work feels to a prince. However, love transforms this slavery into willing service: "The very instant that I saw you, did / My heart fly to your service". The verb "fly" captures the speed of love at first sight, and the paradox of the "patient log-man" who is "slave" to his heart shows that he now chooses his bondage. In a play obsessed with freedom and servitude, Shakespeare contrasts Ferdinand's chosen labour with Caliban's resentful slavery, carrying the same logs.

The emotional climax is Miranda's simple question, "Do you love me?" Its brevity is powerful after Ferdinand's long speech, and its directness reveals her lack of artifice. Ferdinand answers with hyperbole, calling on "heaven" and "earth" to "bear witness" and declaring that he will "love, prize, honour" her "Beyond all limit". The triplet echoes the vows of a marriage ceremony, suggesting that this conversation is effectively a betrothal. Miranda's response, "I am a fool / To weep at what I'm glad of", presents her tears as an expression of overwhelming joy, perhaps showing that she has never experienced such emotion before.

The relationship began with equally instant attraction in Act I Scene 2. Miranda calls Ferdinand "A thing divine", while he mistakes her for "the goddess / On whom these airs attend". This mutual idealisation shows both as innocents. Prospero's aside "They have changed eyes" reveals that he has planned this meeting, yet he decides to treat Ferdinand harshly so that "too light winning" does not "Make the prize light". Here the romance becomes part of Prospero's political scheme: the marriage of his daughter to the heir of Naples will secure his restoration as Duke of Milan. In this very scene, Prospero is watching unseen and comments, "Fair encounter / Of two most rare affections!", a reminder that the lovers are observed even in their most private moment.

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Later in Act 3 Scene 1, Miranda boldly offers herself: "I am your wife, if you will marry me". Her proposal reverses the usual gender roles, though her innocence makes it seem natural rather than improper. In Act 4 Prospero gives his blessing but warns Ferdinand against breaking her "virgin-knot" before the wedding, and stages a masque of goddesses celebrating fertility and marriage. This emphasis on chastity contrasts sharply with Caliban's earlier attempt to violate Miranda, positioning Ferdinand as the civilised and worthy husband. Some critics note that the play was performed at court during the celebrations for Princess Elizabeth's marriage in 1613, which may explain its focus on a royal match.

In Act 5 the lovers are revealed playing chess, a game of strategy that perhaps hints that their love is also part of a larger game. Miranda's playful "Sweet lord, you play me false" shows growing confidence and intimacy. Her wonder at the "brave new world / That has such people in't" is undercut by Prospero's dry "'Tis new to thee", suggesting that her innocence will meet a corrupt world. Ultimately, Shakespeare presents their love as genuine and redemptive, uniting Milan and Naples and turning the bitterness of the older generation into reconciliation.

04 Shakespeare presents justice in The Merchant of Venice as something far less certain than the law. The trial scene seems to deliver a triumphant victory for the Christians, yet Shakespeare invites the audience to ask whether strict legal justice, revenge and Christian mercy are truly different, and whether the outcome for Shylock is fair at all. Justice in the play is shaped by prejudice as much as by principle.

In this extract, Portia toys with the idea of justice. Her first two pronouncements are almost identical: "The court awards it, and the law doth give it", then "The law

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allows it, and the court awards it". The chiasmus gives her judgement a formal, ritual quality, and the repetition raises Shylock's hopes deliberately. His exclamations, "Most rightful judge!" and "Most learned judge!", show his excitement and his belief that the law is finally on his side. The imperative "come, prepare" reveals his impatience to take his revenge. Shakespeare builds dramatic tension, as the audience fears that Antonio will truly be cut.

The turning point comes with "Tarry a little, there is something else". The understated phrase makes the reversal more dramatic. Portia insists on the exact letter of the bond: "no jot of blood", because "The words expressly are 'a pound of flesh'". The adverb "expressly" shows the precision of her legal reasoning, and she defeats Shylock using the same literal approach to the law that he has insisted upon. The opposition of "Christian blood" with "Jew" is significant: the law is not neutral but distinguishes between Venetians and outsiders, and the threat that his "lands and goods" will be "confiscate / Unto the state" shows how quickly the law turns against him.

Gratiano's mocking echo, "O upright judge! / Mark, Jew", throws Shylock's own praise back at him. His gloating repetition of "learned judge" shows that for the Christians justice becomes a kind of revenge, delighting in the humiliation of their enemy. Shylock's shocked question "Is that the law?" is brief and broken, contrasting with his earlier confidence. Portia's warning that he will have "justice more than thou desirest" is ominous, suggesting that justice can become punishment beyond what is deserved.

Earlier in the scene, Portia appeals to mercy in her famous speech, "The quality of mercy is not strained". She argues that mercy "droppeth as the gentle rain from heaven", a natural image which suggests mercy is a gift from God, and she warns

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"in the course of justice none of us / Should see salvation". This reflects a Christian idea that mercy is higher than strict justice. Shylock's reply, "My deeds upon my head! I crave the law", shows him choosing justice in its harshest form. To an Elizabethan audience, influenced by stereotypes that contrasted Old Testament law with New Testament mercy, Shylock may have seemed the villain who refused grace.

