GCSE
ENGLISH LITERATURE

Paper 1 Shakespeare and the 19th-century novel

Wednesday 15 May 2019 Afternoon 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 ball-point 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 2 of *Macbeth* and then answer the question that follows.

At this point in the play, the Captain tells Duncan about Macbeth's part in the recent battle.

CAPTAIN

Doubtful it stood,
As two spent swimmers that do cling together
And choke their art. The merciless Macdonald –
Worthy to be a rebel, for to that
The multiplying villainies of nature
Do swarm upon him – from the Western Isles
Of kerns and galloglasses is supplied,
And Fortune on his damnèd quarrel smiling,
Showed like a rebel's whore. But all's too weak,
For brave Macbeth – well he deserves that name –
Disdaining Fortune, with his brandished steel,
Which smoked with bloody execution,
Like Valour's minion carved out his passage
Till he faced the slave,
Which ne'er shook hands, nor bade farewell to him,
Till he unseamed him from the nave to th'chaps
And fixed his head upon our battlements.

0 1 Starting with this speech, explore how far Shakespeare presents Macbeth as a violent character.

Write about:

- how Shakespeare presents Macbeth in this extract
- how far Shakespeare presents Macbeth as a violent character 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 1 Scene 5 of *Romeo and Juliet* and then answer the question that follows.

At this point in the play, Romeo and Juliet meet each other for the first time at the Capulet house.

ROMEO
If I profane with my unworthiest hand
This holy shrine, the gentle sin is this,
My lips, two blushing pilgrims, ready stand
To smooth that rough touch with a tender kiss.
JULIET
Good pilgrim, you do wrong your hand too much,
Which mannerly devotion shows in this,
For saints have hands that pilgrims' hands do touch,
And palm to palm is holy palmers' kiss.
ROMEO
Have not saints lips, and holy palmers too?
JULIET
Ay, pilgrim, lips that they must use in prayer.
ROMEO
O then, dear saint, let lips do what hands do:
They pray, grant thou, lest faith turn to despair.
JULIET
Saints do not move, though grant for prayers' sake.
ROMEO
Then move not while my prayer's effect I take.
Thus from my lips, by thine, my sin is purged.
JULIET
Then have my lips the sin that they have took.
ROMEO
Sin from my lips? O trespass sweetly urged!
Give me my sin again.
JULIET
You kiss by th'book.

0 2 Starting with this conversation, explore how Shakespeare presents the relationship between Romeo and Juliet.

Write about:

- how Shakespeare presents their relationship in this conversation
- how Shakespeare presents the relationship between Romeo and Juliet in the play as a whole.

[30 marks]
AO4 [4 marks]

Turn over ►

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or

The Tempest

Read the following extract from Act 3 Scene 2 of *The Tempest* and then answer the question that follows.

At this point in the play, Caliban is telling Stephano and Trinculo about his plan to murder Prospero.

CALIBAN
Why, as I told thee, 'tis a custom with him
I'th'afternoon to sleep. There thou mayst brain him,
Having first seized his books; or with a log
Batter his skull, or paunch him with a stake,
Or cut his wezand with thy knife. Remember
First to possess his books; for without them
He's but a sot, as I am, nor hath not
One spirit to command – they all do hate him
As rootedly as I. Burn but his books;
He has brave ùtensils – for so he calls them –
Which when he has a house, he'll deck withal.
And that most deeply to consider, is
The beauty of his daughter. He himself
Calls her a nonpareil. I never saw a woman
But only Sycorax my dam, and she;
But she as far surpasseth Sycorax
As great'st does least.

0 3 Starting with this speech, explore how Shakespeare presents ideas about revenge in *The Tempest*.

Write about:

- how Shakespeare presents ideas about revenge in this speech
- how Shakespeare presents ideas about revenge in the play as a whole.

[30 marks]
AO4 [4 marks]

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or

The Merchant of Venice

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

At this point in the play, Bassanio is telling Antonio about Portia, the lady he has fallen in love with.

BASSANIO
In Belmont is a lady richly left,
And she is fair, and – fairer than that word –
Of wondrous virtues. Sometimes from her eyes
I did receive fair speechless messages.
Her name is Portia, nothing undervalued
To Cato's daughter, Brutus' Portia.
Nor is the wide world ignorant of her worth;
For the four winds blow in from every coast
Renownèd suitors, and her sunny locks
Hang on her temples like a golden fleece,
Which makes her seat of Belmont Colchos' strand,
And many Jasons come in quest of her.
O my Antonio, had I but the means
To hold a rival place with one of them,
I have a mind presages me such thrift
That I should questionless be fortunate.

0 4 Starting with this speech, explore how Shakespeare presents ideas about romantic love in *The Merchant of Venice*.

Write about:

- how Shakespeare presents ideas about romantic love in this speech
- how Shakespeare presents ideas about romantic love in the play as a whole.

[30 marks]
AO4 [4 marks]

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or

Much Ado About Nothing

Read the following extract from Act 4 Scene 1 of *Much Ado About Nothing* and then answer the question that follows.

At this point in the play, Beatrice is asking Benedick to kill Claudio.

BENEDICK
Come bid me do anything for thee.
BEATRICE
Kill Claudio.
BENEDICK
Ha, not for the wide world.
BEATRICE
You kill me to deny it, farewell.
BENEDICK
Tarry, sweet Beatrice.
BEATRICE
I am gone, though I am here, there is no love in you, nay, I pray you let me go.
BENEDICK
Beatrice.
BEATRICE
In faith I will go.
BENEDICK
We'll be friends first.
BEATRICE
You dare easier be friends with me, than fight with mine enemy.
BENEDICK
Is Claudio thine enemy?
BEATRICE
Is a not approved in the height a villain, that hath slandered, scorned, dishonoured my kinswoman? Oh that I were a man! What, bear her in hand, until they come to take hands, and then with public accusation, uncovered slander, unmitigated rancour? Oh God that I were a man! I would eat his heart in the market place.
BENEDICK
Hear me, Beatrice.
BEATRICE
Talk with a man out at a window, a proper saying.
BENEDICK
Nay, but Beatrice.
BEATRICE
Sweet Hero, she is wronged, she is slandered, she is undone.
BENEDICK
Beat –
BEATRICE
Princes and counties! Surely a princely testimony, a goodly count, Count Comfect, a sweet gallant surely, oh that I were a man

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for his sake! Or that I had any friend would be a man for my sake! But manhood is melted into curtsies, valour into compliment, and men are only turned into tongue, and trim ones too: he is now as valiant as Hercules, that only tells a lie, and swears it: I cannot be a man with wishing, therefore I will die a woman with grieving.

0 5 Starting with this conversation, explore how far Shakespeare presents Beatrice as a strong woman.

Write about:

- how far Shakespeare presents Beatrice as a strong woman in this conversation
- how far Shakespeare presents Beatrice as a strong woman 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 1 Scene 3 of *Julius Caesar* and then answer the question that follows.

At this point in the play, Cassius has just heard of Casca's fears about the night's dreadful happenings.

CASSIUS
You are dull, Casca, and those sparks of life
That should be in a Roman you do want,
Or else you use not. You look pale, and gaze,
And put on fear, and cast yourself in wonder
To see the strange impatience of the heavens.
But if you would consider the true cause
Why all these fires, why all these gliding ghosts,
Why birds and beasts from quality and kind,
Why old men, fools, and children calculate,
Why all these things change from their ordinance,
Their natures, and preformèd faculties,
To monstrous quality – why, you shall find
That heaven hath infused them with these spirits
To make them instruments of fear, and warning
Unto some monstrous state.
Now could I, Casca, name to thee a man
Most like this dreadful night,
That thunders, lightens, opens graves, and roars
As doth the lion in the Capitol –
A man no mightier than thyself, or me,
In personal action, yet prodigious grown
And fearful, as these strange eruptions are.

0 6 Starting with this speech, explore how far Shakespeare presents Cassius as an effective leader of the conspirators in *Julius Caesar*.

Write about:

- how Shakespeare presents Cassius in this speech
- how far Shakespeare presents Cassius as an effective leader of the conspirators 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 8 (The Last Night) of *The Strange Case of Dr. Jekyll and Mr. Hyde* and then answer the question that follows.

In this extract Poole, Jekyll's servant, talks with Utterson about events at Jekyll's house.

"That's it!" said Poole. "It was this way. I came suddenly into the theatre from the garden. It seems he had slipped out to look for this drug, or whatever it is; for the cabinet door was open, and there he was at the far end of the room digging among the crates. He looked up when I came in, gave a kind of cry, and whipped upstairs into the cabinet. It was but for one minute that I saw him, but the hair stood up on my head like quills. Sir, if that was my master, why had he a mask upon his face? If it was my master, why did he cry out like a rat, and run from me? I have served him long enough. And then …", the man paused and passed his hand over his face.

