AQA

GCSE
ENGLISH LITERATURE

Paper 1 Shakespeare and the 19th-century novel

Monday 13 May 2024 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 1 Scene 7 of *Macbeth* and then answer the question that follows.

At this point in the play, Macbeth has decided that he is no longer prepared to carry out the plan to murder King Duncan.

LADY MACBETH Was the hope drunk
Wherein you dressed yourself? Hath it slept since?
And wakes it now to look so green and pale
At what it did so freely? From this time,
Such I account thy love. Art thou afeard
To be the same in thine own act and valour,
As thou art in desire? Wouldst thou have that
Which thou esteem'st the ornament of life,
And live a coward in thine own esteem,
Letting I dare not wait upon I would,
Like the poor cat i'th'adage?
MACBETH Prithee, peace.
I dare do all that may become a man;
Who dares do more is none.
LADY MACBETH What beast was't then
That made you break this enterprise to me?
When you durst do it, then you were a man.
And to be more than what you were, you would
Be so much more the man. Nor time, nor place
Did then adhere, and yet you would make both.
They have made themselves and that their fitness now
Does unmake you. I have given suck and know
How tender 'tis to love the babe that milks me:
I would, while it was smiling in my face,
Have plucked my nipple from his boneless gums
And dashed the brains out, had I so sworn
As you have done to this.
MACBETH If we should fail?
LADY MACBETH We fail?
But screw your courage to the sticking-place,
And we'll not fail.

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0 1 Starting with this conversation, explore how far Shakespeare presents Lady Macbeth as a strong female character.

Write about:

- how far Shakespeare presents Lady Macbeth as a strong female character in this conversation
- how far Shakespeare presents Lady Macbeth as a strong female character 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 2 Scene 5 of *Romeo and Juliet* and then answer the question that follows.

At this point in the play, Juliet is waiting for the Nurse to return with news from Romeo.

JULIET The clock struck nine when I did send the Nurse;
In half an hour she promised to return.
Perchance she cannot meet him: that's not so.
O, she is lame! Love's heralds should be thoughts,
Which ten times faster glides than the sun's beams,
Driving back shadows over low'ring hills;
Therefore do nimble-pinioned doves draw Love,
And therefore hath the wind-swift Cupid wings.
Now is the sun upon the highmost hill
Of this day's journey, and from nine till twelve
Is three long hours, yet she is not come.
Had she affections and warm youthful blood,
She would be as swift in motion as a ball;
My words would bandy her to my sweet love,
And his to me.
But old folks, many feign as they were dead,
Unwieldy, slow, heavy, and pale as lead.
Enter NURSE [*with* PETER].
O God, she comes!

0 2 Starting with this speech, explore how Shakespeare presents the difficulties faced by Juliet in *Romeo and Juliet*.

Write about:

- how Shakespeare presents the difficulties faced by Juliet in this speech
- how Shakespeare presents the difficulties faced by Juliet in the play as a whole.

[30 marks]
AO4 [4 marks]

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or

0 3 ***The Tempest***

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

At this point in the play, Ariel has carried out Prospero's orders with regard to Alonso and his followers.

PROSPERO What, Ariel! My industrious servant Ariel!
Enter ARIEL
ARIEL What would my potent master? Here I am.
PROSPERO Thou and thy meaner fellows your last service
Did worthily perform; and I must use you
In such another trick. Go bring the rabble –
O'er whom I give thee power – here, to this place.
Incite them to quick motion, for I must
Bestow upon the eyes of this young couple
Some vanity of mine art. It is my promise,
And they expect it from me.
ARIEL Presently?
PROSPERO Ay: with a twink.
ARIEL Before you can say 'come' and 'go',
And breathe twice, and cry 'so, so',
Each one tripping on his toe,
Will be here with mop and mow.
Do you love me master? No?
PROSPERO Dearly, my delicate Ariel. Do not approach
Till thou dost hear me call.
ARIEL Well; I conceive.

0 3 Starting with this conversation, explore how Shakespeare presents the relationship between Prospero and Ariel in *The Tempest*.

Write about:

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

[30 marks]
AO4 [4 marks]

Turn over ►

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or

0 4 ***The Merchant of Venice***

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

At this point in the play, Antonio has just asked Shylock to lend him three thousand ducats.

SHYLOCK Signor Antonio, many a time and oft
In the Rialto you have rated me
About my monies and my usances.
Still have I borne it with a patient shrug
For suff'rance is the badge of all our tribe.
You call me misbeliever, cut-throat dog,
And spit upon my Jewish gaberdine,
And all for use of that which is mine own.
Well then, it now appears you need my help.
Go to, then, you come to me, and you say,
'Shylock, we would have monies' – you say so,
You that did void your rheum upon my beard,
And foot me as you spurn a stranger cur
Over your threshold: monies is your suit.
What should I say to you? Should I not say
'Hath a dog money? Is it possible
A cur can lend three thousand ducats?' Or
Shall I bend low, and in a bondman's key,
With bated breath and whisp'ring humbleness,
Say this:
'Fair sir, you spat on me on Wednesday last,
You spurned me such a day, another time
You called me dog: and for these courtesies
I'll lend you thus much monies.'

0 4 Starting with this speech, explore how far Shakespeare presents Shylock as an isolated character in *The Merchant of Venice*.

Write about:

- how far Shakespeare presents Shylock as an isolated character in this speech
- how far Shakespeare presents Shylock as an isolated character in the play as a whole.

[30 marks]
AO4 [4 marks]

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or

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

Read the following extract from Act 2 Scene 3 of *Much Ado About Nothing* and then answer the question that follows.

At this point in the play, Don Pedro and Leonato have begun their plan to trick Benedick into believing that Beatrice loves him.

CLAUDIO He hath ta'en th'infection, hold it up.
DON PEDRO Hath she made her affection known to Benedick?
LEONATO No, and swears she never will, that's her torment.
CLAUDIO 'Tis true indeed, so your daughter says: shall I, says she, that have so oft encountered him with scorn, write to him that I love him?
LEONATO This says she now when she is beginning to write to him, for she'll be up twenty times a night, and there will she sit in her smock, till she have writ a sheet of paper: my daughter tells us all.
CLAUDIO Now you talk of a sheet of paper, I remember a pretty jest your daughter told us of.
LEONATO Oh when she had writ it, and was reading it over, she found Benedick and Beatrice between the sheet.
CLAUDIO That.
LEONATO Oh she tore the letter into a thousand halfpence, railed at herself, that she should be so immodest to write to one that she knew would flout her: I measure him, says she, by my own spirit, for I should flout him, if he writ to me, yea, though I love him I should.
CLAUDIO Then down upon her knees she falls, weeps, sobs, beats her heart, tears her hair, prays, curses, Oh sweet Benedick, God give me patience.
LEONATO She doth indeed, my daughter says so, and the ecstasy hath so much overborn her, that my daughter is sometime afeared she will do a desperate outrage to herself, it is very true.

0 5 Starting with this extract, explore how Shakespeare presents characters tricking and deceiving each other in *Much Ado About Nothing*.

Write about:

- how Shakespeare presents characters tricking and deceiving each other in this extract
- how Shakespeare presents characters tricking and deceiving each other 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 1 Scene 2 of *Julius Caesar* and then answer the question that follows.

At this point in the play, Cassius is trying to persuade Brutus to be part of the conspiracy to kill Caesar.

CASSIUS Why, man, he doth bestride the narrow world
Like a Colossus, and we petty men
Walk under his huge legs and peep about
To find ourselves dishonourable graves.
Men at some time are masters of their fates:
The fault, dear Brutus, is not in our stars
But in ourselves, that we are underlings.
Brutus and Caesar: what should be in that 'Caesar'?
Why should that name be sounded more than yours?
Write them together, yours is as fair a name;
Sound them, it doth become the mouth as well;
Weigh them, it is as heavy; conjure with 'em,
'Brutus' will start a spirit as soon as 'Caesar'.
Now in the names of all the gods at once,
Upon what meat doth this our Caesar feed
That he is grown so great? Age, thou art shamed!
Rome, thou hast lost the breed of noble bloods!
When went there by an age since the great flood
But it was famed with more than with one man?
When could they say, till now, that talked of Rome,
That her wide walks encompassed but one man?

0 6 Starting with this speech, explore how Shakespeare presents Cassius as a manipulative character in *Julius Caesar*.

Write about:

- how Shakespeare presents Cassius as a manipulative character in this speech
- how Shakespeare presents Cassius as a manipulative character 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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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 2 (Search for Mr Hyde) of *The Strange Case of Dr Jekyll and Mr Hyde* and then answer the question that follows.

In this extract, Utterson is alone thinking about Mr Hyde.

That was the amount of information that the lawyer carried back with him to the great, dark bed on which he tossed to and fro, until the small hours of the morning began to grow large. It was a night of little ease to his toiling mind, toiling in mere darkness and besieged by questions.

