AQA

GCSE
ENGLISH LITERATURE

Paper 1 Shakespeare and the 19th-century novel

Wednesday 17 May 2023 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 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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Turn over for Section A

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Section A: Shakespeare

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

Either

0 1 ***Macbeth***

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

At this point in the play, Macbeth hears that the English army is approaching and asks the Doctor for a report about Lady Macbeth.

MACBETH Seyton! – I am sick at heart,
When I behold – Seyton, I say! – this push
Will cheer me ever or disseat me now.
I have lived long enough. My way of life
Is fall'n into the sere, the yellow leaf,
And that which should accompany old age,
As honour, love, obedience, troops of friends,
I must not look to have; but in their stead,
Curses, not loud but deep, mouth-honour, breath
Which the poor heart would fain deny, and dare not.
Seyton!

Enter SEYTON

SEYTON What's your gracious pleasure?
MACBETH What news more?
SEYTON All is confirmed, my lord, which was reported.
MACBETH I'll fight till from my bones my flesh be hacked.
Give me my armour.
SEYTON 'Tis not needed yet.
MACBETH I'll put it on;
Send out more horses; skirr the country round.
Hang those that talk of fear. Give me mine armour.
How does your patient, doctor?
DOCTOR Not so sick, my lord,
As she is troubled with thick-coming fancies
That keep her from her rest.
MACBETH Cure her of that.
Canst thou not minister to a mind diseased,
Pluck from the memory a rooted sorrow,
Raze out the written troubles of the brain,
And with some sweet oblivious antidote
Cleanse the stuffed bosom of that perilous stuff
Which weighs upon the heart?

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0 1 Starting with this conversation, explore how far Shakespeare presents Macbeth as a male character who changes during the play.

Write about:

- how Shakespeare presents Macbeth in this conversation
- how far Shakespeare presents Macbeth as a male character who changes in the play as a whole.

[30 marks]
AO4 [4 marks]

Turn over for the next question

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or

0 2 ***Romeo and Juliet***

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

At this point in the play, Juliet reacts to the news that Romeo has killed her cousin Tybalt and so has been banished from Verona.

JULIET Shall I speak ill of him that is my husband?
Ah, poor my lord, what tongue shall smooth thy name,
When I, thy three-hours wife, have mangled it?
But wherefore, villain, didst thou kill my cousin?
That villain cousin would have killed my husband.
Back, foolish tears, back to your native spring,
Your tributary drops belong to woe,
Which you mistaking offer up to joy.
My husband lives that Tybalt would have slain,
And Tybalt's dead that would have slain my husband:
All this is comfort, wherefore weep I then?
Some word there was, worser than Tybalt's death,
That murdered me; I would forget it fain,
But O, it presses to my memory,
Like damnèd guilty deeds to sinners' minds:
'Tybalt is dead, and Romeo banishèd.'
That 'banishèd', that one word 'banishèd',
Hath slain ten thousand Tybalts. Tybalt's death
Was woe enough if it had ended there;
Or if sour woe delights in fellowship,
And needly will be ranked with other griefs,
Why followed not, when she said 'Tybalt's dead',
'Thy father' or 'thy mother', nay, or both,
Which modern lamentation might have moved?
But with a rear-ward following Tybalt's death,
'Romeo is banishèd': to speak that word,
Is father, mother, Tybalt, Romeo, Juliet,
All slain, all dead. 'Romeo is banishèd!'
There is no end, no limit, measure, bound,
In that word's death, no words can that woe sound.

0 2 Starting with this speech, explore how Shakespeare presents Juliet's feelings towards Romeo in *Romeo and Juliet*.

Write about:

- how Shakespeare presents Juliet's feelings towards Romeo in this speech
- how Shakespeare presents Juliet's feelings towards Romeo in the play as a whole.

[30 marks]
AO4 [4 marks]

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Turn over for the next question

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or

0 3 ***The Tempest***

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

At this point in the play, Ariel has completed various tasks for Prospero and there is now some disagreement about Ariel being given more work to do.

PROSPERO Ariel, thy charge
Exactly is performed; but there's more work.
What is the time o'th'day?
ARIEL Past the mid-season.
PROSPERO At least two glasses. The time 'twixt six and now
Must by us both be spent most preciously.
ARIEL Is there more toil? Since thou dost give me pains,
Let me remember thee what thou hast promised,
Which is not yet performed me.
PROSPERO How now? Moody?
What is't thou canst demand?
ARIEL My liberty.
PROSPERO Before the time be out? No more.
ARIEL I prithee,
Remember I have done thee worthy service,
Told thee no lies, made no mistakings, served
Without or grudge or grumblings. Thou didst promise
To bate me a full year.
PROSPERO Dost thou forget
From what a torment I did free thee?
ARIEL No.
PROSPERO Thou dost! And think'st it much to tread the ooze
Of the salt deep,
To run upon the sharp wind of the north,
To do me business in the veins o'th'earth
When it is baked with frost.
ARIEL I do not, sir.
PROSPERO Thou liest, malignant thing. Hast thou forgot
The foul witch Sycorax, who with age and envy
Was grown into a hoop? Hast thou forgot her?
ARIEL No, sir.
PROSPERO Thou hast. Where was she born? Speak. Tell me.

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0 3 Starting with this conversation, explore how far Shakespeare presents Prospero as a good master in *The Tempest*.

Write about:

- how far Shakespeare presents Prospero as a good master in this conversation
- how far Shakespeare presents Prospero as a good master in the play as a whole.

[30 marks]
AO4 [4 marks]

Turn over for the next question

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or

0 4 ***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 explains to Antonio that he is in debt and has been foolish with his money.

BASSANIO To you, Antonio,
I owe the most in money and in love,
And from your love I have a warranty
To unburden all my plots and purposes
How to get clear of all the debts I owe.
ANTONIO I pray you, good Bassanio, let me know it,
And if it stand as you yourself still do
Within the eye of honour, be assured
My purse, my person, my extremest means
Lie all unlocked to your occasions.
BASSANIO In my schooldays, when I had lost one shaft,
I shot his fellow of the selfsame flight
The selfsame way, with more advisèd watch
To find the other forth; and by adventuring both
I oft found both. I urge this childhood proof
Because what follows is pure innocence.
I owe you much, and like a wilful youth
That which I owe is lost; but if you please
To shoot another arrow that self way
Which you did shoot the first, I do not doubt,
As I will watch the aim, or to find both
Or bring your latter hazard back again
And thankfully rest debtor for the first.
ANTONIO You know me well, and herein spend but time
To wind about my love with circumstance;
And out of doubt you do me now more wrong
In making question of my uttermost
Than if you had made waste of all I have.
Then do but say to me what I should do
That in your knowledge may by me be done,
And I am prest unto it: therefore, speak.

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0 4 Starting with this conversation, explore how Shakespeare presents ideas about loyalty in *The Merchant of Venice*.

Write about:

- how Shakespeare presents the loyalty between Antonio and Bassanio in this conversation
- how Shakespeare presents ideas about loyalty in the play as a whole.

[30 marks]
AO4 [4 marks]

Turn over for the next question

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or

0 5 ***Much Ado About Nothing***

Read the following extract from Act 2 Scene 1 of *Much Ado About Nothing* and then answer the question that follows.

At this point in the play, Beatrice and Hero have been discussing their idea of a perfect man. This leads to a conversation about whether or not Beatrice will ever get a husband.

BEATRICE With a good leg and a good foot, uncle, and money enough in his purse, such a man would win any woman in the world if a could get her good will.

LEONATO By my troth, niece, thou wilt never get thee a husband, if thou be so shrewd of thy tongue.

ANTONIO In faith, she's too curst.

BEATRICE Too curst is more than curst, I shall lessen God's sending that way: for it is said, God sends a curst cow short horns, but to a cow too curst, he sends none.

LEONATO So, by being too curst, God will send you no horns.

BEATRICE Just, if he send me no husband, for the which blessing I am at him upon my knees every morning and evening: Lord, I could not endure a husband with a beard on his face, I had rather lie in the woollen!

LEONATO You may light on a husband that hath no beard.

BEATRICE What should I do with him – dress him in my apparel and make him my waiting gentlewoman? He that hath a beard is more than a youth: and he that hath no beard is less than a man: and he that is more than a youth, is not for me, and he that is less than a man, I am not for him: therefore I will even take sixpence in earnest of the bearward, and lead his apes into hell.

LEONATO Well then, go you into hell.

BEATRICE No, but to the gate, and there will the devil meet me like an old cuckold with horns on his head, and say, get you to heaven, Beatrice, get you to heaven, here's no place for you maids. So deliver I up my apes, and away to Saint Peter: for the heavens, he shows me where the bachelors sit, and there live we, as merry as the day is long.

0 5 Starting with this conversation, explore how far Shakespeare presents Beatrice as an independent female character in *Much Ado About Nothing*.

Write about:

- how far Shakespeare presents Beatrice as an independent female character in this conversation
- how far Shakespeare presents Beatrice as an independent female character in the play as a whole.

[30 marks]
AO4 [4 marks]

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or

0 6 ***Julius Caesar***

Read the following extract from Act 5 Scene 5 of *Julius Caesar* and then answer the question that follows.

At this point in the play, Anthony and Octavius respond to news of Brutus' death.

