Cambridge Assessment International Education

Cambridge IGCSE™

LITERATURE IN ENGLISH **0475/32**

Paper 3 Drama (Open Text) **February/March 2023**

45 minutes

5786172824

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.

DC (CE) 323384
© UCLES 2023

[Turn over

stemup.co.uk

LYNN NOTTAGE: *Crumbs from the Table of Joy*

Remember to support your ideas with details from the writing.

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

Godfrey: We on different roads, Lily.

Lily: Where are you going?

[*She moves closer to* GODFREY. GERTE *reenters.*]

Remember back in Pensacola before —

Gerte: Are you all right, darling?

Godfrey [*To* LILY]: I keep telling you, I ain't that man. You insult my wife, you insult me. All 'cause you got these big ideas about race and the world and we don't fit your picture.

Ernestine: Daddy, not now. You're —

Godfrey [*Snaps*]: And now you got my children taking up your lead.

Lily: You say that with such contempt for me. I'm getting tired of you constantly berating me with your sanctified notions. I'm sorry for what happened to you and Gerte, but I will never apologize for who I am. And every day in this apartment you make me and the gals feel like we got to. You'd have these children buried along with Sandra. Shucks, I let a memory carry me this far, but even that memory done run out of fuel. Where is my apology? GODFREY? Where is my apology for all the wrongs done to me? [*Brushes past* GERTE *and exits out the front door.*]

Ernestine: Sister! Sister!

[*She starts after* LILY; GODFREY *catches her arm.*]

Don't let her go. Daddy, you have no cause to treat Sister that way. She … she … You gonna let her go, you know where she's gonna go.

Godfrey: What can I do? Ernestine. [*Reluctantly takes out his notepad*] Gerte?

[GERTE *lifts the rag from over* GODFREY*'s eye.*]

Gerte: I'm sorry, I don't know what to do. [*To* ERNESTINE] Lily need not be a barrier. She is so full of ideas, but you must decide how you feel about me. [*Takes a deep breath*] And I don't see why she is here anyway? Has anyone thought about how that makes me feel? … Well?

Ernestine: She's blood.

Godfrey: She's my wife's sister.

Gerte: I am your wife.

Godfrey: What? You want me ask her to leave? You're asking me to cast off everything that came before.

Gerte: I have.

[GODFREY *jots something down on his pad.*]

Godfrey: I'll make a note to speak to her later.

Gerte: STOP! You've assembled lists that run miles and miles. There's

stemup.co.uk

an entire closet crowded with paper and scribbles of things you need to know, things you want to do, questions that must be answered. It would take three lifetimes to get through all of it. [*She retrieves boxes of lists hidden beneath the furniture. She rips up the individual pieces of paper.*]

Godfrey: What the … the devil are you doing?

Gerte: If you'd pay attention to the world around you, you wouldn't have so many questions to ask.

[GODFREY *tries to stop* GERTE*; they struggle wildly. She throws the papers into the air like a shower of confetti.* GODFREY *scrambles to retrieve the pieces of torn paper. In the midst of the struggle, they recognize the absurdity and begin to laugh as they throw the papers in air.* ERNESTINE *revels in the shower of paper.*]

Ernestine [*To audience*]: And upstairs, Mrs Levy watches television, too loud for this time of night, laughing.

[*Laughter fills the stage.* GERTE *kisses* GODFREY*'s wound.*]

[*To audience*] Showered in my father's uncertainty, no more questions unanswered.

[*Suddenly, blue, flickering light engulfs* GODFREY *and* GERTE*, who kiss passionately, like film stars. A swell of music.*]

[*To audience*] We'd recovered my father from Divine only to lose him to passion. The kiss. The transforming kiss that could solve all of their problems. Their kiss, a movie-time solution.

Gerte: Now make a decision!

(*from* Act 2, Scene 3)

How does Nottage make this moment in the play so powerful?

Or **1 (b)** Explore the ways in which Nottage makes Ermina such a memorable character.

stemup.co.uk

R C SHERRIFF: *Journey's End*

Remember to support your ideas with details from the writing.

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

Stanhope: Why didn't you come down to supper when I told you to?

Raleigh: I – I wasn't hungry. I had rather a headache. It's cooler up there.

Stanhope: You insulted Trotter and Hibbert by not coming. You realize that, I suppose?

Raleigh: I didn't mean to do anything like that.

Stanhope: Well, you did. You know now – don't you?

[RALEIGH *makes no reply. He is trying to understand why* STANHOPE*'s temper has risen to a trembling fury.* STANHOPE *can scarcely control his voice.*]

Stanhope [*loudly*]: I say – you *know* now, don't you?

Raleigh: Yes, I'm sorry.

Stanhope: My officers work *together.* I'll have no damn prigs.

Raleigh: I'll speak to Trotter and Hibbert. I didn't realize –

[STANHOPE *raises his cigar. His hand trembles so violently that he can scarcely take the cigar between his teeth.* RALEIGH *looks at* STANHOPE*, fascinated and horrified.*]

Stanhope: What are you looking at?

Raleigh [*lowering his head*]: Nothing.

Stanhope: Anything – *funny* about me?

