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Surname	Other names

Pearson Edexcel
Level 1/Level 2 GCSE (9–1)

Centre Number | | | | | |

Candidate Number | | | | |

English Literature

Paper 1: Shakespeare and Post-1914 Literature

Monday 22 May 2017 – Morning
Time: 1 hour 45 minutes

Paper Reference
1ET0/01

You must have:
Questions and Extracts Booklet (enclosed)

Total Marks

Instructions

- Use **black** ink or ball-point pen.
- **Fill in the boxes** at the top of this page with your name, centre number and candidate number.
- Answer the question on **one** text from Section A and **one** text from Section B.
- You should spend about 55 minutes on Section A.
- You should spend about 50 minutes on Section B.
- Answer the questions in the spaces provided
  – there may be more space than you need.

Information

- This is a closed book exam.
- The total mark for this paper is 80.
- The marks for **each** question are shown in brackets
  – use this as a guide as to how much time to spend on each question.
- The marks available for the accuracy of your writing are clearly indicated.

Advice

- Read each question carefully before you start to answer it.
- Check your answers if you have time at the end.

Turn over ▶

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SECTION A: Shakespeare

Indicate which question you are answering by marking a cross in the box ☒. If you change your mind, put a line through the box ☒ and then indicate your new question with a cross ☒.

Chosen question number: **Question 1** ☒ **Question 2** ☒ **Question 3** ☒

Question 4 ☒ **Question 5** ☒ **Question 6** ☒

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TOTAL FOR SECTION A = 40 MARKS

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SECTION B: Post-1914 Literature

Indicate which question you are answering by marking a cross in the box ☒. If you change your mind, put a line through the box ☒ and then indicate your new question with a cross ☒.

Chosen question number:

Question 7 ☒	**Question 8** ☒	**Question 9** ☒
Question 10 ☒	**Question 11** ☒	**Question 12** ☒
Question 13 ☒	**Question 14** ☒	**Question 15** ☒
Question 16 ☒	**Question 17** ☒	**Question 18** ☒
Question 19 ☒	**Question 20** ☒	**Question 21** ☒
Question 22 ☒		

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TOTAL FOR SECTION B = 40 MARKS
TOTAL FOR PAPER = 80 MARKS

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Pearson Edexcel Level 1/Level 2 GCSE (9-1)

English Literature

Paper 1: Shakespeare and Post-1914 Literature

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Questions and Extracts Booklet

Turn over ▶

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Answer the question on ONE text from Section A and ONE text from Section B.

The extracts for use with Section A are in this question paper.

SECTION A: Shakespeare	**Page**
1(a) and **1(b)** – *Macbeth*	4
2(a) and **2(b)** – *The Tempest*	6
3(a) and **3(b)** – *Romeo and Juliet*	8
4(a) and **4(b)** – *Much Ado About Nothing*	10
5(a) and **5(b)** – *Twelfth Night*	12
6(a) and **6(b)** – *The Merchant of Venice*	14

SECTION B: Post-1914 Literature	**Page**
EITHER	
British Play	
7 OR 8 – *An Inspector Calls*: J B Priestley	16
9 OR 10 – *Hobson's Choice*: Harold Brighouse	17
11 OR 12 – *Blood Brothers*: Willy Russell	18
13 OR 14 – *Journey's End*: R C Sherriff	19
OR	
British Novel	
15 OR 16 – *Animal Farm*: George Orwell	20
17 OR 18 – *Lord of the Flies*: William Golding	21
19 OR 20 – *Anita and Me*: Meera Syal	22
21 OR 22 – *The Woman in Black*: Susan Hill	23

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SECTION A: Shakespeare

Answer the question on ONE text from this section.

You should spend about 55 minutes on this section.

You should divide your time equally between parts (a) and (b) of the question.

***Macbeth* – from Act 4 Scene 1, lines 50 to 80**

In this extract, Macbeth meets the witches to ask them about his future.

MACBETH
I conjure you by that which you profess,
Howe'er you come to know it, answer me.
Though you untie the winds and let them fight
Against the churches, though the yeasty waves
Confound and swallow navigation up –
Though bladed corn be lodged and trees blown down,
Though castles topple on their warders' heads,
Though palaces and pyramids do slope
Their heads to their foundations – though the treasure
Of nature's germens tumble all together
Even till destruction sicken! – answer me
To what I ask you.

WITCH 1 Speak.

WITCH 2 Demand.

WITCH 3 We'll answer.

WITCH 1
Say, if thou'dst rather hear it from our mouths,
Or from our masters.

MACBETH

Call 'em. Let me see 'em.

WITCH 1
Pour in sow's blood, that hath eaten
Her nine farrow. Grease, that's sweaten
From the murderer's gibbet, throw
Into the flame.

ALL

Come, high or low! –
Thyself and office deftly show.

Thunder.
***First Apparition* – an armoured head – rises above the cauldron.**

MACBETH
Tell me, thou unknown power, –

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WITCH 1

He knows thy thought.
Hear his speech, but say thou nought.

APPARITION 1

Macbeth! Macbeth! Macbeth! Beware Macduff!
Beware the Thane of Fife! Dismiss me. – Enough.

Apparition sinks from sight.

MACBETH

Whate'er thou art, for thy good caution, thanks:
Thou hast harped my fear aright. But one word more –

WITCH 1

He will not be commanded. Here's another,
More potent than the first.

Thunder.
Second Apparition – a bloodstained child – rises.

APPARITION 2

Macbeth! Macbeth! Macbeth! –

MACBETH

Had I three ears, I'd hear thee!

APPARITION 2

Be bloody, bold and resolute! Laugh to scorn
The power of man – for none of woman born
Shall harm Macbeth.

1 (a) Explore how Shakespeare, in this extract, presents the relationship between Macbeth and the witches, together with the apparitions they summoned.

Refer closely to the extract in your answer.

(20)

(b) In this extract, Macbeth tries to control the witches.

Explain the importance of control **elsewhere** in the play.

In your answer, you **must** consider:

- how control is shown
- reasons for the control within the play.

You **must** refer to the context of the play in your answer.

(20)

(Total for Question 1 = 40 marks)

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***The Tempest* – from Act 1 Scene 2, lines 1 to 33**

In this extract, Miranda is concerned about a ship struggling in a storm.

MIRANDA
If by your Art, my dearest father, you have
Put the wild waters in this roar, allay them.
The sky, it seems, would pour down stinking pitch,
But that the sea, mounting to the welkin's cheek,
Dashes the fire out. O, I have suffered
With those that I saw suffer! A brave vessel,
Who had, no doubt, some noble creature in her,
Dashed all to pieces! O, the cry did knock
Against my very heart! Poor souls, they perished!
Had I been any god of power, I would
Have sunk the sea within the earth, or ere
It should the good ship so have swallowed, and
The fraughting souls within her.

PROSPERO
Be collected.
No more amazement. Tell your piteous heart
There's no harm done.

MIRANDA
O, woe the day!

PROSPERO
No harm.
I have done nothing but in care of thee –
Of thee, my dear one; thee, my daughter – who
Art ignorant of what thou art; nought knowing
Of whence I am, nor that I am more better
Than Prospero, master of a full poor cell,
And thy no greater father.

MIRANDA
More to know
Did never meddle with my thoughts.

PROSPERO
'Tis time
I should inform thee farther. Lend thy hand,
And pluck my magic garment from me. – So.
(He lays down his magic cloak.)
Lie there, my Art. Wipe thou thine eyes. Have comfort.
The direful spectacle of the wreck, which touched
The very virtue of compassion in thee,
I have with such provision in mine Art
So safely ordered that there is no soul –
No, not so much perdition as an hair
Betid to any creature in the vessel
Which thou heard'st cry, which thou saw'st sink. Sit down;
For thou must now know farther.

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2 (a) Explore how Shakespeare presents Miranda's reactions to the storm in this extract.

Refer closely to the extract in your answer.

(20)

(b) In this extract, Prospero lays down his magic cloak.

Explain the importance of magic **elsewhere** in the play.

In your answer, you **must** consider:

- how magic is used
- why magic is used within the play.

You **must** refer to the context of the play in your answer.

(20)

(Total for Question 2 = 40 marks)

***Romeo and Juliet* – from Act 3 Scene 1, lines 33 to 62**

In this extract, Mercutio confronts Tybalt.

BENVOLIO
By my head, here come the Capulets!

MERCUTIO
By my heel, I care not.

TYBALT
(To his men) Follow me close, for I will speak to them.
(To Mercutio and Benvolio) Gentlemen, good e'en: a word with one of you.

MERCUTIO
And but one word with one of us? Couple it with something. Make it a word and a blow.

TYBALT
You shall find me apt enough to that, sir, an you will give me occasion.

MERCUTIO
Could you not take some occasion without giving?

TYBALT
Mercutio, thou consortest with Romeo –

MERCUTIO
Consort? What, dost thou make us minstrels? And thou make minstrels of us, look to hear nothing but discords. Here's *my* fiddlestick! ***(Moving his hand to his sword)*** – Here's that shall make you dance. Zounds, consort!

BENVOLIO
We talk here in the public haunt of men!
Either withdraw unto some private place,
Or reason coldly of your grievances,
Or else depart. Here, all eyes gaze on us.

MERCUTIO
Men's eyes were made to look, and let them gaze.
I will not budge for no man's pleasure, I.

Enter Romeo

TYBALT
Well, peace be with you, sir. Here comes my man.

MERCUTIO
But I'll be hanged, sir, if he wear your livery.
Marry, go before to field, he'll be your follower –
Your worship in that sense may call him 'man'.

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TYBALT
Romeo, the love I bear thee can afford
No better term than this: thou art a villain.

ROMEO
Tybalt, the reason that I have to love thee
Doth much excuse the appertaining rage
To such a greeting. Villain am I none.
Therefore, farewell. I see thou know'st me not.

3 (a) Explore how Shakespeare presents the relationship between Tybalt and Mercutio in this extract.

Refer closely to the extract in your answer.

(20)

(b) In this extract, Tybalt wants to protect the Capulet family honour.

Explain the importance of family honour **elsewhere** in the play.

In your answer, you **must** consider:

- how family honour is presented
- the effects family honour has within the play.

You **must** refer to the context of the play in your answer.

(20)

(Total for Question 3 = 40 marks)

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***Much Ado About Nothing* – from Act 2 Scene 2, lines 1 to 34**

In this extract, Borachio suggests a way to stop Claudio marrying Hero.

DON JOHN
It is so: the Count Claudio shall marry the daughter of Leonato.

BORACHIO
Yea, my lord, but I can cross it.

DON JOHN
Any bar, any cross, any impediment will be medicinable to me. I am sick in displeasure to him, and whatsoever comes athwart his affection ranges evenly with mine. How canst thou cross this marriage?

BORACHIO
Not honestly, my lord, but so covertly that no dishonesty shall appear in me.

DON JOHN
Show me briefly how.

BORACHIO
I think I told your lordship a year since how much I am in the favour of Margaret, the waiting-gentlewoman to Hero.

DON JOHN
I remember.

BORACHIO
I can, at any unseasonable instant of the night, appoint her to look out at her lady's chamber-window.

DON JOHN
What life is in that, to be the death of this marriage?

BORACHIO
The poison of that lies in you to temper. Go you to the Prince your brother. Spare not to tell him that he hath wronged his honour in marrying the renowned Claudio – whose estimation do you mightily hold up – to a contaminated stale, such a one as Hero.

DON JOHN
What proof shall I make of that?

BORACHIO
Proof enough to misuse the Prince, to vex Claudio, to undo Hero and kill Leonato. Look you for any other issue?

DON JOHN
Only to despite them I will endeavour anything.

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BORACHIO
Go, then: find me a meet hour to draw Don Pedro and
the Count Claudio alone. Tell them that you know that
Hero loves me. Intend a kind of zeal both to the Prince
and Claudio – as in love of your brother's honour,
who hath made this match, and his friend's reputation,
who is thus like to be cozened with the semblance
of a maid – that you have discovered thus.

4 (a) Explore how Shakespeare presents the character of Borachio in this extract.

Refer closely to the extract in your answer.

(20)

(b) In this extract, Borachio tells Don John that they could deceive Claudio.

Explain the importance of deceit **elsewhere** in the play.

In your answer, you **must** consider:

- how deceit is shown
- the effects deceit has within the play.

You **must** refer to the context of the play in your answer.

(20)

(Total for Question 4 = 40 marks)

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***Twelfth Night* – from Act 4 Scene 2, lines 21 to 50**

In this extract, Feste visits Malvolio in his darkened prison and pretends to be Sir Topas.

MALVOLIO
(Calling from within) Who calls there?

FESTE
Sir Topas the curate, who comes to visit Malvolio the lunatic.

MALVOLIO
Sir Topas, Sir Topas, good Sir Topas, go to my lady.

FESTE
Out, hyperbolical fiend! How vexest thou this man! Talkest thou nothing but of ladies?

SIR TOBY
Well said, Master Parson.

MALVOLIO
Sir Topas, never was a man thus wronged. Good Sir Topas, do not think I am mad; they have laid me here in hideous darkness.

FESTE
Fie, thou dishonest Satan! I call thee by the most modest terms; for I am one of those gentle ones that will use the devil himself with courtesy. Sayest thou that house is dark?

MALVOLIO
As hell, Sir Topas.

FESTE
Why, it hath bay windows transparent as barricadoes, and the clerestories toward the south-north are as lustrous as ebony; and yet complainest thou of obstruction?

MALVOLIO
I am not mad, Sir Topas. I say to you, this house is dark.

FESTE
Madman, thou errest; I say there is no darkness but ignorance, in which thou art more puzzled than the Egyptians in their fog.

MALVOLIO
I say this house is as dark as ignorance, though ignorance were as dark as hell; and I say there was never man thus abused. I am no more mad than you are; make the trial of it in any constant question.

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5 (a) Explore how Shakespeare presents the relationship between Malvolio and Feste in this extract.

Refer closely to the extract in your answer.

(20)

(b) In this extract, Feste is confusing Malvolio by pretending to be Sir Topas.

Explain the importance of confusion **elsewhere** in the play.

In your answer, you **must** consider:

- how confusion is presented
- the effects confusion has within the play.

You **must** refer to the context of the play in your answer.

(20)

(Total for Question 5 = 40 marks)

***The Merchant of Venice* – from Act 2 Scene 5, lines 11 to 41**

In this extract, Shylock is preparing to dine with Antonio and Bassanio.

SHYLOCK
I am bid forth to supper, Jessica.
There are my keys. – But wherefore should I go?
I am not bid for love. They flatter me.
But yet I'll go in hate, to feed upon
The prodigal Christian. Jessica, my girl,
Look to my house. I am right loath to go –
There is some ill a-brewing towards my rest,
For I did dream of money-bags tonight.

LANCELOT
I beseech you, sir, go – my young master doth expect
your reproach.

SHYLOCK
So do I his.

LANCELOT
– And they have conspired together. I will not say you
shall see a masque, but if you do, then it was not for
nothing that my nose fell a-bleeding on Black-Monday
last, at six o'clock i' th' morning, falling out that year on
Ash-Wednesday was four year in th' afternoon.

SHYLOCK
What, are there masques? Hear you me, Jessica –
Lock up my doors, and when you hear the drum,
And the vile squealing of the wry-necked fife,
Clamber not you up to the casements then,
Nor thrust your head into the public street
To gaze on Christian fools with varnished faces;
But stop my house's ears – I mean my casements –
Let not the sound of shallow foppery enter
My sober house. By Jacob's staff I swear
I have no mind of feasting forth tonight –
But I will go. *(**To Lancelot**)* Go you before me, sirrah –
Say I will come.