MESSALA How died my master, Strato?
STRATO I held the sword, and he did run on it.
MESSALA Octavius, then take him to follow thee,
That did the latest service to my master.
ANTONY This was the noblest Roman of them all:
All the conspirators, save only he,
Did that they did in envy of great Caesar.
He only, in a general honest thought
And common good to all, made one of them.
His life was gentle, and the elements
So mixed in him that Nature might stand up
And say to all the world, 'This was a man!'
OCTAVIUS According to his virtue let us use him,
With all respect and rites of burial.
Within my tent his bones tonight shall lie,
Most like a soldier, ordered honourably.
So call the field to rest, and let's away
To part the glories of this happy day.

0 6 Starting with this conversation, explore how far Shakespeare presents Brutus as an honourable man in *Julius Caesar*.

Write about:

- how Shakespeare presents Brutus in this conversation
- how far Shakespeare presents Brutus as an honourable man in the play as a whole.

[30 marks]
AO4 [4 marks]

Turn over for Section B

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Section B: The 19th-century novel

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

Either

0 7 **Robert Louis Stevenson: *The Strange Case of Dr. Jekyll and Mr. Hyde***

Read the following extract from Chapter 1 (Story of the Door) of *The Strange Case of Dr Jekyll and Mr Hyde* and then answer the question that follows.

In this extract, Mr Enfield tells Mr Utterson about his encounter with Mr Hyde.

"Well, it was this way," returned Mr. Enfield: "I was coming home from some place at the end of the world, about three o'clock of a black winter morning, and my way lay through a part of town where there was literally nothing to be seen but lamps. Street after street, and all the folks asleep – street after street, all lighted up as if for a procession and all as empty as a church – till at last I got into that state of mind when a man listens and listens and begins to long for the sight of a policeman. All at once I saw two figures: one a little man who was stumping along eastward at a good walk, and the other a girl of maybe eight or ten, who was running as hard as she was able down a cross street. Well, sir, the two ran into one another naturally enough at the corner; and then came the horrible part of the thing; for the man trampled calmly over the child's body and left her screaming on the ground. It sounds nothing to hear, but it was hellish to see. It wasn't like a man; it was like some damned Juggernaut. I gave a view-holloa, took to my heels, collared my gentleman, and brought him back to where there was already quite a group about the screaming child. He was perfectly cool, and made no resistance, but gave me one look so ugly that it brought out the sweat on me like running. The people who had turned out were the girl's own family; and pretty soon, the doctor, for whom she had been sent, put in his appearance. Well, the child was not much the worse, more frightened, according to the Sawbones; and there you might have supposed would be an end to it. But there was one curious circumstance. I had taken a loathing to my gentleman at first sight. So had the child's family, which was only natural. But the doctor's case was what struck me. He was the usual cut-and-dry apothecary, of no particular age and colour, with a strong Edinburgh accent, and about as emotional as a bagpipe. Well, sir, he was like the rest of us; every time he looked at my prisoner, I saw that Sawbones turn sick and white with the desire to kill him. I knew what was in his mind, just as he knew what was in mine; and killing being out of the question, we did the next best. We told the man we could and would make such a scandal out of this as should make his name stink from one end of London to the other. If he had any friends or any credit, we undertook that he should lose them. And all the time, as we were pitching it in red-hot, we were keeping the women off him as best we could, for they were as wild as harpies. I never saw a circle of such hateful faces; and there was the man in the middle, with a kind of black, sneering coolness – frightened, too, I could see that – but carrying it off, sir, really like Satan."

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0 7 Starting with this extract, explore how far Stevenson presents Mr Hyde as a threatening and dangerous character.

Write about:

- how Stevenson presents Mr Hyde in this extract
- how far Stevenson presents Mr Hyde as threatening and dangerous in the novel as a whole.

[30 marks]

Turn over for the next question

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or

0 8 **Charles Dickens: *A Christmas Carol***

Read the following extract from Chapter 2 of *A Christmas Carol* and then answer the question that follows.

In this extract, the Ghost of Christmas Past shows Scrooge his last meeting with Belle.

This was not addressed to Scrooge, or to any one whom he could see, but it produced an immediate effect. For again Scrooge saw himself. He was older now; a man in the prime of life. His face had not the harsh and rigid lines of later years; but it had begun to wear the signs of care and avarice. There was an eager, greedy, restless motion in the eye, which showed the passion that had taken root, and where the shadow of the growing tree would fall.

He was not alone, but sat by the side of a fair young girl in a mourning-dress: in whose eyes there were tears, which sparkled in the light that shone out of the Ghost of Christmas Past.

"It matters little," she said, softly. "To you, very little. Another idol has displaced me; and if it can cheer and comfort you in time to come, as I would have tried to do, I have no just cause to grieve."

"What Idol has displaced you?" he rejoined.

"A golden one."

"This is the even-handed dealing of the world!" he said. "There is nothing on which it is so hard as poverty; and there is nothing it professes to condemn with such severity as the pursuit of wealth!"

"You fear the world too much," she answered, gently. "All your other hopes have merged into the hope of being beyond the chance of its sordid reproach. I have seen your nobler aspirations fall off one by one, until the master-passion, Gain, engrosses you. Have I not?"

"What then?" he retorted. "Even if I have grown so much wiser, what then? I am not changed towards you."

She shook her head.

"Am I?"

"Our contract is an old one. It was made when we were both poor and content to be so, until, in good season, we could improve our worldly fortune by our patient industry. You are changed. When it was made, you were another man."

"I was a boy," he said impatiently.

"Your own feeling tells you that you were not what you are," she returned. "I am. That which promised happiness when we were one in heart, is fraught with misery now that we are two. How often and how keenly I have thought of this, I will not say. It is enough that I have thought of it, and can release you."

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0 8 Starting with this extract, explore how Dickens presents the effects of greed in *A Christmas Carol*.

Write about:

- how Dickens presents the effects of greed in this extract
- how Dickens presents the effects of greed in the novel as a whole.

[30 marks]

Turn over for the next question

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or

0 9 **Charles Dickens: *Great Expectations***

Read the following extract from Chapter 58 of *Great Expectations* and then answer the question that follows.

In this extract, Pip returns home to discover that Joe and Biddy have just got married.

My first thought was one of great thankfulness that I had never breathed this last baffled hope to Joe. How often, while he was with me in my illness, had it risen to my lips. How irrevocable would have been his knowledge of it, if he had remained with me but another hour!

'Dear Biddy,' said I, 'you have the best husband in the whole world, and if you could have seen him by my bed you would have—But no, you couldn't love him better than you do.'

'No, I couldn't indeed,' said Biddy.

'And, dear Joe, you have the best wife in the whole world, and she will make you as happy as even you deserve to be, you dear, good, noble Joe!'

Joe looked at me with a quivering lip, and faintly put his sleeve before his eyes.

'And Joe and Biddy both, as you have been to church to-day and are in charity and love with all mankind, receive my humble thanks for all you have done for me, and all I have so ill repaid! And when I say that I am going away within the hour, for I am soon going abroad, and that I shall never rest until I have worked for the money with which you have kept me out of prison, and have sent it to you, don't think, dear Joe and Biddy, that if I could repay it a thousand times over, I suppose I could cancel a farthing of the debt I owe you, or that I would do so if I could!'

They were both melted by these words, and both entreated me to say no more.

'But I must say more. Dear Joe, I hope you will have children to love, and that some little fellow will sit in this chimney corner of a winter night, who may remind you of another little fellow gone out of it for ever. Don't tell him, Joe, that I was thankless; don't tell him, Biddy, that I was ungenerous and unjust; only tell him that I honoured you both, because you were both so good and true, and that, as your child, I said it would be natural to him to grow up a much better man than I did.'

'I ain't a-going,' said Joe, from behind his sleeve, 'to tell him nothink o' that natur, Pip. Nor Biddy ain't. Nor yet no one ain't.'

'And now, though I know you have already done it in your own kind hearts, pray tell me, both, that you forgive me! Pray let me hear you say the words, that I may carry the sound of them away with me, and then I shall be able to believe that you can trust me, and think better of me, in the time to come!'

'O dear old Pip, old chap,' said Joe. 'God knows as I forgive you, if I have anythink to forgive!'

'Amen! And God knows I do!' echoed Biddy.

'Now let me go up and look at my old little room, and rest there a few minutes by myself. And then when I have eaten and drunk with you, go with me as far as the finger-post, dear Joe and Biddy, before we say good-bye!'

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0 9 Starting with this extract, explore how Dickens presents the lessons Pip learns about what is really important in life.

Write about:

- how Dickens presents Pip in this extract
- how Dickens presents the lessons Pip learns about what is really important in life in the novel as a whole.

[30 marks]

Turn over for the next question

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or

1 0 **Charlotte Brontë: *Jane Eyre***

Read the following extract from Chapter 38 of *Jane Eyre* and then answer the question that follows.

In this extract, Jane reflects on her married life with Rochester.

I have now been married ten years. I know what it is to live entirely for and with what I love best on earth. I hold myself supremely blest – blest beyond what language can express; because I am my husband's life as fully as he is mine. No woman was ever nearer to her mate than I am: ever more absolutely bone of his bone and flesh of his flesh. I know no weariness of my Edward's society: he knows none of mine, any more than we each do of the pulsation of the heart that beats in our separate bosoms; consequently, we are ever together. To be together is for us to be at once as free as in solitude, as gay as in company. We talk, I believe, all day long: to talk to each other is but a more animated and an audible thinking. All my confidence is bestowed on him, all his confidence is devoted to me; we are precisely suited in character – perfect concord is the result.

