GCSE
ENGLISH LITERATURE

Paper 1 Shakespeare and the 19th-century novel

Wednesday 13 May 2020 Morning Time allowed: 1 hour 45 minutes

Materials

For this paper you must have:
- an AQA 16-page Answer Book.

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

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

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There are no questions printed on this page

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Turn over for Section A

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Section A: Shakespeare

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

Either

0 1 ***Macbeth***

Read the following extract from Act 5 Scene 1 of *Macbeth* and then answer the question that follows.

At this point in the play, the Doctor and the Gentlewoman watch Lady Macbeth sleepwalking.

LADY MACBETH Out, damned spot! Out, I say! One, two. Why then 'tis time to do't. Hell is murky. Fie, my lord, fie, a soldier, and afeard? What need we fear who knows it, when none can call our power to account? Yet who would have thought the old man to have had so much blood in him?
DOCTOR Do you mark that?
LADY MACBETH The Thane of Fife had a wife. Where is she now? What, will these hands ne'er be clean? No more o'that, my Lord, no more o'that. You mar all with this starting.
DOCTOR Go to, go to; you have known what you should not.
GENTLEWOMAN She has spoke what she should not, I am sure of that. Heaven knows what she has known.
LADY MACBETH Here's the smell of the blood still; all the perfumes of Arabia will not sweeten this little hand. O, O, O.
DOCTOR What a sigh is there! The heart is sorely charged.
GENTLEWOMAN I would not have such a heart in my bosom for the dignity of the whole body.
DOCTOR Well, well, well –
GENTLEWOMAN Pray God it be, sir.
DOCTOR This disease is beyond my practice; yet I have known those which have walked in their sleep who have died holily in their beds.
LADY MACBETH Wash your hands, put on your night-gown, look not so pale. I tell you yet again, Banquo's buried; he cannot come out on's grave.
DOCTOR Even so?
LADY MACBETH To bed, to bed; there's knocking at the gate. Come, come, come, come, give me your hand; what's done cannot be undone. To bed, to bed, to bed.

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0 1 ‘Lady Macbeth is a female character who changes during the play.’

Starting with this moment in the play, explore how far you agree with this view.

Write about:

- how Shakespeare presents Lady Macbeth in this extract
- how far Shakespeare presents Lady Macbeth as a female character who changes in the play as a whole.

[30 marks]
AO4 [4 marks]

Turn over for the next question

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or

0 2 ***Romeo and Juliet***

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

At this point in the play, the Prince has arrived to stop the fight that has broken out in the centre of Verona.

PRINCE Rebellious subjects, enemies to peace,
Profaners of this neighbour-stainèd steel –
Will they not hear? – What ho, you men, you beasts!
That quench the fire of your pernicious rage
With purple fountains issuing from your veins:
On pain of torture, from those bloody hands
Throw your mistempered weapons to the ground,
And hear the sentence of your movèd prince.
Three civil brawls, bred of an airy word,
By thee, old Capulet, and Montague,
Have thrice disturbed the quiet of our streets,
And made Verona's ancient citizens
Cast by their grave beseeming ornaments
To wield old partisans, in hands as old,
Cankered with peace, to part your cankered hate;
If ever you disturb our streets again,
Your lives shall pay the forfeit of the peace.
For this time all the rest depart away:
You, Capulet, shall go along with me,
And, Montague, come you this afternoon,
To know our farther pleasure in this case,
To old Free-town, our common judgement-place.
Once more, on pain of death, all men depart.

0 2 Starting with this speech, explore how Shakespeare presents the effects of the conflict between the Capulet and Montague families.

Write about:

- how Shakespeare presents the effects of the conflict in this extract
- how Shakespeare presents the effects of the conflict between the Capulet and Montague families 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 5 Scene 1 of *The Tempest* and then answer the question that follows.

At this point in the play, Prospero is preparing to leave the island and return to Milan.

PROSPERO Ye elves of hills, brooks, standing lakes, and groves,
And ye that on the sands with printless foot
Do chase the ebbing Neptune, and do fly him
When he comes back; you demi-puppets, that
By moon-shine do the green sour ringlets make,
Whereof the ewe not bites; and you, whose pastime
Is to make midnight mushrooms, that rejoice
To hear the solemn curfew; by whose aid –
Weak masters though ye be – I have bedimmed
The noontide sun, called forth the mutinous winds,
And 'twixt the green sea and the azured vault
Set roaring war. To the dread rattling thunder
Have I given fire, and rifted Jove's stout oak
With his own bolt; the strong-based promontory
Have I made shake, and by the spurs plucked up
The pine and cedar; graves at my command
Have waked their sleepers, oped, and let 'em forth
By my so potent art. But this rough magic
I here abjure. And when I have required
Some heavenly music – which even now I do –
To work mine end upon their senses that
This airy charm is for, I'll break my staff,
Bury it certain fathoms in the earth,
And deeper than did ever plummet sound
I'll drown my book.

0 3 Starting with this speech, explore how Shakespeare presents ideas about power and control.

Write about:

- how Shakespeare presents ideas about power and control in this speech
- how Shakespeare presents ideas about power and control 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 4 Scene 1 of *The Merchant of Venice* and then answer the question that follows.

At this point in the play, Portia, disguised as Balthasar, a Doctor of Laws, is explaining to Shylock why he should show mercy to Antonio.

PORTIA The quality of mercy is not strained,
It droppeth as the gentle rain from heaven
Upon the place beneath. It is twice blest:
It blesseth him that gives, and him that takes.
'Tis mightiest in the mightiest, it becomes
The thronèd monarch better than his crown.
His sceptre shows the force of temporal power,
The attribute to awe and majesty,
Wherein doth sit the dread and fear of kings;
But mercy is above this sceptred sway.
It is enthronèd in the hearts of kings,
It is an attribute to God himself,
And earthly power doth then show likest God's
When mercy seasons justice. Therefore, Jew,
Though justice be thy plea, consider this:
That in the course of justice, none of us
Should see salvation. We do pray for mercy,
And that same prayer doth teach us all to render
The deeds of mercy. I have spoke thus much
To mitigate the justice of thy plea,
Which if thou follow, this strict court of Venice
Must needs give sentence 'gainst the merchant there.

0 4 Starting with this speech, explore how Shakespeare presents attitudes to mercy in *The Merchant of Venice*.

Write about:

- how Shakespeare presents Portia's attitude to mercy in this extract
- how Shakespeare presents attitudes to mercy 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 4 Scene 1 of *Much Ado About Nothing* and then answer the question that follows.

At this point in the play, the wedding party has assembled and Hero is being questioned.

CLAUDIO What man was he, talked with you yesternight,
Out at your window betwixt twelve and one?
Now if you are a maid, answer to this.
HERO I talked with no man at that hour, my lord.
DON PEDRO Why, then are you no maiden. Leonato,
I am sorry you must hear: upon mine honour,
Myself, my brother, and this grievèd count
Did see her, hear her, at that hour last night,
Talk with a ruffian at her chamber window,
Who hath indeed most like a liberal villain,
Confessed the vile encounters they have had
A thousand times in secret.
DON JOHN Fie, fie, they are
Not to be named my lord, not to be spoke of,
There is not chastity enough in language,
Without offence to utter them: thus, pretty lady,
I am sorry for thy much misgovernment.
CLAUDIO Oh Hero! What a hero hadst thou been,
If half thy outward graces had been placed
About thy thoughts and counsels of thy heart?
But fare thee well, most foul, most fair, farewell
Thou pure impiety, and impious purity,
For thee I'll lock up all the gates of love,
And on my eyelids shall conjecture hang,
To turn all beauty into thoughts of harm,
And never shall it more be gracious.
LEONATO Hath no man's dagger here a point for me?
[*Hero faints*]

0 5 Starting with this moment in the play, explore how Shakespeare presents the attitudes of male characters towards women in *Much Ado About Nothing.*

Write about:

- how Shakespeare presents the attitudes of male characters towards women in this extract
- how Shakespeare presents the attitudes of male characters towards women in the play as a whole.

[30 marks]
AO4 [4 marks]

Turn over ►

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or

0 6 ***Julius Caesar***

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

At this point in the play, Caesar is assassinated.

They stab Caesar

CAESAR *Et tu, Brute?* – Then fall, Caesar! *Dies*
CINNA Liberty! Freedom! Tyranny is dead!
Run hence, proclaim, cry it about the streets.
CASSIUS Some to the common pulpits, and cry out,
'Liberty, freedom, and enfranchisement!'
BRUTUS People and senators, be not affrighted,
Fly not, stand still! Ambition's debt is paid.
CASCA Go to the pulpit, Brutus.
DECIUS And Cassius too.
BRUTUS Where's Publius?
CINNA Here, quite confounded with this mutiny.
METELLUS Stand fast together lest some friend of Caesar's
Should chance –
BRUTUS Talk not of standing. Publius, good cheer,
There is no harm intended to your person,
Nor to no Roman else. So tell them, Publius.
CASSIUS And leave us, Publius, lest that the people,
Rushing on us, should do your age some mischief.
BRUTUS Do so, and let no man abide this deed
But we the doers.

0 6 Starting with this moment in the play, explore how Shakespeare presents the ways Rome and its people are affected by conflict.

Write about:

- how Shakespeare presents the ways Rome and its people are affected by conflict in this extract
- how Shakespeare presents the ways Rome and its people are affected by conflict in the play as a whole.

[30 marks]
AO4 [4 marks]

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Turn over for Section B

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Section B: The 19th-century novel

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

Either

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

Read the following extract from Chapter 10 (Henry Jekyll's Full Statement of the Case) of *The Strange Case of Dr. Jekyll and Mr. Hyde* and then answer the question that follows.

