Cambridge Assessment International Education

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LITERATURE IN ENGLISH **0475/21**

Paper 2 Drama **October/November 2023**

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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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:

[ERNESTINE *is startled as* GODFREY *and* GERTE *burst through the front door.* GODFREY*'s clothing is disheveled, his forehead is covered with blood and he holds a cloth over his eye.* GERTE*'s brightly colored dress is stained with blood.* GODFREY *takes off his spring jacket and throws it on the floor, then searches frantically for a weapon. He finds* ERNESTINE*'s sewing scissors*.]

Gerte: Don't! No!

[GERTE *stops* GODFREY *from going back out*.]

Godfrey: I'll show those bastards! They don't know who they're messing with! I got something for them!

Gerte: GODFREY! [*Shaken and angry; to* ERNESTINE] I told him not to speak. 'Please do not answer them, Godfrey!'

Ernestine: What happened?

[LILY *and* ERMINA *enter.*]

Godfrey: That bastard's lucky I only caught him with the side of my hand. I was outnumbered, that's all. 'Cause any other time I'd –

Lily: You'd what?

Godfrey: There we go, a colored man and a white lady trying to get from one place to another. Minding our own business –

Gerte: I must have caught their eyes –

Lily: I wonder how that happened?

Gerte: You think I asked them to speak? I forced those vulgarities out of their mouths?

Godfrey: Told 'em not to speak to my wife. 'WIFE?' Then 'nigger.'

Gerte: I did not ask them to speak!

Lily: What did you expect?

Gerte: Stupid men! You're beyond that, Godfrey. What do they know about us.

Ermina: Who done this to you?

Ernestine: You hurt Daddy!

Godfrey: Oh, they had plenty to say. Snickering and carrying on. Outnumbered. Folks on the subway nodding like it's all right for them to crack me in the face with a Coca-Cola bottle.

[ERMINA *covers her ears as though trying to block out the sound.*]

Ermina [*In one breath*]: Scat cat, hip, jive, cool baby, dip dive. Be bop, shoo bop, de dap, de dop. Give me some skin, babe. Far out, sweet daddy. STOP! [*She races out*]

Godfrey [*Flustered*]: If … If … If … I had a … [*He paces. He inadvertently bumps into* ERNESTINE*'s dressmaker's dummy*] Does this have to be here?

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Ernestine: Nah, sir.

Godfrey: Then move it!

[*The dressmaker's dummy topples over.*]

Lily: Why don't you let the child alone. She ain't done this to you.

[GERTE *lets out a few short cries as if gasping for air.*]

Ernestine: You want me to get the police?

Lily: What are the police gonna do, take one look and be on their way.

Gerte: Why not get them. I'll tell them what they should do.

Godfrey: Sister's right.

[LILY *tends to* GODFREY*'s eye.* GERTE *tries to take over from* LILY.]

Gerte: So where are the warriors in your revolution now? Why don't they help us? How are we to lead our lives if we can't go out for a … a picture show on a Saturday night.

Lily: Welcome to our world, Miss Eva. You ain't supposed to, period!

(*from* Act 2, Scene 3)

How does Nottage make this such an intense moment in the play?

Or **1(b)** In what ways does Nottage make Ernestine's enjoyment of film such a dramatic part of the play?

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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:

[MASON *arrives with two more plates of soup.*]

Osborne: What kind of soup is this, Mason?

Mason: It's yellow soup, sir.

Osborne: It's got a very deep yellow flavour.

Trotter [*taking a melodious sip*]: It wants some pepper; bring some pepper, Mason.

Mason [*anxiously*]: I'm very sorry, sir. When the mess box was packed the pepper was omitted, sir.

Trotter [*throwing his spoon with a clatter into the plate*]: Oh, I say, but damn it!

Osborne: We must have pepper. It's a disinfectant.

Trotter: You must have pepper in soup!

Stanhope [*quietly*]: Why wasn't it packed, Mason?

Mason: It – it was missed, sir.

Stanhope: Why?

Mason [*miserably*]: Well, sir, I left it to –

Stanhope: Then I advise you never to leave it to anyone else again – unless you want to rejoin your platoon out there. [*He points into the moonlit trench.*]

Mason: I'm – I'm very sorry, sir.

Stanhope: Send one of the signallers.

Mason: Yes, sir. [*He hastens to the tunnel entrance and calls:*] Bert, you're wanted!

[*A* SOLDIER *appears, with a rifle slung over his shoulder. He stands stiffly to attention.*]

Stanhope: Do you know A Company Headquarters?

Soldier: Yes, sir.

Stanhope: Go there at once and ask Captain Willis, with my compliments, if he can lend me a little pepper.

