Cambridge Assessment International Education

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LITERATURE IN ENGLISH **0475/31**

Paper 3 Drama (Open Text) **October/November 2021**

45 minutes

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You must answer on the enclosed answer booklet.

You will need: Answer booklet (enclosed)

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

INSTRUCTIONS

- Answer **one** question.
- Follow the instructions on the front cover of the answer booklet. If you need additional answer paper, ask the invigilator for a continuation booklet.
- You may take your set text into the exam room, but this must **not** contain personal annotations, highlighting or underlining.

INFORMATION

- The total mark for this paper is 25.
- All questions are worth equal marks.

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

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LORRAINE HANSBERRY: *A Raisin in the Sun*

Remember to support your ideas with details from the writing.

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

Mama: '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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Giles [*over* PROCTOR*'s shoulder at* PUTNAM]: 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 news at the centre of the Younger family and letting it land on each of them differently. Mama's purchase of the house is, for Ruth, a release from years of cramped misery, but for Walter it is the death of his own dream, and Hansberry builds the scene so that joy and bitterness collide in the same small room. The intensity comes less from what Mama has done than from the gap between the people who hear it.

Mama's opening words are hesitant and almost apologetic. She insists she does not want to make it "sound fancier than it is", calling it "a plain little old house", before building to the simple, weighty claim that "it will be ours." The modest description shows her nervousness, but the final phrase carries the force of a whole family history: after a lifetime of renting in a crowded apartment, ownership means dignity. Hansberry makes the audience feel how much this matters to Mama precisely because she plays it down.

Ruth's reaction supplies the joyful pole of the scene. Her delight spills out in broken, exclamatory speech, and her question about whether there is plenty of sunlight is especially moving. Throughout the play Mama's sickly plant on the windowsill has struggled for light, and the apartment's one window is a reminder of how starved the family is of space and air. Sunlight becomes a symbol of the life Ruth has been denied, and her thought of it suggests that the baby she has been considering ending might now be born into hope rather than despair. Her happiness is so intense because it has been held back for so long.

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Yet Hansberry undercuts this joy at once through Mama's trepidation about the location. When the family learns the house is in Clybourne Park, Ruth's pleasure is checked by the knowledge that no Black families live there. Mama's dry reply, "Well, I guess there's going to be some now," is quietly heroic: it shows her determination to claim a place in a segregated city, but it also warns the audience of the hostility to come. The joy of the moment is shadowed by danger, which deepens its intensity.

The most powerful part of the passage, though, is Walter's response. He says very little at first, and his silence is itself a weapon. When he does speak, his accusation that Mama has "butchered up a dream of mine" is brutal. The violent verb suggests he sees the house not as a gift but as an act of destruction, since the insurance money he wanted for the liquor store has now been spent. The cruelty is sharpened by his reminder that Mama always talks about her children's dreams, turning her own values against her. The audience may feel both pity and anger: pity for a man who feels his manhood has been taken from him, and anger at his willingness to wound the mother who has acted out of love.

Mama, for her part, pleads rather than commands. She begs Walter to understand that she acted because she saw her family "falling apart", yet he throws her authority back at her, and her last attempt to reach him is only his name, "Walter Lee", left hanging and unfinished. It is a call to him as her son rather than as the head of the house. Hansberry's stage directions then deliver the final blow: he simply closes the door behind him, and Mama is left sitting "alone, thinking heavily". The absence of any reply is more painful than an argument. The silence and the stillness of Mama on stage leave the audience with the weight of what has been gained and what has been lost.