Raleigh: No. [*After a moment's silence,* RALEIGH *speaks in a low, halting voice.*] I'm awfully sorry, Dennis, if – if I annoyed you by coming to your company.

Stanhope: What on *earth* are you talking about? What do you mean?

Raleigh: You resent my being here.

Stanhope: Resent you *being* here?

Raleigh: Ever since I came –

Stanhope: I don't know what you mean. I resent you being a damn fool, that's all. [*There is a pause.*] Better eat your dinner before it's cold.

Raleigh: I'm not hungry, thanks.

Stanhope: Oh, for God's sake, sit down and eat it like a man!

Raleigh: I can't eat it, thanks.

Stanhope [*shouting*]: Are you going to eat your dinner?

Raleigh: Good God! Don't you understand? How *can* I sit down and eat that – when – [*his voice is nearly breaking*] – when Osborne's – lying – out there –

[STANHOPE *rises slowly. His eyes are wide and staring; he is fighting for breath, and his words come brokenly.*]

Stanhope: My God! You bloody little swine! You think I don't care – you think you're the only soul that cares!

© UCLES 2023

stemup.co.uk

Raleigh: And yet you can sit there and drink champagne – and smoke cigars –

Stanhope: The one man I could trust – my best friend – the one man I could talk to as man to man – who understood everything – and you think I don't care –

Raleigh: But how can you when –?

Stanhope: To forget, you little fool – to forget! D'you understand? To forget! You think there's no limit to what a man can bear? [*He turns quickly from* RALEIGH *and goes to the dark corner by* OSBORNE*'s bed. He stands with his face towards the wall, his shoulders heaving as he fights for breath.*]

Raleigh: I'm awfully sorry, Dennis. I – I didn't understand.

[STANHOPE *makes no reply.*]

You don't know how – I –

Stanhope: Go away, please – leave me alone.

Raleigh: Can't I –

[STANHOPE *turns wildly upon* RALEIGH.]

Stanhope: Oh, get out! For God's sake, get out!

[RALEIGH *goes away into his dugout, and* STANHOPE *is alone. The Very lights rise and fall outside, softly breaking the darkness with their glow – sometimes steel-blue, sometimes grey. Through the night there comes the impatient grumble of gunfire that never dies away.*]

THE CURTAIN FALLS

(*from* Act 3, Scene 2)

How does Sherriff make this such an intense ending to the scene?

Or **2 (b)** In what ways does Sherriff portray Trotter as a likeable character?

© UCLES 2023

stemup.co.uk

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

Remember to support your ideas with details from the writing.

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

Resident: Make your report man.

Content removed due to copyright restrictions.

stemup.co.uk

Content removed due to copyright restrictions.

Poor Simon …

(*from* Scene 4)

How does Soyinka make this such a revealing moment in the play?

Or **3 (b)** In what ways does Soyinka make Elesin's enjoyment of life so dramatically compelling?

stemup.co.uk

WILLIAM SHAKESPEARE: *Twelfth Night*

Remember to support your ideas with details from the writing.

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

[*Enter* ANTONIO *and* SEBASTIAN.]

Antonio: Will you stay no longer; nor will you not that I go with you?

Sebastian: By your patience, no. My stars shine darkly over me; the malignancy of my fate might perhaps distemper yours; therefore I shall crave of you your leave that I may bear my evils alone. It were a bad recompense for your love to lay any of them on you.

Antonio: Let me yet know of you whither you are bound.

Sebastian: No, sooth, sir; my determinate voyage is mere extravagancy. But I perceive in you so excellent a touch of modesty that you will not extort from me what I am willing to keep in; therefore it charges me in manners the rather to express myself. You must know of me then, Antonio, my name is Sebastian, which I call'd Roderigo; my father was that Sebastian of Messaline whom I know you have heard of. He left behind him myself and a sister, both born in an hour; if the heavens had been pleas'd, would we had so ended! But you, sir, alter'd that; for some hour before you took me from the breach of the sea was my sister drown'd.

Antonio: Alas the day!

Sebastian: A lady, sir, though it was said she much resembled me, was yet of many accounted beautiful; but though I could not with such estimable wonder overfar believe that, yet thus far I will boldly publish her: she bore a mind that envy could not but call fair. She is drown'd already, sir, with salt water, though I seem to drown her remembrance again with more.

Antonio: Pardon me, sir, your bad entertainment.

Sebastian: O good Antonio, forgive me your trouble.

Antonio: If you will not murder me for my love, let me be your servant.

Sebastian: If you will not undo what you have done – that is, kill him whom you have recover'd – desire it not. Fare ye well at once; my bosom is full of kindness, and I am yet so near the manners of my mother that, upon the least occasion more, mine eyes will tell tales of me. I am bound to the Count Orsino's court. Farewell.

[*Exit.*

Antonio: The gentleness of all the gods go with thee!
I have many enemies in Orsino's court,
Else would I very shortly see thee there.
But come what may, I do adore thee so
That danger shall seem sport, and I will go.

[*Exit.*

(*from* Act 2, Scene 1)

© UCLES 2023

stemup.co.uk

How does Shakespeare make this introduction to Antonio and Sebastian so intriguing?

Or **4 (b)** Explore how Shakespeare amusingly portrays the relationship between Sir Toby Belch and Sir Andrew Aguecheek.

