Cambridge Assessment International Education

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LITERATURE IN ENGLISH **0475/32**

Paper 3 Drama (Open Text) **February/March 2021**

45 minutes

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You must answer on the enclosed answer booklet.

You will need: Answer booklet (enclosed)

Candidates may take their set texts into the exam room, but these must NOT contain personal annotations, highlighting or underlining.

INSTRUCTIONS

- Answer **one** 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.
- You may take your set text into the exam room, but this must **not** contain personal annotations, highlighting or underlining.

INFORMATION

- The total mark for this paper is 25.
- 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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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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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

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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

Ib

Hansberry makes Ruth one of the most quietly sympathetic characters in the play. She is not given the grand speeches of Walter or the ambitions of Beneatha; instead we see a woman worn down by work, poverty and an unhappy marriage, who keeps the family going while her own needs go unnoticed. Our sympathy grows because she endures so much with so little complaint, and because her hopes are so modest.

Hansberry shapes our response from Ruth's very first appearance. The stage directions describe a woman of about thirty who was once pretty, but in whom "disappointment has already begun to hang in her face". The verb "hang" makes disappointment seem like a weight she physically carries. The play opens with her waking the household in the cramped, shabby apartment, calling Travis and Walter from their beds and getting breakfast while others wait for the shared bathroom. The setting itself, with its tired furniture and lack of space, tells us how little comfort her life contains.

Her marriage is a further source of sympathy. In the breakfast scene Walter talks restlessly of the liquor store while Ruth, tired, tells him to eat his eggs. His bitter complaint that coloured women do not build their men up places the blame for his frustration on her, and her weary answer, that being a coloured woman she supposes she cannot help herself, is both sarcastic and sad. Even Walter's moment of tenderness hurts: he tells her that for a second she looked young again, then adds "It's gone now". Hansberry suggests that the love between them is still there but almost buried. Ruth's small act of defiance, refusing Travis the fifty cents they cannot spare, is immediately undone when Walter gives the boy the money,

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so that she is made to look harsh when she is only being careful.

The revelation of her pregnancy deepens our sympathy considerably. Ruth faints at the end of the first scene, and later we learn that she is expecting a baby and has gone to a woman to arrange an abortion. Hansberry presents this not as selfishness but as despair: Ruth cannot imagine bringing another child into such poverty, and Mama's horrified realisation shows how desperate she must be. When she tells Mama that something is happening between her and Walter, that he needs "something I can't give him any more", we see a woman who feels she has failed even in her love. Walter's failure to respond when Mama tells him about the baby leaves Ruth even more alone.

Hansberry also allows us to see what Ruth could be if she were free. In Act 2 there is a tender scene in which she keeps offering Walter hot milk or coffee, and when he asks why she is always trying to give him something to eat, she replies, "What else can I give you, Walter Lee Younger?" The question is heartbreaking, because it shows that her love has been reduced to the only practical gift she has. When Mama announces that she has bought a house, Ruth's joy is overwhelming. Her ecstatic farewell to the cracking walls and roaches, ending in a shout of "HALLELUJAH! AND GOOD-BYE MISERY", is one of the most uplifting moments in the play, and the capital letters convey how long that misery has been held in. Our sympathy here is mixed with delight, since for once she is allowed to hope.

That hope makes the loss of the money all the more painful. When Walter's investment is stolen and the family seems ready to stay, Ruth begs Mama to keep the house, swearing that she will work all day in every kitchen and "scrub all the floors in America" with her baby on her back if she must. The hyperbole shows her desperation, but also her strength: she is willing to sacrifice herself completely

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for a decent home.

By the end, when the family does move, we are glad above all for Ruth, who has suffered most quietly. Hansberry encourages sympathy for her not through sentimentality but through realistic detail: her exhaustion, her small sacrifices and her longing for a better life make her a moving portrait of a woman whose dreams have been deferred.

2b

Miller conveys the injustice of Salem most powerfully through Rebecca Nurse and Giles Corey, two elderly, respected figures who are destroyed not because of anything they have done, but because of their goodness, their honesty and the greed of others. Rebecca suffers for her integrity, Giles for his loyalty, and in both cases Miller makes the audience feel the outrage of a court that can no longer tell truth from lies.