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	Hansberry therefore makes this moment intense by compressing the play's central conflict into one exchange. A house that promises light, space and pride also breaks the bond between mother and son, and the scene ends not in celebration but in isolation, leaving the audience uneasy about whether the family's new beginning can survive Walter's bitterness.
1b	Hansberry gives the audience plenty of reasons to be irritated by Beneatha: she can be selfish, flippant and wounding, especially towards her mother and brother. Yet I do not think Hansberry wants us to dislike her for long. Her faults are those of a young, clever woman testing every idea she meets, and Hansberry uses her to voice some of the play's most hopeful ambitions. The audience's response is therefore one of exasperation mixed with real admiration.
	The case against Beneatha is strongest in Act 1. She treats family money as if it were endless, moving restlessly from one expensive hobby to another, such as riding lessons and the guitar. Mama's gentle question about why she must "flit so from one thing to another" shows how puzzling this is to a woman who has worked all her life, and Beneatha's answer, that she wants to express herself, sounds self-absorbed in a household where Ruth and Walter can barely pay for the basics. Her treatment of Walter is equally sharp. When she calls him "a flip" and, pressed to show gratitude for her education, drops to her knees to thank everybody in a burst of sarcasm, the audience may feel she is too quick to despise a man who is crushed by his job as a chauffeur. Hansberry lets her contempt sting.
	The most uncomfortable moment comes when Beneatha announces that she does not believe in God. Her tone is deliberately provocative, and her mother's response is the slap and the insistence that "In my mother's house there is still God." The

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stage picture of Beneatha forced to repeat the words is shocking, and many in the audience would side with Mama, whose faith has sustained the family through hardship. Here Beneatha seems arrogant, valuing her own cleverness over her mother's feelings.

However, Hansberry repeatedly complicates this. Beneatha's ambition to become a doctor is presented as admirable and unusual for a Black woman in 1950s Chicago. When Walter tells her to be a nurse "like other women" or simply get married, the audience is likely to take her side, since his sexism is so dismissive. Her later memory of a neighbourhood boy hurt in an accident, and of the doctor who mended him, shows that her ambition comes from a desire to heal rather than from vanity. Hansberry makes her the character who refuses the limits placed on her race and her gender.

Her search for identity also earns sympathy. She rejects George Murchison because he is shallow and, as she sees it, an "assimilationist", ashamed of his African heritage. Her excitement at the robes Asagai brings, and the energy of her dancing, suggest a young woman trying to find pride in who she is. Asagai's name for her, which means one for whom bread is not enough, captures what Hansberry admires in her: she wants more than survival. Even when she is comic or pretentious, as when she cuts her hair or plays at being a Nigerian, the audience laughs with affection rather than scorn.

The final act tests her most severely. After Walter loses the money, Beneatha disowns him, saying there is nothing left in him to love. In this moment she is at her least likeable, because her bitterness mirrors the very cruelty she has criticised in others. Hansberry gives Mama the reply that corrects her, that there is always something left to love, and that the time to love someone most is when they are

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at their lowest. The speech is aimed at Beneatha, and it shows the audience her limitation: she has ideas, but she has not yet learned compassion. Yet the play does not abandon her. By the end she is talking eagerly of going to Africa as a doctor, and her hope survives the family's crisis.

To a limited extent, then, Hansberry makes us dislike Beneatha: her flippancy, her mockery of Walter and her harshness after the loss of the money are real faults. But Hansberry presents these as the impatience of youth rather than true selfishness. Beneatha's intelligence, independence and refusal to accept a narrow future make her one of the play's most hopeful figures, and by the final curtain the audience is far more likely to forgive her than to condemn her.

2a

Miller encourages us to sympathise with Giles Corey at this moment by presenting him as an honest, impulsive old man who brings the court real evidence of corruption and is punished for it. The more truthful Giles is, the more helpless he becomes, and Miller uses that injustice to make the audience feel both pity and outrage on his behalf.

Giles's accusation is a serious and specific one. He claims that Putnam prompted his daughter to cry out against George Jacobs so that, once Jacobs was hanged and his land forfeited, Putnam would be the only man with the money to buy it. Unlike the girls' visions, this is a charge grounded in motive and law, and it exposes the greed beneath the witch hunt. The audience, who have watched Putnam quarrel over land boundaries in Act I, knows this is entirely plausible. Giles's sense of having uncovered the truth is captured in his insistence that his "proof is there", the deposition he has brought. His blunt, colloquial speech, with its dashes and exclamations, has none of the polish of the officials, and this

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roughness makes him seem sincere rather than calculating.