Soldier: Very good, sir.

[*He turns smartly and goes up the steps,* MASON *stopping him for a moment to say confidentially:* 'A *screw* of pepper, you ask for.']

Osborne: We must have pepper.

Trotter: I mean – after all – war's bad enough *with* pepper – [*noisy sip*] – but war without pepper – it's – it's bloody awful!

Osborne: What's it like outside?

Trotter: Quiet as an empty 'ouse. There's a nasty noise going on up north.

Osborne: Wipers, I expect. I believe there's trouble up there. I wish we

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knew more of what's going on.

Trotter: So do I. Still, my wife reads the papers every morning and writes and tells me.

Osborne: Hardy says they had a lively time here yesterday. Three big Minnies right in the trench.

Trotter: I know. And they left the bloomin' 'oles for us to fill in.

[MASON *arrives with cutlets on enamel plates.*]

What's this.

Mason: Meat, sir.

Trotter: I know that. What sort?

Mason: Sort of cutlet, sir.

Trotter: Sort of cutlet, is it? You know, Mason, there's cutlets and cutlets.

Mason: I know, sir; that one's a cutlet.

Trotter: Well, it won't let me cut it.

Mason: No, sir?

Trotter: That's a joke.

Mason: Oh. Right, sir. [*He goes out.*]

(*from* Act 1)

How does Sherriff make this moment in the play both entertaining and revealing?

Or **2(b)** In what ways does Sherriff powerfully convey Stanhope's qualities as a leader?

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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:

Elesin: In a night which falls before our eyes

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Is there now a streak of light at the end of the passage,
a light I dare not look upon?

(*from* Scene 3)

Explore the ways in which Soyinka makes this moment in the play so mysterious.

Or **3(b)** In what ways does Soyinka encourage you to dislike Pilkings?

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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:

1 Officer: This is the man; do thy office.
2 Officer: Antonio, I arrest thee at the suit
Of Count Orsino.
Antonio: You do mistake me, sir.
1 Officer: No, sir, no jot; I know your favour well,
Though now you have no sea-cap on your head.
Take him away; he knows I know him well.
Antonio: I must obey. [*To* VIOLA] This comes with seeking you;
But there's no remedy; I shall answer it.
What will you do, now my necessity
Makes me to ask you for my purse? It grieves me
Much more for what I cannot do for you
Than what befalls myself. You stand amaz'd;
But be of comfort.
2 Officer: Come, sir, away.
Antonio: I must entreat of you some of that money.
Viola: What money, sir?
For the fair kindness you have show'd me here,
And part being prompted by your present trouble,
Out of my lean and low ability
I'll lend you something. My having is not much;
I'll make division of my present with you;
Hold, there's half my coffer.
Antonio: Will you deny me now?
Is't possible that my deserts to you
Can lack persuasion? Do not tempt my misery,
Lest that it make me so unsound a man
As to upbraid you with those kindnesses
That I have done for you.
Viola: I know of none,
Nor know I you by voice or any feature.
I hate ingratitude more in a man
Than lying, vainness, babbling drunkenness,
Or any taint of vice whose strong corruption
Inhabits our frail blood.
Antonio: O heavens themselves!
2 Officer: Come, sir, I pray you go.
Antonio: Let me speak a little. This youth that you see here
I snatch'd one half out of the jaws of death,
Reliev'd him with such sanctity of love,
And to his image, which methought did promise
Most venerable worth, did I devotion.
1 Officer: What's that to us? The time goes by; away.

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Antonio: But, O, how vile an idol proves this god!
Thou hast, Sebastian, done good feature shame.
In nature there's no blemish but the mind:
None can be call'd deform'd but the unkind.
Virtue is beauty; but the beauteous evil
Are empty trunks, o'erflourish'd by the devil.

1 Officer: The man grows mad. Away with him.
Come, come, sir.

Antonio: Lead me on.

[*Exit with* OFFICERS.]

Viola: Methinks his words do from such passion fly
That he believes himself; so do not I.
Prove true, imagination, O, prove true,
That I, dear brother, be now ta'en for you!

(*from* Act 3, Scene 4)

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

Or **4(b)** In what ways does Shakespeare movingly portray Viola's love for Orsino?

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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:

[*Enter* RODERIGO.]

Iago: How now, Roderigo!

Roderigo: I do not find that thou deal'st justly with me.

Iago: What in the contrary?

Roderigo: Every day thou daff'st me with some device, Iago; and rather, as it seems to me now, keep'st from me all conveniency than suppliest me with the least advantage of hope. I will indeed, no longer endure it; nor am I yet persuaded to put up in peace what already I have foolishly suffer'd.

Iago: Will you hear me, Roderigo?