Six o'clock struck on the bells of the church that was so conveniently near to Mr. Utterson's dwelling, and still he was digging at the problem. Hitherto it had touched him on the intellectual side alone; but now his imagination also was engaged, or rather enslaved; and as he lay and tossed in the gross darkness of the night and the curtained room, Mr. Enfield's tale went by before his mind in a scroll of lighted pictures. He would be aware of the great field of lamps of a nocturnal city; then of the figure of a man walking swiftly; then of a child running from the doctor's; and then these met, and that human Juggernaut trod the child down and passed on regardless of her screams. Or else he would see a room in a rich house, where his friend lay asleep, dreaming and smiling at his dreams; and then the door of that room would be opened, the curtains of the bed plucked apart, the sleeper recalled, and lo! there would stand by his side a figure to whom power was given, and even at that dead hour he must rise and do its bidding. The figure in these two phases haunted the lawyer all night; and if at any time he dozed over, it was but to see it glide more stealthily through sleeping houses, or move the more swiftly and still the more swiftly, even to dizziness, through wider labyrinths of lamplighted city, and at every street corner crush a child and leave her screaming. And still the figure had no face by which he might know it; even in his dreams, it had no face, or one that baffled him and melted before his eyes; and thus it was that there sprang up and grew apace in the lawyer's mind a singularly strong, almost an inordinate, curiosity to behold the features of the real Mr. Hyde. If he could but once set eyes on him, he thought the mystery would lighten and perhaps roll altogether away, as was the habit of mysterious things when well examined. He might see a reason for his friend's strange preference or bondage (call it which you please) and even for the startling clauses of the will. And at least it would be a face worth seeing: the face of a man who was without bowels of mercy: a face which had but to show itself to raise up, in the mind of the unimpressionable Enfield, a spirit of enduring hatred.

From that time forward, Mr. Utterson began to haunt the door in the by-street of shops. In the morning before office hours, at noon when business was plenty and time scarce, at night under the face of the fogged city moon, by all lights and at all hours of solitude or concourse, the lawyer was to be found on his chosen post.

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0 7 Starting with this extract, explore how Stevenson creates an atmosphere of fear and danger in *The Strange Case of Dr Jekyll and Mr Hyde*.

Write about:

- how Stevenson creates an atmosphere of fear and danger in this extract
- how Stevenson creates an atmosphere of fear and danger 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 4 of *A Christmas Carol* and then answer the question that follows.

In this extract, the Ghost of Christmas Yet to Come shows Scrooge the scene at a deathbed.

"Ha, ha!" laughed the same woman, when old Joe, producing a flannel bag with money in it, told out their several gains upon the ground. "This is the end of it, you see! He frightened every one away from him when he was alive, to profit us when he was dead! Ha, ha, ha!"

"Spirit!" said Scrooge, shuddering from head to foot. "I see, I see. The case of this unhappy man might be my own. My life tends that way, now. Merciful Heaven, what is this!"

He recoiled in terror, for the scene had changed, and now he almost touched a bed: a bare, uncurtained bed: on which, beneath a ragged sheet, there lay a something covered up, which, though it was dumb, announced itself in awful language.

The room was very dark, too dark to be observed with any accuracy, though Scrooge glanced round it in obedience to a secret impulse, anxious to know what kind of room it was. A pale light, rising in the outer air, fell straight upon the bed; and on it, plundered and bereft, unwatched, unwept, uncared for, was the body of this man.

Scrooge glanced towards the Phantom. Its steady hand was pointed to the head. The cover was so carelessly adjusted that the slightest raising of it, the motion of a finger upon Scrooge's part, would have disclosed the face. He thought of it, felt how easy it would be to do, and longed to do it; but had no more power to withdraw the veil than to dismiss the spectre at his side.

Oh cold, cold, rigid, dreadful Death, set up thine altar here, and dress it with such terrors as thou hast at thy command: for this is thy dominion! But of the loved, revered, and honoured head, thou canst not turn one hair to thy dread purposes, or make one feature odious. It is not that the hand is heavy and will fall down when released; it is not that the heart and pulse are still; but that the hand was open, generous, and true; the heart brave, warm, and tender; and the pulse a man's. Strike, Shadow, strike! And see his good deeds springing from the wound, to sow the world with life immortal!

No voice pronounced these words in Scrooge's ears, and yet he heard them when he looked upon the bed. He thought, if this man could be raised up now, what would be his foremost thoughts? Avarice, hard-dealing, griping cares? They have brought him to a rich end, truly!

He lay, in the dark empty house, with not a man, a woman, or a child, to say that he was kind to me in this or that, and for the memory of one kind word I will be kind to him. A cat was tearing at the door, and there was a sound of gnawing rats beneath the hearth-stone. What they wanted in the room of death, and why they were so restless and disturbed, Scrooge did not dare to think.

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0 8 Starting with this extract, explore how Dickens presents the lessons Scrooge learns about life in *A Christmas Carol*.

Write about:

- how Dickens presents Scrooge in this extract
- how Dickens presents the lessons Scrooge learns about life 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 17 of *Great Expectations* and then answer the question that follows.

In this extract, Pip talks to Biddy about his growing frustration at his position in society.

'Well, then, understand once for all that I never shall or can be comfortable—or anything but miserable—there, Biddy!—unless I can lead a very different sort of life from the life I lead now.'

'That's a pity!' said Biddy, shaking her head with a sorrowful air.

Now, I too had so often thought it a pity, that, in the singular kind of quarrel with myself which I was always carrying on, I was half inclined to shed tears of vexation and distress when Biddy gave utterance to her sentiment and my own. I told her she was right, and I knew it was much to be regretted, but still it was not to be helped.

'If I could have settled down,' I said to Biddy, plucking up the short grass within reach, much as I had once upon a time pulled my feelings out of my hair and kicked them into the brewery wall: 'if I could have settled down and been but half as fond of the forge as I was when I was little, I know it would have been much better for me. You and I and Joe would have wanted nothing then, and Joe and I would perhaps have gone partners when I was out of my time, and I might even have grown up to keep company with you, and we might have sat on this very bank on a fine Sunday, quite different people. I should have been good enough for *you*; shouldn't I, Biddy?'

Biddy sighed as she looked at the ships sailing on, and returned for answer, 'Yes; I am not over-particular.' It scarcely sounded flattering, but I knew she meant well.

'Instead of that,' said I, plucking up more grass and chewing a blade or two, 'see how I am going on. Dissatisfied, and uncomfortable, and—what would it signify to me, being coarse and common, if nobody had told me so?'

Biddy turned her face suddenly towards mine, and looked far more attentively at me than she had looked at the sailing ships.

'It was neither a very true nor a very polite thing to say,' she remarked, directing her eyes to the ships again. 'Who said it?'

I was disconcerted, for I had broken away without quite seeing where I was going to. It was not to be shuffled off, now, however, and I answered, 'The beautiful young lady at Miss Havisham's, and she's more beautiful than anybody ever was, and I admire her dreadfully, and I want to be a gentleman on her account.' Having made this lunatic confession, I began to throw my torn-up grass into the river, as if I had some thoughts of following it.

'Do you want to be a gentleman, to spite her or to gain her over?' Biddy quietly asked me, after a pause.

'I don't know,' I moodily answered.

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0 9 'In *Great Expectations*, Pip learns to value people more than social class.'

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

Write about:

- how Dickens presents Pip in this extract
- how far Dickens presents Pip learning to value people more than social class 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 33 of *Jane Eyre* and then answer the question that follows.

In this extract, Jane has just been told by St John Rivers that she is related to him and his sisters and is to inherit her uncle's fortune.

'With me,' said I, 'it is fully as much a matter of feeling as of conscience: I must indulge my feelings; I so seldom have had an opportunity of doing so. Were you to argue, object, and annoy me for a year, I could not forego the delicious pleasure of which I have caught a glimpse – that of repaying, in part, a mighty obligation, and winning to myself life-long friends.'

'You think so now,' rejoined St John, 'because you do not know what it is to possess, nor consequently to enjoy wealth: you cannot form a notion of the importance twenty thousand pounds would give you; of the place it would enable you to take in society; of the prospects it would open to you: you cannot –'

'And you,' I interrupted, 'cannot at all imagine the craving I have for fraternal and sisterly love. I never had a home, I never had brothers or sisters; I must and will have them now: you are not reluctant to admit me and own me, are you?'

'Jane, I will be your brother – my sisters will be your sisters – without stipulating for this sacrifice of your just rights.'

'Brother? Yes; at the distance of a thousand leagues! Sisters? Yes; slaving amongst strangers! I, wealthy – gorged with gold I never earned and do not merit! You, penniless! Famous equality and fraternisation! Close union! Intimate attachment!'

'But, Jane, your aspirations after family ties and domestic happiness may be realised otherwise than by the means you contemplate: you may marry.'

'Nonsense, again! Marry! I don't want to marry, and never shall marry.'

'That is saying too much: such hazardous affirmations are a proof of the excitement under which you labour.'

'It is not saying too much: I know what I feel, and how averse are my inclinations to the bare thought of marriage. No one would take me for love; and I will not be regarded in the light of a mere money speculation. And I do not want a stranger – unsympathising, alien, different from me; I want my kindred: those with whom I have full fellow-feeling. Say again you will be my brother: when you uttered the words I was satisfied, happy; repeat them, if you can, repeat them sincerely.'

1 0 Starting with this extract, explore how far Brontë presents Jane Eyre as a young woman searching for somewhere to belong.

Write about:

- how Brontë presents Jane in this extract
- how far Brontë presents Jane as a young woman searching for somewhere to belong in the novel as a whole.

[30 marks]

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or

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

Read the following extract from Chapter 4 of *Frankenstein* and then answer the question which follows.

In this extract, Frankenstein describes his commitment to his studies at university.

No one can conceive the variety of feelings which bore me onwards, like a hurricane, in the first enthusiasm of success. Life and death appeared to me ideal bounds, which I should first break through, and pour a torrent of light into our dark world. A new species would bless me as its creator and source; many happy and excellent natures would owe their being to me. No father could claim the gratitude of his child so completely as I should deserve theirs. Pursuing these reflections, I thought, that if I could bestow animation upon lifeless matter, I might in process of time (although I now found it impossible) renew life where death had apparently devoted the body to corruption.