Danforth's response immediately tilts our sympathy towards Giles. Putnam simply denies the charge, and Danforth seems far more interested in where the information came from than in whether it is true. When Giles refuses to name the man who heard Putnam's remark, Danforth threatens him with contempt of court. Miller makes the dramatic irony painful: the man exposing a crime is the one who is arrested, while the man accused walks free. Danforth's handling suggests that Putnam is protected not only by his wealth and status but because he supports the court, and in Danforth's view anyone who is not with the court is against it.

The most moving part of the passage is Giles's refusal to give the name. He explains that he mentioned his wife's name once and will burn in hell long enough for that. This line reaches back to Act 2, when his innocent comment that Martha's books stopped him praying led to her arrest. His guilt is raw and simple, and the hyperbole of burning in hell shows how deeply he blames himself. Miller makes us admire him: he would rather suffer than allow another innocent person to be dragged before the court. His protest that a hearing cannot hold a man in contempt also shows a stubborn, almost comic pride in his knowledge of the law, which makes him human and likeable even as Danforth mocks him for it.

Miller also guides our response through the reactions of characters we trust. Proctor supports Giles and tries to calm him, and even Hale, a man of the court, is troubled by what he sees and urges Danforth to take the evidence seriously, warning that there is a great fear of the court in the country. Danforth's chilling reply that this only proves there is great guilt in the country shows the closed logic of the court. Because the play's most thoughtful voices side with Giles, the audience is encouraged to see him as a good man trapped by a corrupt system.

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The passage ends in an explosion of feeling. Giles's threat to "cut your throat, Putnam, I'll kill you yet!" is wild and violent, and the stage direction placing him "over PROCTOR's shoulder" suggests he must be physically held back. We might see this as foolish, since it gives his enemies more reason to condemn him, but it also feels like the natural cry of an old man whose wife has been taken and whose truth has been ignored. The outburst is almost unbearably human, and it foreshadows his later death, when he refuses to plead and is pressed under stones, asking only for more weight.

Miller therefore makes us sympathise with Giles by combining his honesty, his guilt and his helpless anger in one short scene. He is not a hero in the conventional sense: he is rash and quarrelsome. But by punishing him for telling the truth, Miller exposes the injustice of the court and makes Giles one of its most sympathetic victims.

2b

Tituba appears in only two scenes, yet Miller makes her central to the dramatic impact of The Crucible. She is the spark that turns private gossip into public hysteria, and her treatment reveals, more starkly than any other character, how Salem uses the powerless as scapegoats. Miller also uses her in Act 4 to provide a strange, dark comedy that exposes the absurdity of the witch hunt.

Even before she speaks, Tituba is in danger. When she first enters Betty's bedroom, anxious about the sick child, Parris drives her out in fear and fury. As Parris's slave, brought from Barbados, she has no family, money or standing in Salem, and Miller makes the audience aware that if blame must fall somewhere, it will fall on her. Her concern for Betty, whom she clearly loves, makes this all the

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more unjust.

The dramatic turning point of Act I comes when Abigail, cornered by Hale's questions, shifts the guilt onto Tituba, claiming that Tituba made her and Betty do it. Abigail's lie is quick and ruthless, and the audience knows the truth: Abigail drank blood to charm Proctor's wife to death, and it was Ann Putnam who sent Ruth to Tituba to conjure the spirits of her dead babies. Tituba is being punished for what the white characters asked of her. Miller makes her helplessness vivid in the way she is summoned and surrounded by accusers, each with their own motive.