"These are all very strange circumstances," said Mr. Utterson, "but I think I begin to see daylight. Your master, Poole, is plainly seized with one of those maladies that both torture and deform the sufferer; hence, for aught I know, the alteration of his voice; hence the mask and his avoidance of his friends; hence his eagerness to find this drug, by means of which the poor soul retains some hope of ultimate recovery – God grant that he be not deceived. There is my explanation; it is sad enough, Poole, ay, and appalling to consider; but it is plain and natural, hangs well together, and delivers us from all exorbitant alarms."

"Sir," said the butler, turning to a sort of mottled pallor, "that thing was not my master, and there's the truth. My master" – here he looked round him and began to whisper – "is a tall, fine build of a man, and this was more of a dwarf." Utterson attempted to protest. "O sir," cried Poole, "do you think I do not know my master after twenty years? do you think I do not know where his head comes to in the cabinet door, where I saw him every morning of my life? No, sir, that thing in the mask was never Dr. Jekyll – God knows what it was, but it was never Dr. Jekyll; and it is the belief of my heart that there was murder done."

0 7 Starting with this extract, explore how Stevenson presents Mr Hyde as an inhuman and disturbing member of society.

Write about:

- how Stevenson presents Mr Hyde in this extract
- how Stevenson presents Mr Hyde as an inhuman and disturbing member of society in the novel as a whole.

[30 marks]

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or

Charles Dickens: *A Christmas Carol*

Read the following extract from Chapter 1 of *A Christmas Carol* and then answer the question that follows.

In this extract Scrooge is visited by Marley's Ghost.

Again the spectre raised a cry, and shook its chain and wrung its shadowy hands.
"You are fettered," said Scrooge, trembling. "Tell me why?"
"I wear the chain I forged in life," replied the Ghost. "I made it link by link, and yard by yard; I girded it on of my own free will, and of my own free will I wore it. Is its pattern strange to you?"
Scrooge trembled more and more.
"Or would you know," pursued the Ghost, "the weight and length of the strong coil you bear yourself? It was full as heavy and as long as this, seven Christmas Eves ago. You have laboured on it, since. It is a ponderous chain!"
Scrooge glanced about him on the floor, in the expectation of finding himself surrounded by some fifty or sixty fathoms of iron cable: but he could see nothing.
"Jacob," he said, imploringly. "Old Jacob Marley, tell me more. Speak comfort to me, Jacob!"
"I have none to give," the Ghost replied. "It comes from other regions, Ebenezer Scrooge, and is conveyed by other ministers, to other kinds of men. Nor can I tell you what I would. A very little more is all permitted to me. I cannot rest, I cannot stay, I cannot linger anywhere. My spirit never walked beyond our counting-house—mark me!—in life my spirit never roved beyond the narrow limits of our money-changing hole; and weary journeys lie before me!"
It was a habit with Scrooge, whenever he became thoughtful, to put his hands in his breeches pockets. Pondering on what the Ghost had said, he did so now, but without lifting up his eyes, or getting off his knees.

0 8 Starting with this extract, explore how Dickens uses the ghosts to help Scrooge change his attitudes and behaviour.

Write about:

- how Dickens uses Marley's Ghost in this extract
- how Dickens uses the ghosts to help Scrooge change his attitudes and behaviour in the novel as a whole.

[30 marks]

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or

Charles Dickens: *Great Expectations*

Read the following extract from Chapter 19 of *Great Expectations* and then answer the question that follows.

In this extract, Pip is soon to leave home for London and is talking to Joe Gargery.

When I awoke, I was much surprised to find Joe sitting beside me, smoking his pipe. He greeted me with a cheerful smile on my opening my eyes, and said:

'As being the last time, Pip, I thought I'd foller.'

'And, Joe, I am very glad you did so.'

'Thankee, Pip.'

'You may be sure, dear Joe,' I went on, after we had shaken hands, 'that I shall never forget you.'

'No, no, Pip!' said Joe, in a comfortable tone, '*I*'m sure of that. Ay, ay, old chap! Bless you, it were only necessary to get it well round in a man's mind, to be certain on it. But it took a bit of time to get it well round, the change come so oncommon plump; didn't it?'

Somehow, I was not best pleased with Joe's being so mightily secure of me. I should have liked him to have betrayed emotion, or to have said, 'It does you credit, Pip,' or something of that sort. Therefore, I made no remark on Joe's first head: merely saying as to his second, that the tidings had indeed come suddenly, but that I had always wanted to be a gentleman, and had often speculated on what I would do, if I were one.

'Have you though?' said Joe. 'Astonishing!'

'It's a pity now, Joe,' said I, 'that you did not get on a little more, when we had our lessons here; isn't it?'

'Well, I don't know,' returned Joe. 'I'm so awful dull. I'm only master of my own trade. It were always a pity as I was so awful dull; but it's no more of a pity now, than it was—this day twelvemonth—don't you see!'

What I had meant was, that when I came into my property and was able to do something for Joe, it would have been much more agreeable if he had been better qualified for a rise in station. He was so perfectly innocent of my meaning, however, that I thought I would mention it to Biddy in preference.

0 9 Starting with this extract, explore how Dickens presents Pip and Joe's relationship and how it changes.

Write about:

- how Dickens presents Pip and Joe's relationship in this extract
- how Dickens presents Pip and Joe's relationship and how it changes in the novel as a whole.

[30 marks]

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or

Charlotte Brontë: *Jane Eyre*

Read the following extract from Chapter 1 of *Jane Eyre* and then answer the question that follows.

In this extract Jane describes her relationship with John Reed.

> Habitually obedient to John, I came up to his chair: he spent some three minutes in thrusting out his tongue at me as far as he could without damaging the roots: I knew he would soon strike, and while dreading the blow, I mused on the disgusting and ugly appearance of him who would presently deal it. I wonder if he read that notion in my face; for, all at once, without speaking, he struck suddenly and strongly. I tottered, and on regaining my equilibrium retired back a step or two from his chair.
>
> 'That is for your impudence in answering mama awhile since,' said he, 'and for your sneaking way of getting behind curtains, and for the look you had in your eyes two minutes since, you rat!'
>
> Accustomed to John Reed's abuse, I never had an idea of replying to it; my care was how to endure the blow which would certainly follow the insult.
>
> 'What were you doing behind the curtain?' he asked.
>
> 'I was reading.'
>
> 'Show the book.'
>
> I returned to the window and fetched it thence.
>
> 'You have no business to take our books; you are a dependant, mama says; you have no money; your father left you none; you ought to beg, and not to live here with gentlemen's children like us, and eat the same meals we do, and wear clothes at our mama's expense. Now, I'll teach you to rummage my bookshelves: for they *are* mine; all the house belongs to me, or will do in a few years. Go and stand by the door, out of the way of the mirror and the windows.'
>
> I did so, not at first aware what was his intention; but when I saw him lift and poise the book and stand in act to hurl it, I instinctively started aside with a cry of alarm: not soon enough, however; the volume was flung, it hit me, and I fell, striking my head against the door and cutting it. The cut bled, the pain was sharp: my terror had passed its climax; other feelings succeeded.

1 0 Starting with this extract, explore how Brontë presents the ways male characters treat Jane Eyre.

Write about:

- how Brontë presents John Reed's treatment of Jane in this extract
- how Brontë presents the ways one or more other male character(s) treat Jane in the novel as a whole.

[30 marks]

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or

Mary Shelley: *Frankenstein*

Read the following extract from Chapter 15 of *Frankenstein* and then answer the question that follows.

In this extract the monster has entered the De Laceys' cottage and is speaking to the blind man, Mr De Lacey.

> ' "How can I thank you, my best and only benefactor? From your lips first have I heard the voice of kindness directed towards me; I shall be for ever grateful; and your present humanity assures me of success with those friends whom I am on the point of meeting."
> ' "May I know the names and residence of those friends?"
> 'I paused. This, I thought, was the moment of decision, which was to rob me of, or bestow happiness on me for ever. I struggled vainly for firmness sufficient to answer him, but the effort destroyed all my remaining strength; I sank on the chair, and sobbed aloud. At that moment I heard the steps of my younger protectors. I had not a moment to lose; but, seizing the hand of the old man, I cried, "Now is the time! – save and protect me! You and your family are the friends whom I seek. Do not you desert me in the hour of trial!"
> ' "Great God!" exclaimed the old man, "who are you?"
> 'At that instant the cottage door was opened, and Felix, Safie, and Agatha entered. Who can describe their horror and consternation on beholding me? Agatha fainted; and Safie, unable to attend to her friend, rushed out of the cottage. Felix darted forward, and with supernatural force tore me from his father, to whose knees I clung: in a transport of fury, he dashed me to the ground and struck me violently with a stick. I could have torn him limb from limb, as the lion rends the antelope. But my heart sunk within me as with bitter sickness, and I refrained. I saw him on the point of repeating his blow, when, overcome by pain and anguish, I quitted the cottage and in the general tumult escaped unperceived to my hovel.

1 1 Starting with this extract, explore how Shelley presents the ways the monster is affected by how others treat him.

Write about:

- how Shelley presents the monster in this extract
- how Shelley presents the ways the monster is affected by how others treat him in the novel as a whole.