These thoughts supported my spirits, while I pursued my undertaking with unremitting ardour. My cheek had grown pale with study, and my person had become emaciated with confinement. Sometimes, on the very brink of certainty, I failed; yet still I clung to the hope which the next day or the next hour might realise. One secret which I alone possessed was the hope to which I had dedicated myself; and the moon gazed on my midnight labours, while, with unrelaxed and breathless eagerness, I pursued nature to her hiding-places. Who shall conceive the horrors of my secret toil, as I dabbled among the unhallowed damps of the grave, or tortured the living animal to animate the lifeless clay? My limbs now tremble and my eyes swim with the remembrance; but then a resistless, and almost frantic, impulse urged me forward; I seemed to have lost all soul or sensation but for this one pursuit. It was indeed but a passing trance that only made me feel with renewed acuteness so soon as, the unnatural stimulus ceasing to operate, I had returned to my old habits. I collected bones from charnel-houses; and disturbed, with profane fingers, the tremendous secrets of the human frame. In a solitary chamber, or rather cell, at the top of the house, and separated from all the other apartments by a gallery and staircase, I kept my workshop of filthy creation: my eye-balls were starting from their sockets in attending to the details of my employment. The dissecting room and the slaughterhouse furnished many of my materials; and often did my human nature turn with loathing from my occupation, whilst, still urged on by an eagerness which perpetually increased, I brought my work near to a conclusion.

1 1 Starting with this extract, explore how Shelley presents the effects of Frankenstein's scientific ambitions on himself and others.

Write about:

- how Shelley presents Frankenstein in this extract
- how Shelley presents the effects of Frankenstein's scientific ambitions on himself and others in the novel as a whole.

[30 marks]

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or

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

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

In this extract, Austen introduces the characters of Mr and Mrs Bennet.

It is a truth universally acknowledged, that a single man in possession of a good fortune, must be in want of a wife.

However little known the feelings or views of such a man may be on his first entering a neighbourhood, this truth is so well fixed in the minds of the surrounding families, that he is considered the rightful property of some one or other of their daughters.

"My dear Mr. Bennet," said his lady to him one day, "have you heard that Netherfield Park is let at last?"

Mr. Bennet replied that he had not.

"But it is," returned she; "for Mrs. Long has just been here, and she told me all about it."

Mr. Bennet made no answer.

"Do you not want to know who has taken it?" cried his wife impatiently.

"*You* want to tell me, and I have no objection to hearing it."

This was invitation enough.

"Why, my dear, you must know, Mrs. Long says that Netherfield is taken by a young man of large fortune from the north of England; that he came down on Monday in a chaise and four to see the place, and was so much delighted with it, that he agreed with Mr. Morris immediately; that he is to take possession before Michaelmas, and some of his servants are to be in the house by the end of next week."

"What is his name?"

"Bingley."

"Is he married or single?"

"Oh! Single, my dear, to be sure! A single man of large fortune; four or five thousand a year. What a fine thing for our girls!"

"How so? How can it affect them?"

"My dear Mr. Bennet," replied his wife, "how can you be so tiresome! You must know that I am thinking of his marrying one of them."

"Is that his design in settling here?"

"Design! Nonsense, how can you talk so! But it is very likely that he *may* fall in love with one of them, and therefore you must visit him as soon as he comes."

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

Write about:

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

[30 marks]

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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 2 (The Statement of the Case) of *The Sign of Four* and then answer the question that follows.

In this extract, Mary Morstan has just left, having told Holmes and Watson of her problem.

'Au revoir,' said our visitor; and with a bright, kindly glance from one to the other of us, she replaced her pearl-box in her bosom and hurried away.

Standing at the window, I watched her walking briskly down the street until the grey turban and white feather were but a speck in the sombre crowd.

'What a very attractive woman!' I exclaimed, turning to my companion.

He had lit his pipe again and was leaning back with drooping eyelids. 'Is she?' he said languidly; 'I did not observe.'

'You really are an automaton – a calculating machine,' I cried. 'There is something positively inhuman in you at times.'

He smiled gently.

'It is of the first importance,' he cried, 'not to allow your judgment to be biased by personal qualities. A client is to me a mere unit, a factor in a problem. The emotional qualities are antagonistic to clear reasoning. I assure you that the most winning woman I ever knew was hanged for poisoning three little children for their insurance-money, and the most repellent man of my acquaintance is a philanthropist who has spent nearly a quarter of a million upon the London poor.'

'In this case, however –'

'I never make exceptions. An exception disproves the rule. Have you ever had occasion to study character in handwriting? What do you make of this fellow's scribble?'

'It is legible and regular,' I answered. 'A man of business habits and some force of character.'

Holmes shook his head.

'Look at his long letters,' he said. 'They hardly rise above the common herd. That *d* might be an *a*, and that *l* an *e*. Men of character always differentiate their long letters, however illegibly they may write. There is vacillation in his *k*'s and self-esteem in his capitals. I am going out now. I have some few references to make. Let me recommend this book – one of the most remarkable ever penned. It is Winwood Reade's *Martyrdom of Man*. I shall be back in an hour.'

I sat in the window with the volume in my hand, but my thoughts were far from the daring speculations of the writer. My mind ran upon our late visitor – her smiles, the deep rich tones of her voice, the strange mystery which overhung her life. If she were seventeen at the time of her father's disappearance she must be seven-and-twenty now – a sweet age, when youth has lost its self-consciousness and become a little sobered by experience. So I sat and mused until such dangerous thoughts came into my head that I hurried away to my desk and plunged furiously into the latest treatise upon pathology. What was I, an army surgeon with a weak leg and a weaker banking account, that I should dare to think of such things? She was a unit, a factor – nothing more. If my future were black, it was better surely to face it like a man than to attempt to brighten it by mere will-o'-the-wisps of the imagination.

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1 3 Starting with this extract, explore how Conan Doyle presents Holmes and Watson as characters with very different strengths and qualities.

Write about:

- how Conan Doyle presents Holmes and Watson in this extract
- how Conan Doyle presents Holmes and Watson as characters with different strengths and qualities in the novel as a whole.

[30 marks]

END OF QUESTIONS

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

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01

Shakespeare presents Lady Macbeth as a woman of formidable strength, but it is a strength she can only reach by rejecting her own femininity, and it proves to be borrowed and brittle. In this conversation she dominates her husband completely, yet across the play Shakespeare suggests that her power depends on suppressing conscience, and once that conscience returns she collapses. For a Jacobean audience, this arc may have been both thrilling and reassuring: a woman who seizes control of men and kingdoms is shown to be unnatural, and ultimately broken.

In the extract Lady Macbeth's strength lies above all in her language. She opens with a barrage of rhetorical questions, "Was the hope drunk / Wherein you dressed yourself? Hath it slept since?", which leave Macbeth no space to answer. The metaphor turns his ambition into a drunkard who wakes "so green and pale", mocking his hesitation as a hangover of courage. Crucially, she ties his courage to his love: "From this time, / Such I account thy love." This is emotional blackmail, and it shows that she understands exactly where her husband is vulnerable. The jibe "Like the poor cat i'th'adage" reduces the great warrior to a timid animal that wants the fish but will not wet its paws, an insult that is almost comic in its contempt.

Her most powerful weapon is her attack on his masculinity. Macbeth's dignified reply, "I dare do all that may become a man; / Who dares do more is none", sets a moral limit on manhood, but she simply redefines the word: "When you durst do it, then you were a man." The repetition of "man" across their exchange shows her taking control of the very terms of the argument. Then comes the play's most

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shocking image. The tender detail of the "babe that milks me" and the child "smiling in my face" is violently overturned by "plucked my nipple from his boneless gums / And dashed the brains out". The adjective "boneless" stresses the baby's helplessness, making her claimed resolve almost monstrous. In a society that saw motherhood as a woman's highest purpose, Shakespeare makes her strength inseparable from the destruction of maternal instinct. When Macbeth weakly asks "If we should fail?", her clipped "We fail?" and the imperative "screw your courage to the sticking-place" show who now holds authority in the marriage.

This strength has been prepared earlier. Before Macbeth even returns home in Act I Scene 5, she decides on the murder and calls on spirits to "unsex me here", asking them to "Come to my woman's breasts, / And take my milk for gall". Her invocation of dark powers would have alarmed an audience living under James I, author of Daemonologie, and it suggests that she believes her own female nature is too weak for what she plans. Arguably, then, her strength is not natural at all but something she must summon from outside herself. She coaches Macbeth to "look like th'innocent flower, / But be the serpent under't", showing a calculating mind that understands the politics of appearances.

After Duncan's murder she remains the stronger partner. When Macbeth returns with the daggers she scolds him, "Infirm of purpose! / Give me the daggers", and goes back into the chamber herself, claiming "A little water clears us of this deed". Yet there are cracks. She admits "Had he not resembled / My father as he slept, I had done't", which hints that her ruthlessness has limits. At the banquet she again takes command, covering for Macbeth's terror at Banquo's ghost and demanding "Are you a man?", but this is the last time she controls events. Macbeth begins acting alone, telling her to "Be innocent of the knowledge, dearest chuck" about Banquo's murder. The affectionate but diminishing "chuck" shows her

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being shut out of power.