© UCLES 2023

[Turn over

stemup.co.uk

WILLIAM SHAKESPEARE: *Othello*

Remember to support your ideas with details from the writing.

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

Iago: No, he must die. Be 't so. I hear him coming.

[*Enter* CASSIO.]

Roderigo: I know his gait, 'tis he. Villain, thou diest!

[*Thrusts at* CASSIO.

Cassio: That thrust had been mine enemy indeed
But that my coat is better than thou know'st.
I will make proof of thine.

[*Draws, and wounds* RODERIGO.

Roderigo: O, I am slain!

[IAGO *stabs* CASSIO *from behind in the leg, and exit.*

Cassio: I am maim'd for ever. Help, ho! murder! murder!

[*Falls.*

[*Enter* OTHELLO *at a distance.*]

Othello: The voice of Cassio. Iago keeps his word.

Roderigo: O, villain that I am!

Othello: It is even so.

Cassio: O, help, ho! light! a surgeon!

Othello: 'Tis he. O brave Iago, honest and just,
That hast such noble sense of thy friend's wrong!
Thou teachest me – minion, your dear lies dead,
And your unblest fate hies. Strumpet, I come.
Forth of my heart those charms, thine eyes, are blotted;
Thy bed, lust-stain'd, shall with lust's blood be spotted.

[*Exit.*

[*Enter* LODOVICO *and* GRATIANO *at a distance.*]

Cassio: What, ho! No watch? No passage? Murder! murder!

Gratiano: 'Tis some mischance; the voice is very direful.

Cassio: O, help!

Lodovico: Hark!

Roderigo: O wretched villain!

Lodovico: Two or three groan.'Tis heavy night;
These may be counterfeits; let's think't unsafe
To come in to the cry without more help.

Roderigo: Nobody come? Then shall I bleed to death.

[*Re-enter* IAGO *with a light.*]

Lodovico: Hark!

Gratiano: Here's one comes in his shirt, with light and weapons.

Iago: Who's there? Whose noise is this that cries on murder?

Lodovico: We do not know.

Iago: Did not you hear a cry?

© UCLES 2023

stemup.co.uk

Cassio: Here, here! For heaven's sake, help me!

Iago: What's the matter?

Gratiano: This is Othello's ancient, as I take it.

Lodovico: The same indeed; a very valiant fellow.

Iago: What are you here that cry so grievously? *45*

Cassio: Iago? O, I am spoil'd, undone by villains!
Give me some help.

Iago: O me, Lieutenant! What villains have done this?

Cassio: I think that one of them is hereabout,
And cannot make away. *50*

Iago: O treacherous villains! –

[*To* LODOVICO *and* GRATIANO] What are you there? Come in, and give some help.

Roderigo: O, help me there!

Cassio: That's one of them. *55*

Iago: O murd'rous slave! O villain!

[*Stabs* RODERIGO.

Roderigo: O damn'd Iago! O inhuman dog!

(*from* Act 5, Scene 1)

How does Shakespeare make this such a shocking moment in the play?

Or **5 (b)** How far does Shakespeare encourage you to sympathise with Othello?

© UCLES 2023

stemup.co.uk

BLANK PAGE

Permission to reproduce items where third-party owned material protected by copyright is included has been sought and cleared where possible. Every reasonable effort has been made by the publisher (UCLES) to trace copyright holders, but if any items requiring clearance have unwittingly been included, the publisher will be pleased to make amends at the earliest possible opportunity.

To avoid the issue of disclosure of answer-related information to candidates, all copyright acknowledgements are reproduced online in the Cambridge Assessment International Education Copyright Acknowledgements Booklet. This is produced for each series of examinations and is freely available to download at www.cambridgeinternational.org after the live examination series.

Cambridge Assessment International Education is part of Cambridge Assessment. Cambridge Assessment is the brand name of the University of Cambridge Local Examinations Syndicate (UCLES), which is a department of the University of Cambridge.

© UCLES 2023

stemup.co.uk

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

Question number

1a

This moment is powerful because Nottage stages a family at breaking point and then, almost in the same breath, dissolves the crisis into laughter and a kiss that is too perfect to trust. The passage swings from bitter confrontation to farce to Hollywood fantasy, and Ernestine's narration lets us feel both the relief of that release and her quiet suspicion that nothing has really been solved.

Godfrey's opening line, "We on different roads, Lily", is blunt and final, and the metaphor of separate journeys captures how far apart the two have drifted since Pensacola. Lily's attempt to pull him back with "Remember back in Pensacola before" is cut off by Gerte's entrance, and the interruption is dramatically pointed: the past Lily wants to invoke is literally silenced by the present wife. Godfrey's insistence that "I ain't that man" suggests he is fighting not only Lily but an older version of himself, and his accusation that Lily has "big ideas about race and the world" exposes his fear of her politics infecting his daughters, which he spits out when he "Snaps" at Ernestine.

