Cambridge Assessment International Education

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LITERATURE IN ENGLISH **0475/21**

Paper 2 Drama **October/November 2021**

1 hour 30 minutes



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: 'Course I don't want to make it sound fancier than it is … it's just a plain little old house – but it's made good and solid – and it will be *ours*.

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Mama: Walter Lee –

[*He just closes the door behind him.* MAMA *sits alone, thinking heavily.*]

(*from* Act 2)

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

Or **1(b)** To what extent does Hansberry make you dislike Beneatha?

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:

Danforth: Mr Putnam, I have here an accusation by Mr Corey against you.

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I'll cut your throat,

Putnam, I'll kill you yet!

(*from* Act 3)

How does Miller encourage you to sympathise with Giles Corey at this moment in the play?

Or **2(b)** How does Miller's portrayal of Tituba contribute to the dramatic impact of the play?

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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:

Stanhope: I've been having a good look round.

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Osborne: It must.

(*from* Act 2, Scene 1)

How does Sherriff make this such a dramatic and significant moment in the play?

Or **3(b)** Explore the ways in which Sherriff portrays Osborne as a caring character.

Do **not** use the passage printed in **Question 3(a)** in answering this question.

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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:

[*Enter* CAPULET*,* COUNTY PARIS*, and the Clown, his servant*.]

Capulet: But Montague is bound as well as I,
In penalty alike; and 'tis not hard, I think,
For men so old as we to keep the peace.

Paris: Of honourable reckoning are you both,
And pity 'tis you liv'd at odds so long.
But now, my lord, what say you to my suit?

Capulet: But saying o'er what I have said before:
My child is yet a stranger in the world,
She hath not seen the change of fourteen years;
Let two more summers wither in their pride
Ere we may think her ripe to be a bride.

Paris: Younger than she are happy mothers made.

Capulet: And too soon marr'd are those so early made.
Earth hath swallowed all my hopes but she;
She is the hopeful lady of my earth.
But woo her, gentle Paris, get her heart;
My will to her consent is but a part.
And, she agreed, within her scope of choice
Lies my consent and fair according voice.
This night I hold an old accustom'd feast,
Whereto I have invited many a guest,
Such as I love; and you among the store,
One more, most welcome, makes my number more.
At my poor house look to behold this night
Earth-treading stars that make dark heaven light.
Such comfort as do lusty young men feel
When well-apparell'd April on the heel
Of limping winter treads, even such delight
Among fresh female buds shall you this night
Inherit at my house. Hear all, all see,
And like her most whose merit most shall be;
Which on more view of many, mine, being one,
May stand in number, though in reck'ning none.
Come, go with me.
[*To Servant, giving him a paper*]
Go, sirrah, trudge about
Through fair Verona; find those persons out
Whose names are written there, and to them say
My house and welcome on their pleasure stay.
[*Exeunt* CAPULET *and* PARIS.

(*from* Act 1, Scene 2)

How does Shakespeare make this a memorable introduction to Capulet and Paris?

Or **4(b)** How far does Shakespeare encourage you to admire Friar Lawrence?

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TURN OVER FOR QUESTION 5.

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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:

[*Re-enter* MALVOLIO.]

Malvolio: Madam, yond young fellow swears he will speak with you. I told him you were sick; he takes on him to understand so much, and therefore comes to speak with you. I told him you were asleep; he seems to have a foreknowledge of that too, and therefore comes to speak with you. What is to be said to him, lady? He's fortified against any denial.

Olivia: Tell him he shall not speak with me.

Malvolio: Has been told so; and he says he'll stand at your door like a sheriff's post and be the supporter to a bench, but he'll speak with you.

Olivia: What kind o' man is he?

Malvolio: Why, of mankind.

Olivia: What manner of man?

Malvolio: Of very ill manner; he'll speak with you, will you or no.

Olivia: Of what personage and years is he?

Malvolio: Not yet old enough for a man, nor young enough for a boy; as a squash is before 'tis a peascod, or a codling when 'tis almost an apple; 'tis with him in standing water, between boy and man. He is very well-favour'd, and he speaks very shrewishly; one would think his mother's milk were scarce out of him.

Olivia: Let him approach. Call in my gentlewoman.

Malvolio: Gentlewoman, my lady calls. [*Exit.*

[*Re-enter* MARIA.]

Olivia: Give me my veil; come, throw it o'er my face;
We'll once more hear Orsino's embassy.

[*Enter* VIOLA.]

Viola: The honourable lady of the house, which is she?