Yet Shakespeare complicates this. In Act 3 Scene 1, Shylock argues that his revenge is taught by Christian behaviour: "If you prick us, do we not bleed?" and "if you wrong us, shall we not revenge?" His claim that "The villainy you teach me I will execute" suggests that his desire for justice comes from years of abuse, as Antonio has spat on his "Jewish gaberdine" and called him "dog". When Bassanio begs Portia to "Wrest once the law to your authority", she refuses, but the final judgement hardly seems merciful. Shylock loses his wealth and is forced to "presently become a Christian", which for him means losing his identity. His quiet "I am not well" is a moment of real pathos. At a time when Jews had been expelled from England since 1290 and anti-Semitism was widespread, Shakespeare's audience may have cheered, yet a modern audience is more likely to see this as injustice disguised as mercy.

Justice also appears in the comic plot. Portia's father's will, with its caskets, ensures that the right suitor wins: Morocco and Arragon choose by appearance, while Bassanio recognises that "The world is still deceived with ornament" and chooses lead. The caskets suggest a kind of moral justice, rewarding humility over pride. Similarly, the ring plot in Act 5 enacts a playful justice, as Portia tests Bassanio's loyalty and gently punishes his broken promise.

Ultimately, Shakespeare presents justice as a contest of interpretation, won by

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those with power and wit. Portia's victory is brilliant, but the play leaves an uncomfortable question about whether a society that preaches mercy truly practises it.

05 Shakespeare presents the relationship between Beatrice and Benedick as a "merry war" in which wit is both weapon and disguise. Their sparring hides vulnerability and a shared history, and as the play develops, the war of words becomes a partnership of equals. Through them, Shakespeare suggests that the most lasting love is built on honesty and mutual respect rather than on the idealised, fragile romance of Hero and Claudio.

In this conversation, Beatrice fires the first shot: "I wonder that you will still be talking, Signor Benedick, nobody marks you". The insult reveals the opposite of what it claims, since she has clearly been marking him herself. Shakespeare hints that her hostility is a form of attention, perhaps even attraction. Benedick's reply, "my dear Lady Disdain", is ironic, mixing affection and mockery. The mock title suggests that he knows her well enough to name her defining trait, and the word "dear" may carry more truth than he realises.

The exchange is built on parallel structure, with each speaker taking the other's word and twisting it. Beatrice turns "Disdain" into a personified figure who could never "die" while she has "such meet food to feed it", and Benedick picks up her "Courtesy" to call it "a turn-coat". This quick-fire rhythm shows that they are evenly matched, as neither can let the other have the last word. Their insults also share imagery of animals: Beatrice prefers to "hear my dog bark at a crow / than a man swear he loves me", Benedick calls her "a rare parrot-teacher", and she replies that "A bird of my tongue is better than a beast of yours". Even the

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imagery of "scratched face" suggests physical combat, reinforcing the sense of a battle. Yet the mirroring reveals how alike they are: both claim to scorn love, Benedick saying "truly I love none" and Beatrice thanking God for her "cold blood". Shakespeare encourages the audience to suspect that two people so determined to avoid love are perfect for each other.

Beatrice's final line, "You always end with a jade's trick: I know you of old", is especially revealing. The image of a jade, a worn-out horse that slips its collar, suggests he runs away from a contest, but "I know you of old" hints at a past relationship. In Act 2 Scene 1 she says he once "lent" her his heart "awhile" and she gave him "a double heart for his single one", implying that he won her heart falsely. Her wit may therefore be protection against being hurt again. For an Elizabethan audience, Beatrice's outspoken independence would be unusual, as women were expected to be silent and obedient, and her refusal of a husband might have been seen as unnatural. Shakespeare, however, makes her the most intelligent and attractive voice on stage.

Placing this conversation in the opening scene is important. Leonato has already described the "merry war" and the "skirmish of wit" between them, so the audience is primed to watch for their encounters. The merry war continues at the masked ball, where Benedick complains that "She speaks poniards, and every word stabs", a metaphor showing how deeply her words wound him.

The gulling scenes transform the relationship. Overhearing that Beatrice loves him, Benedick decides that "The world must be peopled" and excuses his change of heart with comic self-deception. Beatrice, in contrast, responds in verse: "Contempt, farewell, and maiden pride, adieu!" The shift from her usual prose to rhyme signals sincerity, suggesting that beneath her wit lies genuine feeling. The

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trick works only because both already have feelings to awaken.

The turning point comes in Act 4 Scene 1, after Claudio's public shaming of Hero. Benedick confesses "I do love nothing in the world so well as you: is not that strange?", and Beatrice's demand, "Kill Claudio", tests whether his love is real. Her cry "O that I were a man!" shows her frustration at the limits placed on women, and Benedick's decision to challenge his friend shows that he respects her judgement. Unlike Claudio, who believes the lies told about Hero, Benedick trusts Beatrice.

At the end, the war of words resumes, but playfully. When their love sonnets are discovered, Benedick jokes that he will take her "for pity", and they agree they are "too wise to woo peaceably". Shakespeare suggests that the merry war never truly ends: it simply becomes the language of their love, an equal partnership in which wit is shared rather than used to wound.

