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LITERATURE IN ENGLISH **0475/31**

Paper 3 Drama (Open Text) **October/November 2023**

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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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:

[*Ente*r 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 an intense moment by letting violence from the world outside burst into the Crump household, so that a private family space suddenly becomes a stage on which racial hatred, wounded pride and the clash of two different kinds of politics are all played out at once. What makes it so powerful, I think, is that nobody in the room can agree on what the attack means, and the tension rises because every character reacts in a different, often hurtful, way.

The opening stage directions are deliberately shocking. Godfrey and Gerte "burst" through the door, and the details of blood are piled up: his forehead "covered with blood", the cloth over his eye, and Gerte's "brightly colored dress" now "stained with blood". The contrast between the bright dress, suggesting a happy night out, and the stain turns the image into a symbol of their marriage being marked by the hostility of society. Godfrey's frantic search for a weapon, ending with Ernestine's "sewing scissors", is both alarming and pitiful. The scissors are a domestic, almost childish object, and the gap between his rage and the weapon he finds hints at how powerless he really is.

Godfrey's language is full of bravado that keeps collapsing. He promises "I'll show those bastards!" but soon admits "I was outnumbered, that's all", and his sentence "any other time I'd" breaks off unfinished, which Lily punctures with the sharp question "You'd what?" Nottage uses these broken sentences to expose a man desperate to restore his dignity in front of his daughters. The single word "WIFE?", followed by the slur, compresses the whole attack into two words and shows exactly why it happened: the men could not accept a Black man married to a white woman. The image of "Folks on the subway nodding" is perhaps more

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disturbing than the bottle itself, because it suggests the whole of society silently approving the violence.

The intensity also comes from the conflict inside the family. Lily's dry, ironic remarks, "I wonder how that happened?" and "What did you expect?", seem cruel at a moment of pain, yet they express her bitter realism about America. Gerte's indignant repetition, "I did not ask them to speak!", shows her refusing to accept blame, so the argument between the two women pulls attention away from Godfrey's wound and makes the room feel crowded and chaotic.

The daughters' reactions make the scene especially painful to watch. Ernestine's simple cry, "You hurt Daddy!", reminds us that this is happening in front of children. Ermina's response is one of the most striking moments in the passage: she covers her ears and gabbles a stream of jazz slang "In one breath", from "Scat cat" to "dip dive", before screaming "STOP!" and running out. This rhythmic nonsense is like a spell to block out the horror, and it shows how a teenager uses the fashionable language of youth culture to escape a reality she cannot bear. The shouted "STOP!" seems to speak for everyone on stage.

Nottage then shows Godfrey's anger turning on the wrong target. His stammer, "If ... If ... If ... I had a", shows him unable even to finish a thought, and when he bumps into the dressmaker's dummy he snaps "Then move it!" at Ernestine. The dummy toppling over is a vivid piece of stagecraft: the symbol of Ernestine's careful ambitions is knocked down by the violence that has followed her father home. Lily's protest, "She ain't done this to you", makes the audience aware of how injustice outside spreads into cruelty inside.

The ending raises the scene to a political argument. Gerte's question about "the

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	warriors in your revolution" mocks Lily's communism, while her plaintive wish simply to go to "a picture show on a Saturday night" shows how ordinary their hopes were. Lily's reply, "Welcome to our world, Miss Eva. You ain't supposed to, period!", is crushing. The ironic nickname casts Gerte as a naive white heroine, and the blunt final word "period" closes the scene like a door slammed shut. Gerte has had one taste of what Lily and Godfrey live with every day, and the intensity of the moment lies in that brutal lesson.
2a	On the surface this is one of the most light-hearted moments in Act 1: a meal in a dugout in which the officers complain about soup, pepper and a tough cutlet. Yet Sherriff uses the comedy very carefully. The trivial fuss about food entertains the audience, but it also reveals how the men cope with fear, how Stanhope commands, and how close the war is to the edge of every conversation. Much of the entertainment comes from Mason's deadpan replies. When Osborne asks what kind of soup it is, Mason answers simply, "It's yellow soup, sir", as though colour were the only identifiable ingredient. Osborne's dry reply that it has "a very deep yellow flavour" turns the poor food into a shared joke, and his gentle irony is typical of the calm, humorous way he holds the company together. The same pattern returns with the meat. Mason's "Sort of cutlet, sir" is wonderfully vague, and Trotter's pun, "it won't let me cut it", followed by his need to explain "That's a joke", creates comedy of timing as Mason solemnly replies "Oh. Right, sir." The exchange is almost a music hall double act, and the audience laughs with the characters at the absurd conditions. Trotter is the centre of the comedy. The stage direction "taking a melodious sip" and later "noisy sip" make him physically comic, and his outburst when he throws

