Cambridge Assessment International Education

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LITERATURE IN ENGLISH **0475/21**

Paper 2 Drama **May/June 2023**

1 hour 30 minutes

You must answer on the enclosed answer booklet.

You will need: Answer booklet (enclosed)

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INSTRUCTIONS

- Answer **two** questions.
- Your answers must be on **two** different set texts.
- You must answer **one** (a) passage-based question and **one** (b) essay question.
- Follow the instructions on the front cover of the answer booklet. If you need additional answer paper, ask the invigilator for a continuation booklet.

INFORMATION

- The total mark for this paper is 50.
- All questions are worth equal marks.

This document has **12** pages. Any blank pages are indicated.

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LYNN NOTTAGE: *Crumbs from the Table of Joy*

Remember to support your ideas with details from the text.

Either 1(a)

Read this passage, and then answer the question that follows it:

[*The living room*. ERMINA *is dressed for a visit to the Peace Mission in a pristine white pinafore. A very drunk and disheveled* LILY *enters. She accidentally knocks into* ERNESTINE*'s dressmaker's dummy, which displays the beginnings of a white graduation dress*. LILY *catches it just as it's toppling over and does a halfhearted cha-cha with the dummy as her partner*.]

Lily [*Seeing* ERMINA]: Oh! YOU STILL UP!

Ermina: Shh!

Lily: WHY YA UP SO LATE?

Ermina: It's morning.

Lily: That's what I told 'em. [*A moment*] Where ya going? You playing doctor or something?

Ermina: We're going to the Peace Mission. Help get ready for Sweet Father's visit.

Lily: He's finally letting you out of the house, and you're going out dressed like that. Little pixies. Oh no, not me.

[*Plops down*]

Ermina: I don't wanna go, but Ernie won't say nothing to Daddy.

Lily: THEN WHY GO?

[ERNESTINE *rushes in. She is also dressed in a pristine white pinafore*.]

Ermina: Shh! Daddy here.

[LILY *cackles*.]

Ernestine: You wanna lie down? Please Sister, wish ya would ... Don't let Daddy find you this way.

Lily: He's the one that talk to me first. He was leaning against the window smiling at me. He says he's from Cuba, but he sure didn't look like no Desi Arnaz. Black like coal ... But he do speak Spanish, of course he could have learned it from a correspondence book. Right? Like my friend Janice did. He could of been right from Florida, I'm telling you. He was splendid to look at, hair like a wave breaking, good hair. It just fall flat by itself. And he wasn't no good-time boy, a real gentleman like from your movies, Ernie.

[*A slow mambo begins to play*.]

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He tipped his hat and everything, asked if he could escort me home. I told him up front, 'I ain't like those gals standing big-bellied in a state line 'cause they gave themselves for an evening at the Savoy and a pair of silk stockings. I'm a grown woman with a different set of requirements. You see, Mr Cuba, I'm a thinking woman, I'm communist!' He laughed and said, 'Baby, so am I, tonight.'

[*She stands up. The girls look on with disbelief*.]

I danced the mambo. Our hips pressed together. Me and Papo.

Ernestine: You did what?

Lily: I danced the mambo. [*Demonstrates the steps*] Oh, gimme your hand, [*Teasing*] Darling Angel.

Ernestine: Please don't call me that.

Lily: Hell, ya dressed for the part.

[*The mambo music grows louder*. LILY *grabs* ERNESTINE, *wrapping her wiry arm around her niece's thick frame*.]

Ya stiffer than a board. Ain't you never danced up close with somebody?

Ernestine: Why would I want to do that?

[LILY *draws* ERNESTINE *in close*.]

Ermina: Daddy ain't gonna like the mambo!

Lily: He a man, I imagine a man invented the mambo.

Ermina: What about me? I want to do the mambo.

Lily: You too young yet, ain't supposed to get that close to a man's privates, might be a little surprise ya ain't ready for.

[ERMINA *sucks her teeth*.]

Ermina: Been closer up to a boy than Ernie ever been.

[*from* Scene 4]

In what ways does Nottage make this an entertaining moment in the play?

Or 1(b)

How does Nottage memorably portray Godfrey's relationship with Father Divine and his Peace Mission?

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R C SHERRIFF: *Journey's End*

Remember to support your ideas with details from the text.

Either 2(a)

Read this passage, and then answer the question that follows it:

Colonel: All right, sergeant-major. Send him straight back to my headquarters. I'll question him again there.

S-M: Very good, sir. [*He turns to the* GERMAN.] Come on, sonny, up you go.

[*He points up the steps. The* GERMAN BOY, calm now, bows stiffly to the COLONEL *and goes away, followed by the two* SOLDIERS *and the* SERGEANT-MAJOR. *The* COLONEL *is deeply absorbed in the* GERMAN'*s pay-book. He mutters* 'Splendid!' *to himself, then looks at his watch and rises quickly*. STANHOPE *comes slowly down the steps*.]

Colonel [*excitedly*]: Splendid, Stanhope! We've got all we wanted – 20th Wurtembergers! His regiment came into the line last night. I must go right away and 'phone the brigadier. He'll be very pleased about it. It's a feather in our cap, Stanhope.

[STANHOPE *has given one look of astonishment at the* COLONEL *and strolled past him. He turns at the table and speaks in a dead voice*.]

Stanhope: How awfully nice – if the brigadier's pleased.

[*The* COLONEL *stares at* STANHOPE *and suddenly collects himself*.]