06 Shakespeare presents Brutus as a reluctant and idealistic conspirator who wants to commit murder without becoming a murderer. He is driven by love of Rome and a sense of honour rather than envy, yet his idealism blinds him to political reality. Shakespeare suggests that Brutus's noble intentions make him both the conspiracy's greatest asset and the cause of its failure.

In this speech, Brutus rejects Cassius's suggestion that Antony should die because "Our course will seem too bloody". The verb "seem" is revealing: Brutus is concerned with how the murder will appear to Rome, not only with its morality. He argues that killing Antony would be like trying "To cut the head off and then hack the limbs", a brutal image that shows his disgust at needless violence. His

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metaphor that Antony is "but a limb of Caesar" also shows a fatal misjudgement, since he underestimates Antony completely.

The speech is built on antithesis. Brutus wants the conspirators to be "sacrificers, but not butchers", to kill Caesar "boldly, but not wrathfully", and to be called "purgers, not murderers". Each pairing tries to separate the noble purpose from the ugly act. The religious language of sacrifice presents the assassination as a ritual offering for the good of Rome, while "purgers" suggests healing a sick state. Yet the repeated contrasts reveal his inner conflict: he must keep reassuring himself that what he is planning is honourable. His wish that "we then could come by Caesar's spirit / And not dismember Caesar!" is heartfelt, showing that he hates the tyranny Caesar might become, not the man himself. The exclamation and the turn "But, alas, / Caesar must bleed for it" capture his grief at the necessity he believes in.

The most disturbing image is "Let's carve him as a dish fit for the gods, / Not hew him as a carcass fit for hounds". Brutus intends this as a sign of respect, yet comparing his friend to a dish of meat is grotesque, and the audience may feel that no language can make murder beautiful. Shakespeare also exposes a less innocent side. His advice that their hearts, like "subtle masters", should "Stir up their servants to an act of rage" and then "seem to chide" them suggests deliberate manipulation, and his concern with "the common eyes" shows him managing public opinion, much like a politician.

Earlier in Act 2 Scene 1, Brutus's soliloquy shows how he reasons himself into the plot. He admits "I know no personal cause to spurn at him, / But for the general", and he decides to "think him as a serpent's egg" and "kill him in the shell". The conditional reasoning reveals that Brutus kills Caesar not for what he has done but

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for what he might do. His description of the time between "the acting of a dreadful thing / And the first motion" as "Like a phantasma or a hideous dream" shows his deep unease. Cassius has also manipulated him, planting forged letters urging "Brutus, thou sleep'st. Awake", and Cassius admits in soliloquy that Brutus's "honourable metal may be wrought". Brutus's reputation is exactly why the conspirators need him: as Casca says, "he sits high in all the people's hearts".

As a leader of the conspiracy, Brutus repeatedly makes idealistic choices. He refuses to swear an oath, believing Romans need no bond but honour, and he rejects including Cicero. Most significantly, after the assassination, he allows Antony to speak at Caesar's funeral. Brutus's own speech, in measured prose, argues "Not that I loved Caesar less, but that I loved Rome more", appealing to reason. Antony's verse oration, with its ironic repetition that "Brutus is an honourable man", turns the crowd against the conspirators. Shakespeare shows that Brutus's trust in rational argument and his decency make him naive in a world of political manipulation. In Act 3 Scene 1, his call for the conspirators to "bathe" their hands in Caesar's blood also undermines his wish to be "sacrificers", as the ritual looks horrifying rather than noble.

In the final acts, the conspiracy collapses. Brutus quarrels with Cassius over bribery, insisting on his own integrity, and Caesar's ghost appears as "thy evil spirit", suggesting the murder haunts him. His suicide, with the words "Caesar, now be still; / I killed not thee with half so good a will", reveals lasting guilt. Yet Antony calls him "the noblest Roman of them all", acknowledging that Brutus alone acted "in a general honest thought". Writing in 1599, as an ageing Elizabeth had no heir and fears of rebellion grew, Shakespeare explores whether killing a ruler can ever be justified. Through Brutus, he suggests that even honourable conspiracy unleashes chaos.

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Stevenson builds mystery and tension by withholding knowledge: he keeps the reader, like his cautious lawyer Utterson, always on the edge of a truth that respectable society cannot bear to look at directly. In this extract the fog becomes the novel's central metaphor for concealment, and across the text Stevenson uses setting, a fragmented structure and gaps in narration to suggest that the real horror lies not in a monster on the streets but in the hidden duality of the Victorian gentleman.

The extract opens with the "first fog of the season", and Stevenson immediately turns weather into a battlefield. The "great chocolate-coloured pall" suggests a funeral cloth draped over the city, fitting for a journey that follows a murder, while the military language of the wind "charging and routing these embattled vapours" creates a sense of conflict between light and darkness. This struggle arguably mirrors the war within Jekyll himself, where good and evil fight for possession of one body. The shifting light is unsettling: one moment it is "dark like the back-end of evening", the next a "rich, lurid brown, like the light of some strange conflagration". The adjective "lurid" hints at something sensational and sinful, and the image of a fire implies destruction is near. Because the light never settles, the reader can never see clearly, which is exactly the experience of reading the novel.