LANCELOT
I will go before, sir.
*(**Aside, to Jessica**)* Mistress, look out at window for all
this –
There will come a Christian by
Will be worth a Jewess' eye.

Exit.

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6 (a) Explore how Shakespeare presents Shylock's feelings in this extract.

Refer closely to the extract in your answer.

(20)

(b) In this extract, Shylock chooses to dine with Antonio and Bassanio.

Explain the importance of making choices **elsewhere** in the play.

In your answer, you **must** consider:

- how choices are shown
- the effect choices have within the play.

You **must** refer to the context of the play in your answer.

(20)

(Total for Question 6 = 40 marks)

TOTAL FOR SECTION A = 40 MARKS

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SECTION B – Post-1914 Literature – British Play OR British Novel

Answer ONE question from this section, on EITHER a British Play OR a British Novel.

You should spend about 50 minutes on this section.

BRITISH PLAY

***An Inspector Calls:* J B Priestley**

Your response will be marked for the range of appropriate vocabulary and sentence structures, and accurate use of spelling and punctuation.

EITHER

7 **Sheila:** *I know I'm to blame – and I'm desperately sorry… It's simply my fault.*

Explore the importance of guilty consciences in the play.

You **must** refer to the context of the play in your answer.

(includes 8 marks for the range of appropriate vocabulary and sentence structures, and accurate use of spelling and punctuation)

(Total for Question 7 = 40 marks)

OR

8 **Gerald:** *I'm sorry, Sheila. But it was all over and done with, last summer. I hadn't set eyes on the girl for at least six months.*

Explore the significance of Gerald in *An Inspector Calls.*

You **must** refer to the context of the play in your answer.

(includes 8 marks for the range of appropriate vocabulary and sentence structures, and accurate use of spelling and punctuation)

(Total for Question 8 = 40 marks)

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***Hobson's Choice:* Harold Brighouse**

Your response will be marked for the range of appropriate vocabulary and sentence structures, and accurate use of spelling and punctuation.

EITHER

9 **Willie:** *I'll be getting back to my stool, Miss Maggie.* ***(Moves to trap.)***

Maggie: ***(stopping him)****: You'll go back when I've done with you.*

Explore the relationship between Maggie and Willie in *Hobson's Choice*.

You **must** refer to the context of the play in your answer.

(includes 8 marks for the range of appropriate vocabulary and sentence structures, and accurate use of spelling and punctuation)

(Total for Question 9 = 40 marks)

OR

10 **Maggie:** *I think Hobson and Mossop is best.*

Hobson: *His name on my sign-board?*

Willie: *The best I'll do is this: Mossop and Hobson.*

In what ways are choices important in the play?

You **must** refer to the context of the play in your answer.

(includes 8 marks for the range of appropriate vocabulary and sentence structures, and accurate use of spelling and punctuation)

(Total for Question 10 = 40 marks)

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***Blood Brothers*: Willy Russell**

Your response will be marked for the range of appropriate vocabulary and sentence structures, and accurate use of spelling and punctuation.

EITHER

11 Mrs Johnstone: *I didn't see how we were gonna manage with another mouth to feed.*

What is the significance of having no money in *Blood Brothers*?

You **must** refer to the context of the play in your answer.

(includes 8 marks for the range of appropriate vocabulary and sentence structures, and accurate use of spelling and punctuation)

(Total for Question 11 = 40 marks)

OR

12 Mickey: '*Ey, we were born on the same day… that means we can be blood brothers.*

Explore the importance of Mickey in the play.

You **must** refer to the context of the play in your answer.

(includes 8 marks for the range of appropriate vocabulary and sentence structures, and accurate use of spelling and punctuation)

(Total for Question 12 = 40 marks)

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***Journey's End*: R C Sherriff**

Your response will be marked for the range of appropriate vocabulary and sentence structures, and accurate use of spelling and punctuation.

EITHER

13 Raleigh: *You don't think Dennis'll mind my – sort of – forcing myself into his company? I never thought of that; I was so keen.*

In what ways is Raleigh important in *Journey's End*?

You **must** refer to the context of the play in your answer.

(includes 8 marks for the range of appropriate vocabulary and sentence structures, and accurate use of spelling and punctuation)

(Total for Question 13 = 40 marks)

OR

14 Osborne: *There isn't a man to touch him as a commander of men. He'll command the battalion one day…*

Explore the significance of leadership in the play.

You **must** refer to the context of the play in your answer.

(includes 8 marks for the range of appropriate vocabulary and sentence structures, and accurate use of spelling and punctuation)

(Total for Question 14 = 40 marks)

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BRITISH NOVEL

Animal Farm: George Orwell

Your response will be marked for the range of appropriate vocabulary and sentence structures, and accurate use of spelling and punctuation.

EITHER

15 *Napoleon was a large, rather fierce-looking Berkshire boar… not much of a talker, but with a reputation for getting his own way.*

In what ways is Napoleon significant in *Animal Farm*?

You **must** refer to the context of the novel in your answer.

(includes 8 marks for the range of appropriate vocabulary and sentence structures, and accurate use of spelling and punctuation)

(Total for Question 15 = 40 marks)

OR

16 *Do not imagine, comrade, that leadership is a pleasure! On the contrary, it is a deep and heavy responsibility.*

Explore the importance of leadership in the novel.

You **must** refer to the context of the novel in your answer.

(includes 8 marks for the range of appropriate vocabulary and sentence structures, and accurate use of spelling and punctuation)

(Total for Question 16 = 40 marks)

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***Lord of the Flies*: William Golding**

Your response will be marked for the range of appropriate vocabulary and sentence structures, and accurate use of spelling and punctuation.

EITHER

17 *But there was a stillness about Ralph as he sat that marked him out: there was his size, and attractive appearance; and most obscurely, yet most powerfully, there was the conch.*

In what ways is Ralph significant in *Lord of the Flies*?

You **must** refer to the context of the novel in your answer.

(includes 8 marks for the range of appropriate vocabulary and sentence structures, and accurate use of spelling and punctuation)

(Total for Question 17 = 40 marks)

OR

18 *Ralph wept for the end of innocence, the darkness of man's heart, and the fall through the air of the true, wise friend called Piggy.*

Explore how the boys lose their childhood innocence in the novel.

You **must** refer to the context of the novel in your answer.

(includes 8 marks for the range of appropriate vocabulary and sentence structures, and accurate use of spelling and punctuation)

(Total for Question 18 = 40 marks)

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***Anita and Me*: Meera Syal**

Your response will be marked for the range of appropriate vocabulary and sentence structures, and accurate use of spelling and punctuation.

EITHER

19 *She sighed and said in a flat, bored voice, 'Tell me mom. I don't care.'*

In what ways is Anita significant in *Anita and Me*?

You **must** refer to the context of the novel in your answer.

(includes 8 marks for the range of appropriate vocabulary and sentence structures, and accurate use of spelling and punctuation)

(Total for Question 19 = 40 marks)

OR

20 *'I'm not lying, honest, papa!' I pleaded as he took my hand and pulled me towards the kerb.*

Explore the importance of lies in the novel.

You **must** refer to the context of the novel in your answer.

(includes 8 marks for the range of appropriate vocabulary and sentence structures, and accurate use of spelling and punctuation)

(Total for Question 20 = 40 marks)

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***The Woman in Black*: Susan Hill**

Your response will be marked for the range of appropriate vocabulary and sentence structures, and accurate use of spelling and punctuation.

EITHER

21 *It was she, the woman in black with the wasted face, the ghost of Jennet Humfrye.*

Explore the significance of Jennet Humfrye in *The Woman in Black*.

You **must** refer to the context of the novel in your answer.

(includes 8 marks for the range of appropriate vocabulary and sentence structures, and accurate use of spelling and punctuation)

(Total for Question 21 = 40 marks)

OR

22 *For a second, I simply stared in incredulity and astonishment, and then in cold fear.*

In what ways is fear important in the novel?

You **must** refer to the context of the novel in your answer.

(includes 8 marks for the range of appropriate vocabulary and sentence structures, and accurate use of spelling and punctuation)

(Total for Question 22 = 40 marks)

TOTAL FOR SECTION B = 40 MARKS
TOTAL FOR PAPER = 80 MARKS

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Sources:
Macbeth, Shakespeare, Pearson Education Ltd Longman School
The Tempest, Shakespeare, Pearson Education Ltd Longman School
Romeo and Juliet, Shakespeare, Pearson Education Ltd Longman School
Much Ado About Nothing, Shakespeare, Penguin Education Ltd
Twelfth Night, Shakespeare, Penguin Longman School
The Merchant of Venice, Shakespeare, Pearson Education Ltd
An Inspector Calls, J B Priestley, Pearson Education Ltd Heinemann
Hobson's Choice, Harold Brighouse, Samuel French Ltd
Blood Brothers, Willy Russell, Methuen Drama, 2001
Journey's End, R C Sheriff, Penguin Classics, 2000
Animal Farm, George Orwell, Heinemann, 1972
Lord of the Flies, William Golding, Faber and Faber Edition, 2012
Anita and Me, Anita Syal, Harper Perennial, 2004
The Woman in Black, Susan Hill, Vintage, 1998

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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.

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1a

In this extract Shakespeare presents a relationship in which Macbeth believes he is in command, yet every exchange quietly reveals that the witches and their apparitions hold the real power. The scene is built on a tension between Macbeth's demanding, kingly language and the supernatural figures' calm, cryptic control, so that the audience watches a king becoming a puppet.

Macbeth opens with a forceful verb, "I conjure you", which is ironic because conjuring is the witches' art, not his. He tries to adopt their language of command, and the repeated imperative "answer me", placed at the start of the speech and again at its climax, exposes his desperation. The speech is one long, sprawling sentence held together by the anaphora of "Though", piling up catastrophic images: winds that "fight / Against the churches", "yeasty waves" that "swallow navigation up", castles that "topple on their warders' heads". The cumulative structure suggests a man who would accept the destruction of religion, nature and civilisation itself, "Even till destruction sicken", as long as he gets his answer. Paradoxically, by listing what the witches can do, he admits their enormous power, so his attempt to dominate them actually confirms his dependence.

The witches' response is strikingly brief. "Speak." "Demand." "We'll answer." These three clipped lines, shared between the three sisters, contrast sharply with Macbeth's breathless speech and suggest their composure. Their own imperatives mirror his, as if they are granting him permission rather than obeying. The offer "Say, if thou'dst rather hear it from our mouths, / Or from our masters" seems generous, but the word "masters" hints at a hierarchy of evil far greater than Macbeth, and his eager, monosyllabic reply, "Call 'em. Let me see 'em", shows how

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	readily he walks into it. The shift into the witches' tetrameter rhyming couplets, with grotesque details like "sow's blood" and grease from "the murderer's gibbet", marks a change of register into ritual, reminding the audience that Macbeth, himself now a murderer, has entered their unnatural world.
	With the apparitions, the balance of power becomes explicit. When Macbeth begins "Tell me, thou unknown power", he is cut off mid-line by Witch 1: "He knows thy thought". The interruption structurally silences the king, and the command "say thou nought" reduces him to a passive listener. The triple repetition of "Macbeth! Macbeth! Macbeth!" is incantatory and almost mocking, summoning him rather than answering him. The first apparition even dismisses itself, "Dismiss me", taking away the very power of dismissal that a king should have, and Witch 1 states bluntly, "He will not be commanded."
	Most revealing is Macbeth's gratitude. "For thy good caution, thanks" and "Thou hast harped my fear aright" show him trusting the apparition completely; the musical verb "harped" suggests the spirit has played on a string already inside him. His hyperbolic "Had I three ears, I'd hear thee!" captures his hunger. The second apparition's alliterative "bloody, bold and resolute" and the seemingly comforting "none of woman born / Shall harm Macbeth" end the extract on false reassurance. Shakespeare therefore presents a relationship of manipulation disguised as service: Macbeth demands, but the witches decide what he hears, and the audience senses that his trust in them will destroy him.
1b	Control is central to Macbeth because the play is essentially about who has the right to rule: over a kingdom, over a marriage and over one's own conscience. Shakespeare shows that lawful control, rooted in God and loyalty, brings order,

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while control seized through murder or the supernatural is an illusion that collapses into tyranny and chaos.

At the start of the play, control belongs legitimately to Duncan. He rewards loyalty and punishes treachery, stripping the traitorous Thane of Cawdor of his title and giving it to Macbeth. When he names Malcolm "The Prince of Cumberland", he exercises the king's right to choose his successor. For a Jacobean audience who believed in the Divine Right of Kings, this was the natural order: the king's authority came from God. Macbeth's own early control is also admirable, since the Captain describes him leading the army against the rebels with heroic violence. His power at this point serves the king, so it is presented as honourable.

The witches' prophecy unsettles this order, and Shakespeare leaves it ambiguous how far they control Macbeth. They never tell him to kill, yet their words awaken his "black and deep desires". To an audience living under James I, who had written Daemonologie and believed witches had plotted against his life, the idea that evil spirits could take control of a man's mind would have been genuinely frightening. Their equivocation in Act 4 shows them controlling him through his own overconfidence.

Lady Macbeth also controls her husband, which would have seemed shocking in a patriarchal society where wives were expected to obey. She calls on spirits to "unsex me here", rejecting feminine weakness, and attacks Macbeth's masculinity until he agrees to the murder. Her command "Leave all the rest to me" shows her taking charge of the plan. However, Shakespeare reverses this later: Macbeth arranges Banquo's murder without telling her, and she ends the play unable even to control her own mind, sleepwalking and trying to wash away imaginary blood. Her loss of control suggests that power gained through unnatural means cannot

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last.

Once king, Macbeth tries to control fate itself. He hires murderers to kill Banquo and Fleance, hoping to stop the prophecy of Banquo's royal line, but Fleance escapes, proving that he cannot control the future. His slaughter of Macduff's wife and children is the clearest sign of tyranny: control through terror rather than loyalty. Scotland is described as a country that suffers under him, and his thanes desert him. By Act 5 he believes he is invincible because of the apparitions' promises, boasting that he will not fear until Birnam Wood comes to Dunsinane. Yet both prophecies turn against him, and he loses control of the battle and his own life.

Shakespeare's purpose seems to be to show that true control cannot be seized. Malcolm restores order at the end, promising to act "by the grace of Grace", linking his rule back to God. For an audience only recently shaken by the Gunpowder Plot, the message was reassuring: anyone who tries to take control by killing a rightful king will be destroyed, and lawful order will always return.

2a Shakespeare presents Miranda's reactions to the storm as an overflow of compassion so intense that it becomes almost physical. Her language is emotional, vivid and imaginative, and it contrasts sharply with Prospero's calm, controlled replies, so that the extract establishes her as the moral heart of the play from her very first speech.

Miranda opens with a conditional, "If by your Art, my dearest father", which shows that she already suspects Prospero is responsible. The affectionate address "my dearest father" softens what is really a plea, and the imperative "allay them"

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placed at the end of the line gives her request urgency. Her description of "the wild waters in this roar" uses alliteration and personification to make the sea sound like a raging animal. The image of the sky pouring "stinking pitch" while the sea is "mounting to the welkin's cheek" is hyperbolic, and the personified sky with a "cheek" makes the storm feel like a battle between sea and heaven. Her imagination magnifies the disaster, revealing how deeply it has affected her.