Rebecca is established in Act 1 as the moral centre of the village. Miller's long note describes her as widely respected, and her first actions confirm it. Entering the sickroom, she calms Betty simply by standing quietly beside her, and her wisdom is expressed in a gentle image: a child's spirit is like a child, which cannot be caught by running after it but will return "for love" if one stands still. Her calm common sense contrasts with the hysteria of the Putnams, and she warns against looking for devils. Ann Putnam's resentment, that Rebecca has never lost a child while she has buried seven, plants the seed of the accusation that will later destroy her. Miller makes it clear that envy, not evidence, lies behind it.

The unfairness becomes shocking in Act 2, when we learn that Rebecca has been charged with the "marvellous and supernatural murder" of Goody Putnam's babies.

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The formal, almost absurd phrasing exposes how the court dignifies superstition with legal language. Hale's own reaction underlines the horror, since he admits that if Rebecca Nurse be tainted, "then nothing's left to stop the whole green world from burning". The apocalyptic image shows that if such a woman can be accused, no one is safe. Miller uses Rebecca as a measure of how far Salem has fallen.

Her treatment in Act 4 is perhaps the most moving moment of injustice in the play. Weak from prison, she stumbles as she is led to execution and explains that she has had no breakfast, a small, simple detail that makes the cruelty of her imprisonment painfully real. Yet her spirit is unbroken. When she sees that Proctor is about to confess, she is horrified, and when asked to confess herself she says, "Why, it is a lie, it is a lie; how may I damn myself?" The repetition shows her absolute moral clarity. Danforth's refusal to postpone, because a reprieve would cast doubt on those already hanged, reveals that the court values its reputation more than innocent lives. Rebecca goes to her death with dignity, and that dignity is what makes the injustice unbearable.

Giles Corey's suffering is presented differently, with a mixture of comedy and tragedy. In Act 1 he is a cantankerous, litigious old man who mentions, almost idly, that his wife Martha reads strange books and that he cannot pray while she does so. Miller makes this innocent remark come back to haunt him: in Act 2 Martha is arrested, and in Act 3 Giles insists in anguish that he never said his wife was a witch, only that she was "reading books". His guilt at having unwittingly endangered her is deeply sympathetic.

In Act 3 Giles becomes a symbol of the court's unfairness. He brings real evidence, that Thomas Putnam prompted his daughter to cry out on George Jacobs so that, if Jacobs hanged, "he forfeit up his property" and Putnam could buy it. Miller

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shows that the trials are being used for land, yet Danforth demands the name of the witness. Giles refuses to give it, knowing that the man will simply be arrested, and his loyalty is punished: he is arrested for contempt. The court cares more about procedure than about the truth he offers.

His death, reported by Elizabeth in Act 4, is one of the most powerful moments in the play. Because he refused to plead, they laid great stones upon his chest, and he answered only "More weight", and died. Elizabeth's plain retelling makes the brutality vivid, while his two words turn him into a hero. By refusing to plead he kept his land for his sons, so his death is both a defiance of the court and a final act of love.

Through Rebecca and Giles, Miller shows a system in which goodness is punished and honesty is treated as contempt. Their suffering moves the audience to anger rather than despair, because both, in their different ways, refuse to let the court make them liars.

3b

Sherriff depicts the boredom of trench life not as a relief from danger but as a kind of torment in itself. His officers spend their days waiting in a cramped, candlelit dugout for an attack they know is coming, and the play shows how each of them finds his own way to fill the empty hours. What makes this so memorable is that the small, trivial details of routine, food and conversation are always shadowed by fear, so that boredom and dread become inseparable.

The setting itself conveys monotony. The whole play takes place in a single dugout, lit by candles, with a few rough beds, a table and steps leading up into the trench. The audience never leaves this space, just as the officers can hardly

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leave it, and the cramped, unchanging set makes us feel the claustrophobia of their days. Sherriff also structures the play around the passing of time. The scenes are headed by day and time, from Monday evening through to Thursday morning, so that the audience is made to count the hours alongside the men as the attack draws nearer.

