Cambridge Assessment International Education

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LITERATURE IN ENGLISH **0475/22**

Paper 2 Drama **February/March 2021**

1 hour 30 minutes

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You must answer on the enclosed answer booklet.

You will need: Answer booklet (enclosed)

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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LORRAINE HANSBERRY: *A Raisin in the Sun*

Remember to support your ideas with details from the writing.

Either **1 (a)** Read this passage carefully, and then answer the question that follows it:

Mama [*collecting herself*]: Well … I don't know what we all so excited about 'round here for.

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Walter: I can talk to her later.

(*from* Act 1)

How does Hansberry make this moment in the play so dramatic?

Or **1 (b)** Explore the ways in which Hansberry encourages you to feel sympathy for Ruth.

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ARTHUR MILLER: *The Crucible*

Remember to support your ideas with details from the writing.

Either **2 (a)** Read this passage carefully, and then answer the question that follows it:

Abigail [*with hushed trepidation*]: How is Ruth sick?

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Abigail [*starting for* MARY]: I say shut it, Mary Warren!

(*from* Act 1)

How does Miller dramatically convey Abigail's power over the other girls at this moment in the play?

Or **2 (b)** Explore how Miller powerfully conveys the unfair treatment of **two** of the following characters:

- Tituba
- Sarah Good
- Rebecca Nurse
- Giles Corey

R C SHERRIFF: *Journey's End*

Remember to support your ideas with details from the writing.

Either **3 (a)** Read this passage carefully, and then answer the question that follows it:

Osborne: I played for the English team on one great occasion.

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Osborne: Righto.
[RALEIGH *goes into his dugout.*]

(*from* Act 2, Scene 1)

How does Sherriff vividly portray Raleigh at this moment in the play?

Or **3 (b)** In what ways does Sherriff memorably depict the boredom of life in the trenches?

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WILLIAM SHAKESPEARE: *Romeo and Juliet*

Remember to support your ideas with details from the writing.

Either **4 (a)** Read this passage carefully, and then answer the question that follows it:

Friar Lawrence: Go hence; good night; and here stands all your state:
Either be gone before the watch be set,
Or by the break of day disguis'd from hence.
Sojourn in Mantua; I'll find out your man,
And he shall signify from time to time
Every good hap to you that chances here.
Give me thy hand. 'Tis late; farewell; good night.

Romeo: But that a joy past joy calls out on me,
It were a grief so brief to part with thee.
Farewell. [*Exeunt.*]

***SCENE IV**. Capulet's house.*

[*Enter* CAPULET*,* LADY CAPULET*, and* PARIS.]

Capulet: Things have fall'n out, sir, so unluckily
That we have had no time to move our daughter.
Look you, she lov'd her kinsman Tybalt dearly,
And so did I. Well, we were born to die.
'Tis very late; she'll not come down tonight.
I promise you, but for your company,
I would have been abed an hour ago.

Paris: These times of woe afford no time to woo.
Madam, good night; commend me to your daughter.

Lady Capulet: I will, and know her mind early to-morrow;
To-night she's mew'd up to her heaviness.

Capulet: Sir Paris, I will make a desperate tender
Of my child's love. I think she will be rul'd
In all respects by me; nay, more, I doubt it not.
Wife, go you to her ere you go to bed;
Acquaint her here of my son Paris' love
And bid her, mark you me, on Wednesday next –
But, soft! what day is this?

Paris: Monday, my lord.

Capulet: Monday! ha, ha! Well, Wednesday is too soon.
A Thursday let it be; a Thursday, tell her,
She shall be married to this noble earl.
Will you be ready? Do you like this haste?
We'll keep no great ado – a friend or two;
For, hark you, Tybalt being slain so late,
It may be thought we held him carelessly,
Being our kinsman, if we revel much;
Therefore we'll have some half a dozen friends,
And there an end. But what say you to Thursday?

Paris: My lord, I would that Thursday were to-morrow.

Capulet: Well, get you gone; a Thursday be it then.
Go you to Juliet ere you go to bed;
Prepare her, wife, against this wedding-day.

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Farewell, my lord. Light to my chamber, ho!
Afore me, it is so very very late
That we may call it early by and by.
Good night. [*Exeunt.*]

(*from* Act 3, Scenes 3 and 4)

How does Shakespeare make this part of the play so striking and significant?