The central idea of her speech is shared suffering. In "O, I have suffered / With those that I saw suffer!" the repetition of "suffer" and the exclamation show her empathy: she does not merely watch the sailors, she feels their pain as her own. The enjambment across the line break mirrors the way her emotion spills over. She imagines the ship as "A brave vessel" holding "some noble creature", which suggests her innocence: having seen almost no one but her father, she assumes those on board must be good. The violent participle "Dashed all to pieces!" and the metaphor "the cry did knock / Against my very heart!" turn sound into a physical blow, as if the sailors' cries strike her body. The simple, broken exclamation "Poor souls, they perished!" is plain and heartfelt, with the plosive "p" sounds giving it a sob-like quality.

Miranda then imagines what she would do with power: "Had I been any god of power, I would / Have sunk the sea within the earth". The conditional structure is significant, because it shows that she would use power only to protect others, unlike Prospero, who has used it to create the storm. The verb "swallowed" presents the sea as a monster consuming the ship and its "fraughting souls". Shakespeare uses her speech to raise questions about how power should be used, a central concern of the play.

Structurally, Prospero's replies are short and soothing: "Be collected", "No more

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amazement", "No harm". The contrast highlights Miranda's distress, which continues in her lament "O, woe the day!", a line that interrupts his reassurance. The repeated "O" across her speeches acts as a refrain of grief. Even after he lays down his cloak, Prospero acknowledges her reaction, telling her to "Wipe thou thine eyes" and noting how the wreck "touched / The very virtue of compassion in thee". This confirms that her tears are the key effect of the storm on her. Overall, Shakespeare presents Miranda's reaction as sensitive, imaginative and morally pure, a response that both reveals her innocence and quietly challenges her father's use of his Art.

2b

Magic is the force that drives the whole of The Tempest. Prospero uses it to gain power, to punish and test his enemies, and finally to bring about forgiveness and reconciliation. Shakespeare presents magic as both impressive and troubling; it allows Prospero to restore justice, but it also raises questions about control and freedom, and the play ends with him choosing to give it up.

Prospero's magic first gives him control of the island. He freed Ariel from the cloven pine where the witch Sycorax had imprisoned him, but now keeps the spirit as a servant, threatening to imprison him in an oak if he complains. Caliban, whose mother ruled the island before, is reduced to slavery and kept obedient through magical punishments of cramps and pinches. Caliban's complaint that the island was his "by Sycorax my mother" invites the audience to question whether Prospero's magic is just. In a period when Europeans were exploring and colonising the New World, an audience might have seen Prospero as a coloniser using superior power to dominate the native inhabitant, though many at the time would have accepted this as natural.

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Magic is also Prospero's instrument of revenge and justice. Twelve years after Antonio usurped him as Duke of Milan, he raises the tempest to bring his enemies to the island. Through Ariel he separates the survivors, making Ferdinand believe his father is drowned and leading Alonso to grief and guilt. Ariel appears as a harpy at the banquet, calling Alonso, Antonio and Sebastian "three men of sin", which forces them to confront their crime. For a Jacobean audience, anxious about stability and the rightful succession of rulers, Prospero's use of magic to restore a wronged duke to his title would have seemed satisfying and morally right.

Magic is used to control Miranda's future as well. Prospero arranges for Ferdinand to meet her, then pretends to be harsh, charming him so he cannot draw his sword and making him carry logs. He explains that winning her too easily would make the prize seem "light", so magic becomes a way of testing love. Later he celebrates their engagement with a masque of spirits playing the goddesses Iris, Ceres and Juno, showing magic as a source of beauty and blessing. Ariel's tricks on Caliban, Stephano and Trinculo, leading them into a filthy pool and setting spirits on them as hounds, provide comedy while also defeating their plot.

Yet magic in the play is ambiguous. Shakespeare's audience generally feared witchcraft, and King James had written against it, so Prospero's white magic, based on learning and books, is carefully contrasted with Sycorax's dark power. Even so, in Act 5 Prospero chooses to "abjure" his "rough magic", breaking his staff and drowning his book. His decision, prompted by Ariel's hint of pity for the prisoners, shows that "the rarer action is / In virtue than in vengeance". Magic, then, is important because giving it up proves Prospero's humanity. As The Tempest is often seen as Shakespeare's farewell to the stage, many readers interpret Prospero's renunciation of his "Art" as Shakespeare laying down his own art as a playwright, which makes the epilogue's request for the audience's applause

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to set him free especially moving.

3a

Shakespeare presents the relationship between Tybalt and Mercutio as a volatile clash of opposite temperaments: Tybalt is formal, purposeful and coldly threatening, while Mercutio is witty, mocking and recklessly eager to fight. Their hostility is mutual, but it is Mercutio's wordplay that turns a tense meeting into an inevitable confrontation, so that the extract becomes the turning point at which comedy gives way to tragedy.

Before Tybalt even speaks, Mercutio signals his contempt. Benvolio's anxious "By my head, here come the Capulets!" is answered with the parodic "By my heel, I care not." By swapping "head" for "heel", Mercutio turns a warning into a joke, and the lowly image of the heel suggests that he regards Tybalt as beneath him. This shows his scornful indifference to danger and prepares the audience for his provocation.

Tybalt's first words are superficially courteous. The polite address "Gentlemen, good e'en" and his request for "a word with one of you" sound controlled, and the term "sir" recurs throughout his speeches. However, this politeness is a thin layer over aggression; his instruction to his own men, "Follow me close", shows he has come prepared for violence. Mercutio immediately seizes on his language, twisting "a word" into "a word and a blow". His rhetorical questions, "And but one word with one of us?" and "Could you not take some occasion without giving?", are deliberately provocative, mocking Tybalt's formality and daring him to act. Tybalt's reply, "You shall find me apt enough to that, sir", shows that beneath his restraint he is ready to fight, so the two men's mutual hostility quickly becomes clear.

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The crucial moment comes when Tybalt says "thou consortest with Romeo". Mercutio deliberately misinterprets "consort", which could mean a group of hired musicians, and responds with an extended musical pun: "dost thou make us minstrels?" The threat in "look to hear nothing but discords" and the bawdy, aggressive "Here's my fiddlestick!", accompanied by the stage direction showing him moving his hand to his sword, turn his wit into a weapon. The verb "dance" suggests he intends to make Tybalt jump to his tune. The oath "Zounds, consort!" (a contraction of "God's wounds") marks a sudden flash of real anger, implying that Mercutio is offended at being treated like a hired servant. Benvolio's measured verse, with its balanced options of "withdraw", "reason coldly" or "depart", contrasts with Mercutio's defiance in "I will not budge for no man's pleasure, I." The double negative and the emphatic final "I" show his stubborn pride.

When Romeo enters, Tybalt turns away from Mercutio with "peace be with you, sir. Here comes my man", revealing that Mercutio was never his real target. Yet Mercutio again twists his words, taking "man" to mean servant and insisting he would "be hanged" before Romeo wore Tybalt's "livery". His sarcastic "Your worship" mocks Tybalt's pride. The structure of the extract is important: Tybalt's single-minded focus on Romeo and his blunt insult "thou art a villain" contrast with Mercutio's endless puns. Shakespeare presents a relationship in which neither man will back down, and the audience senses that Mercutio's need to win every verbal exchange will lead to the fatal fight that follows.

3b

Family honour in Romeo and Juliet is the invisible force behind almost every tragic event. Shakespeare presents it as a pride so fierce that it overrides reason, law and love, and he suggests that the obsession of the older generation with their family name ultimately destroys the children it is meant to protect.

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From the Prologue, the importance of family honour is clear. The Chorus describes "Two households, both alike in dignity", where "dignity" means high social standing, and an "ancient grudge" that breaks into "new mutiny". The play's very first scene shows how far down the social order this honour extends: the Capulet servants Sampson and Gregory pick a fight with the Montague servants by biting a thumb, an insult that seems trivial but is taken as an attack on the household. The brawl spreads until even the elderly Capulet and Montague join in. The Prince's warning that if they disturb the streets again their lives "shall pay the forfeit of the peace" shows that family honour threatens the stability of the whole city. Shakespeare's audience, living in a society where public order was carefully policed and where feuding noble families were seen as dangerous, would have recognised the danger of private quarrels spilling into public violence. The Italian setting would also have suggested hot-blooded passions and a culture of revenge.

Family honour also determines how characters see one another. At the Capulet feast, Tybalt recognises Romeo's voice and is outraged that a Montague has come "to scorn at our solemnity". Lord Capulet orders him to keep the peace, but Tybalt leaves vowing revenge, which leads directly to Act 3 Scene 1. There, the deaths of Mercutio and Tybalt show the deadly effects of family honour. Romeo initially refuses to fight because he is secretly married to Juliet, but after Mercutio is killed he blames himself for being made "effeminate" by love and kills Tybalt. His sense of honour, as a man and as a Montague, overpowers his love, and his banishment follows.

The lovers themselves challenge family honour. In the balcony scene Juliet asks Romeo to "Deny thy father and refuse thy name", recognising that names are only labels: "What's in a name?" Romeo is willing to abandon his identity for her. Yet

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Juliet also fears the consequences of the feud, warning that her kinsmen would murder him if they found him in the orchard. Their secret marriage is a rebellion against the honour of both houses, and Shakespeare invites the audience to sympathise with love over loyalty to a name.

Honour also shapes Capulet's treatment of Juliet. He arranges her marriage to Paris, a kinsman of the Prince, which would raise the family's status. When Juliet refuses, he threatens to throw her out to "hang, beg, starve, die in the streets". In Elizabethan England, arranged marriages among wealthy families were common and daughters were expected to obey their fathers, so Capulet's fury reflects the view of a daughter as a means of strengthening the family name. His insistence on the marriage drives Juliet to take the Friar's potion, which leads to both lovers' deaths.

Ultimately Shakespeare shows family honour to be self-defeating. Only when Romeo and Juliet lie dead do the fathers reconcile, and Montague promises to raise a statue of Juliet in pure gold. The Prince's verdict that "All are punished" suggests that pride in the family name has cost both households their heirs, making honour the true cause of the tragedy.

4a

In this extract Shakespeare presents Borachio as a cunning, calculating schemer who appears to serve Don John but in fact directs him. Although he is only a follower, his confident language, practical planning and cold disregard for Hero make him the real architect of the deception, and the scene reverses the expected relationship between master and servant.

Borachio's first line, "Yea, my lord, but I can cross it", immediately establishes his

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confidence. The courteous "my lord" shows outward respect, but the conjunction "but" and the assertive modal "I can" suggest he believes himself capable where his master is not. Don John's response, a list of "Any bar, any cross, any impediment", shows his bitterness, and his medical metaphor of being "sick in displeasure" contrasts with Borachio's composed, businesslike tone. Borachio shows no personal hatred of Claudio at all, which makes his scheming seem even more cold-blooded.

His reply to "How canst thou cross this marriage?" is revealing: "Not honestly, my lord, but so covertly that no dishonesty shall appear in me." The antithesis between "honestly" and "covertly" shows that he is perfectly aware his plan is wicked, but is concerned only with not being caught. The play on "dishonesty" and "appear" connects to the play's interest in appearance versus reality, as Borachio deliberately manipulates what others will see. His reminder that he told Don John "a year since" about his relationship with Margaret suggests he has been preparing this for a long time, presenting him as patient and opportunistic.

Borachio's power over Don John grows through the extract. Don John's questions, "Show me briefly how" and "What proof shall I make of that?", position him as the one who needs guidance, while Borachio answers with authority. The metaphor "The poison of that lies in you to temper" is striking: it presents the plan as a poison that Don John must mix, linking Borachio's scheme to something deadly while carefully placing the responsibility on his master. His imperatives "Go you to the Prince", "Spare not to tell him", "Go, then" and "Tell them" show that he is effectively giving the orders.

His attitude towards Hero is especially cruel. The derogatory phrase "a contaminated stale", where "stale" means a prostitute, reduces Hero to something

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polluted and worthless, and the dismissive "such a one as Hero" shows he does not see her as a person. The four infinitive verbs in "to misuse the Prince, to vex Claudio, to undo Hero and kill Leonato" build to a climax of destruction, the list moving from embarrassment to death. The rhetorical question "Look you for any other issue?" sounds almost proud, as if he is offering his master a complete package of harm.

Finally, Borachio coaches Don John in performance. He tells him to "Intend a kind of zeal", meaning pretend to be devoted to his brother's honour, and to suggest that Claudio is about to be "cozened with the semblance of a maid". Ironically, it is Borachio who is cozening them, using the "semblance" of truth. Shakespeare therefore presents Borachio as a skilled manipulator and dramatist, whose controlled prose and confident planning make him more dangerous than the sulking villain he serves.

4b

Deceit is at the heart of Much Ado About Nothing, and Shakespeare presents it as morally neutral in itself: it can be used cruelly to destroy, or kindly to bring people together. The play's title, with its pun on "nothing" and "noting", meaning overhearing or observing, hints that characters' lives are shaped by what they think they see and hear, and the effects of deceit depend entirely on the intentions behind it.

Deceit begins innocently. Don Pedro offers to woo Hero on Claudio's behalf at the masked ball, disguising himself as Claudio. Masks literally hide identity, and the scene is full of misunderstanding. Don John exploits this by telling Claudio, who he pretends to think is Benedick, that Don Pedro is wooing Hero for himself. Claudio's quick belief that "Friendship is constant in all other things / Save in the office

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and affairs of love" shows how easily he is deceived, which foreshadows his later, more serious mistake.

The most damaging deceit is Don John and Borachio's plot. Claudio and Don Pedro watch Borachio at Hero's window with Margaret and believe they have seen Hero being unfaithful. The effects are devastating: at the wedding Claudio publicly rejects her, calling her a "rotten orange" and claiming she only has the outward appearance of honour. Even her father Leonato wishes her dead. For an Elizabethan audience, a woman's reputation, particularly an upper-class woman's, rested on her chastity, and a bride's virginity was part of what a family offered in marriage. This explains why the accusation is so catastrophic and why the men believe it so readily, as women had little power to defend themselves.

Shakespeare then shows deceit being used to repair this harm. The Friar advises that Hero should pretend to have died, hoping that Claudio will mourn her and regret his accusation. This benevolent deception exposes the truth gradually, especially once Dogberry's watch, despite their comic incompetence, overhear Borachio boasting of the plot. Leonato then deceives Claudio into agreeing to marry his "niece" without seeing her face. Claudio's willingness to accept an unknown bride reveals how marriage was often an arrangement based on status and family alliance rather than love, and suggests that his attachment to Leonato's favour matters as much as his feelings. When the veiled bride is revealed to be Hero, the deceit brings about a symbolic rebirth.

Deceit is also presented positively through the gulling of Beatrice and Benedick. Don Pedro, Claudio and Leonato stage a conversation for Benedick to overhear, claiming that Beatrice is desperately in love with him, while Hero and Ursula do the same for Beatrice. These scenes are full of comedy and dramatic irony, as the

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audience watches the proud lovers hide and react. The effect is transformative: Benedick decides that "the world must be peopled" and Beatrice resolves to tame her "wild heart". Here, deceit reveals feelings that were probably already there beneath their merry war.