Colonel: Oh – er – what about the raiding-party – are they all safely back?

Stanhope: Did you expect them to be all safely back, sir?

Colonel: Oh – er – what – er –

Stanhope: Four men and Raleigh came safely back, sir.

Colonel: Oh, I say, I'm sorry! That's – six men and – er – Osborne?

Stanhope: Yes, sir.

Colonel: I'm very sorry. Poor Osborne!

Stanhope: Still it'll be awfully nice if the brigadier's pleased.

Colonel: Don't be silly, Stanhope. Do you know – er – what happened to Osborne?

Stanhope: A hand grenade – while he was waiting for Raleigh.

Colonel: I'm very sorry. And the six men?

Stanhope: Machine-gun bullets, I suppose.

Colonel: Yes. I was afraid – er –

[*His words trail away; he fidgets uneasily as* STANHOPE *looks at him with a pale, expressionless face.* RALEIGH *comes slowly down the steps, walking as though he were asleep; his hands are bleeding.* The COLONEL *turns to the boy with enthusiasm*.]

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Very well done, Raleigh. Well done, my boy. I'll get you a Military Cross for this! Splendid!

[RALEIGH *looks at the* COLONEL *and tries to speak. He raises his hand to his forehead and sways. The* COLONEL *takes him by the arm*.]

Sit down here, my boy.

[RALEIGH *sits on the edge of* OSBORNE*'s bed*.]

Have a good rest. Well, I must be off.

[*He moves towards the steps, and, turning once more to* RALEIGH *as he leaves*]

Very well done.

[*With a quick glance at* STANHOPE, *the* COLONEL *goes away. There is silence now in the trenches outside; the last shell has whistled over and crashed. Dusk is beginning to fall over the German lines. The glow of Very lights begins to rise and fade against the evening sky.* STANHOPE *is staring dumbly at the table – at* OSBORNE*'s watch and ring. Presently he turns his haggard face towards* RALEIGH, *who sits with lowered head, looking at the palms of his hands.* STANHOPE *moves slowly across towards the doorway, and pauses to look down at* RALEIGH. RALEIGH *looks up into* STANHOPE*'s face, and their eyes meet. When* STANHOPE *speaks, his voice is still expressionless and dead*.]

Stanhope: Must you sit on Osborne's bed?

[*He turns and goes slowly up the steps.* RALEIGH *rises unsteadily, murmurs* 'Sorry' *and stands with lowered head. Heavy guns are booming miles away.*]

THE CURTAIN FALLS

[*from* Act 3, Scene 2]

In what ways does Sherriff make this such a powerful moment in the play?

Or 2(b)

How does Sherriff vividly portray the soldiers' memories of life back home in England?

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WOLE SOYINKA: *Death and the King's Horseman*

Remember to support your ideas with details from the text.

Either 3(a)

Read this passage, and then answer the question that follows it:

Olunde: Ever since I learnt of the King's death.

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Excuse me a minute.

[*from* Scene 4]

How does Soyinka make this moment in the play so uncomfortable?

Or 3(b)

In what ways does Soyinka powerfully portray Iyaloja?

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WILLIAM SHAKESPEARE: *Twelfth Night*

Remember to support your ideas with details from the text.

Either 4(a)

Read this passage, and then answer the question that follows it:

Maria: Get ye all three into the box-tree.
Malvolio's coming down this walk. He has been yonder i' the sun practising behaviour to his own shadow this half hour. Observe him, for the love of mockery, for I know this letter will make a contemplative idiot of him. Close, in the name of jesting! [*As the men hide she drops a letter*] Lie thou there; for here comes the trout that must be caught with tickling.

[*Exit*.]

[*Enter* MALVOLIO.]

Malvolio: 'Tis but fortune; all is fortune. Maria once told me she did affect me; and I have heard herself come thus near, that, should she fancy, it should be one of my complexion. Besides, she uses me with a more exalted respect than any one else that follows her. What should I think on't?

Sir Toby: Here's an overweening rogue!

Fabian: O, peace! Contemplation makes a rare turkey-cock of him; how he jets under his advanc'd plumes!

Sir Andrew: 'Slight, I could so beat the rogue –

Sir Toby: Peace, I say.

Malvolio: To be Count Malvolio!

Sir Toby: Ah, rogue!

Sir Andrew: Pistol him, pistol him.

Sir Toby: Peace, peace!

Malvolio: There is example for't: the Lady of the Strachy married the yeoman of the wardrobe.

Sir Andrew: Fie on him, Jezebel!

Fabian: O, peace! Now he's deeply in; look how imagination blows him.

Malvolio: Having been three months married to her, sitting in my state –

Sir Toby: O, for a stone-bow to hit him in the eye!

Malvolio: Calling my officers about me, in my branch'd velvet gown, having come from a day-bed – where I have left Olivia sleeping –

Sir Toby: Fire and brimstone!

Fabian: O, peace, peace!

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Malvolio: And then to have the humour of state; and after a demure travel of regard, telling them I know my place as I would they should do theirs, to ask for my kinsman Toby –

Sir Toby: Bolts and shackles!

Fabian: O, peace, peace, peace! Now, now.

Malvolio: Seven of my people, with an obedient start, make out for him. I frown the while, and perchance wind up my watch, or play with my – some rich jewel. Toby approaches; curtsies there to me –

Sir Toby: Shall this fellow live?