Lily's long speech is the emotional climax of the confrontation. The phrase "sanctified notions" is scornful, mocking Godfrey's religious certainty, while her refusal, "I will never apologize / for who I am", gives her a defiant dignity. The most shocking image is "You'd have these children / buried along with Sandra", which accuses Godfrey of burying the girls' Black identity with their dead mother. Her admission that "even that memory done run out of fuel" is poignant: loyalty to her sister has been the only thing keeping her in the apartment, and it is spent. The repeated question "Where is my apology?" turns the scene on its head, demanding recognition for her own suffering before she storms out. Ernestine's

Question number

anguished cries of "Sister! Sister!" and Godfrey's hand on her arm show how the conflict physically pulls the family apart.

Nottage then gives Gerte a sharper voice than we might expect. Her question, "Has anyone thought about how that / makes me feel?", reminds the audience that she too is an outsider in this home. The clipped exchange "She's blood." "She's my wife's sister." "I am your wife." is superbly economical: three short lines show three competing loyalties, and Gerte's simple statement claims her place. When Godfrey protests that she is asking him to "cast off everything that came before", her reply of just "I have" carries the weight of everything she has given up as a German woman in this marriage.

The turning point comes through a prop. Godfrey's notepad, on which he records questions he cannot answer, becomes a symbol of his habit of deferring life to someone else's authority, and his feeble "I'll make a note to speak to her later" provokes Gerte's furious "STOP!" Her hyperbole that the lists would "take three lifetimes" mocks his indecision, and by ripping them up she forces him back into the present. Her line "If you'd pay attention to the world around you" is a kind of wisdom, rebuking his reliance on others to think for him.

Then the tone flips. The stage directions show the couple struggling "wildly", a fight that collapses into laughter as the papers fall "like a shower of confetti", a wedding image that seems to renew the marriage. Ernestine "revels" in it, and the detail of Mrs Levy laughing upstairs at her television spreads the comedy beyond the room. Yet Nottage undercuts the joy. The "blue, flickering light" and "swell of music" turn the parents into film stars, and Ernestine's narration names the illusion directly: "a movie-time solution". The paradox "Showered in my father's uncertainty" suggests that nothing has been answered, only scattered. Most

Question number

tellingly, the line about recovering her father from Divine "only to / lose him to passion" implies he has swapped one devotion for another.

Finally, Gerte's "Now make a decision!" snaps the fantasy shut. The exclamation reminds us that Lily has gone out into the night and the real question remains. This is what makes the moment so powerful: Nottage lets us enjoy the release and then, through Ernestine's wry, knowing voice, makes us see that a kiss cannot heal the divisions the scene has just laid bare.

2a

Sherriff makes this ending so intense by trapping two grieving men in a tiny dugout on the night of Osborne's death, each misreading the other's grief. Raleigh believes Stanhope does not care; Stanhope believes Raleigh is judging him. The scene builds through misunderstanding to an explosion of feeling, and then leaves Stanhope utterly alone against the endless noise of the war.

The tension starts with something apparently trivial: supper. Stanhope has been drinking champagne with Trotter and Hibbert, and his cold question about why Raleigh did not come down turns a meal into a matter of discipline. His language is clipped and military, "My officers work together. I'll have no damn prigs", as if he is clinging to the rules of command because he cannot trust himself to speak of anything else. The stage directions reveal what the words hide. His temper has risen to "a trembling fury" and his hand shakes so violently he can barely hold his cigar, so the audience sees a man on the edge of collapse while Raleigh looks on "fascinated and horrified". His snapped "What are you looking at?" and paranoid suspicion that there is something "funny" about him show how terrified he is of being seen to crack.

Question number

Raleigh's halting reply, apologising for coming to the company, shifts the scene to the private relationship underneath. Using "Dennis" reminds us that they were once schoolboy hero and admirer, and his accusation "You resent my being here" touches the raw nerve that has been there since Act One. Stanhope's echoing "Resent you being here?" is a deflection, and the bathetic switch to "Better eat your dinner before it's cold" is almost absurd. Sherriff then repeats the dinner order with mounting force, culminating in Stanhope "shouting", so that the plate of food becomes the focus of a struggle neither man can name.

The climax comes when Raleigh finally says what he means. The dashes and broken syntax as his voice "is nearly breaking" convey a boy unable to finish a sentence about Osborne lying out in No Man's Land. Sherriff makes the audience feel the full horror of eating a meal while a friend's body lies beyond the parapet. Stanhope's response is physical before it is verbal: he "rises slowly", his eyes "wide and staring", fighting for breath. The insult "You bloody little swine!" is shocking, yet it springs from grief, and the repetition of "you think I don't care" exposes the depth of his wound.

His tribute to Osborne is the emotional heart of the passage. The listing of "The one man I could trust", "my best friend", "who understood everything" builds a cumulative portrait of loss, and it is moving that Stanhope can only say this in anger. The truth about his drinking and smoking then bursts out: he does it "To forget". The triple repetition of "forget" turns the line into a confession, and the rhetorical question "You think there's no limit to what a man can bear?" speaks for every soldier in the play. Raleigh's idealism is shattered as he realises that the champagne and cigars are not callousness but survival.