In this extract, Jekyll describes his experience of taking the potion for the first time.

I knew myself, at the first breath of this new life, to be more wicked, tenfold more wicked, sold a slave to my original evil; and the thought, in that moment, braced and delighted me like wine. I stretched out my hands, exulting in the freshness of these sensations; and in the act I was suddenly aware that I had lost in stature.

There was no mirror, at that date, in my room; that which stands beside me as I write was brought there later on, and for the very purpose of these transformations. The night, however, was far gone into the morning – the morning, black as it was, was nearly ripe for the conception of the day – the inmates of my house were locked in the most rigorous hours of slumber; and I determined, flushed as I was with hope and triumph, to venture in my new shape as far as to my bedroom. I crossed the yard, wherein the constellations looked down upon me, I could have thought, with wonder, the first creature of that sort that their unsleeping vigilance had yet disclosed to them; I stole through the corridors, a stranger in my own house; and, coming to my room, I saw for the first time the appearance of Edward Hyde.

I must here speak by theory alone, saying not that which I know, but that which I suppose to be most probable. The evil side of my nature, to which I had now transferred the stamping efficacy, was less robust and less developed than the good which I had just deposed. Again, in the course of my life, which had been, after all, nine-tenths a life of effort, virtue, and control, it had been much less exercised and much less exhausted. And hence, as I think, it came about that Edward Hyde was so much smaller, slighter, and younger than Henry Jekyll. Even as good shone upon the countenance of the one, evil was written broadly and plainly on the face of the other. Evil besides (which I must still believe to be the lethal side of man) had left on that body an imprint of deformity and decay. And yet when I looked upon that ugly idol in the glass, I was conscious of no repugnance, rather of a leap of welcome. This too, was myself. It seemed natural and human. In my eyes it bore a livelier image of the spirit, it seemed more express and single, than the imperfect and divided countenance I had been hitherto accustomed to call mine. And in so far I was doubtless right. I have observed that when I bore the semblance of Edward Hyde, none could come near to me at first without a visible misgiving of the flesh. This, as I take it, was because all human beings, as we meet them, are commingled out of good and evil: and Edward Hyde, alone in the ranks of mankind, was pure evil.

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0 7 Starting with this extract, explore how Stevenson presents ideas about good and evil in *The Strange Case of Dr. Jekyll and Mr. Hyde*.

Write about:

- how Stevenson presents ideas about good and evil in this extract
- how Stevenson presents ideas about good and evil 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 3 of *A Christmas Carol* and then answer the question that follows.

In this extract, the Ghost of Christmas Present is about to leave Scrooge.

The chimes were ringing the three quarters past eleven at that moment.
"Forgive me if I am not justified in what I ask," said Scrooge, looking intently at the Spirit's robe, "but I see something strange, and not belonging to yourself, protruding from your skirts. Is it a foot or a claw?"
"It might be a claw, for the flesh there is upon it," was the Spirit's sorrowful reply. "Look here."
From the foldings of its robe, it brought two children; wretched, abject, frightful, hideous, miserable. They knelt down at its feet, and clung upon the outside of its garment.
"Oh, Man! look here. Look, look, down here!" exclaimed the Ghost.
They were a boy and girl. Yellow, meagre, ragged, scowling, wolfish; but prostrate, too, in their humility. Where graceful youth should have filled their features out, and touched them with its freshest tints, a stale and shrivelled hand, like that of age, had pinched, and twisted them, and pulled them into shreds.
Where angels might have sat enthroned, devils lurked, and glared out menacing. No change, no degradation, no perversion of humanity, in any grade, through all the mysteries of wonderful creation, has monsters half so horrible and dread.
Scrooge started back, appalled. Having them shown to him in this way, he tried to say they were fine children, but the words choked themselves, rather than be parties to a lie of such enormous magnitude.
"Spirit! are they yours?" Scrooge could say no more.
"They are Man's," said the Spirit, looking down upon them. "And they cling to me, appealing from their fathers. This boy is Ignorance. This girl is Want. Beware them both, and all of their degree, but most of all beware this boy, for on his brow I see that written which is Doom, unless the writing be erased. Deny it!" cried the Spirit, stretching out its hand towards the city. "Slander those who tell it ye! Admit it for your factious purposes, and make it worse. And bide the end!"
"Have they no refuge or resource?" cried Scrooge.
"Are there no prisons?" said the Spirit, turning on him for the last time with his own words. "Are there no workhouses?"
The bell struck twelve.

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

Write about:

- how Dickens presents the suffering of the poor in this extract
- how Dickens presents the suffering of the poor in the novel as a whole.

[30 marks]

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Turn over for the next question

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or

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

Read the following extract from Chapter 3 of *Great Expectations* and then answer the question that follows.

In this extract, Pip sets out across the marshes to look for Magwitch.

It was a rimy morning, and very damp. I had seen the damp lying on the outside of my little window, as if some goblin had been crying there all night, and using the window for a pocket-handkerchief. Now I saw the damp lying on the bare hedges and spare grass, like a coarser sort of spiders' webs; hanging itself from twig to twig and blade to blade. On every rail and gate, wet lay clammy, and the marsh-mist was so thick, that the wooden finger on the post directing people to our village—a direction which they never accepted, for they never came there—was invisible to me until I was quite close under it. Then, as I looked up at it, while it dripped, it seemed to my oppressed conscience like a phantom devoting me to the Hulks.

The mist was heavier yet when I got out upon the marshes, so that instead of my running at everything, everything seemed to run at me. This was very disagreeable to a guilty mind. The gates and dykes and banks came bursting at me through the mist, as if they cried as plainly as could be, 'A boy with Somebody-else's pork pie! Stop him!' The cattle came upon me with like suddenness, staring out of their eyes, and steaming out of their nostrils, 'Halloa, young thief!' One black ox, with a white cravat on—who even had to my awakened conscience something of a clerical air—fixed me so obstinately with his eyes, and moved his blunt head round in such an accusatory manner as I moved round, that I blubbered out to him, 'I couldn't help it, sir! It wasn't for myself I took it!' Upon which he put down his head, blew a cloud of smoke out of his nose, and vanished with a kick-up of his hindlegs, and a flourish of his tail.

All this time I was getting on towards the river; but however fast I went, I couldn't warm my feet, to which the damp cold seemed riveted, as the iron was riveted to the leg of the man I was running to meet. I knew my way to the Battery, pretty straight, for I had been down there on a Sunday with Joe, and Joe, sitting on an old gun, had told me that when I was 'prentice to him, regularly bound, we would have such Larks there! However, in the confusion of the mist, I found myself at last too far to the right, and consequently had to try back along the river-side, on the bank of loose stones above the mud and the stakes that staked the tide out. Making my way along here with all despatch, I had just crossed a ditch which I knew to be very near the Battery, and had just scrambled up the mound beyond the ditch, when I saw the man sitting before me. His back was towards me, and he had his arms folded, and was nodding forward, heavy with sleep.

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0 9 Starting with this extract, explore how Dickens uses settings to create an atmosphere of tension.

Write about:

- how Dickens uses the setting in this extract
- how Dickens uses settings to create an atmosphere of tension 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 27 of *Jane Eyre* and then answer the question that follows.

In this extract, Jane rejects Rochester's marriage proposal after discovering he is already married to Bertha Mason.

Still indomitable was the reply – '*I* care for myself. The more solitary, the more friendless, the more unsustained I am, the more I will respect myself. I will keep the law given by God; sanctioned by man. I will hold to the principles received by me when I was sane, and not mad – as I am now. Laws and principles are not for the times when there is no temptation: they are for such moments as this, when body and soul rise in mutiny against their rigour; stringent are they; inviolate they shall be. If at my individual convenience I might break them, what would be their worth? They have a worth – so I have always believed; and if I cannot believe it now, it is because I am insane – quite insane: with my veins running fire, and my heart beating faster than I can count its throbs. Preconceived opinions, foregone determinations, are all I have at this hour to stand by: there I plant my foot.'

I did. Mr Rochester, reading my countenance, saw I had done so. His fury was wrought to the highest: he must yield to it for a moment, whatever followed; he crossed the floor and seized my arm and grasped my waist. He seemed to devour me with his flaming glance: physically, I felt, at the moment, powerless as stubble exposed to the draught and glow of a furnace: mentally, I still possessed my soul, and with it the certainty of ultimate safety. The soul, fortunately, has an Interpreter – often an unconscious, but still truthful interpreter – in the eye. My eye rose to his; and while I looked in his fierce face I gave an involuntary sigh; his grip was painful, and my overtaxed strength almost exhausted.

'Never,' said he, as he ground his teeth, 'never was anything at once so frail and so indomitable. A mere reed she feels in my hand!' (And he shook me with the force of his hold.) 'I could bend her with my finger and thumb: and what good would it do if I bent, if I uptore, if I crushed her? Consider that eye: consider the resolute, wild, free thing looking out of it, defying me, with more than courage – with a stern triumph. Whatever I do with its cage, I cannot get at it – the savage, beautiful creature! If I tear, if I rend the slight prison, my outrage will only let the captive loose. Conqueror I might be of the house; but the inmate would escape to heaven before I could call myself possessor of its clay dwelling-place. And it is you, spirit – with will and energy, and virtue and purity – that I want: not alone your brittle frame. Of yourself you could come with soft flight and nestle against my heart, if you would: seized against your will, you will elude the grasp like an essence – you will vanish ere I inhale your fragrance. Oh! come, Jane, come!'