Olivia: Speak to me; I shall answer for her. Your will?

Viola: Most radiant, exquisite, and unmatchable beauty – I pray you tell me if this be the lady of the house, for I never saw her. I would be loath to cast away my speech; for, besides that it is excellently well penn'd, I have taken great pains to con it. Good beauties, let me sustain no scorn; I am very comptible, even to the least sinister usage.

Olivia: Whence came you, sir?

Viola: I can say little more than I have studied, and that question's out of my part. Good gentle one, give me modest assurance if you be the lady of the house, that I may proceed in my speech.

Olivia: Are you a comedian?

Viola: No, my profound heart; and yet, by the very fangs of malice I swear, I am not that I play. Are you the lady of the house?

Olivia: If I do not usurp myself, I am.

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Viola: Most certain, if you are she, you do usurp yourself; for what is yours to bestow is not yours to reserve. But this is from my commission. I will on with my speech in your praise, and then show you the heart of my message. *45*

Olivia: Come to what is important in't. I forgive you the praise.

Viola: Alas, I took great pains to study it, and 'tis poetical.

Olivia: It is the more like to be feigned; I pray you keep it in.

(*from* Act 1, Scene 5)

How does Shakespeare make this moment in the play so entertaining?

Or **5(b)** Explore how Shakespeare's portrayal of Maria contributes to the dramatic impact of the play.

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

Question number

1a

Hansberry makes this moment intense by placing a single piece of good news at the centre of a family who cannot agree on what it means. For Mama and Ruth the house is rescue; for Walter it is the death of his own plan. The scene therefore swings violently from hope to bitterness, and Hansberry ends it not with celebration but with Mama alone on stage, so that the audience feels the cost of her decision as sharply as she does.

The intensity begins with Mama's own nervousness. She is the strongest figure in the family, yet here she seems almost apologetic, hurrying to say she does not want to make the house "sound fancier than it is" and calling it "just a plain little old house". The repeated diminishing words, "plain", "little", "old", sound as if she is bracing herself for criticism, which tells the audience that she already senses how Walter will react. Then her language firms up into something like a vow: "it's made good and solid", "it will be ours". The short final clause carries enormous weight. For a woman who has spent her life in a rented, cramped apartment, ownership is not a luxury but dignity, and the simple word "ours" holds the dream she shared with Big Walter.

Ruth's reaction raises the emotional temperature further. Her joy is almost hysterical, full of exclamations and broken phrases, and her desire to say goodbye to the "cracking walls" of the apartment shows how much the place has worn her down. Because the audience knows that Ruth is pregnant and has considered ending the pregnancy, her delight is particularly moving: the house means there may be room for the baby. Yet Hansberry quickly undercuts this happiness when Ruth learns where the house is. Her shocked realisation that no black families live

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in Clybourne Park, and Mama's quiet reply that she guesses there will be some now, introduce a new and frightening tension. Mama's understatement is both brave and ominous, and it warns the audience that this dream will have to be fought for.

The most intense element is Walter's response. While the women talk, he is largely silent, and his silence on stage becomes a pressure that the audience watches building. When he finally speaks, his accusation that Mama has "butchered up a dream of mine" is shocking in its violence. The verb "butchered" turns Mama's act of love into an act of slaughter, and it shows how completely Walter has invested his manhood in the liquor store scheme. He throws her own values back at her, pointing out that she always talks about her children's dreams, which is cruel precisely because it contains some truth. Hansberry makes the audience feel torn: we understand Mama's reasons, yet we also feel the humiliation of a grown man who has once again been overruled by his mother.

Mama's attempts to reach him make the moment more painful still. She tries to explain that she had to act because she could see the family falling apart in front of her, and she asks him, almost pleadingly, to understand what she has done. The roles are reversed here: the matriarch who usually commands is now asking for her son's approval, and he refuses to give it. Her final cry of "Walter Lee" is left hanging, cut off by a dash, as if there is nothing more she can say.