Fabian: Though our silence be drawn from us with cars, yet peace.

Malvolio: I extend my hand to him thus, quenching my familiar smile with an austere regard of control –

Sir Toby: And does not Toby take you a blow o' the lips then?

Malvolio: Saying 'Cousin Toby, my fortunes having cast me on your niece give me this prerogative of speech' –

Sir Toby: What, what?

Malvolio: 'You must amend your drunkenness' –

Sir Toby: Out, scab!

[*from* Act 2, Scene 5]

In what ways does Shakespeare make this such a comical moment in the play?

Or 4(b)

Explore how Shakespeare makes the relationship between Olivia and Cesario/Viola so fascinating.

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WILLIAM SHAKESPEARE: *Othello*

Remember to support your ideas with details from the text.

Either 5(a)

Read this passage, and then answer the question that follows it:

Othello: Be not afraid though you do see me weapon'd;
Here is my journey's end, here is my butt,
And very sea-mark of my utmost sail.
Do you go back dismay'd? 'Tis a lost fear;
Man but a rush against Othello's breast,
And he retires. Where should Othello go?
Now, how dost thou look now? O ill-starr'd wench!
Pale as thy smock! When we shall meet at compt,
This look of thine will hurl my soul from heaven,
And fiends will snatch at it. Cold, cold, my girl!
Even like thy chastity. O cursed, cursed slave!
Whip me, ye devils,
From the possession of this heavenly sight.
Blow me about in winds, roast me in sulphur,
Wash me in steep-down gulfs of liquid fire.
O Desdemona! Dead! Desdemona! Dead!
O! O!

[*Enter* LODOVICO, MONTANO, CASSIO *carried in a chair, and Officers, with* IAGO *prisoner*.]

Lodovico: Where is this rash and most unfortunate man?

Othello: That's he that was Othello – here I am.

Lodovico: Where is that viper? Bring the villain forth.

Othello: I look down towards his feet – but that's a fable.
If that thou be'st a devil, I cannot kill thee.

[*Wounds* IAGO.

Lodovico: Wrench his sword from him.

Iago: I bleed, sir; but not kill'd.

Othello: I am not sorry neither: I'd have thee live;
For, in my sense, 'tis happiness to die.

Lodovico: O thou Othello, that was once so good,
Fall'n in the practice of a damned slave,
What shall be said to thee?

Othello: Why, any thing:
An honourable murderer, if you will;
For nought I did in hate, but all in honour.

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Lodovico: This wretch hath part confess'd his villainy.
Did you and he consent in Cassio's death?

Othello: Ay.

Cassio: Dear General, I never gave you cause.

Othello: I do believe it, and I ask your pardon. *40*
Will you, I pray, demand that demi-devil
Why he hath thus ensnar'd my soul and body?

Iago: Demand me nothing. What you know, you know.
From this time forth I never will speak word.

[*from* Act 5, Scene 2]

What striking impressions of Othello and Iago does Shakespeare create at this moment in the play?

Or 5(b)

How does Shakespeare's portrayal of Emilia contribute to the dramatic impact of the play?

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

Question number

1a

Nottage makes this an entertaining moment by letting Lily, drunk, defiant and gloriously unrepentant, crash into a household that has been dressed for piety. The comedy comes from collision: the "pristine white" of the Peace Mission against Lily's "disheveled" return at dawn, the solemn dressmaker's dummy against a cha-cha, and the girls' anxious whispers against Lily's shouting. Beneath the laughter, though, Nottage lets us glimpse what is at stake for the sisters, which makes the fun feel charged rather than empty.

The opening stage directions are a piece of physical comedy in themselves. Lily "accidentally knocks into" Ernestine's dummy and, instead of apologising, "does a halfhearted cha-cha" with it. The dummy wears "the beginnings of a white graduation dress", a symbol of Ernestine's respectable future, and the image of Lily dancing with it is both absurd and pointed: she is already trying to coax the stiff, proper part of Ernestine into movement. The visual joke prepares us for the end of the scene, when she does exactly that with the real girl.

Nottage then builds humour through the mismatch of volume and tone. Lily's lines are printed in capitals, "Oh! YOU STILL UP!", while Ermina can only answer "Shh!" The audience enjoys the irony of a grown woman being hushed by a child, and Ermina's dry "It's morning" punctures Lily's confusion. Lily's teasing questions, "You playing doctor or something?", and her mockery of the matching outfits as "Little pixies" turn the girls' devout costume into a joke, and her flat "Oh no, not me" makes clear she will not be recruited.

The centre of the moment is Lily's story of Papo, and here the comedy comes

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from her performance. Her speech tumbles from one idea to the next: he is "from Cuba" but "didn't look like no Desi Arnaz", he might have learned Spanish "from a correspondence book", he might really be "from Florida". The rambling, self-correcting rhythm is very funny, and it exposes how much she wants to believe in him. Her grand declaration, "I'm a thinking woman, I'm communist!", is deflated instantly by his reply, "Baby, so am I, tonight." The punchline works because it shows a political speech being read as a flirtation, and Lily seems delighted rather than insulted. Nottage underscores the mood with "A slow mambo" that begins to play, so the story turns into something like a musical number.