As he said this, he released me from his clutch, and only looked at me. The look was far worse to resist than the frantic strain: only an idiot, however, would have succumbed now. I had dared and baffled his fury; I must elude his sorrow: I retired to the door.

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1 0 Starting with this extract, explore how far Brontë presents Jane as an independent female character.

Write about:

- how Brontë presents Jane in this extract
- how far Brontë presents Jane as an independent female character in the novel as a whole.

[30 marks]

Turn over for the next question

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or

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

Read the following extract from Chapter 23 of *Frankenstein* and then answer the question that follows.

In this extract, Frankenstein discovers his wife, Elizabeth, has been murdered.

I passed an hour in this state of mind, when suddenly I reflected how fearful the combat which I momentarily expected would be to my wife, and I earnestly entreated her to retire, resolving not to join her until I had obtained some knowledge as to the situation of my enemy.

She left me, and I continued some time walking up and down the passages of the house, and inspecting every corner that might afford a retreat to my adversary. But I discovered no trace of him, and was beginning to conjecture that some fortunate chance had intervened to prevent the execution of his menaces, when suddenly I heard a shrill and dreadful scream. It came from the room into which Elizabeth had retired. As I heard it, the whole truth rushed into my mind, my arms dropped, the motion of every muscle and fibre was suspended; I could feel the blood trickling in my veins and tingling in the extremities of my limbs. This state lasted but for an instant; the scream was repeated, and I rushed into the room.

Great God! why did I not then expire! Why am I here to relate the destruction of the best hope and the purest creature of earth? She was there, lifeless and inanimate, thrown across the bed, her head hanging down, and her pale and distorted features half covered by her hair. Everywhere I turn I see the same figure – her bloodless arms and relaxed form flung by the murderer on its bridal bier. Could I behold this and live? Alas! life is obstinate and clings closest where it is most hated. For a moment only did I lose recollection; I fell senseless on the ground.

When I recovered I found myself surrounded by the people of the inn; their countenances expressed a breathless terror: but the horror of others appeared only as a mockery, a shadow of the feelings that oppressed me. I escaped from them to the room where lay the body of Elizabeth, my love, my wife, so lately living, so dear, so worthy. She had been moved from the posture in which I had first beheld her; and now, as she lay, her head upon her arm, and a handkerchief thrown across her face and neck, I might have supposed her asleep. I rushed towards her, and embraced her with ardour; but the deadly languor and coldness of the limbs told me that what I now held in my arms had ceased to be the Elizabeth whom I had loved and cherished. The murderous mark of the fiend's grasp was on her neck, and the breath had ceased to issue from her lips.

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1 1 Starting with this extract, explore how Shelley presents grief and loss.

Write about:

- how Shelley presents Frankenstein's grief in this extract
- how Shelley presents grief and loss in the novel as a whole.

[30 marks]

Turn over for the next question

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or

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

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

In this extract, Elizabeth has just left the room and Miss Bingley and Mrs Hurst are talking about her.

When dinner was over, she returned directly to Jane, and Miss Bingley began abusing her as soon as she was out of the room. Her manners were pronounced to be very bad indeed, a mixture of pride and impertinence; she had no conversation, no style, no taste, no beauty. Mrs. Hurst thought the same, and added:

"She has nothing, in short, to recommend her, but being an excellent walker. I shall never forget her appearance this morning. She really looked almost wild."

"She did, indeed, Louisa. I could hardly keep my countenance. Very nonsensical to come at all! Why must *she* be scampering about the country, because her sister had a cold? Her hair, so untidy, so blowsy!"

"Yes, and her petticoat; I hope you saw her petticoat, six inches deep in mud, I am absolutely certain; and the gown which had been let down to hide it not doing its office."

"Your picture may be very exact, Louisa," said Bingley; "but this was all lost upon me. I thought Miss Elizabeth Bennet looked remarkably well when she came into the room this morning. Her dirty petticoat quite escaped my notice."

"*You* observed it, Mr. Darcy, I am sure," said Miss Bingley; "and I am inclined to think that you would not wish to see *your* sister make such an exhibition."

"Certainly not."

"To walk three miles, or four miles, or five miles, or whatever it is, above her ankles in dirt, and alone, quite alone! What could she mean by it? It seems to me to show an abominable sort of conceited independence, a most country-town indifference to decorum."

"It shows an affection for her sister that is very pleasing," said Bingley.

"I am afraid, Mr. Darcy," observed Miss Bingley in a half whisper, "that this adventure has rather affected your admiration of her fine eyes."

"Not at all," he replied; "they were brightened by the exercise." A short pause followed this speech, and Mrs. Hurst began again:

"I have an excessive regard for Jane Bennet, she is really a very sweet girl, and I wish with all my heart she were well settled. But with such a father and mother, and such low connections, I am afraid there is no chance of it."

"I think I have heard you say that their uncle is an attorney in Meryton."

"Yes; and they have another, who lives somewhere near Cheapside."

"That is capital," added her sister, and they both laughed heartily.

"If they had uncles enough to fill *all* Cheapside," cried Bingley, "it would not make them one jot less agreeable."

"But it must very materially lessen their chance of marrying men of any consideration in the world," replied Darcy.

To this speech Bingley made no answer; but his sisters gave it their hearty assent, and indulged their mirth for some time at the expense of their dear friend's vulgar relations.

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1 2 Starting with this extract, explore how Austen presents the ways female characters treat each other in *Pride and Prejudice*.

Write about:

- how Austen presents the ways female characters treat each other in this extract
- how Austen presents the ways female characters treat each other in the novel as a whole.

[30 marks]

Turn over for the next question

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or

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

Read the following extract from Chapter 10 (The End of the Islander) of *The Sign of Four* and then answer the question that follows.

In this extract, Holmes and Watson are on the River Thames in pursuit of Jonathan Small.

'And there is the *Aurora*,' exclaimed Holmes, 'and going like the devil! Full speed ahead, engineer. Make after that launch with the yellow light. By heaven, I shall never forgive myself if she proves to have the heels of us!'

She had slipped unseen through the yard-entrance and passed between two or three small craft, so that she had fairly got her speed up before we saw her. Now she was flying down the stream, near in to the shore, going at a tremendous rate. Jones looked gravely at her and shook his head.

'She is very fast,' he said. 'I doubt if we shall catch her.'

'We *must* catch her!' cried Holmes between his teeth. 'Heap it on, stokers! Make her do all she can! If we burn the boat we must have them!'

We were fairly after her now. The furnaces roared, and the powerful engines whizzed and clanked like a great metallic heart. Her sharp, steep prow cut through the still river-water and sent two rolling waves to right and to left of us. With every throb of the engines we sprang and quivered like a living thing. One great yellow lantern in our bows threw a long, flickering funnel of light in front of us. Right ahead a dark blur upon the water showed where the *Aurora* lay, and the swirl of white foam behind her spoke of the pace at which she was going. We flashed past barges, steamers, merchant-vessels, in and out, behind this one and round the other. Voices hailed us out of the darkness, but still the *Aurora* thundered on, and still we followed close upon her track.

'Pile it on, men, pile it on!' cried Holmes, looking down into the engine-room, while the fierce glow from below beat upon his eager aquiline face. 'Get every pound of steam you can.'

'I think we gain a little,' said Jones with his eyes on the *Aurora*.

'I am sure of it,' said I. 'We shall be up with her in a very few minutes.'

1 3 Starting with this extract, explore how Conan Doyle creates an atmosphere of tension and excitement in *The Sign of Four*.

Write about:

- how Conan Doyle creates an atmosphere of tension and excitement in this extract
- how Conan Doyle creates an atmosphere of tension and excitement 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

I largely agree that Lady Macbeth changes, but I would argue that Shakespeare presents her change less as a transformation than as a collapse. The ruthless, "unsexed" woman of Act 1 is a performance she forces upon herself, and the broken figure in this extract is what remains when the conscience and the femininity she tried to suppress return. Shakespeare uses her decline to show a Jacobean audience that guilt cannot be willed away and that the natural order, including expectations of gender, will reassert itself.

In the extract, the most obvious sign of change is the form of her speech. Lady Macbeth, who earlier spoke in controlled, persuasive blank verse, now speaks in fragmented prose. Short, disjointed exclamations such as "Out, damned spot! Out, I say!" and the counting of "One, two" jump between moments, as if her mind is replaying the night of Duncan's murder like a memory she cannot escape. The imperative "Out" is ironic: she once commanded spirits and her husband, yet now she cannot command a stain that, arguably, exists only in her mind. Her rhetorical question "will these hands ne'er be clean?" reveals guilt as something permanent, and the despairing "O, O, O" reduces her language to pure sound, suggesting that the eloquent manipulator has almost lost the power of words altogether.

Shakespeare also makes her speech an echo chamber of earlier scenes. "Fie, my lord, fie, a soldier, and afeard?" repeats the scornful tone she used to bully Macbeth, while "what's done cannot be undone" painfully reverses her Act 3 dismissal of guilt, "what's done is done". Her reference to "knocking at the gate" returns the audience to the night of the murder. Most strikingly, "all the perfumes of Arabia will not sweeten this little hand" overturns her confident claim in Act 2

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that "A little water clears us of this deed". The adjective "little", once used to dismiss the crime, now describes her own hand, making her seem small and vulnerable. Her confession that she did not expect "the old man to have had so much blood in him" shows the horror she refused to feel at the time now flooding back.

