Please check the examination details below before entering your candidate information

Candidate surname	Other names

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

Centre Number | | | | | |

Candidate Number | | | | |

Wednesday 15 May 2019

Afternoon (Time: 1 hour 45 minutes) | Paper Reference **1ET0/01**

English Literature

Paper 1: Shakespeare and Post-1914 Literature

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)

Wednesday 15 May 2019

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English Literature

Paper 1: Shakespeare and Post-1914 Literature

Questions and Extracts Booklet

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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 2 Scene 3, lines 1 to 32**

In this extract, the Porter is at the castle gates.

PORTER
Here's a knocking indeed! If a man were porter of hell-gate, he should have old turning the key. **(*Knocking again*)** Knock, knock, knock. Who's there, i' the name of Beelzebub? – Here's a farmer that hanged himself on the expectation of plenty. Come in, time-server. Have napkins enough about you: here you'll sweat for it. **(*Knocking again*)** Knock, knock! Who's there, i' the other devil's name? – 'Faith, here's an equivocator that could swear in both the scales against either scale – who committed treason enough for God's sake, yet could not equivocate to heaven. O, come in, equivocator! **(*Knocking again*)** Knock, knock, knock. Who's there? – 'Faith, here's an English tailor, come hither for stealing out of a French hose. Come in, tailor! Here you may roast your goose. **(*Knocking again*)** Knock, knock. Never at quiet! What are you? – But this place is too cold for hell. I'll devil-porter it no further. I had thought to have let in some of all professions that go the primrose way to the everlasting bonfire. **(*Knocking again*)** Anon, anon! I pray you, remember the porter.

He opens the gate.

***Enter* Macduff *and* Lennox.**

MACDUFF
Was it so late, friend, ere you went to bed,
That you do lie so late?

PORTER
'Faith, sir, we were carousing till the second cock – and drink, sir, is a great provoker of three things.

MACDUFF
What three things does drink especially provoke?

PORTER
Marry, sir, nose-painting, sleep and urine. Lechery, sir, it provokes and unprovokes: it provokes the desire, but it takes away the performance. Therefore, much drink may be said to be an equivocator with lechery: it makes him and it mars him; it sets him on, and it takes him off; it persuades him, and disheartens him; makes him stand to, and not stand to.

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1 (a) Explore how Shakespeare presents the character of the Porter in this extract.

Refer closely to the extract in your answer.

(20)

(b) In this extract, the Porter is imagining he is letting in evil visitors at the gates of Hell.

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

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

- how evil is shown
- the reasons for evil 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 5 Scene 1, lines 307 to 318 and the Epilogue**

In this extract, Prospero is releasing all his prisoners and concluding the play.

PROSPERO
I'll bring you to your ship, and so to Naples,
Where I have hope to see the nuptial
Of these our dear-belovèd solemnized;
And thence retire me to my Milan, where
Every third thought shall be my grave.

ALONSO
I long
To hear the story of your life, which must
Take the ear strangely.

PROSPERO
I'll deliver all –
And promise you calm seas, auspicious gales,
And sail so expeditious, that shall catch
Your royal fleet far off. **(*To* ARIEL)** My Ariel, chick,
That is thy charge. Then to the elements
Be free, and fare thou well! **(*To* ALONSO)** Please you,
draw near.

Exit* ARIEL, ALONSO *and the others move away towards PROSPERO'S cave. Only* PROSPERO *remains.

EPILOGUE

***Spoken by* PROSPERO (*to the audience*).**

Now my charms are all o'erthrown,
And what strength I have's mine own –
Which is most faint. Now 'tis true
I must be here confined by you,
Or sent to Naples. Let me not,
Since I have my dukedom got
And pardoned the deceiver, dwell
In this bare island by your spell;
But release me from my bands
With the help of your good hands.
Gentle breath of yours my sails
Must fill, or else my project fails –
Which was to please. Now I want
Spirits to enforce, Art to enchant;
And my ending is despair,
Unless I be relieved by prayer,
Which pierces so that it assaults
Mercy itself and frees all faults.
As you from crimes would pardoned be,
Let your indulgence set me free.

Exit.

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2 (a) Explore how Shakespeare presents the character of Prospero in this extract.

Refer closely to the extract in your answer.

(20)

(b) In this extract, Prospero uses his position of authority to release his prisoners.

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

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

- who demonstrates a position of authority in the play
- how this control is shown.

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

(20)

(Total for Question 2 = 40 marks)

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***Romeo and Juliet* - from Act 4 Scene 3, lines 14 to 45**

In this extract, Juliet is thinking about taking the potion.

JULIET
Farewell. – God knows when we shall meet again.
I have a faint cold fear thrills through my veins,
That almost freezes up the heat of life.
I'll call them back again to comfort me.
(*She calls*) Nurse! – What should she do here?
My dismal scene I needs must act alone.
Come, vial.
What if this mixture do not work at all?
Shall I be married then tomorrow morning?
No, no. – **(*Taking out her knife*)** This shall forbid it.
(*Placing the knife inside the curtain by her bed*)
Lie thou there.
What if it be a poison which the Friar
Subtly hath ministered to have me dead,
Lest in this marriage he should be dishonoured
Because he married me before to Romeo?
I fear it is. And yet methinks it should not,
For he hath still been tried a holy man.
How if, when I am laid into the tomb,
I wake before the time that Romeo
Come to redeem me? There's a fearful point!
Shall I not then be stifled in the vault,
To whose foul mouth no healthsome air breathes in,
And there die strangled ere my Romeo comes?
Or, if I live, is it not very like
The horrible conceit of death and night,
Together with the terror of the place –
As in a vault, an ancient receptacle,
Where, for this many hundred years, the bones
Of all my buried ancestors are packed –
Where bloody Tybalt, yet but green in earth,
Lies festering in his shroud – where, as they say,
At some hours in the night spirits resort -
Alack, alack!

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3 (a) Explore how Shakespeare presents the character of Juliet in this extract.

Refer closely to the extract in your answer.

(20)

(b) In this extract, Juliet thinks about what her fate might be if the potion does not work.

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

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

- how fate is presented
- the effects fate 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 1 Scene 1, lines 137 to 167**

In this extract, Claudio and Benedick are talking about Hero.

CLAUDIO
Benedick, didst thou note the daughter of Signior Leonato?

BENEDICK
I noted her not, but I looked on her.

CLAUDIO
Is she not a modest young lady?

BENEDICK
Do you question me as an honest man should do, for my simple true judgement? Or would you have me speak after my custom, as being a professed tyrant to their sex?

CLAUDIO
No, I pray thee speak in sober judgement.

BENEDICK
Why, i'faith, methinks she's too low for a high praise, too brown for a fair praise, and too little for a great praise. Only this commendation I can afford her, that were she other than she is, she were unhandsome; and being no other but as she is, I do not like her.

CLAUDIO
Thou thinkest I am in sport. I pray thee tell me truly how thou likest her.

BENEDICK
Would you buy her, that you inquire after her?

CLAUDIO
Can the world buy such a jewel?

BENEDICK
Yea, and a case to put it into. But speak you this with a sad brow? Or do you play the flouting Jack, to tell us Cupid is a good hare-finder, and Vulcan a rare carpenter? Come, in what key shall a man take you to go in the song?

CLAUDIO
In mine eye she is the sweetest lady that ever I looked on.

BENEDICK
I can see yet without spectacles, and I see no such matter. There's her cousin, an she were not possessed with a fury, exceeds her as much in beauty as the first of May doth the last of December. But I hope you have no intent to turn husband, have you?

CLAUDIO
I would scarce trust myself, though I had sworn the contrary, if Hero would be my wife.

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4 (a) Explore how Shakespeare presents different opinions of Hero in this extract.

Refer closely to the extract in your answer.

(20)

(b) In this extract, Claudio admits to being in love with Hero.

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

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

- how love is presented
- the effect love 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 5 Scene 1, lines 221 to 253**

In this extract, Sebastian and Viola meet for the first time since the shipwreck.

SEBASTIAN
(Noticing VIOLA) Do I stand there? I never had a
brother;
Nor can there be that deity in my nature,
Of here and every where. I had a sister,
Whom the blind waves and surges have devoured.
(*To Viola*) Of charity, what kin are you to me?
What countryman, what name, what parentage?

VIOLA
Of Messaline; Sebastian was my father;
Such a Sebastian was my brother too,
So went he suited to his watery tomb.
If spirits can assume both form and suit
You come to fright us.

SEBASTIAN
A spirit I am indeed;
But am in that dimension grossly clad
Which from the womb I did participate.
Were you a woman, as the rest goes even,
I should my tears let fall upon your cheek,
And say "Thrice welcome, drownéd Viola!"

VIOLA
My father had a mole upon his brow.

SEBASTIAN
And so had mine.

VIOLA
And died that day when Viola from her birth
Had numbered thirteen years.

SEBASTIAN
O! that record is lively in my soul.
He finishéd indeed his mortal act
That day that made my sister thirteen years.