Hansberry's staging seals the intensity. Walter "just closes the door behind him", a quiet, controlled exit that feels more wounding than slamming it would. The stage direction that Mama "sits alone, thinking heavily" leaves the audience with a silent image of doubt. The woman who has just bought the family's future is not triumphant but burdened, and we are left wondering whether her gift will hold the

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	family together or drive Walter further away. The moment is intense, then, because Hansberry refuses to let the dream arrive cleanly: every hope in this scene is shadowed by danger, resentment or loneliness.
1b	Hansberry certainly gives the audience reasons to find Beneatha irritating: she can be self-absorbed, flippant and, at her lowest point, cruel to her brother. Yet I think Hansberry deliberately lets us see her faults so that we can recognise a young woman still forming herself. By the end, I find her far more admirable than dislikeable, because her impatience comes from ambition and honesty rather than selfishness alone.
	In the early scenes Beneatha's restlessness is played partly for comedy, and it is here that she is most easily disliked. Ruth and Mama tease her about her succession of expensive hobbies, from guitar lessons to horse riding to acting, and the picture is of a girl who flits from one enthusiasm to the next while the rest of the family scrimps. Because the audience has just watched Ruth exhausted and Walter desperate for money, Beneatha's casual spending can seem thoughtless. Her sharp tongue adds to this impression. She mocks the visiting George Murchison, sneers at the pious Mrs Johnson after she leaves, and trades insults with Walter at breakfast as though their rivalry were a game. Hansberry gives her quick, witty lines, which entertain us, but also show that she rarely considers how her words land.
	The moment that most tests our sympathy is her rejection of God. When she tells Mama that God is "just one idea I don't accept", she is not only arguing a philosophical point but dismissing the faith that has carried her mother through poverty and grief. Mama's slap, and her insistence that Beneatha repeat "In my

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mother's house there is still God", is one of the most powerful moments in the play. The silence that follows, and Beneatha's forced repetition, suggests that she has gone too far and been humbled. Hansberry seems to side with Mama here, and many in the audience would find Beneatha arrogant.

However, Hansberry balances these flaws with qualities that demand respect. Beneatha's ambition to become a doctor is extraordinary for a young black woman in her position, and when Walter sneers that she should be a nurse or get married like other women, the audience is likely to side with her. Her anger at being told to limit herself exposes the sexism within her own family. Later, she explains to Asagai that she wanted to be a doctor since seeing a doctor mend a child's injured face, which reveals the compassion beneath her bluntness. Her ambition is not vanity but a wish to heal.

Her relationship with Asagai also complicates any simple dislike. Her eager embrace of Nigerian music and dress can seem theatrical, especially when she dances wildly and Walter joins in drunkenly, yet it reflects a sincere search for an identity not defined by the white world. Her contempt for George, whom she sees as wanting her only to look pretty and keep quiet, shows a young woman who refuses to be shallow, and her criticism of assimilation gives the play some of its sharpest ideas.

The climax of the play brings Beneatha's harshest behaviour. After Walter loses the money, including her medical school fund, she turns on him with contempt and declares that there is nothing left in him to love. In isolation this is unforgivable, and Hansberry lets Mama condemn it in her great speech: "There is always something left to love." Here, I think, we are meant to dislike Beneatha, but only briefly, because the speech teaches her and the audience to measure someone when they are at their lowest. Her silence during Walter's final refusal of

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Lindner suggests she has learned this lesson. The fact that Asagai's proposal leaves her future open, rather than solved, also makes her feel human rather than idealised.

To a large extent, then, Hansberry makes Beneatha difficult to like at certain moments, but I do not think she wants us to dislike her overall. Her flaws are those of youth, intelligence and frustration, and they are set against real courage. Through her, Hansberry shows that the Younger family's dreams are not only about money and a house, but about a young woman's right to think for herself.

2a

Miller encourages us to sympathise with Giles Corey by presenting him as a man who has stumbled on the truth and is crushed for telling it. In this scene a blunt, often comic old farmer suddenly becomes the conscience of the courtroom. Miller sets his raw honesty against the cold procedure of Danforth and Hathorne, so that the audience watches the court punish the one man in the room who is trying to protect his neighbours.

The scene opens with Danforth's formal statement, "I have here an accusation by Mr Corey against you." The legal language sounds orderly and fair, but the audience soon sees that the court has no intention of weighing Giles's evidence. Giles's charge, that Putnam had his daughter cry out against George Jacobs so that he could buy Jacobs's forfeited land, is shrewd and specific. It exposes greed as one of the hidden engines of the witch-hunt. We sympathise with Giles because he has worked out, in plain terms, what the clever judges refuse to see. Putnam's flat denial, "It is a lie", is short and confident, and its brevity suggests a man who knows the court will protect him.