The confession scene is one of the most powerful in the play, because the audience watches a confession being manufactured. Parris threatens to whip her to death, Putnam demands that she be hanged, and Hale, softer but no less dangerous, assures her that if she names those who worked with the Devil, God will protect her. Tituba grasps at this escape. Prompted by Putnam's suggestions, she names Sarah Good and Goody Osburn, and her story of the Devil's visits grows more elaborate with each question. Her broken English and repetitions convey terror, and her cry asking God to protect Tituba shows how frightened she is. There is also a dark irony in her claim that the Devil wanted her to cut Parris's throat, for it lets her voice her real resentment of a hard master while seeming to accuse the Devil. Miller suggests that the oppressed sometimes speak truth only in disguise.

Her confession has enormous consequences. It shows Abigail and the other girls that naming others brings safety and even power, and Abigail immediately joins in, crying out names with Betty. The act ends in a frenzy of accusation, with Hale rejoicing. Tituba's forced confession is therefore the mechanism that starts the

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tragedy, and Miller makes the audience see that the whole edifice of the trials is built on fear, coercion and a scapegoat.

In Act 4, Tituba returns in a very different mood. In the jail with Sarah Good, drunk on the cider that Herrick has given them, she talks about the Devil as a figure from home, imagining that he will fly her back to Barbados, where it is warm and where people sing and dance. Her plea "Take me home" is comic but also deeply sad, since home is the one thing she can never have. She even suggests that the cold, joyless people of Salem are what anger the Devil. Miller uses her here to satirise Puritan Salem: the woman they call a witch sees the Devil as a pleasant, harmless figure, while the real evil lies in the town's own repression and cruelty. The brief comedy also gives the audience a moment of release before the tension of Proctor's final choice.

Miller's portrayal of Tituba therefore contributes to the dramatic impact in several ways. In Act 1 she is the scapegoat whose forced confession sets the hysteria in motion, and her treatment exposes the racism and hypocrisy of Salem. In Act 4 she offers dark humour that mocks the town's beliefs. Though a minor character, she embodies the play's central idea that in a society ruled by fear, the weakest suffer first, and her plight lingers long after she leaves the stage.

3b

Sherriff presents Osborne as the caring heart of the dugout. Older than the other officers, a schoolmaster in civilian life, he looks after his comrades with a calm, practical tenderness that is all the more striking in the brutal world of the trenches. The nickname "Uncle" says a great deal: he is not a commander but a protector, and Sherriff uses his care to show both the humanity that survives in war and the cost of losing it.

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From the opening scene, Osborne's care for Stanhope is clear. When Hardy gossips about Stanhope's drinking, Osborne defends him firmly, explaining that Stanhope has been in the line far longer than anyone else and has kept going when other men would have broken. He insists that Stanhope is the best company commander they have, and his loyalty is unshakeable. Sherriff makes the audience see Stanhope through Osborne's eyes before we meet him, so that his drinking is understood as a wound rather than a vice. Osborne's care here is not blind: he knows Stanhope's weakness, but he chooses to protect his dignity.

His kindness to Raleigh is just as important. When the young officer arrives, nervous and excited, Osborne puts him at ease, explaining the routine of the trench in a gentle, matter-of-fact way. He also prepares Raleigh for the change he will find in Stanhope, warning him tactfully that the strain of war alters people. Osborne's anecdote about the Germans holding their fire while a wounded man was carried in, then politely shelling afterwards, is told partly to reassure Raleigh that the enemy are human too. Sherriff shows Osborne using conversation as a form of care, shielding Raleigh from fear without lying to him.

The end of Act I provides one of the play's most tender images. Stanhope, exhausted and drunk, lets Osborne help him to bed, and asks him to tuck him up. Osborne does so, and when Stanhope childishly asks him to kiss him, Osborne laughingly refuses but stays to watch him fall asleep. The moment is comic, yet it shows a father and son relationship at the centre of the company. The stage picture of the young captain being cared for by the older lieutenant reminds the audience how young Stanhope really is, and how much he depends on Osborne.