VIOLA
If nothing lets to make us happy both,
But this my masculine usurped attire,
Do not embrace me till each circumstance
Of place, time, fortune, do cohere and jump
That I am Viola; which to confirm,
I'll bring you to a captain in this town,
Where lie my maiden weeds; by whose gentle help
I was preserved to serve this noble count.
All the occurrence of my fortune since
Hath been between this lady and this lord.

stemup.co.uk

5 (a) Explore how Shakespeare presents the reactions of Sebastian and Viola in this extract.

Refer closely to the extract in your answer.

(20)

(b) In this extract, Sebastian and Viola describe how much they suffered being apart.

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

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

- why suffering is important
- the effect of suffering within the play.

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

(20)

(Total for Question 5 = 40 marks)

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***The Merchant of Venice* – from Act 3 Scene 2, lines 114 to 148**

In this extract, Bassanio is opening the casket.

BASSANIO

What find I here?
Fair Portia's counterfeit! What demi-god
Hath come so near creation? Move these eyes?
– Or whether, riding on the balls of mine,
Seem they in motion? Here are severed lips
Parted with sugar breath – so sweet a bar
Should sunder such sweet friends. Here in her hairs
The painter plays the spider, and hath woven
A golden mesh t' entrap the hearts of men
Faster than gnats in cobwebs. But her eyes! –
How could he see to do them? Having made one,
Methinks it should have power to steal both his
And leave itself unfurnished. Yet look how far
The substance of my praise doth wrong this shadow
In underprizing it, so far this shadow
Doth limp behind the substance. Here's the scroll,
The continent and summary of my fortune.

He reads the scroll from the casket

'You that choose not by the view
Chance as fair, and choose as true.
Since this fortune falls to you,
Be content, and seek no new.
If you be well pleased with this,
And hold your fortune for your bliss,
Turn you where your lady is
And claim her with a loving kiss.'
A gentle scroll! Fair lady, by your leave,
I come by note to give, and to receive.

***He kisses* PORTIA.**

Like one of two contending in a prize
That thinks he hath done well in people's eyes,
Hearing applause and universal shout,
Giddy in spirit, still gazing in a doubt
Whether those pearls of praise be his or no –
So, thrice-fair lady, stand I even so,
As doubtful whether what I see be true,
Until confirmed, signed, ratified by you.

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6 (a) Explore how Shakespeare presents the character of Bassanio in this extract.

Refer closely to the extract in your answer.

(20)

(b) In this extract, the correct choice of casket has the power to change Bassanio's life.

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

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

- how power is presented
- the effect of power 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 **Eric:** *Because you're not the kind of father a chap could go to when he's in trouble.*

Explore the importance of the Birling family relationships 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 7 = 40 marks)

OR

8 **Birling:** *There's no Inspector Goole on the police. That man definitely wasn't a police inspector.*

In what ways is the Inspector significant 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 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 **Hobson:** *See here, Maggie. I set the hours at this house. It's one o'clock dinner because I say it is.*

Explore the significance of the Hobson family 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 9 = 40 marks)

OR

10 **Hobson:** *I'm British middle class and proud of it.*

In what ways is social class presented 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: *Are y' … are y' that desperate to have a baby?*

In what ways is obsession presented 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 11 = 40 marks)

OR

12 Edward: *Well, my mummy doesn't allow me to play down here actually.*

What is the importance of Edward/Eddie 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 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 Stanhope: *We've all got a good fighting chance. I mean to come through – don't you?*

Explore how courage is 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 13 = 40 marks)

OR

14 Trotter: *I never knew anything like a war for upsetting meals. I'm always down for dooty in the middle of one.*

In what ways is Trotter significant 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 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 *The Commandments were written on the tarred wall in great white letters.*

Explain how the Seven Commandments are important 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 *'Surely, comrades, you do not want Jones back?'* **(Squealer)**

In what ways is fear significant 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 *Here was a coral island. Protected from the sun.*

In what ways are different areas of the island significant 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 17 = 40 marks)

OR

18 *'When I woke up one was kicking me in the face. I got an awful bloody face.'* **(Eric)**

Explore how violence is important 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 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 *'That's your Nanima! Your Nanima has come to see you!'* **(Mama)**

How is Nanima important 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 now knew I was not a bad girl, a mixed-up girl, a girl with no name or no place.*

Explain how Meena's growing up is significant 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 *Many of the rooms had clearly not been much used or perhaps even entered for years.*

Explore the importance of Eel Marsh House 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 21 = 40 marks)

OR

22 *How deeply and badly the whole experience had affected me, both in mind and body.*

In what ways is madness significant 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 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
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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

Shakespeare presents the Porter as a comic figure whose drunken jokes are darker than they first appear. His routine gives the audience a release of tension straight after Duncan's murder, but the jokes he tells about Hell, damnation and equivocation turn him into an unknowing commentator on what has just happened inside the castle.

The most striking feature of the extract is the Porter's fantasy that he is "porter of hell-gate". The conditional "If a man were" sets up a comic game, yet the audience knows that Macbeth's castle really has become a kind of Hell, so the joke works through dramatic irony. The repeated "Knock, knock, knock" and the question "Who's there?" give the speech the rhythm of a music-hall routine, but the knocking also continues the sound that terrified Macbeth at the end of the previous scene. Shakespeare therefore uses the same sound for comedy and for guilt, so that the laughter never fully escapes the horror.

The Porter's language is saturated with the lexical field of damnation: "Beelzebub", "devil", "hanged" and "everlasting bonfire". Each imaginary visitor is a sinner who has been caught out, from the farmer "that hanged himself on the expectation of plenty" to the tailor who must "roast your goose". The most important is the "equivocator" who "could not equivocate to heaven". This seems to be a passing joke, but the idea of double meaning is central to the play: the witches deceive Macbeth with half-truths, and the Porter's line suggests that no clever speech can save a sinner from judgement. In this way a minor character voices the moral of the tragedy.

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Structurally, the Porter speaks in loose, sprawling prose, which sets him apart from the tense blank verse of Macbeth and Lady Macbeth in the scene before. His exclamations "Never at quiet!" and "Anon, anon!" convey irritation and a slightly chaotic, hungover mind. He then abandons the game abruptly, "this place is too cold for hell", and the phrase "primrose way to the everlasting bonfire" is a beautifully ironic image: the path to damnation looks pleasant and flowery, which is exactly how ambition first appears to Macbeth.

When Macduff and Lennox enter, the Porter shifts from monologue to dialogue. He uses the polite address "sir", yet he treats a nobleman as a straight man for his jokes, suggesting a cheeky disregard for status. His list of three, "nose-painting, sleep and urine", is bodily and crude, and the bawdy wordplay about lechery, "it provokes the desire, but it takes away the performance", builds through a series of balanced antitheses: "it makes him and it mars him". Interestingly, he calls drink "an equivocator", returning to the key word, and the pattern of promising one thing and delivering another mirrors the witches' prophecies.

Overall, Shakespeare presents the Porter as both clown and chorus. His humour gives the audience a moment to breathe, but his images of Hell, sinners and equivocation quietly confirm that something damnable has happened, and the comic delay he causes at the gate makes the discovery of the murder even more shocking when it finally comes.

1b

Evil is the driving force of Macbeth. Shakespeare presents it as something that comes partly from outside, through the supernatural, and partly from within, through human ambition, and he shows that once it is invited in it spreads from the individual to the whole of Scotland until it is finally destroyed.

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Evil is introduced before any human character speaks. The witches meet in thunder and lightning and chant "Fair is foul, and foul is fair", a paradox that announces a world where moral values are turned upside down. Their familiars, "Greymalkin" and "Paddock", and their ability to predict that Macbeth "shalt be King hereafter" suggest real demonic power. For a Jacobean audience this would have been genuinely frightening: James I had written Demonologie and believed witches had plotted against his own life, so the play reflects a society in which witchcraft was a real threat. Banquo recognises the danger at once, warning that "instruments of darkness" tell truths only to betray us, which suggests that evil works by temptation rather than force.

Shakespeare shows that the witches only awaken desires already present. Macbeth immediately asks the stars to hide their fires so that light will not see his "black and deep desires", and Lady Macbeth calls on spirits to "unsex me here" and fill her with cruelty. Here evil is chosen: she deliberately rejects her femininity and compassion. The reason for evil is therefore ambition, the wish for the crown, but Shakespeare makes clear that this ambition becomes evil because it requires regicide. In the context of the Divine Right of Kings, killing Duncan, an anointed king and Macbeth's guest and kinsman, was the worst crime imaginable, a sin against God as well as man.

Evil is also shown through the disruption of nature. On the night of the murder Lennox reports that the night has been "unruly", with "strange screams of death", and Ross later describes Duncan's horses eating each other. These unnatural events suggest that the whole order of creation is disturbed when a king is murdered. Macbeth's own mind becomes a battleground: he sees a dagger leading him to Duncan, hears a voice cry "sleep no more", and later sees Banquo's ghost at the

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banquet. These hallucinations show that evil brings its own punishment in the form of guilt and torment.