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Miller then traps Giles in a cruel dilemma. Danforth demands the name of the man who heard Putnam's words, and Giles refuses. His reasoning is deeply moving: he knows that any name he gives will simply be arrested. His line "I will not give you no name" is ungrammatical and stubborn, and the double negative reminds us that he is an uneducated man up against lawyers. Yet his next words reveal his guilt over Martha: he mentioned his wife's name once and fears he will "burn in hell long enough for that." The audience remembers that Giles's innocent remark about Martha's reading of strange books helped lead to her arrest. His refusal to repeat that mistake shows a man trying, at great cost, to protect another person. Our sympathy deepens because his courage grows out of remorse.

The judges' response makes Giles more sympathetic still. Hathorne's cry of "contempt" and Danforth's threat to arrest him turn a man with evidence into a prisoner. Giles's protest that "you cannot clap me for contempt of a hearing" is both comic and pitiful: he clings to legal details he half understands, having spent years in lawsuits, but Danforth simply changes the rules by declaring the hearing a full session. Miller lets the audience see the law being bent in front of them, and Giles's helplessness becomes our frustration.

Hale's intervention is important too. As one of the judges' own allies, he pleads on Giles's behalf, and his growing unease confirms for the audience that Giles is not a troublemaker but a victim. By giving a respected minister reasons to side with him, Miller shifts our sympathy decisively away from the court.

The passage ends in an explosion of feeling. Giles lunges at Putnam, crying "I'll cut your throat, Putnam, I'll kill you yet!" On stage this violent outburst could make him seem dangerous, but I think Miller intends the opposite effect. The exclamation and the repetition of threats express the rage of an honest man who

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has been silenced and who sees a murderer protected by the law. His fury is the only natural reaction in a room full of calculation, and an audience is likely to share it.

Miller also exploits the contrast between Giles's age and frailty and the power ranged against him. Earlier in the play he is a figure of fun, quarrelsome and fond of lawsuits; here that same stubbornness becomes heroic. The audience senses that he is doomed, and the moment foreshadows his later refusal to plead, which will cost him his life but save his land for his sons. Through this scene, then, Miller makes Giles Corey the embodiment of plain decency, and he makes us sympathise with him precisely because his honesty is so badly matched to a court that values its own authority above the truth.

2b

Tituba appears only twice, at the end of Act One and at the start of Act Four, yet Miller uses her to devastating dramatic effect. She is the spark that turns private panic in the Parris household into a public witch-hunt, and she is also the play's clearest example of how fear forces the powerless to lie. Her portrayal shapes the tension of the opening act and gives the final act a strange, bitter pathos.

From her first entrance, Miller presents Tituba as frightened and vulnerable. Her anxious question about whether Betty will be well suggests real affection for the child, and her broken English immediately marks her as an outsider in Salem. Parris dismisses her harshly, and the audience senses at once that she has no status and no protection. This matters dramatically, because it makes her the obvious scapegoat. When Abigail, desperate to save herself, accuses Tituba of making her and Betty drink blood and do the Devil's work, the audience knows enough to be suspicious: we have already learned that Abigail drank a charm to kill

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Elizabeth Proctor, and that Mrs Putnam sent her daughter to Tituba to contact her dead babies. The real guilt lies with the white girls and the respectable Putnams, yet it is the slave who will be blamed. This injustice sharpens the drama and prepares us for the way the court will later work.

Miller makes Tituba's interrogation one of the most gripping sequences in the play. At first she denies any dealings with the Devil, but Parris threatens to whip her to death and Putnam demands that she be hanged. The stage is crowded with powerful men bearing down on one woman, and the sheer pressure is frightening to watch. Hale's approach is gentler but equally manipulative: he tells her she can be saved if she names those who are bewitching the children, and he feeds her the reassurance that she would be a good Christian woman. Tituba realises that confession is her only escape, and Miller lets the audience watch her invent a story.

What makes this dramatically powerful is that her false confession is built from the words of her accusers. When Putnam suggests names such as Sarah Good and Goody Osburn, she repeats them. Her vivid description of the Devil promising her freedom, saying he would make her fly back to Barbados, reveals what she truly longs for: not evil, but home and liberty. This detail is quietly heartbreaking, because it shows that even her lie expresses a real desire. The sequence ends with Abigail and Betty joining in, crying out more and more names in a frenzy, and the curtain falls on hysteria. Tituba's confession has shown the girls that accusing others is a way to be believed and forgiven, so she becomes the model for every false confession that follows.