Roderigo: Faith, I have heard too much; for your words and performances are no kin together.

Iago: You charge me most unjustly.

Roderigo: With nought but truth. I have wasted myself out of my means. The jewels you have had from me to deliver to Desdemona would half have corrupted a votarist. You have told me she hath receiv'd them, and return'd me expectations and comforts of sudden respect and acquaintance; but I find none.

Iago: Well; go to; very well.

Roderigo: Very well! go to! I cannot go to, man, nor 'tis not very well; by this hand, I say 'tis very scurvy, and begin to find myself fopt in it.

Iago: Very well.

Roderigo: I tell you 'tis not very well. I will make myself known to Desdemona. If she will return me my jewels, I will give over my suit and repent my unlawful solicitation; if not, assure yourself I will seek satisfaction of you.

Iago: You have said now.

Roderigo: Ay, and said nothing but what I protest intendment of doing.

Iago: Why, now I see there's mettle in thee; and even from this instant do build on thee a better opinion than ever before. Give me thy hand, Roderigo. Thou hast taken against me a most just exception; but yet, I protest, I have dealt most directly in thy affair.

Roderigo: It hath not appear'd.

Iago: I grant, indeed, it hath not appear'd; and your suspicion is not without wit and judgment. But, Roderigo, if thou hast that in thee indeed, which I have greater reason to believe now than ever – I mean purpose, courage, and valour – this night show it; if thou the next night following enjoy not Desdemona, take me from this world with treachery, and devise engines for my life.

Roderigo: Well, what is it? Is it within reason and compass?

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Iago: Sir, there is especial commission come from Venice to depute Cassio in Othello's place.

Roderigo: Is that true? Why, then Othello and Desdemona return again to Venice.

Iago: O, no; he goes into Mauritania, and taketh away with him the fair Desdemona, unless his abode be linger'd here by some accident; wherein none can be so determinate as the removing of Cassio.

Roderigo: How do you mean removing of him?

Iago: Why, by making him uncapable of Othello's place – knocking out his brains.

Roderigo: And that you would have me to do?

Iago: Ay, an if you dare do yourself a profit and right.

(*from* Act 4, Scene 2)

How does Shakespeare strikingly portray Roderigo and Iago at this moment in the play?

Or **5(b)** Explore how Shakespeare vividly conveys the strength of Desdemona's love for Othello.

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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

Nottage makes this moment intense by letting the violence of the street burst into the private space of the Crump home, so that a racist attack the audience never sees is felt through bodies, broken objects and voices that will not listen to one another. What could have been a scene of comfort becomes a scene of blame, panic and humiliation, and the intensity comes as much from the family turning on itself as from the attack.

The opening stage directions plunge us straight into crisis. Godfrey and Gerte "burst" through the door, and the sudden, physical verb destroys the quiet of Ernestine at her sewing. The visual details are deliberately shocking: blood on Godfrey's forehead, a cloth over his eye, and Gerte's "brightly colored dress" stained with blood. I find this last image especially powerful, because the bright dress suggests the happy evening out they had planned, and the blood marks how quickly that hope has been spoiled. When Godfrey "searches frantically for a weapon" and seizes Ernestine's "sewing scissors", the domestic tool turned into a weapon shows a man so desperate to restore his pride that he grabs whatever is closest, which is both frightening and pitiful.

Godfrey's language is full of bravado that keeps collapsing. His exclamations, "I'll show those bastards!", sound strong, yet he admits he was "outnumbered", a word he repeats as if to convince himself. His unfinished sentences are revealing: "any other time I'd" breaks off, and later he stammers "If ... If ... If ... I had a ...". The broken syntax lets the audience hear his powerlessness, as he cannot even finish a threat. The most painful line is his compressed report, "Told 'em not to speak to my wife. 'WIFE?' Then 'nigger.'" The short, clipped phrases reproduce the attack as

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a sequence of insults, and the shocking slur lands with full force precisely because he delivers it so flatly. His detail that people on the subway were "nodding" while he was struck with a "Coca-Cola bottle" widens the cruelty: it is not only a few men but a whole crowd that accepts it.

Nottage heightens the tension through conflict between the women. Lily's sharp, sarcastic questions, "You'd what?", "I wonder how that happened?" and "What did you expect?", seem to blame Gerte rather than comfort her, and Gerte's furious repetition, "I did not ask them to speak!", shows how isolated she feels. Even the act of nursing becomes a struggle, as Gerte "tries to take over from LILY" while she tends Godfrey's eye. The audience feels that the attack has exposed every tension in this household about race, loyalty and belonging.