As the play goes on, evil becomes less hesitant and more brutal. Macbeth hires murderers to kill Banquo and then orders the slaughter of Macduff's wife and children, an act with no strategic purpose at all. This shows how evil feeds itself: one crime leads to the next until Macbeth is, in his own words, so deep in blood that turning back would be as hard as going on. Lady Macbeth, by contrast, is destroyed from within, sleepwalking and trying to wash imagined blood from her hands, which suggests that the evil she summoned has turned against her.

Finally, Shakespeare shows evil being defeated. Macduff calls Macbeth a "hell-hound", linking him back to the Porter's images of Hell, and Malcolm dismisses him and his wife as a "dead butcher and his fiend-like queen". The restoration of Malcolm reflects the Jacobean expectation that good will always overcome evil and that lawful order, blessed by God, must be restored. The importance of evil, then, is that it allows Shakespeare to warn his audience, and perhaps flatter a king supposedly descended from Banquo, that those who seize power through evil will be destroyed by it.

2a

In this extract Shakespeare presents Prospero at the moment he gives up power. The commanding magician of the play becomes a generous host, a loving master and finally a humble, vulnerable man who asks the audience for the freedom he has just granted to everyone else.

In the first part of the extract Prospero speaks in calm, measured blank verse that reflects a mind at peace. He looks forward to the "nuptial" of Miranda and

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Ferdinand, and the phrase "our dear-belovèd" shows his tenderness as a father, while the possessive "our" includes Alonso, his former enemy, as family. However, his plan to "retire me to my Milan" is shadowed by the line "Every third thought shall be my grave". The fraction is oddly precise, and it suggests that Prospero is now an old man preparing for death, so his victory is tinged with melancholy.

When Alonso longs to hear his story, Prospero promises "I'll deliver all", a phrase that suggests both storytelling and releasing his prisoners from the past. His list of blessings, "calm seas, auspicious gales", is significant because it reverses the tempest that he raised at the start of the play. The man who once used the weather to punish now uses it to protect, which shows that his power has been turned from revenge to mercy.

His farewell to Ariel is especially revealing. The affectionate address "My Ariel, chick" is surprisingly gentle from a master who earlier threatened his servant. The imperative "be free, and fare thou well!" is short and emphatic, and the caesura before "Please you, draw near" shows how quickly he must move on, perhaps hiding his emotion behind courtesy.

The Epilogue changes the form completely. Prospero abandons blank verse for rhyming couplets in tetrameter, such as "o'erthrown" and "own", which sound simple, almost like a prayer or a child's rhyme. The opening, "Now my charms are all o'erthrown", tells us he has given up his magic, and his admission that his strength "is most faint" presents him as powerless. The roles are now reversed: the audience holds the "spell" and he is the prisoner "confined by you". This structural reversal makes the audience feel the same responsibility that Prospero felt over his captives.

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Prospero's language also becomes religious and theatrical at once. He asks to be released "With the help of your good hands", a request for applause, and for their "Gentle breath" to fill his sails, meaning their cheers. His "project", he confesses, "was to please", which suggests he is also a figure for the playwright. The final couplet, "As you from crimes would pardoned be, / Let your indulgence set me free", links forgiveness to Christian prayer and reminds the audience that they too need mercy. The repeated idea of release, from "deliver" to "free" to "release me from my bands", gives the extract a circular structure.

Overall, Shakespeare presents Prospero as a character who has learned that true power lies in letting go. By ending with him humble and dependent, Shakespeare turns the powerful magus into an ordinary man and invites the audience to complete his journey from vengeance to forgiveness.

2b

Authority is at the heart of The Tempest. Almost every character either holds power, has lost it or wants to seize it, and Shakespeare uses this to explore what makes authority legitimate and what happens when it is abused. Prospero dominates the island, but the play repeatedly asks whether his control is justified or simply another form of the tyranny that was used against him.

The play opens with authority in chaos. During the storm the Boatswain tells the noblemen to keep to their cabins and asks what the roaring waves care for "the name of king". This reversal, where a common sailor gives orders to a king, suggests that natural forces respect no human rank. To a Jacobean audience, who believed in a fixed social hierarchy ordained by God, this would have been unsettling, and it sets up the question of whether authority is natural or merely a title.

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Prospero's own story shows authority stolen. He tells Miranda that his brother Antonio usurped his dukedom while he was buried in his books, and that Antonio was helped by Alonso, King of Naples. Usurpation would have recalled real fears in Shakespeare's time about plots against the monarch, and it explains Prospero's desire to regain control. Yet Prospero admits that he neglected his duties, which suggests that a ruler who abandons responsibility invites rebellion.

On the island, Prospero's authority is shown through magic and command. He controls Ariel, reminding him that he freed him from the cloven pine where Sycorax had imprisoned him, and threatens to imprison him in an oak if he complains. He controls Caliban through physical punishment, cramps and pinches, and calls him a slave. Caliban's protest that the island was his by inheritance from his mother, and that Prospero took it from him, raises questions about colonial authority at a time when England was beginning to colonise the New World. A modern audience in particular may see Prospero as an invader whose control is not so different from Antonio's.

Shakespeare also shows false or ridiculous attempts at authority. Antonio persuades Sebastian to murder his sleeping brother Alonso so that he can become King of Naples, which repeats the original crime and shows how ambition breeds usurpation. In a comic parallel, Caliban, Stephano and Trinculo plot to kill Prospero, and the drunken Stephano imagines himself as king of the island. Gonzalo's speech about an ideal commonwealth with no sovereignty is mocked by the others, which suggests that a world without authority is only a dream.

Even Prospero's authority over Miranda is strict. He controls her romance with Ferdinand, setting Ferdinand to carry logs to test him and warning him not to

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break her virgin knot before marriage. This reflects the patriarchal expectation that a father arranges his daughter's marriage, but Prospero uses it to achieve a political goal: the union of Milan and Naples.

Ultimately, the importance of authority lies in how Prospero chooses to use it. He has all his enemies in his power, but he decides that the rarer action is in virtue rather than vengeance. He forgives Alonso and even Antonio, frees Ariel and acknowledges Caliban as his own. By the Epilogue he has surrendered his magic entirely. Shakespeare suggests that the truest authority is the authority to forgive, and that power is only legitimate when it ends in mercy and restored order.

3a

In this soliloquy Shakespeare presents Juliet as a young woman caught between terror and courage. Alone for the first time in a crisis, she imagines every possible horror, yet she still chooses to act, which shows how far she has grown from the obedient girl of the opening scenes.

The extract begins with isolation. Her farewell, "God knows when we shall meet again", is spoken to her mother and the Nurse, and it is full of dramatic irony because the audience senses she may never truly return to them. The alliterative "faint cold fear" and the image of fear that "almost freezes up the heat of life" contrast cold and heat, as if death is already creeping into her body. Her impulse to "call them back" and her cry of "Nurse!" show that she is still a child who wants comfort, but she immediately stops herself with the question "What should she do here?". The theatrical metaphor "My dismal scene I needs must act alone" is significant: Juliet sees herself as an actor in a tragedy, and the word "alone" marks the moment she becomes fully independent of the adults who have failed her.

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Shakespeare structures the soliloquy as a series of anxious questions. "What if this mixture do not work at all?" leads to her practical answer, the knife: "This shall forbid it". The stage direction of her placing the knife by her bed shows grim determination, and it foreshadows her eventual suicide with Romeo's dagger. Her decisiveness here suggests that she would rather die than betray her marriage.

Her next fear, that the Friar has given her poison so that he will not be "dishonoured", shows an intelligent, suspicious mind. She weighs the evidence, "I fear it is. And yet methinks it should not", and the balanced syntax reveals her reasoning her way back to trust because he "hath still been tried a holy man". This presents Juliet as mature and rational even under extreme pressure.

The most powerful section is her imagined waking in the tomb. The rhetorical question "There's a fearful point!" leads into increasingly gothic imagery. The vault is personified with a "foul mouth" where no "healthsome air" can reach her, turning the tomb into a monster that will swallow her. The long sentences, broken by dashes and clauses, mimic a mind spiralling out of control. The grotesque picture of "bloody Tybalt" who "Lies festering in his shroud" is shocking because it reminds both Juliet and the audience of the violence that has driven the plot, while "green in earth" emphasises how recent his death was. The listing of "death and night" and "the terror of the place" builds an atmosphere of overwhelming dread.

The extract ends with the broken exclamation "Alack, alack!", which shows that her imagination has almost overwhelmed her. Yet the audience knows that she will go on to drink the potion. Shakespeare therefore presents Juliet as heroic precisely because she is so frightened: her courage is not ignorance of danger but a choice

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made in full awareness of it, all for her loyalty to Romeo.

3b

Fate is central to Romeo and Juliet because Shakespeare tells the audience from the very first lines that the lovers are doomed. The tension of the play therefore comes not from whether they will die but from how, and Shakespeare leaves open the question of whether fate alone destroys them or whether human choices, haste and hatred play their part.

The Prologue presents fate directly. The Chorus calls them "star-crossed lovers" and speaks of their "death-marked love", so their destiny is written in the stars before they even meet. The sonnet form, associated with love poetry, is used to announce tragedy, which immediately links love and death. For an Elizabethan audience, many of whom believed that the stars and planets influenced human lives, this would have suggested that the lovers' end was genuinely beyond their control.