In Act Four, Miller returns to Tituba in a very different mood. In the jail, half drunk with Sarah Good, she talks of the Devil coming to take them to Barbados,

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and the scene is darkly comic. Yet the comedy is uncomfortable. These are women who have been imprisoned because of lies forced from them, and their fantasy of flying away shows their despair. Placing this scene at the opening of the last act creates a pause before the tragedy of Proctor's decision, and it reminds the audience how many ordinary lives the witch-hunt has wrecked. The Devil they speak of is warm and familiar, unlike the terrifying figure of Salem's preaching, which subtly mocks the community's obsession.

Through Tituba, then, Miller dramatises the central idea of the play: that hysteria feeds on the weakest people and rewards those who lie. She is both the first victim and, unwillingly, the first accuser. Her presence makes the opening act explode into chaos and gives the final act a note of pity, and she leaves the audience with a disturbing sense of how easily truth is crushed when the powerful demand a confession.

3b

Sherriff presents Osborne as the quiet heart of the dugout, a man whose care for others is shown less through grand words than through small, steady acts of kindness. Older than the other officers and known affectionately as "Uncle", he protects Stanhope's reputation, eases Raleigh into the line and, even facing likely death, thinks first of the people around him. Sherriff uses him to show that tenderness can survive in the brutal world of the trenches, and his loss is all the more painful because of it.

Osborne's loyalty to Stanhope is established in the opening scene. When Hardy gossips about Stanhope's heavy drinking, Osborne refuses to join in and calmly defends him, insisting that Stanhope has been out far longer than anyone and has kept going when others would have broken. He declares that he would go to hell

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with him. This simple, almost colloquial declaration shows the depth of his devotion. Sherriff makes the audience trust Stanhope partly because Osborne, the most sensible man on stage, trusts him. Osborne's care here is protective: he guards a friend's dignity when that friend is absent.

His kindness to Raleigh is equally striking. When the young officer arrives, eager and naive, Osborne puts him at ease with gentle conversation, offering practical advice about life in the trenches and showing a genuine interest in him. Knowing that Raleigh hero-worships Stanhope from school, Osborne gently warns him that he may find Stanhope changed, that the strain of the war has worn him down. This is a delicate, tactful act of care: Osborne tries to soften the shock he knows is coming, protecting both the boy's feelings and Stanhope's pride. His modesty adds to this impression. When Raleigh discovers that Osborne once played rugby at the highest level, Osborne plays it down, which suggests he does not want to impress but to connect.

The end of Act One gives one of the most touching images of his caring nature. Stanhope, drunk and exhausted, is helped to bed by Osborne, who tucks him in like a child. Stanhope's childish request for a goodnight kiss from "Uncle" and Osborne's gruff, affectionate refusal create a moment that is both funny and deeply sad. Sherriff's stage picture of the older man watching over the sleeping captain reveals that Osborne is a kind of father figure, and that Stanhope's hard exterior depends on his gentleness.

Osborne's care is most powerfully shown in Act Three, just before the raid. Although he knows the danger, he spends the final minutes calming Raleigh. Instead of discussing the attack, he talks about walking in the New Forest and the old Roman road he knows there, drawing Raleigh into memories of England

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and ordinary peace. Sherriff structures the scene around time, with the officers repeatedly aware of the minutes ticking away, so the audience understands exactly what Osborne is doing: he is deliberately distracting the boy to keep his nerve steady. The calm, conversational dialogue contrasts with the terrible tension beneath it, and Osborne's composure becomes an act of love.

Even his preparations for death show concern for others. Before the raid he gives Stanhope his ring, watch and letters to pass on to his wife, quietly and without self-pity. The understated way Sherriff writes this exchange, with both men avoiding open emotion, makes it almost unbearable to watch. Osborne thinks of his family and spares his friend a scene.

Finally, Sherriff measures Osborne's care through the grief his death causes. Stanhope's anger when Raleigh is not at the celebration dinner, and his bitter remark that Raleigh thinks he does not care, reveal how shattered he is. The dugout feels empty without the man who held it together, and the audience feels his absence in every remaining exchange. In portraying Osborne as caring, Sherriff gives the play its moral centre, and by killing him in a pointless raid he shows how war destroys the very best of men.

4a

Shakespeare makes this a memorable introduction to Capulet and Paris by showing them in a moment of calm, polite negotiation that the audience will later remember with deep irony. Capulet appears as a gentle, protective father who seems to give his daughter a voice, while Paris is an eager, rather impatient suitor. The poetry is graceful and festive, but beneath it lie ideas of age, death and control that make the scene far darker than it first appears.