[30 marks]

Turn over ►

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or

Jane Austen: *Pride and Prejudice*

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

In this extract, Mrs Bennet reacts to the news that Elizabeth has turned down Mr Collins' offer of marriage.

This information, however, startled Mrs. Bennet; she would have been glad to be equally satisfied that her daughter had meant to encourage him by protesting against his proposals, but she dared not believe it, and could not help saying so.

"But, depend upon it, Mr. Collins," she added, "that Lizzy shall be brought to reason. I will speak to her about it directly. She is a very headstrong, foolish girl, and does not know her own interest but I will *make* her know it."

"Pardon me for interrupting you, madam," cried Mr. Collins; "but if she is really headstrong and foolish, I know not whether she would altogether be a very desirable wife to a man in my situation, who naturally looks for happiness in the marriage state. If therefore she actually persists in rejecting my suit, perhaps it were better not to force her into accepting me, because if liable to such defects of temper, she could not contribute much to my felicity."

"Sir, you quite misunderstand me," said Mrs. Bennet, alarmed. "Lizzy is only headstrong in such matters as these. In everything else she is as good-natured a girl as ever lived. I will go directly to Mr. Bennet, and we shall very soon settle it with her, I am sure."

She would not give him time to reply, but hurrying instantly to her husband, called out as she entered the library, "Oh! Mr. Bennet, you are wanted immediately; we are all in an uproar. You must come and make Lizzy marry Mr. Collins, for she vows she will not have him, and if you do not make haste he will change his mind and not have *her*."

Mr. Bennet raised his eyes from his book as she entered, and fixed them on her face with a calm unconcern which was not in the least altered by her communication.

"I have not the pleasure of understanding you," said he, when she had finished her speech. "Of what are you talking?"

"Of Mr. Collins and Lizzy. Lizzy declares she will not have Mr. Collins, and Mr. Collins begins to say that he will not have Lizzy."

"And what am I to do on the occasion? It seems an hopeless business."

"Speak to Lizzy about it yourself. Tell her that you insist upon her marrying him."

"Let her be called down. She shall hear my opinion."

1 2 Starting with this extract, explore how Austen presents Mr Bennet and Mrs Bennet as parents.

Write about:

- how Austen presents Mr Bennet and Mrs Bennet in this extract
- how Austen presents Mr Bennet and Mrs Bennet as parents in the novel as a whole.

[30 marks]

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or

Sir Arthur Conan Doyle: *The Sign of Four*

Read the following extract from Chapter 12 of *The Sign of Four* and then answer the question that follows.

In this extract, Jonathan Small has been captured and is being questioned by the police about his involvement in the crime.

> 'This is a very serious matter, Small,' said the detective. 'If you had helped justice, instead of thwarting it in this way, you would have had a better chance at your trial.'
>
> 'Justice!' snarled the ex-convict. 'A pretty justice! Whose loot is this, if it is not ours? Where is the justice that I should give it up to those who have never earned it? Look how I have earned it! Twenty long years in that fever-ridden swamp, all day at work under the mangrove-tree, all night chained up in the filthy convict-huts, bitten by mosquitoes, racked with ague, bullied by every cursed black-faced policeman who loved to take it out of a white man. That was how I earned the Agra treasure, and you talk to me of justice because I cannot bear to feel that I have paid this price only that another may enjoy it! I would rather swing a score of times, or have one of Tonga's darts in my hide, than live in a convict's cell and feel that another man is at his ease in a palace with the money that should be mine.'
>
> Small had dropped his mask of stoicism, and all this came out in a wild whirl of words, while his eyes blazed, and the handcuffs clanked together with the impassioned movement of his hands. I could understand, as I saw the fury and the passion of the man, that it was no groundless or unnatural terror which had possessed Major Sholto when he first learned that the injured convict was upon his track.
>
> 'You forget that we know nothing of all this,' said Holmes quietly. 'We have not heard your story, and we cannot tell how far justice may originally have been on your side.'

1 3 Starting with this extract, explore how Conan Doyle presents ideas about justice in *The Sign of Four*.

Write about:

- how Conan Doyle presents ideas about justice in this extract
- how Conan Doyle presents ideas about justice 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.

Question number

01

Shakespeare presents Macbeth as violent throughout the play, but he asks the audience to judge that violence very differently depending on whom it serves. On the battlefield, Macbeth's brutality is celebrated because it defends the King; once it is turned against Duncan, Banquo and the innocent, the same capacity for bloodshed becomes monstrous. Shakespeare therefore explores how far violence is part of Macbeth's nature, and suggests that what destroys him is not violence itself but violence cut loose from loyalty and conscience.

In the Captain's speech, Macbeth's violence is heroic. It is worth noticing that the word "merciless" belongs to the rebel Macdonald, not to Macbeth; Shakespeare sets up a clear moral contrast in which the traitor is merciless and Macbeth is "brave Macbeth", a name the Captain insists "well he deserves". The image of his "brandished steel, / Which smoked with bloody execution" is both admiring and unsettling. The sword that "smoked" suggests heat, speed and an almost supernatural energy, while "execution" frames the killing as lawful justice. Yet the personification "Like Valour's minion carved out his passage" hints at something more disturbing: Macbeth does not simply fight, he "carved" through bodies like a butcher cutting meat, which perhaps foreshadows Malcolm's final label of him as a "butcher".

The climax of the speech is shockingly graphic. Macbeth "unseamed him from the nave to th'chaps / And fixed his head upon our battlements". The verb "unseamed" makes a human body sound like a garment ripped open, and the casual movement from navel to jaw reveals a soldier entirely at ease with extreme violence. For a Jacobean audience, this would have been admirable in context: a king's defender

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who crushes rebellion was performing his duty, and Duncan responds with "O valiant cousin, worthy gentleman!". However, Shakespeare plants a structural irony. Macbeth begins the play by beheading a traitor and displaying his head, and he ends it as a traitor himself, with Macduff entering to show "Th'usurper's cursed head". The violence Macbeth once inflicted on rebels is finally inflicted on him.

Crucially, Shakespeare shows that the violence of murder does not come easily to Macbeth at first. When the witches' prophecy plants the idea of killing Duncan, he is horrified by the "horrid image" that makes his hair stand on end, and in Act 1 Scene 7 he decides "We will proceed no further in this business". His argument that "I dare do all that may become a man; / Who dares do more is none" shows that he understands the moral limits of violence. It is Lady Macbeth who redefines masculinity as the willingness to kill, which might suggest that his violence is provoked. Yet Shakespeare does not let Macbeth escape responsibility: he chooses to act, and the hallucinated dagger in Act 2 Scene 1 dramatises a mind already drawn towards the deed.

After the murder, his guilt is expressed through blood imagery. "Will all great Neptune's ocean wash this blood / Clean from my hand?" uses hyperbole to show that the violence of regicide stains him far more deeply than battlefield blood ever did. To a Jacobean audience who believed in the Divine Right of Kings, killing an anointed king was a sin against God, which is why Macbeth finds that "Amen" stuck in his throat. His violence has cut him off from grace.

As the play progresses, violence becomes habitual and impulsive. He kills Duncan's grooms in a sudden "fury", then hires murderers to kill Banquo and Fleance, keeping his own hands clean. The admission that he is "in blood / Stepped in so far" that turning back would be as "tedious" as going on reveals a man wading

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through a river of killing because he no longer sees an alternative. The slaughter of Macduff's wife and "babes" is the lowest point: it serves no military purpose and is pure tyranny. Shakespeare stages the murder of Macduff's son on stage, forcing the audience to witness how far Macbeth's violence has fallen from the heroic.

By Act 5, Macbeth has "almost forgot the taste of fears". His conscience, once so vivid in his soliloquies, has been numbed by violence. Even so, there is a flicker of his old courage when he refuses to yield and fights like a baited bear "tied" to a "stake". Shakespeare therefore presents Macbeth as violent to a great extent, but the tragedy lies in the journey: a soldier whose violence was once "valour" becomes a "dead butcher", warning King James's audience that violence without loyalty to God and king leads only to damnation.

02 Shakespeare presents the relationship between Romeo and Juliet as an intense, idealised love that is almost sacred, yet he also makes the audience question its haste and reminds us from the Prologue that it is doomed. Their love is presented as something pure that rises above the hatred of Verona, but its speed and secrecy are part of what destroys them, so Shakespeare invites both admiration and anxiety.

In this first meeting, the relationship is created through a shared sonnet. Romeo speaks the first quatrain, Juliet answers with the second, and they share the final lines until the sonnet ends with a kiss. Shakespeare uses the sonnet, the conventional form of Elizabethan love poetry, to show that the lovers are instantly in harmony: they literally complete each other's verse. It is significant that they do not yet know each other's names, so at this moment their love exists outside the feud; it is only afterwards that Romeo learns she is a Capulet. The audience,

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who already know, feel the dramatic irony sharply.