The children's reactions make the moment almost unbearable. Ermina "covers her ears" and pours out a breathless stream of slang, "Scat cat, hip, jive", before shouting "STOP!" and running out. This frantic, nonsensical rhythm is a child's way of drowning out a reality she cannot cope with, and it is deeply moving. Ernestine, by contrast, is reduced to "Nah, sir" as her father turns his anger on her dressmaker's dummy. When the dummy "topples over", the falling figure seems to stand for the family's fragile dignity, and Lily's protest, "She ain't done this to you", shows Godfrey's shame being redirected at the innocent.

The ending of the passage leaves the tension unresolved. Ernestine's naive offer to get the police is met with Lily's bitter certainty that they would "take one look and be on their way", and Gerte's desperate question about the "warriors in your revolution" mocks Lily's politics. Lily's final retort, "Welcome to our world, Miss Eva. You ain't supposed to, period!", is brutal. The mocking form of address keeps Gerte at a distance, and the blunt "period" closes the argument like a door. Nottage ends

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	not with comfort but with the harsh recognition that Gerte has now entered a world of exclusion the family has always known, which makes this one of the most intense and troubling moments in the play.
2a	Sherriff makes this moment entertaining through the comic fuss over pepper, Trotter's jokes and Mason's deadpan replies, yet beneath the humour the scene reveals a great deal about how these men survive the strain of the trenches and about the authority Stanhope holds over them. The audience laughs, but the laughter is uneasy, because the war is never far from the dug-out table.
	Much of the entertainment comes from the absurd seriousness given to something trivial. Mason's description of "yellow soup" is comically vague, and Osborne's dry reply that it has "a very deep yellow flavour" is a gentle joke which shows his wry, calm humour. Trotter then treats the missing pepper as a catastrophe, "throwing his spoon with a clatter" and exclaiming "Oh, I say, but damn it!". The noisy stage direction and the mock outrage are funny because they are so out of proportion. Osborne's claim that pepper is "a disinfectant" adds a further comic touch, but it also hints at the filth and disease of trench life.
	Trotter's speech is the comic high point: "war's bad enough with pepper", but war without it is "bloody awful!". The bathos of reducing the horror of war to a missing seasoning is very funny, yet it is also revealing. I think Sherriff suggests that the men fix their attention on small comforts precisely because the larger reality is too terrible to face directly. Food becomes a way of keeping ordinary life going, and Trotter's appetite and cheerfulness are his defence against fear.
	Stanhope's intervention changes the tone. The stage direction "[quietly]" and his

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single, repeated question, "Why?", create sudden tension, and Mason's stammering, broken reply shows how much the men fear him. His threat that Mason might "rejoin your platoon out there", while he "points into the moonlit trench", is revealing: the dug-out is a place of relative safety, and the trench outside represents danger and death. Yet Stanhope's response is also comic in its scale, as he sends a soldier who "stands stiffly to attention" to ask Captain Willis, "with my compliments", for "a little pepper". The formal military language applied to such a tiny errand is amusing, but it also reveals Stanhope's need for order and control, and perhaps how close his nerves are to breaking, since he reacts so sharply to a small mistake. Mason's whispered "A screw of pepper, you ask for" adds a final comic flourish.

The conversation then shifts, revealing the anxiety underneath. Trotter's comparison of the front to "an empty 'ouse" is homely, but the "nasty noise going on up north" and Osborne's guess, "Wipers, I expect", remind us of fighting elsewhere. Osborne's wish that they "knew more of what's going on" reveals how cut off these men are, and Trotter's reply that his wife "reads the papers" and tells him is both funny and sad: those at home know more about the war than the soldiers in it. The "three big Minnies" that landed in the trench are mentioned casually, and Trotter's grumble about the "bloomin' 'oles" left to fill shows how the men talk about deadly shelling as if it were a household chore.

The scene closes with the cutlet joke. Mason's straight-faced "that one's a cutlet" and Trotter's pun that "it won't let me cut it" are pure music hall, and Mason's slow "Oh. Right, sir." makes the joke funnier by its failure. However, this banter also reveals the warmth between officers and servant and the way humour holds the company together. Overall, Sherriff entertains us with gentle comedy, but he reveals men clinging to routine, jokes and food to keep fear at bay, which makes

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the danger outside feel all the more threatening.

2b

Sherriff conveys Stanhope's qualities as a leader powerfully because he never lets us see them in isolation. Stanhope's devotion to his men, his sense of duty and his skill in handling people are always shown alongside the cost of leadership: exhaustion, heavy drinking and a terrible loneliness. The result is a leader we admire precisely because we see how much it takes from him.