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Capulet's opening lines present him as a peacemaker. Coming straight after the brawl and the Prince's warning, his remark that it is "not hard, I think, / For men so old as we to keep the peace" sounds reasonable and weary. The phrase "men so old" suggests that he sees the feud as something he should have outgrown, and the audience may feel some hope. Paris's polite reply, regretting that the families "liv'd at odds so long", flatters Capulet but then turns abruptly to his own interest: "But now, my lord, what say you to my suit?" The blunt "But now" reveals that Paris cares little about the feud and a great deal about Juliet, which makes him seem self-centred from the start.

Capulet's response is the most memorable part of the scene, because it is so tender. He describes Juliet as "yet a stranger in the world" who has "not seen the change of fourteen years", emphasising her innocence and youth. The image "Let two more summers wither in their pride" is beautiful but melancholy: even summer withers, and time is shown as a force of decay. Paris's quick retort, "Younger than she are happy mothers made", is cold and practical, and Capulet's reply, "too soon marr'd are those so early made", is a sharp rhyming correction. The couplet form makes the exchange feel like a duel of wit, and Capulet wins it. The word "marr'd" hints at damage and even death, and it suggests a father who has seen too much loss to rush his daughter.

Shakespeare then deepens our sympathy for Capulet with the line "Earth hath swallowed all my hopes but she". This reveals that his other children have died, and that Juliet is his only surviving hope. The pun on "earth", meaning both the grave and his land or inheritance, suggests that his love and his worldly ambitions are tied together in her. The repetition of "hopeful" and "earth" in the next line creates a sense of fragility. For the audience who already know from the Prologue that the lovers will die, this line is painfully ironic: the earth will swallow Juliet

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too.

What makes Capulet especially memorable is his apparent respect for Juliet's choice. He tells Paris to "woo her" and "get her heart", insisting that "My will to her consent is but a part". He promises that his agreement lies "within her scope of choice". This is surprisingly liberal for a father arranging a match, and the audience is encouraged to admire him. However, the moment becomes unforgettable in retrospect, because in Act Three Capulet will threaten to disown Juliet if she refuses Paris. Shakespeare plants this generosity so that its later collapse will shock us.

The second half of the speech shifts into celebration as Capulet invites Paris to his feast. The imagery of light, "Earth-treading stars that make dark heaven light", presents the young women as dazzling and heavenly, while the comparison of their delight to April following "limping winter" creates a vivid picture of youth replacing age. The personified "limping winter" seems to stand for Capulet himself, an old man watching the young. Ironically, his suggestion that Paris should look at many girls and "like her most whose merit most shall be" foreshadows Romeo doing exactly that, falling for Juliet at this very feast. The star imagery also echoes the "star-cross'd lovers" of the Prologue, reminding us that fate is at work.

The scene closes with a comic shift as Capulet hands the list to the illiterate servant. The brisk command "Go, sirrah, trudge about" restores Capulet's authority and prepares for the servant's encounter with Romeo. Shakespeare therefore makes this introduction memorable by combining warmth, wit and festive imagery with layers of irony, so that Capulet and Paris appear kind and courteous here, yet the audience senses the darkness that their plans will eventually bring.

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4b

Shakespeare encourages us to admire Friar Lawrence to a considerable extent: he is wise, kind and genuinely devoted to the young lovers, and he hopes to end the feud. Yet Shakespeare also shows him to be hasty, secretive and, at the crucial moment, afraid. My admiration for him is therefore real but limited, because his good intentions are repeatedly undermined by risky schemes and, finally, by cowardice.

Our first impression of the Friar is highly admirable. He enters gathering herbs at dawn and reflects that nothing in nature is so vile that it does not give some good, and nothing so good that it cannot be abused. His observation that "Virtue itself turns vice, being misapplied" shows a thoughtful, philosophical mind, and the rhyming couplets give his speech a calm, ordered quality that contrasts with the violent streets of Verona. However, this speech also introduces the idea that medicine can become poison, which foreshadows his own potion. Shakespeare seems to warn us that the Friar's wisdom is itself double-edged.

His relationship with Romeo invites further admiration. He acts as a father figure, teasing Romeo about how quickly he has forgotten Rosaline: "Young men's love then lies / Not truly in their hearts, but in their eyes." The witty rebuke shows that he sees through Romeo's impulsiveness. Yet he agrees to marry the couple almost at once, hoping that the alliance may "turn your households' rancour to pure love". His motive is noble, since he wants peace for the whole city, but his decision to marry them secretly is reckless. He even warns Romeo "Wisely and slow; they stumble that run fast", yet he himself acts with great speed. Shakespeare invites us to notice the gap between his advice and his actions.