The opening scene introduces this world of tedium. Hardy, the departing officer, is found drying a wet sock over a candle and singing to himself, a homely image that shows how the soldiers' attention shrinks to the smallest physical comforts. His casual handover to Osborne, full of chat about the state of the trench and the quiet of the past few days, suggests that the war has become a matter of routine maintenance rather than heroic action.

Trotter is Sherriff's most memorable portrait of a man coping with boredom. He is obsessed with food, and much of the comedy of the dugout comes from Mason's meals: the soup that the cook can describe only as yellow, and the crisis when he has forgotten the apricots and brings pineapple chunks instead. These scenes are funny, yet they also reveal how meals have become the main events of the officers' days. Trotter's most striking strategy is the chart he draws of a hundred and forty-four little circles, one for each hour of their six days in the line, which he plans to fill in one by one to make the time pass. The image is comic and pathetic at once: it turns time into something to be crossed off, like a prisoner marking the days of a sentence. Trotter also talks about his garden and the flowers at home, showing how the mind escapes the dull present by retreating into ordinary memories.

Osborne fills his hours differently. He reads Alice's Adventures in Wonderland, and Sherriff's choice of book is significant, since its absurd logic seems to match the

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absurdity of the war around him. His calm conversations with Raleigh about rugby, walking in the New Forest and the Roman road near his home are a way of passing time, but they also become a way of keeping fear at bay. Before the raid, when they deliberately talk about trivial things, we see that the boredom of chatter has become a shield against terror.

For Stanhope, the strain of waiting is expressed through drink. He relies on whisky to get through the long hours and the responsibility of command, and his nervous irritability over small matters suggests a man whose nerves are being worn away by inactivity as much as by danger. Hibbert, meanwhile, retreats to his bed complaining of neuralgia, and his fear grows in the silence of the waiting.

The boredom is made more memorable by being constantly interrupted. Sherriff's sound effects, the distant rumble of guns, the flash of Very lights and the occasional shell, remind the audience that the quiet is temporary. The long, uneventful hours make the eventual German attack on the final morning, and Raleigh's death, all the more shocking.

Sherriff therefore presents boredom as one of the hidden hardships of war. Through the cramped setting, the careful marking of time and the small rituals of food, reading and talk, he shows ordinary men struggling to stay sane while they wait, and it is this patient, realistic picture of waiting that makes the play's ending so powerful.

4a This short stretch of the play is striking because Shakespeare places two very different nights side by side. In the Friar's cell, Romeo is sent away with a carefully reasoned plan and a fragile hope; in Capulet's house, a father settles his

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daughter's marriage in a few careless minutes. The significance lies in the gap between them: the audience knows that Juliet is already married, so every confident word from Capulet and Paris becomes painfully ironic, and the tragedy suddenly gathers speed.

Friar Lawrence speaks with brisk practicality. The run of commands, "Go hence; good night", and the stark choice "Either be gone before the watch be set, / Or by the break of day disguis'd", show that time is already running out for Romeo. His phrase "here stands all your state" suggests that Romeo's whole future now hangs on this single plan, and the promise to "find out your man" who will "signify from time to time / Every good hap" introduces the idea of messages, which is poignant when we remember that it is a message that will fail. Romeo's reply is rapt and lyrical: "a joy past joy calls out on me". The rhyme of "me" and "thee" and the neat "grief so brief" give his farewell the shape of a couplet, as though he cannot stop speaking the language of love even in exile. I find it moving that his "joy" is the night with Juliet that is about to take place, while the very next scene is busy undoing it.

The shift to Capulet's house is abrupt, and Shakespeare makes Capulet's first words almost casual. "Things have fall'n out, sir, so unluckily" turns Tybalt's death into a social inconvenience, and the shrug of "Well, we were born to die" is chilling in its flatness. He is tired and wants his bed, yet within moments he makes the most important decision of his daughter's life. Paris's neat line "These times of woe afford no time to woo" sounds polite, but the wordplay on "woe" and "woo" quietly links courtship with grief, and Lady Capulet's image of Juliet "mew'd up to her heaviness", like a caged hawk, suggests confinement. Ironically, Juliet's "heaviness" is for Romeo, not Tybalt, and none of these adults knows it.