Sherriff builds up Stanhope's reputation before he even appears. In the opening scene Hardy gossips about his drinking, but Osborne defends him firmly, insisting that he is the finest company commander in the battalion and that the men would follow him anywhere. Osborne points out that Stanhope has been at the front for years without a proper rest, and has kept going when others have broken. This structural choice is clever: the audience first meets Stanhope through the loyalty of the calm, wise Osborne, so we are inclined to trust his judgement even when Stanhope later behaves badly.

Stanhope's leadership shows itself in his attention to detail and his demand for high standards. He is concerned with the state of the trench and the sentries, and his sharp questioning of Mason over the missing pepper, with its quiet "Why?", shows a commander who expects everything to be done properly. Some of this is comic, but it suggests that order and routine are how he holds his company, and himself, together.

The most powerful demonstration of his leadership comes in his handling of Hibbert. When Hibbert claims neuralgia in order to be sent home, Stanhope first refuses absolutely and even threatens to shoot him rather than let him desert.

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This shows a hard, uncompromising side: he will not let one man's fear endanger the others. Yet Sherriff then reverses the tone. Once Hibbert breaks down, Stanhope speaks to him gently and admits that he too feels the same fear and loathing, and that he could not carry on either if he gave in to it. By sharing his own weakness, he gives Hibbert the strength to stay. I find this scene deeply moving, because Stanhope leads not by pretending to be fearless, but by honestly confronting fear and choosing duty anyway.

Sherriff also shows the strain leadership puts on Stanhope through his relationship with Raleigh. His fear that the younger man will write home and reveal his drinking to Raleigh's sister leads him to insist on censoring Raleigh's letter, which seems petty and controlling. However, the letter turns out to be full of hero worship, and Stanhope's stunned silence suggests how much he wants to be the man Raleigh admires. His dependence on Osborne, whom he lets tuck him into bed, asking "Kiss me, Uncle", reveals a vulnerable young man behind the commanding officer.

The raid in Act 3 shows Stanhope's protectiveness. He protests against the timing of the raid ordered by the Colonel, recognising that the Germans will be expecting it, and he is clearly bitter at being forced to risk men's lives for the sake of a report. After the deaths of Osborne and most of the raiding party, the Colonel cares mainly about the information gained, while Stanhope is left with the grief. When Raleigh later questions his eating and drinking, Stanhope's furious outburst that he does it to forget exposes the agony of a leader who must hide his pain to keep functioning.

The ending confirms his qualities. When Raleigh is fatally wounded, Stanhope has him brought down into the dug-out, comforts him, and stays with him as he dies,

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showing tenderness rather than command. Then, in the final moments, he climbs the steps alone to rejoin his men as the attack begins and the dug-out collapses. Sherriff ends the play with Stanhope doing his duty to the last, which makes his leadership feel heroic but also tragic, since we know how little is left of the young man behind the role.

3b

Soyinka encourages us to dislike Pilkings not because he is a cartoon villain, but because his arrogance, his casual contempt for Yoruba beliefs and his complete confidence that he knows best lead to disaster. What makes him so unsettling is that he often thinks he is being reasonable, even kind, while trampling on things he does not understand. Soyinka uses comedy, irony and dramatic contrast to make that blindness repellent.

Our first impression of Pilkings is shaped by a deliberate shock. After the rich poetry and ceremony of the market scene, Soyinka cuts to the District Officer and his wife dancing a tango on their verandah, dressed in the egungun costume, the sacred garment of the ancestral masquerade. The contrast between the solemn ritual we have just watched and this frivolous dance on a gramophone is jarring, and it immediately frames Pilkings as someone who treats the sacred as fancy dress. When the policeman Amusa arrives, he is so disturbed by the costume that he cannot bring himself to deliver his report to a man wearing it, and he begs Pilkings to take it off. Pilkings responds with impatience and mockery rather than understanding. I find this moment uncomfortable, because his laughter shows how little he respects the faith of the very people he governs.

Pilkings's dealings with his servants deepen our dislike. He bullies and patronises Joseph, his houseboy, and he dismisses the drumming in the town as noise to be

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explained away. When Joseph explains that the drums signal the death of the King and the ritual to come, Pilkings treats the custom as barbaric nonsense that must be stopped. His language about the Yoruba is full of condescension, and he seems to regard the people as children who need discipline. Soyinka gives Jane some flickers of curiosity and doubt, which makes Pilkings's certainty look even harsher by comparison.

His arrogance is also shown through his relationship with Olunde. Pilkings helped Olunde to travel to England to study medicine against his father's wishes, and he clearly thinks of this as a generous act of rescue. Yet when Olunde returns, calm, intelligent and fully committed to his father's duty, Pilkings and Jane are unable to understand him. Olunde's quiet dignity in the conversation with Jane exposes the narrowness of their outlook, and Soyinka makes us side with the young man who sees through them.