Or **4 (b)** How far does Shakespeare portray the Nurse as a likeable character?

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WILLIAM SHAKESPEARE: *Twelfth Night*

Remember to support your ideas with details from the writing.

Either **5 (a)** Read this passage carefully, and then answer the question that follows it:

Olivia: What is your name?

Viola: Cesario is your servant's name, fair Princess.

Olivia: My servant, sir! 'Twas never merry world
Since lowly feigning was call'd compliment.
Y'are servant to the Count Orsino, youth.

Viola: And he is yours, and his must needs be yours:
Your servant's servant is your servant, madam.

Olivia: For him, I think not on him; for his thoughts,
Would they were blanks rather than fill'd with me!

Viola: Madam, I come to whet your gentle thoughts
On his behalf.

Olivia: O, by your leave, I pray you:
I bade you never speak again of him;
But, would you undertake another suit,
I had rather hear you to solicit that
Than music from the spheres.

Viola: Dear lady –

Olivia: Give me leave, beseech you. I did send,
After the last enchantment you did here,
A ring in chase of you; so did I abuse
Myself, my servant, and, I fear me, you.
Under your hard construction must I sit,
To force that on you in a shameful cunning
Which you knew none of yours. What might you think?
Have you not set mine honour at the stake,
And baited it with all th' unmuzzled thoughts
That tyrannous heart can think? To one of your receiving
Enough is shown: a cypress, not a bosom,
Hides my heart. So, let me hear you speak.

Viola: I pity you.

Olivia: That's a degree to love.

Viola: No, not a grize; for 'tis a vulgar proof
That very oft we pity enemies.

Olivia: Why, then, methinks 'tis time to smile again.
O world, how apt the poor are to be proud!
If one should be a prey, how much the better
To fall before the lion than the wolf!

[*Clock strikes.*]

The clock upbraids me with the waste of time.
Be not afraid, good youth; I will not have you;
And yet, when wit and youth is come to harvest,
Your wife is like to reap a proper man.
There lies your way, due west.

Viola: Then westward-ho!
Grace and good disposition attend your ladyship!
You'll nothing, madam, to my lord by me?

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Olivia: Stay.
I prithee tell me what thou think'st of me.

Viola: That you do think you are not what you are.

Olivia: If I think so, I think the same of you. *50*

Viola: Then think you right: I am not what I am.

(*from* Act 3, Scene 1)

How does Shakespeare strikingly convey the thoughts and feelings of Viola and Olivia at this moment in the play?

Or **5 (b)** Explore how Shakespeare memorably portrays the friendship between Antonio and Sebastian.

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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

1b

Hansberry encourages strong sympathy for Ruth by presenting her as a woman worn down by poverty, overwork and an unhappy marriage, who nevertheless holds the family together with quiet endurance. She is not given grand speeches like Walter or Beneatha, and that is partly the point: her suffering is constant and largely unnoticed by those around her, so the audience is made to notice it instead.

From the opening of Act 1 Hansberry establishes Ruth's exhaustion. The stage directions describe her as a woman who was once pretty but whose face is now marked by disappointment, and her first actions are the routine chores of a cramped apartment: waking her son and husband, hurrying Travis to the shared bathroom and cooking breakfast. The repetitive domestic work suggests a life with no space or rest. When Walter pours out his dreams of the liquor store, Ruth's flat response is to tell him to eat his eggs, and Walter mocks her for it, complaining that a man says he is choking to death and his woman says "Your eggs is getting cold!" On one level this makes Ruth seem unsupportive, yet Hansberry lets us see why she reacts this way. She has heard these plans many times and is simply too tired to hope, so her bluntness becomes a sign of how much her life has drained her rather than a lack of love.

Ruth's sympathy grows through her relationship with Travis. When he asks for fifty cents for school, she refuses because the family cannot afford it, only for Walter to give him money in a showy act of defiance. Hansberry makes Ruth the one who must enforce hardship while Walter plays the generous father, and the audience feels the unfairness of her position. Yet her tenderness towards Travis, teasing and

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hugging him as he leaves, shows a loving mother forced into strictness by circumstance.

The most powerful source of sympathy is Ruth's pregnancy. She faints at the end of Act 1 Scene 1, and in Scene 2 it emerges that she is considering ending the pregnancy because the family cannot provide for another child in such a crowded flat. Hansberry handles this sensitively: Ruth is not cold, but desperate, and her decision is presented as a terrible consequence of poverty. Mama's reaction, urging Walter to speak to his wife, and Walter's failure to say anything, leave Ruth isolated at the moment she most needs support. The audience pities her because her choice is forced on her by the conditions in which the Youngers live.