The comedy then becomes physical again. Lily "grabs" Ernestine, "wrapping her wiry arm around her niece's thick frame", and the contrast in bodies makes the dance clumsy and comic. Her line "Ya stiffer than a board" captures Ernestine's awkwardness, and Ernestine's prim "Why would I want to do that?" shows her innocence. When Lily calls her "Darling Angel", Ernestine's "Please don't call me that" suggests she is embarrassed by the pious identity she is dressed for, and Lily's quick "Hell, ya dressed for the part" lands as a sharp one-liner.

Finally, Nottage uses Ermina as a comic counterweight. Her alarmed "Daddy ain't gonna like the mambo!" is answered by Lily's sly "I imagine a man invented the mambo", which mocks male hypocrisy in a single line. Ermina's eager "I want to do the mambo" and her parting jibe, "Been closer up to a boy than Ernie ever been", show the younger sister's cheek and give the scene a last laugh at Ernestine's expense.

What makes the moment more than a comic interlude is the danger hanging over it: Godfrey is in the house, and the girls fear he will "find you this way". The

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audience laughs, but also senses that Lily is offering the sisters a wilder, freer world than the Peace Mission allows, and the mambo becomes a rival kind of faith. Nottage entertains us while dramatising the pull between restraint and pleasure that runs through the play.

1b

Nottage memorably portrays Godfrey's relationship with Father Divine and his Peace Mission as a grief-stricken man's search for order. Father Divine is never truly present on stage, yet he dominates the Crump household: he is the reason the family has left Florida for Brooklyn, the authority behind every rule, and the voice Godfrey consults before his own conscience. Nottage makes this relationship both touching and faintly absurd, and she shows it gradually loosening as the real world, in the shape of Lily and later Gerte, presses in on the family.

The relationship is rooted in loss. Ernestine's narration makes clear that it is after the death of their mother that Godfrey turns to Father Divine, and the move north is presented as an act of faith rather than ambition. Nottage makes this memorable because the audience sees Godfrey's devotion through his daughter's eyes. Ernestine is affectionate but bemused, and her direct addresses to the audience allow us to sympathise with a father clinging to a promise of peace while also seeing how much he has uprooted his children to follow it. The Mission gives him a structure to replace the wife he has lost.

Nottage dramatises his dependence through the rituals of the household. The girls are dressed in white for Mission duties, the house is governed by rules about pleasure and temptation, and the girls are given pious Mission names: Lily's teasing use of "Darling Angel" in Scene 4, and Ernestine's discomfort at it, shows how strange the girls find this second identity. Godfrey's habit of seeking Father

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Divine's guidance in letters is especially revealing. A grown man writing to a distant preacher to ask how he should live makes his faith seem sincere, but also childlike, and the audience may feel he has handed responsibility for his choices to someone else. The humour of these moments never quite hides their sadness.

The arrival of Lily turns the relationship into open conflict. Lily scorns the Mission and Father Divine, and her drinking, dancing and political talk are the opposite of everything Godfrey is trying to build. Nottage uses their clashes to test his faith: Lily mocks his obedience, calls the Mission's promises into question, and tempts his daughters with films, music and the mambo. When Ermina warns that "Daddy ain't gonna like the mambo", we see how far Godfrey's rules shape the girls' sense of right and wrong, and how fragile those rules are once Lily is in the house. She is also a reminder of his own desires, which the Mission's teaching about celibacy asks him to deny.

The most memorable turn comes when Godfrey marries Gerte, a white German woman. Nottage presents this as a moment where Godfrey's private needs break through the discipline the Mission has imposed. His decision is startling to his daughters and to Lily, and it suggests that his loyalty to Father Divine was always partly a way of managing loneliness. Interestingly, the marriage across the colour line can be read as Godfrey taking the Mission's message of racial equality more literally than anyone expects, so the play leaves us uncertain whether he is abandoning his faith or living it out.

By the end of the play, Father Divine's hold on the family has weakened, and the household's future is shaped by Ernestine's ambitions and Godfrey's new marriage rather than by the Mission. Nottage does not mock Godfrey for his devotion; instead she portrays it as a believable response to grief, poverty and dislocation, a

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borrowed certainty that cannot survive contact with the messy desires of real people. The relationship is memorable precisely because it is so human: Godfrey wants to be told how to live, and the play gently shows him learning that no distant "Sweet Father" can do that for him.

2a

Sherriff makes this such a powerful moment by setting the Colonel's cheerful satisfaction against the silent devastation of the men who carried out the raid. The scene is built on a terrible imbalance: one German boy's pay-book is treated as a triumph, while the deaths of Osborne and six men are mentioned almost as an afterthought. Through Stanhope's bitter irony, the Colonel's embarrassment and Raleigh's dazed silence, Sherriff exposes the gulf between those who plan the war and those who suffer it, and he ends the scene with a single line that is cruel, heartbreaking and deeply revealing.

The Colonel's excitement is the first source of power. He mutters "Splendid!" over the pay-book and greets Stanhope with "Splendid, Stanhope! We've got all we wanted". The repetition of "Splendid" sounds like schoolboy enthusiasm, and the phrase "a feather in our cap" reduces the raid to a matter of reputation. His priority is clear: he must "go right away and 'phone the brigadier", adding "He'll be very pleased about it". The audience, who saw Osborne and Raleigh prepare for the raid, finds this unbearable, because the information gained seems so small beside its cost.