This is a very different woman from the Lady Macbeth of Act 1. Reading Macbeth's letter, she immediately plans murder and calls on the "spirits / That tend on mortal thoughts" to "unsex me here" and "Come to my woman's breasts, / And take my milk for gall". For an audience who believed women were naturally gentle and subordinate, this deliberate rejection of motherhood and femininity would have seemed monstrous and possibly witch-like. She dominates her husband through attacks on his masculinity: "When you durst do it, then you were a man", and the shocking image of dashing out the brains of her own baby shows how far she is prepared to go. In these early scenes she is the driving force of the marriage, inverting the patriarchal norm.

However, Shakespeare plants signs that this strength is fragile from the start. The fact that she must call on spirits suggests she knows her own nature resists cruelty. She admits that she could not kill Duncan herself because he "resembled / My father as he slept", a moment of humanity that undermines her pose of total ruthlessness. In Act 3 her rhyming couplet "Nought's had, all's spent, / Where our desire is got without content" reveals that power has brought her no happiness, and Macbeth's decision to keep her "innocent of the knowledge" of Banquo's murder shows that she is being pushed to the edge of the marriage she once controlled. So perhaps she does not change suddenly but gradually unravels.

The reactions of the Doctor and the Gentlewoman frame this unravelling. The

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Doctor's verdict that "This disease is beyond my practice" and his sigh that "The heart is sorely charged" present her suffering as spiritual rather than medical; a Jacobean audience would see this as the torment of a soul that has invited evil. The detail that she must have light by her continually is ironic, because the woman who once called on "thick night" to hide her deeds now fears the dark.

By Act 5 Scene 5 she is dead, and in the final scene Malcolm reports that she died by "self and violent hands", dismissing her as a "fiend-like queen". Yet the extract complicates this verdict. Shakespeare allows the audience to pity her, suggesting that she is not simply evil but a woman destroyed by the attempt to become something she was not. Therefore she does change, but the deeper point is that her conscience never truly left: it was only buried, and like Banquo, it would not stay in its grave.

02 Shakespeare presents the conflict between the Capulets and Montagues as a sickness that spreads outward from two proud fathers to infect the whole of Verona, and finally consumes the innocent next generation. In the Prince's speech its effects are public: disorder, bloodshed and the corruption of civic peace. Across the play those effects become private and tragic, until the only cure for the families' hatred is the death of their children.

The Prince's opening words immediately present the feud as a betrayal of the state. Addressing the brawlers as "Rebellious subjects, enemies to peace", he frames their private quarrel as treason against civil order, which would resonate with an Elizabethan audience for whom obedience to the ruler was a sacred duty. The compound adjective "neighbour-stainèd steel" is especially powerful: the swords are stained not with an enemy's blood but a neighbour's, suggesting that the feud

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has turned a community against itself. His frustrated question "Will they not hear?" and the sudden shift from "you men" to "you beasts" show that the conflict dehumanises those involved, reducing them to animals driven by instinct rather than reason.

Shakespeare's imagery in the speech presents the conflict as self-destructive. The metaphor of quenching "the fire of your pernicious rage / With purple fountains issuing from your veins" suggests a cycle that can never end, since each act of violence only feeds the anger it tries to satisfy. The Prince also shows how the feud reaches people who have nothing to do with it. The "ancient citizens" are forced to put aside their dignified "grave beseeming ornaments" and take up "old partisans, in hands as old". The repetition of "old" and of "cankered", first describing weapons rusted by peace and then the families' "cankered hate", presents the feud as a disease eating away at Verona. Crucially, its trivial cause, "bred of an airy word", exposes the absurdity of the hatred: no one even remembers why it began.

The structure of the speech also foreshadows the tragedy to come. The Prince's warning that "Your lives shall pay the forfeit of the peace", and his final command "on pain of death, all men depart", introduce the idea that the feud will be paid for in lives. This echoes the Prologue, where the "ancient grudge" breaks out "to new mutiny" and "civil blood makes civil hands unclean". The audience already knows that the lovers will die, so the Prince's threats become a kind of dramatic irony: the price of the conflict will indeed be death, though not in the way he intends.

The most significant effect of the feud is on Romeo and Juliet's love. Juliet's horrified couplet "My only love sprung from my only hate!" uses antithesis to show

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how the conflict poisons their relationship from the very beginning. In the balcony scene she pleads "Deny thy father and refuse thy name", and her question "What's in a name?" suggests that the feud is an empty label, yet the play shows that names have deadly power in Verona. Their love must therefore be secret, conducted at night and in hurried marriage, and the tender sonnet form of their first meeting contrasts sharply with the violent language of the brawls around them.

In Act 3 Scene 1 the conflict turns from comedy to tragedy. Tybalt's hostility, Romeo's refusal to fight and Mercutio's death escalate quickly in the heat of the day. Mercutio's repeated curse "A plague o' both your houses!" is significant because he belongs to neither family, so he becomes a victim of other people's hatred. Romeo's revenge on Tybalt, followed by his cry "O, I am fortune's fool!", shows how the feud traps even a young man who wanted peace. His banishment separates the newly married lovers, and Lady Capulet's demand that "Romeo must not live" shows how the parents keep the hatred alive. Capulet's decision to hurry Juliet's marriage to Paris, partly in grief for Tybalt, pushes her towards the Friar's desperate plan.

Finally, the conflict is resolved only through death. In the tomb, the Prince turns to the fathers: "See what a scourge is laid upon your hate, / That heaven finds means to kill your joys with love." The paradox that love becomes the instrument of punishment suggests divine justice, and his verdict that "All are punished" includes himself, since he has lost Mercutio and Paris. Capulet's offer of his hand to "brother Montague" and the promise of golden statues create reconciliation, but the "glooming peace" is bleak. Shakespeare suggests that patriarchal pride is so destructive that it takes the sacrifice of the young to end it, warning his audience that inherited hatred always costs more than it gains.

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03

Shakespeare presents power in The Tempest as something seductive, but ultimately to be given up. Prospero's magic gives him near total control over the island, its spirits and its visitors, yet the play asks whether such control is just, and this speech marks the moment he chooses to surrender it. Shakespeare seems to suggest that true power lies not in dominating others but in mastering oneself.

The speech begins with a grand invocation. Prospero addresses "Ye elves of hills, brooks, standing lakes, and groves", and the long list of natural places suggests that his authority stretches across every part of the island. Yet the description of these spirits is surprisingly delicate: they chase the sea "with printless foot" and make "midnight mushrooms". Calling them "demi-puppets" and "Weak masters" reveals how Prospero sees others: as tools to be manipulated. Even as he praises them, he places himself above them, reflecting the hierarchical thinking that shapes every relationship in the play.

The middle of the speech is a catalogue of terrifying achievements. Prospero claims to have "bedimmed / The noontide sun, called forth the mutinous winds", and "Set roaring war" between sea and sky. The dynamic verbs and the violent imagery of the "dread rattling thunder" and Jove's oak split "With his own bolt" suggest that he has rivalled the king of the gods, an act of almost blasphemous pride. The adjective "mutinous" is revealing, since it implies that nature itself would rebel if he did not control it, just as Caliban and Antonio rebel. Most disturbing is the claim that "graves at my command / Have waked their sleepers". Raising the dead is black magic, and for a Jacobean audience living under King James, who had written about witchcraft in Daemonologie, this would blur the line between Prospero's "art" and the forbidden magic of Sycorax. Interestingly, the speech closely echoes the words of the witch Medea in Ovid's Metamorphoses, which supports the idea that Prospero's power has dark roots.

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The turning point comes with the caesura and the short, decisive declaration "But this rough magic / I here abjure." The adjective "rough" redefines everything he has boasted of as crude and dangerous. His promises to "break my staff" and "drown my book" use future verbs of destruction, and the phrase "deeper than did ever plummet sound" suggests he wants his power buried beyond recovery. By placing this speech in the final act, Shakespeare structures the play as a journey from control towards renunciation.

Elsewhere, Prospero's power is shown to be problematic. In Act I Scene 2 he explains that he lost Milan because he valued his studies over government, saying his "library / Was dukedom large enough". Ironically, his neglect of political power allowed Antonio to seize it, so the play begins with a usurpation. On the island, Prospero reverses this by becoming an absolute ruler. He controls Miranda's knowledge of her past and puts her to sleep with his charms, and he sets Ferdinand to carry logs to test his love, showing his power as both father and master.

His control over Ariel and Caliban raises uncomfortable questions about master and slave. Ariel serves him because Prospero freed him from the pine, yet when he asks for his liberty, Prospero threatens to imprison him in an oak. Caliban protests, "This island's mine, by Sycorax my mother, / Which thou tak'st from me", presenting Prospero as a coloniser, and his bitter line "You taught me language, and my profit on't / Is I know how to curse" shows that control through education can also be a form of oppression. In an age of colonial expansion, Shakespeare's audience might have seen Prospero's rule as natural, but modern audiences are more likely to sympathise with Caliban, whose bodily punishments with "cramps" show how power is enforced.

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Shakespeare also explores the lust for power in others. Antonio persuades Sebastian to murder Alonso, repeating his own crime, while Caliban tries to make Stephano his new master. Gonzalo's dream of a commonwealth with "no sovereignty" is mocked by Antonio and Sebastian, which suggests that power without hierarchy is presented as naive, yet those who mock him are the most corrupt characters on stage.

Finally, Prospero chooses forgiveness, declaring that "the rarer action is / In virtue than in vengeance". He even acknowledges Caliban with "this thing of darkness I / Acknowledge mine". In the Epilogue he admits that "Now my charms are all o'erthrown", and he asks the audience to set him free. Power passes from Prospero to the audience, and perhaps, in one of Shakespeare's final plays, from the playwright to his public. The play therefore suggests that the greatest form of power is the ability to let go of it.