Shakespeare therefore uses deceit to explore the gap between appearance and reality. Cruel deceit, driven by Don John's malice, nearly destroys Hero, while kind deceit leads to two marriages. The play suggests that the danger lies less in deception itself than in characters like Claudio who judge too quickly on appearances, a warning especially relevant in a society that judged women so harshly on reputation.

Sa

In this extract Shakespeare presents the relationship between Malvolio and Feste as one of cruel imbalance. Feste, disguised as Sir Topas, holds all the power and uses his wit to torment a man who cannot see him, while Malvolio, trapped and desperate, places his trust in the very person mocking him. The comedy of the scene is edged with discomfort, because the audience can see that the fool has become the master and the proud steward the victim.

From the start, Feste's language labels Malvolio. His introduction, "Sir Topas the curate, who comes to visit Malvolio the lunatic", is ironic: a curate should bring comfort, yet his formal title and the blunt noun "lunatic" immediately define Malvolio as mad. The darkness of the prison means Malvolio relies only on sound, and Shakespeare exploits this through dramatic irony, since the audience knows Feste is the fool. Malvolio's eager repetition, "Sir Topas, Sir Topas, good Sir Topas", shows his relief and trust, and the adjective "good" makes his misplaced faith pitiful. His plea "go to my lady" reveals that he still hopes Olivia will rescue him,

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perhaps also hinting at his continuing obsession with her.

Feste responds by twisting Malvolio's words. The exclamation "Out, hyperbolical fiend!" pretends to address a devil possessing Malvolio, and the elaborate adjective "hyperbolical" shows Feste enjoying his own wordplay. His mock-sermon tone turns Malvolio's longing for Olivia into evidence of madness: "Talkest thou nothing but of ladies?" Sir Toby's appreciative "Well said, Master Parson" shows that this is a performance for an audience, which makes Malvolio's suffering a form of entertainment.

Malvolio's speeches are marked by repetition and simple, sincere statements: "never was a man thus wronged", "do not think I am mad", "this house is dark". The repeated insistence on darkness and sanity shows his growing desperation, and the phrase "hideous darkness" conveys genuine fear. Feste counters with insults disguised as courtesy, calling him "dishonest Satan" while claiming to use "the most modest terms". The religious language of devils and Satan reflects the belief that madness was caused by possession, and Feste uses it to make Malvolio seem demonic.

The most absurd moment is Feste's description of the room. The paradoxical similes "transparent as barricadoes" and "lustrous as ebony", along with the impossible direction "south-north", are pure nonsense, since barricades are solid and ebony is black. Feste deliberately uses contradictions that sound learned, and Malvolio, unable to see, cannot argue with them. Feste's short, commanding sentence "Madman, thou errest" and his twist of darkness into "ignorance" turn Malvolio's literal complaint into a moral one, suggesting he is spiritually blind.

Yet Shakespeare gives Malvolio a dignity in his final speech. He picks up Feste's

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own terms, "as dark as ignorance, though ignorance were as dark as hell", which shows that he can follow and match the logic, proving his sanity. His repeated "I say" and the challenge to "make the trial of it in any constant question" show a man clinging to reason. The phrase "never man thus abused" echoes his earlier words, creating a refrain of injustice. By the end of the extract, the audience may feel that Feste's revenge for Malvolio's earlier contempt has gone too far, and the relationship becomes not simply comic but troubling.

5b Confusion is the engine of Twelfth Night. Shakespeare uses disguise, mistaken identity and trickery to create a world where nobody is quite what they seem, and while this confusion produces much of the comedy, it also causes real pain before it is finally resolved. The play suggests that confusion can reveal hidden desires and truths, but that order and clarity must eventually return.

The central source of confusion is Viola's disguise as Cesario. Shipwrecked in Illyria and believing her twin brother Sebastian drowned, she dresses as a young man to serve Duke Orsino. She quickly falls in love with him, but he sends her to woo Olivia on his behalf, and Olivia falls in love with "Cesario". This creates a love triangle in which every desire is misdirected. Viola sums up the tangle in her soliloquy, recognising that she is a "poor monster" and admitting that the knot is too hard for her to untie, leaving it to time. On the Elizabethan stage, where female roles were played by boys, the confusion would have been even richer, as the audience watched a boy playing a woman disguised as a boy. The disguise also allows Viola a freedom and voice that women of the period, expected to remain under the protection of men, rarely had.

Confusion is also deliberately created through Maria's forged letter. By imitating

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Olivia's handwriting, she convinces Malvolio that his mistress loves him. His confusion has comic but humiliating effects: he appears before Olivia in yellow stockings, cross-gartered and smiling, which she finds baffling and takes as madness. The letter's riddle "M.O.A.I." and its famous line that some "have greatness thrust upon 'em" feed his ambition to rise above his status as a steward. His punishment, being locked in a dark room and treated as a lunatic, shows how confusion can become cruel. In the end, Malvolio's own letter to Olivia helps unravel the trick and secures his release, but he leaves vowing revenge on "the whole pack" of them, a bitter note in the comedy.

The arrival of Sebastian multiplies the confusion. Sir Andrew and Sir Toby attack him, thinking he is Cesario, and Olivia, also mistaking him for Cesario, persuades him to marry her. Sebastian is bewildered but delighted, wondering if he is mad or dreaming. Antonio, who has risked his life to protect Sebastian, mistakes Viola for him and feels betrayed when she does not recognise him or return his purse, accusing her of ingratitude as he is arrested. This shows the emotional cost of mistaken identity.

The title of the play is important context. Twelfth Night was the final night of the Christmas festivities, a time of revelry, drinking and trickery, when the usual order between master and servant was temporarily overturned, often under a Lord of Misrule. Sir Toby's drunken revels and the inversion of status, with a fool like Feste outwitting a steward, reflect this carnival spirit. Yet Twelfth Night also marked the end of the festive season, so confusion is always temporary.

This is reflected in the final scene. When Viola and Sebastian finally stand together, Orsino declares that there is "One face, one voice, one habit, and two persons". The confusion dissolves, the couples are paired correctly and social order

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is restored. However, Malvolio's exit and Antonio's isolation remind the audience that confusion has left some wounds, making the resolution satisfying but not entirely complete.

6a

In this extract Shakespeare presents Shylock's feelings as a tangle of suspicion, hatred and foreboding, held together by a fierce desire to protect his home. His speech moves restlessly between decisions and doubts, so that the audience sees a man who is torn: drawn to the Christians' supper by a wish for revenge, yet deeply uneasy about leaving his house and daughter.

Shylock's opening lines reveal his suspicion. The plain statement "I am bid forth to supper, Jessica" is followed by handing over "my keys", a symbol of his responsibility and control, and then by the sudden rhetorical question "But wherefore should I go?" The dash and the abrupt shift of thought show his hesitation. His short, blunt sentences, "I am not bid for love. They flatter me", reveal his clear understanding that the invitation is insincere, and the verb "flatter" suggests he sees through the Christians' false courtesy. This makes him seem perceptive as well as bitter.

His hatred is then made explicit. "But yet I'll go in hate, to feed upon / The prodigal Christian" uses a predatory metaphor: to "feed upon" Bassanio suggests that Shylock will consume his enemy's hospitality as a kind of revenge, and it disturbingly anticipates his later wish for a pound of flesh. The adjective "prodigal" condemns Christian wastefulness, contrasting with his own thrift. The conjunction "But yet" shows that his feelings shift constantly, as his decision to go is driven by spite rather than friendship.

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Shylock also feels genuine anxiety. "I am right loath to go" uses the intensifier "right" to stress his reluctance, and the ominous image of "some ill a-brewing towards my rest" suggests that he senses danger, as if trouble were being cooked up against him. His dream "of money-bags tonight" shows that his fears are closely linked to his wealth. There is dramatic irony here, since the audience knows Jessica is about to rob him and elope, so his premonition is accurate. Lancelot's comic speech about his nose bleeding on "Black-Monday" parodies this superstition, but it also adds to the sense of foreboding.

The mention of masques provokes Shylock's strongest emotion. His sequence of imperatives to Jessica, "Lock up my doors", "Clamber not you up", "stop my house's ears", shows his fierce protectiveness and need for control. The harsh description of "the vile squealing of the wry-necked fife" uses onomatopoeia and sharp consonants to express his disgust at Christian music and celebration. The contemptuous phrase "Christian fools with varnished faces" mocks the masquers' painted masks, suggesting their superficiality and perhaps hypocrisy. The personification of his house, which has "ears" that must be stopped, shows how closely he identifies with his home as a "sober" place, set against the "shallow foppery" outside. The repeated possessive "my" reveals his sense of ownership over both house and daughter.

The extract ends with Shylock's resignation. His oath "By Jacob's staff I swear" grounds him in his Jewish identity, and the repeated "f" sounds in "no mind of feasting forth tonight" emphasise his distaste. Yet the short, flat sentence "But I will go" shows him choosing to attend despite everything. Shakespeare therefore presents a man whose feelings are complex: proud, hostile and suspicious, but also isolated and vulnerable, which allows the audience to feel some sympathy even as they recognise his hatred.

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Making choices is a central concern in The Merchant of Venice. Almost every major character faces a decision that tests their values, whether about money, love, loyalty or revenge, and Shakespeare shows that choices made from love and judgement tend to be rewarded, while choices driven by greed or hatred lead to ruin. At the same time, the play reveals how little real choice some characters, especially women and Jews, were permitted.

The plot begins with Antonio's choice to help Bassanio. Because his money is all invested in ships at sea, he chooses to borrow from Shylock, a man he has openly insulted and spat upon. He agrees to a bond, offered by Shylock as if in "a merry sport", that if the loan is not repaid, Shylock may take a pound of his flesh. The choice seems reckless, but it shows the depth of his love for his friend. Venice was a great centre of trade where merchants relied on lending and credit, and the play explores the risks this created: when Antonio's ships are reported lost, his choice puts his life in danger.

Portia's situation highlights the theme in a different way. Her dead father's will forces her to accept whichever suitor chooses correctly between the gold, silver and lead caskets, so that she complains that she can neither choose whom she would nor refuse whom she dislikes. In a patriarchal society where wealthy women had little say over their husbands, the casket test reflects how marriage was controlled by fathers. Yet the caskets also teach a moral lesson about choosing wisely. Morocco chooses gold, attracted by appearances, and finds that "All that glisters is not gold". Bassanio chooses lead, reasoning that outward show can deceive, and wins her. Shakespeare suggests that true worth lies beneath the surface.

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Jessica's choice is more troubling. She decides to escape her father's house, steal his money and jewels, and elope with Lorenzo, converting to Christianity. Her choice frees her from what she calls a house that is "hell", but it also betrays her father and costs her her inheritance and her identity. Shylock's anguished reaction, mixing grief for his daughter with fury over his ducats, makes the consequences of her choice painful to watch, and it feeds his desire for revenge.

Shylock's own choice in the trial scene proves fatal. He is offered three times the sum he lent, yet he chooses to insist on his bond rather than show mercy, even though Portia pleads that "The quality of mercy is not strained". His choice is driven by years of humiliation, which he describes in his speech "Hath not a Jew eyes?", explaining that he has learned revenge from Christian example. However, Portia's legal trick turns his choice against him: he may take flesh but no blood. As a result he loses his wealth and is forced to become a Christian. Shakespeare's audience, living in a country from which Jews had been expelled for centuries and familiar with stage Jews as villains, may have seen this as justice, but a modern audience is likely to find the forced conversion cruel.

Overall, choices in the play reveal character and determine fate. Bassanio and Portia are rewarded for choosing wisely and lovingly, Antonio is saved, and Shylock is destroyed by his choice of vengeance over mercy. Yet by showing how narrow the choices of Portia, Jessica and Shylock really are, Shakespeare also exposes the limits that society placed on the outsiders and the powerless.

7 In An Inspector Calls, guilty consciences are the moral heart of the play, and Priestley uses them to divide his characters into those who are capable of change and those who are not. Sheila's admission that she is "to blame" and "desperately

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sorry" marks her as someone whose conscience can be awakened, while her parents cling to their reputations and refuse to feel guilt at all. Writing in 1945, as Britain looked ahead to rebuilding after the Second World War, Priestley seems to suggest that a guilty conscience is not a weakness but the first step towards a fairer society in which "we are responsible for each other".

Priestley sets the play in 1912 precisely so that his audience could see the danger of a ruling class with no conscience. Mr Birling, a "hard-headed" businessman, dismisses the idea of a shared community as "nonsense" and insists that "a man has to mind his own business and look after himself and his own". When he learns that he sacked Eva Smith for leading a strike for higher wages, he feels completely justified, claiming the workers "could go and work somewhere else". His lack of guilt is presented as a capitalist ideology rather than a personal flaw: to him, workers are a cost to be kept low. The audience of 1945, who knew that his confident predictions about the "unsinkable" Titanic and the impossibility of war were disastrously wrong, are invited to distrust his judgement about morality too. His offer that he would "give thousands" shows that he thinks guilt can be settled with money.

Mrs Birling is perhaps even more striking, because her lack of conscience is rooted in class prejudice. As the chair of a women's charity, she should embody compassion, yet she refused help to a pregnant girl because she was offended by her using the name "Mrs Birling". Her dismissal of "girls of that class" reveals the Edwardian assumption that the poor were morally inferior and therefore undeserving. Priestley uses dramatic irony with great force here: Mrs Birling insists that the father of the child should be made an example of, not realising that she is condemning her own son. Priestley may be attacking the charitable system of the time, which judged the poor rather than helping them, and supporting the

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welfare state that Labour was promising in 1945.

In contrast, Sheila's guilt is immediate and sincere. Her jealousy led to Eva being sacked from Milwards, an act of petty power that only a wealthy customer could exercise over a shop girl. Yet unlike her parents, she listens and reflects. Priestley shows her conscience developing her into a more perceptive character: she recognises that the Inspector is "giving us the rope" to hang ourselves, and later warns her mother not to "build up a kind of wall" between themselves and Eva. By the final act, she is horrified that her parents are "pretending everything's just as it was before". Her guilt gives her a new independence; she hands back the engagement ring and challenges her father's authority. As a young woman in 1912, without the vote, her refusal to be silenced is significant, and Priestley's 1945 audience, many of whom had seen women take on new roles during two world wars, might see her as a symbol of the progressive future.

Eric follows a similar path, although his guilt is more troubled. His drunken treatment of Eva and his stealing from the firm make him arguably the most morally compromised of the family, yet he faces up to it: he insists that "the fact remains" that he did what he did, regardless of whether the Inspector was real. Gerald, however, occupies an uneasy middle ground. He showed genuine kindness in rescuing Eva from Alderman Meggarty and appears moved by the news of her death, needing to go out alone afterwards. Yet as soon as he discovers there is no Inspector Goole on the force, his guilt evaporates and he offers Sheila the ring again, as if nothing has changed. For Priestley, a conscience that switches off when the threat of exposure disappears is no conscience at all.

Above all, the Inspector himself can be read as a personification of conscience. His name, Goole, hints at a ghostly presence, and the stage directions describe the

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"impression of massiveness, solidity and purposefulness" he creates. The lighting shifts from "pink and intimate" to "brighter and harder" when he arrives, as though the comfortable illusions of the dining room are being stripped away. He controls the structure of the play, revealing the photograph to one character at a time so that each must confront their own guilt. His final speech warns that if men will not learn the lesson of collective responsibility, "they will be taught it in fire and blood and anguish", which a post-war audience would recognise as a description of the two wars that followed 1912. The conscience he awakens is therefore not just private but political.