Characters repeatedly sense their fate through premonitions. Before the Capulet party Romeo fears that some consequence yet hanging in the stars will begin that night and end in his untimely death, yet he goes anyway, trusting the one who has the steerage of his course. This shows fate working through his own decision. Juliet, too, has a dark vision as Romeo leaves after their wedding night, imagining him as one dead in the bottom of a tomb. These moments of foreshadowing create dramatic irony and make the audience feel the net of fate tightening.

The turning point comes in Act 3 Scene 1. When Mercutio is wounded under Romeo's arm he curses "A plague o' both your houses!", a line that seems to bring a curse down on both families. After killing Tybalt in revenge, Romeo cries "O, I

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am fortune's fool!", blaming fate for his actions. Yet the audience might feel that Romeo's own rash anger, not fortune, made him fight, so Shakespeare invites us to question whether fate is an excuse.

Fate is also shown through chance events that seem cruelly timed. Capulet suddenly brings Juliet's marriage to Paris forward, Friar John is held in a house sealed up because of the plague and cannot deliver the letter to Romeo in Mantua, and Romeo arrives at the tomb only moments before Juliet wakes. The Friar's cry that an "unhappy fortune" has spoiled the letter emphasises how small accidents lead to disaster. In a society where plague was a real and frequent danger, this would have seemed a believable twist of fate.

The effect of fate within the play is to make the lovers seem trapped and their love all the more intense. In the tomb Romeo vows to shake the yoke of inauspicious stars from his flesh, choosing death as a final act of defiance against destiny. Ironically, in trying to escape fate he fulfils it. Juliet's suicide moments later completes the pattern predicted in the Prologue.

Finally, fate gives the tragedy a purpose. The deaths reconcile the Montagues and Capulets, and the Prince declares that heaven has found means to kill their joys with love, suggesting that fate has punished the families for their feud. Shakespeare therefore presents fate as both cruel and meaningful: it destroys the lovers, but through their deaths order and peace are restored to Verona, warning the audience about the cost of hatred.

4a In this extract Shakespeare presents two sharply opposed opinions of Hero. To Claudio she is a modest, priceless "jewel"; to Benedick she is unremarkable and

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hardly worth discussing. The contrast between romantic idealism and witty scepticism reveals more about the two men than about Hero herself, who never speaks and is defined entirely by how she is seen.

Claudio's opinion is shown through gentle, earnest questions. He begins "didst thou note the daughter of Signior Leonato?", identifying her first through her father, which suggests he values her status as much as her person. His next question, "Is she not a modest young lady?", shows that what he admires most is her modesty, the ideal quality of a woman in Shakespeare's comedies. The question form hints at insecurity: Claudio seems to need his friend's approval for his feelings.

Benedick responds with wordplay. His distinction "I noted her not, but I looked on her" is a pun on "noting", which echoes the title, and it dismisses Hero as someone merely glimpsed. He calls himself "a professed tyrant to their sex", a playful exaggeration that shows he enjoys the role of mocking women. When he finally judges her, his description is built on a series of antitheses: she is "too low for a high praise, too brown for a fair praise, and too little for a great praise". The balanced, repetitive structure makes the insult sound like a performance, and its points about height and complexion reduce Hero to her appearance.

The two men's language also contrasts in imagery. Claudio's rhetorical question "Can the world buy such a jewel?" presents Hero as precious and unique. Benedick deflates this with the reply "Yea, and a case to put it into", turning the romantic metaphor into a joke about a shop purchase. His earlier question, "Would you buy her", exposes something uncomfortable, since marriage in this society often did involve property and money, and Claudio's later interest in whether Hero is Leonato's heir supports this reading.

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Benedick then uses mythological references to mock Claudio's seriousness. He asks whether Claudio is playing "the flouting Jack" and saying Cupid is "a good hare-finder", which is absurd because Cupid is blind. The question "in what key shall a man take you" uses a musical metaphor to ask whether Claudio is sincere. Claudio's answer, "the sweetest lady that ever I looked on", is simple and wholehearted, and the superlative shows the intensity of his infatuation. Yet his emphasis on "mine eye" suggests that his love is based purely on looks, which prepares the audience for how easily his eyes will be deceived later.

Finally, Benedick compares Hero unfavourably with Beatrice, saying her cousin exceeds her in beauty as much as "the first of May doth the last of December". This seasonal contrast is revealing, because despite his complaint that Beatrice is "possessed with a fury", he cannot help praising her. His mocking question, "no intent to turn husband", shows his disdain for marriage, while Claudio's hesitant reply reveals how quickly he has decided to marry.

Overall, Shakespeare uses the contrasting opinions to establish Hero as an idealised but silent figure, valued for modesty and beauty, while also hinting at the shallowness of Claudio's love and the hidden attraction behind Benedick's wit.

4b

Love is the main subject of Much Ado About Nothing, but Shakespeare presents two very different kinds. The conventional, idealised love of Claudio and Hero is fragile because it rests on appearance and reputation, while the combative love of Benedick and Beatrice is slower to develop but proves deeper and more honest. Through this contrast Shakespeare explores what makes love trustworthy.

Claudio and Hero's love is presented as sudden and formal. Claudio falls for Hero

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at first sight, but he asks Don Pedro whether she is Leonato's only heir before committing himself, and he lets Don Pedro woo her on his behalf at the masked ball. This reflects Elizabethan expectations that marriage among the upper classes was partly a financial and social arrangement negotiated between men. Hero barely speaks during their courtship, which shows how women were expected to be passive and obedient to their fathers.

Because their love is based on looks and reputation, it is easily destroyed. When Don John arranges for Claudio to see Margaret, dressed as Hero, at Hero's window, Claudio believes the deception immediately. Rather than confront her privately, he shames her at the altar, calling her a "rotten orange" and returning her to her father. The image suggests that he sees her only as an object whose value lies on the surface. In a patriarchal society where a woman's chastity determined her worth, this accusation was devastating, and Leonato even wishes his daughter dead. The effect of this kind of love is therefore cruelty and near tragedy.

By contrast, Benedick and Beatrice begin the play as enemies. Their "merry war" of insults shows that they are intellectual equals, and Beatrice openly mocks marriage, saying she would rather hear her dog bark at a crow than a man swear he loves her. Yet the frequency of their sparring suggests a hidden attraction. Shakespeare uses the gulling scenes to bring them together: their friends stage conversations they know will be overheard, and each is persuaded the other is secretly in love. Benedick's comic decision that "the world must be peopled" shows love overturning his pride.

The church scene reveals the true strength of their love. While Claudio abandons Hero, Beatrice remains loyal, and Benedick declares his love for her. Her command "Kill Claudio" tests that love against his loyalty to his friends, and his decision to

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challenge Claudio shows that he trusts Beatrice's judgement and values justice over male friendship. This was unusual for the time, since it places a woman's word above a man's bond with his comrades.

Love also has a healing effect by the end of the play. When the truth about Don John's plot is uncovered by the Watch, Claudio repents and agrees to marry Leonato's "niece", who is revealed to be Hero. The restored marriage reflects the comic convention that confusion must end in harmony, though a modern audience may feel uneasy that Hero forgives him so readily. Meanwhile, Benedick and Beatrice are exposed by the love sonnets they have secretly written to each other, and Benedick silences her with a kiss.

Shakespeare therefore presents love as a powerful force that can both wound and redeem. The play suggests that love built only on appearance and honour is dangerous, while love built on wit, equality and trust, like that of Benedick and Beatrice, is far more likely to last.

Sa

Shakespeare presents the reunion of Sebastian and Viola as a moment of wonder that is drawn out with deliberate caution. Both twins react with disbelief, then with tentative hope, and the slow process of proof builds suspense so that the audience can savour the joy that the whole comedy has been moving towards.

Sebastian's first reaction is amazement. His question "Do I stand there?" captures the uncanny experience of seeing himself in another person. His claim that there cannot be in his nature the "deity" of being "here and every where" shows that he is trying to explain the impossible logically. The memory of a sister "Whom the blind waves and surges have devoured" personifies the sea as a blind, hungry

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monster, and the word "devoured" reveals how completely he has believed her lost. His rapid questions, "what kin are you to me? / What countryman, what name, what parentage?", form a list that conveys urgency and a desperate need for certainty.

Viola's reaction is equally careful. Instead of revealing herself at once, she answers with facts: "Of Messaline; Sebastian was my father". The repetition of "Sebastian" links father, brother and the stranger before her, creating a sense of identities converging. The euphemism "his watery tomb" softens the pain of her loss, while her suggestion that a spirit might "assume both form and suit" to frighten them shows that she half fears this is a ghost. Shakespeare reflects the belief that spirits could take on familiar shapes, which makes her caution understandable.

Sebastian plays on this idea. His reply, "A spirit I am indeed", is gently witty, before he clarifies that his spirit is "grossly clad" in a physical body from the womb. His conditional "Were you a woman" is full of dramatic irony, because the audience knows that she is. The imagined greeting "Thrice welcome, drownéd Viola!" is emotional, and the tears he holds back show the strength of his love, restrained only by the confusion of her disguise.