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The heart of the scene is Capulet's sudden change of mind. Earlier, with Paris in Act I, he insisted that Juliet's consent must be part of any match. Here he says he will make "a desperate tender / Of my child's love", and "desperate" reveals how rash he has become. His confidence that she will be "rul'd / In all respects by me; nay, more, I doubt it not" is undercut by the hesitation within the line, as though he is persuading himself. Shakespeare then creates an almost comic piece of business: "But, soft! what day is this?" "Monday, my lord." Capulet's laugh, "Monday! ha, ha!", and his quick bargaining from Wednesday to "a Thursday" make the marriage sound like an appointment being moved in a diary. The repetition of "Thursday", which he says again and again, hammers the date into the audience's mind as a deadline. His fussy worry that "It may be thought we held him carelessly" if they "revel much" shows that he cares more about appearances than about his nephew or his daughter.

Paris's eager "I would that Thursday were to-morrow" is the final ironic touch, since the haste he longs for will lead to his own death in the tomb. Capulet's closing lines return to the motif of time: it is "so very very late / That we may call it early by and by". The muddled sense of night turning into morning echoes the lovers' own reluctance to admit the dawn in the next scene, but here it feels ominous, as if time itself is slipping out of control.

The moment is therefore significant because it seals the lovers' fate. Juliet is to be forced into a second marriage, which will drive her to the Friar's potion and so to the tomb. What makes it so striking is that it happens not through villainy but through a father's impatience, a few casual sentences spoken late at night, while the audience, who know the secret, watch helplessly.

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4b

For much of the play Shakespeare makes the Nurse very likeable: she is warm, earthy and funny, and her love for Juliet is obvious. Yet her affection is practical rather than principled, and when she advises Juliet to marry Paris she loses both Juliet's trust and some of ours. I think Shakespeare presents her as likeable but limited, a character we enjoy and pity rather than wholly admire.

Her first scene establishes her charm. While Lady Capulet tries to raise the formal subject of marriage, the Nurse cannot stop talking. She remembers Juliet's age by the earthquake and the day she was weaned, and she retells, more than once, her late husband's bawdy joke that the little girl would "fall backward when thou hast more wit". Her repetition of "Yea" and "quoth he" captures the rhythm of real gossip, and Shakespeare gives her rambling prose a comic energy that contrasts with the stiff Lady Capulet. Her line "Thou wast the prettiest babe that e'er I nurs'd" is touching because it shows that she, not Juliet's mother, has the closest bond with the girl. Her coarse humour may make some audiences wince, but it is affectionate, and her wish to see Juliet married is really a wish for her happiness: "Go, girl, seek happy nights to happy days."

Shakespeare develops this likeability when the Nurse becomes the lovers' go-between. With Romeo in Act 2 she is flustered by Mercutio's mockery, calling him a "scurvy knave", and her indignation is funny but also dignified. More importantly, she warns Romeo not to lead Juliet "in a fool's paradise", which shows she is protective. Back home, she teases Juliet by delaying the news, complaining "Lord, how my bones ache!" and that she is "out of breath". Juliet's exasperated reply, that she has breath enough to say she is out of breath, turns the scene into comedy, and the audience enjoys the Nurse's playful power. She is risking a great deal by helping with a secret marriage, and her willingness to fetch the rope ladder shows real loyalty.

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The turning point comes after Tybalt's death. The Nurse's lament, "Tybalt, Tybalt, the best friend I had!", is genuine, and her confusing outburst makes Juliet think at first that Romeo is dead, so her emotional disorder causes pain. When she cries "Shame come to Romeo!", Juliet turns on her with "Blister'd be thy tongue", showing that the bond between them is beginning to strain. Still, the Nurse goes to find Romeo and brings him to Juliet for their one night together, so she remains kind.