By the sleepwalking scene in Act 5 Scene 1, her strength has entirely dissolved. Speaking in fragmented prose rather than her earlier commanding verse, she cries "Out, damned spot! out, I say!" and laments that "all the perfumes of Arabia will not sweeten this little hand". The diminutive "little hand" is the opposite of her earlier boast that water would clear them, and her need to have "light by her continually" contrasts with her earlier summoning of "thick night". Her offstage death, which Malcolm suggests was suicide, and his description of her as a "fiend-like queen" close her story.

Ultimately, Shakespeare presents Lady Macbeth as strong only up to a point. Her strength in this conversation is real and terrifying, but it rests on denying her humanity, and guilt destroys her far more completely than it destroys Macbeth. Perhaps Shakespeare's point is not that women are weak, but that no one, male or female, can suppress conscience forever.

02 Shakespeare presents Juliet as a girl whose greatest difficulty is powerlessness: she has the intensity of an adult in love, yet she lives in a patriarchal world where she must wait on others, obey her father and rely on messengers. In this soliloquy her problem seems small, simply the Nurse's lateness, but it miniaturises the larger tragedy, in which Juliet's fate is repeatedly decided by delays, adults and forces beyond her control.

The speech opens with precise, almost obsessive timekeeping: "The clock struck nine when I did send the Nurse; / In half an hour she promised to return." Juliet measures every minute, and the later complaint that "from nine till twelve / Is

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three long hours" shows how agonisingly slowly time moves for her. Shakespeare uses the soliloquy form to give the audience direct access to her private anxiety. Her rapid shifts of thought, "Perchance she cannot meet him: that's not so. / O, she is lame!", show a mind racing between fear and impatience. This restlessness is itself a difficulty: Juliet feels everything urgently, yet she can do nothing except wait.

Her imagery reveals a longing for speed and freedom. She wishes "Love's heralds should be thoughts, / Which ten times faster glides than the sun's beams", and imagines "nimble-pinioned doves" and "wind-swift Cupid" with wings. These images of flight are poignant because Juliet herself is confined to her father's house; she cannot go to Romeo, so she must send someone else. The light imagery, "Driving back shadows over low'ring hills", also links to the way Romeo and Juliet describe each other as light in darkness, and it subtly foreshadows a love that will burn brightly but briefly.

The speech also exposes a generational divide. Juliet complains that if the Nurse "Had she affections and warm youthful blood, / She would be as swift in motion as a ball", before dismissing the old: "Unwieldy, slow, heavy, and pale as lead." The heavy, monosyllabic list slows the line down to mimic the Nurse's pace, and the simile "pale as lead" carries an ominous hint of death. Her dependence on this ageing go-between reflects a wider difficulty: young people in Verona must work through, or against, their elders. Dramatic irony adds weight here, because the audience knows from the Prologue that these "star-crossed lovers" are doomed, so her hurry towards marriage is also a hurry towards death.

Beyond this scene, Juliet's first difficulty is the feud itself. On learning Romeo's identity she cries "My only love sprung from my only hate! / Too early seen

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unknown, and known too late!" The antithesis of "love" and "hate" captures how the family conflict has shaped her life before she has chosen anything. In the balcony scene she asks Romeo to "Deny thy father and refuse thy name", showing a rebellious wish to escape inherited identity, yet she also fears that their love is "too rash, too unadvised, too sudden". Even in her happiness she senses danger.

Her difficulties intensify after Tybalt's death. In Act 3 Scene 2 she speaks another impatient soliloquy, "Gallop apace, you fiery-footed steeds", which echoes this speech, but the Nurse's confused news then forces her to choose between cousin and husband. The oxymoron "O serpent heart, hid with a flowering face!" shows her torn loyalties. The cruellest difficulty comes in Act 3 Scene 5, when she refuses to marry Paris. Capulet's threat that she may "hang, beg, starve, die in the streets" shows that a daughter in this society was effectively her father's property, while her mother coldly says "I would the fool were married to her grave!" Most painfully, the Nurse, who has been more of a mother to her than Lady Capulet, advises her to marry Paris. Juliet's private verdict, "Ancient damnation! O most wicked fiend!", marks the moment she is truly alone.

From here Juliet shows remarkable courage, declaring "If all else fail, myself have power to die." The only power left to her is power over her own death, and Shakespeare makes this both brave and tragic. Her fears before taking the Friar's potion, and her final "O happy dagger!", show that she ends the play acting entirely for herself, but only because every adult has failed her.

Ultimately, Shakespeare presents Juliet's difficulties as growing from impatience into isolation. The waiting in this speech seems almost comic, yet it introduces the pattern of her life: dependence on others, the cruelty of time, and the absence of real choice for a young woman. Shakespeare perhaps invites his audience to

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question a society that leaves a thirteen-year-old girl with death as her only freedom.

03 Shakespeare presents the relationship between Prospero and Ariel as one of genuine affection that is nevertheless built on an imbalance of power. Ariel is both a servant and a source of power far greater than Prospero's own, and the relationship moves from command and obligation towards release. Through it, Shakespeare explores what it means to control another being, and arguably suggests that true authority ends in letting go.

In this conversation Prospero's opening line, "What, Ariel! My industrious servant Ariel!", combines warmth with ownership. The repetition of the name and the exclamation suggest eagerness and pleasure, yet "servant" and the possessive "My" fix Ariel firmly in a subordinate role. Ariel's reply, "What would my potent master? Here I am", mirrors this: "potent" flatters Prospero's power, and the immediate "Here I am" shows instant obedience. The modes of address suggest mutual respect, but it is the respect of master and servant, not of equals.

Prospero praises Ariel's "last service", which "Did worthily perform", but he immediately demands "such another trick". The relationship is therefore transactional: praise is followed by more work. There is also a hierarchy beneath Ariel, the "meaner fellows" and "rabble" whom Prospero allows Ariel to command: "O'er whom I give thee power". This parenthetical reminder shows that even Ariel's authority is on loan from Prospero. Yet the purpose of the task is gentle. Prospero must show the "young couple" Ferdinand and Miranda "Some vanity of mine art", and his reason, "It is my promise, / And they expect it from me", suggests that he values keeping his word, which matters greatly to his relationship with Ariel, who

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has been promised freedom.

The most striking moment is Ariel's sudden shift into rhyming couplets: "Before you can say 'come' and 'go', / And breathe twice, and cry 'so, so'". The short, skipping lines enact the speed and lightness of the spirit, and they contrast with Prospero's weighty blank verse, emphasising that Ariel is a creature of air rather than earth. Then comes the vulnerable question, "Do you love me master? No?" The tag "No?" sounds playful but also insecure, as if Ariel seeks reassurance. Prospero's answer, "Dearly, my delicate Ariel", is tender, and "delicate" suggests both fragility and refinement. However, he then dismisses Ariel almost at once: "Do not approach / Till thou dost hear me call." Affection and control sit side by side in a single speech.

This tension is far sharper in Act 1 Scene 2. Ariel enters with the grand "All hail, great master!", but when reminded of further work asks "Is there more toil?" and demands "My liberty." Prospero's reaction is furious: "Thou liest, malignant thing!" He reminds Ariel of the "foul witch Sycorax" who imprisoned the spirit in a pine, and threatens to "rend an oak" and peg Ariel inside it for twelve winters. Prospero rescued Ariel, but uses that rescue as a debt, which complicates any reading of him as a kind master. To a Jacobean audience familiar with indentured service, this would have looked like a contract of obligation, and to a modern audience, aware of the play's links to colonial voyages, it can look uncomfortably like enslavement. Ariel's quick submission, promising to "do my spriting gently", shows how much power Prospero holds.

Yet Ariel is also the source of Prospero's success. It is Ariel who raises the tempest, appears as a harpy to accuse the "three men of sin", and leads the lords into Prospero's power. Prospero's praise grows warmer through the play, such as

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"This was well done, my bird", and the pet name suggests both love and possession, as if Ariel were a caged songbird.

The relationship reaches its turning point in Act 5. Ariel reports that if Prospero saw the suffering lords, "your affections / Would become tender". When Prospero asks "Dost thou think so, spirit?", Ariel replies "Mine would, sir, were I human." Here the servant morally guides the master, and Prospero decides that "The rarer action is / In virtue than in vengeance." Ariel, ironically the non-human figure, teaches Prospero humanity. Prospero finally admits "I shall miss thee; / But yet thou shalt have freedom", and frees Ariel "to the elements".

Ultimately, Shakespeare presents a relationship that is loving but unequal, and that is only completed when Prospero gives up his power. If Prospero is read as a figure for the playwright, Ariel's release, like Prospero's abandonment of his art, may suggest Shakespeare reflecting on his own creative power and its necessary end.

04 Shakespeare presents Shylock as profoundly isolated, cut off from Venetian society by religion, profession and prejudice, and finally stripped of family, wealth and faith. Yet the play also suggests that his isolation is partly self-chosen and hardened by his own desire for revenge. How far we pity him depends on whether we see him as a tragic victim of Christian cruelty or, as many Elizabethan audiences probably did, as the villain of a comedy.

In this speech Shylock's isolation is created by the open contempt of others. He reminds Antonio that "many a time and oft / In the Rialto you have rated me", placing the abuse in the commercial heart of Venice, where Shylock must work alongside the very men who despise him. The list of insults, "misbeliever,

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cut-throat dog", and the physical humiliation of having Antonio "spit upon my Jewish gaberdine" show that he is marked out by his clothing and his faith. The adjective "Jewish" makes clear that he is attacked for what he is, not simply for what he does. His claim that "suff'rance is the badge of all our tribe" is especially telling: the "badge" suggests a visible sign of difference, and "tribe" places him within a persecuted community rather than within Venice. For an audience in a country that had expelled Jews in 1290, Shylock would have seemed a complete outsider.