Structurally, the dialogue becomes a kind of ritual of recognition. The short exchange about the mole on their father's brow, "And so had mine", is broken into brief lines, so that each detail is confirmed like a piece of evidence. The shared memory of their father dying when Viola had "numbered thirteen years" makes Sebastian exclaim that the record is "lively in my soul", the word "lively" suggesting that grief has been turned into living joy.

Viola's final speech explains why she still delays. Her "masculine usurped attire" is

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the only obstacle, and "usurped" suggests that her disguise has been a kind of trespass she now wants to end. She insists they should not embrace until "Of place, time, fortune" all "cohere and jump", and this list shows a desire for complete harmony before she can believe in her happiness. Her mention of her "maiden weeds" points towards her return to her female identity, and to her marriage to Orsino, the "noble count" she has served.

Overall, Shakespeare presents the twins' reactions as a blend of disbelief, tenderness and restraint. The careful, almost formal verse delays the embrace, heightening the emotional release and showing that the confusion caused by disguise can finally be resolved.

Sb

Although Twelfth Night is a comedy, suffering runs through it, from grief and unrequited love to the cruel humiliation of Malvolio. Shakespeare uses suffering to give emotional depth to the comedy, to test his characters and to make the final reunions more satisfying, but he also allows some suffering to remain unresolved, which darkens the festive ending.

Grief is one of the first forms of suffering we meet. Olivia has vowed to mourn her dead brother for seven years and to hide herself away like a cloistress. Feste mocks this, proving her a fool for mourning a brother whose soul is in heaven. Shakespeare suggests that excessive grief can become self-indulgent, yet Olivia's sorrow also explains her isolation. Viola, too, believes her brother has drowned, and her suffering is quieter and more dignified as she adopts her disguise in order to survive in a strange land.

Love causes the most widespread suffering in the play. Orsino opens by asking for

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music as the food of love, wanting an excess of it so that his appetite may sicken and die, which shows him almost enjoying his own lovesickness. Olivia falls for Cesario and suffers because she cannot have him, while Viola suffers most of all, loving Orsino but unable to say so. Her story of a sister who never told her love, sitting like "Patience on a monument", is a touching description of her own hidden pain. This dramatic irony makes the audience sympathise deeply with her, and it reflects the restrictions on women in Elizabethan society, where a woman could not openly pursue a man.

Malvolio's suffering is the most troubling. Maria, Sir Toby and Sir Andrew forge a letter that persuades him Olivia loves him, and he appears in yellow stockings, cross-gartered and smiling. At first his humiliation is comic, a punishment for his pomposity and his ambition to rise above his class, perhaps also a satire of Puritans who disapproved of festivity. However, the trick goes further: he is locked in a dark room and treated as a madman, with Feste disguised as Sir Topas the curate tormenting him. Malvolio's insistence that he is not mad invites pity, and many audiences feel the joke has become cruel.

The effect of suffering within the play is to create a balance between festivity and pain. Twelfth Night was the last night of the Christmas season, a time of misrule when normal order was overturned, and the suffering of the characters is part of this temporary chaos. When the twins are reunited in Act 5, the grief of both Viola and Sebastian is transformed into joy, and the confusions of love resolve into marriages: Viola with Orsino and Sebastian with Olivia.

Yet not everyone is healed. Malvolio leaves vowing to be revenged on the whole pack of them, and Antonio, who has suffered for his loyalty to Sebastian, is left without a clear place in the happy ending. Feste's closing song about the rain that

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raineth every day reminds the audience that suffering is part of life once the holiday ends. Shakespeare therefore presents suffering as essential: it makes the happiness of the ending feel earned, while also warning that festivity has its victims.

6a

In this extract Shakespeare presents Bassanio at the moment of his greatest triumph, yet what stands out is not arrogance but wonder, humility and doubt. He is overwhelmed by Portia's beauty, eloquent in praising it, and almost unable to believe his good fortune, which presents him as a sincere lover rather than simply a fortune hunter.

Bassanio's first words, "What find I here?", show his surprise, and the exclamation "Fair Portia's counterfeit!" reveals his delight at finding her portrait. His rhetorical question, "What demi-god / Hath come so near creation?", praises the painter as almost divine, suggesting that only a god-like artist could capture Portia. The questions that follow, wondering whether the eyes "Move", show him so enchanted that the painting seems alive. The enjambment and broken syntax convey breathless excitement.

His description of the portrait uses rich imagery. The "severed lips / Parted with sugar breath" combines sweetness with sensuality, and the alliteration of "sweet a bar" and "sweet friends" lingers on her beauty. The extended metaphor of the painter as a "spider" who has woven "A golden mesh t' entrap the hearts of men" is especially interesting. It praises her golden hair, but the language of entrapment, with men caught "Faster than gnats in cobwebs", hints that beauty can be dangerous and deceptive. This is fitting, because Bassanio has just rejected gold and silver, recognising that outward show can deceive.

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Bassanio's humility is shown when he admits that his words cannot match the picture. The contrast between "substance" and "shadow" is clever: his praise wrongs the portrait by "underprizing it", while the portrait itself "Doth limp behind the substance", the real Portia. The image of the painting limping suggests that no art, and no speech, can equal her. Calling the scroll "The continent and summary of my fortune" shows that he recognises his whole future depends on it, and the word "fortune" carries both senses of luck and wealth.

The scroll is written in rhyming tetrameter couplets, which gives it the sound of a riddle or prophecy. It praises him for choosing not "by the view", confirming that he has judged by inner worth. Bassanio's response, "A gentle scroll!", is warm, and his courteous request "Fair lady, by your leave" shows respect for Portia before he kisses her. The rhyme of "give" and "receive" suggests that he sees love as a mutual exchange.

The final section uses an extended simile, comparing him to a contestant "contending in a prize" who hears "applause and universal shout". He is "Giddy in spirit, still gazing in a doubt", and the repetition of doubt, followed by "doubtful whether what I see be true", reveals his insecurity. Ironically, the man who succeeded by mistrusting appearances now cannot trust his own eyes. The triple verbs "confirmed, signed, ratified" use legal language, showing that he will only believe his happiness when Portia herself agrees, which gives her authority over the outcome.

Overall, Shakespeare presents Bassanio as eloquent, romantic and modest. His wonder at Portia, his awareness that appearances deceive, and his need for her consent make him seem worthy of the prize he has won.

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Power in The Merchant of Venice comes in several forms: the power of money, the power of the law, the power of fathers over daughters and the power of the Christian majority over outsiders. Shakespeare shows that power constantly shifts between characters, and that those who seem powerless, such as Shylock or Portia, can gain control, but often only for a moment.

Money is the most obvious source of power in Venice, a great trading city. Antonio is a wealthy merchant, but his money is tied up in ships at sea, so Bassanio must borrow from Shylock. This places Shylock, normally despised, in a position of power. He reminds Antonio that he has spat on him and called him a dog, yet now comes asking for money. The bond of a pound of flesh shows how Shylock uses his financial power to seek revenge. In Shakespeare's time Jews had been expelled from England for centuries and were associated with usury, which Christians regarded as sinful, so the audience would have understood Shylock's position as an outsider who could only gain power through money.

The law is presented as a source of power that even the Duke cannot overturn. Shylock insists on his bond because Venice's prosperity depends on the law being upheld for foreigners as well as citizens. In the trial scene he appears all-powerful, sharpening his knife and refusing mercy, even when offered three times the sum. Portia's speech that "The quality of mercy is not strained" is a plea for a higher, Christian kind of power based on forgiveness, but Shylock rejects it.

The power then shifts dramatically. Portia, disguised as the lawyer Balthazar, points out that the bond allows flesh but "no jot of blood", and that Shylock, as an alien, has sought the life of a citizen. In a sudden reversal he loses his wealth

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and is forced to convert to Christianity. This shows how fragile Shylock's power was, and how the Christian majority ultimately holds control. A modern audience may find this victory uncomfortable, since the Christians show little of the mercy they preach.

Power is also shown through fathers. Portia's dead father controls her marriage through the casket test, and she complains that she can neither choose whom she would nor refuse whom she dislikes. This reflects the patriarchal expectation that daughters obeyed their fathers in marriage. Shylock similarly tries to control Jessica, locking up his house, but she escapes with Lorenzo, taking his money and jewels, which shows the limits of a father's power.

Portia herself gains power through wit and disguise. In the courtroom, a space closed to women in Elizabethan society, she outwits all the men. Afterwards she uses the ring plot to test Bassanio, who gave away the ring he promised to keep. By making him admit his fault, she asserts her authority within their marriage, even though she has earlier given him herself and all she owns.

Overall, Shakespeare presents power as unstable and often dependent on money, law and social status. Those who hold power, such as Shylock in the trial, can lose it in an instant, and the play invites the audience to ask whether power used without mercy is truly just.