Mr Rochester continued blind the first two years of our union: perhaps it was that circumstance that drew us so very near – that knit us so very close: for I was then his vision, as I am still his right hand. Literally, I was (what he often called me) the apple of his eye. He saw nature – he saw books through me; and never did I weary of gazing for his behalf, and of putting into words the effect of field, tree, town, river, cloud, sunbeam – of the landscape before us; of the weather round us and impressing by sound on his ear what light could no longer stamp on his eye. Never did I weary of reading to him; never did I weary of conducting him where he wished to go: of doing for him what he wished to be done. And there was a pleasure in my services, most full, most exquisite, even though sad – because he claimed these services without painful shame or damping humiliation. He loved me so truly, that he knew no reluctance in profiting by my attendance: he felt I loved him so fondly, that to yield that attendance was to indulge my sweetest wishes.

1 0 '*Jane Eyre* is a novel about Jane's search for happiness.'

Starting with this extract, explore how far you agree with this view.

Write about:

- how Brontë presents Jane in this extract
- how far Brontë presents Jane's search for happiness in the novel as a whole.

[30 marks]

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Turn over for the next question

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or

1 1 **Mary Shelley: *Frankenstein***

Read the following extract from Chapter 17 of *Frankenstein* and then answer the question which follows.

In this extract, the creature asks Frankenstein to create a companion for him.

'You must create a female for me, with whom I can live in the interchange of those sympathies necessary for my being. This you alone can do; and I demand it of you as a right which you must not refuse to concede.'

The latter part of his tale had kindled anew in me the anger that had died away while he narrated his peaceful life among the cottagers, and, as he said this, I could no longer suppress the rage that burned within me.

'I do refuse it,' I replied; 'and no torture shall ever extort a consent from me. You may render me the most miserable of men, but you shall never make me base in my own eyes. Shall I create another like yourself, whose joint wickedness might desolate the world! Begone! I have answered you; you may torture me, but I will never consent.'

'You are in the wrong,' replied the fiend; 'and, instead of threatening, I am content to reason with you. I am malicious because I am miserable. Am I not shunned and hated by all mankind? You, my creator, would tear me to pieces, and triumph; remember that, and tell me why I should pity man more than he pities me? You would not call it murder if you could precipitate me into one of those ice-rifts, and destroy my frame, the work of your own hands. Shall I respect man when he contemns me? Let him live with me in the interchange of kindness; and, instead of injury, I would bestow every benefit upon him with tears of gratitude at his acceptance. But that cannot be; the human senses are insurmountable barriers to our union. Yet mine shall not be the submission of abject slavery. I will revenge my injuries: if I cannot inspire love, I will cause fear; and chiefly towards you my arch-enemy, because my creator, do I swear inextinguishable hatred. Have a care: I will work at your destruction, nor finish until I desolate your heart, so that you shall curse the hour of your birth.'

A fiendish rage animated him as he said this; his face was wrinkled into contortions too horrible for human eyes to behold; but presently he calmed himself and proceeded.

'I intended to reason. This passion is detrimental to me; for you do not reflect that you are the cause of its excess. If any being felt emotions of benevolence towards me, I should return them a hundred and a hundred fold; for that one creature's sake, I would make peace with the whole kind! But I now indulge in dreams of bliss that cannot be realised. What I ask of you is reasonable and moderate; I demand a creature of another sex, but as hideous as myself; the gratification is small, but it is all that I can receive, and it shall content me. It is true we shall be monsters, cut off from all the world; but on that account we shall be more attached to one another. Our lives will not be happy, but they will be harmless, and free from the misery I now feel. Oh! my creator, make me happy; let me feel gratitude towards you for one benefit! Let me see that I excite the sympathy of some existing thing; do not deny me my request!'

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1 1 Starting with this extract, explore how Shelley presents the effects of loneliness and isolation in *Frankenstein*.

Write about:

- how Shelley presents the effects of loneliness and isolation in this extract
- how Shelley presents the effects of loneliness and isolation in the novel as a whole.

[30 marks]

Turn over for the next question

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or

1 2 **Jane Austen: *Pride and Prejudice***

Read the following extract from Chapter 29 of *Pride and Prejudice* and then answer the question that follows.

In this extract, Elizabeth is visiting Lady Catherine de Bourgh for the first time.

When the ladies returned to the drawing-room, there was little to be done but to hear Lady Catherine talk, which she did without any intermission till coffee came in, delivering her opinion on every subject in so decisive a manner, as proved that she was not used to have her judgement controverted. She inquired into Charlotte's domestic concerns familiarly and minutely, gave her a great deal of advice as to the management of them all; told her how everything ought to be regulated in so small a family as hers, and instructed her as to the care of her cows and her poultry. Elizabeth found that nothing was beneath this great lady's attention, which could furnish her with an occasion of dictating to others. In the intervals of her discourse with Mrs. Collins, she addressed a variety of questions to Maria and Elizabeth, but especially to the latter, of whose connections she knew the least, and who she observed to Mrs. Collins was a very genteel, pretty kind of girl. She asked her, at different times, how many sisters she had, whether they were older or younger than herself, whether any of them were likely to be married, whether they were handsome, where they had been educated, what carriage her father kept, and what had been her mother's maiden name? Elizabeth felt all the impertinence of her questions but answered them very composedly. Lady Catherine then observed,

"Your father's estate is entailed on Mr. Collins, I think. For your sake," turning to Charlotte, "I am glad of it; but otherwise I see no occasion for entailing estates from the female line. It was not thought necessary in Sir Lewis de Bourgh's family. Do you play and sing, Miss Bennet?"

"A little."

"Oh! Then—some time or other we shall be happy to hear you. Our instrument is a capital one, probably superior to—You shall try it some day. Do your sisters play and sing?"

"One of them does."

"Why did not you all learn? You ought all to have learned. The Miss Webbs all play, and their father has not so good an income as yours. Do you draw?"

"No, not at all."

"What, none of you?"

"Not one."

"That is very strange. But I suppose you had no opportunity. Your mother should have taken you to town every spring for the benefit of masters."

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1 2 Starting with this extract, explore how Austen presents ideas about social class in *Pride and Prejudice*.

Write about:

- how Austen presents ideas about social class in this extract
- how Austen presents ideas about social class in the novel as a whole.

[30 marks]

Turn over for the next question

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or

1 3 **Arthur Conan Doyle: *The Sign of Four***

Read the following extract from Chapter 11 (The Great Agra Treasure) of *The Sign of Four* and then answer the question that follows.

In this extract, Jonathan Small has just been captured after the chase down the River Thames.

Our captive sat in the cabin opposite to the iron box which he had done so much and waited so long to gain. He was a sunburned reckless-eyed fellow, with a network of lines and wrinkles all over his mahogany features, which told of a hard, open-air life. There was a singular prominence about his bearded chin which marked a man who was not to be easily turned from his purpose. His age may have been fifty or thereabouts, for his black, curly hair was thickly shot with grey. His face in repose was not an unpleasing one, though his heavy brows and aggressive chin gave him, as I had lately seen, a terrible expression when moved to anger. He sat now with his handcuffed hands upon his lap, and his head sunk upon his breast, while he looked with his keen, twinkling eyes at the box which had been the cause of his ill-doings. It seemed to me that there was more sorrow than anger in his rigid and contained countenance. Once he looked up at me with a gleam of something like humour in his eyes.

'Well, Jonathan Small,' said Holmes, lighting a cigar, 'I am sorry that it has come to this.'

'And so am I, sir,' he answered frankly. 'I don't believe that I can swing over the job. I give you my word on the book that I never raised hand against Mr Sholto. It was that little hell-hound, Tonga, who shot one of his cursed darts into him. I had no part in it, sir. I was as grieved as if it had been my blood-relation. I welted the little devil with the slack end of the rope for it, but it was done, and I could not undo it again.'

'Have a cigar,' said Holmes; 'and you had best take a pull out of my flask, for you are very wet. How could you expect so small and weak a man as this black fellow to overpower Mr Sholto and hold him while you were climbing the rope?'

'You seem to know as much about it as if you were there, sir. The truth is that I hoped to find the room clear. I knew the habits of the house pretty well, and it was the time when Mr Sholto usually went down to his supper. I shall make no secret of the business. The best defence that I can make is just the simple truth. Now, if it had been the old major I would have swung for him with a light heart. I would have thought no more of knifing him than of smoking this cigar. But it's cursed hard that I should be lagged over this young Sholto, with whom I had no quarrel whatever.'

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1 3 Starting with this extract, explore how far Conan Doyle presents Jonathan Small as a villain.

Write about:

- how Conan Doyle presents Jonathan Small in this extract
- how far Conan Doyle presents Jonathan Small as a villain 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 a man whose morality changes completely while his idea of manhood does not. He begins as a celebrated warrior whose violence serves the king, becomes a murderer who hides behind a twisted version of masculinity, and ends as a soldier once more, fighting with nothing left to fight for. In this conversation the audience sees the cost of that change: Macbeth still reaches for the armour of a man, but inwardly he is already hollow.

The extract opens with weariness rather than defiance. The fragmented syntax, broken by his repeated calls of "Seyton!", suggests a mind that can no longer hold a single thought, and the admission "I am sick at heart" introduces the language of disease that runs through this act. The metaphor "My way of life / Is fall'n into the sere, the yellow leaf" presents his life as autumnal, withered before its time, and it is especially poignant because Macbeth is not old. The list "honour, love, obedience, troops of friends" names exactly the rewards that a loyal thane once enjoyed, so he measures his tyranny by its losses. Instead he has "Curses, not loud but deep, mouth-honour", a phrase that shows he knows his subjects only pretend to respect him. For a Jacobean audience who believed kingship was divinely ordained, this is the fate of a usurper: he holds the crown but none of the love that should come with it.