04 Shakespeare presents mercy as the highest Christian virtue, more divine than earthly power, yet he also exposes how difficult it is to practise. Portia's speech offers an ideal of mercy that is free and generous, but the trial that follows shows the Christians of Venice using "mercy" as a weapon against Shylock. The play therefore invites the audience to question whether anyone in Venice truly lives up to Portia's words.

Portia begins with a paradox: "The quality of mercy is not strained". By this she means that mercy cannot be forced, which is a direct response to Shylock's challenge, "On what compulsion must I?". The simile that mercy "droppeth as the gentle rain from heaven / Upon the place beneath" presents it as natural, gentle

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and given from above, like God's grace. The adjective "gentle" may also contain a pun on "gentile", subtly implying that mercy is a Christian quality that Shylock lacks. Her claim that it is "twice blest", blessing "him that gives, and him that takes", uses balanced phrasing to show that mercy benefits everyone, including the giver.

The speech then builds through regal imagery. Mercy "becomes / The thronèd monarch better than his crown", and Portia contrasts the "sceptre", which shows "the force of temporal power" and "the dread and fear of kings", with mercy that is "enthronèd in the hearts of kings". The repetition of "kings" and "mightiest" places mercy above all worldly authority, and the climax, that mercy is "an attribute to God himself", makes it divine. For an Elizabethan audience, this would recall Christian teaching that God's mercy, not human merit, offers salvation. Portia makes this explicit: "in the course of justice, none of us / Should see salvation." The line "We do pray for mercy" echoes the Lord's Prayer, reminding the audience that Christians ask God to forgive them as they forgive others.

However, the speech is also a skilful legal strategy. The direct address "Therefore, Jew" is revealing. Portia never calls Shylock by name here, so even while praising universal mercy she defines him by his religion, highlighting the prejudice of the court. Her final lines warn that if Shylock follows his plea, "this strict court of Venice / Must needs give sentence", which creates tension, because the audience does not yet know that she has a plan to defeat him.

Shylock's rejection of mercy is presented as the result of the cruelty he has suffered. Earlier, he reminds Antonio of being spat upon and called a dog, and in Act 3 Scene 1 he argues "If you prick us, do we not bleed?", ending with the chilling claim that "The villainy you teach me I will execute". Shakespeare allows

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the audience to see his desire for revenge as learnt from Christian contempt. In court, his repeated insistence on "my bond" and his sharpening of his knife show his refusal to be moved. When the Duke asks, "How shalt thou hope for mercy, rendering none?", Shylock replies, "What judgement shall I dread, doing no wrong?". He relies on the law alone, and Antonio himself has already accepted that pleading with him is useless.

The twists of the trial turn on mercy. Portia's "Tarry a little" reverses the scene, because the bond gives him flesh but "no jot of blood". Suddenly Shylock is the one at the mercy of the court. The Duke claims to show "the difference of our spirit" by pardoning his life "before thou ask it", and Antonio appears generous. Yet the conditions are harsh: Shylock loses much of his wealth and must "presently become a Christian". Gratiano's mocking cries for a halter undercut any sense of Christian charity. Shylock's quiet "I am not well" is a moving moment of defeat, and many modern audiences feel that the mercy shown to him is really another form of punishment. Given that Jews had been expelled from England since 1290 and were widely seen as villains, Shakespeare's audience might have regarded his forced conversion as a kindness that would save his soul, but the play's language leaves room to doubt this.

Finally, Act 5 offers a gentler version of mercy through the ring plot. Portia and Nerissa tease their husbands but forgive them, and harmony is restored in Belmont. This forgiveness is easy because it costs nothing, which contrasts sharply with what Shylock has lost. Shakespeare therefore presents mercy as a beautiful ideal in Portia's speech, but suggests that in practice it is often extended only to those who belong, and denied to the outsider.

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05

Shakespeare presents the male characters of Much Ado About Nothing as men who value women chiefly for their chastity and see them as reflections of their own honour. In this extract that attitude turns brutal, as Hero is publicly condemned on the word of men. Although the play is a comedy, Shakespeare uses this scene to expose how fragile a woman's reputation was in a patriarchal society, and how quickly men's idealisation of women could turn into contempt.

The extract opens with Claudio interrogating Hero in front of the whole wedding party. His question "What man was he, talked with you yesternight" assumes her guilt, and the condition "if you are a maid, answer to this" shows that her worth depends entirely on her virginity. Hero's simple, dignified reply, "I talked with no man at that hour, my lord", is ignored. Don Pedro's response, "Why, then are you no maiden", twists her honesty into proof of guilt, and his insistence that he speaks "upon mine honour" reveals the real priority: male honour outweighs a woman's word. The triple "Myself, my brother, and this grievèd count" builds the weight of male testimony against a woman who has no one to defend her.

Don John's contribution is more sinister. His feigned delicacy, claiming "There is not chastity enough in language" to describe her crimes, is deeply ironic, because he is the true villain and has arranged the deception with Borachio. His patronising address "pretty lady" reduces Hero to her appearance, and "misgovernment" suggests that a woman's role is to govern herself according to male rules. Shakespeare allows the audience to see that the men are not just deceived but eager to believe the worst.

Claudio's speech is full of bitter antithesis. The pun "What a hero hadst thou been" turns her own name against her, and the paradoxes "most foul, most fair" and "Thou pure impiety, and impious purity" show how quickly the idealised woman

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becomes, in his eyes, a monster. This reflects the stereotypes of Shakespeare's time, in which women were often seen either as virgins or whores, with nothing in between. His vow to "lock up all the gates of love" and to see all beauty as "thoughts of harm" suggests that one woman's supposed sin makes him distrust all women. Leonato's anguished "Hath no man's dagger here a point for me?" shows that he sees his daughter's shame as his own. The dramatic device of Hero fainting is powerful: she is literally silenced, unable to speak in a scene where only men's voices count.

These attitudes are prepared for earlier. Claudio's first question about Hero is practical as well as romantic: he asks whether Leonato has a son, which suggests interest in her as an heiress. Don Pedro woos her on Claudio's behalf, treating her almost as goods to be acquired, and Hero barely speaks during her own engagement. Benedick's comic insistence that he will "live a bachelor" and his jokes about cuckolds' horns show a lighter version of the same distrust of women, as does the song "Sigh no more, ladies", which admits that "Men were deceivers ever", ironically reversing the accusation.

Leonato's behaviour after Hero faints is perhaps the most shocking. He wishes she would not "ope thine eyes" and states that death is "the fairest cover for her shame". For an Elizabethan audience, a daughter was her father's property and her chastity his reputation, so his reaction reflects contemporary values, but Shakespeare makes it feel cruel by contrasting it with the Friar, who believes in Hero's innocence and devises a plan to save her.

However, Shakespeare does show men who behave more worthily. Benedick, moved by Beatrice's fury, "O God, that I were a man!", and her demand that he "Kill Claudio", eventually believes Hero and challenges his friend. This is a significant

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moment, because he chooses loyalty to a woman over loyalty to male friendship. Comedy also helps to restore justice: Dogberry and the Watch, despite their ridiculous malapropisms, uncover the plot that the noblemen missed, suggesting that the "wise" men were the real fools.

Even so, the ending is uneasy. Claudio agrees to marry Leonato's supposed niece without seeing her face, and Hero is welcomed back once her reputation is restored rather than because the men apologise properly. Her line "One Hero died defiled, but I do live" shows that she is reborn only when men believe her pure. Shakespeare therefore presents male attitudes as deeply flawed, and perhaps encourages his audience to laugh at, but also question, a society in which a woman's honour lies entirely in men's hands.

06 Shakespeare presents conflict in Julius Caesar as a force that the conspirators believe will purify Rome, but which instead tears the city apart. The assassination is staged as an act of liberation, yet it unleashes mob violence, civil war and the deaths of the very men who planned it. Writing in 1599, when the ageing Queen Elizabeth had no named heir, Shakespeare seems to warn his audience that removing a ruler by force invites chaos rather than freedom.

The extract begins with the shocking stage direction "They stab Caesar", and Caesar's final words, "Et tu, Brute?", reveal that the deepest wound is personal betrayal. The sudden switch into Latin isolates the line, while "Then fall, Caesar!" shows him speaking of himself in the third person, as if the public figure of Caesar, rather than the man, is falling. The conflict therefore begins as the betrayal of friendship, which foreshadows how it will later divide Rome.

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The conspirators' immediate reaction is triumphant. Cinna's exclamatory "Liberty! Freedom! Tyranny is dead!" uses short, abstract nouns like political slogans, and Cassius urges others to "cry out" from the "common pulpits". The repetition of "Liberty" and "freedom" suggests that the conspirators are already trying to shape public opinion, presenting murder as patriotic duty. Brutus's claim that "Ambition's debt is paid" uses a financial metaphor to make the killing seem like a fair and necessary transaction. However, the dialogue that follows is fragmented and anxious. Brutus's imperatives "Fly not, stand still!" reveal that the senators are terrified, Cinna describes Publius as "quite confounded with this mutiny", and Metellus's broken warning, "Stand fast together lest some friend of Caesar's / Should chance", suggests fear of revenge. The word "mutiny" is telling: even a conspirator recognises the deed as rebellion rather than liberation. Cassius's warning that the people might come "Rushing on us" introduces the idea that the crowd is unpredictable, foreshadowing the chaos to come. Brutus's insistence that no one should "abide this deed / But we the doers" shows his honourable wish to take responsibility, but also his naivety in thinking the consequences can be contained.