Osborne's care is perhaps most moving before the raid. Knowing how dangerous it

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is, he spends the final minutes talking with Raleigh about anything but the war: walking in the New Forest, the Roman roads of England, ordinary pleasures at home. The conversation is deliberately light, and Sherriff's dialogue drifts from subject to subject so that the tension beneath it is unbearable for the audience. Osborne is frightened too, but he hides it to keep Raleigh calm. His quiet decision to leave his ring and letters with Stanhope, in case he does not return, shows that he has accepted his likely death while still thinking of his family and of not alarming the boy. His love of reading Alice's Adventures in Wonderland also suggests a gentle imagination that refuses to be hardened by war.

Sherriff makes the value of Osborne's care most visible through its absence. After he is killed in the raid, the dugout loses its emotional balance. Stanhope's grief turns into anger, and his fury at Raleigh, who seems to him to be taking Osborne's death lightly, reveals how completely he relied on Osborne to hold him together. Without "Uncle", the officers have no one to soften the strain, and the final scenes become harsher and more desperate.

Through Osborne, Sherriff presents a caring character who is never sentimental: his kindness is shown in practical acts, steady loyalty and light conversation rather than speeches. He embodies the decency of ordinary men caught up in the war, and his death is the play's most devastating loss precisely because Sherriff has made us feel how much the others needed him.

4a

Shakespeare makes this a memorable introduction to Capulet and Paris by setting a polite, apparently harmless conversation about marriage against everything the audience already knows and will soon discover. Capulet appears as a warm, protective and generous father, Paris as an eager and impatient suitor, and the

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scene is full of hospitality and spring imagery. Yet beneath the courtesy lie ironies that make the exchange both charming and unsettling.

The scene opens in the shadow of the brawl. Capulet's remark that "'tis not hard" for "men so old as we to keep the peace" sounds reasonable and even weary, as though he has been chastened by the Prince. Paris's reply, that it is a "pity" they "liv'd at odds so long", is courteous, and the audience may briefly hope the feud is ending. But Paris quickly moves on to his real interest, "what say you to my suit?", and the abrupt "But now" reveals his impatience. Shakespeare introduces him as a man more concerned with securing a bride than with the troubles of Verona.

Capulet's answer is surprisingly tender. He calls Juliet "a stranger in the world" who has not yet seen "the change of fourteen years", and the image of two summers that must "wither in their pride" before she is "ripe to be a bride" presents her as a young fruit or flower not yet ready. His rhyming couplets give his words a gentle, considered quality. When Paris objects that "Younger than she are happy mothers made", Capulet's neat reply, "too soon marr'd are those so early made", turns Paris's own line against him through the echo of "made". The wordplay is witty, but it also expresses real anxiety: early marriage can spoil a girl.

The most affecting lines are his description of Juliet as the only child left to him: "Earth hath swallowed all my hopes but she". The image suggests his other children have died, and his pun on "earth", meaning both the grave and his lands or body, shows that Juliet is his heir and his whole future. An audience is likely to warm to him here. He even tells Paris to "woo her" and "get her heart", insisting that his consent is only "a part" of her choice. For a father in this society, giving his daughter a voice in her marriage seems remarkably generous.

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Yet Shakespeare makes this memorable partly because the audience will later see how hollow it is. In Act 3, Capulet will rage at Juliet and threaten to throw her into the streets if she refuses Paris, so these gentle words become deeply ironic. Even here, there are signs of his eagerness: within moments of advising delay, he is inviting Paris to his feast so that he can begin his courtship. The audience may suspect that Capulet's caution is partly a pose, and that he is pleased by the match.

The invitation itself is full of vivid imagery. Capulet promises "Earth-treading stars that make dark heaven light", turning the young women of Verona into stars walking on earth. This anticipates the light imagery that Romeo will later use for Juliet, so the line carries an unintended dramatic irony: the feast will indeed reveal a star, but to Romeo, not to Paris. The extended comparison with "well-apparell'd April" treading on the heel of "limping winter" creates a sense of youth and renewal, contrasting the young "fresh female buds" with the old men. Capulet's suggestion that Paris should "like her most whose merit most shall be" also invites him to compare Juliet with others, which, ironically, is exactly what Romeo will do when he forgets Rosaline.