Stevenson then filters Soho through Utterson's mind, so that it seems "like a district of some city in a nightmare". The simile moves the setting from the real to the psychological, suggesting that this part of London represents the unconscious, repressed side of respectable society. Even Utterson feels "some touch of that terror of the law and the law's officers which may at times assail the

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most honest". This is a fascinating moment of tension: a lawyer, the guardian of order, feels guilty in the presence of a policeman, implying that no Victorian gentleman is entirely innocent. The list of "a gin-palace, a low French eating-house", "ragged children huddled in the doorways" and women going out for "a morning glass" reflects contemporary anxieties that poverty, foreignness and drink bred crime. Yet Stevenson complicates this. The fog "settled down again" and "cut him off from his blackguardly surroundings", as if the city itself wants to hide its secrets. The final sentence delivers a jolt of irony: this squalid place is "the home of Henry Jekyll's favourite", "heir to a quarter of a million sterling". The juxtaposition of wealth and squalor deepens the mystery of why a respected doctor would protect such a man.

This sense of mystery is established from the very first chapter. Enfield's story of Hyde, who "trampled calmly over the child's body", is shocking precisely because of the adverb "calmly", and yet no one can explain what is wrong with him. Enfield can only say he gave "a strong feeling of deformity" without being able to "specify the point". This inability to describe Hyde is a deliberate technique: Stevenson leaves a gap that the reader's imagination fills with something worse than any description. The door, set in a "blind forehead of discoloured wall", is a similarly mysterious image, a building without eyes that refuses to reveal what lies inside. Utterson's pun, "If he be Mr. Hyde, I shall be Mr. Seek", turns the novel into a detective game and frames the reader as a fellow investigator.

Stevenson's structure keeps this tension rising. The novel is told largely through Utterson's limited perspective, and crucial evidence is locked away in documents: the will, Lanyon's sealed letter marked not to be opened until Jekyll's death or disappearance, and finally Jekyll's own confession. Each document postpones revelation, and Lanyon's death from shock after witnessing the transformation

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creates terror before the reader even knows what he has seen. In "The Last Night", tension peaks as Poole and Utterson break down the cabinet door with an axe, only to find Hyde dead in clothes far too large for him. The mystery is solved, yet the solution is more horrifying than the crime.

Ultimately, Jekyll's statement reveals that "man is not truly one, but truly two". The fog, the locked doors and the sealed letters all reflect a society obsessed with reputation, in which gentlemen hid their vices behind respectable facades. Writing in 1886, in the aftermath of Darwin's theories of evolution and amid fears of degeneration, Stevenson creates mystery and tension to disturb his readers into recognising that the darkness of Soho is not somewhere else: it lies within the most respectable of men.

08 Dickens presents Scrooge's fears as the engine of his redemption. At the start of the novella Scrooge fears nothing but poverty, yet by the time he meets the final spirit he is terrified of the future, of death and above all of dying unloved. Dickens uses fear allegorically: by making his miserly protagonist afraid, he hopes to frighten his comfortable Victorian readers into recognising their own responsibility to the poor.

In the extract, Dickens makes the Ghost of Christmas Yet To Come the most frightening spirit because it is defined by absence. The tricolon of adverbs "slowly, gravely, silently" slows the pace of the opening sentence, mimicking the Phantom's deliberate approach and building suspense. Its "deep black garment" conceals "its head, its face, its form", and the listing of what is hidden emphasises that Scrooge, and the reader, are denied any human features to interpret. The ghost resembles a personification of Death, the Grim Reaper, and it seems almost part of

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the night itself, so that it is "difficult to detach its figure from the night". Scrooge's fear is therefore partly a fear of the unknown. Significantly, Scrooge "bent down upon his knee", a gesture of submission and perhaps prayer, which shows how far this once arrogant man has been humbled.

Dickens also shows that silence is more terrifying to Scrooge than speech. "The Spirit answered not, but pointed onward with its hand", and its only reply is a slight movement of the garment "as if the Spirit had inclined its head". Earlier spirits explained and conversed; this one leaves Scrooge to draw his own conclusions, which forces him to confront the consequences of his own life. The physical effects of fear are vivid: his "legs trembled beneath him" and he could "hardly stand". The phrase "a vague uncertain horror" captures the uncertainty that torments him, while the contrast between the "ghostly eyes intently fixed upon him" and Scrooge seeing "nothing but a spectral hand and one great heap of black" makes him the one being watched and judged. Yet Scrooge's exclamation, "I fear you more than any spectre I have seen", is followed by hope: "I hope to live to be another man from what I was". Fear here is not paralysing but productive, because it leads him towards change.

Scrooge's fears develop across the novella. In Stave One he is described as "solitary as an oyster", hard and closed to the world, and he initially denies being afraid at all. Confronted by Marley's ghost, he jokes that it might be "an undigested bit of beef" and that there is "more of gravy than of grave" about it. Dickens suggests that Scrooge's humour is a defence against fear, and the pun on "grave" reveals the very thing he is avoiding. When Marley removes the bandage from his head and his jaw drops, Scrooge falls on his knees and begs for mercy. Marley's chains, which he "forged in life", give Scrooge a terrifying glimpse of his own afterlife, and fear becomes the first step in his spiritual education.