The ending confirms the importance of guilt. The final telephone call announcing that a girl has died and a real inspector is coming suggests that those who refused to feel guilty will be forced to face judgement again. Priestley structures the play like a circle to show that a society which ignores its conscience is doomed to repeat its mistakes. Ultimately, he presents guilty consciences as a source of hope: through Sheila and Eric, the "younger generation", he shows that people can learn, and he urges his audience to build a society that does not need an inspector to remind them of their duty to the "millions and millions of Eva Smiths and John Smiths".

8 Gerald Croft is significant because he sits uncomfortably between the two generations of An Inspector Calls. He is young, like Sheila and Eric, yet by the end of the play he thinks like Mr Birling. Through him, Priestley explores the charm and the hypocrisy of the Edwardian upper class, showing that good manners and occasional kindness cannot hide the way wealthy men used working-class women. His apology to Sheila, insisting that the affair was "all over and done with, last summer", is revealing: he treats it as a closed chapter, something finished, rather

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than a moral question still to be answered.

Priestley introduces Gerald in the stage directions as "an attractive chap about thirty", the "easy well-bred young man-about-town". The phrase suggests polish and confidence, but also someone at ease with privilege, and this matters in a play set in 1912, when the aristocracy still held enormous social power. As the son of Sir George and Lady Croft, Gerald is a prize for the Birlings. Mr Birling, a self-made manufacturer who longs for a knighthood, sees the engagement as a business opportunity, hoping that Crofts and Birlings will one day work together for "lower costs and higher prices". The marriage is presented almost as a merger, and Priestley seems to be criticising a society in which relationships were shaped by class and profit. Birling even hints to Gerald that Lady Croft feels he could have done better, showing how anxious the newly rich were to be accepted by the old landed families.

Gerald's first contribution to the investigation aligns him firmly with Birling. When he hears that Eva was sacked for asking for higher wages, he agrees that Birling "couldn't have done anything else". To the 1945 audience, watching in the year of a Labour landslide that promised a welfare state, this casual acceptance of exploitation would mark Gerald as part of the problem. Although he is young, he has absorbed the values of the capitalist establishment, which complicates any simple reading of the play as a contrast between old and young.

The central significance of Gerald, however, lies in his relationship with Daisy Renton. Priestley gives him a more sympathetic story than the other characters. He rescued her from the drunken advances of Alderman Meggarty in the Palace bar, found her somewhere to live in a friend's flat and gave her money. There is evidence of genuine feeling: he admits he was sorry for her, and after the

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Inspector reveals her death he is clearly shaken and leaves the house to walk alone. Yet Priestley prevents us from admiring him too much. Gerald admits that she was "young and pretty and warm-hearted" and "intensely grateful", and the list reveals how much of his attraction lay in her vulnerability and dependence on him. He also concedes that he did not feel about her as she felt about him. When it no longer suited him, he ended the affair, leaving her to face poverty again. Sheila's bitter description of him as "the wonderful Fairy Prince" exposes the fantasy: he plays the rescuer, but the relationship depends on an imbalance of power between a rich man and a desperate girl. In this sense Gerald illustrates the double standards of the period, when respectable men could keep mistresses while expecting purity from their future wives.

Gerald is also significant for the way he reacts to guilt. At first he pretends not to know the name Daisy Renton, and his instinct is to protect himself and his engagement. This dishonesty damages his relationship with Sheila, who hands back the ring, though she respects him for finally telling the truth. Priestley seems to be suggesting that Gerald is capable of honesty, but only when cornered. In Act Three, he becomes the detective of the family, returning with news that no Inspector Goole is on the police force and then phoning the infirmary to discover that no girl has died. His triumphant conclusion that "everything's all right now" and his attempt to give Sheila the ring once more show that he values reputation over responsibility. For him the problem is solved once there is no scandal.

Structurally, this places Gerald at a crucial point. Sheila and Eric continue to feel responsible, recognising that the facts of what they did remain unchanged. Gerald, together with Mr and Mrs Birling, tries to go back to the comfortable world of the dinner party. Priestley uses this division to show that change is a choice rather than an automatic result of youth. Gerald may represent the danger that the

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privileged younger generation, who had the most power to shape post-war Britain, would simply carry on as before. This would have resonated strongly in 1945, when Priestley and many others feared a return to the inequalities of the interwar years.

Finally, the closing phone call makes Gerald's relief look foolish. A girl has just died, and a real inspector is on his way, so Gerald's careful investigation has proved nothing except his desire to escape. Priestley leaves his fate open, but the audience is left in no doubt that he has missed the lesson that "we are members of one body". Gerald is therefore significant not because he is the worst of the characters, but because he is the most plausible: charming, reasonable and kind when convenient, he represents the respectable face of a class system that Priestley believed had to change.

9 The relationship between Maggie and Willie is the driving force of Hobson's Choice, and Brighouse uses it to turn a conventional romantic comedy upside down. Instead of a confident man courting a shy woman, we see a determined woman choosing, training and ultimately transforming a timid man. The exchange in which Willie tries to escape "back to my stool" and Maggie stops him with "You'll go back when I've done with you" captures the dynamic of the early play perfectly: she gives the orders and he obeys. Yet by the end, Brighouse shows the relationship becoming a genuine partnership, which reflects the changing ideas about women, marriage and work in the early twentieth century.

At the start of the play, set in Salford in 1880, Willie Mossop is presented as a man at the very bottom of the social order. He works in the cellar of Hobson's shop, literally below everyone else, and emerges through a trap door, which suggests both his low status and his hidden talent. He calls Maggie "Miss Maggie",

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a sign of deference to his employer's daughter, and confesses that he is "not ambitious that I know of". Maggie, in contrast, runs the shop in all but name. Hobson admits she is too useful to lose, and at thirty she is considered by her father to be past the age of marriage. Brighouse shows that Maggie's business sense is wasted in a society that expected women to be dutiful daughters and wives rather than partners in trade.

Maggie's proposal is one of the most memorable moments in the play because it reverses the expected roles. She is blunt and practical, seeing Willie's skill as a bootmaker as a business asset: she tells him that her brains and his hands will make a working partnership. Her command "Show me your hands, Willie" turns his body into evidence of his worth, as if she is assessing a craftsman rather than a lover. Willie's reaction is comic: he is frightened, reminds her that he is promised to Ada Figgins, and worries about Ada's mother. Maggie dismisses Ada with ruthless efficiency and simply informs Willie of the plan. The audience laughs, but Brighouse also invites admiration for a woman who refuses to wait passively for a husband. Writing in 1915, when the suffragette movement had made women's rights a pressing public issue, Brighouse creates in Maggie a heroine who takes control of her own future.

In the middle of the play, Maggie's control is still clear, but it begins to serve Willie's growth. She sets up a shop in a cellar in Oldfield Road, borrows money from Mrs Hepworth, and arranges the wedding, the furniture and even the trespass action against her father to provide settlements for her sisters. On the wedding night, Willie is so nervous that he wants to stay downstairs, and Maggie finally takes him firmly by the ear and leads him to the bedroom. The physical comedy emphasises her dominance, but there is also tenderness here: she keeps a flower from the wedding pressed in her Bible, which hints that the marriage means more

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to her than a business arrangement. She also teaches Willie to read and write, and the phrase he practises on his slate, "There is always room at the top", suggests that Maggie is not trying to keep him beneath her but to raise him up. Brighouse may be implying that a good marriage depends on helping each other become better.

By Act Four, the balance of power has shifted dramatically. Willie returns to Hobson's house as a confident businessman whose shop has taken his father-in-law's best customers. When Hobson, ill from drinking, needs Maggie back, Willie conducts the negotiation himself, and even Maggie is surprised by his firmness. The extract highlights the turning point: when Maggie suggests "Hobson and Mossop", Willie corrects her with "Mossop and Hobson". Putting his own name first symbolises his complete transformation from the cellar to the head of the business. Importantly, Maggie does not resent this; she is delighted, and tells Willie that she is proud of him as the man she has made. Brighouse thus suggests that her victory is not in dominating Willie but in creating an equal.

Some readers might argue that the relationship ultimately reinforces conventional values. Maggie still insists on marriage, which was seen as essential for a respectable woman, and the play ends with the man's name over the door. Yet the comedy suggests something more modern. Maggie and Willie succeed together precisely because they ignore the class barriers and gender expectations represented by Hobson, a man who drinks at the Moonraker and believes his daughters should obey him without question. Their partnership is based on skill, hard work and mutual respect, values that were becoming more important as the lower middle class rose in industrial Lancashire.

In conclusion, Brighouse presents the relationship between Maggie and Willie as a

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journey from command to cooperation. Maggie's early control is comic and sometimes harsh, but it is purposeful, and Willie's growth into "the man" of the business is the result of her vision. Through their marriage, Brighouse celebrates a new kind of relationship for a changing society, one in which a capable woman and a talented working man can rise together.

10 Choices are central to Hobson's Choice, beginning with its title. The phrase "Hobson's choice" means no real choice at all: take what is offered or nothing. Brighouse turns this idea against Henry Hobson himself. At the start of the play he controls the choices of everyone around him, but by the end he is left with only one option, accepting Willie's terms. The extract, in which Willie insists on "Mossop and Hobson" rather than "Hobson and Mossop", shows the final reversal: the man who once had no say now decides even the name over the door. Through this pattern, Brighouse suggests that in a changing society, those who make bold choices thrive, while those who cling to old authority lose it.

Set in Salford in 1880 but written in 1915, the play looks back at a Victorian world in which a father had almost total control over his household. Hobson believes it is his right to choose for his daughters. He refuses to provide settlements for Alice and Vickey, which would allow them to marry, and declares that Maggie, at thirty, is past marrying and too useful in the shop to lose. He even intends to choose suitors for the younger two. His authority rests on assumptions about class and gender that Brighouse's 1915 audience, living through the suffragette campaigns and the upheaval of war, would increasingly question. Hobson's pompous pride in his position as a respectable British tradesman makes his eventual loss of choice all the more comic.

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Maggie's decision to marry Willie is the most important choice in the play, and it is entirely her own. In a period when women were expected to wait to be chosen, she selects a husband for his skill and potential, not his status. She sees that Willie is the best bootmaker in Salford and that his talent is being exploited by her father, who pays him poorly. Her proposal is practical and decisive, and when Willie protests that he is promised to Ada Figgins, Maggie simply overrules him. She chooses against her father's wishes, against conventional ideas of romance and against the class boundaries that made a match between a shopkeeper's daughter and a cellar workman seem ridiculous. Brighouse presents this as a wise choice, as the business success that follows proves her judgement right.

Willie's journey is shaped by his choice to accept Maggie's guidance. At first he seems to have little will of his own, confessing that he is not ambitious and seeming content to stay at his bench below the shop. Yet he chooses to learn: he studies reading and writing, practising the motto "There is always room at the top" on his slate, and he chooses to stand up to Hobson when Hobson threatens to beat him with a belt for courting Maggie. His declaration that if Hobson strikes him he will walk out with Maggie is the first moment he asserts himself. By Act Four, his choices have transformed him into a confident businessman. The extract is the climax of this growth: when Maggie offers a compromise, Willie chooses "the best I'll do", insisting on his own name first. Brighouse may be suggesting that class is not fixed, and that a working man can rise through skill and self-belief, an idea that would appeal to a twentieth-century audience increasingly sceptical of inherited privilege.

Alice and Vickey also make choices, though they are less admirable. They choose husbands who will give them respectability and escape from their father's house, Albert Prosser the solicitor and Fred Beenstock of the corn merchant family.

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However, they rely on Maggie's scheme, in which Hobson's drunken fall into Beenstock's cellar leads to an action for trespass, to secure the money they need. Their snobbish reluctance to support Maggie later, when Hobson needs a daughter to care for him, shows that their choices are driven by self-interest and social ambition. Brighouse contrasts their concern for appearances with Maggie's practical courage.

Hobson's own choices bring about his downfall. His decision to spend his evenings drinking at the Moonraker leads to the humiliating fall into the cellar and, eventually, to chronic alcoholism. When Dr MacFarlane tells him he must stop drinking and that Maggie must come home to look after him, Hobson discovers that he can no longer choose for himself. Excessive drinking was a serious social problem in Victorian industrial towns, and the temperance movement campaigned against it, so the audience would recognise Hobson's decline as a moral warning as well as a comic punishment. His bluster cannot hide that the power to decide has passed to Maggie and Willie.

The ending brings the theme to a satisfying close. Hobson must accept the partnership on Willie's terms, the business must take Willie's name first, and the father who once imposed choices has to accept them. Ironically, Hobson's choice in the final act really is "Hobson's choice": he can either agree or be left alone. Brighouse uses the comic reversal to show that authority is earned through ability rather than position.

In conclusion, choices in Hobson's Choice reveal character and drive the plot. Maggie's bold decision to marry Willie, Willie's choice to grow and Hobson's choice to drink all lead to a final situation in which the old order is overturned. Brighouse celebrates those who choose courageously, especially a woman and a working man

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who refuse to accept the limits society places on them.

11 In Blood Brothers, having no money is not simply an inconvenience; it is the force that sets the whole tragedy in motion and decides the fate of the characters. Mrs Johnstone's simple admission that she "didn't see how we were gonna manage with another mouth to feed" explains why she gives away one of her twins, and from that moment poverty shapes every stage of Mickey's life. Russell, writing in Liverpool in the early 1980s, at a time of mass unemployment and the decline of local industry, uses the play to argue that it is money and class, rather than fate or superstition, that divides people and destroys them.

The opening of the play establishes poverty as the root of the tragedy. Mrs Johnstone has been left by her husband with seven children and another two on the way. She works as a cleaner for Mrs Lyons and lives on credit, buying on the "never-never", and the milkman and the catalogue men demand payment she cannot make. Her situation reflects the reality for many working-class women in post-war Liverpool, who had few rights and little support when a husband left. When Mrs Lyons, who is wealthy but childless, persuades her to hand over one twin, the deal is presented as almost a business transaction. Russell seems to suggest that the rich can buy what the poor cannot afford to keep, even a child. Mrs Lyons later tries to pay Mrs Johnstone to move away, as if money can erase the bond between mother and son. The structure of the play, which opens with the deaths of the twins and then returns to their birth, makes the audience aware from the start that this decision, forced by poverty, leads to death.

As the twins grow up, Russell uses them to show how money determines opportunity. Edward, raised in comfort, has books, a good education and a future

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at university. Mickey grows up in a crowded house, envious of his older brother Sammy and roaming the streets. The children's games of guns and death in "Kids' Game" are presented with humour, yet they hint at the violence that grows from deprivation. When the boys are caught throwing stones, the Policeman threatens Mrs Johnstone, saying Mickey was about to commit a serious crime, but in the Lyons' house the same incident is treated as "more of a prank". This contrast exposes how the law and society treat people differently according to their wealth. Russell's audience in the 1980s, aware of tensions between the police and deprived communities, would recognise this as a pointed criticism.

Money also controls where people can live. The Johnstones are rehoused by the council to Skelmersdale, and Mrs Johnstone sings of a "bright new day", imagining that escape from the city will bring a better life. However, poverty follows them. Although the move gives a brief sense of hope, Mickey's adolescence is still marked by limited choices. He leaves school without qualifications and works in a factory, while Edward goes to university. The difference in their lives becomes clearer as the play moves into its darker second act, which reflects the economic decline of the period.