Shakespeare gives Shylock a voice of bitter irony. His mimicry of Antonio's request, "'Shylock, we would have monies'", throws the Christian's hypocrisy back at him: Antonio despises usury yet now needs it. The rhetorical questions, "Hath a dog money? Is it possible / A cur can lend three thousand ducats?", turn the insult "dog" into an argument, exposing the absurdity of being treated as less than human by those who seek his help. His sarcastic imitation of a servile voice, "in a bondman's key, / With bated breath and whisp'ring humbleness", shows that he refuses to perform the humility expected of him, and the mocking "for these courtesies" ends the speech with cutting sarcasm. Here his isolation produces eloquence and dignity, and a modern audience may well side with him.

However, Shakespeare complicates our sympathy. In an aside earlier in the scene Shylock declares "I hate him for he is a Christian", and he refuses to "eat with you, drink with you, nor pray with you", showing that he too draws boundaries between himself and the Christians. His hatred makes the bond he proposes "in a merry sport", a pound of Antonio's flesh, deeply sinister, so his isolation is partly an armour of resentment.

His isolation deepens within his own home. His daughter Jessica says "Our house is

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hell", and his command to "Lock up my doors" suggests a man who shuts the world out. When Jessica elopes with Lorenzo and converts to Christianity, his loss is reported mockingly by Solanio: "My daughter! O my ducats! O my daughter!" The confusion of child and money could suggest that he values them equally, but it is also the cry of a man losing everything at once, and the Venetians' laughter shows how little sympathy he receives. In Act 3 Scene 1, his only companion is Tubal, another Jew, who brings news that Jessica has traded his ring for a monkey. Shylock's response, "I had it of Leah when I was a bachelor", is one of the few glimpses of private love, and it reminds us that he has already lost his wife. In the same scene, his speech "Hath not a Jew eyes?" argues for shared humanity, yet ends with "shall we not revenge?", showing isolation curdling into vengeance.

The trial scene completes his isolation. Standing alone against the Duke, Antonio, Bassanio and Gratiano, he insists "I stand here for law" and refuses Portia's plea that "The quality of mercy is not strained". When the law turns against him, his confidence collapses into the broken "I am not well." He is forced to give up half his wealth and to convert, losing his religion, the last part of his identity. He is often called simply "the Jew", and he does not appear in Act 5, where the lovers' harmony at Belmont is built on his absence.

Ultimately, Shakespeare presents Shylock as almost entirely isolated, and only partly responsible for it. His own hatred contributes, but the cruelty of Venetian society creates it. Whether Shakespeare intended it or not, the play leaves many audiences uneasy that a Christian community preaching mercy shows so little of it to the man it excludes.

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Shakespeare presents tricking and deceiving as the engine of Much Ado About Nothing, but he makes a clear moral distinction between deceptions that reveal truth and those that destroy it. The gulling of Benedick in this extract is playful and generous, exposing feelings he already has, while Don John's plot is malicious and almost kills Hero. Through these mirrored tricks, Shakespeare suggests that in a society obsessed with appearances and reputation, people are dangerously easy to fool.

In the extract, deception is presented as a theatrical performance. Claudio's aside, "He hath ta'en th'infection, hold it up", shows the tricksters watching their audience, the hidden Benedick, and adjusting their performance like actors. The metaphor of "infection" suggests that love is a disease Benedick has caught, which is comic given his earlier scorn for lovers. The dramatic irony is central: the theatre audience knows Benedick is listening in the arbour, and the pleasure lies in watching him swallow every word.

The deceivers build their story through exaggeration. Leonato claims Beatrice will "be up twenty times a night" writing letters, and that she "tore the letter into a thousand halfpence". These hyperboles create an absurd picture of the proud Beatrice reduced to helpless infatuation. Claudio's breathless list, "weeps, sobs, beats her heart, tears her hair, prays, curses", piles up verbs without pause, so the performance becomes almost melodramatic, and the tricksters seem to enjoy outdoing each other. The bawdy pun about finding "Benedick and Beatrice between the sheet" adds to the comedy. Leonato's repeated "my daughter says so" and "my daughter tells us all" provide false evidence, using Hero as an authority to make the lie seem credible. There is also a sharper point: Leonato invents Beatrice saying "I should flout him, if he writ to me", which cleverly uses her real pride to make the story believable. The best deceptions, Shakespeare suggests, work

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because they contain truth.

It is significant that the man leading this plot is Don Pedro, a prince. There is gentle irony in a figure of high status spending his time on such foolish games, and he even claims that by uniting the pair "we are the only love-gods". His motive is benevolent, but he is also a habitual manipulator. Earlier, at the masked ball, he wooed Hero in Claudio's name while masked, a deception that went well but allowed Don John to exploit Claudio's insecurity, telling him that Don Pedro wanted Hero for himself. Claudio's quick belief shows how fragile trust is in this world.

The parallel gulling of Beatrice in Act 3 Scene 1 shows women deceiving too. Ursula's extended angling metaphor, "The pleasant'st angling is to see the fish / Cut with her golden oars the silver stream, / And greedily devour the treacherous bait", presents the trick as a sport, with "treacherous" admitting the deceit openly. Hero describes Beatrice's pride, saying "Disdain and scorn ride sparkling in her eyes", and Beatrice's response, "Contempt, farewell, and maiden pride, adieu!", shows the trick succeeding. Both gullings expose a truth that pride had concealed.

In contrast, Don John's deception is evil for its own sake. He openly admits "it must not be denied but I am a plain-dealing villain", and later says that "Only to despise them I will endeavour anything." His plot, in which Borachio is seen at Hero's window with Margaret, turns a joke about overhearing into something sinister. In both plots men believe what they think they see and hear, a link to the title's pun on "noting". The consequences are devastating: Claudio publicly shames Hero at the altar, calling her a "rotten orange". In a patriarchal society where a woman's value lay in her chastity, a lie about her virtue was close to a death sentence, and Leonato's wish that she should die shows how much power

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men's beliefs had over women's lives.

Fittingly, Shakespeare resolves deception with more deception. Friar Francis's plan to pretend that Hero has died is a benevolent trick that awakens Claudio's guilt, and she returns veiled at the second wedding. In the final scene, Benedick and Beatrice's love sonnets are revealed, and Benedick's "here's our own hands against our hearts" shows that their written words betray the truth they will not speak.

Overall, Shakespeare presents tricking and deceiving as morally neutral tools whose value depends on intention. The comedy of this extract celebrates deception as a way of revealing love, while Don John's plot shows how the same skills can destroy it.

06 Shakespeare presents Cassius as a skilled political manipulator who understands that men are moved less by reason than by pride, envy and fear of shame. In this speech he works on Brutus's sense of honour, turning Caesar's greatness into a personal insult. Yet across the play Shakespeare complicates this picture: Cassius's manipulation is driven partly by genuine republican conviction and partly by resentment, and the man he manipulates eventually controls him, leading both to ruin. For an Elizabethan audience anxious about an ageing queen with no heir, the play explored how easily the language of public good can disguise private ambition.

Cassius begins with a grotesque image of Caesar's dominance: "he doth bestride the narrow world / Like a Colossus". The simile exaggerates Caesar into a monstrous statue, while "we petty men / Walk under his huge legs and peep about" shrinks Brutus and Cassius into insignificant creatures scurrying beneath him. The verb "peep" is humiliating, suggesting cowardice and furtiveness. Cassius

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deliberately makes Brutus feel small, knowing that a man so concerned with honour cannot bear the idea of finding "dishonourable graves". His manipulation lies in placing Brutus inside the image, so that Caesar's rise becomes Brutus's own shame.

He then appeals to Brutus's sense of moral responsibility: "The fault, dear Brutus, is not in our stars / But in ourselves, that we are underlings." The affectionate "dear Brutus" disguises pressure as intimacy, while the rejection of fate removes any excuse for inaction. If they are "underlings", it is because they have chosen to be. This is subtle flattery, because it implies that Brutus has the power to change Rome's destiny.

Cassius's rhetoric becomes more insistent through a sequence of parallel imperatives: "Write them together... Sound them... Weigh them... conjure with 'em". By comparing the names "Brutus" and "Caesar" as if they were equal objects, he reduces Caesar's authority to a mere word, and the tricolon builds the argument rhythmically, so that Brutus is carried along. The sneering question "Upon what meat doth this our Caesar feed / That he is grown so great?" mocks Caesar as an ordinary mortal, and the possessive "our Caesar" is heavily sarcastic. Finally, the apostrophes "Age, thou art shamed! / Rome, thou hast lost the breed of noble bloods!" widen the argument from personal envy to patriotic crisis. The repetition of "one man" at the end of two lines insists that a republic ruled by one figure is unnatural. Cassius knows that Brutus will act for Rome rather than for himself, so he dresses his envy in the language of public duty.