Her most damaging moment is in Act 3 Scene 5. First Shakespeare lets us admire her courage: when Capulet rages at Juliet, she alone defends her, saying "You are to blame, my lord, to rate her so", and is silenced as a "mumbling fool". Yet once they are alone she advises Juliet to forget Romeo: "I think it best you married with the County." Her praise of Paris, "O, he's a lovely gentleman! / Romeo's a dishclout to him", is so casual that it seems shocking, since she knows Juliet is already married and that a second marriage would be bigamy. Perhaps she is trying to protect Juliet from being thrown out, and her pragmatism is a kind of love, but it shows she does not understand the depth of Juliet's feelings. Juliet's private verdict, "Ancient damnation! O most wicked fiend!", is harsh, and from this point Juliet faces her fate alone. Dramatically, the Nurse's betrayal isolates the heroine and pushes her towards the Friar's dangerous plan.

Our sympathy returns in Act 4 when she finds Juliet apparently dead. Her repeated cries of "O woe! O woful, woful, woful day!" are almost comic in their excess, yet they are clearly heartfelt, and the dramatic irony that Juliet is only drugged makes her grief pitiable rather than ridiculous.

So Shakespeare does portray the Nurse as largely likeable: she is lively, loving and

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brave in small ways. However, her lack of moral seriousness at the crucial moment means she fails Juliet when it matters most. She is likeable as a comic, warm presence, but not trustworthy as a guide, and that mixture makes her one of the most human characters in the play.

Sa

In this scene Shakespeare sets a proud lady who is losing control of her feelings against a disguised young woman who must hide hers. Olivia speaks more and more openly of a love she knows is shameful, while Viola, as Cesario, answers with polite, guarded wit. The result is both comic and painful, because the audience alone understands why Olivia's passion can never be returned.

The opening exchange shows the two women fencing with words. When Viola calls herself "your servant", Olivia rejects the courtly phrase as "lowly feigning", insisting on plain truth, which is ironic since the person before her is the greatest "feigning" in the play. Viola's neat chiasmus, "Your servant's servant is your servant, madam", is a loyal attempt to steer the talk back to Orsino, but Olivia dismisses him at once, wishing his thoughts "were blanks rather than fill'd with me". The image of blank paper suggests that she wants to erase him entirely. Her real feelings break out when she says she would rather hear Cesario plead "another suit", his own, than "music from the spheres". The hyperbole reveals how completely she has fallen for the messenger.

Olivia's long speech is the emotional centre of the passage. Shakespeare lets her syntax become crowded and self-accusing as she confesses sending the ring, "so did I abuse / Myself, my servant, and, I fear me, you". The list of those she has wronged shows her embarrassment, and her anxious question "What might you think?" reveals how much she cares about Cesario's judgement. The bear-baiting

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metaphor is especially vivid: she imagines her "honour" tied "at the stake" and "baited" by "unmuzzled thoughts". It presents her as a helpless creature exposed to attack, and suggests that love has made a once-dignified countess feel publicly humiliated. Yet she also hints at courage. The image "a cypress, not a bosom, / Hides my heart" contrasts transparent black crape with solid flesh, as if her heart is now visible to anyone who looks. Having mourned her brother behind a veil, she now admits that she can hide nothing.

Viola's replies are strikingly short. "I pity you" is gentle and sincere, and it reminds us that Viola herself knows the pain of loving where she cannot speak, since she loves Orsino. Olivia seizes on the word, "That's a degree to love", but Viola's swift correction, "No, not a grize", using the image of a single step, shuts the door, and her proverb that we often pity enemies is almost cruel in its logic. Olivia's response is a dignified recovery. "Why, then, methinks 'tis time to smile again" shows her trying to laugh at herself, 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.

Shakespeare then uses the striking of the clock to change the mood. "The clock upbraids me with the waste of time" personifies time as a scolding voice, and Olivia tries to send Cesario away with forced lightness: "I will not have you". But the agricultural metaphor of youth coming "to harvest" and a wife who will "reap a proper man" reveals that she cannot stop admiring him. Viola, relieved, answers with the cheerful "Then westward-ho!", a playful cry that shows her eager to escape, though she still dutifully asks if there is a message for Orsino.