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The earlier spirits uncover subtler fears. With the Ghost of Christmas Past, Scrooge sees his lonely childhood and Belle's rejection of him because "another idol" has replaced her: "a golden one". His pain at these memories reveals a buried fear of isolation, and he begs the spirit to show him no more. With the Ghost of Christmas Present, Scrooge is frightened for Tiny Tim and asks whether he will live, only to have his own words about "the surplus population" thrown back at him. The appearance of the children Ignorance and Want, and the warning about the boy, "on his brow I see that written which is Doom", show that Dickens wants Scrooge, and his readers, to fear the social consequences of neglecting the poor in the age of the Poor Law and the workhouse.

The climax of Scrooge's fear comes when the final spirit shows him a corpse whose belongings, even his bed-curtains, are stolen and sold to Old Joe, and then his own name on a neglected gravestone. His fear of a death without mourners is the fear that finally transforms him: "I am not the man I was". In Stave Five, fear gives way to joy, as he declares he is "as light as a feather". Dickens structures the novella so that fear moves from comic denial to genuine terror and finally to release, showing that it is a necessary, even merciful, force. Through Scrooge's fears, Dickens delivers his moral warning: those who live only for money will die alone, but it is never too late to change.

09 Dickens presents Miss Havisham as a woman whose bitterness has hardened into deliberate cruelty, yet he never allows her to be simply a villain. She is both the agent of suffering and its victim: jilted by Compeyson, she turns her private wound into a weapon against others, and Dickens uses her to explore how revenge corrupts the avenger as much as its targets, before finally granting her a painful

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redemption.

In the extract, Miss Havisham's cruelty is shockingly casual. When Estella scorns Pip as "a common labouring-boy", Miss Havisham replies "Well? You can break his heart." The young Pip thinks it "seemed so unlikely", and the gap between the innocent child and the mature narrator makes the remark more chilling, because the reader senses it is a statement of purpose rather than a passing comment. The jewel she holds against Estella's "fair young bosom" is a fitting metaphor: Estella is being adorned and valued like a precious stone, but stones are cold and hard, which is exactly what Miss Havisham has made her heart. The promise "Your own, one day" suggests that Estella will inherit not only wealth but her guardian's bitterness.

The card game reinforces this cruelty. "Beggar him," Miss Havisham orders, and the name of the game, "beggar my neighbour", becomes a symbol of her plan to reduce men to emotional poverty. The imperative shows her control, as she uses both children as pieces in a game of revenge, and it foreshadows how Pip's heart will indeed be beggared by his love for Estella.

However, the second half of the extract encourages pity as much as condemnation. Pip realises that "everything in the room had stopped, like the watch and the clock", showing that Miss Havisham has frozen time at the moment of her humiliation. The repeated phrase "once white, now yellow" applied first to the shoe and then to the stocking traces the decay of purity into corruption, and the colour white, associated with bridal innocence, has turned sickly. The similes comparing her dress to "grave-clothes" and her veil to "a shroud" suggest she is a living corpse, and indeed she sits "corpse-like". Dickens's striking image of ancient bodies which "fall to powder" when exposed implies that Miss Havisham could not survive

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"the natural light of day". She is bitter, but she is also tragically fragile, a woman who has buried herself alive.

Across the novel, Dickens makes her cruelty explicit. Her instruction to Estella, "Break their hearts my pride and hope, break their hearts and have no mercy!", reveals a calculated revenge on all men. The repetition of "break their hearts" sounds like an incantation, and the possessive "my pride and hope" shows that she sees Estella as an extension of herself rather than a person. Her own definition of love, "blind devotion, unquestioning self-humiliation", spoken as she urges Pip to "Love her, love her, love her!", shows that her idea of love has been twisted by betrayal into something destructive. She also allows Pip to believe that she is his benefactor, enjoying his hopes while knowing they rest on a misunderstanding, which is perhaps her cruellest act.

Yet Dickens complicates any simple judgement. Through Herbert we learn that Compeyson, aided by her half-brother Arthur, deceived her for her money and abandoned her on her wedding day. In Victorian society a jilted woman faced public humiliation and, as a wealthy heiress, she had been exploited precisely because of the financial power that now allows her to retreat from the world. Her bitterness is therefore a response to a genuine wrong. Moreover, her cruelty rebounds upon her: Estella grows incapable of loving even her, and when Miss Havisham complains, Estella answers that she is what Miss Havisham has made her.

Most significantly, Dickens grants Miss Havisham remorse. When she sees Pip's anguish at Estella's engagement to Drummle, she cries "What have I done! What have I done!" and confesses that she stole Estella's heart "and put ice in its place". The repeated exclamation shows a sudden, painful self-awareness. She begs

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Pip to write that he forgives her, and the fire that engulfs her bridal dress is a kind of purification as the relics of her past burn away. Dickens therefore presents Miss Havisham as cruel and bitter to a great extent, but ultimately as a warning rather than a monster: a woman destroyed by a single betrayal, whose refusal to move on poisons everyone around her, and whose final repentance suggests that even the most frozen heart can feel again.