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his spoon "with a clatter" is out of all proportion to the problem. His line "war's bad enough with pepper", interrupted by another noisy sip before he insists that war without it is "bloody awful", is the comic climax of the scene. Yet it is also revealing, because by fixing his anger on pepper Trotter avoids talking about the real horror. Sherriff suggests that small comforts become enormously important to men who cannot control anything else. Osborne's half serious claim that pepper is "a disinfectant" hints at the dirt and disease of the trenches, so even a joke carries a trace of grim reality.

The mood changes sharply when Stanhope speaks. The stage direction "quietly" contrasts with Trotter's noise and makes his questions more menacing. His blunt, single word question "Why?" pins Mason down, and Mason's stammering, broken replies show how much he fears his captain. The threat that Mason might have to "rejoin your platoon out there" is chilling, especially as Stanhope "points into the moonlit trench". This gesture reminds the audience that only a few steps away lies the real danger of the front line, and that the comfort of the dugout is fragile. The moment reveals Stanhope's strict, controlled authority, and perhaps also how strained he is, since he treats a missing condiment with the seriousness of a military failure.

At the same time, Stanhope's next action is almost comic in its formality. He sends a soldier to Captain Willis "with my compliments" to ask for "a little pepper". The soldier "stands stiffly to attention" and turns "smartly", performing full military ceremony for a ridiculous errand, and Mason's confidential advice to ask for "A screw of pepper" adds a final touch of humour. Sherriff entertains us with the contrast between the grand language of the army and the tiny request, but he also reveals Stanhope's care for his men's morale: he will go to some trouble to make their meal bearable.

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The conversation that follows is especially revealing. Osborne's question "What's it like outside?" and Trotter's reply that it is "Quiet as an empty 'ouse" sound reassuring, yet the "nasty noise going on up north" and the mention of "Wipers" show that fighting is never far away. Osborne's wish that they "knew more of what's going on" exposes how little the officers at the front are told, and Trotter's comment that his wife reads the papers and writes to tell him is both funny and quietly sad, since she knows more about his war than he does. The reference to "Three big Minnies right in the trench" brings the danger into the very space they are sitting in, and Trotter's grumble about filling the holes turns it straight back into a joke.

Overall, Sherriff makes the scene entertaining through comic dialogue, character contrasts and physical humour, but every laugh reveals something deeper: the men's need for routine and humour to survive, Stanhope's tense authority, and the constant shadow of the attack that the audience knows is coming.

2b

Sherriff presents Stanhope as an outstanding leader, but never a simple hero. His power as a commander comes from his intense sense of responsibility for his men, and the play shows that the same responsibility is slowly destroying him. What makes the portrayal so powerful is that Sherriff lets us see Stanhope's leadership both from the outside, through the admiration of others, and from the inside, through his drinking, his rages and his rare moments of honesty.

Before Stanhope even appears, Sherriff builds up his reputation. Hardy gossips that he drinks heavily, yet Osborne defends him firmly and insists that he is by far the best company commander in the battalion, having been at the front for years

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without a proper rest. This structural choice is clever: we meet Stanhope as a man already surrounded by rumour and loyalty, so we are made to judge him. Raleigh's hero worship, built on their schooldays, adds to the sense that Stanhope is someone people naturally follow. When Stanhope finally arrives, his first actions are practical: he checks on the trench, the stores and the state of the dugout, and later he rebukes Mason over the missing pepper. His sharp attention to small details suggests a leader who cannot relax because he feels everything depends on him.