Sherriff denies the audience the reconciliation we long for. Stanhope turns to the

Question number	
	"dark corner by OSBORNE's bed", a poignant choice, facing the wall with his "shoulders heaving". Raleigh's attempts at comfort trail off unfinished, and Stanhope's plea, "leave me alone", gives way to a wild "For God's sake, get out!" The two men who most need each other end the scene apart.
	The final stage direction makes the ending linger. The Very lights "rise and fall", softly breaking the darkness in "steel-blue" and "grey", cold, colourless shades that seem to mourn. Most chilling is the "impatient grumble of gunfire that never dies away". The personification makes the war a restless creature, waiting for its next victims, and the phrase "never dies away" suggests there will be no relief. As the curtain falls on Stanhope alone, the audience is left with a man broken by grief and a war that will not pause for it, which is why the ending feels so intense.
2b	Sherriff makes Trotter likeable because he is the most ordinary man in the dugout. Among public-school officers who are haunted, idealistic or terrified, Trotter is plump, cheerful, practical and obsessed with his stomach, and his comedy offers the audience relief from the tension. Yet Sherriff does not let him become a mere clown: beneath the jokes we glimpse a decent, steady man coping with the war in his own way, and that makes him quietly admirable.
	Much of Trotter's appeal comes from his comedy, which centres on food. From his first appearance he is preoccupied with what Mason is serving, and his running complaints and enthusiasms about meals, whether it is the soup, the meat or the lack of something to flavour it, create a domestic, almost music-hall humour in the most grim of settings. The audience laughs with him rather than at him, because his appetite stands for an ordinary love of life. In a play where Stanhope drinks to dull his pain, Trotter's pleasure in a good meal seems healthy and human.

Question number

Sherriff also marks Trotter out through his speech. Unlike Stanhope, Osborne and Raleigh, he has risen from the ranks, and his dropped letters and homely idioms reveal a working-class background. This makes him refreshingly free of the stiff manners of the other officers. He says what he thinks, and his bluntness, often about the smell of the trenches or the discomfort of the dugout, is both funny and honest. For many in the audience he would have been the most recognisable figure on stage, an everyday man doing his bit.

His coping strategies make him endearing. He draws a chart of little circles, one for every hour the company must spend in the front line, and fills one in as each hour passes. The image is comic, yet also touching: he turns the unbearable stretch of waiting into something he can manage, a child's way of counting down to a holiday. Similarly, his talk of his wife and his garden at home, the flowers growing there and the letters she sends him, shows that he keeps hold of a peaceful, ordinary world. These details make him sympathetic because they remind us of what every soldier has left behind.

Sherriff deliberately contrasts Trotter with the more sensitive officers. Stanhope envies him, suggesting to Osborne that Trotter is lucky because he seems to lack imagination and does not dwell on what might happen. This judgement is partly true, but the play hints that it is also unfair. Trotter's good humour is a choice and a discipline, a way of keeping himself and others steady, and his chart reveals that he too is counting every hour. The audience may find him more likeable precisely because he never burdens others with his fear.

He is also dependable. Trotter does his duty without fuss, takes his turn on watch, and after Osborne is killed in the raid he is the obvious choice to step into

Question number

Osborne's role as second in command. Though he lacks Osborne's gentleness and wisdom, his reliability gives Stanhope someone he can lean on. His kindliness towards the young officers, and his cheerful way of easing awkward moments, make him a warm presence in a cramped, tense space.

Finally, Trotter's likeability heightens the tragedy. Because Sherriff has made us enjoy his company, the knowledge that the German attack is coming, and that the men in the dugout are unlikely to survive it, becomes more painful. Trotter is not a hero in the conventional sense; he is a decent, funny man who loves his dinner and his garden. In making such an unremarkable figure so appealing, Sherriff reminds his audience that the war was fought and suffered by ordinary people, and that their ordinariness is exactly what makes their loss so moving.

3b

Soyinka makes Elesin's enjoyment of life dramatically compelling because it is both his glory and his downfall. In the opening scene his delight in women, music, cloth and language makes him magnetic, a man who seems to embody the vitality of the whole community. Yet the same appetite pulls him back from the threshold of death, so that the energy which first thrills the audience becomes the source of tragedy. We are drawn to Elesin precisely because we can see the danger in what makes him so attractive.

From his first entrance, Soyinka surrounds Elesin with movement and sound. He sweeps into the market at the end of the day, accompanied by drummers and his Praise-Singer, and the exchange between them is playful and full of rhythm. The language is rich in proverb and riddle, and Elesin delights in performance. His telling of the tale of the Not-I bird is a spectacle in itself: he dances and acts out the story of creatures fleeing death, each crying out that it is not ready, while he

Question number

alone claims he is unafraid. The irony is powerful, because the man who mocks those who cling to life will be the one who fails to let go of it.

His relationship with the market women deepens this sense of joy. He speaks of the market as his home and the women as those who have nurtured him, and he flirts and teases them with obvious pleasure. Soyinka then creates a moment of comic tension when Elesin pretends to be offended, and Iyaloja and the women anxiously ask what they have done wrong. His mock sulk is resolved when they dress him in the finest cloths, so the audience sees that his displeasure was a game. This light-hearted episode shows Elesin's charm, but it also reveals his skill at manipulating others to satisfy his desires.