The extended religious metaphor elevates their attraction into something spiritual. Romeo calls Juliet's hand a "holy shrine" and his lips "two blushing pilgrims", presenting himself as a humble worshipper and Juliet as a saint. The adjective "blushing" suggests innocence and shyness, softening the boldness of asking for a kiss. Yet Juliet is no passive idol. She takes his metaphor and turns it back on him: "palm to palm is holy palmers' kiss" suggests that holding hands is devotion enough, and her pun on "palmers", pilgrims who carried palm leaves, shows her wit matches his. When Romeo argues that "lips do what hands do", Juliet's reply that "Saints do not move, though grant for prayers' sake" allows the kiss while preserving her modesty. From the start, Shakespeare presents a relationship of equals.

However, there are hints of danger within the religious language. Words such as "profane", "sin" and "trespass" suggest that their love is transgressive, and Romeo's playful "Give me my sin again" turns sin into something sweet. For a Christian audience, this blend of the sacred and the forbidden might be thrilling but also troubling. Juliet's teasing "You kiss by th'book" could be a compliment, or perhaps a gentle hint that his romance is rehearsed. This is important, because only a few scenes earlier Romeo was moping over Rosaline with clichéd oxymorons such as "O brawling love, O loving hate". His sudden "Did my heart love till now? Forswear it, sight!" may make a sceptical audience wonder whether Romeo is a genuine lover or simply in love with love.

The Prologue frames the whole relationship as tragic. Describing them as "star-crossed lovers" whose "death-marked love" ends their parents' strife, Shakespeare tells the audience the ending before the story starts, so every

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romantic moment is shadowed by fate. Juliet herself senses this when she learns his identity: "My only love sprung from my only hate! / Too early seen unknown, and known too late!" The rhyming couplet and the antithesis of love and hate show how the relationship is bound to the feud from its first moment.

In the balcony scene, Romeo's imagery shifts from religion to light: "It is the east, and Juliet is the sun." Light imagery runs through their relationship, suggesting that their love is brilliant but brief, which Juliet herself fears when she calls it "too rash, too unadvised, too sudden, / Too like the lightning". Her practical voice contrasts with Romeo's poetry, and her plea "Deny thy father and refuse thy name" shows her willingness to reject family loyalty, a radical idea when daughters were expected to obey their fathers absolutely. Their secret marriage, arranged within a day, shows how much they risk, and Friar Lawrence's warning that "These violent delights have violent ends" foreshadows the outcome.

After Tybalt's death, the relationship matures but darkens. In their aubade, Juliet tries to persuade Romeo that "It was the nightingale, and not the lark", desperately trying to hold back time, and her vision of him "As one dead in the bottom of a tomb" prefigures their deaths. In the end, Romeo's "Thus with a kiss I die" echoes their first kiss, structurally linking the beginning and end of their love. Shakespeare thus presents a relationship that is sincere and transcendent, but because it is rushed and hidden in a world of hatred, it can only be completed in death, which finally reconciles the families.

03 Shakespeare presents revenge in The Tempest as a powerful, almost universal impulse, felt by both master and slave, but he ultimately shows that it must be overcome. The play is built like a revenge plot, with an exiled duke who has his

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enemies at his mercy, yet Shakespeare refuses the bloody ending of a Jacobean revenge tragedy and argues instead that forgiveness is the nobler and more civilised path.

In this speech, Caliban's desire for revenge is raw and physical. The list of methods, "brain him", "Batter his skull", "paunch him with a stake", "cut his wezand with thy knife", is relentlessly violent, and the monosyllabic, blunt verbs give the speech a hammering rhythm. Shakespeare piles up alternatives as if Caliban has spent years imagining Prospero's death, which suggests that his hatred is deep and long-standing. The brutal directness of the language mirrors the brutality of the revenge he desires. Yet there is also cunning here: Caliban knows that Prospero's power lies in his magic, so he repeats the instruction about the books three times, "Having first seized his books", "First to possess his books", "Burn but his books". The repetition reveals that Caliban's revenge is really about power; he wants to strip Prospero of the source of his control.

Caliban's motive is grounded in genuine grievance. He describes Prospero without his books as "but a sot, as I am", a striking admission that links them as equals once magic is removed. He also claims that the spirits "all do hate him / As rootedly as I", and the adverb "rootedly" suggests a hatred that has grown into his very being. Earlier, in Act I Scene 2, Caliban protests that "This island's mine, by Sycorax my mother, / Which thou tak'st from me", so his revenge is a response to dispossession. In the context of early seventeenth-century colonial voyages, a modern audience might sympathise with Caliban as a colonised native seeking to reclaim his land.

However, Shakespeare complicates our sympathy. The final part of the speech turns to Miranda, "a nonpareil", and offers her as a prize to Stephano. Caliban's

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revenge therefore includes the idea of taking Prospero's daughter, which recalls his earlier attempt to violate her. Shakespeare suggests that revenge can corrupt its seeker, turning grievance into cruelty. It is also comic and ironic that Caliban seeks revenge by swapping one master for another: he places his hopes in the drunken Stephano, a foolish "god" who will never deliver freedom.

Caliban's plot mirrors Prospero's own revenge, and this parallel is central to the play's structure. Prospero, too, was dispossessed, overthrown as Duke of Milan by his brother Antonio, and when "bountiful Fortune" brings his enemies near the island, he raises the storm that opens the play. The tempest itself is his act of revenge, and through Ariel he torments the court party, culminating in Act 3 Scene 3 where Ariel, as a Harpy, condemns Alonso, Antonio and Sebastian as "three men of sin". Shakespeare uses spectacle and the supernatural to make the audience feel Prospero's power, perhaps uneasily, since magic was viewed with suspicion by a Jacobean audience under King James, who had written about witchcraft.

Shakespeare also shows revenge as a cycle that breeds further plotting. In Act 2 Scene 1, Antonio persuades Sebastian to murder Alonso and seize the crown of Naples, repeating the very crime Antonio committed against Prospero. Meanwhile Prospero's revenge on Caliban is petty and continual: he punishes him with cramps and pinches, and in Act 4 he sets spirits in the shape of hounds on Caliban, Stephano and Trinculo. Prospero boasts that "At this hour / Lies at my mercy all mine enemies", and at this point the audience might fear he will act like the vengeful heroes of revenge tragedy.

The turning point comes in Act 5, when Ariel says that if Prospero saw his enemies he would pity them, as Ariel would "were I human". Prospero concludes

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that "the rarer action is / In virtue than in vengeance", and the word "rarer" implies that forgiveness is both more precious and more difficult. He renounces his magic, forgives his brother, and even acknowledges Caliban with "this thing of darkness I / Acknowledge mine", accepting some responsibility. Caliban in turn vows to "seek for grace". Shakespeare therefore presents revenge as a natural human urge that springs from injustice, but he dramatises its rejection, suggesting that true power lies not in punishment but in mercy, a deeply Christian message for his audience.

04 Shakespeare presents romantic love in The Merchant of Venice as something constantly entangled with money, risk and outward appearance. Bassanio's speech blends genuine admiration with the language of wealth and adventure, and across the play Shakespeare tests whether love can rise above material value. By the end, he suggests that true love must be willing to "give and hazard all", but he never fully separates romance from the commercial world of Venice.

Bassanio's speech opens with a revealing order of priorities. Portia is first "a lady richly left", and only then "fair" and "Of wondrous virtues". The fact that her inheritance comes before her beauty and goodness suggests that Bassanio's love is, at least partly, financial; he has just admitted to Antonio that he has wasted his estate and needs money to pay his debts. Yet the repetition of "fair" and the self-correcting "fairer than that word" show him struggling to find language grand enough for her, which implies genuine feeling. Shakespeare leaves the audience to decide how far his love is sincere and how far it is a business opportunity.

The detail that "from her eyes / I did receive fair speechless messages" adds a more romantic note. It suggests a mutual, unspoken attraction that has already

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passed between them, so Portia is not simply a prize but a woman who has shown interest in him. This gives the audience hope that the love story will be reciprocal, even though, under her father's will, Portia has no power to choose.

The classical allusions transform Portia into an object of quest. Her "sunny locks" hang "like a golden fleece", Belmont becomes "Colchos' strand", and her suitors are "many Jasons". The simile is flattering, but it also reduces her to treasure to be won by an adventurer, and the myth is perhaps ominous, since Jason later abandoned Medea. Bassanio's closing hope that he has "a mind presages me such thrift" uses "thrift", a word associated with profit, so even his romantic optimism is framed in terms of financial success. In Elizabethan society, marriage among the wealthy was often a transaction involving dowries and property, and Shakespeare reflects this reality while gently questioning it.

Portia's own view of love is restricted by patriarchy. She complains that "the will of a living daughter" is "curbed by the will of a dead father", and the pun on "will" shows that her desire is literally overruled by a legal document. The casket test is designed to find a husband who values the right things. Morocco chooses gold and learns that "All that glisters is not gold", while Arragon, choosing silver, believes he "deserves" her. Both suitors see love as something they are owed because of their status or self-worth, and Shakespeare exposes their vanity through comic failure.