Yet in the same breath Macbeth reverts to the soldier. The violent hyperbole "I'll fight till from my bones my flesh be hacked" and the repeated demand "Give me my armour", even when Seyton tells him it is "not needed yet", suggest that martial action is the only identity he has left. His command to "Hang those that talk of fear" is revealing: the man who once trembled at murder now executes

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others for feeling what he refuses to feel. When he turns to the Doctor, his question "Canst thou not minister to a mind diseased" is ostensibly about Lady Macbeth, but the images of a "rooted sorrow" and the "written troubles of the brain" could equally describe himself. Perhaps Shakespeare lets him ask for a cure for his wife because he cannot admit that he needs one.

This bleak figure is very different from the Macbeth the audience first hears about. The Captain calls him "brave Macbeth", and the brutal image of him having "unseamed" a rebel "from the nave to th'chops" shows that his violence is admired when it defends Duncan. In this warrior culture, masculinity is defined by courage in battle, and Macbeth embodies it. Shakespeare's point is not that Macbeth becomes violent, because he already is, but that his violence changes direction, from protecting the natural order to destroying it.

The turning point is Lady Macbeth's attack on his manhood in Act 1 Scene 7. Macbeth insists "I dare do all that may become a man; / Who dares do more is none", a definition of masculinity rooted in moral limits. She replies "When you durst do it, then you were a man", redefining manhood as the willingness to murder. That Macbeth accepts her definition is the first real change in him. His conscience is still vivid in Act 2: he hallucinates a dagger, cannot say "Amen", and asks whether "all great Neptune's ocean" could wash the blood from his hand. As the play progresses, that conscience is deliberately suppressed. He keeps Lady Macbeth "innocent of the knowledge" of Banquo's murder, which shows him acting independently and their partnership breaking apart, and he admits he is "in blood / Stepped in so far" that returning would be as hard as going on. After visiting the witches he resolves that "the very firstlings of my heart shall be / The firstlings of my hand", so thought and action collapse together and he slaughters Macduff's family without hesitation. Shakespeare contrasts this with Macduff, who says he

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must "feel it as a man", offering a model of masculinity that includes grief.

By the end, Macbeth has changed so much that he greets his wife's death with "She should have died hereafter", and his "Tomorrow, and tomorrow, and tomorrow" soliloquy reduces life to a meaningless tale. Yet there is a flicker of his old self: he tells Macduff he has avoided him because his soul is "too much charged" with his family's blood, and he dies fighting rather than yield. Malcolm's verdict, "this dead butcher", shows how the world sees him, but the audience may feel that the brave warrior was never fully destroyed, only corrupted. Shakespeare therefore presents Macbeth as profoundly changed in conscience and morality, while suggesting that the narrow, violent masculinity he never questioned was part of his downfall from the start.

02 Shakespeare presents Juliet's feelings towards Romeo as a love that is absolute, intensely loyal and, in a world ruled by fathers and feuds, ultimately self-destroying. Although she is the more cautious of the lovers at first, Juliet's devotion grows into something that overrides family, obedience and even life itself. In this speech the audience sees that love tested for the first time, and it survives, but only by consuming everything else.

The speech begins with a rhetorical question, "Shall I speak ill of him that is my husband?", which immediately sets loyalty to Romeo against loyalty to her family. The word "husband", repeated throughout the speech, is significant: Juliet has only been married for a few hours, yet she clings to the title as though it settles the conflict. Her phrase "thy three-hours wife" is touching because it reminds the audience how young and new this marriage is, and her guilt that she has "mangled" his name shows how deeply she identifies with him. For a moment she

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wavers, calling Romeo "villain" for killing her cousin, but she instantly reverses the accusation onto Tybalt: "That villain cousin would have killed my husband." Shakespeare uses this quick transfer of the same insult to dramatise Juliet choosing her side.

Her questioning continues as she tries to reason her way out of grief. The chiasmus of "My husband lives that Tybalt would have slain, / And Tybalt's dead that would have slain my husband" has a neat, logical balance, and her conclusion, "All this is comfort, wherefore weep I then?", suggests she is almost arguing herself into calm. The personified "foolish tears" that should go "back to your native spring" shows her trying to control her emotions with reason. Yet the logic collapses as soon as she remembers one word. The simile "Like damnèd guilty deeds to sinners' minds" makes "banishèd" feel like a sin that haunts her, and its obsessive repetition shows a mind unable to move past it.

The hyperbole that "banishèd" has "slain ten thousand Tybalts" reveals the scale of her feeling: Romeo's absence matters more to her than any death. Most shockingly, she imagines that the loss of "father, mother, Tybalt, Romeo, Juliet" would be no worse. The listing places her own name among the dead, which foreshadows the tragic ending, and the final rhyming couplet, "There is no end, no limit, measure, bound, / In that word's death, no words can that woe sound", suggests that her love is limitless but so is her despair. Language itself fails her.

Juliet's feelings were not always this extreme. At the masked ball she shares a sonnet with Romeo, matching his religious imagery of "palmers" and "saints", which shows her quick wit and their instant harmony. Yet her discovery of his identity, "My only love sprung from my only hate", already links her love to the feud, and the antithesis anticipates the conflict in this extract. In the balcony scene she is

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more cautious than Romeo, warning that their contract is "too rash, too unadvised, too sudden, / Too like the lightning". The simile is ominous: lightning is beautiful but brief and destructive, which echoes the Prologue's warning about "star-crossed lovers". At the same time, her declaration that her "bounty is as boundless as the sea" shows that, once committed, she gives everything.

Earlier in Act 3 Scene 2, before this speech, her soliloquy "Gallop apace, you fiery-footed steeds" shows that she longs for Romeo with an openness unusual for a young woman on the Elizabethan stage. When the Nurse first brings the news, she bursts out with oxymorons such as "Beautiful tyrant, fiend angelical", revealing the same confusion of love and anger that this speech resolves in Romeo's favour.

After this point, Juliet's loyalty hardens into defiance. When her father demands she marry Paris, she refuses, despite his threats that she may "hang, beg, starve, die in the streets". In a patriarchal society where a daughter was expected to obey, her rejection of both her father and the Nurse, whom she dismisses once the Nurse praises Paris, is radical. She would rather take the Friar's potion and risk waking in the tomb than betray her husband. In the final scene, finding Romeo dead, she chooses death too, calling the dagger "happy" because it reunites them.

Shakespeare therefore presents Juliet's feelings towards Romeo as growing from wary attraction into total loyalty. Her love is admirable in its courage and constancy, yet the extremity of feeling shown in this speech, where Romeo's banishment outweighs every other loss, warns the audience that such absolute love, born inside a world of hatred, may be impossible to survive.

03 Shakespeare presents Prospero as a master who is good only in part. He rescues

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and protects, keeps his promises in the end and finally chooses mercy, yet his authority rests on control, threats and a belief that he has a natural right to rule others. Through Prospero's treatment of Ariel and Caliban, Shakespeare invites his audience to question whether power over another being can ever be wholly good, however benevolent the master believes himself to be.

At the start of the conversation Prospero seems an appreciative master. His praise, "thy charge / Exactly is performed", acknowledges Ariel's skill, and the adverb "Exactly" shows how highly he values precision. However, the conjunction "but there's more work" instantly turns praise into a new demand, and the urgency of "Must by us both be spent most preciously" shows that Prospero sees Ariel chiefly as a tool for his plan. The phrase "by us both" might suggest partnership, but it is Prospero who decides how their time is spent.

When Ariel asks for "My liberty", the balance of power becomes clear. Ariel's short, direct reply contrasts with Prospero's scornful question "How now? Moody?", which dismisses a legitimate request as a fit of temper, as though Ariel were a sulking child. His response, "No more", silences him. Ariel's careful defence, that he has "Told thee no lies, made no mistakings, served / Without or grudge or grumblings", uses a list to present himself as the ideal servant, and the alliteration of "grudge or grumblings" emphasises his patience. Crucially, he reminds Prospero of a promise "not yet performed", so it is the master, not the servant, who has failed to keep his word.

Prospero's rapid questioning then becomes a kind of interrogation. "Dost thou forget / From what a torment I did free thee?" reframes Ariel's service as a debt of gratitude that can never be repaid. When Ariel denies forgetting, Prospero contradicts him, "Thou dost!", and the insult "Thou liest, malignant thing" reduces

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him from a spirit to an object. The grotesque image of Sycorax "grown into a hoop" with "age and envy" seems designed to frighten Ariel by reminding him of his past suffering, and the string of commands, "Speak. Tell me.", shows Prospero rewriting history to justify his own power. Here he behaves less like a good master and more like a tyrant, ironic in a play about a duke who was himself overthrown.

Later in the scene, Prospero's threat to "rend an oak" and imprison Ariel for "twelve winters" confirms that his goodness depends on obedience. Yet Shakespeare complicates the picture. Prospero immediately promises that after two days he will "discharge" Ariel, and he addresses him with warmth, as "my brave spirit" and "my delicate Ariel". When Ariel asks in Act 4 "Do you love me, master? No?", Prospero answers "Dearly", suggesting genuine affection. In Jacobean England a good master was expected to care for and protect his servants as a father cares for a child, and in these moments Prospero arguably fulfils that ideal.

His treatment of Caliban is far harsher. He calls him "Thou poisonous slave" and punishes him with "cramps" and pinches, using magic as a form of torture. Caliban protests that "This island's mine, by Sycorax my mother", and claims that Prospero first "made much of" him before enslaving him. To an audience living through the early years of English colonisation in the Americas, Prospero's seizure of the island might resemble a coloniser taking land from its native inhabitants. Prospero, however, justifies his severity by Caliban's attempt to violate Miranda, and some audiences may feel that he has good reason to distrust him. Shakespeare presents a master who sees himself as civilising, while Caliban's bitter retort that he learned language only to "curse" exposes what that civilising really meant to the one being ruled.