Stanhope's reply, spoken "in a dead voice", is one of the most powerful lines in the play: "How awfully nice". The polite public-school phrase becomes savage sarcasm, and the stage direction tells us that Stanhope is emotionally numb rather than angry. Sherriff then structures the dialogue so that the Colonel only remembers

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the men as an afterthought, "suddenly" collecting himself to ask whether the raiding-party are "all safely back". Stanhope's question, "Did you expect them to be all safely back, sir?", turns the Colonel's own earlier calculations against him, and the Colonel can only stammer. His broken speech, full of hesitations, contrasts sharply with Stanhope's controlled, clipped replies.

The way the deaths are reported is deliberately flat. Osborne died from "A hand grenade", the six men from "Machine-gun bullets, I suppose". The short, factual sentences and the casual "I suppose" convey how death has become routine, yet the audience knows Osborne as the gentle "Uncle" who read Alice in Wonderland and talked of his garden, so the bareness of the report hurts more than any lament. Stanhope's repeated refrain, "Still it'll be awfully nice if the brigadier's pleased", shows that he cannot let the Colonel escape his own words. The Colonel's rebuke, "Don't be silly, Stanhope", sounds hollow.

Sherriff then shifts the focus to Raleigh, who "comes slowly down the steps, walking as though he were asleep; his hands are bleeding." The detail of the bleeding hands is a powerful visual symbol of what the raid has cost him. The Colonel's promise of "a Military Cross" seems grotesquely beside the point, and his casual instruction to "Sit down here, my boy" leads Raleigh to sit on "the edge of OSBORNE's bed". The Colonel's departure, with "a quick glance at STANHOPE", suggests he knows he has failed but cannot face it.

The long final stage direction slows the pace and creates an eerie stillness: "There is silence now", "Dusk is beginning to fall", and Very lights "rise and fade". The fading light suggests lives extinguished. Stanhope stares "dumbly" at "OSBORNE's watch and ring", the small personal objects that stand for the man, and when he finally speaks, his question "Must you sit on Osborne's bed?" is shocking. It seems

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unjust to Raleigh, who murmurs "Sorry", but the audience understands that Stanhope's grief can only come out as coldness. The bed is the last place Osborne belonged.

The curtain falls with "Heavy guns" booming "miles away", a reminder that the war continues regardless. Sherriff makes this moment powerful by refusing melodrama: the horror lies in the understatement, the irony and the silence, which make the audience feel the loss of Osborne more sharply than any speech could.

2b

Sherriff vividly portrays the soldiers' memories of home as a lifeline and a torment at once. Gardens, schools, rugby fields, country walks and families are summoned again and again in the dugout, and they keep the men sane by reminding them of who they were before the war. Yet Sherriff also shows that these memories make the present harder to bear, because England has become a place the men can only reach through talk, letters and photographs. The contrast between the cramped, candle-lit dugout and the green, ordered world they describe is one of the most moving effects in the play.

Osborne is the character through whom home is most tenderly evoked. Older than the others and called "Uncle", he is a former schoolmaster with a wife and family, and his calm conversation repeatedly steers the young officers towards ordinary life. When Raleigh discovers that Osborne once played rugby for England, the revelation is memorable precisely because Osborne mentions it so modestly; it suggests a whole peacetime self that the war has buried. His reading of Alice's Adventures in Wonderland is another link to home, the nonsense of a children's book offering refuge from the nonsense of the war. Most powerfully, in the minutes before the raid, Osborne and Raleigh talk about walking in the New Forest

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and following an old Roman road. Sherriff uses this dialogue for dramatic irony: the audience knows how dangerous the raid will be, and the gentle memory of English countryside, of ancient paths and quiet woods, becomes almost unbearably poignant. The men cling to home as a way of not thinking about what is coming, and the fact that Osborne leaves behind his watch and ring for his wife makes clear how close home is to his thoughts.

Trotter's memories are portrayed more comically but no less vividly. He talks with pleasure about his garden and the letters he receives about it, and he notices the smell of blossom drifting into the trench, which instantly takes him back to England. Sherriff gives his speech a homely, working-class rhythm, and his preoccupation with flowers and food seems absurd in the middle of a battlefield. Yet the audience realises that this ordinariness is his defence. By keeping his mind on hedges and gardens, Trotter keeps his fear at bay, and his memories quietly suggest the England the soldiers believe they are fighting for.

For Stanhope and Raleigh, home is bound up with school and with Madge, Raleigh's sister, and here memories become a source of anxiety. Raleigh remembers Stanhope as the admired hero of their school, and his excitement at serving under him is an innocent continuation of that schoolboy world. Stanhope, however, is terrified that Raleigh will write home and tell Madge what he has become, a man who drinks heavily to survive. His decision to censor Raleigh's letter dramatises this fear vividly: when Osborne reads it to him and it turns out that Raleigh has praised him, his shame is clear. Sherriff shows that, for Stanhope, home is a standard he believes he can no longer meet, and he admits that he could not bring himself to face his family while on leave. The memory of England, which comforts Osborne and Trotter, condemns Stanhope.

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Hibbert's memories are more desperate. His photographs and talk of girls and nights out in London are a crude, nervous attempt to escape, and they reveal how frightened he is. Sherriff uses them to show that memories can also be a form of denial.

Across the play, then, Sherriff portrays memories of home as precious, specific and fragile. They humanise the officers, reveal their differing ways of coping, and remind the audience of everything the war destroys. By the end, when Osborne and Raleigh are both dead, those memories of gardens, walks and school seem like a vanished world, and that is what gives them their lasting power.