The scene ends with a comic touch. Capulet hands the list of guests to a Servant who, as the audience soon learns, cannot read. This small detail sets up the chance meeting that brings Romeo to the feast, and so the whole tragedy turns on Capulet's careless hospitality.

Shakespeare therefore makes this introduction memorable through its mixture of warmth, wit and irony. Capulet seems a loving father and Paris a respectable suitor, but the scene quietly plants the seeds of the tragedy: Capulet's later

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	tyranny, Paris's doomed courtship and the feast where Romeo and Juliet will meet.
4b	Shakespeare encourages us to admire Friar Lawrence a good deal: he is wise, kind and genuinely devoted to Romeo and Juliet, and his motive for helping them is the noble hope of ending the feud. Yet Shakespeare also makes him the author of the dangerous schemes that lead to the lovers' deaths, and at the crucial moment in the tomb his courage fails. My admiration is therefore real but limited: he is a good man whose cleverness outruns his wisdom.
	Our first impression is positive. He enters gathering herbs at dawn and reflects on how a single plant can hold both healing and harm, observing that within the "infant rind of this weak flower / Poison hath residence, and medicine power." The balanced line suggests a thoughtful, philosophical mind that sees the moral complexity of the world. It also quietly foreshadows his own role, since his skill with plants will both save and destroy Juliet.
	His relationship with Romeo is affectionate and fatherly. He teases Romeo for forgetting Rosaline so quickly, exclaiming "Holy Saint Francis, what a change is here!", and his warning that young men's love lies "not truly in their hearts, but in their eyes" is both wise and witty. His reason for agreeing to marry the lovers is admirable: he hopes the "alliance" may "turn your households' rancour to pure love". He sees the marriage as a chance to heal the city, not merely to please Romeo.
	Yet even here there are doubts. He advises "Wisely and slow; they stumble that run fast", but then agrees to marry the couple that very day, in secret, without their parents' knowledge. His warning before the wedding that "These violent delights have violent ends" is prophetic, but he goes ahead anyway. Shakespeare

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makes the audience notice the gap between the Friar's wise words and his rash actions.

In Act 3, after Romeo's banishment, the Friar is at his most impressive. Romeo throws himself on the floor and draws a weapon to kill himself, and the Friar's command "Hold thy desperate hand" stops him. He rebukes Romeo for tears he calls "womanish" and then lists the reasons Romeo should be grateful: Juliet is alive, Tybalt would have killed him, and the Prince has given banishment instead of death. His practical plan to send Romeo to Mantua until the marriage can be revealed shows real care.

However, the potion plot shows the Friar at his most reckless. Faced with Juliet's threat to kill herself rather than marry Paris, he offers her a drug that will make her seem dead for "two and forty hours". The plan depends on timing, secrecy and luck, and it fails when Friar John is trapped by the plague and cannot deliver the letter to Romeo. When the Capulets mourn Juliet, the Friar comforts them with pious words, knowing she is alive, which makes his piety seem uncomfortably theatrical. We might admire his ingenuity, but we also see how dangerously he gambles with a young girl's life.

The tomb scene is the hardest to forgive. Arriving too late, he finds Romeo dead and Juliet waking, and when he hears the watch approaching he urges her to come away, then leaves her, saying he dare no longer stay. His fear of being discovered leaves Juliet alone with Romeo's body and his dagger. Shakespeare makes this moment a damning contrast with his earlier strength.

At the end, though, he confesses everything to the Prince, offering his life if he is to blame. The Prince's reply that he has always been known as a holy man

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suggests that Verona judges him gently, and the audience may too. His intentions were good, and the real causes of the tragedy are the feud and the haste of the lovers themselves.