7 In An Inspector Calls, the Birling family relationships matter because they are a miniature version of the society Priestley wanted to change. On the surface the family is united, prosperous and celebrating, but the Inspector's visit exposes it as a set of relationships built on authority, appearance and self-interest rather than

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honesty or love. By the end, the family has split along the lines of age: the parents cling to the old, selfish values of 1912, while Sheila and Eric begin to accept responsibility. Priestley, writing in 1945 for an audience about to rebuild Britain, uses the breakdown of one comfortable household to argue that a society organised like the Birlings cannot survive.

At the opening, Priestley presents a family that looks harmonious but is quietly fractured. The stage directions describe a dining room that is "substantial and heavily comfortable, but not cosy and homelike", which suggests that the Birlings' wealth has replaced warmth. The lighting is "pink and intimate", as though the audience is seeing the family through rose-tinted glasses. Even in the celebration there are cracks: Sheila's teasing reminder that Gerald "never came near" her last summer hints at secrets between the engaged couple, and Eric's sudden laughter and drinking suggest an unease that his parents ignore. Mr Birling treats the engagement less as a romance than a merger, hoping it will bring "lower costs and higher prices" by linking Birling and Company with Crofts Limited. This reflects the patriarchal, class-conscious world of 1912, where middle-class marriages were often arranged to protect or raise a family's standing.

The relationship between Mr Birling and his children is based on control rather than understanding. He lectures Eric and Gerald that "a man has to make his own way, has to look after himself and his family too", and his idea of family is clearly an extension of his capitalist philosophy: the family is a private unit that looks after its own and owes nothing to anyone outside it. Yet the quotation in the question, "you're not the kind of father a chap could go to when he's in trouble", shows that Birling fails even by his own standard. Eric could not confide in him about Eva, the stolen money or his drinking, because Birling's love is conditional on reputation. Revealingly, when Eric's theft is exposed, Birling's first concern is that

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there will be "a public scandal" and that his hoped-for knighthood is at risk, not that his son is in crisis. Priestley seems to suggest that a father who values status over people will inevitably lose his children's trust.

Mrs Birling's relationships with her children are similarly hollow. She is described as her husband's "social superior", and she treats Sheila and Eric as children to be managed. She dismisses Sheila's growing horror as "morbid curiosity" and insists that Eric is "only a boy", completely unaware of his heavy drinking until Gerald and Sheila tell her. The dramatic irony of her demand that the Inspector find the father of Eva's child, and her insistence that he should be dealt with severely, is devastating, because she is unknowingly condemning her own son. Priestley ends Act Two just as the truth dawns on her, so her blindness is left hanging over the interval. Her ignorance of her own son mirrors her contempt for "girls of that class": she refuses to see clearly anyone who threatens her picture of respectability.

As the Inspector questions each character, the relationships shift from obedience to open conflict. Sheila changes most dramatically. At first she calls her mother "Mummy" and is happy to be treated as a child, but she soon warns her mother not to "build up a kind of wall" between the family and Eva, and she turns against her parents' refusal to learn. Eric's anger is even more raw. When he learns that his mother turned Eva away from her charity, he accuses her directly: "you killed her", and for once Mrs Birling has no answer. The family relationship, once built on deference to the parents, becomes a confrontation in which the children judge their elders. This generational divide is central to Priestley's message. The younger Birlings represent the generation who, in 1945, had lived through two world wars and were more open to collective responsibility and a fairer society, while Mr and Mrs Birling represent the complacent Edwardian middle class who would soon be

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shaken by war and change.

The final act shows that the family cannot be repaired on the old terms. Once Gerald suggests that the Inspector may not have been real, Mr and Mrs Birling are relieved and try to return to normal, mocking "the famous younger generation who know it all". Sheila, however, refuses to pretend that "everything's just as it was before", and Eric insists that the girl is still dead. The family is now divided not by quarrels but by values. Priestley's dramatic twist, the telephone call announcing that a police inspector is "on his way", suggests that the parents will be forced to face the truth again, perhaps more painfully.

Ultimately, the Birling family relationships are important because they show how a selfish ideology damages the people closest to us as well as strangers like Eva Smith. A family that cares only about its reputation cannot be honest, and a father who believes that a man must look after himself and his own cannot be a father "a chap could go to". By contrast, Sheila and Eric glimpse a different kind of relationship, one built on honesty and shared guilt, which echoes the Inspector's message that "we are members of one body". Priestley invites his post-war audience to choose which family, and which society, they want to belong to.

8 The Inspector is the most significant figure in An Inspector Calls because he is less a realistic policeman than a dramatic device through which Priestley delivers his moral and political message. He drives the plot, exposes the Birlings' hypocrisy and voices the socialist belief in collective responsibility that Priestley wanted his 1945 audience to embrace. Birling's claim that "there's no Inspector Goole on the police" is therefore, in a sense, true: Goole matters not because he is real, but because of what he represents and what he forces the characters, and the

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audience, to confront.

The Inspector's significance begins with the timing of his arrival. Priestley has Birling deliver his confident speech to Gerald and Eric that "a man has to make his own way, has to look after himself and his family too", dismissing "community and all that nonsense". At that precise moment there is "a sharp ring of a front door bell". The structural interruption suggests that the Inspector has arrived as a direct answer to Birling's selfish capitalism, almost as though he has been summoned by it. Priestley's audience would already distrust Birling, having heard him call the Titanic "unsinkable, absolutely unsinkable" and dismiss the possibility of war, so the Inspector immediately appears as the voice of truth against a man the audience knows to be wrong.

His physical presence and manner make him a figure of authority who unsettles the family's comfortable world. Priestley's stage directions say he creates "an impression of massiveness, solidity and purposefulness", and he speaks "carefully, weightily". When he enters, the lighting changes from "pink and intimate" to "brighter and harder", as though the rose-tinted view of the Birlings is being replaced by a harsh, interrogating light. He is unimpressed by Birling's attempts to intimidate him by mentioning that he was Lord Mayor and plays golf with the Chief Constable, and he repeatedly "cuts in" when characters try to evade questions. In a society where men like Birling expected deference from those below them, the Inspector's refusal to be impressed by status is itself a political statement: no one is above moral judgement.

The Inspector is also significant as the controller of the play's structure. He insists on dealing with "one person and one line of enquiry at a time", and his questioning creates a chain of revelations that moves from Birling's sacking of Eva for asking

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for higher wages, to Sheila's jealous complaint at Milwards, to Gerald's affair, Mrs Birling's refusal of charity and finally Eric's exploitation of her. This format resembles a detective drama, but instead of finding a single culprit it shows that every member of the family "helped to kill her". The chain structure embodies his message: in society, every action is linked to others, and responsibility is shared. His control over who sees the photograph and when also gives him an almost godlike power, which is why Sheila says that he seems to know everything already.

Indeed, the Inspector's mysterious, almost supernatural quality adds to his significance. His name, Goole, puns on "ghoul", a ghostly figure, and he appears to know events before they are confessed. Some readers see him as Priestley's conscience, or even as a spirit of judgement sent to give the family a chance to change, especially as he arrives on the night Eva dies and seems to predict events. Priestley was interested in theories of time, and the Inspector's ability to stand outside ordinary time supports the idea that he is a warning from the future. This ambiguity is deliberate: by refusing to explain who he is, Priestley shifts attention away from the Inspector's identity and onto the truth of what he has revealed.

Most importantly, the Inspector is Priestley's mouthpiece. He tells Birling that "public men, Mr Birling, have responsibilities as well as privileges", directly challenging the idea that wealth entitles the rich to ignore the poor. His final speech is the moral climax of the play: "We don't live alone. We are members of one body. We are responsible for each other." The language here is almost biblical, echoing the idea of the church as one body, and it gives socialism the weight of a moral duty rather than an economic theory. He then warns that if men will not learn this lesson, "they will be taught it in fire and blood and anguish". For an audience in 1945, having lived through two world wars, this prophecy was painfully accurate, because the characters in 1912 are about to be engulfed by the First

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World War. The Inspector thus links the Birlings' selfishness with the catastrophes that followed, suggesting that a society which ignores its "millions and millions" of Eva Smiths will destroy itself.

The Inspector's significance can also be measured by his effect on different characters. Sheila and Eric are changed; Sheila recognises that he was "giving us the rope" to hang ourselves, and both accept guilt. Mr and Mrs Birling and Gerald, however, are only concerned with whether he was a real police officer. This contrast reflects the generational divide Priestley hoped for in post-war Britain, with the young more willing to accept the welfare state and social change while the older, privileged class resisted it.

Finally, the double twist at the end confirms his importance. Once the family discovers there is no Inspector Goole, the parents celebrate, but the telephone call announcing that a real inspector is "on his way" suggests that the moral reckoning cannot be avoided. Whether he was real or not, the Inspector has done his work. Priestley makes him significant because he is a catalyst, a judge and a prophet, and through him the play asks its audience whether they will learn the lesson, or be taught it.

9 The Hobson family is the centre of Hobson's Choice, and its significance lies in the way Brighouse uses it to dramatise a power struggle: between a father who believes in absolute patriarchal authority and a daughter who proves that she is far more capable than he is. Through the family's breakdown and eventual reorganisation, Brighouse explores the changing roles of women, the dangers of pride and drink, and the idea that real authority should be earned through ability rather than claimed by gender. Set in Salford in 1880 but written in 1915, when

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women's rights were being fiercely debated, the play invites its audience to laugh at the Victorian father and to admire the new kind of family Maggie builds.