10 Brontë presents Jane's distressing experiences as a series of trials which test, but never break, her spirit. From the red-room at Gateshead to the terrifying night at Thornfield and her flight across the moors, Jane is repeatedly confined, frightened or abandoned, yet each ordeal reveals her resilience. Through her first-person narrator, Brontë draws the reader into Jane's fear while presenting her as a remarkable heroine: a poor, plain and powerless woman who refuses to be defeated by the cruelty and secrecy of the world around her.

In the extract, Brontë creates distress through sudden violence of sound. Jane wakes to a peaceful, "silver-white and crystal clear" moon, a calm image that is instantly shattered: "Good God! What a cry!" The short exclamatory sentences replicate the shock of being jolted awake. The night's "silence" and "rest" are "rent in twain" by "a savage, a sharp, a shrilly sound", and the tricolon of harsh, sibilant adjectives makes the cry seem animalistic and piercing. Jane's physical response is described with a series of clauses separated by colons and semi-colons, "My pulse stopped: my heart stood still; my stretched arm was paralysed", which mimics the stillness of terror, as if time itself has frozen. By narrating retrospectively but in vivid detail, the older Jane makes us relive her fear rather than simply hear about it.

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Brontë heightens the mystery by refusing to identify the source of the cry. Jane can only call it "whatever being" and "the thing", and the hyperbolic comparison with "the widest-winged condor on the Andes" suggests something wild and inhuman. This uncertainty is typical of the Gothic genre: the threat comes from "the third storey", a hidden, forbidden space overhead, and the sounds of "a struggle" and the cry "Rochester! Rochester! for God's sake, come!" make it clear that Thornfield's master is entangled in its secret. The panic of the guests, rendered through a flood of fragmented questions such as "Who is hurt?" and "Is it fire?", contrasts with Jane's quieter courage: despite "horror" shaking "all my limbs", she dresses and goes out. Brontë thus shows Jane facing distress with composure while the privileged ladies and gentlemen around her dissolve into confusion.

This episode is part of a wider pattern at Thornfield. Earlier, Jane hears a "demoniac laugh" outside her door and rescues Rochester from his burning bed. Most distressing of all is the interrupted wedding, when Mr Briggs declares the existence of an impediment and Jane discovers that Rochester is already married to Bertha Mason. Jane's description of Bertha, a figure who moves on all fours so that one could not tell "whether beast or human being", has been read by many critics as an image of the Victorian woman driven mad by confinement, Jane's dark double. Jane's decision to leave Rochester, despite her love, is perhaps her greatest ordeal, and her declaration "I care for myself" shows a woman placing her moral integrity above her desires at a time when women were expected to be dependent and submissive.

Jane's distress begins in childhood. At Gateshead she is bullied by John Reed and unjustly punished by being locked in the red-room, where she becomes convinced that the ghost of her dead uncle is near and faints with terror. Her sense of being

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"a discord in Gateshead Hall" shows her isolation as a poor orphan in a family that resents her. Yet even here she fights back, declaring "Speak I must" before confronting Mrs Reed. At Lowood, Brontë presents the cruelty of charity schools of the period: Mr Brocklehurst humiliates Jane by making her stand on a stool and branding her a liar, the girls are underfed and cold, and typhus sweeps through the school. The death of Helen Burns, whom Jane holds in her arms, is presented with quiet tenderness, and her gravestone bearing the word "Resurgam" suggests faith in resurrection amid suffering.

After fleeing Thornfield, Jane experiences destitution on the moors, sleeping outdoors and begging for food, before being taken in by the Rivers family. St John's proposal of a loveless marriage is another kind of distress, threatening to crush her emotional life. Ultimately, Brontë rewards Jane's endurance with a marriage of equals: "Reader, I married him." The direct address makes her the active subject of the sentence. Through Jane's many distressing experiences, Brontë suggests that suffering cannot destroy a woman who holds on to her self-respect, and she challenges her Victorian readers to see the moral strength of a heroine society had overlooked.

11 Shelley presents the monster as a victim to be pitied to a very great extent, but she refuses to let pity become excuse. In this final speech he is both the most wretched and the most self-condemning figure in the novel, and Shelley uses his eloquent remorse to ask a disturbing question: if a being born "benevolent and good" becomes a murderer, how much of the guilt belongs to him, and how much to the creator and the society that rejected him?

The extract opens with an unflinching confession: "But it is true that I am a

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wretch." By using the very word Victor first applied to him, the monster has internalised his creator's hatred. He lists his crimes in brutal, emphatic clauses, "I have murdered the lovely and the helpless; I have strangled the innocent as they slept", and this anaphora of "I have" shows that he takes full responsibility. Shelley does not soften the horror; the reader cannot forget that his victims include the child William and the innocent Elizabeth. Yet the self-loathing is extreme: "your abhorrence cannot equal that with which I regard myself". He looks at "the hands which executed the deed" as though they belong to someone else, which suggests a tragic division between his feeling heart and his violent actions.