The ending offers Prospero's strongest claim to be a good master. Moved by Ariel's

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observation that his own feelings would become "tender" if he were human, Prospero decides that "the rarer action is / In virtue than in vengeance". He frees Ariel, "Then to the elements / Be free, and fare thou well!", and acknowledges Caliban with "this thing of darkness I / Acknowledge mine", which may suggest he accepts some responsibility for him. In the Epilogue he even asks the audience to "set me free", reversing the roles of master and servant.

Overall, Shakespeare presents Prospero as a master who becomes good rather than one who always was. In this conversation he is controlling, ungrateful and manipulative, yet across the play his affection for Ariel and his final act of release suggest that true mastery lies not in holding power but in knowing when to give it up.

04 Shakespeare presents loyalty in The Merchant of Venice as something constantly entangled with money, debt and bonds. Characters prove their loyalty by what they are willing to give, yet the play repeatedly asks which loyalty matters most: to a friend, a spouse, a parent or a faith. In this opening conversation, the loyalty between Antonio and Bassanio is generous and deeply felt, but it is also uneven, and that imbalance drives the whole plot.

Bassanio's first lines fuse love and finance: "I owe the most in money and in love". The parallel phrasing places the two kinds of debt side by side, suggesting that in Venice affection and commerce are inseparable. His claim that Antonio's love gives him "a warranty" to share his "plots and purposes" uses the language of a legal guarantee, as though friendship were a contract. Antonio's reply is far more open-hearted. The alliterative list "My purse, my person, my extremest means" moves from money to his own body, and the image that these "Lie all unlocked"

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suggests total trust, an unguarded treasury. Ominously, offering his "person" foreshadows the bond in which Antonio's flesh becomes the security for Bassanio's debt. Even so, his loyalty is conditional on Bassanio standing "Within the eye of honour", which reminds the audience that friendship in this world depends on reputation.

Bassanio's extended metaphor of shooting "another arrow" after a lost one is revealing. He presents his request as harmless, "pure innocence", and compares himself to "a wilful youth", yet the image is essentially a gamble: risk more money to recover what has already been wasted. Antonio's impatience with this "circumstance" shows that he does not need persuading. He claims Bassanio wrongs him more by doubting his love than if he "had made waste of all I have", and the final "I am prest unto it" presents him as ready, almost eager, to serve. The asymmetry is striking: Bassanio calculates, while Antonio simply gives. Some critics read Antonio's devotion, and his unexplained sadness at the start of the scene, as hinting at a love that goes beyond friendship, which would make his loyalty even more self-sacrificing.

This loyalty is tested to its extreme in the trial scene. Antonio, facing death, asks only that Bassanio's wife be told how much he was loved, and his grimly witty promise that if Shylock cuts deep enough he will "pay it instantly with all my heart" turns his sacrifice into a pun on love and flesh. Bassanio responds that life itself, his wife and all the world are not "esteemed above thy life", and that he would sacrifice them all to save Antonio. To an Elizabethan audience, who often saw male friendship as the highest form of love, this would seem noble. Yet Shakespeare complicates it through dramatic irony, because Portia, disguised as the lawyer, hears her husband offer to give her up and drily remarks that his wife "would give you little thanks for that".

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The ring plot develops this conflict between loyalty in friendship and loyalty in marriage. Portia gives Bassanio a ring and warns that losing it would "presage the ruin of your love", making it a symbol of marital faithfulness. When Antonio urges him to give it to the lawyer, Bassanio chooses his friend. The comedy of Act 5, in which Portia and Nerissa pretend outrage, allows Shakespeare to test loyalty playfully, and Portia's eventual forgiveness suggests that a wife's loyalty can be both clever and generous. Nerissa, who mirrors her mistress throughout, shows a quieter loyalty between women.

Loyalty to parents is presented as more painful. Portia obeys her dead father's casket test even though she complains that "the will of a living daughter" is "curbed by the will of a dead father", showing a dutiful loyalty that costs her freedom. Jessica does the opposite: calling her home "hell", she abandons Shylock and her faith to marry Lorenzo. Shylock's cry about his daughter and his ducats is often played for laughter by the Christian characters, yet his grief over the ring he received from Leah, which he would not have given "for a wilderness of monkeys", reveals a deep loyalty to his dead wife.

Finally, Shylock's loyalty to his religion and his people is fierce. He swears "Cursed be my tribe / If I forgive him", and speaks of the "sufferance" that is "the badge of all our tribe". In a society that marginalised Jews, this loyalty is both his strength and the reason he is destroyed, as he is forced to convert at the end. Shakespeare therefore presents loyalty as a powerful virtue, but one that is always shaped by the values of Venetian society, where love, faith and money are almost impossible to separate.

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05

Shakespeare presents Beatrice as one of the most independent women on the Elizabethan stage: witty, outspoken and openly scornful of the marriage market that shapes the lives of the women around her. However, her independence is largely verbal. In a Messina controlled by men, Beatrice can mock, argue and refuse, but she cannot act, and by the end of the play she accepts marriage. Shakespeare therefore presents her independence as real and admirable, but limited by the society she lives in.

In this conversation, Beatrice's independence is expressed through her wit. Her description of the perfect man, with "a good leg and a good foot" and "money enough in his purse", sounds like the conventional list a woman might be expected to make, yet she adds that such a man could win any woman "if a could get her good will". The condition is crucial: it insists that a woman's consent matters, a radical point in a society where marriages were often arranged by fathers. Leonato's warning that she will "never get thee a husband" if she is "so shrewd of thy tongue" shows how male characters see her: as a shrew whose independence is a problem to be corrected. Antonio's "she's too curst" reinforces this.

Beatrice responds by turning their insult into a joke. She seizes on "curst", repeating it until the word loses its sting, and twists the proverb about a "curst cow" with "short horns" into a pun on cuckolds' horns: if God sends her no husband, she can never be cuckolded. Her mock-piety, praying "upon my knees every morning and evening" for the "blessing" of no husband, parodies the idea that marriage is every woman's goal. Shakespeare gives her prose rather than verse, which suits her quick, conversational intelligence and lets her dominate the exchange; Leonato's short replies cannot keep up.

Her balanced reasoning about beards is another display of control. The parallel

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structure of "he that is more than a youth, is not for me, and he that is less than a man, I am not for him" sounds like a logical proof, and its neat symmetry shuts down every possible suitor. The image of leading "apes into hell", the proverbial punishment for unmarried women, is reclaimed with comic confidence. In her vision, Saint Peter sends her to sit with "the bachelors", and they live "as merry as the day is long". She imagines a heaven in which single women are happy, which directly challenges the expectations of her time.

This independence is clearest in her contrast with Hero. Hero barely speaks in this scene, and Beatrice gently mocks her duty to "make curtsy" and say "Father, as it please you", adding that if the husband is not handsome she should curtsy again and say "as it please me". The repetition with one changed word captures Beatrice's belief that a woman should choose. Her exchanges with Benedick are similarly independent. Leonato describes their relationship as a "merry war", and Benedick's insults, such as "Lady Disdain", show that she can match a soldier in verbal combat. Benedick even complains that disquiet, horror and perturbation follow her, which suggests that men find her unsettling precisely because she will not be controlled.

Yet Shakespeare also shows the limits of her independence. In the gulling scene she overhears Hero describe her as proud and scornful, and her response is a soliloquy in rhymed verse, unusual for a character who speaks in prose. "Contempt, farewell, and maiden pride, adieu!" suggests that she abandons her independence remarkably quickly, and the image of "Taming my wild heart" to Benedick's "loving hand" uses the language of falconry, as though she is a wild bird learning to obey. Some audiences may see this as a loss of self; others may argue that she chooses love freely.

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The church scene shows both her strength and her frustration. When Claudio shames Hero, Beatrice is the one who defends her cousin, ordering Benedick to "Kill Claudio". Her cry "O that I were a man!" reveals that her independence is trapped by gender: she has the courage but not the power to act, and complains that "manhood is melted into curtsies". She depends on Benedick to fight for her.

At the end, Beatrice agrees to marry, but on her own terms. She claims she yields only "upon great persuasion" and to save his life, keeping her wit to the last, although the kiss that silences her, "Peace! I will stop your mouth", is a reminder that the comedy must end with order restored. Shakespeare presents Beatrice as independent in spirit and voice throughout, but in a patriarchal world, even she must eventually find her place within marriage.

06 Shakespeare presents Brutus as a man who is genuinely honourable in his motives but whose idealism makes him naive, self-deceiving and, at times, complicit in the very dishonour he condemns. Antony's final tribute celebrates the purity of his intentions, yet the play as a whole asks whether good intentions can excuse the murder of a friend. Brutus is therefore a classic tragic hero: his greatest virtue, his devotion to honour, is also the source of his fall.

In this conversation, Brutus is praised by the very men he fought against, which gives the tribute extra weight. Antony's superlative "the noblest Roman of them all" places him above every other character, and the qualification "save only he" separates him sharply from the conspirators, who acted "in envy of great Caesar". Shakespeare uses Antony to make a crucial distinction: Brutus killed Caesar not for personal gain but in "a general honest thought / And common good to all". The adjectives "general" and "common" stress that his motive was public rather than

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private, which is the essence of Roman honour. This is ironic, because Antony's funeral speech earlier repeated "Brutus is an honourable man" until the phrase became bitter sarcasm. Now, with Brutus dead and no longer a threat, Antony can say the words sincerely.