His leadership is also shown through his control of others. With Trotter, Stanhope is brisk and encouraging, giving the cheerful but unimaginative officer clear duties and ensuring that every watch is covered. With Hibbert, Sherriff shows a far more dramatic side of his command. When Hibbert claims neuralgia and tries to go home, Stanhope refuses, and when Hibbert insists, he draws his revolver and threatens to shoot him for desertion rather than let him leave. This is frightening, but it also reveals Stanhope's belief that one man's escape would betray all the others. Then the tone changes completely. Once he has broken Hibbert's resistance, Stanhope admits that he feels the same terror and confesses that without whisky he would "go mad with fright". The scene powerfully conveys that his authority is not cruelty but a desperate, shared struggle: he leads by forcing others to endure what he endures himself.

Sherriff also explores the cost of Stanhope's leadership through his drinking and his outbursts. His fear that Raleigh will write home and reveal what he has become leads him to demand to read Raleigh's letter, which is an abuse of his power as censor. The moment is painful, yet it ends with Stanhope discovering that Raleigh describes him as a hero whom the men adore, and his embarrassed reaction shows how little he believes he deserves that praise. Here Sherriff

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suggests that a great leader can be his own harshest judge.

Stanhope's leadership is perhaps most powerfully conveyed in his dealings with his superiors before the raid. He questions the Colonel about the timing and the danger, and when told the brigadier will be pleased, his bitter reply, "How awfully nice", reveals contempt for commanders who order raids they will never face. He knows he is sending men to likely death, and his choice of Osborne, his most trusted officer, to lead it shows how war forces even good leaders to sacrifice what they value most. After Osborne's death, his fury at Raleigh, who has avoided the celebration dinner, is shocking. His line "To forget, you little fool" exposes the truth that his drinking and forced cheerfulness are a way of surviving grief so that he can keep leading.

The ending brings these qualities together. When Raleigh is fatally wounded, Stanhope has him carried down into the dugout rather than sent away with the other wounded. He fetches water, a blanket and a candle, and his tenderness, after so much harshness, is deeply moving. Yet the moment he is called back to his men, he goes up the steps into the attack, leaving Raleigh's body behind. Sherriff's final image of a leader who still does his duty even when he has lost everything is perhaps the most powerful of all.

Overall, Sherriff conveys Stanhope's qualities as a leader through contrast and pressure: discipline mixed with compassion, authority mixed with fear. He is admirable because he never stops carrying his men, and tragic because that weight is crushing him.

3b Soyinka encourages us to dislike Pilkings not by making him a monster but by

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making him blind. He is a colonial District Officer who believes he is reasonable, modern and even kind, yet again and again he dismisses beliefs he does not understand, uses people as tools and finally causes the catastrophe he thinks he is preventing. Our dislike grows because Soyinka lets us see the gap between how Pilkings sees himself and what his actions actually do.

Our first sight of Pilkings is carefully designed. He and Jane are dancing a tango in the costume of the egungun, the sacred garments associated with the spirits of the dead. To the audience, who have just watched the richly poetic market scene, this is a shocking contrast: something holy has become fancy dress for a party. When Amusa, the Muslim sergeant, is horrified and refuses to speak to him while he wears it, Pilkings mocks his fear and calls the idea of the costume's power nonsense. Soyinka makes his arrogance clear through this careless tone. He even seems to enjoy his servant's discomfort, which makes him appear petty as well as ignorant.

His treatment of his servants deepens our dislike. With Joseph, the houseboy, Pilkings is impatient and condescending, ordering him around and becoming irritated when Joseph explains the meaning of the drumming. The servants exist, for him, to be useful, and he barely registers them as people with beliefs of their own. When Pilkings learns that Elesin intends to die that night to accompany the dead king, he immediately sees it as a crime to be stopped rather than a ritual to be understood. The decision to send Amusa and the police to arrest Elesin shows how quickly he reaches for force.