Paradoxically, the monster's description of Victor as "the select specimen of all that is worthy of love and admiration among men" increases our pity. Even now, he reveres the creator who abandoned him, and the cold image "white and cold in death" mirrors the isolation the monster has always known. His plan to "consume to ashes this miserable frame" so that it will "afford no light to any curious and unhallowed wretch" shows a moral awareness Victor never achieved: he wants to prevent the very scientific ambition that created him. The phrase "unhallowed wretch" turns the monster's own insult on to future scientists, implying that the true wretchedness lies in reckless creation.

The most poignant moment comes when he recalls his first experiences of nature: "the cheering warmth of summer", "the rustling of the leaves and the warbling of the birds". The gentle, sensory language reminds us of his original innocence, and the contrast with "now it is my only consolation" shows how far he has fallen. Shelley, influenced by Romantic ideals and by Rousseau's belief that humans are born good but corrupted by society, presents the monster as a natural being destroyed by human cruelty. His final question, "where can I find rest but in death?", is rhetorical and desolate, inviting the reader's compassion.

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Across the novel, Shelley makes clear that the monster's suffering begins at birth. Victor's reaction to his creation, "breathless horror and disgust filled my heart", and his flight from the room leave the creature utterly abandoned. Shelley's narrative structure is crucial here: by embedding the monster's own story at the centre of the novel, she gives him a voice and allows readers to see events from his perspective. At the De Lacey cottage he secretly helps the family and learns language, only to be beaten by Felix when he finally reveals himself. When he saves a girl from drowning, he is shot. These episodes show society judging him entirely by his appearance, and he concludes: "I was benevolent and good; misery made me a fiend."

However, Shelley also presents him as a figure of terrifying revenge, which complicates pity. He deliberately kills William and frames Justine, who is executed for a crime she did not commit. His threat, "I will be with you on your wedding-night", is carried out with cold calculation when he murders Elizabeth. Echoing Paradise Lost, he tells Victor "I ought to be thy Adam, but I am rather the fallen angel", and later says he "bore a hell within" him like "the arch-fiend". These allusions suggest he has chosen evil, at least in part. A modern reader might argue that understanding his motives does not excuse the murder of a child.

Ultimately, Shelley leaves the judgement balanced but leaning towards pity. Victor, too, is responsible: he plays God, abandons his creation and refuses him a companion, so the monster's crimes are, in a sense, the consequences of Victor's irresponsibility. The novel ends with the monster disappearing, "lost in darkness and distance", an image of permanent exile. Shelley presents him as a victim to be pitied because his potential for goodness was destroyed by rejection, but she also makes him a warning: when creators and societies refuse responsibility for those

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they bring into being, they create the very monsters they fear.

12 Austen presents pride and prejudice as twin failings that blind both Darcy and Elizabeth, and she places this first proposal at the centre of the novel as the moment when those failings collide most violently. Darcy's pride in rank makes him insult the woman he loves, while Elizabeth's prejudice, built on first impressions and Wickham's lies, makes her certain that she understands him. Austen suggests that genuine love is only possible once both characters are humbled into self-knowledge.

Darcy's opening words reveal his pride even as he declares his love. "In vain I have struggled. It will not do. My feelings will not be repressed." The short, clipped sentences suggest a man who is used to controlling himself, and the verbs "struggled" and "repressed" present love as an enemy he has failed to defeat. Rather than flattering Elizabeth, his proposal tells her that he has fought against his feelings because she is beneath him. The adverb "ardently" in "how ardently I admire and love you" is passionate, but the whole speech centres on his own experience: "I", "my feelings". Austen shows that Darcy's pride has made him blind to how his words will be received.

Significantly, Austen chooses to report the rest of Darcy's speech rather than give it in direct speech. We learn that "his sense of her inferiority" and "the family obstacles" were "dwelt on with a warmth which seemed due to the consequence he was wounding". This free indirect style filters Darcy's words through Elizabeth's perception, so that the reader shares her rising indignation. The irony in "very unlikely to recommend his suit" is typical of Austen's dry narrative voice. Most damning is the observation that "he had no doubt of a favourable answer" and

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that "his countenance expressed real security". His pride rests on social reality: in Regency England a woman of Elizabeth's modest fortune, with an entailed estate and five unmarried sisters, would be expected to accept a man with ten thousand a year.

Elizabeth's response reveals that she, too, is governed by pride and prejudice. Although she acknowledges "the compliment of such a man's affection", her "deeply-rooted dislike" means that "her intentions did not vary for an instant". The phrase "deeply-rooted" suggests a prejudice that has grown since the Meryton ball, when she overheard him call her "tolerable, but not handsome enough to tempt me". Her wounded pride from that moment has shaped everything since. Her reply is controlled and coldly formal, beginning with "the established mode", and she turns his language back on him, observing that he has "bestowed" his good opinion "most unwillingly". Elizabeth's refusal is bold: rejecting such a wealthy suitor would have seemed almost reckless to many readers in 1813, and it shows her valuing respect and affection above financial security, much as she did when refusing Mr Collins.