The scene ends in tense stichomythia that is full of double meaning. Olivia's sudden "Stay" shows she cannot let go. Viola's riddle, "That you do think you are

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not what you are", suggests that Olivia is deceiving herself in loving someone she misunderstands. Olivia throws the charge back, and Viola's reply, "I am not what I am", is both a truthful confession and a perfect disguise. To Olivia it sounds like a hint of social rank; to the audience it is Viola telling the literal truth. This line captures the play's concern with identity and disguise.

Overall, Shakespeare conveys Olivia's feelings through rich, rushing imagery and Viola's through restraint, irony and wit. The contrast makes Olivia sympathetic and slightly absurd, and Viola both clever and trapped, so that we laugh at the situation while feeling the real loneliness of both women.

5b

In a play crowded with lovers who pretend, posture and fall in and out of passion, the friendship between Antonio and Sebastian stands out because it is so wholehearted. Shakespeare makes it memorable by giving Antonio a love that is selfless, reckless and intensely expressed, while Sebastian, warm but more restrained, can only repay it with thanks. The result is a bond that moves us, yet one that also carries an undertone of loneliness, since Antonio gives far more than he can ever receive.

From their first scene, in Act 2 Scene 1, Shakespeare shows a friendship already founded on rescue. Antonio has saved Sebastian from the sea and spent three months with him, yet Sebastian has only now revealed his true name, having called himself Roderigo. This small detail is telling: Antonio has devoted himself to a man he does not fully know. Sebastian's grief for his "drowned" sister makes him emotional, and he admits that his eyes are ready to "tell tales" of him, a gentle, almost feminine openness that explains why Antonio is drawn to him. Antonio's response is extraordinary: "If you will not murder me for my love, let me be your

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servant." The hyperbole of "murder" suggests that parting would be a kind of death to him, and the wish to be a "servant" reveals a love that asks for nothing except closeness. Sebastian's reply, that Antonio should not "kill him whom you have recovered", playfully turns the same image back, but he still leaves alone. Shakespeare then gives Antonio a short soliloquy that ends in rhyming couplet: "But come what may, I do adore thee so / That danger shall seem sport, and I will go." The verb "adore" belongs to the language of romantic devotion, and the neat rhyme gives his decision the force of a vow. Some audiences read his feeling as romantic love; whichever way we take it, its intensity is unmistakable.

In Act 3 Scene 3 Shakespeare develops this devotion through action. Antonio has followed Sebastian despite the danger he faces in Illyria, where he fought against Orsino's ships, explaining that his "desire, / More sharp than filed steel, did spur me forth". The simile is striking because it fuses love with a weapon, hinting that his affection is both piercing and perilous to himself. He then hands over his purse and arranges their lodging at the Elephant. Sebastian's answer, "I can no other answer make but thanks, / And thanks", with its repetition, is sincere but slightly helpless. The imbalance is memorable: Antonio gives his money, his safety and his heart, while Sebastian can offer only gratitude.

Shakespeare makes the friendship most painful through the comedy of mistaken identity. In Act 3 Scene 4 Antonio rushes to defend the disguised Viola, believing her to be Sebastian, and is arrested. When "Sebastian" denies knowing him or his purse, his bewildered "Will you deny me now?" is one of the few moments of real anguish in the play. His bitterness turns to moral reflection in the rhyming lines "In nature there's no blemish but the mind; / None can be call'd deform'd but the unkind." The sententious couplet raises the friendship to a question of loyalty and betrayal, and the audience, knowing the truth, feels the dramatic irony sharply:

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Antonio is wrong about the person, yet right that faithlessness is the ugliest flaw.

In Act 5 the misunderstanding deepens before it resolves. Antonio tells Orsino how he redeemed Sebastian from the "rude sea's enraged and foamy mouth" and gave him his love "without retention or restraint". The sea imagery recalls the rescue that began everything and presents his love as boundless. When Sebastian finally enters, his greeting, "Antonio, O my dear Antonio!", with its exclamation and repeated name, proves that the bond was real all along.

Yet Shakespeare leaves Antonio with no further words as the play closes in marriages. Sebastian is married to Olivia, and Antonio's future is never settled. This silence makes the friendship especially memorable: it is the most constant love in the play, but it has no place in the comic ending, and it lingers as a note of quiet sadness beneath the celebration.