The most damning thing about Pilkings is what his interference achieves. By arresting Elesin at the very moment of his ritual death, Pilkings believes he is saving a life, but he destroys a sacred order and brings dishonour on Elesin and his people. He holds Elesin in a cell that, ironically, was once used to keep slaves, which reminds us that his "protection" is really a form of imprisonment. When Olunde dies in his father's place and Elesin then strangles himself in his chains, the tragedy Pilkings wanted to prevent happens anyway, and on a larger scale. Iyaloja's bitter words to him in the final scene make it clear that he has meddled in things he could never understand, and the audience is invited to share her contempt.

However, Soyinka is careful not to let us blame Pilkings alone. Elesin's own weakness, his desire to stay in the world and his delay, are also at the heart of

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the tragedy, and Soyinka resists turning the play into a simple story of one guilty outsider. Even so, Pilkings is the instrument of disaster, and his blend of self-satisfaction, mockery and blindness makes him deeply unlikeable. Soyinka uses him to show how dangerous it is when power is joined to ignorance, and that is why we come to dislike him so strongly.

4a Shakespeare makes this moment dramatic by turning a case of mistaken identity, usually the stuff of comedy, into a scene of genuine pain. Antonio believes he is betrayed by the young man he loves; Viola has no idea what he means; and the audience, who know that Sebastian is alive, watch the confusion with a mixture of suspense, pity and growing hope.

The scene begins with sudden danger. The officer's blunt command, "This is the man; do thy office", and the formal arrest "at the suit / Of Count Orsino" interrupt the comic duel that has just been staged, and the shift in tone is abrupt. Antonio's attempt to deny who he is, "You do mistake me, sir", is immediately crushed by the officer's "No, sir, no jot", and the detail about his missing "sea-cap" reminds us of his past as Orsino's enemy at sea. The stakes are now serious: Antonio is in real peril.

What makes the moment so dramatic is Antonio's selflessness turning into anguish. At first his concern is entirely for the youth he thinks is Sebastian: "It grieves me / Much more for what I cannot do for you / Than what befalls myself." The balanced structure of this line puts his friend's needs above his own fate, which makes the betrayal he believes in all the more painful. His request for the purse is modest and trusting, so Viola's reply, "What money, sir?", lands like a blow. The audience feels the dramatic irony sharply. Viola is behaving generously,

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offering half of her "lean and low ability", yet to Antonio this offer of a small loan seems an insult.

Antonio's language grows increasingly emotional. His questions, "Will you deny me now?" and "Is't possible", show his disbelief, and his warning not to "tempt my misery" suggests that he is close to breaking. Viola's response, "I know of none, / Nor know I you by voice or any feature", is honest, but to him it sounds like cold denial. Ironically, her speech condemning "ingratitude" as worse than "lying, vainness, babbling drunkenness" makes her seem, from Antonio's point of view, the very hypocrite she describes. Shakespeare builds the tension through this clash of two sincere people talking past each other.

Antonio's final speeches raise the scene to a near-tragic level. He tells how he rescued this youth "one half out of the jaws of death", and the religious language of "sanctity of love" and "devotion" shows how intense his love has been. The exclamation "O, how vile an idol proves this god!" captures his disillusionment: the person he worshipped has turned out to be false. His rhyming couplets, "In nature there's no blemish but the mind: / None can be call'd deform'd but the unkind", give his words the weight of a moral judgement, contrasting outward beauty with inner corruption in the image of "empty trunks, o'erflourish'd by the devil". The officers' impatient interruptions, "The man grows mad", undercut his passion and add to the sense of a man not being heard.

Most dramatically of all, Antonio names "Sebastian". This single word transforms the moment for Viola. Left alone, she reflects that his words come from such real "passion" that he believes himself, and her own rhyming couplets express a sudden, fragile hope: "Prove true, imagination, O, prove true". The repetition shows her longing that her brother is alive and that she has been "ta'en for you". The scene

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therefore ends with a turn from bitterness to hope, and Shakespeare leaves the audience eager for the reunion they now sense is coming, which makes this one of the most dramatic moments in the play.

4b

Shakespeare portrays Viola's love for Orsino movingly because it is a love she must hide. Disguised as Cesario, she cannot speak it openly, and is even forced to woo another woman on Orsino's behalf. Her feelings therefore emerge through asides, riddles and half confessions, and the gap between what she feels and what she is able to say gives her love a quiet, patient intensity that contrasts sharply with Orsino's showy passion.