The most powerful presentation of having no money comes through Mickey's unemployment. When he is laid off, he cannot support Linda and their baby, and his pride is crushed. Russell captures the despair of a whole generation when the Narrator and chorus describe men on the dole. Edward, returning from university, cannot understand Mickey's bitterness and offers him money, but Mickey refuses: "No. I don't want your money, stuff it". This moment reveals how poverty damages friendship. Edward thinks money is a simple solution, but for Mickey accepting charity would confirm his humiliation. Russell shows the gulf in understanding that separates those with money from those without it, and Edward's comfortable

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naivety highlights how privilege protects people from seeing the realities of poverty.

Desperation then pushes Mickey into crime. Sammy, who has also grown up with nothing, persuades him to keep watch during a robbery in which a man is shot. Mickey is sent to prison and becomes dependent on antidepressants, losing the lively personality he had as a child. His dependence on pills makes him withdraw from Linda, who turns to Edward, now a councillor, for help with a house and a job. The fact that Edward has the influence to give Mickey and Linda what they need shows how wealth brings power. When Mickey discovers this, his sense of worthlessness becomes rage, and his anguished cry that he could have been Edward places the blame squarely on the accident of birth and money.

Finally, the Narrator asks whether we should blame superstition or "what we, the English, have come to know as class". This question is the heart of Russell's message. Superstitions about new shoes on the table and the secret of the twins create suspense, but the real cause of the tragedy is economic inequality. Having no money is significant because it limits education, freedom, justice and self-respect, and Russell uses the deaths of the twins to challenge his audience to recognise and question the class divisions in Thatcher's Britain.

12 Mickey is arguably the emotional heart of Blood Brothers. Through his journey from a cheeky, lively seven-year-old to a broken man who dies in a moment of despair, Russell shows the destructive effect of poverty and class on an ordinary working-class life. His excited suggestion that because they were "born on the same day" he and Edward can be "blood brothers" captures his warmth and openness as a child, but it is also deeply ironic: they truly are brothers, and the bond he creates so innocently will lead to their deaths. Mickey is important

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because his story embodies Russell's argument that people are shaped, and limited, by the circumstances into which they are born.

As a child, Mickey represents energy, freedom and humour. Russell asks adult actors to play the children, which makes their play-fighting and boasting both comic and touching. Mickey is street-wise and resourceful: he knows swear words, plays games of cowboys and soldiers, and admires his older brother Sammy. When he meets Edward, he is intrigued by Edward's polite manners and generosity, especially when Edward offers him sweets without hesitation. Their friendship crosses the class divide, and Mickey's offer to make Edward his blood brother gives the lonely middle-class boy the companionship he lacks. Russell suggests that Mickey's childhood has a kind of freedom that money cannot buy, in contrast with Edward, who is kept indoors and warned by Mrs Lyons against mixing with boys like Mickey. This reflects the rigid social divisions of Liverpool in the 1960s, where middle-class parents often feared the influence of poorer neighbourhoods.

However, Mickey also reveals the disadvantages of his background. His family is large and poor, and he is constantly in the shadow of Sammy, who bullies him and later leads him into crime. Mrs Johnstone loves him deeply, but she cannot give him the opportunities that Edward enjoys. When the Johnstones are rehoused to Skelmersdale, there is a brief moment of optimism in the song "Bright New Day", but this hope proves short-lived. As a teenager, Mickey attends a secondary modern school and is suspended after mocking his teacher. He finds school boring and sees no value in it, while Edward is at a boarding school and heading for university. Russell uses the contrast in education to show how the system reproduced inequality, giving middle-class children advantages and leaving working-class children with few qualifications.

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Mickey's adolescence is also marked by his love for Linda. He is awkward and shy in front of her, and Edward has to encourage him to ask her out, which is an ironic reversal of their childhood roles. Yet Mickey and Linda's relationship is genuine, and when she becomes pregnant they marry young. For a brief time Mickey has a job in a factory and a sense of purpose. Russell presents this as a modest but real happiness, which makes its loss all the more painful.

The turning point comes with Mickey's unemployment. He is laid off from the factory, and the second act shows him queuing for work and struggling to provide for his family. This reflects the experience of thousands of people in Liverpool in the late 1970s and early 1980s, when industries closed and unemployment soared. Edward, home from university, cannot understand Mickey's despair and wants to carry on with the carefree fun of their youth. Mickey's bitter rejection of Edward's money shows his pride, but also the gulf that has opened between them. Russell suggests that friendship cannot survive unchanged when one person has every advantage and the other has none.

Mickey's involvement in crime marks his tragic decline. Desperate for money, he agrees to help Sammy with a robbery, and when a man is shot, Mickey is sent to prison. There he becomes depressed and is given antidepressants, which he continues to take after his release. Russell presents a man who has lost his identity: the lively boy has become withdrawn, dependent and unable to face life. Some audiences may feel that Mickey makes poor decisions, but Russell seems to argue that his choices are shaped by pressures beyond his control. The system has failed him at every stage, from school to work to the justice system.

In the final scene, Mickey's importance becomes clear. Discovering that Linda has been seeing Edward, who as a councillor has found them a house and a job, he

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confronts Edward with a gun. When Mrs Johnstone reveals that they are twins, Mickey's anguished cry that he could have been Edward expresses the central injustice of the play: the only difference between the brothers is the life money gave them. The gun goes off almost by accident, and both brothers die. The Narrator asks whether superstition or "class" is to blame, and through Mickey's life the answer seems clear.

Ultimately, Mickey is important because he gives a human face to Russell's social message. His charm and humour make the audience care about him, and his decline makes them angry at the society that destroyed him. Writing in Thatcher's Britain, Russell uses Mickey to show that working-class lives were being wasted by poverty and unemployment, and he challenges the audience to question a system that gives one brother everything and the other nothing.

13 Raleigh is important in Journey's End because he is the play's measure of innocence. He arrives in the dugout believing in the war that recruiting posters and public schools had promised, and Sherriff uses his short journey from eager schoolboy to dying officer to show a post-war audience exactly what the trenches did to young men like him. Raleigh is also the lens through which we see Stanhope, so that he reveals the damage done to the older officers as much as he suffers it himself.

From his first entrance Raleigh is defined by youthful enthusiasm. His admission "I never thought of that; I was so keen" captures his naivety perfectly: he has used the influence of his uncle, a general, to be sent to Stanhope's company, without once imagining that his hero might not want him there. The hesitant phrasing of "sort of" suggests a boy who is polite and anxious to please, still speaking the

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language of the school corridor rather than the front line. For an audience in 1928, many of whom had lost sons who joined up straight from school, Raleigh would have stood for a whole generation of public school boys who saw the war as a great adventure and the officers as house captains on a larger playing field.

Raleigh's importance lies largely in the way he exposes Stanhope. At school Stanhope was the captain of rugby and the boy Raleigh worshipped, and he is also linked romantically to Raleigh's sister, Madge. Raleigh's arrival therefore terrifies Stanhope, who fears that the boy will write home about his heavy drinking. Osborne gently warns Raleigh that Stanhope has changed after three years at the front, but Raleigh does not understand. When Stanhope insists on censoring Raleigh's letter, Sherriff creates powerful dramatic irony: Stanhope expects betrayal, yet Osborne reads out a letter full of admiration. Raleigh's loyalty is both touching and painful, because it shows the audience the gap between the hero Stanhope was and the exhausted man he has become. In this way Raleigh dramatises the context of shell shock and the psychological cost of command, which Sherriff knew from his own service as an officer.

Raleigh is also important because he proves himself capable and brave. Chosen with Osborne to lead the daylight raid on the German trench, he goes over the top with little training and helps to bring back a prisoner. Sherriff refuses to present him as weak; instead he shows that courage was no protection against chance. The raid is ordered by distant superiors for information, and although it succeeds, Osborne is killed and most of the soldiers with them do not return. Raleigh's survival, and his shock afterwards, allow Sherriff to criticise a command system which treated young lives as a price worth paying, a view shared by many writers in the late 1920s as the true scale of the losses became clear.

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The aftermath of the raid is perhaps Raleigh's most important moment. While Stanhope, Hibbert and Trotter eat a special dinner and drink champagne, Raleigh chooses to eat with his men. When Stanhope confronts him, Raleigh cannot understand how they can celebrate on the night Osborne died: "and yet you can sit there and drink champagne". His outrage voices the audience's own feelings, yet Sherriff complicates our response, because Stanhope explains that drink and forced cheerfulness are the only ways he can bear the loss. His bitter question about why Raleigh must sit on Osborne's bed shows that he is grieving too. Raleigh's innocence here becomes a kind of judgement on the coping strategies the war forced on men, while also revealing how little he yet understands about the fear that never went away.

Raleigh's death in the final scene gives the play its tragic climax. Wounded in the spine by a shell during the German attack, he is carried down into the dugout, and Stanhope nurses him tenderly. The moment when Raleigh calls him "Dennis" and Stanhope answers "Jimmy" is deeply significant: the formal surnames of the officer class collapse, and the two return to the friendship of home and school. Raleigh's childlike complaint that it is "frightfully dark and cold" reduces death to a simple, physical experience, stripped of any glory. The candle that marks his final moments and the darkness that follows suggest a life extinguished almost before it has begun.

Through Raleigh, therefore, Sherriff charts the destruction of innocence. He begins as the embodiment of propaganda about a glorious war and ends as one of its anonymous victims, and the collapse of the dugout immediately after his death implies that his sacrifice changes nothing on the wider battlefield. Raleigh matters not because he influences events, but because his journey forces the audience to feel the human cost of the war, and to recognise that the bonds formed in the

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trenches, like the one between Raleigh and Stanhope, were both the men's greatest support and the source of their deepest grief.

14 Leadership is central to Journey's End because the play is set entirely among officers, the men responsible for others in a trench near St Quentin in March 1918. Sherriff explores leadership on two levels: the intimate, personal leadership of the officers in the dugout, which he presents with sympathy and admiration, and the remote leadership of the generals and staff behind the lines, which he quietly criticises. Through this contrast the play suggests that true leadership in the war came at enormous personal cost, while the decisions that shaped men's fates were made by people far from danger.

Stanhope is the play's central leader, and Osborne's praise, "There isn't a man to touch him as a commander of men", establishes his reputation before we fully understand his suffering. Captain Hardy's view that he is the best company commander they have reinforces this, even while Hardy gossips about his drinking. Sherriff deliberately presents a leader who is brilliant and broken at the same time. Stanhope has been at the front for three years, has won the Military Cross, and refuses to take the rest he is owed. Yet he admits that without whisky he would go mad with fright. For an audience in 1928, this was a bold portrait: the ideal of the stiff-upper-lipped public school officer is shown to rest on alcohol and nervous exhaustion. Sherriff, who served as an officer himself, suggests that leadership in the trenches meant hiding fear from the men in order to keep them going.

Stanhope's treatment of Hibbert shows both the harshness and the humanity required of a leader. When Hibbert claims to be suffering from neuralgia and tries

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to leave the line, Stanhope threatens to shoot him rather than let him desert. This reflects the brutal reality of military discipline, where men were indeed executed for cowardice. However, Sherriff does not leave Stanhope as a bully. Once Hibbert breaks down, Stanhope confesses that he feels the same terror, and persuades him to stay out of loyalty to the others. Leadership here is presented as shared vulnerability as well as authority: Stanhope leads not by pretending to be fearless, but by persuading another frightened man that they can endure it together.

Osborne offers a contrasting model of leadership. As second in command, he is older, a schoolmaster in civilian life, and the other officers call him "Uncle". He calms Stanhope, puts him to bed when he is drunk, and gently prepares Raleigh for the change in his hero. His quiet reading of Alice in Wonderland and his talk of gardening suggest a leader who protects others by keeping normal life alive. His leadership of the raid is perhaps the play's most moving example of duty: knowing the danger, he leaves his ring and letters with Stanhope, and goes over the top with Raleigh. His death shows that even the steadiest leaders were not spared, and it devastates Stanhope.

Sherriff also uses Trotter to explore how the war changed who could lead. Trotter has risen from the ranks, and his working-class speech, his love of food and his habit of drawing circles to count the hours mark him out from the public school officers. Yet when Osborne dies, it is Trotter who becomes second in command. This reflects the historical reality that heavy officer losses forced the army to promote men who would never previously have held a commission. Sherriff's sympathetic portrayal implies that courage and common sense, not class, are what make a leader, and that the war was breaking down old social barriers even as it destroyed lives.

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The most critical presentation of leadership concerns those above the company. The Colonel brings orders from brigade for a daylight raid, although Stanhope points out that the Germans are clearly expecting it. The Colonel sympathises but cannot refuse: the decision has been made elsewhere, and the generals want information. After the raid, he is more interested in the prisoner than in the men who were lost, and Stanhope's bitter response shows his contempt. Sherriff never shows the generals on stage, which itself suggests their distance from the front. This reflects a common post-war view that the war was badly planned by leaders who did not share its dangers, and that the officers in the trenches paid for their mistakes.

By the end of the play, leadership has become almost unbearable. After Osborne's death and as Raleigh lies dying, Stanhope loses much of his drive, yet he still answers the call to go up into the line during the German offensive. The tender exchange of first names, "Dennis" and "Jimmy", shows rank collapsing into friendship in the final moments. Sherriff's ending, with the dugout destroyed by a shell, suggests that no amount of courageous leadership could protect men from the scale of the slaughter. Leadership in Journey's End is therefore significant because it reveals both the best of human loyalty and the tragic limits of individual responsibility in a war run from far away.

15 Napoleon is significant in Animal Farm because he is the embodiment of how a revolution can be betrayed from within. Orwell uses him as an allegorical version of Stalin, and his rise from "not much of a talker" to absolute ruler allows Orwell to show how a dictator gains and keeps power through secrecy, terror and propaganda. By the final chapter Napoleon has become indistinguishable from the human tyrant the animals overthrew, and this is the central point of Orwell's fable.

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From his first description, Orwell hints at Napoleon's nature. He is "rather fierce-looking" and has "a reputation for getting his own way", details which suggest menace and stubbornness rather than wisdom. The phrase "not much of a talker" is significant, because Orwell contrasts him throughout with Snowball, who is eloquent and full of ideas. Napoleon's silence is not modesty but calculation. His very name, borrowed from the French emperor who rose from a revolution to crown himself, warns the reader that he will turn liberation into personal rule. For readers in 1945 this connection would have suggested a pattern in history: revolutions tend to produce new emperors.

Napoleon works behind the scenes to build his power. Early on, the milk disappears and it is implied that the pigs have taken it, and Napoleon quietly removes nine puppies from their mothers, saying he will take charge of their education. Orwell lets this detail pass almost unnoticed, so that the reader, like the animals, fails to grasp its importance until the dogs reappear. When Snowball presents his plans for the windmill, Napoleon urinates over them, a crude act that shows his contempt for ideas, and then, at the decisive meeting, his dogs chase Snowball off the farm. This mirrors Stalin's expulsion of Trotsky in the 1920s. Napoleon immediately abolishes the Sunday debates, showing that his power depends on silencing discussion.

Once in control, Napoleon rules through a combination of fear and lies. He announces that the windmill was his idea all along, and Squealer explains that his opposition was merely tactics. Every disaster is blamed on Snowball, who becomes a scapegoat for the destruction of the windmill and even for small mishaps. Orwell reflects the way Stalin's propaganda painted Trotsky as a traitor responsible for every failure. The most shocking episode is the confessions and executions, when

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animals admit to imaginary crimes and are torn apart by the dogs, leaving a pile of corpses at Napoleon's feet. This clearly echoes Stalin's show trials and purges of the 1930s. Orwell's flat, simple narration makes the violence more horrifying, because the animals cannot fully understand what they have seen.