Bassanio, by contrast, rejects surface value: "The world is still deceived with ornament." He chooses lead, whose inscription demands that the chooser "must give and hazard all he hath", suggesting that real love involves risk and sacrifice rather than gain. Portia's response is one of the most tender speeches in the play. In giving herself and Belmont to him, she declares that "Myself and what is mine to you and yours / Is now converted", although the word "converted" still carries a

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sense of property changing hands. Romantic love here is sincere, but expressed through the transfer of wealth.

Shakespeare complicates the romance further through Antonio. His devotion to Bassanio, risking a pound of flesh for him, can be read as a form of romantic love, and in the trial scene Bassanio claims that his life, his wife and all the world are not esteemed above Antonio's life. Portia, in disguise, dryly notes that his wife would give him "little thanks" for that, introducing a rivalry between male friendship and marriage. The ring plot then tests Bassanio's loyalty, and Portia's control of it shows her intelligence and power within the relationship.

Jessica and Lorenzo's elopement offers another perspective. Their love crosses religious boundaries, but Jessica takes her father's ducats and must convert to Christianity, which troubles a modern audience. In Act 5, their exchange "In such a night" recalls tragic lovers such as Troilus and Thisbe, hinting at fragility beneath the romance. Shakespeare ends the play in the harmony of Belmont, following the structure of romantic comedy, yet he leaves the audience aware that love in this play is never entirely free from wealth, power and loss.

05 Shakespeare presents Beatrice as one of the strongest women in his comedies: intelligent, outspoken and morally fearless in a male-dominated world. Yet he also shows the limits of that strength. Beatrice can command with words, but in a society where honour is defended with swords, she must depend on a man to act for her. This conversation captures both her power and her frustration, and suggests that Shakespeare is questioning the rigid gender roles of Messina.

The extract begins with a dramatic reversal of power. Benedick offers to do

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"anything" for her, perhaps expecting a romantic request, and Beatrice replies with the blunt imperative "Kill Claudio." The two-word sentence is shocking in its brevity, and it transforms the scene from a love confession into a test of loyalty. Beatrice controls the conversation completely: she threatens to leave ("In faith I will go"), dismisses his attempts to speak, and exposes his hesitation with the stinging antithesis that he would "easier be friends with me, than fight with mine enemy". Her strength lies in her refusal to accept words in place of action.

Her loyalty to Hero gives her strength a moral basis. The list of accusations, "slandered, scorned, dishonoured my kinswoman", builds a sense of outrage, and her description of Claudio's "public accusation, uncovered slander, unmitigated rancour" uses heavy, Latinate nouns that make her sound like a prosecutor. While Hero's own father turns against her, Beatrice alone believes in her innocence immediately, which shows independence of judgement in a society where men's testimony was trusted over women's.

However, the repeated cry "Oh that I were a man!" exposes the limits of her power. The violent hyperbole "I would eat his heart in the market place" is startling, suggesting a fury that has no outlet. The public setting of the "market place" mirrors Claudio's public humiliation of Hero; Beatrice wants a punishment that matches the crime. Her bitter attack on men, "manhood is melted into curtsies, valour into compliment", uses parallel structure and the image of melting to suggest that masculine courage has softened into empty courtesy. Yet the final antithesis, "I cannot be a man with wishing, therefore I will die a woman with grieving", is perhaps the most poignant line in the extract. It acknowledges that, however strong her will, she is trapped by her gender. Some might argue this weakens her, but it could instead be read as Shakespeare's criticism of a society that denies women the means to act on their convictions.

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Shakespeare establishes Beatrice's strength from her first appearance. Her mocking question about "Signor Mountanto" ridicules Benedick before he even arrives, and their "merry war" shows her matching him in wit. Her opening jab, "I wonder that you will still be talking, Signor Benedick, nobody marks you", reveals a woman who dominates verbal sparring, which was unusual when the Elizabethan ideal of womanhood was to be chaste, silent and obedient. She also claims that she would "rather hear my dog bark at a crow than a man swear he loves me", rejecting the conventional romantic role expected of her.

Her attitude to marriage is also strikingly independent. When Leonato warns that she will never get a husband if she is "so shrewd of thy tongue", she asks whether it would not grieve a woman "to be overmastered with a piece of valiant dust". The image of men as "dust" reduces male authority to something mortal and unimpressive, and the verb "overmastered" shows her resistance to being controlled. Her advice that Hero should choose a husband who pleases her, rather than simply obeying her father, contrasts her with her quieter cousin. Significantly, Beatrice has no father of her own, which perhaps gives her more freedom than Hero, who is expected to be a dutiful daughter.

Nevertheless, Shakespeare suggests that Beatrice's strength masks vulnerability. She hints that Benedick once "won" her heart "with false dice", implying a past hurt that explains her defensive wit. When she overhears Hero describe her pride, her soliloquy bids "Contempt, farewell, and maiden pride, adieu!", and the shift into rhymed verse shows a softer, more romantic side. By the end, she agrees to marry Benedick but on her own terms, joking that she yields "upon great persuasion". Shakespeare therefore presents Beatrice as a strong woman to a great extent: her strength is in her intellect, her loyalty and her refusal to be silenced. The limits

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placed on her are not a weakness of character but a reflection of the restrictive world around her.

06 Shakespeare presents Cassius as the driving force behind the conspiracy: a shrewd, persuasive and politically astute manipulator who understands people far better than Brutus does. However, his effectiveness as a leader is limited by his lack of integrity and, crucially, by his decision to give way to Brutus. Shakespeare suggests that Cassius is brilliant at starting a conspiracy but less able to lead it to success, raising questions about what makes a good leader.

In this speech, Cassius takes control of Casca's fear and reshapes it for his own purpose. He opens with a direct insult, "You are dull, Casca", and accuses him of lacking the "sparks of life / That should be in a Roman". By appealing to Roman identity, Cassius shames Casca into feeling that fear is unmanly and un-Roman, a clever tactic since Roman honour was built on courage and civic duty. The metaphor of "sparks" suggests that Cassius sees himself as the one who will ignite rebellion in others.

Cassius then reinterprets the omens. The anaphora of "Why all these fires, why all these gliding ghosts, / Why birds and beasts" builds a relentless rhetorical rhythm, sweeping Casca along with the force of the argument. Where Casca sees the storm as a sign of the gods' anger, Cassius claims that heaven has made them "instruments of fear, and warning / Unto some monstrous state". This is a masterful piece of manipulation. In a culture where omens were taken seriously, both in ancient Rome and in Shakespeare's England, Cassius turns superstition into political propaganda, presenting Caesar's rule as unnatural and the conspiracy as divinely sanctioned.

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The climax of the speech is a portrait of Caesar that never names him. Cassius describes "a man / Most like this dreadful night, / That thunders, lightens, opens graves, and roars / As doth the lion in the Capitol". The list of powerful verbs makes Caesar seem monstrous and tyrannical, but Cassius immediately undercuts him: he is "A man no mightier than thyself, or me". This contrast between Caesar's apparent greatness and his ordinary humanity is central to Cassius's method. He wants his listeners to feel both threatened by Caesar and equal to him. By leaving Caesar unnamed, he also lets Casca reach the conclusion himself, which makes the persuasion more effective.

The same techniques appear in Act I Scene 2, when Cassius begins to recruit Brutus. He belittles Caesar's body, recalling how Caesar cried like "a sick girl" during a fever and nearly drowned in the Tiber, and expresses amazement that a man "of such a feeble temper" should rule "the majestic world". At the same time, he admits that Caesar does "bestride the narrow world / Like a Colossus", while "we petty men / Walk under his huge legs". The juxtaposition is designed to provoke resentment. His argument that "The fault, dear Brutus, is not in our stars, / But in ourselves, that we are underlings" flatters Brutus by suggesting he has the power to change history. Caesar himself recognises the danger, noting that Cassius has "a lean and hungry look" and that "such men are dangerous", which confirms Cassius as a formidable political operator.

Yet Shakespeare also reveals Cassius's lack of honour. In his soliloquy at the end of Act I Scene 2, he admits that Brutus's "honourable metal may be wrought", and he plans to throw forged letters through Brutus's window. This shows a ruthless effectiveness, but also suggests that personal envy, rather than principle, drives him. Mark Antony later confirms this reading, saying that all the conspirators

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except Brutus acted out of envy of great Caesar.

Ironically, Cassius's greatest success, winning Brutus, becomes his greatest weakness as a leader. Once Brutus joins, Cassius repeatedly defers to him. He wants to kill Antony, but Brutus insists they should be "sacrificers, but not butchers". He warns Brutus not to let Antony speak at the funeral, saying "You know not what you do", but is overruled, and Antony's speech turns the crowd against them. Cassius's political instincts are consistently correct, yet he lacks the authority or reputation to impose them. In the quarrel scene of Act 4 Scene 3, Brutus accuses him of having "an itching palm", and Cassius gives way again over the decision to march to Philippi.