At the start of the play, Henry Horatio Hobson presents himself as the undisputed head of the household. His line, "I set the hours at this house. It's one o'clock dinner because I say it is", reveals his belief that his word is law simply because he is the father. The short, declarative sentences make him sound like a tyrant laying down rules, yet the humour is that Maggie, not Hobson, really runs both the home and the shop. Hobson complains that his daughters are getting above themselves with their fashionable bustles, and he insists that what he says "will be listened to and heeded". In Victorian England, a widowed father was legally and socially the head of the family, and daughters were expected to obey him until marriage. Brighouse exaggerates Hobson's bluster to show the gap between the authority he claims and the authority he actually has.

The family is significant because it is incomplete. Hobson's wife is dead, and rather than taking on the caring role himself, he escapes to the Moonraker's Inn and leaves the responsibilities to his eldest daughter. Maggie has effectively become both mother and manager: she sells the boots, keeps the accounts and organises her sisters. Hobson's dependence on her is shown when he refuses to let her marry, because she is too useful to him and, at thirty, is dismissed as an "old maid". This exposes his selfishness: he values Maggie as unpaid labour rather than as a daughter with her own future. Brighouse suggests that the traditional family structure benefits the patriarch at the expense of the women who hold it together.

The sisters, Alice and Vicky, reflect another side of the family and of middle-class life in the 1880s. They are concerned with fashion, respectability and finding suitable husbands, and they look down on Maggie for being willing to marry a

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working man and start life with second-hand furniture, saying they would rather stay single than have "other people's cast-off sticks". Their attitude reflects the expectation that middle-class women should marry to protect or improve their social position. Yet Brighouse makes them dependent and rather ungrateful: they need Maggie's scheme to secure the marriage settlements Hobson refuses to give them, and later neither of them is willing to look after their father when he is ill.

Maggie's rebellion against her father is the turning point in the family. She chooses Willie Mossop, Hobson's "workhouse brat" bootmaker, and proposes to him herself, completely reversing the convention that men lead in courtship. When Hobson declares "you can't have Willie Mossop" and threatens to thrash Willie, Willie finds the courage to stand up to him and choose Maggie. The family is split, and Maggie leaves to set up a rival business in a cellar in Oldfield Road. Significantly, she does not abandon the family; instead she uses her intelligence to manage it from outside. After Hobson drunkenly falls into Beenstock's cellar, Maggie arranges for Albert Prosser to sue him for trespass, so that the settlement money funds Alice's and Vicky's marriages. She even insists that the sisters and their husbands visit her new home. Maggie, therefore, becomes the true head of the Hobson family, controlling everyone's lives through cleverness rather than bullying.

The decline of Hobson himself also gives the family its significance. His drinking leads to public humiliation, the threat of a scandal in the newspapers and, by the final act, serious illness. Dr MacFarlane diagnoses chronic alcoholism and tells him that the only cure is for Maggie to come home. Brighouse's audience would have recognised the dangers of drink, as the Temperance Movement campaigned against alcohol's effect on families and businesses. Hobson's fall shows that a family led by a selfish, drunken patriarch cannot survive without the woman he took for

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granted.

The ending resolves the family's conflict in a way that is both comic and radical. Maggie returns, but on her terms and Willie's. Willie, transformed by Maggie's guidance from a timid workman into a confident businessman, insists that the firm becomes "Mossop and Hobson", with Hobson taking no part in the management. The title itself becomes significant: Hobson is left with no real choice, and the father who once set the hours must now accept his daughter's and son-in-law's rules. The family is reformed as a partnership rather than a dictatorship. Maggie and Willie's marriage, in which her brains and his skill work together, represents the more equal relationship that many people in 1915, as suffragettes demanded the vote and women took on men's work during the war, were beginning to imagine.

Ultimately, the Hobson family is significant because it allows Brighouse to show a whole social order changing in miniature. The patriarch loses his power, the obedient daughter becomes the leader and the working-class apprentice becomes the master. Through humour, Brighouse suggests that families, and societies, are healthiest when authority is based on competence and mutual respect.

10 In Hobson's Choice, Brighouse presents social class as a rigid hierarchy that his characters are acutely aware of, yet the play's comedy repeatedly shows that class snobbery is foolish and that ability, not birth, should decide a person's worth. Hobson's proud declaration, "I'm British middle class and proud of it", captures the self-satisfaction of the Victorian shopkeeper, but by the end of the play the "workhouse brat" he despised has become his master. Set in Salford in 1880 and first performed in 1915, the play looks back at a class-bound world from a moment

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when old certainties were beginning to crumble.

Hobson's identity is built on his class position. He owns a successful boot shop that does "a good class trade" because "carriage folk" come to it, and he is a churchwarden at St Philip's, a role that gives him respectability. His pride in being "British middle class" suggests that he sees himself as the backbone of society, neither idle like the rich nor rough like the poor. Yet Brighouse undercuts this pride from the start: Hobson spends much of his time drinking at the Moonraker's, and his real anxiety is about appearances. When he falls drunk into Beenstock's cellar and is threatened with a lawsuit, he is horrified by the idea of it appearing in the newspaper, as it "could be the ruin" of him. Brighouse suggests that middle-class status depends on reputation more than on real virtue, and Hobson's hypocrisy makes his class pride comic.

Class is also shown through objects and clothing, which act as visible markers of status. The boots Hobson sells reflect the hierarchy: the wealthy have boots made to measure, the middle class buy ready-made pairs, and the poor wear clogs. When Hobson objects to his daughters wearing bustles, Vicky asks whether he wants them to "dress like mill girls", revealing that for middle-class women, fashion is a way of separating themselves from the working class. Ada Figgins, by contrast, appears in "clogs and shawl", the uniform of the working poor. Brighouse uses these details to show how deeply class was embedded in everyday life in Victorian Lancashire, where towns often had a rigid three-tier class structure.

Willie Mossop is the clearest representation of the working class, and his journey is the heart of the play's presentation of class. At first he works in the cellar beneath the shop, literally below the middle-class world above. He is timid, poorly educated and speaks in broad dialect, and Hobson dismisses him as a "workhouse

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brat". Yet he is the most skilled bootmaker in Salford, and Mrs Hepworth insists that only he must make her boots. The cellar becomes a symbol of hidden talent beneath the surface of a class system that fails to value it. Through Maggie's guidance, Willie learns to read and write, to speak with confidence and to run his own business. By the final act, he is negotiating with Hobson as an equal and insists the new business must be called "Mossop and Hobson". Brighouse presents social mobility as possible, but only when talent is combined with determination and the help of someone, like Maggie, who refuses to accept class boundaries.

Maggie herself challenges class expectations. As a middle-class woman of the 1880s, she would be expected to marry a man of equal or higher standing, as her sisters do. Instead she chooses Willie and begins married life in a cellar in Oldfield Road with second-hand furniture. Alice and Vicky are appalled, declaring they would rather stay single than have "other people's cast-off sticks". Their snobbery reflects the typical middle-class view that marriage was a way to secure status and comfort. Maggie, however, values Willie's skill and character above his class, and she proves her judgement correct when their business draws away Hobson's best customers. Her choice of a brass wedding ring, which she promises to keep even when she can afford gold, symbolises her values: what matters is the partnership, not the appearance of wealth.

The middle-class men in the play are often presented as pompous and preoccupied with status. Albert Prosser, a solicitor, is reluctant to help move Maggie's furniture because he does not want to push a handcart through Salford "in broad daylight", in case it damages his respectability. Fred Beenstock, the son of a corn merchant, is similarly comfortable and conventional. Brighouse gently mocks them, suggesting that middle-class status can make people weak and vain compared with the practical strength of a self-made man like Willie.

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Mrs Hepworth represents the upper class, and her role is significant because she is the only character with real social power over Hobson. She arrives in a carriage, treats Hobson with contempt and praises Willie's work, and she later lends Maggie and Willie the money to start their business. Interestingly, the upper class in the play recognises talent more readily than the snobbish middle class. Some critics read this as Brighouse suggesting that genuine quality transcends class, while the anxious middle class is most obsessed with keeping others in their place.

Overall, Brighouse presents social class as powerful but not permanent. Writing in 1915, as the First World War and the campaign for women's rights were reshaping British society, he looks back on the 1880s and shows a world where class barriers could be overturned by intelligence and hard work. Hobson's pride in being "middle class" ends in humiliation, while Willie rises from the cellar to the head of the business. The play's comic structure, in which the proud are brought low and the humble are raised up, suggests that Brighouse believed a person's worth should be measured by what they can do, not where they were born.

11 In Blood Brothers, Russell presents obsession as a destructive force that grows out of fear, desire and social inequality. The central obsession belongs to Mrs Lyons, whose longing for a child turns into a paranoid need to possess Edward completely, but Mrs Johnstone, Mickey and even the Narrator are also locked into fixations that drive the tragedy forward. Mrs Johnstone's question, "are y' that desperate to have a baby?", marks the moment when one woman's private obsession begins to control the lives of two families. Writing about Liverpool from the 1960s to the 1980s, Russell suggests that obsessions with possession, money and status are bound up with a class system that leaves some people with everything and others

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with almost nothing.