This speech belongs to a carefully planned campaign. Earlier in the scene Cassius offers to be Brutus's "glass", promising to show him a self he does not yet know, which presents manipulation as friendship. He also tells stories of Caesar's physical

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weakness, such as nearly drowning in the Tiber and crying for drink in a fever "As a sick girl". The gendered insult is designed to make Caesar seem unfit to rule. Revealingly, once Brutus leaves, Cassius drops the mask in soliloquy: "Well, Brutus, thou art noble; yet I see / Thy honourable metal may be wrought / From that it is disposed." The metaphor of metal being worked shows that he sees Brutus as raw material to be shaped, and he plans to throw forged letters, written "As if they came from several citizens", through Brutus's window. Caesar himself recognises the danger, warning that "Yond Cassius has a lean and hungry look; / He thinks too much: such men are dangerous."

Cassius manipulates others too. In Act I Scene 3 he works on Casca's fear of the storm, calling him "dull" and turning the omens into proof of Caesar's tyranny. Yet once Brutus joins the conspiracy, the balance of power shifts. Cassius wisely urges that Antony should be killed and should not speak at the funeral, but Brutus overrules him both times, and Antony's oration turns the crowd against them. Arguably, Cassius's greatest manipulation backfires: he has created a leader whose idealism he cannot control.

In the quarrel scene of Act 4, Cassius's emotional appeals, offering Brutus his dagger and his "naked breast", could be read as one more performance, or as genuine wounded love. By his death, mistakenly believing Titinius captured, he seems more tragic than calculating, and his final words, "Caesar, thou art revenged, / Even with the sword that killed thee", acknowledge that fate has caught up with him after all.

Overall, Shakespeare presents Cassius as manipulative, but not simply villainous. He is a brilliant reader of other men's weaknesses, yet his manipulation is tangled with real conviction and real affection, and his downfall suggests that the political

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world he tried to shape could not be fully controlled by anyone.

07 Stevenson creates fear and danger less through what he shows than through what he withholds. In the novella, the most frightening thing is not Hyde's violence itself but the sense that evil is hidden, faceless and already inside respectable lives. Writing for late Victorian readers anxious about degeneration, secret vice and the limits of science, Stevenson uses Gothic settings, nightmare imagery and a structure built on concealment to suggest that the real danger lies within the gentleman.

In this extract the fear moves from the streets into Utterson's own mind. He is "besieged by questions", a military metaphor that presents the rational lawyer as a fortress under attack, and his "toiling mind" is trapped "in mere darkness". Stevenson stresses that his imagination is not merely "engaged" but "enslaved", so even the most sober character in the novel loses control of himself. This anticipates Jekyll's own enslavement to Hyde. The "gross darkness of the night and the curtained room" creates a claustrophobic, Gothic space in which the familiar bedroom becomes threatening.

Structurally, Utterson's nightmare replays Enfield's story from Chapter 1, but it is distorted and intensified. The "scroll of lighted pictures" is almost cinematic, as if the scene is projected again and again, and the repetition of "and then... then... and then" creates a relentless rhythm. Hyde is "that human Juggernaut", an image of a vast, unstoppable force that crushes whatever is in its path, and the girl's "screams" make the danger visceral. The vision then shifts to his "friend" Jekyll, "dreaming and smiling", whose curtains are "plucked apart" by "a figure to whom power was given". The passive construction is sinister: it is unclear who gave Hyde

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this power, which hints at the secret that Jekyll himself is its source. The danger is no longer in a distant street but beside the bed of a respectable man.

Most frightening of all, "the figure had no face". Stevenson repeats the idea, "it had no face, or one that baffled him and melted before his eyes", so Hyde becomes a blank onto which Utterson projects his fears. Victorians influenced by physiognomy believed that character could be read in the face, so a criminal without a readable face is a terrifying idea: evil cannot be identified or contained. The "wider labyrinths of lamplighted city" suggest that London itself is a maze in which Hyde moves "more swiftly and still the more swiftly, even to dizziness", and the dizzying syntax mirrors Utterson's panic. His resolve to "haunt the door" ironically makes the lawyer himself a ghostly presence, drawn into the darkness he fears.

Across the novella, Stevenson uses the city to reflect Hyde's nature. The door to Jekyll's laboratory is "blistered and distained", a diseased surface on an otherwise prosperous street, and the fog in Chapter 4 is "a great chocolate-coloured pall", a funereal image that hides the city like a shroud. Soho seems "like a district of some city in a nightmare", which links back to Utterson's dream and suggests that the nightmare has become real. These Gothic settings make London itself seem dangerous and unknowable.

Hyde's violence escalates to confirm these fears. In the Carew murder, the maid sees him strike "with ape-like fury", and the bones are "audibly shattered". The simile links Hyde to Darwinian fears of regression: a gentleman's body is home to something primitive. Significantly, the victim is an elderly MP, a pillar of society, so Hyde threatens not just individuals but the order of Victorian London. Yet those who see Hyde struggle to describe him. Enfield can only say there is "something

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wrong with his appearance; something displeasing, something downright detestable", and the vague, accumulating adjectives recreate the "facelessness" of the extract.

Stevenson saves the deepest fear for the end. In "The Last Night", Poole and Utterson huddle in Jekyll's house, hearing "a dismal screech, as of mere animal terror", and break down the door to find Hyde dead in Jekyll's clothes. The withheld truth arrives only in the final two chapters: Lanyon's narrative, in which his "life is shaken to its roots", and Jekyll's confession that "man is not truly one, but truly two". This delayed revelation means the reader experiences the same baffled dread as Utterson. Arguably, the true horror is that Jekyll describes his own terror as Hyde begins to appear without the potion, so the danger becomes uncontrollable.

Ultimately, Stevenson's atmosphere of fear depends on secrecy. By keeping Hyde faceless and the truth hidden behind doors, fog and documents, he suggests that the greatest danger to Victorian society is not the criminal in the street but the repressed self within the respectable gentleman, and that scientific ambition which tampers with human nature will release horrors that cannot be put back.

08 Dickens presents the lessons Scrooge learns as a journey from isolation to connection: Scrooge must learn that a life measured in money is worthless if no one mourns its end, and that every person is responsible for others. In this extract, the Ghost of Christmas Yet to Come forces him to confront the final consequence of selfishness, a lonely and unmourned death, and Dickens uses that horror to deliver his most powerful lesson to Victorian readers who, like Scrooge, ignored the poor.

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The extract opens with grotesque laughter. The woman's "Ha, ha!" and her gleeful observation that "He frightened every one away from him when he was alive, to profit us when he was dead!" create a shocking contrast with Scrooge's response, "shuddering from head to foot". The thieves treat the dead man exactly as he treated others: as a source of profit. Dickens uses this poetic justice to teach Scrooge that a transactional view of life simply returns to the person who holds it. Scrooge's realisation, "The case of this unhappy man might be my own. My life tends that way, now", is phrased tentatively, as though he is only beginning to understand, and the dramatic irony is clear because the reader already suspects the corpse is his.

The description of the body is relentless. The bed is "bare, uncurtained", and the man lies "plundered and bereft, unwatched, unwept, uncared for". The list of negative adjectives, each with the prefix "un", defines him entirely by absence: he has no mourners, no comfort and no love. The "pale light" that falls "straight upon the bed" feels like a spotlight of judgement, contrasting with the darkness of the room. Yet Scrooge "had no more power to withdraw the veil than to dismiss the spectre". He is not yet ready to face himself, which suggests that the lesson has not yet fully been learned.

Dickens then interrupts with a passionate, almost sermon-like apostrophe: "Oh cold, cold, rigid, dreadful Death, set up thine altar here". The narrator argues that Death can never make the "loved, revered, and honoured head" odious, because the hand of a good man "was open, generous, and true". The contrast with Scrooge, who at the start is "as solitary as an oyster" and has a "tight-fisted hand at the grindstone", is pointed. The imperative "Strike, Shadow, strike!" and the image of good deeds "springing from the wound, to sow the world with life immortal" teach

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that kindness is the only true legacy. The rhetorical questions, "Avarice, hard-dealing, griping cares?", and the sarcasm of "They have brought him to a rich end, truly!" expose the emptiness of wealth. The final Gothic details, the "cat tearing at the door" and the "gnawing rats", hint that the body will be consumed, a horrifying image of a life with no meaning after it ends.

This lesson builds on what the earlier ghosts teach. The Ghost of Christmas Past reminds Scrooge of the joy of Fezziwig's party, and Scrooge himself admits that the happiness Fezziwig gives "is quite as great as if it cost a fortune". Belle's farewell, that "another idol has displaced me... a golden one", teaches him that greed has cost him love. These memories soften him, showing that his coldness was learned rather than natural, so it can be unlearned.

The Ghost of Christmas Present teaches a wider, social lesson. When Scrooge asks if Tiny Tim will live, the Ghost throws his own words back at him: if he is to die, he had better do it "and decrease the surplus population". Dickens is attacking Malthusian attitudes and the 1834 Poor Law, which made workhouses deliberately harsh. The allegorical children Ignorance and Want, and the warning "beware this boy", show that poverty is a collective responsibility and a danger to the whole of society if neglected.

By the final stave, Scrooge has learned these lessons and acts upon them immediately. His vow "I will live in the Past, the Present, and the Future" shows that he has absorbed the teachings of all three spirits, and the comic similes "as light as a feather" and "as merry as a schoolboy" present redemption as a rebirth. He sends the prize turkey to the Cratchits, raises Bob's salary and becomes "a second father" to Tiny Tim. Marley's earlier cry that "Mankind was my business" is now fulfilled through Scrooge.

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Ultimately, the deathbed scene is the turning point because it shows Scrooge the end of the road he is on. Dickens wants his readers to recognise themselves in Scrooge and to learn, before it is too late, that generosity and compassion are the only riches that outlast death.