Hansberry also shows that Ruth still longs for affection. In Act 2 Scene 1, after their quarrel, she offers Walter something hot to drink, and when he asks why she is always trying to give him food, she replies, "What else can I give you, Walter Lee Younger?" The simple question is heartbreaking, because it suggests that she has nothing left to offer except care in its most basic form. This brief, gentle moment, in which the couple almost reach each other, makes us sympathise with Ruth's loneliness inside her marriage.

Because she has suffered so much, Ruth's joy at Mama's purchase of the house is deeply moving. Her ecstatic celebration, laughing and praising God and saying goodbye to misery, shows how much hope she has buried. Hansberry then turns this joy into fear after Walter loses the money. In Act 3, when the move seems impossible, Ruth pleads desperately that she will work and that she will "scrub all the floors in America" if she has to. The hyperbole and repetition reveal how badly she needs to escape the apartment, and her willingness to sacrifice even more of her body and time makes her plight painful to watch.

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	Overall, Hansberry makes Ruth sympathetic not through dramatic action but through accumulated, everyday suffering, her tiredness, her limited choices and her unspoken love. By the end, when the family leaves for Clybourne Park, the audience feels that Ruth, more than anyone, deserves the chance of a new life.
2b	Miller presents the treatment of Rebecca Nurse and Giles Corey as powerfully unfair because both are among the most decent and honest people in Salem, yet the court destroys them. Their fates expose the hysteria and greed behind the trials, and Miller uses them to show that in Salem goodness and truth have become dangerous. Rebecca is introduced in Act 1 as a figure of calm wisdom. Her gentle presence quietens the sick Betty, and she warns against looking for supernatural causes, advising instead that the parish should look to itself. Miller presents her as the moral centre of the village, which makes the later charge against her shocking. The hostility of the Putnams also prepares for injustice: Ann Putnam is bitter that Rebecca has many healthy children and grandchildren while she has lost seven babies, and Miller's prose commentary reveals the land disputes and old resentments between the Putnams and the Nurses. The audience therefore understands that Rebecca's accusation grows from envy rather than evidence. The news of her arrest in Act 2 is a dramatic turning point. She is charged with the supernatural murder of Ann Putnam's babies, an absurd accusation that even Hale finds hard to accept. Hale's own response, that if Rebecca is tainted then nothing is left "to stop the whole green world from burning", shows that the court has now reached the purest woman in Salem, and the apocalyptic image hints at

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how far the hysteria will spread. Proctor's furious reaction, that "vengeance is walking Salem" and that "the little crazy children are jangling the keys of the kingdom", uses vivid imagery to show that justice has been handed to spiteful accusers. Miller makes us feel that if Rebecca can be condemned, no one is safe.

Act 4 makes her suffering painfully visible. She is old and so weak that she stumbles, yet she apologises simply, "I've had no breakfast", and the understatement of this line is both touching and quietly damning of her jailers. When she sees Proctor about to confess, she is horrified, and when Danforth pressures her to do the same she refuses, asking how she may damn herself with a lie. Her final words, "Let you fear nothing! Another judgement waits us all!", turn her execution into a moral victory: she trusts in divine justice because earthly justice has collapsed. Danforth's refusal of any "pardon or postponement" emphasises that the court cares more for its reputation than for truth.

Giles Corey is treated just as unfairly, though Miller presents him differently, as a cantankerous, comic old man who loves the law courts. In Act 1 his innocent curiosity about his wife Martha's reading of books seems harmless, but in this atmosphere it leads to her arrest. Miller makes his later guilt deeply poignant, as Giles cries in Act 3 that he mentioned his wife's name once and will burn in hell long enough for that.

In the court, Giles bravely brings evidence that Thomas Putnam urged his daughter to cry out against George Jacobs so that he could buy his land. Rather than investigate, the court demands the name of his witness, and Giles refuses to betray him. He is arrested for contempt, so the man who tells the truth is punished while the liar Putnam goes free. The injustice here is structural: the court only accepts evidence that confirms its accusations.