Soyinka also uses Pilkings' relationship with Olunde to expose him. Pilkings once helped Olunde to go to England to study medicine, against Elesin's wishes, and he seems to believe this proves his generosity. Yet he cannot imagine that Olunde

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would return home to bury his father and accept the tradition. In the scene at the Residency, it is Olunde, calm and articulate, who shows far greater understanding and dignity than the British around him, and his conversation with Jane exposes how shallow the colonial assumption of superiority is. By giving the most intelligent arguments to the young Yoruba doctor, Soyinka makes Pilkings look small.

The ball scene adds another layer. Pilkings is more concerned with the visiting Prince and with keeping up appearances than with the meaning of the night. Soyinka satirises the stiff, ridiculous ceremony of the Europeans, and Pilkings' readiness to wear the egungun to impress a royal visitor while he tries to prevent a royal ritual is deeply ironic. The audience sees that he respects British royalty while trampling on the rites of Oyo.

Most of all, we dislike Pilkings because of the consequences of his interference. By arresting Elesin, he prevents the ritual suicide, but this does not save life. Instead Olunde dies in his father's place, and Elesin, shamed, strangles himself with his chain in the cell. Pilkings' own actions bring about the double tragedy. In the final scene Iyaloja speaks to him with contempt, and her accusations make clear that his so called rescue has disrupted the balance of a whole world. Pilkings' bewildered response shows that even now he does not understand what he has done.

However, Soyinka does not make him entirely hateful. Pilkings is shown as a man of his time who sincerely thinks he is doing his duty, and Jane, though no wiser, at least sometimes asks questions. Soyinka himself warned against reading the play simply as a clash of cultures, and Pilkings is perhaps less a villain than an instrument of misunderstanding. Even so, his complacency, his mockery of sacred

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things and his use of power without humility are made so vivid that the audience cannot help but dislike him. Soyinka uses him to show how arrogance, rather than malice, can be the most destructive force of all.

4a

Shakespeare makes this moment dramatic by turning the comedy of mistaken identity into something painful. The audience knows that Antonio believes Viola is Sebastian, but none of the characters on stage do, and the dramatic irony allows us to watch a loyal friend feel betrayed while an innocent young woman is accused of ingratitude she cannot understand. At the same time, the scene plants a spark of hope that will lead to the play's joyful resolution.

The scene opens with sudden action. The officers' blunt command, "This is the man; do thy office", and the formal legal phrase "I arrest thee at the suit / Of Count Orsino" break abruptly into the mock duel that has just been taking place. Antonio's attempt to deny his identity, "You do mistake me, sir", is immediately crushed by the officer's "no jot", and the reference to his missing "sea-cap" reminds us that he is a wanted man in Illyria, in danger because of his past fights against Orsino's ships. The tension rises because we know he came into the town only out of love for Sebastian.

Antonio's speech to Viola is full of selfless concern. He says it grieves him "Much more for what I cannot do for you / Than what befalls myself", which shows the depth of his devotion. The phrase "This comes with seeking you" is especially poignant, because the audience knows that he has risked everything for a man who is not even present. His request for his purse seems natural to him, but for Viola it is baffling, and her puzzled "What money, sir?" creates a sharp moment of comic confusion that quickly turns serious.

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Viola's response is generous but mistaken from Antonio's point of view. Her offer of half of her "coffer", from her "lean and low ability", reveals her kindness and honesty, since she wants to repay what she thinks was a stranger's help. Yet to Antonio this looks like an insult. His questions, "Will you deny me now?" and "Is't possible that my deserts to you / Can lack persuasion?", have a wounded, disbelieving rhythm, and his warning not to "tempt my misery" shows his pride straining against his love. Shakespeare builds the dramatic tension through these mismatched exchanges, as each character speaks sincerely but completely past the other.