Cassius's death is fittingly tragic. Misinterpreting events on the battlefield, he orders Pindarus to kill him with the sword that stabbed Caesar, crying "Caesar, thou art revenged". Shakespeare therefore presents Cassius as highly effective in manipulating others and in judging human nature, but not as a complete leader. For an Elizabethan audience anxious about political stability as the ageing, childless Elizabeth's reign drew to a close, Cassius may have embodied the danger of brilliant but self-interested ambition.

07 Stevenson presents Mr Hyde as something that cannot be fitted into the categories by which respectable Victorian society understands people: he is barely human, impossible to describe and frighteningly free of conscience. Yet the most disturbing idea in the novel is that Hyde is not an outsider at all. He lives inside a gentleman, and Stevenson uses him to warn his readers that the "civilised" surface of society conceals something primitive and violent.

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In the extract, Hyde is never seen clearly, which is what makes him so unsettling. Poole saw him for only "one minute", and Hyde is hidden behind "a mask upon his face". The mask symbolises the secrecy at the heart of the novel, but it is also ironic: Jekyll's respectable face has always been a kind of mask, and now the true face beneath it must be covered. Poole's reaction shows the instinctive horror Hyde provokes. The simile "the hair stood up on my head like quills" suggests a bodily, almost animal response, as though Poole recognises danger before his mind can explain it. Fittingly, Hyde himself is reduced to an animal: he "cry out like a rat, and run". The rat, associated with sewers, disease and scurrying in the dark, makes Hyde seem vermin rather than man, and links to Victorian anxieties after Darwin that humans might slide back down the evolutionary ladder.

Stevenson also uses Poole's rhetorical questions, "why had he a mask upon his face?" and "why did he cry out like a rat", to build a sense of logic that keeps arriving at the impossible. Utterson tries to restore order with a rational, medical explanation, a malady that might "torture and deform the sufferer", and his phrase "plain and natural" reveals how desperately the professional gentleman wants the world to remain explainable. Poole's reply undermines him. His "mottled pallor" shows physical terror, and his whispering suggests the thing is so dreadful it cannot be spoken aloud. Most significantly, he refuses to call Hyde a person at all: "that thing was not my master", and later "God knows what it was". The pronoun "thing" denies Hyde humanity entirely, while the contrast between Jekyll as "a tall, fine build of a man" and Hyde as "more of a dwarf" suggests that the evil part of man is smaller and less developed, a stunted, primitive self. Poole's final fear, "there was murder done", shows that Hyde's presence immediately suggests death.

This pattern runs through the whole novel, as almost every witness fails to describe Hyde. Enfield insists there is "something wrong with his appearance;

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something displeasing, something downright detestable", but cannot say what. The repetition of the vague "something" suggests that Hyde's evil is felt rather than seen, as if he offends some deep moral instinct. Utterson is equally baffled, describing him as "pale and dwarfish" and "troglodytic", a word which again places Hyde as a cave-dwelling, pre-human creature, and concluding that he has read "Satan's signature upon a face". Hyde is therefore both animal and demonic: below humanity and outside it.

What makes Hyde a disturbing member of society, rather than simply a monster in the wilderness, is that his violence takes place on ordinary London streets. In the first chapter he "trampled calmly over the child's body", and the adverb "calmly" is chilling because it shows an absence of conscience rather than a burst of passion. The simile "like some damned Juggernaut" makes him an unstoppable, mechanical force. Later, he clubs Sir Danvers Carew, a gentle, elderly MP, with "ape-like fury", "hailing down a storm of blows". The victims, a child and a respected old man, represent innocence and social order, so Hyde's attacks strike at the foundations of Victorian society itself.

However, Stevenson suggests that Hyde is disturbing precisely because he is human. In his "Full Statement", Jekyll admits that "man is not truly one, but truly two" and that Hyde was "pure evil", but Hyde was released from Jekyll's own desires, which he had hidden to preserve his reputation. Perhaps Stevenson is suggesting that the real horror is not Hyde's existence but the repression that made him necessary, in a society where gentlemen like Utterson and Jekyll valued reputation above honesty. Hyde's growing strength, until Jekyll transforms without the potion, implies that indulging hidden vices allows them to take over.

Ultimately, Stevenson presents Hyde as inhuman in appearance and behaviour, but

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his deepest point is that Hyde is the hidden side of a respectable man. The "thing in the mask" that terrifies Poole is a reminder to the Victorian reader that the masks society wears may hide something equally dreadful.

08 Dickens uses the ghosts as moral teachers who frighten, remind, show and warn Scrooge until he chooses to change. Each spirit attacks a different part of his selfishness: Marley shows him the punishment of greed, the Ghosts of Christmas Past and Present reawaken his feelings and his conscience, and the Ghost of Christmas Yet to Come confronts him with a lonely death. Through this structure, Dickens suggests to his 1843 readers that no one is beyond redemption, and that the wealthy have a responsibility to care for the poor.

In the extract, Marley's Ghost is presented as a terrifying warning from the Gothic tradition. It "raised a cry, and shook its chain and wrung its shadowy hands", and the list of actions conveys endless torment. The chain is the central metaphor: "I wear the chain I forged in life". The verb "forged" implies deliberate labour, and the repetition of "link by link, and yard by yard" stresses that greed is built up through countless small, selfish choices. The repetition of "of my own free will" is crucial to Dickens's purpose. Marley was not condemned by fate; he chose his chain, which implies that Scrooge can also choose to stop adding to his.

Marley then turns the warning directly onto Scrooge. His question about "the weight and length of the strong coil you bear yourself" and the exclamation "It is a ponderous chain!" make the threat personal. Dickens adds a touch of dark comedy when Scrooge "glanced about him on the floor" expecting "fifty or sixty fathoms of iron cable" but sees nothing. This contrast shows that Scrooge cannot yet see his own sin: his chain is invisible because he is morally blind. His pleading,

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"Speak comfort to me, Jacob!", reveals that he is already frightened and vulnerable, kneeling and "trembling", a sharp contrast to the cold, powerful man of the opening. Marley refuses: "I have none to give". The tripling of "I cannot rest, I cannot stay, I cannot linger anywhere" suggests eternal restlessness, and the phrase "our money-changing hole" reduces the counting-house to a pit, perhaps echoing Christ driving the money-changers from the temple. Marley's lesson is that a life spent on business is a life wasted, a point he makes most clearly elsewhere in the chapter when he cries "Mankind was my business."

The Ghost of Christmas Past works more gently, through memory. Its paradoxical appearance, like a child and yet like an old man, and the light shining from its head, suggest that memory can illuminate truth. It shows Scrooge as a lonely boy at school, which makes him weep and wish he had given something to the carol singer, the first sign of his compassion returning. Fezziwig's party teaches him that an employer has the power to make work a burden or a pleasure, and Scrooge admits his kindness is "quite as great as if it cost a fortune". The visit to Belle, who says "Another idol has displaced me... a golden one", forces him to see how money replaced love. By making Scrooge beg the spirit to take him away, Dickens shows that change is painful.

The Ghost of Christmas Present is a figure of abundance and generosity, surrounded by food, which embodies the Christmas spirit Scrooge has rejected. Crucially, it uses Scrooge's own words against him. When he asks if Tiny Tim will live, the spirit replies that if he is to die, "he had better do it, and decrease the surplus population." Hearing his cruelty repeated shames Scrooge, because he now sees that the "surplus population" are real children. Dickens's criticism of Malthusian thinking and the 1834 Poor Law is clear here. The spirit then reveals Ignorance and Want, warning him to "beware" them, and when Scrooge asks if

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they have no refuge, the ghost throws back "Are there no prisons? Are there no workhouses?" Dickens speaks directly to his middle-class readers through Scrooge.

Finally, the Ghost of Christmas Yet to Come is silent and shrouded, which makes it the most frightening of all and forces Scrooge to interpret the visions himself. He sees people stealing from a dead man nobody mourns, and then his own name on a neglected grave. His terror produces the promise "I will honour Christmas in my heart, and try to keep it all the year." The reference to Past, Present and Future in his vow shows that each ghost has played its part.

The ghosts succeed because they combine fear with love. When Scrooge wakes, he is "as light as a feather", the opposite of Marley's "ponderous chain", and he becomes "as good a friend, as good a master, and as good a man" as the city knew. Dickens uses the ghosts to show that redemption is possible for anyone willing to look honestly at their life.

09 Dickens presents Pip and Joe's relationship as one built on unconditional love, which Pip betrays when his "great expectations" teach him to measure people by class. Joe stays constant throughout; it is Pip who changes, moving from affection to embarrassment and shame and finally to grateful humility. Through this, Dickens questions what it truly means to be a "gentleman", suggesting that goodness matters more than wealth or education.

In the extract, the gentle tone of Joe's behaviour contrasts painfully with Pip's growing snobbery. Joe sits beside the sleeping Pip, "smoking his pipe", and greets him "with a cheerful smile", presenting him as patient and protective, almost like a father watching over a child. His dialect, in "I thought I'd foller" and "the change

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come so oncommon plump", marks his working-class background, and Dickens uses it affectionately rather than mockingly: Joe's speech is simple, but his feelings are clear and loyal. His "comfortable tone" shows that he trusts Pip completely when he says he is sure Pip will never forget him.