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His death, reported by Elizabeth in Act 4, is the most powerful example of his mistreatment. Because he would not answer the indictment, he was pressed beneath heavy stones, and when asked to plead he gave only two words, "More weight". The brutal method of execution shows the cruelty of the authorities, but the defiant reply gives Giles dignity. By refusing to plead, he ensures his land passes to his sons rather than being seized, so even in death he defeats the greed behind the trials.

Through Rebecca's saintly calm and Giles's stubborn courage, Miller powerfully shows that the court destroys those with the strongest integrity. Their deaths inspire Proctor to refuse his false confession, so their unfair treatment becomes the moral heart of the tragedy.

3b

Sherriff memorably depicts the boredom of trench life as something almost as wearing as the danger itself. The officers in the dugout spend long hours waiting for an attack that does not come, and Sherriff fills the play with small routines, trivial conversations and grim jokes about food. These details are memorable because they show how ordinary men try to fill empty time, and because the boredom is always shadowed by the knowledge that death could arrive at any moment.

The setting itself suggests monotony. The dugout is cramped, dim and lit by candles, and the same space is used for the whole play, so the audience shares the claustrophobia of men who cannot escape. In the opening scene Hardy is drying a sock over a candle flame and chatting cheerfully, which instantly shows how much of a soldier's time is taken up with petty, repetitive tasks. His casual

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talk about the line being quiet and the dull business of handing over stores sets the tone: war, for much of the time, is waiting.

Food becomes a source of comic relief and a measure of the officers' boredom. Mason, the cook, is constantly apologising for the meals, and running jokes develop around what he serves and what he forgets. When he brings tinned pineapple instead of the apricots the officers wanted, or admits he has forgotten the pepper, the officers react as though it were a serious crisis. Sherriff uses these exchanges to show that, in a life without variety, the smallest details of a meal take on enormous importance. The humour is memorable, but it also feels slightly desperate, since the men cling to trivial comforts because there is little else to look forward to.

Trotter embodies the effort to survive boredom. He is described as stout and practical, and he talks endlessly about food and about his garden at home, where he takes pleasure in simple things such as flowers. Most memorably, he draws a chart of circles, one for each hour of their six days in the line, and fills them in as time passes. His explanation that he has drawn a hundred and forty-four little circles is funny, but it reveals how slowly time moves and how each hour must be survived. The circles turn time itself into something to be endured rather than lived, and the audience sees Trotter's cheerful method as a way of keeping fear and tedium at bay.

Osborne copes in a quieter, more thoughtful way. He reads Alice's Adventures in Wonderland, and the choice of a nonsense book is significant: the absurd world of Alice seems to match the absurdity of the war, while also offering an escape into childhood. His calm conversations with Raleigh about rugby and his home life show how the officers fill the empty hours with memories, so boredom and nostalgia

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become intertwined. Ironically, these gentle distractions make his later death in the raid more shocking.

Stanhope's response to boredom is darker. For him the long hours of waiting give space for fear and thought, and he relies heavily on whisky to get through them. His intense, sometimes strange conversations, such as his reflections on worms and on the things that occupy a tired mind, suggest that empty time is dangerous because it allows the strain of the war to grow. Hibbert's complaints of neuralgia also suggest that inactivity gives men time to brood and to search for ways out.

Sherriff structures the play so that this boredom builds tension. The audience knows, as the officers do, that a German attack is expected, and each scene of routine makes the waiting feel longer. When the attack finally comes in the last scene, the sudden noise and violence break the monotony with terrible force, and the earlier boredom seems, in hindsight, almost precious.

Overall, Sherriff makes boredom memorable through humour, routine and character. Trotter's circles, Mason's meals and Osborne's reading are comic and human, but they also show how men tried to manage the endless waiting that, as much as the fighting, defined life in the trenches.

4a This part of the play is striking because Shakespeare places two very different scenes side by side. Romeo is sent off to the secret joy of his wedding night, and in the very next moment Juliet's father calmly arranges for her to marry someone else. The audience knows what Capulet does not, and this painful dramatic irony makes the passage a turning point: from here the pressure on Juliet becomes unbearable and the tragedy speeds towards its end.