Napoleon is also significant for the way he rewrites the principles of the revolution. The Seven Commandments are altered one by one, so that the pigs may sleep in beds "with sheets", drink alcohol "to excess" and kill animals "without cause". Each change protects Napoleon while the animals doubt their own memories. Boxer's maxim, "Napoleon is always right", shows how successfully he has replaced thought with loyalty, and the cruel irony is that Boxer is eventually sold to the knacker. Through Napoleon, Orwell shows how totalitarian leaders control the past in order to control the present.

Napoleon's dealings with the neighbouring farmers add a further layer to his significance. He trades with humans through Mr Whymper, breaking one of Old Major's central principles, and he sells timber to Frederick, who pays with forged banknotes and then attacks the farm and blows up the windmill. This episode mirrors the Nazi-Soviet Pact of 1939 and Hitler's invasion of the Soviet Union in 1941, and it suggests that Napoleon's cunning is ultimately self-defeating, since his ordinary animals pay for his misjudgements with their blood and labour.

Napoleon's growing distance from the other animals is another sign of his significance. He rarely appears in public, is escorted by dogs, and takes grand titles such as "Father of All Animals". Poems are written in his praise and a cockerel announces him. Orwell satirises the cult of personality around Stalin, whose image was everywhere in the Soviet Union. Meanwhile the other animals work harder for less food, and their lives become arguably worse than under Jones, which shows

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that the revolution has failed in everything except replacing one master with another.

The ending completes Napoleon's transformation. The pigs walk on their hind legs, Napoleon carries a whip, the single commandment now reads "All animals are equal but some animals are more equal than others", and the farm is renamed Manor Farm. When the animals look through the window at the pigs playing cards with the farmers, they find that "already it was impossible to say which was which". This circular structure suggests that Napoleon has not overthrown tyranny but inherited it. Orwell, writing after seeing Soviet methods during the Spanish Civil War, was warning readers who admired the USSR as an ally that its leadership had betrayed socialist ideals.

Napoleon is therefore significant as the driving force of the novel's tragedy. He shows that power without accountability corrupts absolutely, and that ordinary people can be manipulated into supporting their own oppression. Orwell does not suggest that the animals' hopes were foolish; rather, Napoleon proves how easily those hopes can be stolen.

16 Leadership is the force that shapes everything in Animal Farm. Orwell's fable traces a series of leaders, from the neglectful Jones to the idealistic Old Major, the energetic Snowball and finally the tyrannical Napoleon, and through them he explores how a revolution that began with noble hopes was corrupted by those who led it. Squealer's claim that leadership is "a deep and heavy responsibility" is deeply ironic, because the novel shows the pigs treating leadership not as a burden but as a privilege to be exploited. This reflects Orwell's view of the Russian Revolution and the Soviet state under Stalin.

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The novel opens with an example of failed leadership. Mr Jones is too drunk to remember to shut the pop-holes, and later the animals are left unfed, which prompts the rebellion. Jones represents the Tsar, whose incompetence and indifference to suffering made revolution possible. Orwell suggests that bad leadership creates the conditions for its own downfall, and the animals' triumph in driving Jones out is presented with genuine joy. Jones's eventual death in a home for inebriates reinforces that he was unfit to rule.

Old Major provides a different kind of leadership: inspirational rather than practical. His speech, with its claim that "Man is the only creature that consumes without producing", gives the animals a vision of a fair society, and the song Beasts of England unites them. Old Major corresponds to Marx, and perhaps also to Lenin, whose ideas inspired the revolution. Crucially, however, he dies before the rebellion, which suggests that ideals alone cannot protect a revolution; everything depends on who puts them into practice. Orwell also hints that the pigs, as the cleverest animals, will naturally take charge, and this assumption of superiority is the seed of later inequality.

Snowball and Napoleon embody conflicting styles of leadership. Snowball is energetic and imaginative: he organises committees, teaches the animals to read, and plans the windmill to reduce their labour. At the Battle of the Cowshed he leads the defence bravely and is wounded, earning the title Animal Hero, First Class. Orwell presents him as a leader who wins support through ideas and persuasion. Yet he is not wholly innocent, because he too accepts that the pigs should have the milk and apples. Napoleon, by contrast, rarely speaks in debate and builds his power in secret, raising nine puppies as his private guard. Their rivalry represents the split between Trotsky and Stalin, and when Napoleon's dogs

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chase Snowball off the farm, Orwell shows that force, not argument, decides who leads.

Under Napoleon, leadership becomes a system of control. He abolishes the Sunday meetings and replaces discussion with orders. The sheep are trained to bleat "Four legs good, two legs bad" whenever debate threatens, drowning out dissent, and Squealer explains away every decision. His argument that the animals "might make the wrong decisions" if left to themselves reveals the logic of dictatorship: freedom is removed in the name of protecting the people. Napoleon also relies on terror, as the forced confessions and executions show, echoing Stalin's purges. Orwell uses Boxer's maxims, "I will work harder" and "Napoleon is always right", to show how ordinary people are persuaded to trust leaders who exploit them. Boxer's sale to the knacker is perhaps the novel's most bitter judgement on leaders who abandon the loyal.

The pigs as a group show how leaders gradually separate themselves from those they lead. At first their intelligence helps the farm, as they organise the harvest. Soon, though, they move into the farmhouse, alter the commandments, and live in comfort while the other animals go hungry. The final commandment, "All animals are equal but some animals are more equal than others", captures the absurd logic by which leaders justify privilege. In the last scene the pigs walk on two legs and dine with humans, and the animals outside cannot tell pig from man. Orwell's circular structure suggests that the leaders have simply become the new oppressors, as the Soviet elite did after the revolution, which is why the ending alludes to the meeting of Allied and Soviet leaders at Tehran.

Through leadership, Orwell explores who is responsible for the revolution's failure. The pigs are clearly guilty, but the other animals' passivity, illiteracy and short

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memories also allow them to be led astray. Benjamin, who understands much but does nothing, suggests that cynicism is no defence against tyranny. Orwell, a democratic socialist who had seen Stalinist methods in Spain, was not attacking the ideal of equality but warning that any revolution must hold its leaders to account.

Leadership is therefore the central concern of Animal Farm. Orwell shows that good leadership requires honesty, debate and real care for others, while bad leadership thrives on fear, lies and the ignorance of the governed. Squealer's words at the start of this question are exposed as propaganda: for Napoleon, leadership is not a heavy responsibility but the means to absolute power.

17 Ralph is significant in Lord of the Flies because he represents the struggle to keep civilisation alive. Golding opens and closes the novel with him, so that the story becomes, in part, Ralph's painful education in the darkness of human nature. He is chosen as leader for his "size, and attractive appearance" and, most powerfully, for the conch, yet Golding shows that these qualities cannot hold back the savagery that rises in the boys, and in Ralph himself.

At the start, Ralph is introduced simply as "the boy with fair hair", and his delight in the island suggests uncomplicated innocence. He stands on his head, swims in the lagoon and imagines rescue by his father, a naval commander. Golding presents him as an ordinary, healthy English schoolboy, the kind of hero found in adventure stories such as The Coral Island, which the boys even mention. As a former teacher who had served in the Royal Navy during the Second World War, Golding deliberately takes this confident image of British boyhood and tests it. Ralph's early optimism therefore sets up the tragic fall that follows.

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Ralph's significance as leader is linked closely to the conch. The extract describes a "stillness" that marks him out, and the mysterious power of the shell, which he blows to summon the boys. Golding stresses that the boys vote for him "obscurely" because of the conch, suggesting that it symbolises democratic authority and order. Ralph insists that whoever holds the conch may speak, and he proposes practical rules: building shelters, keeping a fire on the mountain as a signal, and using proper places as lavatories. These show maturity and common sense for a boy of twelve. Ralph represents the values of a democratic society, in contrast to Jack, who craves power and the thrill of hunting.

However, Ralph is not presented as perfect, and this makes him more interesting. He mocks Piggy at first, revealing his nickname to the others, and often struggles to think clearly, relying on Piggy's intelligence. As the novel goes on, his thoughts become confused and he admits to himself that he cannot hold on to ideas, as if a curtain falls across his mind. Golding may be suggesting that civilisation needs both leadership and intellect, and that Ralph, without Piggy, cannot sustain it. When the fire goes out while Jack's hunters are killing a pig, and a ship passes by, Ralph's fury shows his understanding that rescue matters more than meat, but his authority is already slipping.

Ralph's relationship with Jack is central to his significance. Their early friendship, as they explore the island together, gradually turns into bitter rivalry, and Golding uses the pair to dramatise the conflict between order and instinct. When Jack fails to win a vote against Ralph and leaves to form his own tribe, most of the older boys gradually follow him, tempted by meat, paint and freedom from responsibility. Ralph's dwindling group shows how easily people abandon democracy when a leader offers excitement and power instead.

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Ralph is also significant because he shows that the darkness is in everyone. On the hunt he wounds a boar with his spear and is excited by it, boasting that he hit it. During the mock hunt with Robert, he is caught up in the frenzy and wants to hurt the boy. Most disturbingly, he joins the circle that kills Simon during the storm. Afterwards he tells Piggy "That was murder", and his horror sets him apart from Jack's tribe, but Golding makes clear that Ralph is not innocent. This reflects Golding's belief, shaped by the atrocities of the Second World War, that evil is not confined to monsters but lies within ordinary people.

In the final chapters Ralph becomes an outcast, hunted by the tribe. After Piggy is killed and the conch "exploded into a thousand white fragments", the symbol of his leadership is destroyed. Golding reduces Ralph to an animal running for his life through the burning forest, and the reader feels the full danger of a society with no rules. The arrival of the naval officer is sudden and ironic. He treats the scene as "fun and games" and says he would have expected British boys to put on a better show. His comment exposes the complacency of adult society, especially since he is himself engaged in a larger war, which suggests that the island is simply a smaller version of the adult world.

The novel ends with Ralph weeping "for the end of innocence, the darkness of man's heart", and for Piggy, "the true, wise friend". This is perhaps his most significant moment. He is the one character who has fully understood what has happened, and his tears show that he has lost the naive confidence of the opening. In allegorical terms, Ralph represents democratic leadership and civilised values, but Golding suggests that such values are fragile and depend on the restraints of society.

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Ralph is therefore significant as the moral centre of the novel and the reader's guide to its meaning. Through his rise, struggle and fall, Golding challenges the belief that British boys, or British society, are naturally good, and warns that civilisation is only as strong as the willingness of people to choose it.

18 In Lord of the Flies, Golding presents the loss of childhood innocence not as a sudden event but as a gradual stripping away of the rules and habits that civilisation has given the boys. Ralph's tears at the end, for "the end of innocence, the darkness of man's heart", show that what is lost is more than the boys' childhood: it is the comforting belief that people are naturally good. Writing in 1954, after the horrors of the Second World War, Golding uses a group of British schoolboys to suggest that innocence was always fragile, because evil lies within human nature itself.

At the beginning the boys are recognisably children. They are aged roughly six to twelve and still rely on the structures of school. Ralph's assembly, his use of the conch and his suggestion that they need "Hands up" like at school show how much they depend on adult rules. Even Jack, who will become the most savage, initially says that they are English and must have rules. The island seems like a paradise, and Ralph's delight in swimming and standing on his head suggests an innocent adventure like The Coral Island. Yet Golding hints at danger from the start: the crashed plane has torn a long "scar" through the jungle, implying that the boys' arrival has already damaged this Eden.

The first clear loss of innocence comes with the fire. The boys rush up the mountain in excitement and light a huge blaze which gets out of control. Afterwards, the littlun with the mulberry-coloured birthmark is missing,

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presumably burned to death. The boys' careless play has led to a death, yet they quickly forget it. Golding suggests that children without guidance cannot understand the consequences of their actions, and that the slide away from innocence begins with irresponsibility rather than deliberate cruelty.

Golding then traces how cruelty grows. Roger throws stones at the littlun Henry but deliberately misses, because "the taboo of the old life" still holds him back. This moment is significant, as it shows that the boys' restraint comes from parents, school and the law rather than from any inner goodness. As those memories fade, the restraint fades too. Later in the novel the same Roger releases the rock that kills Piggy, showing that the "taboo" has completely gone. Golding uses this pattern to suggest that innocence was only ever a layer of conditioning over a deeper capacity for violence.

The face paint is one of Golding's most powerful symbols of lost innocence. When Jack paints his face, he becomes "liberated from shame and self-consciousness" behind the mask. The paint allows the boys to abandon their identities as schoolboys and to do things they would once have been ashamed of. Their uniforms are gradually discarded, and their hair grows long and dirty, so that their appearance reflects their moral change. Hunting becomes an obsession, and the hunters' chant about cutting the pig's throat and spilling her blood shows how ritual and rhythm turn violence into a thrilling game. The killing of the sow, described almost as an assault, marks a point where the boys take pleasure in cruelty.

Simon's death is the climax of this decline. Simon is the one boy who understands that the beast is not an external monster but something within them, suggesting that "maybe it's only us". In the forest glade, which was once a place of natural

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beauty where he went to be alone, he confronts the pig's head on a stick, the Lord of the Flies, which tells him that the beast is part of them. This scene echoes Christ's temptation by the Devil in the wilderness, and Simon has often been read as a Christ-like figure of innocence. When he crawls out of the forest to tell the truth, the boys, including Ralph and Piggy, mistake him for the beast and kill him in a frenzied dance. The death of the most innocent character at the hands of the others is Golding's starkest statement that innocence cannot survive once savagery takes hold.

Piggy's death completes the destruction. As the voice of reason and the guardian of the conch, he represents the hope that rules and intelligence can protect the group. His question about whether it is better to have rules and agree, or to hunt and kill, is answered brutally when the rock smashes both him and the conch. With them goes the last symbol of civilised order.

The ending sharpens Golding's point. The naval officer, seeing filthy, painted boys, sees only "fun and games" and is disappointed that British boys could not put on a better show. Yet he is himself part of a larger war, which suggests that the adult world has lost its innocence on a far greater scale. Ralph's weeping, joined by the other boys, is the moment they finally recognise what they have become. Golding shows that the loss of innocence is really the discovery of the darkness that was always there, a warning to a generation who had witnessed the atrocities of the war and the threat of atomic weapons.

19 Anita is significant because she embodies everything that Meena believes she must become in order to belong in Tollington: white, confident, careless and free. Yet Syal uses her as more than a glamorous best friend. Anita is the measure against

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which Meena tests her own identity, and the slow exposure of Anita's cruelty, insecurity and prejudice is what allows Meena, by the end, to grow up and recognise her own worth. The fact that she shares the title with the narrator suggests that this is a story about a relationship, and about what that relationship teaches.

From the start, Anita is presented through Meena's hungry admiration. She is older, rules the yard with her gang and talks about boys with a knowingness that Meena can only imitate. Meena longs to be one of the "Tollington wenches" and is willing to reject the "beautiful Indian saris" of her own culture to dress and sound like Anita. Anita's Black Country voice, blunt and casual, fascinates Meena, and she starts copying the dialect, which horrifies her mother. In this sense Anita is significant as a symbol of assimilation. For a British Asian girl growing up in a mining village in the late 1960s, where families like the Kumars were among very few non-white residents, Anita represents an Englishness that seems both desirable and out of reach. Syal, writing as an adult looking back on her own childhood near Wolverhampton, seems to understand that Meena's adoration is really a desire to stop feeling different.