Pip's reaction, however, exposes his vanity. He is "not best pleased with Joe's being so mightily secure of me" and wishes Joe had "betrayed emotion" or praised him with "It does you credit, Pip". This reveals that Pip wants admiration rather than love; he wants Joe to treat his promise to remember him as a generous favour. The older narrator presents this honestly, and the dramatic irony is sharp: the reader can see that Joe's security is a sign of trust, while young Pip resents it. Pip's remark that it is "a pity" Joe "did not get on a little more" with his lessons is quietly cruel, and Joe's humble reply, "I'm so awful dull. I'm only master of my own trade", is ironic, because Joe's mastery of his trade and his honest heart are exactly what Pip lacks. The repetition of "pity" in Joe's response highlights that Joe has not changed, but Pip's view of him has. Most revealing is Pip's admission that Joe should have been "better qualified for a rise in station", and his decision to "mention it to Biddy in preference". Joe is "perfectly innocent of my meaning", and this innocence makes Pip's condescension seem even more shameful.

Earlier in the novel, the relationship is close and equal. Joe calls Pip "old chap" and they are "fellow-sufferers" under Mrs Joe's rule, with Joe sheltering Pip from her temper. Joe says they are "ever the best of friends". The turning point is Pip's visit to Satis House, where Estella mocks his "coarse hands" and "thick boots". From then on, Pip sees himself, and Joe, through upper-class eyes. He wishes that Joe "had been rather more genteelly brought up, and then I should have been so too", which shows that his shame about Joe is really shame about himself. The narrator admits "it is a most miserable thing to feel ashamed of home", and the adult

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voice shows regret for these feelings.

In London, the gap between them becomes painful. When Joe visits, Pip confesses that if he could have kept him away "by paying money", he would have done so, which shows how money has corrupted his values. Joe's discomfort, juggling his hat and calling Pip "sir", is comic but also sad, because the class system has turned friends into strangers. Joe's dignified farewell, "life is made of ever so many partings welded together", uses the language of his own blacksmith's trade to express wisdom that Pip, despite his education, cannot match. Joe recognises that "you and me is not two figures to be together in London", yet he blames no one, showing his generosity.

The relationship is restored only after Pip loses his expectations. When Pip falls seriously ill, it is Joe who nurses him, calling him "old chap" again as though nothing has changed, and who quietly pays his debts. Pip's cry, "O God bless him! O God bless this gentle Christian man!", shows that he finally understands Joe's worth. The word "gentle" is significant: Joe is the true gentle-man of the novel, even though he is a blacksmith. Joe and Biddy even name their son Pip, suggesting forgiveness and a new beginning.

In Victorian England, being a gentleman was usually linked to birth, money and manners, but Dickens challenges this through Joe. By showing Pip's journey from love to shame to humility, Dickens criticises a society that judges people by status, and suggests that loyalty, kindness and integrity are what truly make someone a gentleman.

10 Brontë presents the male characters in Jane Eyre as men who, in different ways,

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try to own, control or reshape Jane: John Reed through physical violence, Mr Brocklehurst through religious hypocrisy, Mr Rochester through passion and deception, and St John Rivers through cold duty. Jane's journey through the novel is a struggle to resist each form of male power, and Brontë, writing in 1847 under the male pseudonym "Currer Bell", uses this to argue that a woman deserves equality and an independent will.

In the extract, John Reed's treatment of Jane is presented as tyranny. Jane is "Habitually obedient to John", and the adverb "Habitually" shows that his domination is routine, not a single incident. His childish cruelty, "thrusting out his tongue at me as far as he could", makes him grotesque, and Jane's quiet reflection on "the disgusting and ugly appearance of him" gives her a small inner victory: even when she is physically powerless, her mind judges him. The blow arrives "suddenly and strongly", without words, emphasising his unpredictability and Jane's vulnerability. His insult "you rat!" dehumanises her, reducing her to vermin in his house.

John's language reveals that his violence is rooted in class and inheritance. The imperatives "Show the book" and "Go and stand by the door" show that he expects absolute obedience, while the list of accusations, "you have no money; your father left you none; you ought to beg", reminds Jane that she is "a dependant". His boast that "all the house belongs to me, or will do in a few years" exposes the source of his power: as the male heir he will own everything, and Jane, an orphaned girl, owns nothing. Brontë thus shows how the Victorian system of male inheritance gave even a fourteen-year-old boy power over a girl. The book itself is symbolic. Jane has been reading, a sign of her intelligence and imagination, and John turns it into a weapon. When "the volume was flung, it hit me, and I fell", the violence becomes physical, but the final sentence marks a turning point: "my

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terror had passed its climax; other feelings succeeded." Those "other feelings" lead to Jane's rebellion, as she calls him a "murderer" and a "slave-driver", her first refusal to accept male tyranny.

Mr Brocklehurst continues this abuse in a religious form. Jane first sees him as "a black pillar", an image that makes him cold, rigid and inhuman. At Lowood, he publicly labels her a liar and has her stand on a stool, shaming her in front of the school. His hypocrisy is exposed when he speaks of mortifying "the lusts of the flesh" in the pupils, cutting off their hair and starving them, while his own wife and daughters arrive dressed in velvet, silk and furs. Brontë uses him to criticise the way some Victorian men used Christianity to control the poor, and especially poor girls.

Rochester's treatment of Jane is more complex, because he genuinely loves her and values her mind. Yet he also manipulates her: he disguises himself as a gypsy to question her, pretends he will marry Blanche Ingram to provoke her jealousy, and tries to marry her while his wife Bertha is still alive. Jane asserts her equality powerfully: "Do you think, because I am poor, obscure, plain, and little, I am soulless and heartless?" The list of adjectives echoes the way others have defined her, and the rhetorical question rejects those definitions. Her declaration "I am no bird; and no net ensnares me: I am a free human being with an independent will" turns the image of a caged bird into a statement of freedom. When she discovers the truth about Bertha, Jane leaves him, choosing self-respect over love.

St John Rivers offers a colder kind of control. He tells Jane she is "formed for labour, not for love", and wants her as a missionary wife without loving her. Jane recognises that marrying him would mean losing half of herself, and although his pressure is quieter than John Reed's fists, it threatens her identity just as much.

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Not all men are cruel, however. Mr Lloyd, the apothecary, is kind to Jane after the red-room and suggests she go to school, giving her a way out of Gateshead. Most importantly, the novel ends with Jane returning to Rochester as an equal. She has inherited her own money and tells him she is independent, while he has been blinded and humbled. "Reader, I married him" places Jane as the active subject of the sentence, suggesting that Brontë's ideal marriage is a partnership chosen freely, not a woman's surrender to male power.

11

Shelley presents the monster as a being who is born gentle and longing for love, but who is gradually turned into a murderer by the cruelty of those around him. His own words, "I was benevolent and good; misery made me a fiend", sum up the novel's central idea: that society's rejection, not nature, creates monsters. By giving the creature his own voice at the heart of the novel, Shelley forces her readers to share his pain and to question who is truly monstrous.

In the extract, the monster is presented as vulnerable and deeply human. He calls De Lacey "my best and only benefactor", and the superlative "best", paired with "only", reveals how isolated he is: one kind conversation is the most kindness he has ever known. He says that from De Lacey's lips "first have I heard the voice of kindness directed towards me", which is significant because De Lacey is blind. Shelley suggests that kindness is only possible when people cannot see the monster's appearance, so prejudice is rooted in sight rather than character. The monster's emotional collapse, as he "sank on the chair, and sobbed aloud", shows the strain of this "moment of decision", which he believes will "rob me of, or bestow happiness on me for ever". The balanced phrasing shows that his entire future depends on acceptance.

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His desperate plea, "save and protect me!", and his claim that the family are "the friends whom I seek", are full of trust, and the exclamations convey his urgency. Yet the moment of hope is shattered at once. The rhetorical question "Who can describe their horror and consternation on beholding me?" shows that the family judge him the instant they see him. Each reaction is extreme: Agatha faints, Safie flees, and Felix "with supernatural force tore me from his father". Ironically, it is Felix, the human, who is described with "supernatural" strength and a "transport of fury", while the monster shows restraint. The simile "as the lion rends the antelope" reminds us of his physical power, but he "refrained", because "my heart sunk within me as with bitter sickness". Shelley shows that the monster's goodness survives even this violence, which makes the injustice more painful.

This moment is the turning point in the novel. Up to now, the monster has secretly helped the De Laceys, gathering firewood for them and learning language and virtue by watching them. Afterwards he tells Victor that "from that moment I declared everlasting war against the species, and more than all, against him who had formed me". He burns down the cottage, showing that rejection has transformed love into rage. Shelley places this chapter at the centre of the frame narrative, so that the reader hears the monster's suffering before witnessing his worst crimes.