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The Friar's instructions are brisk and practical. His short clauses, "Go hence; good night", and the stark choice of "Either be gone before the watch be set, / Or by the break of day disguis'd" show how little time the lovers have. The phrase "here stands all your state" suggests Romeo's whole fortune now rests on a fragile plan, and the promise to send news "from time to time" through Balthasar quietly prepares for the failure of communication that later kills him. Romeo's reply is touching. The paradox "a joy past joy" and the chiming of "grief" with "brief" show his ability to feel ecstasy and sorrow at once, and the rhymed couplet gives his exit a sense of closure, as if this were a last farewell.

The shift to Capulet's house is abrupt and, I think, chilling. Capulet's opening "Things have fall'n out, sir, so unluckily" makes Tybalt's death sound like an inconvenience, and his casual "Well, we were born to die" brushes grief aside. Ironically, the line is truer than he knows, since both his daughter and her husband will die. Lady Capulet's "mew'd up to her heaviness" uses the image of a caged hawk, which hints at how trapped Juliet really is, even though her mother wrongly assumes the "heaviness" is mourning for Tybalt rather than for Romeo.

Capulet's decision is the most striking moment. Only a short time earlier he told Paris to wait and win Juliet's heart, but now he offers "a desperate tender / Of my child's love". The adjective "desperate" exposes his reckless mood, and the confident "I think she will be rul'd / In all respects by me; nay, more, I doubt it not" reveals his belief that a daughter is simply his to give. His speech moves in jerky, impulsive steps: Wednesday is proposed, then he stops with "But, soft! what day is this?", laughs "ha, ha!" and changes it to Thursday. The insistent repetition of "Thursday" hammers the date into the audience's mind like a countdown. His question "Do you like this haste?" is almost comic, yet it underlines a central idea

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of the play, that haste destroys. Even his reasons are selfish: he wants only "some half a dozen friends" in case people think "we held him carelessly", so the wedding is shaped by reputation rather than by Juliet's feelings.

Paris adds to the irony. His neat antithesis "These times of woe afford no time to woo" sounds polite and correct, but his eager "I would that Thursday were to-morrow" shows he is as impatient as Capulet. Nobody in the room thinks to ask Juliet, and her absence from the stage is itself significant: decisions about her body and future are made while she is upstairs with Romeo, the husband they know nothing about.

Shakespeare ends the scene with Capulet's rambling remark that it is "so very very late / That we may call it early by and by". On the surface this is a tired old man's joke, but it blurs night into morning in the same way the lovers will next morning argue over the lark and the nightingale. Time in this play is running out, and this passage, with its rapid planning, misplaced confidence and terrible irony, makes the audience feel the trap closing around Juliet.

4b

For much of the play Shakespeare makes the Nurse very likeable: she is warm, funny and devoted to Juliet, and she brings earthy comedy into a play that grows steadily darker. However, her likeability has limits. Her advice to marry Paris in Act 3 reveals a practical, unromantic view of love that feels like a betrayal, so the audience's affection for her is real but ultimately qualified.

Her first appearance in Act 1 Scene 3 is irresistibly comic. Asked a simple question about Juliet's age, she launches into a long, rambling memory of the earthquake, the weaning of Juliet and her own daughter Susan. The repetition of her husband's

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bawdy joke, "Thou wilt fall backward when thou hast more wit", is crude, and Lady Capulet's attempts to stop her only make her repeat it again, which is funny on stage. Yet there is tenderness beneath the chatter. Her quiet remark that "Susan is with God; / She was too good for me" hints at real loss, and her affectionate "Thou wast the prettiest babe that e'er I nurs'd" shows that Juliet has taken the place of her own child. Her loose, prose speech contrasts with Lady Capulet's formal, distant manner, so Shakespeare makes the Nurse seem more of a mother to Juliet than Juliet's mother is.

In Act 2 she becomes Juliet's loyal go-between, and here she is at her most likeable. She is mocked by Mercutio, yet she defends her dignity with comic self-importance and warns Romeo not to lead Juliet into "a fool's paradise", which shows a protective instinct. Back with Juliet in Act 2 Scene 5, she teases her by delaying the news, complaining about her aching bones and her lack of breath. Juliet's exasperated reply, "How art thou out of breath when thou hast breath / To say to me that thou art out of breath?", turns the scene into a lively comic duet. The audience enjoys the Nurse's teasing because we know she brings good news, and her willingness to help the secret marriage shows that she wants Juliet to be happy.