Shakespeare prepares for this conflict from the opening scene. The tribunes Flavius and Marullus scold the commoners for celebrating Caesar's triumph over Pompey, calling them "You blocks, you stones, you worse than senseless things!". This shows that Rome is already divided and that the people's loyalty shifts easily. The supernatural omens before the assassination, the storm and Calpurnia's dream of Caesar's statue running "pure blood", suggest that nature itself is disturbed, which would be meaningful to an Elizabethan audience who believed that political disorder upset the natural order. Calpurnia warns that "The heavens themselves blaze forth the death of princes", so the conflict is presented as cosmic as well as political.

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Immediately after the assassination, Antony predicts the cost to Rome in his soliloquy over the body, "O pardon me, thou bleeding piece of earth". He foresees "Domestic fury and fierce civil strife" and the cry of "Havoc" as Caesar's spirit is let loose with "the dogs of war". The violent animal imagery suggests that conflict will become uncontrollable, and his prophecy structures the rest of the play.

The ordinary people are the clearest victims of this conflict. At the funeral, the plebeians first cheer Brutus, even shouting that he should be crowned, which ironically misses the whole point of the assassination. Then Antony's rhetoric turns them into a vengeful mob. The fickleness of the crowd is most shocking in Act 3 Scene 3, when they tear apart Cinna the poet simply because he shares a name with a conspirator. Their brutal "Tear him for his bad verses" reveals how conflict destroys reason and justice, and the innocent poet becomes a symbol of the city's moral collapse.

The conflict also corrupts those in power. In Act 4 Scene 1 Antony, Octavius and Lepidus coldly list the names of those who must die, which shows that the new rulers are more tyrannical than Caesar ever was. Brutus and Cassius quarrel bitterly, and Brutus learns that Portia has died by swallowing fire, a private tragedy caused by public conflict. The war ends at Philippi with both men taking their own lives, and Brutus's final words, "Caesar, now be still", suggest that Caesar's spirit has dominated the conflict to the end.

Antony's tribute that Brutus was "the noblest Roman of them all" restores some dignity, but Rome has exchanged one powerful leader for a bloody civil war and a new ruler in Octavius. Shakespeare suggests that, however noble their intentions, those who choose violent conflict cannot control its effects, and it is Rome and its

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people who pay the price.

07 Stevenson presents good and evil not as two separate forces but as tangled parts of the same human being, and his most disturbing idea is that evil is attractive. Through Jekyll's confession, he suggests that the respectable Victorian gentleman does not destroy his darker side but merely hides it, and that a society obsessed with reputation makes that hidden evil more dangerous, not less.

The extract opens with an unsettling paradox: Jekyll knows himself to be "tenfold more wicked", yet the thought "braced and delighted me like wine". The simile links evil to intoxication and pleasure, implying that sin is a stimulant Jekyll craves rather than something forced upon him. The phrase "sold a slave to my original evil" has religious weight, echoing the doctrine of original sin and the idea of selling one's soul, so Stevenson hints from the start that Jekyll's experiment is a Faustian bargain. Even the setting reinforces this. The morning is "black" though "nearly ripe for the conception of the day", and Jekyll creeps through the corridors "a stranger in my own house", an image which captures how evil makes a man alien to his own respectable life.

Stevenson's explanation of Hyde's smaller body is carefully reasoned. Because Jekyll's life has been "nine-tenths a life of effort, virtue, and control", his evil side is "less robust and less developed". The loss of "stature" works on two levels: Hyde is physically smaller, but he also represents a loss of moral standing. Arguably, however, the phrase "effort, virtue, and control" is the most revealing in the passage, because it suggests that Jekyll's goodness is not natural but a strenuous performance. Victorian respectability, Stevenson implies, demanded constant self-repression, and what is repressed grows hungry.

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The most shocking moment is Jekyll's reaction to the mirror. Instead of horror he feels "a leap of welcome", and the short, blunt sentence "This too, was myself" forces both Jekyll and the reader to accept that evil is an authentic part of the self. Calling Hyde an "ugly idol" is significant: an idol is something worshipped, so Jekyll is close to admitting that he adores his own wickedness. The final sentence draws the central contrast of the novella. Ordinary people are "commingled out of good and evil", while Hyde "alone in the ranks of mankind, was pure evil". Yet the potion cannot produce a purely good Jekyll, which suggests that goodness can never be separated out in the same way. Stevenson may be implying that evil is the more powerful, even the more "natural and human", element.

Across the novella, Stevenson builds the reader's sense of Hyde's evil long before this explanation. In the first chapter, Enfield describes how Hyde "trampled calmly over the child's body", and the oxymoron of calm violence makes him seem inhuman, untroubled by conscience. Others struggle to describe him, feeling only a sense of deformity; Utterson thinks there is something "troglodytic" about him and reads "Satan's signature" on his face. This connects to the "visible misgiving of the flesh" in the extract and to Victorian fears, after Darwin, that humans might regress to a more primitive, animal state. The murder of Sir Danvers Carew, carried out with "ape-like fury", confirms this degeneration and shows Hyde's evil escalating from cruelty to murder.

Settings also embody the duality. Jekyll's grand house has a hidden back entrance, the neglected door that is "blistered and distained", so his respectable front literally conceals a seedy rear. In the same way, Utterson and the other gentlemen prefer silence to scandal, and their reluctance to ask questions allows evil to flourish behind closed doors. Stevenson perhaps criticises a society in which

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protecting reputation matters more than confronting wrongdoing.

By the end, the balance of power has shifted completely. Jekyll confesses that he was "slowly losing hold of my original and better self", and he begins to transform without the potion. His claim in the full statement that "man is not truly one, but truly two" is meant as a discovery, but the outcome proves that the two halves cannot be split without catastrophe: Hyde dies as a "self-destroyer" and Jekyll with him. Ultimately, Stevenson suggests that good and evil exist in everyone, and that the attempt to indulge evil while keeping a clean public face is the true source of destruction, a warning to a late Victorian readership whose moral certainty concealed a double life.

08 Dickens presents the suffering of the poor as a moral crisis created by the indifference of the rich, not as a natural or deserved condition. Through the shocking allegory of Ignorance and Want, he forces Scrooge, and his comfortable middle-class readers, to look directly at the human consequences of their attitudes, warning that a society which neglects its poorest children is sowing the seeds of its own "Doom".

The extract begins with a moment of Gothic horror. Scrooge notices something "protruding" from the Spirit's robe and asks, "Is it a foot or a claw?" The Spirit's answer, "It might be a claw, for the flesh there is upon it", suggests that the children are so starved they have been reduced to something animal. The asyndetic list "wretched, abject, frightful, hideous, miserable" piles adjective upon adjective, so the reader is overwhelmed by their suffering rather than allowed to glance away. Significantly, they are hidden within the robe of the Ghost of Christmas Present, the spirit of plenty and feasting, which implies that poverty lurks beneath

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the festive abundance of Victorian England, concealed but always present.

Dickens then describes how childhood itself has been stolen from them. The contrast between "graceful youth" and the "stale and shrivelled hand, like that of age" personifies poverty as an aged hand that has "pinched, and twisted them, and pulled them into shreds". The triplet of violent verbs presents deprivation as a physical assault. Yet the children are also "wolfish" and "scowling", and "devils lurked" where "angels might have sat enthroned". This is a crucial idea: Dickens is not sentimental about them. He suggests that neglect does not only cause suffering but turns innocent children into something threatening, and the phrase "no perversion of humanity" makes clear that society, not nature, has created these "monsters".

The Spirit's warning is the moral climax of the stave. The plain declarative "They are Man's" makes the children the responsibility of all humanity, and the image of them "appealing from their fathers" suggests they are disowned by the very society that produced them. The emphasis on the boy, Ignorance, on whose brow is written "Doom, unless the writing be erased", reflects Dickens's belief in education; in 1843 he had visited a Ragged School and was appalled by the conditions there. The conditional clause offers hope, but the string of furious imperatives, "Deny it!", "Slander those who tell it ye!", "bide the end!", shows the Spirit's anger. Finally, Scrooge's own words are thrown back at him: "Are there no prisons? ... Are there no workhouses?" This structural echo is devastating, because what sounded like practical policy in Stave One is now exposed as cruelty.

Those words come from Scrooge's encounter with the charity collectors, who explain that Christmas is a time when "Want is keenly felt, and Abundance rejoices". Scrooge's response, that the poor should go to the workhouses or

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"decrease the surplus population", echoes Malthusian thinking and the harsh 1834 Poor Law, under which workhouses were deliberately made miserable to deter the poor. Dickens presents this view as heartless and, by personifying "Want" in Stave Three, gives a face to the abstraction Scrooge dismisses.

In the novel as a whole, Dickens also shows that the poor can suffer with dignity. The Cratchits are cheerful and loving despite Bob's meagre wage, and many readers would see them as challenging the stereotype that poverty indicated moral weakness. However, Dickens does not let their warmth hide their hardship. The Ghost's prediction that, if "these shadows remain unaltered by the Future, the child will die", makes Tiny Tim's illness a direct consequence of poverty, and when the Ghost repeats "surplus population" to Scrooge, the phrase becomes personal and painful.

In Stave Four, Dickens shows a harsher side of poverty. In Old Joe's grim shop, thieves sell the possessions stripped from Scrooge's own deathbed, and a poor couple in debt to him feel relief, even pleasure, at news of his death. These scenes suggest that desperation hardens people, and that the rich man's cruelty returns to him in the indifference of others.

By Stave Five, Scrooge's redemption is measured by his generosity: he gives to the charity collectors, raises Bob's salary and becomes "a second father" to Tiny Tim. Dickens therefore presents the suffering of the poor as something that can be relieved, but only if the wealthy abandon their ignorance and recognise their shared humanity, which is precisely the change he hoped his readers would make.