The appetite becomes more troubling when he sees the beautiful young girl and demands her as a bride on the very day of his ritual death. Iyaloja reveals that she is betrothed to her own son, yet she agrees, reasoning that the wishes of one departing should not be refused and that the living depend on his goodwill. Soyinka makes this a pivotal moment: the audience senses that a man about to leave the world should not be planting seeds in it. Iyaloja's warning that he must not leave a burden for those who remain is ominous. The bride becomes the clearest symbol of Elesin's attachment to earthly pleasure.

In the third scene Soyinka uses ritual and drumming to raise the drama. Elesin emerges from the bridal chamber, and the blood-stained cloth is displayed as evidence that the marriage has been consummated. Then, as the drums intensify, he dances into a trance, and the poetry becomes more incantatory as he speaks of the passage to the other world. The audience is held in suspense, sensing both the beauty and the solemnity of the moment, while also knowing that the colonial authorities are preparing to intervene.

Question number

The interruption by Pilkings means that Elesin is arrested and his ritual is incomplete. In the final scene, chained in a cell, his language has lost its exuberance. He admits to his bride that he is ashamed, and although he blames the white man, he confesses that his own will had already weakened, that the pull of the earth and of the girl held him back. This honest self-knowledge is moving, but it does not save him from Iyaloja's withering scorn, as she mocks him for clinging to the leftovers of a world he should have abandoned.

The full cost of his love of life is revealed when Olunde, his son, takes his father's place and dies so that the ritual may be fulfilled. When the body is brought in, Elesin strangles himself with his chain, but it is too late. Soyinka makes his enjoyment of life compelling because it is so human and so attractive, yet he shows it leading to the collapse of the community's order. The vibrant man of the market ends as a broken figure, and the contrast between the two is what makes the drama so powerful.

4a

Shakespeare makes this introduction intriguing because it raises far more questions than it answers. We meet two men who already share a history we have not seen, one of whom has been hiding his true name, and the other of whom loves him so intensely that he will walk into danger for his sake. Above all, the audience knows something neither man does: the sister Sebastian mourns is alive, which charges the whole scene with dramatic irony.

The scene begins in the middle of a conversation, with Antonio's anxious question about whether Sebastian will stay or let him follow. The awkward double negative in "nor will you not that I go with you?" conveys his eagerness and his fear of

Question number

being left behind. Sebastian's reply is gloomy and poetic. In "My stars shine darkly over me" he presents himself as doomed by fate, and he fears that "the malignancy of my fate" might infect Antonio's. Paradoxically, he refuses Antonio's company out of love, wishing to "bear my evils alone" rather than repay kindness with misfortune. This melancholy mirrors Viola's in the earlier scene on the coast, inviting the audience to see the twins as reflections of each other.

The most intriguing revelation is Sebastian's identity. He confesses that his name is Sebastian, "which I call'd Roderigo", so he too has been in disguise of a sort, just as his sister is disguised as Cesario. Why he hid his name is never explained, and this mystery adds to our curiosity. When he names his father, "Sebastian of Messaline", and reveals that he had a sister, "both born in an hour", the audience instantly recognises Viola's twin. His wish that they had died together, "would we had so ended!", is moving, but it is also ironic, because we know Viola survived. Shakespeare reassures us that a happy reunion is possible, while the characters themselves remain in grief.

Sebastian's tribute to his sister is delicate and modest. He tactfully refuses to boast of her beauty, yet insists that "she bore a mind that envy could not but call fair", valuing her inner worth above appearance. The wordplay in "She is drown'd already, sir, with salt water, though I seem to drown her remembrance again with more" is touching: he weeps for her, and the repetition of "drown" connects the sea that took her with his tears. It shows a tender, emotional young man, and his later line that his eyes "will tell tales of me" reinforces his vulnerability.

Antonio's role is just as intriguing. We learn that he rescued Sebastian "from the breach of the sea", which explains the depth of their bond. His plea, "If you will not murder me for my love, let me be your servant", is strikingly intense, using

Question number

hyperbole to suggest that refusal would kill him. Sebastian's reply turns the idea back, warning that to follow him would undo the rescue and "kill him whom you have recover'd". The language of love, killing and service creates an emotional imbalance, and the audience may wonder what exactly Antonio feels.

The scene closes with Antonio alone, and the shift from prose to verse marks a change in intensity. "The gentleness of all the gods go with thee!" is a heartfelt blessing, but then he reveals that he has "many enemies in Orsino's court", creating instant suspense. The final rhyming couplet, "I do adore thee so / That danger shall seem sport, and I will go", shows that his devotion outweighs his fear. The verb "adore" is passionate, and the rhyme of "so" and "go" gives his decision a resolute ring.

This ending is the perfect hook. The audience now knows that Sebastian is heading to the same court as Viola, that he will almost certainly be mistaken for her, and that Antonio is risking arrest to follow him. Shakespeare introduces these characters in a mood of grief and devotion, but sets up the comic confusions and the eventual joyful reunion that will resolve the play.

4b Shakespeare makes the relationship between Sir Toby Belch and Sir Andrew Aguecheek amusing because it is a friendship built on a joke that only one of them understands. Toby is a witty, hard-drinking parasite who keeps Andrew in Illyria to spend his money, while Andrew is a vain, foolish knight who believes he is Toby's dear companion and a serious suitor to Olivia. The comedy comes from the gap between Andrew's innocence and Toby's cynicism, and as the play goes on Shakespeare lets that gap widen until the friendship collapses.