After Romeo kills Tybalt, the Friar is at his most admirable. When Romeo collapses in despair at the news of his banishment and threatens to kill himself, the Friar

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scolds him firmly, then lists the reasons he should be grateful: Juliet is alive, Romeo is alive, and the Prince has shown mercy. His speech is both stern and loving, and his plan that Romeo should go to Mantua until the marriage can be announced offers real hope. Here he seems the only adult in Verona who thinks clearly.

The potion plot complicates our view. When Juliet arrives, desperate and threatening to use a knife, the Friar's offer of the sleeping draught shows courage and inventiveness, and he clearly wants to save her from a bigamous marriage to Paris. However, the plan is extremely dangerous, depending on precise timing and on a letter reaching Romeo. Shakespeare makes the audience uneasy as Juliet herself wonders whether the Friar might have given her poison to hide his own part in the marriage. Although she dismisses the thought, it raises the question of whether he is protecting her or himself.

The final scene most damages our admiration. When Friar John fails to deliver the letter, Lawrence hurries to the tomb, but finding Romeo dead and hearing the watch approach, he urges Juliet to leave and then runs away, saying he dare no longer stay. This moment of fear means Juliet is left alone to kill herself. Shakespeare makes this abandonment stark and swift, and it is hard to forgive. His long explanation to the Prince is honest, and he offers his life if he is to blame, which shows some integrity. Still, the speech is a confession of a plan that has failed completely.

Overall, Shakespeare makes Friar Lawrence admirable in his compassion, his wisdom and his desire for peace, and the reconciliation of the families at the end is, in a sense, what he hoped for. Yet the cost of that peace is the deaths of the young people he tried to help, and his secrecy and haste helped cause it. I admire

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his intentions, but I cannot fully admire the man, because when it mattered most he chose to save himself.

Sa

Shakespeare makes this moment entertaining by building it as a series of comic performances. Malvolio performs exasperation, Olivia performs aloofness behind her veil, and Viola, disguised as Cesario, performs a part she has memorised and only half believes. The humour comes from the gap between what each character pretends and what is really happening, and the audience, who know Viola's secret, enjoy every double meaning.

The comedy begins with Malvolio's account of the young messenger. His speech is built on repetition: each time he gives an excuse, the youth already has an answer, "and therefore comes to speak with you." The repeated phrase creates a comic rhythm and shows Malvolio's pompous irritation at being outwitted by a boy. His exaggerated image of the visitor standing at the door "like a sheriff's post" makes Cesario sound immovable, and the audience enjoys seeing the self-important steward defeated. His quibbling answers to Olivia are also funny: asked what kind of man the visitor is, he replies "Why, of mankind", and asked what manner of man, he says "Of very ill manner". His literal, sour wordplay reveals his sense of superiority.

Malvolio's description of Cesario's age is the comic highlight of his part. The homely images of "a squash is before 'tis a peascod" and "a codling when 'tis almost an apple" compare the youth to unripe vegetables and fruit, which is both ridiculous and oddly precise. The phrase "between boy and man" is especially entertaining for the audience, because Viola is neither: she is a woman playing a youth. His remark that the visitor is "very well-favour'd" may also spark Olivia's

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curiosity, since her sudden "Let him approach" suggests that the description has interested her more than all Malvolio's complaints.

Olivia's decision to wear a veil adds a visual joke. She covers her face and asks to hear "Orsino's embassy" once more, as if preparing for another tedious courtier. When Viola enters and asks which is the lady of the house, the confusion on stage is comic, and Olivia's teasing evasions, "I shall answer for her", show her enjoying the game. Shakespeare reverses the usual courtship situation: the lady hides and questions, and the messenger must guess who she is.

Viola's performance is the richest source of entertainment. She launches into Orsino's flowery praise, "Most radiant, exquisite, and unmatchable beauty", only to break off and admit she does not even know whether this is the right lady. The sudden drop from poetic praise into practical prose is very funny, and it exposes the artificiality of Orsino's courtly love. Viola's anxiety about her script, which she says is "excellently well penn'd" and which she has "taken great pains to con", makes her sound like a nervous actor, and her worry about wasting her speech gently mocks the whole convention of formal wooing.