09 To a large extent Pip does learn to value people more than social class, but Dickens makes this a painful, slow and incomplete education. The novel is narrated by an older, wiser Pip looking back with shame on his younger self, so the very form of Great Expectations is an act of moral reckoning. Dickens uses Pip's journey to question the Victorian ideal of the "gentleman" and to suggest that true worth lies in loyalty, kindness and humility rather than birth or money.

In this extract, Pip is at the point of greatest confusion. His insistence that he can never be anything "but miserable" unless he can "lead a very different sort of life" shows how completely his visit to Satis House has poisoned his contentment. Dickens describes this as "the singular kind of quarrel with myself which I was always carrying on", which reveals a divided self: part of Pip still loves the forge, but part of him has absorbed Estella's contempt. The conditional language, "If I could have settled down", "would have wanted nothing", "might even have grown up to keep company with you", builds an alternative life that is warm and simple, yet it is placed firmly in the past, as though it is already lost. The structure suggests that Pip can see the value of Joe and Biddy, but only as a regret.

His question "I should have been good enough for you; shouldn't I, Biddy?" is revealing. Pip assumes his superiority, treating Biddy as a fallback, and her dry reply, "Yes; I am not over-particular", is gently ironic. The older narrator admits it

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"scarcely sounded flattering, but I knew she meant well", and the reader recognises that Biddy is far wiser than Pip. Her sharp question, "Who said it?", forces out the truth: he wants to be a gentleman on account of "the beautiful young lady". The phrase "coarse and common" is Estella's judgement, not Pip's, which shows how social class is something imposed on him through shame. The narrator's label "this lunatic confession" demonstrates hindsight, and the image of Pip throwing torn grass into the river "as if I had some thoughts of following it" hints at self-destruction. Meanwhile Biddy looks at "the ships sailing on", a quiet symbol of the ambitions that carry Pip away from home.

For much of the novel, Pip clearly values class over people. In Chapter 14 the narrator confesses, "It is a most miserable thing to feel ashamed of home", and once he receives his expectations in London he dreads Joe's visit. Joe's awkwardness with his hat and his dignified exit, saying that life is made of "ever so many partings welded together", expose Pip's snobbery more than Joe's lack of polish. Dickens uses the blacksmith's metaphor to give Joe the moral authority. Pip also neglects Biddy and leaves the forge for months at a time, so his early ambitions damage the people who love him most.

The turning point comes with Magwitch's return. Pip's first reaction is "abhorrence", because his fortune comes not from a lady but from a transported convict, and this shatters his belief that gentility is pure. Dickens, writing in a period of fierce debate about social mobility, uses this twist to show that wealth in Victorian society often rested on hidden and unrespectable sources. Gradually, however, Pip's repugnance gives way to compassion. He tries to save Magwitch, holds his hand in prison and prays for him at his death. In valuing a criminal as a father, Pip has learned the novel's central lesson. Meanwhile the true "gentlemen" of the novel, such as Compeyson and the brutal Drummle, are morally worthless,

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which reinforces Dickens's argument.

There are also earlier signs of goodness. Pip secretly uses his money to buy Herbert a partnership, an act of genuine friendship. When Pip falls ill and is in debt, Joe nurses him and pays his debts without fuss, and Pip finally recognises Joe's goodness and asks for forgiveness.

Yet Dickens does not offer a simple fairy-tale ending. Pip returns intending to propose to Biddy only to find she has married Joe, so he arrives too late to be rewarded. He works abroad with Herbert in a modest way, and the ambiguous final meeting with Estella suggests that both have been shaped by suffering. Arguably, Pip learns to value people more than class only after class has failed him. Dickens's message to his readers is that the true gentleman is defined by his heart, a lesson Pip learns completely, but at great cost.

10 Brontë presents Jane as a young woman searching for somewhere to belong, but she insists that belonging must be on Jane's own terms. Jane does not want simply a house, a position or a husband: she wants a home where she is loved as an equal and where she can remain true to herself. In this extract, having been offered wealth, she chooses kinship over money, which shows that for Jane belonging is an emotional and moral need rather than a social one.

Jane's opening words frame her decision as "fully as much a matter of feeling as of conscience", and her declaration "I must indulge my feelings; I so seldom have had an opportunity of doing so" reminds the reader of a childhood of repression. The "delicious pleasure" of sharing her fortune suggests that giving brings her more joy than possessing. St John, by contrast, speaks in the language of society: "the

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importance twenty thousand pounds would give you; of the place it would enable you to take in society". His list of advantages is cut off as Jane interrupts him, and this interruption is itself significant. A Victorian woman contradicting a clergyman shows her passion and her refusal to be defined by others.

Brontë gives Jane intensely emotive language. Her "craving I have for fraternal and sisterly love" presents belonging as a hunger, and the tricolon "I never had a home, I never had brothers or sisters; I must and will have them now" moves from absence to determination, with the modal verbs "must and will" showing her resolve. Her bitter exclamations, "Famous equality and fraternisation! Close union! Intimate attachment!", use short, sarcastic fragments to mock the idea of a family divided by money. The image of being "gorged with gold I never earned and do not merit" presents wealth as grotesque and almost sickening, suggesting that unequal riches would destroy the closeness she longs for. Her decision to divide the twenty thousand pounds equally among the four cousins makes the family truly equal.

When St John suggests she "may marry", Jane rejects the idea: "I will not be regarded in the light of a mere money speculation." Here Brontë criticises a society in which, before the Married Women's Property Acts, a woman's fortune passed to her husband and marriage was often a financial transaction. Jane wants "my kindred: those with whom I have full fellow-feeling", and her plea "Say again you will be my brother" shows a vulnerable desire to be claimed.

This longing is rooted in her childhood at Gateshead, where she is an orphan dependent on the Reeds. John Reed reminds her she is a dependant with no money, and she is locked in the red-room, a terrifying symbol of exclusion. Mrs Reed's coldness makes Gateshead a house but never a home. At Lowood, Jane

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finds a first sense of belonging through Helen Burns and Miss Temple, but Helen's death shows how fragile such attachments are. When Miss Temple marries and leaves, Jane longs for "liberty", and her decision to advertise as a governess shows her seeking belonging through independence and work.

At Thornfield, Jane seems to find the home she desires. Yet as a governess she occupies an awkward position, neither servant nor lady, and Brontë explores this through Blanche Ingram's contempt. Jane's outburst, "Do you think, because I am poor, obscure, plain, and little, I am soulless and heartless?", demands to be valued as a spiritual equal. When she returns from Gateshead she tells Rochester that "wherever you are is my home", suggesting that belonging lies in a person rather than a place. However, the discovery of Bertha forces her to leave, because to stay as his mistress would mean losing herself. Her flight to Whitcross, where she sleeps on the moor and begs for food, is the lowest point of her homelessness, and Brontë uses the bleak setting to reflect her isolation.

Moor House offers a different kind of belonging, and this extract is its high point. Yet even here Jane is not fully at home. St John's proposal that she become a missionary's wife without love would demand that she suppress her nature, and she senses that to accept would be to abandon half of herself. Hearing Rochester's voice calling her, she returns to Thornfield.

The ending finally answers her search. At Ferndean, "Reader, I married him" shows Jane choosing marriage actively, and she now comes to Rochester as an independent, wealthy woman, so the relationship is equal. Brontë therefore presents Jane's search as one for a home built on love, equality and self-respect, a radical idea for a nineteenth-century woman, and Jane only belongs when she can do so without sacrificing her identity.

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11 Shelley presents Frankenstein's scientific ambition as a magnificent but blind obsession that consumes him and then spreads outwards to destroy everyone connected to him. In this extract, Victor is at the height of his excitement, but Shelley's use of a retrospective first-person narrator allows the older, ruined Victor to look back with horror, so his dream of progress is shadowed throughout by its consequences. Writing in the age of Galvani's experiments and Romantic suspicion of unchecked reason, Shelley warns that knowledge pursued without responsibility is dangerous.

The extract opens with the simile that Victor's feelings "bore me onwards, like a hurricane". The image of an irresistible natural force suggests that he is no longer in control of his ambition; it is carrying him. His vision is grandiose and almost god-like: life and death are "ideal bounds, which I should first break through", and he imagines he will "pour a torrent of light into our dark world". The imagery of light presents science as enlightenment, yet the verb "break through" hints at violation. His claim that "A new species would bless me as its creator and source" is deeply ironic, because the creature will curse him, and the boast that "No father could claim the gratitude of his child so completely" foreshadows the failure of his fatherhood. For Shelley's readers, the aim of usurping God's role as creator would have seemed blasphemous, linking Victor to the novel's subtitle, The Modern Prometheus, who was punished for stealing fire from the gods.

The effects on Victor himself are already visible. Shelley describes how his "cheek had grown pale with study, and my person had become emaciated with confinement", so his body is wasting away even as he tries to create life. The phrase "unremitting ardour" and "unrelaxed and breathless eagerness" use negative

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prefixes to suggest a pursuit with no rest or limit. The personified "moon gazed on my midnight labours", as if nature itself is watching his secret crime, and he "pursued nature to her hiding-places", an image of nature as a feminine figure being chased and invaded.

As the passage continues, the language becomes Gothic and disturbing. The rhetorical question "Who shall conceive the horrors of my secret toil" draws the reader into his guilt, and he "dabbled among the unhallowed damps of the grave". The adjective "unhallowed" stresses sacrilege, while "profane fingers" and "workshop of filthy creation" suggest moral corruption. The oxymoron of "filthy creation" captures the central contradiction of his ambition: the act of making life is itself polluted. His "eye-balls were starting from their sockets", a grotesque image of physical strain, and he admits that his "human nature" turned "with loathing", yet he was "still urged on". Shelley shows that ambition has overridden his conscience, isolating him in his "cell" away from family and society.