Question number

From their first scene together, Shakespeare establishes Toby as the puppet-master. He praises Andrew to Maria as a man of great income and accomplishment, which she quickly punctures, and the audience realises that Toby's interest lies in Andrew's purse. Andrew's arrival confirms our suspicions. When Toby urges him to "accost" Maria, Andrew misunderstands the word and thinks it is her name, addressing her as "Good Mistress Accost". The misunderstanding is slapstick in its simplicity, and Toby's delight in it shows how much he enjoys his friend's stupidity.

Andrew's self-awareness, which comes and goes, is part of the joke. He admits that he sometimes thinks he has "no more wit than a Christian or an ordinary man has", then blames this on the fact that he is "a great eater of beef". The bathos is comic, and Toby's dry agreement shows he is happy to let Andrew mock himself. When Andrew threatens to go home because Olivia will not see him, Toby easily persuades him to stay, flattering his dancing and urging him to show off his capers. The image of Andrew leaping about the stage to prove his skill makes him ridiculous, but it also shows how easily Toby can steer him.

The famous midnight revel in the second act shows the pair at their most companionable. They sing catches with Feste, roaring drunk, and Andrew happily echoes whatever Toby says. Yet even here Shakespeare reminds us of the imbalance. When Toby boasts that Maria adores him, Andrew wistfully replies "I was adored once too", a short line that is funny for its pathos and its lack of detail. Toby's response to Malvolio, "Dost thou think, because thou art virtuous, there shall be no more cakes and ale?", is the voice of festive misrule, and Andrew is carried along in its wake. Toby then tells Andrew he must "send for more money", promising that if he does not win Olivia in the end he may call Toby "cut". The audience laughs because we can see exactly where the money is going.

Question number

The gulling of Malvolio in the box-tree scene allows Shakespeare to stage the pair as a comic double act. Hidden with Fabian, they react to Malvolio's fantasies, and Andrew's interjections often merely repeat Toby's outrage, so that he becomes a feeble echo. When Malvolio imagines scolding Toby for wasting time with "a foolish knight", Andrew immediately recognises himself, which is both funny and faintly sad.

The comedy turns sharper with the mock duel. Toby and Fabian provoke Andrew into challenging Cesario, telling him that Olivia's favour to the young man was meant to stir his courage. Andrew's challenge letter is absurdly cautious, and Toby privately decides not to deliver it. He then terrifies both Andrew and Cesario with exaggerated accounts of each other's ferocity. The audience enjoys the irony of two reluctant fighters forced into combat, especially since we know Cesario is Viola. Toby also admits privately to Fabian that he has cost Andrew a great deal, confirming that he regards him as a source of income.

The friendship finally breaks when both are beaten by Sebastian, whom they mistake for Cesario. Bleeding and humiliated, Toby turns on Andrew, calling him "an ass-head and a coxcomb and a knave, a thin-faced knave, a gull". The tumbling list of insults is comic, yet it exposes the cruelty that has been there all along. Andrew's offer to help is rejected, and he is left alone. Shakespeare makes this relationship amusing throughout, but by the end the laughter carries a sting: Andrew has been a gull from the start, and Toby's charm cannot hide his selfishness.

Sa

Shakespeare makes this moment shocking because Iago's plotting erupts into real

Question number

violence in the dark, and the audience watches him wound one victim, deceive a whole street of witnesses and murder another while posing as a rescuer. The chaos on stage, with voices crying out of the blackness and characters unable to see one another, mirrors the moral confusion Iago has spread, and his speed and coolness are terrifying.

The passage opens with Iago's chillingly brisk decision about Cassio: "No, he must die. Be 't so." The short, clipped sentences show that a man's life has been settled in a moment of calculation. Roderigo, the dupe, then lunges with the melodramatic cry "Villain, thou diest!", but the attack fails because Cassio's coat is stronger than expected. There is grim irony in Roderigo being wounded by the man he was sent to kill. Then comes the most shocking stage direction: Iago "stabs CASSIO from behind in the leg, and exit". The cowardice of striking from behind exposes his true nature, and his instant exit shows how carefully he keeps his hands hidden. Cassio's cry, "I am maim'd for ever", and the repeated "murder! murder!" fill the stage with panic.

Shakespeare then brings Othello on "at a distance", and his brief appearance is deeply disturbing. Hearing Cassio's voice, he believes "Iago keeps his word", and his praise, "O brave Iago, honest and just", is excruciating dramatic irony, since the audience has just seen Iago's treachery. The repeated label "honest", which echoes through the play, has never sounded more hollow. Othello's language then turns savagely on Desdemona. The contemptuous address "minion" and the brutal "Strumpet, I come" reveal that he has resolved to kill her, and the rhyming couplet "blotted" and "spotted" gives his decision a terrible finality. The image of the bed "lust-stain'd" being spotted with "lust's blood" fuses sex and violence, preparing for the murder in the next scene. Othello's exit, without helping his supposed friend, shows how completely Iago has corrupted him.