The irony becomes sharper when Viola declares, "I hate ingratitude more in a man / Than lying, vainness, babbling drunkenness". She is condemning exactly the vice Antonio thinks she is guilty of, which is both cruel and funny for an audience who understand the truth. The long list of vices gives her speech a moral weight, yet it only increases Antonio's horror, expressed in the exclamation "O heavens themselves!"

Antonio's final speeches raise the scene to a more tragic level. He describes how he "snatch'd one half out of the jaws of death" the youth before him, and the religious language of "sanctity of love", "devotion" and "venerable worth" makes his love sound like worship. This is why the reversal is so powerful: "But, O, how vile an idol proves this god!" The image of a false idol suggests a faith utterly betrayed. Naming "Sebastian" is the vital moment, because it gives Viola her first real clue that her brother might be alive. Antonio's rhyming couplets, "None can be call'd deform'd but the unkind" and the image of "empty trunks, o'erflourish'd by the devil", give his words the force of a final judgement, contrasting outward beauty with inner corruption. The officer's dismissive comment, "The man grows

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mad", adds to the play's recurring theme of madness, as so many characters in Illyria seem to lose their reason.

Finally, Shakespeare shifts the mood once Antonio has gone. Viola's short soliloquy, again in rhyming couplets, changes despair into hope. Her prayer, "Prove true, imagination, O, prove true", and the tender address to "dear brother" reveal her longing that Sebastian survived the shipwreck. The repetition of "prove true" makes her excitement almost breathless. The scene is therefore dramatic in many ways: through sudden arrest, dramatic irony, Antonio's passionate sense of betrayal, and the hint of reunion that keeps the audience eagerly waiting for the truth to be revealed.

4b Shakespeare portrays Viola's love for Orsino movingly because it must be hidden. Disguised as Cesario, she falls in love with a man who sees her only as a page, and she is forced to woo another woman on his behalf. Her love is therefore expressed indirectly, through irony, riddles and self-sacrifice, and its quiet patience contrasts strikingly with the noisy, self-indulgent passions of Orsino and Olivia.

Shakespeare reveals Viola's feelings very early, which allows the audience to share her secret. Within days of entering Orsino's service she has become his trusted confidant, and when he sends her to court Olivia, she admits her dilemma in an aside: "Yet a barful strife! / Whoe'er I woo, myself would be his wife." The rhyming couplet is neat and almost playful, but the meaning is painful. The phrase "barful strife" captures how her disguise becomes a barrier, and from this point every scene she shares with Orsino is coloured by dramatic irony.

Her loyalty is shown in the way she carries out his errand honestly. At Olivia's

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house she speaks with great eloquence, and the "willow cabin" speech, in which she imagines calling out to her beloved's soul, is one of the most beautiful expressions of love in the play. What makes it moving is that the speech is supposedly about Orsino's feelings, yet the intensity of the language seems to come from Viola's own heart. Shakespeare suggests that she can describe true devotion so vividly precisely because she feels it herself, even as she works to win Olivia for him.

The most moving scene is Act 2, Scene 4, where Viola and Orsino discuss love. Orsino claims that no woman's heart could hold passion as strong as his, and Viola, unable to contradict him openly, invents a sister who "never told her love". The simile "like a worm i' th' bud" presents secret love as something that slowly destroys its bearer from within, while the image of "Patience on a monument, / Smiling at grief" captures a love that endures silently. This imaginary sister is of course Viola herself, and her riddling line "I am all the daughters of my father's house, / And all the brothers too" is full of sadness, since she believes her brother is dead and that her own love must stay hidden. Shakespeare creates great tenderness here: Orsino is closer than ever to the truth, yet still does not see it.

Viola's love is also shown through her patience and trust in time. After discovering that Olivia has fallen for Cesario, she reflects in soliloquy on the confusion and accepts that she cannot solve it herself: "O time, thou must untangle this, not I". Unlike Orsino, who demands and indulges his feelings, Viola waits. Her love seems more mature and selfless because it asks for nothing.