Overall, Shakespeare encourages us to admire Friar Lawrence's kindness, wisdom and desire for peace, but not without serious reservations. His secret marriage and the potion plot are bold attempts to do good which instead hasten disaster, and his flight from the tomb shows a human weakness that costs Juliet her life. He is admirable in purpose, but flawed in judgement, and that makes him one of the play's most tragic adults.

Sa

Shakespeare makes this moment so entertaining by building up a meeting the audience has eagerly awaited and then filling it with comic contrasts: Malvolio's pompous, reluctant reporting, Olivia's growing curiosity, and Viola's witty performance as a messenger who keeps stepping outside her part. Above all, the scene is driven by dramatic irony, since we know that the "young fellow" at the gate is a woman in disguise, and every exchange about identity becomes a joke shared between the audience and Viola.

The comedy begins with Malvolio. His report is shaped by repetition: each time he gives an excuse, the youth "therefore comes to speak with you." The phrase recurs like a refrain, and its mechanical rhythm makes Malvolio sound flustered and defeated, beaten by a messenger who will not take no for an answer. His description of Cesario standing at the door "like a sheriff's post" and being "the supporter to a bench" creates a comic picture of stubborn persistence, and his conclusion that the youth is "fortified against any denial" uses a military image that inflates a trivial situation, typical of Malvolio's self-importance.

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Olivia's questions then shift the tone. She begins by refusing, but her rapid questions, "What kind o' man is he?", "What manner of man?", "Of what personage and years is he?", reveal that she is intrigued. Malvolio's literal-minded answers, "Why, of mankind" and "Of very ill manner", are absurdly unhelpful, and the stichomythia creates a brisk comic rhythm. His fullest answer is a string of homely comparisons: the youth is like a "squash" before it is a "peascod", or a "codling when 'tis almost an apple", caught "between boy and man." These images are comic in their fussiness, yet they are also accurate in a way Malvolio cannot know, since Viola is neither boy nor man. Even his sneer that one would think "his mother's milk were scarce out of him" ironically reflects her youthful, feminine appearance. When Olivia suddenly says "Let him approach", the audience senses that Malvolio's grudging praise, "very well-favour'd", has worked on her.

Olivia's decision to hide behind her veil adds a further layer of playful disguise. Both women now conceal their identities, and Viola's opening question, "which is she?", shows the game beginning. Viola launches into her rehearsed speech, "Most radiant, exquisite, and unmatchable beauty", but immediately breaks off to check she has the right lady, because she would be "loath to cast away" a speech that is "excellently well penn'd." The comedy lies in the bathos: the grand praise collapses into an actor's anxiety about wasting her lines. Viola even admits that she has "taken great pains to con it", treating love poetry as a script to be memorised. This mocks the artificial courtship that Orsino sends, and the audience enjoys Viola's frankness.

The theatrical language becomes a running joke. Viola says the question is "out of my part", and Olivia asks, "Are you a comedian?", meaning an actor. Viola's reply, "I am not that I play", is the comic and dramatic heart of the moment: it is a

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truthful confession that Olivia cannot understand, and the audience relishes the irony. The oath "by the very fangs of malice" adds a mock-heroic flourish to a light exchange.

The wordplay sharpens as Olivia replies, "If I do not usurp myself, I am." Viola seizes on "usurp" to argue that Olivia does usurp herself, because "what is yours to bestow is not yours to reserve", a witty hint that Olivia is wasting her beauty by refusing to marry. Olivia's crisp responses, "I forgive you the praise" and her claim that poetry is "the more like to be feigned", show that she can match Viola's wit. Her teasing dismissal of Orsino's speech is entertaining because she is clearly enjoying the sparring far more than mourning her brother.

Shakespeare therefore makes this moment entertaining through layered comedy: Malvolio's pomposity, the quick stichomythia, Viola's self-mocking theatricality and, above all, the dramatic irony of a disguised woman wooing another woman on behalf of a man. The audience laughs at the wit, but also anticipates the confusion to come, as Olivia's curiosity is already turning into the love that will complicate the whole play.