Question number

The arrival of Lodovico and Gratiano heightens the confusion. They hear the cries but refuse to approach, and Lodovico's line "'Tis heavy night" captures the oppressive darkness. His caution, that the cries might be "counterfeits", is ironic, because the only real counterfeit on stage is Iago, who is about to appear. The fragmented exchanges, short cries of "O, help!" and "Hark!", create a disjointed rhythm, while Roderigo's pitiful "Then shall I bleed to death" adds pathos to a foolish character.

Iago's re-entry "in his shirt, with light and weapons" is a masterstroke of performance. The shirt suggests he has just been woken, and the light makes him appear a bringer of help, a bitter inversion since he is the source of the darkness. His innocent questions, "Whose noise is this that cries on murder?" and "What's the matter?", are acted perfectly, and Lodovico's praise of him as "a very valiant fellow" shows that his reputation remains spotless. His exclamation "O me, Lieutenant!" mimics horror, while he plays the loyal friend to the man he has just crippled.

The climax is brutally swift. When Cassio identifies Roderigo as one of the attackers, Iago seizes the chance to silence him, crying "O murd'rous slave! O villain!" as he stabs him. The hypocrisy is breathtaking: he accuses Roderigo of the very crime he himself committed, and in killing his accomplice he removes the one person who could expose him. Roderigo's dying words, "O damn'd Iago! O inhuman dog!", are the first honest description of Iago from another character, yet no one on stage understands them. The animal image "dog" reduces Iago to something less than human, and the audience may feel a flash of sympathy for Roderigo at last.

Question number

This moment is shocking, then, not only for its violence but for its display of Iago's control. In the darkness he manipulates everyone, and Shakespeare leaves the audience dreading what will happen when Othello reaches Desdemona's bedchamber.

Sb

Shakespeare encourages a deep but deeply troubled sympathy for Othello. We are invited to admire him, to pity him as an outsider whose insecurities are cruelly exploited, and finally to grieve for him, yet the play never allows that sympathy to become simple, because Othello is not only a victim but the murderer of an innocent wife. This tension is the source of the play's tragic power.

Shakespeare first builds sympathy by letting us hear about Othello before we meet him. Iago and Roderigo reduce him to "the Moor" and "the thick-lips", and Iago's crude image of "an old black ram / Is tupping your white ewe" turns a love match into something bestial. When Othello finally appears, his calm dignity exposes their prejudice. "Keep up your bright swords, for the dew will rust them" defuses a brawl with quiet, almost amused authority. In the Senate he claims "Rude am I in my speech", yet his account of wooing Desdemona is eloquent and tender: "She loved me for the dangers I had passed, / And I loved her that she did pity them." The balanced syntax mirrors a mutual love, and his nobility is plain to all but those who hate him.

Our sympathy deepens because Shakespeare shows how vulnerable that nobility is. Iago himself admits that Othello "is of a free and open nature, / That thinks men honest that but seem to be so", so his trust is presented as a virtue turned against him. In Act 3 Scene 3 Iago works not by evidence but by suggestion, warning him to "beware, my lord, of jealousy; / It is the green-eyed monster",

Question number

planting the very poison he pretends to guard against. Most painfully, Othello turns the racism of others inward: "Haply, for I am black / And have not those soft parts of conversation / That chamberers have". The hesitant "Haply" reveals a buried sense of inadequacy: here Shakespeare most clearly asks us to pity him, since Iago exploits a wound that society inflicted long before.

However, Shakespeare deliberately strains this sympathy. Othello's collapse is alarmingly fast, and his language degenerates as Iago's takes hold of him. "Farewell the tranquil mind!" still has grandeur, but soon he is crying "I'll tear her all to pieces" and spitting out the fragmented "Goats and monkeys!", phrases that echo Iago's animal imagery and show that he now speaks his tormentor's language. Striking Desdemona in public shocks onstage witnesses and us alike. In the passage, his praise of "brave Iago, honest and just" is bitterly ironic, and the harsh rhyming couplet, "Thy bed, lust-stain'd, shall with lust's blood be spotted", turns murder into a grotesque act of ritual justice. The repeated "lust" reveals how completely he has absorbed Iago's sexual disgust, and the cold command "Strumpet, I come" makes it very hard to feel anything but dread for Desdemona.

The murder scene sharpens this division. Othello's insistence that "It is the cause, it is the cause, my soul" and the haunting "Put out the light, and then put out the light" show him trying to see himself as a priest performing a sacrifice rather than a jealous husband. The beauty of the verse draws us towards him, yet we know that Desdemona is innocent, and her pleas for "but half an hour" make his self-justification unbearable.

Finally, Shakespeare restores some sympathy without cancelling judgement. Othello asks to be remembered as one "that loved not wisely but too well", and as a man "not easily jealous, but being wrought, / Perplexed in the extreme". Some readers

Question number

see this as self-deception, since he was very easily jealous, while others hear genuine anguish. His image of having "threw a pearl away / Richer than all his tribe" shows he finally recognises Desdemona's worth, and his suicide, casting himself as both loyal servant and the "circumcised dog" he once killed, divides him tragically against himself.

So Shakespeare encourages a great deal of sympathy for Othello as a noble, isolated man destroyed by a manipulator who exploits his deepest fears. Yet the violence we witness against Desdemona means that sympathy is never complete. We are left, I think, with pity mingled with horror, which is exactly the response a tragedy demands.