3b

Soyinka powerfully portrays Iyaloja as the moral centre of the Oyo community: a mother of the market who embodies its values, its generosity and, finally, its judgement. At first she appears indulgent, even submissive, towards Elesin, the King's Horseman who is about to die; by the end she has become his most formidable accuser. Through her dignified language, her proverbs and her commanding presence on stage, Soyinka uses Iyaloja to show what the community stands to lose when Elesin fails in his duty.

In the market scene, Soyinka presents Iyaloja as a figure of authority who is also bound by respect for Elesin's sacred role. When Elesin is captivated by a beautiful young girl and demands her as his bride, Iyaloja reveals that the girl is already betrothed to her own son. Her decision to give the girl to Elesin anyway is striking. It shows that she places the community's spiritual well-being, and the wishes of a man who stands on the threshold between worlds, above her own family's claims. Yet Soyinka also lets her voice unease. She reminds Elesin that the living must not be burdened by what the departing leave behind, and warns

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him that any seed he plants must not be tainted. Her words are respectful but carry an edge of warning, and the audience senses that she, more than Elesin, understands the seriousness of the moment.

Iyaloja is also powerful because of the women she leads. The market women and their daughters, who later humiliate Amusa and drive him away, are an extension of her strength, and Soyinka gives this female community a confident, mocking energy. Iyaloja is not a lone figure but the voice of a collective, which gives her later condemnation of Elesin enormous weight.

Her most powerful scene comes after Elesin has been arrested by Pilkings and his death has been prevented. Soyinka stages a sharp reversal: the woman who praised and indulged Elesin now confronts him in his chains with scorn. Her speech is full of contempt for a man who wanted the honours of the journey but clung to the pleasures of life. Soyinka gives her the imagery of eating, of a man who has fed on the best of the world and now leaves only leftovers, so that Elesin's failure is presented as greed and betrayal rather than mere weakness. The proverbial, rhythmic quality of her language makes her sound like the voice of tradition itself, and against it Elesin's excuses about the white man's interference seem thin.

Iyaloja is equally powerful in her dealings with Pilkings. She refuses to be intimidated by colonial authority, and she treats him with weary disdain, as a man who meddles in matters he cannot understand. Soyinka uses this contrast to show that true authority in the play belongs to the community's values rather than to the District Officer's uniform and guards.

In the final moments, Iyaloja controls the stage. It is she who brings the burden that proves to be Olunde's body, and her presence frames Elesin's death by his

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own hand as too late to restore what has been lost. When Pilkings tries to intervene, she sharply dismisses him. Her last words, addressed to the young bride, "Now forget the dead, forget even the living. Turn your mind only to the unborn", close the play with grief but also with a fierce endurance. Iyaloja looks forward to the child Elesin's bride may carry, insisting that the community will go on.

Soyinka portrays Iyaloja powerfully because she combines tenderness with severity. She gives generously, warns wisely and judges without mercy, and through her the audience feels the full weight of the community's expectations and the tragedy of Elesin's failure to meet them.

4a Shakespeare makes this such a comical moment by turning the stage into two worlds at once: Malvolio, who believes he is alone, daydreaming aloud about greatness, and the hidden trio in the box-tree, who can barely stop themselves from bursting out. The comedy depends on dramatic irony, because the audience shares the eavesdroppers' knowledge of Maria's trick, and on the escalating contrast between Malvolio's pompous fantasy and Sir Toby's explosive outrage.

Maria sets up the joke with relish before Malvolio even enters. Her image of him "practising behaviour to his own shadow this half hour" is ridiculous in itself, suggesting a man rehearsing his own importance. She promises the letter will make "a contemplative idiot of him", and her metaphor of "the trout that must be caught with tickling" tells the audience exactly what to expect: Malvolio will be caught by flattery, not force. Her playful oaths, "for the love of mockery" and "in the name of jesting", invite us to enjoy what follows as a game.

Malvolio's first words show how ready he is to be fooled. "'Tis but fortune; all is

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fortune" sounds philosophical, but he quickly reveals his self-deception, recalling that Maria "once told me" Olivia might fancy "one of my complexion". The audience laughs because his evidence is so flimsy and his conclusion so grand. When he exclaims "To be Count Malvolio!", the absurdity of a steward imagining himself an aristocrat is made explicit.

The hidden men turn his soliloquy into a comic dialogue he cannot hear. Fabian's images capture Malvolio's vanity vividly: "Contemplation makes a rare turkey-cock of him; how he jets under his advanc'd plumes!" The comparison to a strutting bird is both visual and deflating, and it suggests how an actor might parade across the stage. Sir Toby's reactions grow ever more violent, from "Here's an overweening rogue!" to "Fire and brimstone!" and "Bolts and shackles!", while Sir Andrew, typically, can only echo him: "Pistol him, pistol him." The repeated cry of "peace" from Fabian, swelling to "O, peace, peace, peace!", creates a rhythm of near-discovery, and we laugh at the effort it takes to keep them hidden.

Shakespeare builds the scene so that Malvolio's fantasy becomes more detailed and more presumptuous, which feeds Sir Toby's fury. He imagines himself "three months married" to Olivia, in a "branch'd velvet gown", having left Olivia "sleeping" on a "day-bed". The intimacy of this detail is outrageous for a servant, and it provokes Sir Toby's cry for "a stone-bow to hit him in the eye". Malvolio's fumbling over "play with my" suggests he nearly fingers the steward's chain he wears, before correcting himself to "some rich jewel", a lovely comic slip that betrays his real status even inside his dream.