Later in the same scene, the argument escalates. Elizabeth accuses Darcy of ruining Jane's happiness and of mistreating Wickham, and she tells him that his manner merely spared her any regret she might have felt in refusing him, had he behaved "in a more gentleman-like manner". She calls him "the last man in the world whom I could ever be prevailed on to marry". These accusations wound Darcy precisely because they attack his idea of himself as a gentleman. Austen structures the novel so that this crisis is the turning point for both characters.

Darcy's letter forces Elizabeth to confront her prejudice. Learning the truth about Wickham, she exclaims "How despicably I have acted!" and "Till this moment I

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never knew myself." The exclamations show genuine self-reproach, and the shift in narrative focus to her private reflection marks a moment of growth. Her pride in her own discernment has been her greatest weakness. Meanwhile, Darcy changes his behaviour: at Pemberley he is courteous to the Gardiners, whom he might once have despised as connected with trade, and he secretly rescues the Bennets from disgrace by arranging Lydia's marriage to Wickham.

By the second proposal, both have been humbled. Darcy admits, "By you, I was properly humbled", acknowledging that Elizabeth's rejection taught him to see beyond rank. Elizabeth is equally honest about her own errors. Austen suggests that a good marriage must rest on mutual respect and self-knowledge rather than on wealth or status alone, and the union of Darcy and Elizabeth, in which pride gives way to humility and prejudice to understanding, becomes the novel's model of a true partnership.

13 Conan Doyle presents the police force as ineffective and foolish largely to magnify the brilliance of Sherlock Holmes. Through Athelney Jones, the official detective is made into a comic figure who mistakes confident assertion for reasoning, and across the novel Conan Doyle contrasts the slow, prejudiced methods of Scotland Yard with Holmes's scientific deduction, reflecting late Victorian doubts about whether the police could really protect the public.

In the extract, Jones is ridiculed before he even speaks. Holmes's sardonic remark, "here are the regulars, so the auxiliary forces may beat a retreat", ironically inverts their status, since the reader knows that Holmes, the amateur, is the true expert. Conan Doyle's description of Jones as "red-faced, burly, and plethoric", with "very small twinkling eyes" peering out from "swollen and puffy pouches", makes him

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physically grotesque and almost comic. The small eyes may symbolise his limited vision as a detective, and his heavy stride suggests a man who blunders rather than thinks. His "muffled, husky voice" and the fact that he "wheezed" reinforce the impression of a self-satisfied, unhealthy figure.

Jones's dialogue exposes his foolishness. His repeated exclamations, "Here's a business! Here's a pretty business!" and "Bad business! Bad business!", are empty and repetitive, showing that he has energy but no ideas. He patronises Holmes as "the theorist" and claims that his success in the Bishopsgate jewel case was "more by good luck than good guidance", which is ironic because it is Jones himself who relies on luck: "How lucky that I happened to be out at Norwood". His insistence on "Stern facts here" with "no room for theories" is self-contradictory, since moments later he announces, "Ha! I have a theory. These flashes come upon me at times." Conan Doyle mocks the idea of a detective who waits for inspiration rather than examining evidence.

Holmes's dry interjections dismantle Jones's reasoning. When Jones decides the steps on the sill "could have nothing to do with the matter" because the window was fastened, he proudly calls this "common sense", yet he has ignored the very clue that matters. Holmes's sarcastic reply, "On which the dead man very considerately got up and locked the door on the inside", exposes the absurdity of his theory with a single sentence. Jones's response, "Hum! There's a flaw there", is almost bathetic. Most damningly, his case against Thaddeus is built on prejudice rather than evidence: Thaddeus is, in his words, "not attractive". The metaphor "I am weaving my web round Thaddeus. The net begins to close upon him" presents Jones as a hunter, but ironically he is trapping an innocent man.

Across the novel, Conan Doyle develops this foolishness. Jones arrests Thaddeus

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Sholto and later the household servants too, so that his net catches everyone except the guilty. The newspaper report that Holmes and Watson read praises the police for their speedy action and credits Jones's "single vigorous and masterful mind", a deeply ironic phrase since the reader has watched him blunder. Conan Doyle satirises a press eager to reassure the public, and perhaps a police force more concerned with its reputation than with justice.

In contrast, Holmes places more faith in the Baker Street Irregulars, the ragged street boys he employs to search the river, insisting that "there's more work to be got out of one of those little beggars than out of a dozen of the force". This suggests that resourcefulness and local knowledge are more valuable than official authority, and it implicitly criticises the police for failing to see what is in front of them.

Later, however, Jones is humbled. When his theory collapses, he comes to Baker Street seeking Holmes's help and agrees to follow his directions during the river chase after the Aurora. This change in attitude confirms Holmes's superiority while presenting the police as dependent on him. The novel's final irony comes when Watson observes that Jones "gets the credit" for the case, while Holmes, who has done the work, is left only with "the cocaine-bottle".

Writing in 1890, when the Metropolitan Police's Criminal Investigation Department was still relatively new and faced public criticism for failing to solve high-profile crimes, Conan Doyle tapped into his readers' frustrations. By presenting the police as ineffective and foolish, he flatters the Victorian faith in science and reason, embodied in Holmes, while suggesting that institutional authority without intelligence is not only comic but dangerous to the innocent.