In the final act, Shakespeare tests this love in a dramatic way. When Orsino, furious that Olivia loves Cesario, threatens to kill the youth to spite her, Viola does not protest but declares that she would willingly die "a thousand deaths" to give

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him rest. She follows him, saying she loves him more than her eyes and more than her life. These hyperbolic declarations are startling, yet they are perhaps the first time Viola speaks of her love openly, and her readiness to die for him is both moving and unsettling. Shakespeare shows a love so complete that it overrides fear.

The resolution rewards Viola's devotion. Once Sebastian appears and the identities are revealed, Orsino recalls her earlier words and asks to see her "in thy woman's weeds". Some audiences may feel that Orsino's sudden shift from Olivia to Viola makes his love seem less sincere than hers. However, this contrast only makes Viola's constancy more admirable. From her first aside to the final scene, Shakespeare portrays her love as patient, generous and deeply felt, and it is the hidden emotional heart of the play.

Sa

Shakespeare strikingly portrays this moment as a power struggle that Roderigo seems, briefly, to be winning, before Iago effortlessly turns it to his advantage. Roderigo arrives angry and determined, yet by the end of the passage he is being talked into murder. The scene shows Roderigo as a foolish but finally suspicious dupe, and Iago as a brilliant improviser who can turn even an accusation into a new plot.

Roderigo opens on the attack. His first line, "I do not find that thou deal'st justly with me", is blunt and direct, and his complaint that Iago "daff'st me with some device" every day shows that he has finally recognised Iago's evasions. It is striking that Roderigo speaks in prose, which perhaps reflects his lack of dignity, yet here his prose is unusually forceful. His sharp observation that Iago's "words and performances are no kin together" is one of the truest things anyone says about

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Iago in the play, since the whole tragedy depends on the gap between what Iago says and what he does.

Shakespeare also reveals how thoroughly Roderigo has been exploited. He admits "I have wasted myself out of my means", and the hyperbole that the jewels he gave Iago "would half have corrupted a votarist" suggests both how much money he has spent and how naive he has been, since the audience knows the jewels never reached Desdemona. His hope of "sudden respect and acquaintance" sounds pathetic, revealing that he still clings to a fantasy.

Iago's responses at first are strikingly brief. His repeated "Very well" and "go to" are dismissive, almost bored, as though he hopes Roderigo's anger will burn itself out. Roderigo's furious echo, "Very well! go to! I cannot go to, man", turns Iago's words back on him, and his comic outburst that he is "fopt", or fooled, adds a note of humour. Yet there is real danger when Roderigo threatens to "make myself known to Desdemona" and to "seek satisfaction" from Iago. If he spoke to Desdemona, Iago's whole scheme could be exposed, so the stakes for Iago are high.

The turning point is "You have said now". Iago then changes tactics completely, and Shakespeare shows his skill as a manipulator. He suddenly praises Roderigo: "now I see there's mettle in thee". Flattery replaces dismissal, and the gesture "Give me thy hand" creates a false intimacy. Remarkably, Iago agrees that Roderigo's complaint is "a most just exception", disarming him by appearing honest. When Roderigo replies "It hath not appear'd", Iago simply repeats his words, "I grant, indeed, it hath not appear'd", which shows how easily he absorbs criticism and twists it into a reason to trust him.

Iago then appeals to Roderigo's vanity, praising his "purpose, courage, and valour",

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and makes a reckless promise: if Roderigo does not enjoy Desdemona the following night, he may take Iago's life. The dramatic irony is chilling, since Iago will later be the one who kills Roderigo. The extravagant language of "engines for my life" sounds sincere, but the audience knows it is pure performance.

Finally, Iago reveals his new plan in carefully delayed stages. He first presents news about Cassio's appointment, then invents the claim that Othello will go to "Mauritania" with "the fair Desdemona", deliberately reawakening Roderigo's desire. The euphemism "removing of Cassio" hides the violence until Roderigo innocently asks what it means, and the brutal answer, "knocking out his brains", comes as a shock. Roderigo's simple question, "And that you would have me to do?", shows how quickly his rebellion has collapsed. Iago's final line, "an if you dare do yourself a profit and right", challenges his courage and his self-interest together.