09 Dickens uses settings not simply as backdrops but as mirrors of Pip's mind, so

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that the landscape itself seems to accuse, threaten and confuse him. Throughout Great Expectations, places charged with guilt, crime and decay create tension because they reflect the uncertainty of Pip's moral and social position, and they keep the reader anxious about where his "expectations" will lead him.

In the extract, the weather immediately establishes a heavy, uneasy mood. The "rimy" and "very damp" morning, with damp lying on the window "as if some goblin had been crying there all night", uses a playful, almost fairy-tale simile, but it is still an image of grief and weeping. The mature narrator gently mocks his younger self, yet the humour is tinged with dread. The damp hanging "like a coarser sort of spiders' webs" suggests entrapment, as though Pip is being caught in a net of his own wrongdoing. Most importantly, the mist is so thick that the signpost to the village is "invisible", and when he finally sees it, it appears "like a phantom devoting me to the Hulks". The hulks were the rotting prison ships moored off the Kent coast, so Dickens fuses the setting with Pip's fear of punishment. The mist could also be read metaphorically: Pip cannot see where he is going, just as later he will misread his own future.

Dickens then reverses the natural relationship between Pip and his surroundings: "instead of my running at everything, everything seemed to run at me". The chiasmus creates a sense of chaos and disorientation, and the setting becomes animated, with gates, dykes and banks "bursting" through the mist and crying, "A boy with Somebody-else's pork pie! Stop him!" The comic conceit of the cattle calling "Halloa, young thief!" and the black ox with its "white cravat" and "clerical air" shows how Pip's "oppressed conscience" projects judgement onto everything he sees. The ox resembles a clergyman, perhaps a reminder of the religious and moral authority that condemns theft. Here tension and comedy work together: the reader laughs, but also feels the child's terror. Finally, the cold "riveted" to Pip's feet "as

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the iron was riveted to the leg of the man I was running to meet" links Pip physically to Magwitch, foreshadowing the bond between them that the novel will later reveal.

The marshes create tension from the very opening of the novel. Pip describes the churchyard as a "bleak place overgrown with nettles" and the marshes as "the dark flat wilderness beyond the churchyard", while he himself is "the small bundle of shivers growing afraid of it all". The vast, empty landscape dwarfs the orphaned child among his family's graves, so that when "a fearful man, all in coarse grey, with a great iron on his leg" starts up from among the gravestones, the setting has already primed the reader for terror. This Gothic opening, ending each early instalment with suspense, suits the weekly serial form of All the Year Round, where Dickens needed to keep readers eager for the next part.

Satis House creates a different, more claustrophobic tension. Its stopped clocks, the rotting wedding feast and the bride who had "withered like the dress" present a world frozen in bitterness. The decay suggests that the wealth Pip longs for is corrupt and diseased at its heart, and his visits are filled with humiliation and unease as Estella mocks his "coarse hands" and "thick boots". Ironically, the house of the gentry is more frightening than the convict on the marshes.

London, too, is a tense and polluted setting. Pip finds Smithfield "all asmear with filth and fat and blood and foam", and the shadow of Newgate falls across Jaggers's world, suggesting that crime is never far from Pip's new life as a gentleman. The night of Magwitch's return is marked by a violent storm, "Stormy and wet, stormy and wet", so pathetic fallacy signals the collapse of Pip's illusions about his benefactor.

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Later, Dickens returns to the marshes for the climactic violence of the novel. Pip is lured to the sluice-house near the lime-kiln, where Orlick tries to kill him, and the attempted escape down the river ends with Magwitch's capture. By bringing Pip back to the landscape of his childhood guilt, Dickens suggests that he cannot escape his origins. Settings therefore create tension throughout because they reflect Pip's fears and the insecurity of social advancement: the places he tries to leave behind keep returning to confront him, until he finally accepts the loyalty of Joe and the convict he once feared.

10 Brontë presents Jane as fiercely independent in spirit, but her independence is never simply freedom from others: it is loyalty to her own conscience, principles and sense of self-worth. In a society where women had little legal, financial or social power, Brontë shows Jane claiming the one thing that cannot be taken from her, her soul. However, the novel also suggests that full independence for a woman depends on circumstances, money and equality in love, so Jane's independence is complete only by the end.

The extract shows Jane at her most tested and her most resolute. Her declaration "I care for myself" is radical for a Victorian heroine, who would be expected to put a man's needs first. The comparative structure "The more solitary, the more friendless, the more unsustained I am, the more I will respect myself" builds a rhythm of defiance, and paradoxically turns isolation into a source of strength. Yet her independence is grounded in something beyond herself: "I will keep the law given by God; sanctioned by man." Jane is not rebelling against all authority; rather, she chooses to obey moral and religious law instead of the man she loves. Brontë makes clear that this is a struggle, since her "veins running fire" and her heart "beating faster than I can count its throbs" show the intensity of her

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passion. Independence here means mastering desire rather than lacking it, and the final image "there I plant my foot" presents her as rooted and immovable.

Brontë then contrasts physical weakness with spiritual strength. Rochester "seized my arm and grasped my waist", and Jane admits that physically she is "powerless as stubble exposed to the draught and glow of a furnace". The simile acknowledges the reality of male physical power, but the colon pivots to "mentally, I still possessed my soul". Strikingly, Rochester himself recognises her independence. His metaphors of a "cage", a "slight prison" and a "clay dwelling-place" present her body as merely a container for "the resolute, wild, free thing" within. The oxymoron "so frail and so indomitable" captures Brontë's central idea: a woman may be physically vulnerable yet morally unconquerable. Even his violent hypotheticals, "if I uptore, if I crushed her", only prove his helplessness, because "the inmate would escape to heaven". Jane's quiet action, "I retired to the door", is more powerful than any speech, and the first-person narration lets us share her inner certainty.

Across the novel, Jane's independence begins as instinctive rebellion. As a child at Gateshead she resists John Reed and openly defies Mrs Reed, and although she is punished in the red-room, she refuses to accept that she deserves cruelty. At Lowood, under Helen Burns's influence, she learns self-control, but she still longs for a wider life and advertises for a new position herself, an unusual act of self-determination for a dependent orphan.

At Thornfield, Jane asserts her equality with Rochester despite her lower status. Her outburst, "Do you think, because I am poor, obscure, plain, and little, I am soulless and heartless?", insists that worth lies in the soul rather than class or beauty. During their engagement she resists his attempts to dress her in silks and

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jewels, sensing that this would make her a possession rather than a partner. Brontë here critiques Victorian marriage, in which a wife's property and legal identity were absorbed into her husband's.

Her independence is tested again by St John Rivers, whose proposal offers duty without love. Refusing him shows that Jane will not sacrifice her emotional self any more than her moral self, and her decision to return to Rochester is made on her own terms.

However, it could be argued that Jane's independence is limited by her circumstances. She can only return as an equal after inheriting her uncle's fortune, and she tells Rochester, "I am independent, sir, as well as rich: I am my own mistress." Brontë seems aware that, for Victorian women, freedom often depended on money. Equally, the ending reverses the power balance: the blinded Rochester now depends on her. Some readers see this as Brontë suggesting that equality is only possible when male power is reduced.

Ultimately, the famous line "Reader, I married him" places Jane as the active subject of the sentence. Writing as "Currer Bell" in 1847, Brontë herself had to hide her gender to be published, which makes Jane's insistence on her own voice all the more significant. She is not independent of love, faith or principle, but she is independent in the deepest sense: she chooses her life for herself.

11 Shelley presents grief and loss as the inescapable consequences of Frankenstein's ambition: every life he holds dear is destroyed by the being he created and abandoned. Grief in the novel is overwhelming and physical, but Shelley also invites us to question how Victor grieves, since his sorrow is often self-absorbed, while

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the creature's loss of love and belonging becomes arguably the deepest grief of all.

The extract opens with dramatic irony. Victor patrols the inn "inspecting every corner" for his "adversary", convinced that the creature's threat to be with him on his wedding night means an attack on himself. The reader, however, senses the danger to Elizabeth, so his decision to send her away to "retire" is chillingly misguided. When the "shrill and dreadful scream" comes, Shelley shows grief arriving as a bodily shock: "my arms dropped, the motion of every muscle and fibre was suspended". The paralysis and the sensation of "blood trickling in my veins" suggest that horror strikes before thought, and the repetition of the scream mirrors the way realisation crashes down on him.

Victor's response then turns to anguished rhetoric. The exclamation "Great God! why did I not then expire!" and the rhetorical question "Could I behold this and live?" express a desire for death that recurs throughout the novel. Shelley's description of the corpse is deliberately shocking: Elizabeth is "lifeless and inanimate, thrown across the bed", with "pale and distorted features". The verb "thrown" and later "flung" present her as an object discarded by the murderer, while the oxymoronic "bridal bier" fuses the wedding bed with a funeral, emphasising how love has been turned into death. The aphorism "life is obstinate and clings closest where it is most hated" captures a cruel paradox of grief: Victor longs to die, yet survives to suffer.

The final paragraph moves from horror to tenderness. The cumulative phrase "Elizabeth, my love, my wife, so lately living, so dear, so worthy" uses a rhythm of mourning, almost like an elegy, and the possessive "my" stresses how much he has lost. For a moment, with "a handkerchief thrown across her face and neck", he "might have supposed her asleep", but the "deadly languor and coldness" destroy

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that illusion. The "murderous mark of the fiend's grasp" reminds the reader that this loss is a direct result of Victor's creation, so his grief is also a form of guilt.