The climax comes when Malvolio's fantasy turns on Sir Toby himself. Imagining his "kinsman Toby" summoned before him and curtsying, Malvolio rehearses a lofty rebuke: "You must amend your drunkenness". The joke is perfectly timed, because

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	the real Sir Toby is a few feet away hearing every word, and his reply, "Out, scab!", is an explosion of injured pride. The phrase "my kinsman Toby" is especially funny, since it shows Malvolio already claiming a family relationship he has no right to.
	Although the scene is hilarious, Shakespeare allows some unease beneath it. Malvolio's ambition is foolish, but the pleasure the others take in his humiliation hints at the cruelty that will later follow in the dark room. For now, though, the moment is pure comedy: a vain man exposing his secret desires to the very people who most want to see him fall.
4b	Shakespeare makes the relationship between Olivia and Cesario so fascinating because it is built on a deception that both delights and troubles the audience. Olivia falls passionately in love with a young man who does not exist, while Viola, disguised as Cesario, must woo her on behalf of Orsino, the man Viola herself loves. The relationship is comic, because we know the truth, but it is also tender, painful and surprisingly honest, and it allows Shakespeare to explore how love can be sudden, irrational and blind to appearances.
	Their first meeting in Act I, Scene 5 is fascinating because it transforms Olivia. Until now she has been a veiled figure of mourning, refusing all suitors, yet Cesario's boldness and wit break through her reserve. Viola's playful refusal to follow the script of Orsino's message, and her challenge to Olivia to unveil, create a lively, teasing exchange very different from Orsino's languid poetry. The climax is Viola's "willow cabin" speech, in which she imagines making "a willow cabin at your gate" and calling out Olivia's name so that it echoes against "the reverberate hills". Ironically, the passion in this speech is Viola's own, born of her feelings for Orsino,

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and it is this sincerity that wins Olivia. Left alone, Olivia marvels, "Even so quickly may one catch the plague?" The image of love as a sudden infection captures how helplessly she has fallen, and her trick of sending Malvolio after Cesario with a ring she pretends was left behind shows how quickly her dignity gives way to desire.

Shakespeare then lets Viola's soliloquy in Act 2, Scene 2 reveal the other side of the relationship. Realising that Olivia loves her, she exclaims "I am the man", and pities her: "Poor lady, she were better love a dream." Her exclamation "Disguise, I see thou art a wickedness" shows her awareness that her own deception is causing pain, and her closing couplet, "O time, thou must untangle this, not I; / It is too hard a knot for me t'untie", turns the relationship into a knot of comic complication. The audience is fascinated because we sympathise with both women: Olivia is genuinely in love, and Viola is genuinely trapped.

In Act 3, Scene 1, the relationship becomes more intense and more poignant. Olivia abandons all pretence and declares her feelings openly, and Viola's riddling replies, including "I am not what I am", are full of double meaning that only the audience can fully appreciate. Olivia's speech beginning "Cesario, by the roses of the spring" is passionate and almost desperate, and her line "Love sought is good, but given unsought is better" shows her pleading with a self-awareness that makes her sympathetic rather than ridiculous. Shakespeare gives a proud countess the vulnerability usually reserved for rejected suitors, and the reversal is part of what makes the relationship so compelling.

The relationship also has consequences that drive the plot. Sir Andrew's jealousy of Cesario leads to the comic duel, and Olivia's love prepares for the confusion when Sebastian arrives. When Olivia, mistaking Sebastian for Cesario, asks him to marry

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her and he agrees, the audience laughs at the error but also wonders whether she has married the right man by accident. In Act 5, when the twins stand side by side and Orsino calls the sight "A natural perspective", Olivia's response, "Most wonderful!", turns her confusion into joy.

Ultimately the relationship fascinates because it questions what love is attached to. Olivia loves Cesario's voice, wit and spirit, qualities that belong to Viola, yet she ends up married to Sebastian. Shakespeare leaves the audience to wonder whether love is drawn to a person or to an idea of them, and that uncertainty is what makes Olivia and Cesario's relationship one of the most intriguing in the play.

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Shakespeare creates a striking contrast at this moment between Othello, broken, self-accusing and agonisingly expressive, and Iago, wounded but cold, defiant and finally silent. Othello's language swings from calm resignation to visions of damnation, revealing a man who has understood the full horror of what he has done. Iago, by contrast, gives almost nothing away, and his refusal to explain himself leaves both the characters and the audience staring into a void.

Othello's opening lines present him as a man who has reached the end. He tells Gratiano not to fear his weapon, for "Here is my journey's end, here is my butt, / And very sea-mark of my utmost sail." The seafaring imagery recalls the confident commander of the early acts, but now it describes a final destination, perhaps death itself. His question "Where should Othello go?" is haunting: by speaking of himself in the third person he seems already separated from the man he was, and the question suggests he has no place left in the world.

His speech over Desdemona's body is one of the most powerful in the play. He

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addresses her tenderly as "ill-starr'd wench", seeing her as a victim of fate, and notes she is "Pale as thy smock!" The domestic detail of her nightdress makes her death painfully intimate. He then imagines the Day of Judgement, when her look "will hurl my soul from heaven, / And fiends will snatch at it." The violent verbs show his certainty of damnation. "Cold, cold, my girl! / Even like thy chastity" is especially moving, because he now recognises her purity, the very thing he doubted. His self-condemnation, "O cursed, cursed slave!", turns his rage on himself, and the frantic imperatives "Whip me", "roast me", "Wash me in steep-down gulfs of liquid fire" show him begging for punishment. The speech collapses into broken cries: "O Desdemona! Dead! Desdemona! Dead! / O! O!" The fractured rhythm shows his eloquence disintegrating, and the audience is struck by how far the noble general has fallen.