The first sign of her love comes very early, and Shakespeare uses an aside to let the audience into her secret. At the end of Act 1 Scene 4, after Orsino sends her to court Olivia, she promises to do her best, then confides: "yet, a barful strife! / Whoe'er I woo, myself would be his wife." The rhyming couplet neatly sums up her painful situation, and the word "strife" shows that her duty and her desire are at war. It is moving that she agrees anyway, because her loyalty to Orsino matters more to her than her own happiness. Earlier in the same scene Orsino praises Cesario's feminine looks, saying that "Diana's lip / Is not more smooth and rubious", and the dramatic irony is touching: he is closer to the truth than he knows.

Viola's love is shaped by the knot of confusion her disguise creates. When she realises that Olivia has fallen for her, she reflects that her master loves Olivia, Olivia loves Cesario, and she herself loves Orsino, and she hands the problem to time: "O time, thou must untangle this, not I; / It is too hard a knot for me t'untie." Her helplessness here makes her love seem selfless rather than scheming.

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Unlike other characters, she does not try to manipulate events to win what she wants.

The most moving portrayal comes in Act 2 Scene 4, where Orsino claims that no woman could love as deeply as a man. Viola, unable to contradict him openly, invents a sister who loved a man, "As it might be, perhaps, were I a woman, / I should your lordship." The careful hesitancy of "perhaps" lets her come as close to confession as she dares. Her account of this imagined sister is full of quiet sorrow: "She never told her love, / But let concealment, like a worm i'th'bud, / Feed on her damask cheek." The simile of the hidden worm destroying a flower conveys how silent love slowly eats away at the one who keeps it. The image of a woman who "sat like Patience on a monument, / Smiling at grief" is perhaps the most poignant in the play, because it describes Viola herself, enduring her suffering with outward calm. Her riddling line, "I am all the daughters of my father's house, / And all the brothers too", hints at her grief for Sebastian as well, so that love and loss are bound together. The contrast with Orsino, who talks about love constantly but loves the idea of Olivia more than Olivia herself, makes Viola's devotion seem far more genuine.

Shakespeare makes her love most striking at the climax, when it is tested to the point of death. In Act 5, when Orsino turns on Cesario in jealous rage and threatens to kill the youth, Viola does not protest but declares that she would willingly "a thousand deaths" die to give him rest. As she follows him, she swears she loves him "More than I love these eyes, more than my life". The repetition of "more" builds to an almost reckless declaration, and her willingness to sacrifice herself shows how complete her love is. Only when Sebastian appears and the identities are untangled can Orsino ask to see her "in thy woman's weeds".

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Overall, Shakespeare portrays Viola's love movingly through restraint. Because she cannot speak it, every hint and aside carries great emotional weight, and her patient, generous devotion makes her the true romantic heart of the play.

Sa

Shakespeare strikingly portrays Roderigo and Iago at this moment by staging what looks like a rebellion and then letting us watch it collapse. Roderigo arrives full of grievance and threats, apparently ready to expose Iago, but within a few lines Iago has flattered him, redirected his anger and turned him into a would-be murderer. The scene shows Roderigo as a foolish, easily led dupe and Iago as a frighteningly quick and adaptable manipulator.

Roderigo begins with unusual force. His opening accusation, "I do not find that thou deal'st justly with me", is direct, and his complaint that Iago "daff'st me with some device" every day shows he has at last noticed that he is being put off. His long, formal sentences and his declaration that he will "no longer endure it" suggest a man who has rehearsed his speech. His sharpest line, that Iago's "words and performances are no kin together", is ironic, because it exactly describes Iago's nature: what Iago says and what he does never match. For a moment, Roderigo sees the truth.

Yet Shakespeare also makes Roderigo comic and pathetic. He admits he has "wasted myself out of my means", and the jewels he has handed over "would half have corrupted a votarist", an exaggerated image of a nun being tempted which shows how much he has spent and how gullible he has been. The audience knows that Iago has simply kept them. His confused reaction to Iago's dismissive "Well; go to; very well" is almost farcical, as he repeats the phrases back, "Very well! go to! I cannot go to, man", and complains that he is "fopt", or made a fool of. The

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repetition shows his frustration but also his lack of control over the conversation, since he can only echo Iago's words.

Iago's tactics in the first half are striking for their minimalism. His short, flat replies, "Very well" and "You have said now", give Roderigo nothing to push against, and let his anger burn itself out. Then, as soon as Roderigo threatens to approach Desdemona and demand his jewels back, Iago changes tone completely. His exclamation, "Why, now I see there's mettle in thee", flatters Roderigo by praising the very spirit he has just shown, and the offer "Give me thy hand, Roderigo" creates a false sense of intimacy. He even concedes that Roderigo's suspicion is "not without wit and judgment", disarming him by admitting part of the charge. This is chillingly effective: Iago turns an accusation against himself into a compliment to his victim.