However, Syal makes the reader see Anita more clearly than young Meena can. Anita's leadership depends on control: she drops friends whenever they challenge her and replaces them with new followers, and she treats her younger sister Tracey with casual contempt, mocking her in front of Meena. She is also shown to be dishonest without guilt, and she even steals from Meena, the girl who is supposed to be her friend. The flat, bored voice in which she says "Tell me mom. I don't care." captures her defensive indifference. Boredom becomes a kind of armour: by refusing to care about adults, rules or consequences, Anita protects herself from a world that has given her very little. This makes her significant as a

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figure of neglect as well as menace.

Syal links Anita's behaviour carefully to her home life. Her mother, Deirdre, is unreliable and selfish, flirting with the young man Anita likes at the fair and eventually abandoning the family for another man. Her father is barely visible in the novel and is never even given a first name, a striking absence. This mirrors the reality of a working-class village in which, with the mine closing and men out of work, the women often held families together, and it also reflects the changing family structures of the 1960s and 1970s, when the traditional nuclear family was breaking down. Anita's toughness is therefore made understandable, if not excusable. Syal contrasts the Rutter household with the Kumars' noisy, loving home, crowded with "aunties" and "uncles", which suggests that Meena's real security lies in the culture she has been trying to escape.

Anita's most important function comes when her racism surfaces. She becomes involved with Sam Lowbridge, whose outburst at the village fete, blaming outsiders for taking over Tollington, shocks Meena. Later, Anita casually boasts about an attack on an Indian man, describing the violence as if it were entertainment. Here Syal shows that ignorance and hostility towards immigrants were common in the period, fuelled by political rhetoric such as Enoch Powell's 1968 speech, and could exist even in someone who claims to be a friend. Anita does not see Meena as fully Indian when it suits her and as an outsider when it does not. This double standard is the moment at which Meena begins to see through her, and it is significant that the realisation comes through language: the slurs Meena had half ignored can no longer be ignored once they lead to real harm.

Anita's role also shapes the structure of the novel. Her influence drives Meena's lies and petty thefts in the first half, while her increasingly dangerous behaviour

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leads to the events at the Big House, where Tracey is badly hurt. When Meena chooses to tell the police the truth, she is effectively breaking Anita's hold over her. Meena's time in hospital, away from the yard, gives her the distance to reflect, and by the end, as she passes her eleven-plus and prepares to leave Tollington, she understands that friendship should not require her to deny who she is. Anita, by contrast, seems trapped in the village and in the patterns of her family. There is a sadness in this: Syal does not simply condemn Anita but suggests that she is a product of her circumstances, as Meena might have been in a different home.

Ultimately, Anita is significant because she is both the dream and the lesson of Meena's childhood. Through her, Syal explores the pressure on second-generation immigrants to fit in, the casual racism of 1960s England and the damage caused by neglect. Meena's journey away from Anita is, finally, a journey back towards herself, which is why Anita's name stands beside hers in the title: without Anita, Meena could not have discovered what she truly values.

20

Lies are central to Anita and Me because they are the means by which Meena tries to invent a self that belongs. Syal presents lying not simply as naughtiness but as a survival strategy for a British Asian child caught between two cultures, and the novel traces Meena's journey from compulsive storyteller to someone who chooses the truth. In this way lies become a measure of her growing up, and of what she is willing to give up in order to fit in.

The novel announces this theme immediately. Meena, as an adult narrator, admits at the start that she is not so much a liar as someone who learned early that people without a written history sometimes have to make up myths in order to

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feel complete. This is a revealing defence. Syal suggests that a child of immigrants, cut off from the India of her parents' memories and not fully accepted in the England around her, fills the gap with invention. Her lies are a form of creativity, and the adult voice looks back on them with humour as well as regret, which encourages the reader to sympathise rather than judge.

Yet Syal also shows that lies have consequences. Early in the novel Meena steals sweets from Mr Ormerod's shop, and when challenged she cries "I'm not lying, honest, papa!" The irony is plain: the protest itself is a lie, and the repetition of reassurance ("honest") only makes her guilt more obvious. Her father's response, taking her by the hand to the shop to find out the truth, shows the strict moral standards of the Kumar household. For her parents, who worry about her becoming a "social deviant", honesty is bound up with family respectability and with proving themselves decent in a community that watches them closely. As one of very few Indian families in a 1960s mining village, the Kumars feel they cannot afford scandal, so Meena's lies threaten more than her own reputation.

Meena's lies are also closely linked to her desire to impress Anita. Anita lies freely and without remorse: she claims a romantic relationship with Sam Lowbridge and boasts that her father won medals in the Navy for "blowing up the Jerries". For Anita, lying is effortless self-promotion, and it seems to cost her nothing. Meena copies her, and later, when money goes missing from a charity collection tin in Mr Ormerod's shop, Meena pins the blame on another child rather than confess. This shows Anita's influence, but Syal makes clear that the influence is limited, because unlike Anita, Meena is haunted by guilt. That difference between the two girls is crucial: Meena's conscience, shaped by her family, survives her attempts to become a "Wench".

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Syal uses Meena's family to reflect on lies from a different cultural perspective. Meena overhears her mother listing her lies to Auntie Shaila and is mortified, and Auntie Shaila warns her that whatever she does in this life "will come back" in the next. The belief in karma gives lies a weight that stretches beyond the moment, turning a childish habit into a moral and spiritual matter. Similarly, Meena's father tells her an Indian version of the boy who cried wolf, warning that someone who lies too often will not be believed when it matters. Syal uses these stories within the story to show that Meena's Punjabi heritage offers her wisdom she has been too busy rejecting.

The warning comes true. When a necklace goes missing, Meena defends Anita, but her parents do not believe her, because both girls have lied so often in the past. Here Syal shows the real cost of dishonesty: it destroys trust, so that even the truth becomes useless. This links to a wider pattern in the novel, in which the people around Meena tell lies to themselves as well. Anita and Sam claim to care about Tollington while expressing open racism towards people like Meena, and the realisation that Anita can call her a friend and still share Sam's hatred exposes the biggest lie of all. Meena begins to see that her efforts to fit in have depended on ignoring this double standard, which reflects the uncomfortable reality of racial attitudes in late 1960s Britain.

The turning point comes after the events at the Big House, when police want to know what happened to Tracey. Meena's father tells her she must tell the truth, and she reflects on her past behaviour and decides that from now on she will be honest. This structural shift marks her maturity: by telling the truth she breaks free from Anita's control and accepts responsibility. Fittingly, when the missing necklace is found at the end, her father says "it's come back". The phrase works on two levels. It refers to the necklace, but it also suggests that his daughter, who

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seemed lost to lies and to Anita, has returned to her family's values.

Overall, lies are important because they chart Meena's search for identity. At first they are her way of belonging, borrowed from Anita and from the culture she admires. By the end, Syal shows that honesty, rooted in her family and heritage, is what gives Meena a secure sense of who she is, and the confident adult narrator who tells this story truthfully is the proof.

21 Jennet Humfrye is the source of every horror in The Woman in Black, yet she is far more than a conventional spectre. Hill makes her significant on three levels: as the ghost who drives the Gothic plot, as a mystery that Arthur Kipps is compelled to solve, and as a wronged woman whose grief has curdled into vengeance. The terror she causes is inseparable from the injustice done to her, and this is what makes her so disturbing.

Her first appearance, at Alice Drablow's funeral, establishes her power. Arthur notices a woman in black at the edge of the churchyard, with a pale, wasted face, and at first he assumes she is simply a grieving mourner suffering from some illness. Hill exploits the reader's knowledge of the genre here: Arthur's rational explanation is plausible, yet the details of her appearance, her old-fashioned mourning clothes and her ghastly thinness, mark her out from the living. When the local children stand silent and Mr Jerome reacts with terror, Hill shows that her significance lies partly in what she does to others. The whole community of Crythin Gifford is shaped by fear of her, refusing to speak of her or the Drablow house, so that even when she is absent she dominates the novel.

Jennet is also significant as the centre of a mystery. Arthur's legal task, to sort

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through Mrs Drablow's papers, turns into a quest to uncover her story. Through the packet of letters he finds at Eel Marsh House, he learns that Jennet was Alice's sister, that she had a son, Nathaniel, outside marriage, and that she was forced to give him up to Alice, who adopted him. Hill uses this discovery to shift the reader's response. In Edwardian society a woman of a respectable, upper-class family who had an illegitimate child risked being disowned, and babies were sometimes taken from their mothers to hide the shame. Jennet's anguish is therefore rooted in a real social cruelty, and Hill invites us to recognise that she was a victim before she became a destroyer.

The tragedy that turns her into a vengeful ghost is the death of Nathaniel. The boy is killed when the pony and trap carrying him across Nine Lives Causeway is lost in the marshes in a sea mist, and Jennet witnesses it from the house. The death certificates Arthur discovers, together with the knowledge that Jennet herself later died of a wasting disease, complete the pattern. Hill's use of documents gives the supernatural a grim factual basis, which makes the horror feel more believable. Most chillingly, Arthur later experiences the accident himself, hearing the sounds of the pony and trap and a child's terrified cries out on the marsh. In this way Jennet's past is not over: she forces the living to relive her loss.

Her significance is most terrifying in her effect on children. Each time she is seen, a child in Crythin Gifford dies, through accident or illness, and every death in the novel can be traced back to her. Arthur describes the look she gives him as full of "a desperate, yearning malevolence", and the combination of words captures her complexity. "Yearning" suggests longing and loss, the desire of a mother for her child, while "malevolence" reveals a hatred that has outlived her body. Hill makes her both pitiable and monstrous, so that the reader can understand her motives

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while being horrified by her actions. Her revenge is also deeply unjust, as it falls on innocent families who had nothing to do with her suffering, which suggests that grief without forgiveness can become pure evil.

Jennet functions, too, as a moral opposite to Arthur. He is logical, sceptical and fundamentally good, a young solicitor who initially dismisses superstition as the fancy of country people. Hill sets his rationalism against her irrational, unforgiving rage, reflecting the conflict between good and evil at the heart of the traditional ghost story. As his experiences mount, his confidence collapses into fevered terror, and she even follows him after he leaves Crythin Gifford, leaving him ill and shaken. This shows that reason is powerless against her.

Structurally, Jennet's significance is confirmed in the final chapter. Years later, when Arthur is happily married to Stella and has a baby son, Joseph, he sees the woman in black in a park just before the pony and trap carrying his wife and child crashes into a tree. Joseph is killed and Stella dies of her injuries months later. Arthur's flat statement, "I had seen the ghost of Jennet Humfrye and she had had her revenge", reveals that she has finally inflicted on him exactly what she suffered: the loss of a child. The circular structure, with the older Arthur narrating at Christmas, unable to join in his family's ghost stories, shows that her haunting has lasted a lifetime.

Ultimately, Jennet Humfrye is significant because she embodies the Gothic idea that the past cannot be buried. Hill uses her to expose the cruelty of a society that punished women for having children outside marriage, while also warning how grief can become destructive vengeance. She gives the novel its fear, its mystery and its tragedy, and the reader is left, like Arthur, unable to forget her.

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Fear is the lifeblood of The Woman in Black. Hill writes within the tradition of the Gothic ghost story, so fear is both her subject and her effect: she shows how terror isolates individuals and silences communities, while carefully building suspense to make the reader share Arthur Kipps' dread. Perhaps most importantly, fear is the means by which the rational young man of the story is broken, so that the novel becomes a study of what happens when reason meets something it cannot explain.

Hill makes fear important from the very first chapter through the frame narrative. The older Arthur, at Monk's Piece on Christmas Eve, listens to his step-children telling ghost stories round the fire and is unable to join in. The light-hearted fear of their tales contrasts with his genuine distress, and he leaves the room deeply disturbed. This creates suspense, since the reader knows that something real and terrible lies behind his reaction, and it establishes fear as something that has shaped his whole life. The cosy Victorian setting of a family Christmas, a staple of the ghost story tradition, is used ironically, as the conventional entertainment of being scared is shown to be trivial compared with the real thing.

In Crythin Gifford, fear shapes the community. The villagers refuse to talk about Mrs Drablow, her house or her past, and their silences and changes of subject are more unsettling than any explanation. Mr Jerome is visibly terrified when Arthur mentions the woman he saw at the funeral, and the landlord of the inn avoids his questions. Hill suggests that a whole town has been living under a curse, aware that anyone who sees the ghost will lose a child. Samuel Daily is the only one who seems prepared to help, and even he warns Arthur against going back to Eel Marsh House. This collective fear reflects the isolation of rural communities in the late Victorian and Edwardian period, cut off from the modern, industrial towns and still governed by superstition, even at a time when science and rationalism were

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confidently advancing in cities like London.

Setting is central to how Hill creates fear. Eel Marsh House is cut off from the mainland by Nine Lives Causeway, which disappears at high tide, so Arthur is literally trapped. Hill describes the marshes as eerie and empty, and the sea mists that roll in without warning remove all sense of direction. When Arthur is caught in the fog and hears the sounds of a pony and trap struggling in the marsh, followed by a child's cries, his helplessness is total. He cannot see, cannot help and cannot escape. Hill uses sound rather than sight here, which makes the experience more frightening, because the reader, like Arthur, must imagine the horror. The isolated setting, the decaying house and the hostile landscape are classic features of the Gothic, and they work to remove the comfort of the outside world.

Fear is also important because it develops gradually, mirroring Arthur's psychological decline. At first he is confident, almost dismissive, regarding the locals as superstitious. Yet each experience erodes his certainty. The locked nursery door that later stands open, the room that looks as if a child has just left it, and the empty rocking chair that he hears moving in the dark all create a creeping, uncanny dread. When he describes how he stared "in incredulity and astonishment, and then in cold fear", the sequence of nouns charts the movement from disbelief to horror, as reason fails to provide an explanation. The adjective "cold" suggests fear as a physical sensation, freezing him in place. Arthur is unable to act, and Hill shows that fear is powerful precisely because it overrides logic.

Hill also uses fear to explore emotional isolation. Even after he returns to London, recovered in body, Arthur cannot share what he has experienced, and his silence cuts him off from others. This connects to his later reluctance to tell his story to

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his family, which he finally writes down rather than speaks aloud. Fear therefore becomes something private and shameful, perhaps because a Victorian gentleman of his class was expected to be rational and composed. To admit to seeing a ghost would be to admit to weakness.

The ending confirms that fear is justified. When Arthur sees the woman in black in the park, he is paralysed with horror, knowing what her appearance means. The pony and trap carrying Stella and Joseph crashes, killing his son instantly and his wife months later. The reader's fear, built up throughout the novel, is fulfilled in the most devastating way. Hill denies us the comfort of a rational explanation or a happy resolution, and Arthur's closing words, "They asked for my story. I have told it. Enough.", with their short, clipped sentences, suggest that fear and grief have left him unable to say any more.

Overall, fear is important because it drives the plot, creates the atmosphere of the Gothic and reveals character. Hill shows that it can destroy a community, overpower reason and haunt a man for his whole life. In doing so, she reminds the reader that the most enduring ghost stories are those which leave us, like Arthur, unable to dismiss what we cannot explain.