The image that "the elements / So mixed in him" draws on the Elizabethan idea of the four humours, suggesting that Brutus was perfectly balanced, and Nature herself is personified to declare "This was a man!". The exclamation is simple but powerful, presenting Brutus as an ideal of manhood. Octavius continues the praise, promising burial "According to his virtue" and ordering that his body lie "Most like a soldier, ordered honourably". The adverb "honourably" returns the play to its central concern. Even Brutus' death is presented as honourable: Strato "held the sword, and he did run on it", which in Roman culture was a dignified alternative to capture, though an Elizabethan Christian audience might have been more uneasy about suicide.

Earlier in the play, however, Shakespeare shows how Brutus' honour makes him vulnerable to manipulation. He tells Cassius that he loves "The name of honour more than I fear death", and the word "name" may be telling: perhaps Brutus cares about the idea of honour, and how he appears, as much as honour itself. Cassius recognises in soliloquy that Brutus' honourable nature "may be wrought", and the forged letters he throws through Brutus' window exploit exactly that. In his orchard soliloquy, Brutus admits he knows "no personal cause" to strike Caesar, and justifies the murder by imagining Caesar as a "serpent's egg" that must be killed "in the shell". The metaphor punishes Caesar for what he might become rather than what he has done, so the audience sees an honourable man reasoning his way into a dishonourable act.

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Brutus tries to keep the conspiracy noble. He refuses an oath, insisting that Romans need no more than their word, and urges "Let's be sacrificers, but not butchers". He wants to "carve him as a dish fit for the gods", an image that tries to make murder sacred. Yet his idealism leads to political mistakes: he spares Antony and allows him to speak at the funeral. His own speech, in measured prose, appeals to reason: "Not that I loved Caesar less, but that I loved Rome more." Antony's emotional verse defeats him easily, and the crowd turns. Shakespeare suggests that honour without political judgement is dangerous.

The cost of Brutus' choice is personal as well as political. Caesar's dying words, "Et tu, Brute?", make Brutus' betrayal the most painful of all, and Antony later calls his stab "the most unkindest cut of all". In the quarrel scene, Brutus accuses Cassius of having "an itching palm" and claims he would never raise money by vile means, yet he is angry that Cassius denied him gold to pay his legions, a hypocrisy that some audiences may notice. He also hides his grief at Portia's death with stoic restraint, which could be seen as noble self-control or as coldness.

Brutus' final words, addressed to Caesar, "I killed not thee with half so good a will", suggest that he finally recognises the wrong he did his friend. Written in 1599, when Elizabeth I was ageing and had no heir, the play would have raised anxious questions for its audience about whether killing a ruler could ever be justified. Shakespeare leaves that question open, but through Brutus he suggests that honour is not enough: a man can be "the noblest Roman of them all" and still bring chaos and civil war to his country.

07 Stevenson presents Hyde as profoundly threatening, but his danger lies less in the scale of his crimes than in what he reveals: that the respectable Victorian

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gentleman contains a hidden, primitive self which is waiting to be released. Hyde is dangerous to children and to strangers, yet he is most dangerous of all to Jekyll and to the comfortable belief that civilisation and morality are secure.

The extract builds menace before Hyde even appears. The "black winter morning" at "three o'clock" uses pathetic fallacy to suggest a world drained of light and goodness, while the strange image of streets "all lighted up as if for a procession and all as empty as a church" creates an eerie, abandoned London. The simile of the empty church is perhaps significant: religion appears hollow in this city, which prepares us for a figure who seems to stand outside God's moral order altogether. Enfield's longing for "the sight of a policeman" shows that even a confident gentleman feels unsafe here.

The attack itself is shocking because of its calmness. The oxymoronic phrase "trampled calmly over the child's body" suggests that Hyde's violence is not a loss of control but something natural to him, and the victim, a girl of "eight or ten", represents innocence crushed by evil. Enfield struggles to describe it: "It sounds nothing to hear, but it was hellish to see." Stevenson implies that Hyde's evil is something beyond language. The image of "some damned Juggernaut" presents him as an unstoppable, inhuman machine, while "damned" links him to hell. Even physically he is "a little man", which makes the danger stranger: his threat comes from his nature, not his size.

Interestingly, Hyde's danger is contagious. Everyone who sees him takes "a loathing" to him, and even the doctor, "about as emotional as a bagpipe", turns "sick and white with the desire to kill him". The women are "as wild as harpies", a mythological image of savage female monsters. Stevenson suggests that Hyde draws out the hidden violence in respectable people, which is perhaps his most

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threatening quality of all. Yet the extract also complicates our view. Hyde is "frightened, too", and the gentlemen threaten to make his "name stink" rather than call the police. This tells us that in Victorian society reputation was a weapon, and perhaps foreshadows the way Jekyll will later use Hyde to protect his own name.

Across the novel, Hyde's violence escalates. In "The Carew Murder Case" the maid sees him beat an elderly MP "with ape-like fury", and the bones are "audibly shattered". The simile "ape-like" connects Hyde to fears of degeneration that followed Darwin's theory of evolution: Victorian readers worried that humanity could slide back into a primitive, animal state. That his victim is a respected member of Parliament makes the threat political as well as personal, because Hyde attacks the very establishment that defines respectability. Utterson's sense that he has seen "Satan's signature upon a face" echoes the extract's "really like Satan", making Hyde an embodiment of evil itself.

Hyde is also dangerous psychologically. After witnessing the transformation, Lanyon says his life "is shaken to its roots", and he dies within weeks. Hyde's very existence destroys Lanyon's rational, scientific view of the world. Similarly, Hyde's power over Jekyll grows steadily. In his "Full Statement" Jekyll admits "My devil had been long caged, he came out roaring", and eventually he transforms without the potion. The metaphor of the caged devil suggests that the strict moral codes of Victorian society did not remove sin but simply locked it up until it became more violent.

However, how far Hyde is truly in control is open to question. He is "smaller, slighter and younger" than Jekyll, which suggests that the evil side has been less exercised, and in "The Last Night" Poole hears the figure in the cabinet weeping

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"like a woman or a lost soul". By the end Hyde is hunted and terrified, and he dies by his own hand. Arguably, then, Stevenson suggests that the real danger is not Hyde alone but Jekyll's choice to create him in order to enjoy sin without damaging his reputation.

Ultimately, Stevenson presents Hyde as threatening and dangerous to a great extent, but he uses him to expose a wider threat: the duality within every man and the hypocrisy of a society that values appearances over honesty. When Jekyll concludes that "man is not truly one, but truly two", Stevenson leaves his readers with the unsettling idea that the Juggernaut in the street might be inside them too.

08 Dickens presents greed as a force that corrupts the individual from within and damages everyone around him. In this extract its effects are personal and emotional: greed costs Scrooge love, warmth and his "nobler aspirations". Across the novella, however, Dickens widens the lens to show that greed also sustains poverty and suffering in society, warning his middle-class readers in 1843 that selfishness is both a private tragedy and a public danger.

The extract shows greed at the moment it takes hold. The young Scrooge's face does not yet have "the harsh and rigid lines of later years", but it has "begun to wear the signs of care and avarice". The verb "begun" stresses that greed is a gradual process, not an inborn trait, which matters because it means change is still possible. The triplet "eager, greedy, restless motion in the eye" suggests that greed brings no peace, only constant hunger. Dickens then extends the image: the "passion that had taken root" and "the shadow of the growing tree" present greed as something organic that will spread and darken his whole life. The reader already

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knows the bitter old man of Stave One, so the metaphor becomes painfully ironic.

Belle's language exposes the spiritual damage greed has done. She tells him "Another idol has displaced me", and when he asks which, she replies simply "A golden one." The metaphor of the golden idol has strong biblical echoes of the golden calf, suggesting that Scrooge's greed is a form of false worship which replaces both human love and God. Her phrase "the master-passion, Gain" personifies money as a tyrant that "engrosses" him, so Scrooge is presented as a servant of greed rather than its master. Dickens contrasts the two characters through adverbs: Belle speaks "softly" and "gently", while Scrooge "retorted" and speaks "impatiently". Her calm sadness highlights how greed has made him defensive and cold.

Scrooge's own words reveal how greed distorts his thinking. He complains that there is "nothing on which it is so hard as poverty", which shows that his greed comes partly from fear. Belle recognises this: "You fear the world too much." Perhaps Dickens, who himself experienced the humiliation of poverty as a child, is suggesting that greed is born from insecurity. Scrooge's denial, "I am not changed towards you", is undercut by the short, devastating response "She shook her head." The final effect of greed is loss: Belle releases him, and the "contract" of love is broken.

By Stave One, the "growing tree" has cast its full shadow. Scrooge is "a squeezing, wrenching, grasping, scraping, clutching, covetous, old sinner!" The list of harsh participles suggests that greed has become his whole identity, and the noun "sinner" frames it as a moral failing. Greed has also isolated him: he is "solitary as an oyster", and the cold "within him froze his old features". Dickens shows that greed makes Scrooge physically as well as emotionally cold.

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Greed also harms others. Scrooge's refusal to give to the charity collectors, with his cruel suggestion that the poor should die and "decrease the surplus population", echoes Malthusian ideas that Dickens despised. Through Bob Cratchit, shivering over a fire with "one coal", and Tiny Tim, who will die "if these shadows remain unaltered", Dickens shows the human cost of a greedy employer. Marley's ghost, wearing "the chain I forged in life", reveals that greed also has eternal consequences, as he made it "link by link". The ghost of Christmas Present's revelation of Ignorance and Want, two "wretched" children hidden under his robe, makes the warning social: greed in the rich creates a society that breeds ignorance and need.