Iago then builds a new plan out of nothing. He appeals to Roderigo's sense of honour, naming "purpose, courage, and valour", and makes an extravagant promise that if Roderigo does not enjoy Desdemona the following night, he may "take me from this world with treachery". The dramatic oath sounds sincere, but the audience knows it is empty. He invents a convenient lie, that Othello will go to "Mauritania" and take Desdemona with him, and then presents the solution as an accident that can be arranged by "the removing of Cassio". The euphemism is deliberately vague, so that Roderigo must ask what he means, and only then does Iago reveal it brutally: "knocking out his brains." The sudden shift from polite language to violent, physical slang is shocking and exposes the cruelty beneath Iago's smooth surface.

The scene ends with Roderigo fully trapped. His question, "And that you would have me to do?", shows his dawning horror, but Iago's reply, "Ay, an if you dare do

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	yourself a profit and right", challenges his courage and pretends that murder would be in his own interest. Roderigo's earlier cautious question about whether it is "within reason and compass" reveals that he is hesitant but already persuaded. Shakespeare thus portrays Roderigo as a man whose brief moment of insight is swept away, and Iago as a master of improvisation who can turn danger into opportunity, which makes this a striking and deeply sinister moment.
5b	Shakespeare conveys the strength of Desdemona's love for Othello as something both daring and enduring: it begins as a bold, public act of defiance and ends as a quiet, almost unbearable constancy that survives humiliation, violence and death itself. What makes it so vivid is that the play constantly tests her love, and every test only reveals how much stronger it is than the suspicion that destroys her husband. In Act 1 Desdemona's love is shown through courage. Before the Senate she speaks with remarkable poise, acknowledging "a divided duty" to her "noble father" before calmly claiming the right to give the same duty "to the Moor my lord". The balanced, reasoned syntax shows a young woman who has thought through her choice rather than been bewitched. Her declaration that her "downright violence and storm of fortunes / May trumpet to the world" her love is strikingly forceful. The words "violence" and "storm" are startling in the mouth of a supposedly gentle lady, and "trumpet" suggests she wants her love announced, not hidden. Most movingly, she says she "saw Othello's visage in his mind", and to his "honours" and "valiant parts" did "my soul and fortunes consecrate". The religious verb "consecrate" turns marriage into a sacred vow, and the line shows that she loves Othello's inner nobility, seeing past the prejudice that others in Venice express so crudely.

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Othello's own account deepens this. He tells the Senate how she would "with a greedy ear / Devour up my discourse", and the appetite imagery conveys the intensity and eagerness of her response to him. His couplet-like summary, "She loved me for the dangers I had passed, / And I loved her that she did pity them", suggests a love grounded in sympathy and admiration.

On Cyprus the strength of her love is shown in joy. Othello greets her as "my fair warrior", a phrase that recognises her bravery in following him to war, and her simple answer, "My dear Othello!", is warm and unguarded. Her hope that "our loves and comforts should increase / Even as our days do grow" creates painful dramatic irony, since the audience knows how short those days will be.

As Othello's jealousy grows, Desdemona's love is tested and, strikingly, does not break. Her persistence in pleading for Cassio, promising to "talk him out of patience", is innocent and affectionate, and it is precisely her trust in Othello that blinds her to danger. When she says "Whate'er you be, I am obedient", her love sounds almost unconditional. Even after he strikes her in public, her response, "I have not deserved this", is dignified rather than angry, and she leaves with "I will not stay to offend you", blaming herself rather than him. Some readers may find this submission troubling, yet Shakespeare seems to present it as a form of strength, a refusal to let cruelty change what she feels.

Act 4 Scene 2 contains perhaps the most powerful expression of this. Branded a whore, she insists she is "your true / And loyal wife", and then tells Iago, of all people, that Othello's "unkindness may defeat my life, / But never taint my love". The contrast between "life" and "love" is chilling: she foresees her death but places her love beyond its reach, and the irony of confiding in the man who has poisoned

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her marriage is agonising. In the intimate willow scene she claims even his "stubbornness, his checks, his frowns" have "grace and favour in them", and when Emilia wishes she had never met him, she answers simply, "So would not I". The plainness of the monosyllables makes her loyalty feel absolute.

The final scene makes her love most vivid of all. Her desperate plea, "Kill me tomorrow: let me live tonight!", shows her fighting for life, yet with her last breath she protects her murderer, claiming "Nobody; I myself" and asking Emilia to "Commend me to my kind lord". The adjective "kind" is devastating, because it is the opposite of what he has been. Shakespeare ends her life with a lie told out of love, and in doing so exposes the tragedy fully: Othello doubted a love that was, in truth, stronger than his own, and stronger than death.