The entrance of Lodovico and the others brings this private grief into public view. Lodovico calls Othello a "rash and most unfortunate man", and Othello's reply, "That's he that was Othello", confirms his sense of lost identity. Lodovico's later lament, "O thou Othello, that was once so good", echoes this, reinforcing the tragic pattern of greatness destroyed.

Iago, meanwhile, is presented through others' words as a demonic figure: "that viper", "the villain", "demi-devil". Othello's grim joke that he looks "towards his feet" for cloven hooves, "but that's a fable", shows him searching for a supernatural explanation for such evil. When he wounds Iago, Iago's response, "I bleed, sir; but not kill'd", is chillingly composed, almost mocking. Othello's reply, "'tis happiness to die", reveals how completely he now longs for death.

Othello's defence of himself as "An honourable murderer" is strikingly paradoxical. His claim that "nought I did in hate, but all in honour" may seem self-deceiving to

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a modern audience, yet it also shows his desperate need to preserve some sense of nobility. His exchange with Cassio is deeply moving: Cassio's simple "Dear General, I never gave you cause" and Othello's humble "I do believe it, and I ask your pardon" show the general accepting his error.

The scene ends with Iago's final words: "Demand me nothing. What you know, you know. / From this time forth I never will speak word." This is perhaps the most striking impression of all. The man whose words destroyed everyone now chooses silence, denying his victims any explanation. His refusal keeps his motives mysterious and preserves his power even in defeat, leaving the audience with a lasting sense of unexplained evil set against Othello's painfully exposed suffering.

5b Emilia seems, for most of the play, a minor figure: a waiting-woman, a wife who jokes, someone who fetches and carries. Yet Shakespeare makes her essential to its dramatic impact. She is the unknowing instrument of Iago's plot, a blunt and worldly contrast to Desdemona's innocence, and finally the voice of truth who brings the whole deception crashing down. Her journey from compliance to defiance gives the tragedy both its most painful irony and its moral climax.

The handkerchief scene in Act 3 Scene 3 shows how Shakespeare uses Emilia to create unbearable tension. When she picks up the dropped napkin, she says she is "glad" to have found it, and she knows exactly what it means: "This was her first remembrance from the Moor." The audience winces, because we know the use Iago will make of it, while she thinks only of pleasing him. Her line "I nothing but to please his fantasy" is chilling in its self-erasure; she reduces herself to "nothing" in order to win a little affection from a husband who treats her coldly. Dramatically, a tiny domestic act becomes the hinge of the tragedy, and Emilia's

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ordinary wish to be loved makes her complicit in destroying the woman she serves. Her silence in the next scene, when Desdemona wonders where the handkerchief could be and Emilia claims not to know, is one of the play's most uncomfortable moments.

Emilia also sharpens the play's exploration of jealousy and marriage. Her bitter image of men in Act 3 Scene 4, "They are all but stomachs, and we all but food", is coarse and physical, a striking contrast to Desdemona's idealised love. The metaphor of being eaten and then belched out suggests experience rather than theory, and the audience may sense that she speaks of her own marriage. She also gives the play's clearest definition of jealousy, describing it as "a monster / Begot upon itself, born on itself". The repetition shows jealousy feeding on nothing, exactly as it grows in Othello, so a servant understands the hero's sickness better than he does.

In the willow scene of Act 4 Scene 3, Shakespeare places the two women side by side just before the murder, and the contrast is deeply moving. Desdemona cannot believe any woman would betray her husband, while Emilia jokes that she would do so to make him "a monarch". Her prose speech then becomes something more serious: "Let husbands know / Their wives have sense like them". She argues that men's faults teach women their own, a startlingly bold claim of equality. Her realism makes Desdemona's purity seem more fragile and more precious, and the quiet intimacy of the scene creates dread, since we know Desdemona is preparing for bed and for death.

Most powerfully, Shakespeare uses dramatic irony through Emilia in Act 4 Scene 2, when she guesses that "some eternal villain" has invented the slander to win "some office". She describes Iago exactly, and he stands beside her, telling her to

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be quiet.

That recognition comes in the final scene, which gains much of its force from her. Her outrage at Othello, "O, the more angel she, / And you the blacker devil!", reverses his own judgement, and her insults "O gull! O dolt!" puncture his tragic grandeur. The repeated cry of "My husband!" shows the truth dawning on her line by line. Then she chooses truth over obedience: "'Tis proper I obey him, but not now." This is the moment the play has been building towards, as the woman who once did "nothing" but please her husband now refuses to be silenced, even when threatened with his sword. Her death, killed by Iago for speaking, is a brutal confirmation of her courage, and her request to be laid by her "mistress' side" restores her loyalty to Desdemona.

Shakespeare's portrayal of Emilia therefore shapes the play's impact at every stage. She sets the tragedy in motion through a small act of love, deepens its themes through her worldly wit, and in the end exposes Iago when no man on stage can. Perhaps the most painful irony of all is that the voice which finally tells the truth is the one that, earlier, could have prevented the catastrophe.