Dickens uses contrast to show the alternative. Fezziwig, whose party costs only a little money, creates happiness "quite as great as if it cost a fortune", reminding us that generosity enriches others in ways money cannot measure. In the final stave, the reactions to Scrooge's death, with businessmen joking about "a very cheap funeral" and thieves stripping his bed-curtains, show that greed leaves a man unmourned.

The novella's structure, however, insists that greed's effects can be reversed. Scrooge wakes, raises Bob's salary and becomes "as good a friend, as good a master, and as good a man, as the good old city knew". By showing that the tree of avarice can be uprooted, Dickens challenges his readers to recognise the effects of their own greed and to respond with compassion.

09 Through Pip's journey, Dickens argues that what is really important in life is not wealth, status or the polish of a "gentleman", but loyalty, gratitude and goodness

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of heart. This extract, near the end of the novel, is the moment where Pip's education is complete: the boy who once longed to escape the forge now kneels, metaphorically, before the two people he once looked down on, and Dickens uses his humility to criticise the snobbery of Victorian society.

The extract opens with Pip's "great thankfulness" that he never told Joe of his "last baffled hope" of marrying Biddy. This shows how much he has changed: the earlier Pip thought mainly of his own desires, but now he is relieved that his feelings could not spoil the happiness of others. His praise is repetitive and emphatic: Biddy has "the best husband in the whole world" and Joe "the best wife in the whole world". The parallel phrasing elevates two humble villagers to the highest moral rank, and the triplet "you dear, good, noble Joe!" is striking because "noble" usually belongs to the aristocracy. Dickens deliberately transfers it to a blacksmith, suggesting that true nobility is moral, not social.

Pip's language of debt is particularly significant. He promises to work for the money with which they "kept me out of prison", yet insists he could never "cancel a farthing of the debt I owe you". The financial metaphor is ironic: in a novel driven by money, Pip finally understands that love cannot be repaid in coins. The structure of his speech, full of exclamations and pleading imperatives such as "pray tell me, both, that you forgive me!", conveys genuine remorse. He even imagines their future child and asks them not to call him "thankless", "ungenerous and unjust", a list that reads like an honest self-judgement. His hope that the child will "grow up a much better man than I did" is a painful admission that his "great expectations" have made him worse, not better.

Joe's response reinforces the lesson. His dialect, "I ain't a-going... to tell him nothink o' that natur", contrasts sharply with Pip's educated speech, but it is Joe

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who has the moral authority. His forgiveness, "God knows as I forgive you, if I have anythink to forgive!", is humble and generous, and the conditional clause suggests he never held Pip's coldness against him. Dickens uses Joe's simplicity to show that goodness does not depend on education or refinement.

This moment of clarity is set against Pip's earlier mistakes. At Satis House, Estella sneers at his "coarse hands" and "thick boots", and from that moment Pip becomes "ashamed of home". Dickens presents this shame as the root of his moral decline. When Joe visits him in London, Pip is embarrassed by his manners, yet Joe's dignified parting words, that life is "made of ever so many partings welded together", reveal a wisdom Pip cannot yet see. The image of welding, drawn from Joe's own trade, quietly suggests that the forge holds more truth than the city.

The return of Magwitch is the turning point in Pip's education. At first Pip is repelled by his convict benefactor, and his "expectations" collapse when he learns the money came from a criminal rather than Miss Havisham. Yet by the time Magwitch is dying, Pip sees him as "a much better man than I had been to Joe". This comparison shows Pip learning that loyalty and gratitude matter more than respectability. In a Victorian society obsessed with class and appearances, Dickens challenges readers to see that a transported convict could be more faithful than a gentleman.

Dickens also uses other characters to define true worth. Herbert Pocket's father believes that no man who was not "a true gentleman at heart" was ever a true gentleman in manner, and Herbert's cheerful kindness proves it. In contrast, Drummle, born into wealth, is brutal and cruel, and his marriage to Estella brings her only suffering. Through these contrasts, Dickens suggests that being a gentleman should mean behaving well, not simply being rich.

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The first-person retrospective narration means that the older Pip is constantly judging his younger self, so the whole novel becomes a confession. By the end, he lives modestly, working for his money abroad with Herbert. Dickens's message to an increasingly mobile Victorian society is clear: ambition and status are hollow unless they are accompanied by gratitude, humility and love, the qualities Joe and Biddy possessed all along.

10 To a large extent, Jane Eyre is a novel about Jane's search for happiness, and this final chapter shows her achieving it completely. However, Brontë is careful to show that Jane will not accept happiness at any price. What she really searches for is a happiness that is compatible with her independence, her equality and her conscience, which made the novel quietly radical for a Victorian readership that expected women to be dependent and obedient.

The extract is written in a calm, reflective tone that contrasts with the turbulent narrative of Jane's earlier life. The opening "I have now been married ten years" is simple and settled, as though the struggle is long over. Her language is emphatic: she feels "supremely blest", "blest beyond what language can express". The repetition of "blest" gives the moment an almost religious quality, suggesting that her happiness is not only romantic but spiritual, a reward for her endurance and integrity. The biblical allusion "bone of his bone and flesh of his flesh", from the story of Adam and Eve in Genesis, presents her marriage as natural and sacred.

Crucially, Brontë presents this happiness as based on equality. The parallel structure "I am my husband's life as fully as he is mine" and "I know no weariness of my Edward's society; he knows none of mine" balances the two partners

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exactly. Similarly, "All my confidence is bestowed on him, all his confidence is devoted to me" mirrors their roles, leading to the conclusion of "perfect concord". The paradox "as free as in solitude, as gay as in company" is perhaps the key to the whole novel: Jane has found a marriage in which she does not lose her freedom.

The imagery of sight reinforces this. Rochester's blindness means Jane becomes "his vision" and "his right hand", and she is "the apple of his eye". The power balance of their earlier relationship, when he was her wealthy employer, is now reversed, and she describes "field, tree, town, river, cloud, sunbeam" for him. Some modern readers might question whether Jane's happiness rests on serving him, yet Brontë insists there is "pleasure" in her services because he accepts them "without painful shame". Rochester's physical dependence has perhaps humbled him so that they can meet as equals.

This final happiness contrasts sharply with Jane's childhood. At Gateshead she is an unloved orphan, locked in the red-room and treated as inferior by the Reeds. Her cry of "unjust! unjust!" shows that from the start her search for happiness is bound up with a demand for justice. At Lowood, Helen Burns teaches her that it is better to endure patiently, and Jane finds some contentment through education, becoming a teacher. Yet she longs for more than endurance, and her restlessness reveals that happiness for her must include purpose and growth.

At Thornfield she comes closest to happiness, and here Brontë shows that Jane will not sacrifice her dignity for it. Her famous outburst, "Do you think, because I am poor, obscure, plain, and little, I am soulless and heartless?", asserts her equal worth to Rochester, while "I am no bird; and no net ensnares me" uses imagery of captivity to reject the idea of being owned. Most significantly, when she discovers

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that Rochester is already married to Bertha, she leaves him. Her decision that the more solitary and friendless she is, the more she will respect herself shows that self-respect matters more to her than happiness. In this sense, the novel is as much about integrity as about joy.

The same principle governs her rejection of St John Rivers. Marriage to him would give her a respectable role as a missionary's wife, but it would mean a loveless union, and she fears she would have to keep the fire of her nature continually low. Brontë suggests that duty without love is another kind of imprisonment. Her inheritance, which she shares equally with her cousins, also gives her financial independence. When she returns to Rochester she can declare "I am my own mistress", so she chooses him freely rather than out of need.

Ultimately, then, the statement is largely true, but incomplete. Jane's search is for happiness on her own terms. Writing at first as "Currer Bell" because women writers were not taken seriously, Brontë creates a heroine who proves that a woman can be poor and plain yet still demand love, equality and freedom. The famous opening of the final chapter, "Reader, I married him", with Jane as the active subject of the sentence, confirms that this happiness is something she has won for herself.

11 Shelley presents loneliness and isolation as forces that do not merely cause suffering but actively shape character, turning benevolence into violence and ambition into self-destruction. Through the creature's plea for a companion, she suggests that human beings, and those who long to be human, need love and connection to remain good, and she warns that a society which rejects and excludes creates its own monsters.

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In this extract, the creature's isolation has hardened into demand. His opening "You must create a female for me" uses a forceful modal verb, and he insists on companionship "as a right which you must not refuse to concede". Shelley presents his need for "the interchange of those sympathies necessary for my being" as fundamental, as if sympathy were as vital as food or air. The repetition of "interchange" later in the speech, when he imagines man living with him "in the interchange of kindness", shows that what he craves is mutual relationship, the one thing isolation denies him.

The most important effect of isolation is captured in one balanced sentence: "I am malicious because I am miserable." The parallel structure presents his cruelty as a direct consequence of loneliness, not as an innate evil. This links to Romantic ideas, influenced by Rousseau, that humans are born good and corrupted by society. A string of rhetorical questions, "Am I not shunned and hated by all mankind?" and "Shall I respect man when he contemns me?", makes the reader confront the injustice of his rejection, and the reference to "the work of your own hands" reminds Frankenstein, and the reader, that he is responsible for the being he has abandoned.