The mood changes in Act 3 Scene 2. Her confused wailing, "he's dead", leaves Juliet believing Romeo has died, and although this is not intended cruelly, her emotional muddle causes real pain. Her outburst "Shame come to Romeo!" shows that her loyalty is to Juliet alone, and Juliet's fierce defence of her husband reveals a growing gap between them. Still, the Nurse redeems herself by promising to find Romeo so he can comfort his wife, so at this point she remains sympathetic.

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The decisive moment is Act 3 Scene 5. Juliet, abandoned by both parents, turns to the Nurse for comfort, and the Nurse answers, "I think it best you married with the County." She dismisses Romeo cheerfully as "a dishclout" compared to Paris, as if a husband could be swapped like a piece of cloth. Some audiences might excuse her: she is a servant who cannot defy Capulet, and her advice may come from a genuine wish to keep Juliet safe. Nevertheless, she seems blind to the seriousness of the marriage vow and to the depth of Juliet's love. Juliet's bitter "Ancient damnation! O most wicked fiend!", spoken alone after the Nurse leaves, shows that the bond is broken, and from now on Juliet keeps her plans secret. The Nurse's comfort has become useless at the moment it is most needed.

Even so, Shakespeare does not let us hate her. When she discovers Juliet apparently dead in Act 4 Scene 5, her repetitive cry "O woe! O woeful, woeful, woeful day!" is almost comic in its excess, yet it sounds sincere, and the audience pities her for grief she does not understand.

Overall, I find the Nurse likeable for most of the play because of her humour, warmth and love for Juliet. Yet Shakespeare deliberately makes her flawed. Her practical view of marriage shows that she never truly grasps the intensity of Juliet's love, and her advice to marry Paris pushes Juliet towards the Friar and the potion. She is likeable as a comic and loving figure, but she is no longer someone Juliet, or the audience, can fully trust.

Sa

In this passage Shakespeare strikingly contrasts two women whose feelings are both hidden and exposed. Olivia, who once shut herself away from all suitors, now abandons her pride and openly confesses her love for "Cesario", while Viola, trapped inside her disguise, must answer with careful wit, pity and riddles. The comedy

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depends on dramatic irony, yet the scene is also moving, because both characters are suffering from love that cannot be returned.

From the start Olivia tries to close the distance between them. Viola's elegant courtly answer, "Cesario is your servant's name, fair Princess", is exactly the kind of politeness Olivia now rejects. She dismisses it as "lowly feigning", and the irony is rich, since the whole of "Cesario" is a feigning. Viola tries to keep the conversation on Orsino with the neat, almost circular logic of "Your servant's servant is your servant, madam", which shows her quick mind and her loyalty to her master. Olivia's wish that Orsino's thoughts "were blanks rather than fill'd with me" reveals her impatience, and her hyperbole that she would rather hear Cesario plead his own "suit" than "music from the spheres" makes her desire unmistakable.

Olivia's longest speech conveys shame and longing together. Shakespeare gives her broken, uneven verse full of self-accusation: by sending the ring she "did abuse / Myself, my servant, and, I fear me, you". The extended image of bear-baiting, in which she imagines her "honour at the stake" attacked by "unmuzzled thoughts", is startling for a noblewoman. It suggests she feels exposed and tormented, as if Viola's silent judgement were a pack of dogs. The metaphor of "a cypress, not a bosom" is subtle: cypress was a thin, transparent black fabric, so her heart is barely veiled. Her direct plea, "let me hear you speak", leaves Viola little room to escape.

Viola's reply, "I pity you", is short and honest. As a woman who herself loves without hope, she genuinely understands Olivia's pain. Olivia seizes on the word at once, "That's a degree to love", which is both funny and sad. Viola's correction, "not a grize", using the image of a single step, firmly denies that pity will lead anywhere. Olivia's sudden switch to wounded pride, "O world, how apt the poor are

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to be proud!", shows her trying to recover her dignity, and the comparison of falling "before the lion than the wolf" suggests that if she must be rejected, she would rather it were by someone noble.

The striking of the clock is a clever stage effect. Olivia hears it as a rebuke, "The clock upbraids me with the waste of time", and makes a show of letting Cesario go: "Be not afraid, good youth; I will not have you". Yet she cannot resist adding that Cesario's future wife will "reap a proper man", and the harvest metaphor keeps her desire visible even as she pretends to dismiss it. Viola's cheerful "Then westward-ho!" shows her relief at escaping, though her parting question about Orsino reminds us that her own heart lies with him.