The pattern of rejection begins with Victor himself. On the night of creation, Victor is filled with "breathless horror and disgust" and abandons the newborn creature, who reaches out to him. As a creator who refuses responsibility, Victor resembles a parent who abandons his child, and the monster's later words "I ought to be thy Adam; but I am rather the fallen angel" link this to Paradise Lost, which he reads in the forest. Unlike Adam, he has no loving creator and no

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companion. Shelley may be drawing on Rousseau's idea that people are born good and corrupted by society, a key debate of nature versus nurture in her time.

Every attempt the monster makes to join society meets violence. Villagers attack him with stones, and later, when he rescues a girl from drowning, her companion shoots him. His bitter reflection, "This was then the reward of my benevolence!", shows how kindness is repaid with pain, and he vows "eternal hatred and vengeance to all mankind". The repetition of this pattern makes his eventual violence seem almost inevitable. When he murders William, it is partly because the boy, too, insults him and boasts of his family, and when Victor destroys the female companion he promised, the monster's revenge turns towards those Victor loves.

By the end, the monster is consumed by guilt as well as hatred. Over Victor's body he admits his crimes and describes himself as "the slave, not the master, of an impulse", suggesting that suffering has stripped him of control. Earlier he had told Victor, "I am malicious because I am miserable", making clear that his evil is a response to how he was treated. Shelley therefore presents a powerful warning: when people are judged by appearance and denied compassion, cruelty breeds cruelty, and society creates the very monsters it fears.

12 Austen presents Mr and Mrs Bennet as failing parents, though in opposite ways. Mrs Bennet is anxious, foolish and obsessed with marrying off her daughters, while Mr Bennet is intelligent but detached, preferring sarcasm and his library to the responsibilities of fatherhood. Through their contrasting failures, Austen satirises the marriage market of Regency society and suggests that good parenting requires both genuine care and sound judgement, qualities neither parent possesses

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together.

In the extract, Mrs Bennet's response to Elizabeth's refusal shows that she values a match above her daughter's happiness. She promises that "Lizzy shall be brought to reason", and the passive construction suggests Elizabeth will be forced into agreement rather than persuaded. Calling her "a very headstrong, foolish girl" who "does not know her own interest" reveals the irony at the heart of the scene: Elizabeth is the most sensible character present, and it is Mrs Bennet who is foolish. Her repeated "I will" shows her determination to impose her will. To be fair to her, there is real anxiety behind this. Because Longbourn is entailed to Mr Collins, the Bennet girls face poverty when their father dies, so for Mrs Bennet marriage is a matter of security, not romance. Austen invites some sympathy for a mother in a world where daughters had few options other than marriage.

However, Austen also mocks her. When Collins, absurdly offended, suggests a "headstrong and foolish" wife might not "contribute much to my felicity", Mrs Bennet instantly reverses herself, claiming that Lizzy "is only headstrong in such matters as these". The repetition of "headstrong" exposes her inconsistency and her willingness to say anything to secure the match. Her breathless speech to her husband, "we are all in an uproar", and the frantic logic of "if you do not make haste he will change his mind and not have her" create comedy through exaggeration, presenting her as hysterical and ruled by nerves.

Mr Bennet is presented in sharp contrast. He "raised his eyes from his book" with "calm unconcern", which suggests he regards family crises as an interruption to his reading. The library becomes a symbol of his retreat from parental duty. His dry reply, "I have not the pleasure of understanding you", is witty, but it also shows how he uses irony to keep his wife at a distance. "It seems an hopeless business"

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implies he cannot be bothered to intervene. His final line, "She shall hear my opinion", is deliberately ambiguous, creating suspense. The reader soon discovers his brilliant verdict: "Your mother will never see you again if you do not marry Mr. Collins, and I will never see you again if you do." Here he supports Elizabeth's right to choose and is arguably a better parent than his wife, yet he still turns the moment into a joke at his wife's expense.

In the novel as a whole, Austen develops these portraits. From the opening chapter, Mrs Bennet is "a woman of mean understanding, little information, and uncertain temper", and "The business of her life was to get her daughters married". She sends Jane to Netherfield on horseback in the rain, hoping she will be forced to stay, which risks her daughter's health for a match. Her favouritism towards Lydia, and her delight at Lydia's marriage to Wickham despite the scandal, show that she cares about the fact of marriage, not its quality.

Mr Bennet's failings are more serious because he knows better. He describes his daughters as "silly and ignorant like other girls", favouring only Lizzy. Despite Elizabeth's warnings, he allows Lydia to go to Brighton, joking that she "will never be easy until she has exposed herself in some public place or other". When Lydia elopes, the consequences of his neglect become clear, and he admits "let me once in my life feel how much I have been to blame", though he adds that the feeling "will pass away soon enough". Elizabeth herself reflects on his "breach of conjugal obligation and decorum" in "exposing his wife to the contempt of her own children", which suggests that even his wit is a form of irresponsibility. He has also failed to save money to provide for his daughters, leaving them dependent on marriage.

Austen therefore presents the Bennets as an unhappy, mismatched couple whose

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marriage, based on Mr Bennet's attraction to youth and beauty, is a warning to the reader. Elizabeth and Jane turn out well in spite of their parents rather than because of them. Through the Bennets, Austen suggests that a successful marriage, and good parenting, depend on respect, sense and responsibility, rather than money or appearances.

13 Conan Doyle presents justice in The Sign of Four as a contested and uncomfortable idea. The official, legal justice of the police clashes with Jonathan Small's personal sense of what he is owed, while Holmes stands between them, interested in the truth rather than in rules. Through these competing versions, and through a treasure stolen and stolen again, Conan Doyle suggests that justice in the British Empire is far less simple and far less fair than his Victorian readers might assume.

In the extract, Athelney Jones represents formal, institutional justice. His words, "This is a very serious matter, Small", are dry and procedural, and his idea of justice is practical: helping the police would have given Small "a better chance at your trial". For Jones, justice is about the law and its outcomes. Small's response is explosive. The repeated, sarcastic exclamation "Justice!... A pretty justice!" mocks the very word, and the rhetorical questions "Whose loot is this, if it is not ours?" and "Where is the justice that I should give it up to those who have never earned it?" turn the policeman's language back on him. Small argues for justice as reward for suffering, a kind of moral wage.

Conan Doyle gives Small emotive, vivid language that makes his suffering real. The list of hardships, "fever-ridden swamp", "chained up in the filthy convict-huts", "bitten by mosquitoes, racked with ague", builds a cumulative sense of twenty

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years of torment, and the reader may feel some sympathy. However, his claim is undermined by the word "loot", which admits the treasure was stolen in the first place, and by his racist reference to the "black-faced policeman" who bullied a "white man". Small resents the inversion of the imperial hierarchy, and Conan Doyle perhaps exposes how imperial Britons assumed a racial right to power and wealth. His determination, "I would rather swing a score of times", shows that his idea of justice is fierce and personal: he would rather die than see "another man... at his ease in a palace with the money that should be mine."

Watson's narration then frames Small physically. His "eyes blazed" and "the handcuffs clanked together", images which both convey his passion and remind us that he is a captured criminal, perhaps undermining his words. The phrase "dropped his mask of stoicism" suggests that his calm was always a disguise for burning resentment. Watson recognises that Major Sholto's fear was "no groundless or unnatural terror", which hints that Sholto deserved to fear him. In contrast, Holmes speaks "quietly" and admits that "we cannot tell how far justice may originally have been on your side". His open-mindedness shows that he values the full story over quick judgement, which makes him the novel's true figure of justice.

Across the novel, Conan Doyle develops these ideas through Small's own story. The treasure was taken from the murdered merchant Achmet during the Indian Rebellion of 1857, and Small and his three companions swore to share it as "the sign of four". Major Sholto and Captain Morstan betrayed them, and Sholto kept the treasure for himself. In this sense, Small's revenge seems a form of rough natural justice, since Sholto dies haunted by guilt and fear. Yet the original crime, the killing of Achmet, shows that the whole treasure is rooted in violence, so no one has a pure claim to it.

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Thaddeus Sholto represents another version of justice: moral fairness. His anonymous letter to Mary Morstan tells her "You are a wronged woman, and shall have justice", and he sends her pearls each year to make amends for his father's betrayal. His brother Bartholomew, less willing to share, is killed by Tonga's poisoned dart, which could be read as a grim punishment for greed, although the death is cruel and unjust in itself.

The ending complicates justice further. Small scatters the treasure in the Thames rather than let anyone else have it, so neither Mary nor the state receive it. Watson's relieved reaction suggests that, for him, love is worth more than wealth, and that the treasure was cursed. Legally, justice is done: Small is arrested. Yet Watson observes that "Jones gets the credit", even though Holmes did the work, showing that official justice rewards status rather than merit, and Holmes turns not to celebration but to the cocaine-bottle.

Overall, Conan Doyle suggests that justice is shaped by perspective. Small's fierce loyalty to his vow, Thaddeus's moral restitution and Holmes's calm pursuit of truth all challenge the narrow legal justice of Athelney Jones. Perhaps Conan Doyle's deepest suggestion is that wealth taken through empire can never be justly owned at all.