The consequences become catastrophic immediately after the creation. In Chapter 5, he recalls that "the beauty of the dream vanished, and breathless horror and disgust filled my heart". He flees from the creature and falls into a nervous fever, so his ambition leads first to his own mental collapse. More importantly, his abandonment of the creature is the root of everything that follows. The creature later explains, "I was benevolent and good; misery made me a fiend", suggesting that Victor's failure to take responsibility, not science alone, is the true crime.

The effects on others are devastating. William is murdered, and Justine is executed for the crime while Victor stays silent, so his secrecy makes him complicit in her death. The creature's threat, "I will be with you on your wedding-night", is fulfilled when Elizabeth is strangled, and Clerval is killed too. Victor's father dies of grief.

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Each death is a direct consequence of the ambition presented in this extract, and Victor's isolation becomes total. Shelley structures the novel so that the creator is left as alone as his creation.

Finally, the frame narrative extends the warning. Victor tells Walton, "Learn from me... how dangerous is the acquirement of knowledge", hoping to save him from the same fate. Walton, whose own ambition endangers his crew, ultimately turns back, which suggests that the lesson can be learned. Victor dies pursuing the creature across the ice, and the creature promises to destroy himself.

Shelley therefore presents scientific ambition as both thrilling and fatal. The hurricane of Victor's enthusiasm in this extract becomes a storm that destroys his health, his family and his creation, warning readers that the pursuit of knowledge must be guided by humility and responsibility.

12 Austen presents marriage in Pride and Prejudice as both a social and financial necessity and a potential source of real happiness, and the novel's tension lies in the gap between the two. Through irony, contrasting couples and Elizabeth's journey, Austen criticises a society in which women had to marry for security, while arguing that the best marriages unite affection, respect and good sense.

The famous opening sentence, "It is a truth universally acknowledged, that a single man in possession of a good fortune, must be in want of a wife", is heavily ironic. Its grand, philosophical tone sounds like a universal law, yet the following paragraph reverses it: the man is "considered the rightful property of some one or other of their daughters". In reality, it is the families with daughters who are "in want" of a rich husband. The legal language of "possession" and "rightful property"

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exposes the transactional nature of marriage in Regency society, where, with estates such as Longbourn entailed to male heirs, a good match was often a young woman's only route to security.

The dialogue between Mr and Mrs Bennet dramatises two opposite attitudes. Mrs Bennet's breathless, gossipy speech, full of exclamations and long lists of details about the "chaise and four" and "Michaelmas", shows her excitement. Bingley is defined first by money: "A single man of large fortune; four or five thousand a year. What a fine thing for our girls!" The order of her words reveals her priorities, since his fortune is mentioned before anything about his character. Mr Bennet, meanwhile, answers with teasing, deadpan questions, such as "Is that his design in settling here?", and his refusal to show interest provokes her. Austen uses this comic contrast to show a marriage that is itself mismatched: he mocks while she frets. The chapter's conclusion, that "The business of her life was to get her daughters married", reduces marriage to "business", though Austen's satire on Mrs Bennet is softened by the fact that her anxieties are rational given the entail.

The Bennets' marriage therefore stands as a warning. Elizabeth later reflects on her father's choice of a wife whose weak understanding ended his respect for her, and his retreat into sarcasm and his library is a form of neglect that leaves Lydia unguided. Austen suggests that marriage based on youth and beauty alone leads to lifelong disappointment.

Charlotte Lucas offers a pragmatic view. She tells Elizabeth that "Happiness in marriage is entirely a matter of chance", and she accepts Mr Collins, explaining "I am not romantic, you know. I never was. I ask only a comfortable home". Austen presents her choice with sympathy: at twenty-seven and with little fortune, Charlotte faces the prospect of being a burden on her family. Yet the reader is

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also shown the cost, as at Hunsford she arranges her life so that she sees as little of her husband as possible.

Elizabeth's refusals show a very different ideal. She rejects Collins despite the security he offers, and her father's dry comment, "Your mother will never see you again if you do not marry Mr. Collins, and I will never see you again if you do", supports her right to choose. More strikingly, she refuses Darcy, a man worth ten thousand a year, because she does not respect him, telling him that she might have been spared had he "behaved in a more gentleman-like manner". For a woman in her position, this is a radical act that places personal integrity above wealth.

Lydia and Wickham's elopement shows the dangers of marriage based on impulse and attraction. Their union has to be bought by Darcy, and Austen implies that their affection soon fades. In contrast, Jane and Bingley's marriage is founded on mutual sweetness and good nature, although their passivity almost lets others separate them.

The ideal marriage is that of Elizabeth and Darcy, which Austen builds slowly through misunderstanding, the letter, and Pemberley. Both must overcome pride and prejudice, learning to see each other truly. Elizabeth's joke to Jane that she first loved Darcy on "first seeing his beautiful grounds at Pemberley" is playful, but it also acknowledges that money and love are entangled. Their marriage unites rank, fortune and genuine respect.

Ultimately, Austen does not dismiss money: she recognises that, for women in her society, marriage was an economic necessity. However, through irony and contrasting couples she argues that a marriage without love and mutual respect is

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a poor bargain, and that happiness depends on judgement rather than chance.

13 Conan Doyle presents Holmes and Watson as opposites who complete each other: Holmes embodies cold, scientific reason, while Watson represents feeling, warmth and conventional Victorian decency. In this extract, their contrasting reactions to Mary Morstan crystallise the difference, yet across the novel Conan Doyle suggests that the partnership works precisely because each supplies what the other lacks, and that Holmes's genius needs Watson's humanity to be fully admired.

The extract immediately sets up the contrast. Watson watches Mary "walking briskly down the street" until her "grey turban and white feather" become "but a speck in the sombre crowd", a lingering, almost romantic gaze. His exclamation, "What a very attractive woman!", is spontaneous and emotional. Holmes, by contrast, is "leaning back with drooping eyelids" and answers "languidly", "Is she? I did not observe." The irony is striking, since Holmes notices everything, so his refusal to observe her beauty is a deliberate choice. Watson's accusation that he is "an automaton, a calculating machine" and "positively inhuman" uses mechanical imagery to present Holmes as a thinking engine rather than a man, reflecting late Victorian fascination and unease with science and industrial progress.

Holmes's defence reveals his philosophy. "A client is to me a mere unit, a factor in a problem", he says, and "The emotional qualities are antagonistic to clear reasoning." The mathematical nouns "unit" and "factor" reduce people to data. His shocking example of the "most winning woman" who was "hanged for poisoning three little children" and the "repellent" man who is a "philanthropist" shows his strength: he will not be fooled by appearances. When Watson begins, "In this case, however", Holmes interrupts him, "I never make exceptions." This dramatic

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interruption shows Holmes's authority in the conversation and his absolute confidence. His analysis of the handwriting, noticing "vacillation in his k's and self-esteem in his capitals", confirms his expertise, while Watson's judgement, "A man of business habits and some force of character", is plausible but wrong. Conan Doyle uses Watson as the reader's surrogate, making the ordinary inference that Holmes then corrects.

The final paragraph moves into Watson's private thoughts, and here his qualities emerge. His mind "ran upon our late visitor", her "smiles, the deep rich tones of her voice", showing his tenderness. Yet he is also modest and self-doubting: "What was I, an army surgeon with a weak leg and a weaker banking account". The wordplay of "weak" and "weaker" creates gentle self-mockery, and his resolve to face his future "like a man" reflects Victorian ideals of stoic masculinity. Interestingly, he echoes Holmes's words, "She was a unit, a factor", which suggests that he tries to imitate Holmes's detachment but cannot sustain it.

Across the novel these differences are developed. The opening chapter shows Holmes's weaknesses: his "seven-per-cent solution" of cocaine and his claim that "My mind rebels at stagnation" present a genius who needs constant stimulation. Watson, as a doctor, disapproves and worries for his health, so he is the moral and caring presence. When Holmes deduces the history of Watson's watch, uncovering his brother's sad decline, Watson is hurt and calls it "unworthy" of him, until Holmes apologises. This moment shows both Holmes's brilliance and his blindness to feeling, but also his genuine affection for his friend.

Watson's narration is crucial. As narrator he creates a heroic portrait of Holmes, recording his famous principle that "when you have eliminated the impossible, whatever remains, however improbable, must be the truth". This follows the

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convention of Poe's detective stories, where an admiring companion narrates the genius's methods. However, Watson is not merely a sidekick. He is brave and loyal, joining the dangerous chase down the Thames, and he comforts Mary during the investigation. When the treasure box is found empty, his relief that Mary is no longer too rich for him shows that he values love above wealth, a sharp contrast with the greed of the other characters.

The ending confirms their differences. Watson announces his engagement, and Holmes declares that love is an emotional thing, opposed to "that true cold reason which I place above all things". When Watson asks what remains for Holmes, he replies, "For me... there still remains the cocaine-bottle." The bleak ending suggests that Holmes's reason brings success but not happiness, while Watson's emotion brings fulfilment.

Ultimately, Conan Doyle presents a partnership of complementary strengths: Holmes's intellect solves the mystery, but Watson's humanity gives the story its heart, and together they represent a balanced ideal that neither could achieve alone.