Sb

Maria is only a waiting gentlewoman, yet Shakespeare makes her the hidden engine of the play's comedy. Her quick wit, her skill as a writer and her instinct for theatre drive the subplot, and through her the play explores how far laughter can go before it becomes cruelty. She gives the audience its most uproarious scenes, but she also leaves behind an uneasy aftertaste that sharpens the play's bittersweet ending.

From the start Maria is the sharpest mind below stairs. In Act 1 Scene 3 she

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scolds Sir Toby that "quaffing and drinking will undo you", sounding like the voice of order, but her real delight is in wordplay. When Sir Andrew, who has misunderstood "accost" as her name and greets her as "Good Mistress Mary Accost", fumbles for her meaning, she toys with him, telling him to bring his hand "to th' butt'ry bar and let it drink" and calling it "dry". The comedy comes from the gap between her fluent innuendo and his bewilderment: the audience laughs with Maria and at Andrew.

Her dramatic importance becomes clear in Act 2 Scene 3. When Malvolio interrupts the midnight revels and threatens to tell Olivia of Maria's part in this "uncivil rule", her contemptuous "Go shake your ears" after his exit shows that he has made a dangerous enemy. She immediately reads his character with devastating accuracy, calling him "a time-pleaser; an affectioned ass" and noting that it is "his grounds of faith that all that look on him love him". His self-love has become a kind of religion, and she sees that "on that vice in him will my revenge find notable cause to work". Shakespeare structures the scene so that Maria shifts the play's energy from aimless drinking to purposeful plotting. Her boast that she "can write very like my lady" sets up the central trick and leaves the audience eagerly anticipating it.

Act 2 Scene 5 is where Maria's contribution is most theatrical. She plants the letter and frames the scene, describing Malvolio as "the trout that must be caught with tickling", a metaphor that reduces the proud steward to a fish to be gently teased and landed. Shakespeare then creates layered stagecraft: Malvolio reads aloud while Toby, Andrew and Fabian hide in the box tree, so we watch both his fantasies and the eavesdroppers' furious asides. Maria is the playwright of this scene within the scene. Her riddling "M.O.A.I." exploits his vanity perfectly, and her instruction that he wear yellow stockings, "cross-gartered", is a stroke of comic

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genius, because, as she later reveals, it is "a colour she abhors" and "a fashion she detests". Toby's delighted "I could marry this wench for this device" shows that her wit, not birth, is her route to advancement.

Maria also controls the comic climax. In Act 3 Scene 4 she suggests to Olivia that the smiling, cross-gartered steward is "sure possessed", so the trick expands from mockery into the accusation of madness, and Fabian's remark that on a stage he would condemn it "as an improbable fiction" reminds us that her plot is itself a play.

Yet Shakespeare complicates our laughter. In Act 4 Scene 2 it is Maria who persuades Feste to disguise himself as Sir Topas, and Malvolio is shut in darkness and told he is mad. Even Toby now wishes they were "well rid of this knavery". The deserved deflation of pomposity becomes uncomfortable, and Maria's cleverness takes on a harder edge. In the final scene she is absent, and Fabian reports that she wrote the letter at Toby's urging and that Toby has married her in recompense. Both servants dreamed of rising through marriage, but only the witty one succeeds. Malvolio's cry, "I'll be revenged on the whole pack of you", and Olivia's admission that he has been "most notoriously abused" cast a shadow over the comic resolution.

Maria's dramatic impact is therefore double. She is the source of much of the play's sheer fun, and her deceptions mirror Viola's disguise and the mistaken identities of the main plot. But by allowing her revenge to go too far, Shakespeare uses her to show the cruelty that can lurk inside laughter, so that the festive world of Illyria ends not in pure harmony but with a note of unresolved bitterness.