The theatrical language becomes playful dramatic irony. Olivia asks, "Are you a comedian?", meaning an actor, and Viola answers "I am not that I play." For the audience this line is a delightful joke, since it is literally true: she is a woman disguised as a man. Her oath "by the very fangs of malice" is extravagantly dramatic, adding to the sense of mock performance. Olivia's witty reply, "If I do not usurp myself, I am", is then turned back on her by Viola, who argues that Olivia does usurp herself by refusing to share her beauty. This quick exchange of wit shows that the two women are equally matched, which makes their scene lively and sets up Olivia's attraction.

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The passage ends with Olivia cutting through Viola's prepared speech: "I forgive you the praise." Viola's wistful complaint that she worked hard on it and "'tis poetical" is comic deflation, and Olivia's retort that poetry is "the more like to be feigned" punctures it entirely. Shakespeare entertains us by making poetry itself the target of the joke. Overall, the moment is entertaining because of its quick wordplay, its layers of disguise and its dramatic irony, and because the audience can see, long before Olivia can, that this clever young messenger will turn her world upside down.

Sb

Maria may have fewer lines than the lovers, but Shakespeare makes her the engine of the play's comic subplot. Her wit, her talent for performance and her sharp reading of other people set the gulling of Malvolio in motion, and through her the play gains much of its energy, its laughter and, finally, its uncomfortable edge. She is not a lowly maid but Olivia's waiting gentlewoman, and her intelligence lets her move freely between the household's worlds of order and misrule.

From her first appearance Maria is presented as quicker than the men around her. She warns Sir Toby that he "must confine" himself "within the modest limits of order", which shows that she understands the rules of Olivia's house even while she enjoys bending them. Her exchange with Sir Andrew is a little masterpiece of mockery: her dry "Now, sir, 'thought is free'" lets her insult him while he barely notices, so the audience laughs at him through her eyes.

Her dramatic importance becomes clear in Act 2 Scene 3. She enters scolding the revellers with "What a caterwauling do you keep here!", seemingly on the side of order, yet once Malvolio arrives to silence them she changes sides. His pompous

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threat to tell Olivia provokes her dismissive "Go shake your ears", and it is Maria, not Toby, who devises the revenge. Her diagnosis of Malvolio as "a time-pleaser; an affectioned ass" is perceptive: she sees that his weakness is self-love, the belief that "all that look on him love him", so her plot rests on a true understanding of character. Her confidence in "I can write very like my lady your niece" reveals a skill with language that rivals Feste's, and her delight in calling it "Sport royal" captures the holiday spirit of the play.

The letter scene in Act 2 Scene 5 shows Maria as a playwright within the play. She arranges her audience ("Get ye all three into the box-tree") and drops the letter like a stage prop, then withdraws, so that the comedy comes from watching Malvolio misread her words. The riddle "M.O.A.I. doth sway my life" is deliberately vague, inviting him to twist the letters into his own name, and the famous line "Some are born great, some achieve greatness, and some have greatness thrust upon 'em" feeds exactly the fantasy she has identified. Toby's admiring cry "Here comes the little villain" and his later praise of her as "a beagle true bred" show how completely she has won the men's respect.

Maria also controls the pace of the comedy. In Act 3 Scene 2 she rushes in to report that Malvolio obeys "every point of the letter" and smiles "his face into more lines than is in the new map", a comic simile that makes the audience impatient to see him. Her careful detail that yellow stockings are "a colour she abhors" and cross-gartering "a fashion she detests" ensures that Malvolio's courtship of Olivia will be a disaster. Here her wit has a sharper, crueller edge, and when she suggests he may be "bewitched" the joke begins to tip into persecution.

That darker turn is part of Maria's dramatic impact. In the dark-room scene she provides the gown and beard for Feste's Sir Topas, yet even she remarks that he

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"sees thee not", as if the trick has become pointless cruelty. Shakespeare allows her to fade from view as the plot grows uglier, and in the final scene she does not appear; instead Fabian reveals that "Maria writ / The letter" and that Toby "hath married her" in reward. This news gives her a comic ending of her own, rising through marriage much as Malvolio dreamed of rising. Yet Olivia's sympathetic "he hath been most notoriously abused" and Malvolio's furious "I'll be revenged on the whole pack of you" leave the audience wondering whether Maria's brilliant joke went too far.

Through Maria, then, Shakespeare creates both delight and discomfort. She is the cleverest manipulator in a play full of disguise, a woman whose words shape events as powerfully as Viola's, and her scheme generates the play's most memorable laughter. But by tying that laughter to Malvolio's humiliation, Shakespeare uses her to make us question how far we have enjoyed the cruelty of comedy.