The ending is the most striking moment. Olivia's single word "Stay" interrupts the exit and reveals that she cannot let go. The rapid, balanced exchange that follows is full of paradox. Viola's "you do think you are not what you are" suggests that Olivia is deceiving herself, perhaps forgetting her rank, or perhaps loving a man who does not exist. Olivia's retort turns the charge back on Viola, and Viola's "I am not what I am" is an almost open confession of her disguise. The audience enjoys the irony, but the line also echoes the play's wider interest in identity and self-deception.

Through elaborate imagery for Olivia and quick, guarded wit for Viola, Shakespeare makes this moment both comic and poignant. Olivia gives away far more than she intends, while Viola, unable to tell the truth, can only hint at it in riddles.

5b

In a comedy full of self-indulgent lovers, the friendship between Antonio and Sebastian stands out because it is so selfless and so dangerous. Shakespeare

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portrays it as a bond of intense, almost reckless devotion on Antonio's side, met by warm but more measured gratitude on Sebastian's, and it is memorable precisely because, unlike the romances around it, it is never neatly rewarded. Antonio gives everything and, in the end, is left almost silent on the edge of the celebrations.

From their first scene, Shakespeare makes Antonio's feelings startlingly open. Having rescued Sebastian from the sea and kept him company for three months, Antonio begs, "If you will not murder me for my love, let me be your servant." The violent verb "murder" is extraordinary in a farewell: it suggests that being parted from Sebastian would be a kind of death to him, and the offer of servitude shows a man willing to lower himself entirely. Sebastian's reply is affectionate, "My bosom is full of kindness", and he admits he is close to tears, yet he still insists on leaving alone. I find this imbalance quietly moving: Sebastian is grateful, but Antonio is in love with the friendship in a way that Sebastian is not. The scene closes with Antonio alone, and the rhyming couplet "I do adore thee so / That danger shall seem sport, and I will go" turns his decision into a vow. The word "adore" carries an almost religious intensity, while "danger shall seem sport" reveals that he knows he has "many enemies" in Orsino's court and chooses to follow anyway.

Shakespeare then shows that this devotion is practical as well as passionate. When Antonio catches up with Sebastian in Illyria, he explains that his "desire, / More sharp than filed steel, did spur me forth". The simile is sharp and dangerous, hinting that his love is a kind of weapon that might wound him. He gives Sebastian his purse and arranges lodging at the Elephant, providing for him like a guardian. Sebastian's response, repeating "thanks" again and again, is touching but revealing: he has only words to give, while Antonio risks his liberty. Some readers

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see Antonio's love as romantic, and the language of adoration and desire supports that reading; either way, Shakespeare makes it the most unselfish love in the play.

The friendship becomes most dramatic when the twins' confusion turns it into apparent betrayal. Antonio intervenes in the duel to save the "youth" he believes is Sebastian, only to be arrested and then met with Viola's bewildered denial of his purse. His shock, "Will you deny me now?", is painful for an audience who know the truth. In his bitter outburst, "O how vile an idol proves this god!", Shakespeare uses the religious imagery of idol and god to show how completely Antonio had worshipped Sebastian, and how far he believes he has fallen. His moral couplet, "None can be call'd deform'd but the unkind", raises the scene above farce: in a comedy of mistaken identity, the joke is suddenly no joke at all for him. Dramatic irony makes us pity Antonio while also feeling Viola's sudden hope that her brother lives.

In the final scene, Antonio's account of rescuing Sebastian from the "rude sea's enraged and foamy mouth" personifies the sea as a devouring beast, reminding us of what he has done. He insists he gave his love "without retention or restraint", and the alliteration stresses its completeness. When Sebastian finally enters, his first words of reunion are not to his new wife but to his friend: "Antonio, O my dear Antonio!" The exclamation and repetition suggest real anguish at their separation, and it is a powerful moment of restoration. Yet Antonio's own wonder, comparing the twins to "An apple, cleft in two", is almost his last line. Sebastian is paired with Olivia, Viola with Orsino, and Antonio is given no partner and no place in the closing harmony.

Shakespeare therefore portrays the friendship memorably by making it both the truest bond in Illyria and the one the comic ending cannot fully accommodate.

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Antonio's generosity exposes the shallowness of other characters' passions, and his quiet exclusion leaves a lingering, bittersweet note that complicates the play's happy resolution.