Yet Shelley also shows how isolation breeds dangerous rage. The creature's threat "if I cannot inspire love, I will cause fear" is a stark antithesis that summarises his tragedy: denied love, he chooses power. The description of his face "wrinkled into contortions too horrible for human eyes to behold" comes from Frankenstein's perspective, and Shelley's framing reminds us that the narrator's view is hostile. When the creature "calmed himself" and admits "This passion is detrimental to me", we see the eloquent, reasoning being beneath the rage. His final plea, "Oh! my creator, make me happy", is heartbreaking, and the request for a companion

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"as hideous as myself" shows how modest his hopes have become.

Earlier in the novel, Shelley shows how this misery developed. Rejected by Frankenstein the moment he opens his eyes, the creature wanders alone and learns about human warmth by secretly watching the De Lacey family. His time near the cottagers is the happiest of his life, and through them he learns language and sympathy. Reading Paradise Lost, he identifies with Adam, yet realises that unlike Adam he is united by no link to any other being. When Felix attacks him and the family flees, his hope collapses and he burns the cottage. Shelley structures his narrative so that each act of rejection leads to an act of violence, culminating in the murder of William. Earlier still, in conversation with Frankenstein, he states the idea plainly: "I was benevolent and good; misery made me a fiend."

Isolation also destroys Frankenstein. At Ingolstadt he works alone for nearly two years in his "solitary chamber, or rather cell", neglecting his family and Elizabeth. The metaphor of the "cell" suggests both a laboratory and a prison, implying that his obsessive ambition cuts him off from the human ties that might have restrained him. Ironically, by refusing the creature a companion, he condemns himself to the same fate: the creature murders Clerval and then Elizabeth on her wedding night, leaving Victor utterly alone.

Shelley reinforces these ideas through isolated and remote settings. The creature first confronts Frankenstein on the sea of ice near Mont Blanc, Victor builds the female creature on a remote island in Orkney, and the novel ends in the frozen Arctic. These sublime, empty landscapes externalise the characters' inner loneliness. Even the frame narrator, Walton, begins by lamenting that he has no friend, which suggests that ambitious, isolated men are drawn to each other's stories.

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At the end, the creature stands over Frankenstein's body, and his grief shows that destroying his creator has not cured his loneliness. Writing in an age of scientific discovery and social upheaval, Shelley presents isolation as the true source of monstrosity, urging her readers to recognise their responsibility towards anyone who is excluded or abandoned.

12 Austen presents social class as a powerful but often absurd system: it determines marriage, money and respect, yet it bears little relation to true worth. Through Lady Catherine in this extract, Austen satirises aristocratic arrogance, and across the novel she argues that good manners, intelligence and character matter more than rank, while still acknowledging how much class shaped the lives of women in Regency England.

The extract opens with an ironic understatement: "there was little to be done but to hear Lady Catherine talk". Austen implies that conversation with the aristocracy is not an exchange but an endurance, and the phrase "without any intermission" turns her speech into a performance. Her opinions are delivered "in so decisive a manner, as proved that she was not used to have her judgement controverted". This suggests that class has given Lady Catherine power without wisdom: no one has ever dared to disagree with her. The narrator's dry comment that "nothing was beneath this great lady's attention, which could furnish her with an occasion of dictating to others" is heavily ironic. "Great lady" mocks the reverence that Mr Collins shows her, while "dictating" reveals that her interest in Charlotte's "cows and her poultry" is really about control.

The series of questions to Elizabeth exposes how Lady Catherine measures people.

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She asks about sisters, marriages, education, "what carriage her father kept, and what had been her mother's maiden name". Austen lists these questions in reported speech, creating a rapid, interrogating rhythm, and every one of them concerns rank, wealth or marriageability. To Lady Catherine, Elizabeth is a set of social facts to be assessed. The narrator tells us that Elizabeth "felt all the impertinence of her questions but answered them very composedly", and this contrast is central: the aristocrat is rude, while the gentleman's daughter shows true good breeding.

The direct speech reinforces this. Lady Catherine's broken sentences, such as "Our instrument is a capital one, probably superior to", reveal that her instinct is always to boast. Her rebukes, "You ought all to have learned" and "Your mother should have taken you to town every spring", show that she believes she has the right to judge another family's choices. Elizabeth's short, calm replies, "A little" and "Not one", quietly resist her. Her remark about the entail is also revealing, because it reminds the reader that the Bennet sisters' futures depend on a law that passes property only through the male line. Class and gender inequality are deeply connected.

The same arrogance appears in Darcy at the beginning of the novel. At the Meryton assembly he declares Elizabeth "tolerable; but not handsome enough to tempt me", and his pride in his rank makes him dismissive of local society. His first proposal is undermined by his insistence on "the inferiority of your connections", and Elizabeth's retort that he has failed to behave like a gentleman redefines what being a gentleman should mean: behaviour rather than birth.

Austen also mocks those who worship class. Mr Collins is obsequious towards Lady Catherine, while the Bingley sisters sneer at the Bennets' relatives in trade,

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conveniently forgetting that their own fortune came from trade. In contrast, the Gardiners, who live near Mr Gardiner's warehouses in Cheapside, are intelligent and well-mannered, and Darcy's respectful treatment of them at Pemberley shows how far he has changed.

Marriage is where class matters most. Charlotte Lucas marries Mr Collins because she asks only "a comfortable home", and Austen presents this as a sensible yet sad choice for a woman with little money and few options. Lydia's elopement with Wickham, the son of a steward, threatens the whole family's reputation, which shows how fragile social standing was.

The conflict reaches its climax when Lady Catherine confronts Elizabeth at Longbourn, asking whether the shades of Pemberley are to be "thus polluted". Elizabeth's answer, "He is a gentleman; I am a gentleman's daughter; so far we are equal", is one of the most important lines in the novel. Austen does not reject the class system entirely, but she uses Elizabeth to argue that worth and equality come from character. By ending with the marriage of Darcy and Elizabeth, and with Lady Catherine's pride defeated, Austen suggests that class should be tempered by respect, intelligence and love.

13 Conan Doyle presents Jonathan Small as a villain, but a complicated and partly sympathetic one. He is a thief, an accomplice to murder and the man responsible for the deaths that drive the mystery, yet he is also loyal, honest in his own way and the victim of betrayal. By giving the criminal a voice and a history, Conan Doyle blurs the line between villain and victim, and raises uncomfortable questions about greed and justice in the British Empire.

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At first sight, the extract describes a classic villain. Watson notes his "sunburned reckless-eyed" face and "mahogany features", while his "heavy brows and aggressive chin" give him a "terrible expression when moved to anger". The emphasis on physical features reflects a Victorian belief that criminality could be read in the face, and the "singular prominence about his bearded chin" suggests a man "not to be easily turned from his purpose". His single-minded obsession with the "iron box" which he "had done so much and waited so long to gain" presents greed as his driving force, and the phrase "the cause of his ill-doings" makes the treasure the root of his villainy.

However, Watson's description quickly softens. His face "in repose was not an unpleasing one", and there is "more sorrow than anger" in his countenance. The image of him with "his handcuffed hands upon his lap" and "his head sunk upon his breast" presents him as defeated, even pitiable, and the "gleam of something like humour in his eyes" makes him strangely likeable. Because the story is filtered through Watson, a decent and sympathetic narrator, the reader is invited to see Small as a human being rather than a monster.

Holmes's response complicates the picture further. His words "I am sorry that it has come to this", along with his offer of a cigar and his flask, show respect, almost friendship, between detective and criminal. Small speaks "frankly" and claims that "the best defence that I can make is just the simple truth". He insists he "never raised hand against Mr Sholto" and was "as grieved as if it had been my blood-relation". Yet his honesty is chilling too: he admits he would have killed the old major "with a light heart" and thought no more of "knifing him than of smoking this cigar". The casual simile shows that Small has his own code of justice, which allows revenge but not the killing of an innocent man. His description of Tonga as a "little hell-hound" and "the little devil" reveals both his

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anger and the racist attitudes of the period, shifting blame onto the islander whose loyalty he exploited.

In the novel as a whole, Small's villainy is first constructed as mystery. The single footprint and the trail of a wooden leg, the strange note bearing "the sign of the four" and the poisoned thorn found in Bartholomew's head create a gothic sense of a monstrous, unseen enemy. When Major Sholto, on his deathbed, sees a bearded face at the window, his terror suggests a figure of vengeance from the past. These details belong to the conventions of the detective genre, where the criminal must seem frightening until he is exposed.

Small's own narrative in the final chapter reshapes our view. He explains how he lost his leg to a crocodile in the Ganges, and how, during the Indian Rebellion at Agra, he joined three Sikh soldiers in the murder of the merchant Achmet to steal the treasure. This is undeniably villainous, and his willingness to take part in killing a man for money is the clearest evidence against him. Yet he is then betrayed by Major Sholto, who agrees with Captain Morstan to help free the four in exchange for a share of the treasure, then takes it all for himself. Conan Doyle suggests that the respectable British officers are just as greedy as the convict, and Sholto's cheating arguably makes him the novel's real moral villain. Small's loyalty to his three companions, whose sign he leaves behind, shows a code of honour that the gentlemen lack.

His final act of throwing the treasure into the Thames shows both spite and principle. He would rather no one have it than see it go to those he believes never earned it. Holmes's sense of justice is satisfied when Small is captured, but the novel leaves the reader uneasy, since the treasure itself was stolen loot from India.

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Ultimately, Small is a villain to a large extent, guilty of murder, theft and revenge. However, Conan Doyle presents him as the product of greed and empire, a man wronged as well as wrong, and through him he hints that crime in Victorian Britain was not confined to ruffians like Small but extended to the officers and gentlemen who profited from imperial power.