Shakespeare therefore portrays Roderigo as a man who glimpses the truth but is too weak and desperate to act on it, and Iago as a master of language who can turn any situation to his advantage. The scene is striking because we watch, in miniature, the same process by which Iago destroys Othello.

5b Desdemona's love for Othello is the steady centre of a play built on suspicion, and what makes it so moving is that Shakespeare shows it strengthening at exactly the moments when it should break. It begins as a bold, public act of choice, survives Othello's cruelty without bitterness, and ends in a final lie told to protect the man who has killed her. The more Othello doubts, the more absolute her loyalty appears.

From her first appearance in Act 1 Scene 3, Desdemona's love is strikingly

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assertive. Facing her father and the Venetian senate, she speaks with calm precision: "My noble father, / I do perceive here a divided duty". The balanced, respectful phrasing shows that she understands what she owes Brabantio, yet she chooses Othello without hesitation, comparing herself to her own mother, who preferred her husband to her father. Even more vivid is her claim that "My downright violence and storm of fortunes / May trumpet to the world" her love. The words "violence", "storm" and "trumpet" are loud, military and public, almost the language of Othello's own battlefield, and they suggest a woman willing to overturn convention entirely. Her line "I saw Othello's visage in his mind" is perhaps the most important in establishing her love's strength: she loves what Othello is, not what he looks like, and so her love seems rooted in something deeper than the prejudice around her. Her request to follow him to Cyprus, refusing to be left behind "A moth of peace", confirms that she wants to share his dangerous life rather than wait safely at home.

Othello's account of their courtship, in which she would "with a greedy ear / Devour up my discourse", uses an image of appetite to show how eagerly she gave herself to him, and her love grew from sympathy, which makes it feel generous rather than selfish. In Cyprus, his greeting "O my fair warrior!" tellingly gives her the soldier's courage she has shown, while her wish that their loves "should increase / Even as our days do grow" has a quiet confidence the audience, aware of Iago's plot, finds painfully fragile.

The strength of her love is tested most cruelly in the middle of the play, and here Shakespeare uses dramatic irony to great effect. In Act 3 Scene 3 her persistent pleading for Cassio, promising that Othello's "bed shall seem a school, his board a shrift", comes from loyalty to a friend and trust in her husband's goodness. Ironically, the very openness of her love is what Iago turns into evidence against

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her. When Othello strikes her publicly in Act 4 Scene 1, her response is simply "I have not deserved this." The short sentence is shocking in its restraint: there is no accusation, only hurt. In Act 4 Scene 2, after he has called her a whore, she says that his unkindness "may defeat my life, / But never taint my love." Othello believes she is corrupt, yet the verb "taint" insists her love stays pure, even as "defeat my life" chillingly foreshadows her death.

The Willow Scene in Act 4 Scene 3 is perhaps Shakespeare's most tender portrait of her love. Her request that Emilia lay "my wedding sheets" on the bed suggests she is clinging to the memory of their marriage, or perhaps hoping to remind Othello of it. She declares that even his "checks, his frowns" have grace in her eyes, a line some readers may find troubling in its submissiveness, but which shows a love so complete that it cannot see fault. Her disbelief that any wife would betray her husband "for all the world" confirms her absolute faithfulness.

Finally, in Act 5 Scene 2, her love achieves its most vivid and heartbreaking expression. Though she pleads for life, "Kill me tomorrow; let me live tonight!", she never curses him. Asked by Emilia who has done this, she replies, "Nobody; I myself. Farewell: / Commend me to my kind lord". The adjective "kind" is devastatingly ironic, and her dying lie is an act of protection, so that her love outlives her own life. Shakespeare thus makes Desdemona's love the moral measure of the play: its unwavering strength exposes, by contrast, the destructiveness of Othello's jealousy and the emptiness of Iago's cynicism, which is why her death feels like a true tragedy.