Grief runs through the whole novel. Victor's mother dies of scarlet fever after nursing Elizabeth, and Shelley presents this as his first experience of loss, shortly before he leaves for Ingolstadt. Some critics suggest that his obsession with creating life is partly an attempt to conquer death. Shelley herself knew grief intimately: her mother, Mary Wollstonecraft, died shortly after her birth, and she lost her first baby, which perhaps explains the novel's preoccupation with death and creation.

The murder of William and the execution of the innocent Justine double Victor's grief with guilt, because he knows the truth but stays silent. Elizabeth grieves openly, feeling that the world has become a place of injustice, while Victor describes himself as suffering more deeply than anyone because of his secret. Here Shelley arguably exposes his egotism: he presents himself as the greatest victim even when others are dying. Later, when he sees Clerval's body in Ireland, he falls into a long fever, and after Elizabeth's death his father dies of grief, leaving Victor utterly alone.

Shelley also presents the creature's grief. Rejected by his creator and by the De Lacey family he secretly loves, he loses any hope of belonging, and he explains, "I was benevolent and good; misery made me a fiend." This suggests that loss and rejection, not nature, create monstrosity, a very Romantic idea. His killings are presented as attempts to make Victor share his isolation, which turns grief into a destructive cycle.

At the end, even the creature mourns Victor over his corpse in the Arctic, before

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he is "borne away by the waves and lost in darkness and distance". The two are united in loss and loneliness. Through this structure, Shelley suggests that grief is the natural outcome of abandonment and unchecked ambition, and that those who reject the ties of family and love will lose everything they value.

12 Austen presents the ways female characters treat each other as shaped by the pressures of the marriage market. In a society where a woman's security depended almost entirely on marrying well, other women could become rivals rather than allies, and Austen satirises the jealousy and snobbery this produced. Yet she balances this with genuine female loyalty, most clearly between Elizabeth and Jane, suggesting that kindness between women is possible when it is not poisoned by competition and class pride.

In the extract, Miss Bingley begins "abusing" Elizabeth the moment she leaves the room, and the timing exposes her hypocrisy: she is civil to Elizabeth's face but cruel behind her back. Austen's free indirect style lets us hear the sisters' gossip through the narrator, and the list "no conversation, no style, no taste, no beauty" reduces Elizabeth to a catalogue of failures. The repetition of "no" makes the criticism sound absolute, but its excess is comic, so the reader quickly judges Miss Bingley rather than Elizabeth. Mrs Hurst's sarcastic concession that Elizabeth has nothing to recommend her "but being an excellent walker" is ironic because the walk was an act of love for her sick sister.

The sisters fixate on Elizabeth's appearance, her "untidy" and "blowsy" hair and her petticoat "six inches deep in mud". These trivial details reveal their values: for them, a woman is judged by surface decorum rather than character. Miss Bingley's exaggerated questions, "What could she mean by it?", and her accusation of "an

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abominable sort of conceited independence, a most country-town indifference to decorum", show that what truly offends her is Elizabeth's freedom. In the early nineteenth century a lady was expected to be delicate and chaperoned, so walking "alone, quite alone!" could be seen as improper. Austen, however, invites us to admire Elizabeth's spirit. Bingley's generous remark that it shows "an affection for her sister that is very pleasing" provides a clear contrast, exposing the sisters' malice.

Miss Bingley's real motive is jealousy. Her "half whisper" about Darcy's "admiration of her fine eyes" shows that her attacks are designed to lower Elizabeth in his eyes, but Darcy's reply that "they were brightened by the exercise" humiliates her. Austen's dialogue thus exposes the competitive nature of female rivalry for eligible men. The mockery then shifts to class: the Bennets' "low connections", including an uncle "near Cheapside", make the sisters laugh "heartily". This is deeply ironic, because the Bingleys' own fortune comes from trade, so they ridicule in others the very background they are trying to escape. Even Mrs Hurst's "excessive regard" for Jane is hollow, ending with the sneering "their dear friend's vulgar relations".

Across the novel, Miss Bingley's false friendship continues. When Jane visits London, Miss Bingley eventually calls on her only briefly and coldly, and Jane at last recognises that she has been deceived. At Pemberley, Miss Bingley tries again to embarrass Elizabeth by alluding to Wickham and the militia, but her spite only drives Darcy closer to Elizabeth. Austen structures these moments so that cruelty repeatedly backfires.

The most powerful contrast is the bond between Elizabeth and Jane. They confide in each other, and even when they disagree about Wickham or Darcy, they treat each other with patience and love. This sisterly loyalty suggests that female

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relationships need not be competitive. By contrast, Mrs Bennet treats her daughters unequally, favouring Lydia and turning angrily on Elizabeth when she refuses Mr Collins, which shows how the urgency of the entail could distort even a mother's affection.

Friendship between Elizabeth and Charlotte Lucas is strained by economic reality. Charlotte's pragmatic marriage to Collins, justified with "I am not romantic, you know. I never was", disappoints Elizabeth, yet Austen presents Charlotte sympathetically as a woman with few options. Similarly, Mrs Gardiner offers gentle, wise guidance, warning Elizabeth against falling for the penniless Wickham.

Finally, Lady Catherine's confrontation with Elizabeth shows female hostility at its most aristocratic. She calls Elizabeth an "Obstinate, headstrong girl!" and tries to forbid her engagement, but Elizabeth refuses to be bullied. Through these varied relationships, Austen suggests that the way women treat each other reveals their values: those driven by status and rivalry, like Miss Bingley and Lady Catherine, behave cruelly, while those guided by affection and good sense, like Elizabeth and Jane, show the loyalty that Austen clearly admires.

13 Conan Doyle creates tension and excitement by drawing the reader into a world of mystery, danger and pursuit, where order is constantly threatened by violence and the unknown. The river chase in Chapter 10 is the thrilling climax of this design, but throughout the novel he builds suspense through atmospheric settings, sinister discoveries and the brilliance of Holmes, satisfying his Victorian readers' appetite for sensation while reassuring them that reason and justice will prevail.

The extract opens at full speed. Holmes's exclamation that the Aurora is "going like

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the devil" casts the fleeing boat as something demonic, reinforcing the novel's moral contrast between the detectives and the criminals. His oath "By heaven, I shall never forgive myself" reveals unusual emotion in a character usually defined by cool logic, and this loss of composure raises the stakes for the reader. Jones's grave doubt, "I doubt if we shall catch her", provides a contrasting voice of hesitation, so that Holmes's determined reply, "We must catch her!", sounds even more urgent. The extreme statement "If we burn the boat we must have them!" shows that he will risk everything, and the series of imperatives, "Heap it on, stokers! Make her do all she can!", creates a breathless rhythm.

Conan Doyle then uses vivid sensory description to make the chase feel physical. The furnaces "roared" and the engines "whizzed and clanked like a great metallic heart", a simile which personifies the boat as a living creature with a pounding pulse, mirroring the heartbeat of both characters and reader. The second simile, "we sprang and quivered like a living thing", suggests a hunting animal straining towards its prey. Light and darkness heighten the suspense: the "long, flickering funnel of light" from the lantern contrasts with the "dark blur upon the water" where the Aurora lies, so the target is always partly hidden. The list "barges, steamers, merchant-vessels" and the phrase "in and out, behind this one and round the other" convey speed and danger, while the repeated "still the Aurora thundered on, and still we followed" creates relentless momentum.

The image of the "fierce glow from below" beating on Holmes's "eager aquiline face" presents him almost as a hawk, a predator with sharp vision. The extract ends with Watson's confident "We shall be up with her in a very few minutes", yet Conan Doyle delays the outcome, keeping the reader hanging, and the chase soon ends in the shooting of Tonga and the capture of Small. Watson's first-person narration is crucial throughout, because he shares the reader's excitement and

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limited knowledge, while Holmes's thoughts remain hidden.

Tension begins much earlier. Mary Morstan's story of a father who vanished and the six pearls sent anonymously each year creates an intriguing mystery, and the letter summoning her to the Lyceum Theatre leads into the eerie journey through London. On that night, "Mud-coloured clouds drooped sadly over the muddy streets", and the fog and gaslight create a Gothic atmosphere of confusion, as the cab takes them through unfamiliar streets towards an unknown destination. Victorian readers, living in a vast and often frightening city, would have recognised this sense of anonymity and menace.

At Pondicherry Lodge, horror intensifies. Bartholomew Sholto is found dead with a terrible fixed grin on his face and a poisoned thorn in his skin, while the treasure has vanished. The locked room and the strange footprints create a puzzle that seems almost supernatural, and the reader's excitement comes from wanting to see how Holmes will explain the impossible. The tracking of the creosote trail with Toby the dog adds a comic but suspenseful hunt across London.

Conan Doyle also creates tension through Holmes's character. At the opening, Holmes injects cocaine because, as he says, "My mind rebels at stagnation", suggesting that excitement is a necessity for him. His rivalry with the plodding official police, represented by Athelney Jones, adds a further layer of suspense as the reader waits for Holmes to be proved right. There is romantic tension too: Watson fears that the treasure will put Mary beyond his reach, so the empty box at the end becomes, for him, a relief.

Finally, the novel's exotic elements, the Agra treasure, the Indian Rebellion and the figure of Tonga, reflect Victorian anxieties about the Empire and the threat of the

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unknown returning to the heart of London. Small's confession resolves the mystery, but its darkness lingers. Through mystery, pursuit and danger, Conan Doyle sustains tension until the very end, while ultimately reassuring his readers that Holmes's intellect can restore order.