Mrs Lyons's obsession begins as a deep, sympathetic longing. She and her husband have a large house that she says was meant for children, and the emptiness of the house becomes a symbol of her emptiness. When Mrs Johnstone reveals that she is expecting twins and cannot afford them, Mrs Lyons seizes the opportunity, urging her to "give one to me". Mrs Johnstone's hesitant, broken speech in the quotation, with its repetition and pause, suggests her shock that anyone could be so desperate. At this stage, the audience may pity Mrs Lyons, as a middle-class woman of the 1960s whose social role was defined by motherhood and who feels incomplete without a child. However, Russell quickly reveals how far she will go. She exploits Mrs Johnstone's poverty and superstition, inventing the claim that if either twin learns he was one of a pair they will "both immediately die", and makes her swear on the Bible. Her obsession turns her from a victim into a manipulator.

Once she has Edward, Mrs Lyons becomes obsessed with keeping him, which develops into paranoia. She sacks Mrs Johnstone, fearing that the real mother will reclaim him, and she tries to stop Edward playing with Mickey, telling him not to mix with boys like that. Her obsession is shown through her increasingly unstable behaviour: she becomes hysterical when her husband puts his shoes on the table, and she insists to her husband that "we have got to move". Russell's use of dramatic irony is powerful here, because the audience knows the reason for her fear while Mr Lyons dismisses it as nerves. By moving to the country, she believes she has escaped, but the Johnstones are rehoused nearby, and her obsession reaches its most extreme form. She tries to bribe Mrs Johnstone to move away and, when that fails, calls her a "witch" and attacks her with a knife. The language of witchcraft shows how her guilt has become entangled with

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superstition: she projects her own wrongdoing onto the woman she wronged.

Her obsession ultimately causes the tragedy. Years later, seeing Edward and Linda together, she goes to Mickey and reveals their affair, deliberately setting the brothers against each other. In this sense, Mrs Lyons's need to separate Edward from his origins leads directly to the deaths of both twins, fulfilling the very superstition she invented. Russell structures the play so that her obsession becomes the mechanism of fate, suggesting that the destructive force is human rather than supernatural.

Mrs Johnstone has obsessions of her own, though they are presented more sympathetically. She is trapped by her need to provide for her many children, buying on "the never never", and the song "Easy Terms" captures how hire purchase gives her goods that are only hers until the debt is called in. Her obsession with Marilyn Monroe and her memories of dancing reflect a longing for glamour and escape from poverty. Russell links these fixations to the consumer culture of post-war Britain, where working-class families were encouraged to buy what they could not afford. Mrs Johnstone's love for Edward also becomes a quiet obsession: she watches him from a distance, gives him a locket containing a photograph of herself and Mickey and is unable to stop caring for the son she gave away.

Mickey's obsessions develop as his life falls apart. As a child, he is fixated on being like his older brother Sammy, and as a teenager his feelings for Linda dominate his thoughts. In adulthood, unemployment and prison lead to depression and dependence on antidepressants, which become a kind of obsession that isolates him from Linda. His final, desperate fixation is on the injustice of his life compared with Edward's, summed up in his cry that he "could have been" him.

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Russell suggests that Mickey's obsessions are produced by the economic collapse of 1980s Liverpool, where mass unemployment under Thatcher left many young working-class men without hope.

Finally, the Narrator embodies the play's obsession with fate and superstition. His repeated warnings that "the devil's got your number" and his ominous lists of superstitions create a sense of doom that hangs over the whole play. Yet in his closing words he asks whether we should blame superstition, "or could it be what we, the English, have come to know as class?" This question reframes all the obsessions in the play. Mrs Lyons's desperate need to possess, Mrs Johnstone's struggle with debt and Mickey's despair are all shaped by class difference.

In conclusion, Russell presents obsession as a powerful and corrosive force. Mrs Lyons's fixation on Edward drives the plot to its tragic ending, while the other characters' obsessions show how poverty and inequality warp people's lives. Through these obsessions, Russell challenges his audience to recognise that the real curse in Blood Brothers is not superstition but a society divided by class.

12 Edward is important in Blood Brothers because he is the living proof of Russell's central argument: that the differences between people are created by class and upbringing, not by nature. As Mickey's twin, separated at birth and raised in wealth, Edward shows what Mickey might have become with the same opportunities. He is warm, generous and loyal, yet his privilege also blinds him to the realities of working-class life, and this gap eventually destroys both brothers. Through Edward, Russell exposes the way the British class system of the 1960s to the 1980s divided people who were, quite literally, born the same.

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Edward's existence in the Lyons household is the result of class inequality. Mrs Johnstone, already struggling with debt and a large family, cannot afford twins, and Mrs Lyons, rich but childless, persuades her to give one baby away. From the start, then, Edward is a kind of commodity, passed from a poor family to a rich one. Russell uses this to raise a powerful question for his audience: if two identical babies can have such different lives, how far is anyone's fate decided by the circumstances of their birth?

As a child, Edward is presented as innocent, friendly and naively generous. His first meeting with Mickey is both comic and revealing. His polite, formal language, "my mummy doesn't allow me to play down here actually", contrasts sharply with Mickey's slang and swearing. The word "mummy" and the adverb "actually" mark him instantly as middle class, and the reference to his mother's rules hints at the control she exerts over him. Yet Edward is not snobbish. He happily offers Mickey sweets, telling him to "take as many as you want", which shows a generosity that comes easily to a boy who has never wanted for anything. He is fascinated by Mickey's language, asking him to teach him rude words and praising him because "you say smashing things". The two boys become blood brothers, and Russell presents their friendship as proof that children do not judge each other by class. The barriers that later separate them are created by adults and society, not by the boys themselves.

Edward's home life highlights the restrictions as well as the privileges of being middle class. Mrs Lyons is obsessed with keeping him away from Mickey, and she reacts with fury when she discovers they have been playing together, telling him she does not want him mixing with boys like that. Edward's rebellion, when he swears at her and she slaps him, shows that his loyalty to Mickey runs deep. When the Lyons family moves to the country, Edward does not forget his friend,

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and his reunion with Mickey as teenagers in the "That Guy" song shows each boy envying the other. Russell uses this parallel to suggest that both sides of the class divide have their own insecurities, though only one side has power.

As Edward grows older, his privilege shapes his life in ways that Mickey's poverty shapes his. Edward goes to a private boarding school, where he refuses to hand over the locket Mrs Johnstone gave him and is suspended, an act of loyalty that also shows a carelessness about rules that only a privileged boy can afford. He goes to university, and when he returns at Christmas, his life is full of opportunity while Mickey has been made redundant from the factory. This is where Edward's importance becomes most painful. He cannot understand Mickey's despair and suggests that being on the dole could allow him to live like a "Bohemian". Mickey's angry reply that Edward does not understand anything shows that their friendship can no longer bridge the gap between them. Russell's audience in the 1980s would have recognised the mass unemployment of Liverpool under Thatcher, and Edward's well-meaning ignorance represents the attitude of comfortable people who had never experienced such hardship.

Even Edward's kindness becomes part of the tragedy. As a councillor, he uses his position to find Mickey and Linda a house and a job, telling Mickey he has "money, plenty of it". Yet his help feels like charity, and his affair with Linda turns friendship into rivalry. When Mrs Lyons reveals the affair, Mickey confronts Edward in the council chamber. Edward's insistence that he and Mickey are friends is answered with bitterness, and Mickey's anguished cry that he "could have been" Edward expresses the play's central message. Edward is everything Mickey might have been if he had been the twin given away.

Edward's death, alongside Mickey's, completes the play's tragic structure. The

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Narrator's final question, asking whether we should blame superstition "or could it be what we, the English, have come to know as class?", suggests that Edward is not killed by fate but by a society that divides people from birth. Edward himself is not a villain; he is generous and loving, and his importance lies in the fact that his goodness cannot overcome the inequality that separates him from his brother.

In conclusion, Edward is vital to Blood Brothers because he is Mickey's mirror image. His childhood innocence shows that friendship can cross class lines, while his adult life shows how opportunity, education and money gradually separate people who began as equals. Through Edward, Russell forces his audience to confront the injustice of a society in which the accident of birth decides who flourishes and who is destroyed.

13 In Journey's End, Sherriff presents courage not as the fearless heroism of recruiting posters but as something far quieter and more fragile: the daily effort of men who are terrified to keep doing their duty anyway. Writing in 1928, ten years after the events the play depicts, Sherriff, who had himself served as an officer and been wounded at Passchendaele, seems determined to show his audience that the bravest men in the trenches were often the most frightened, and that courage had to be propped up by friendship, routine, humour and, in Stanhope's case, whisky.

Stanhope's words to Hibbert, "We've all got a good fighting chance. I mean to come through", reveal courage as an act of will rather than a feeling. Stanhope does not claim that he is unafraid; in the same scene he admits to Hibbert that he feels exactly the same terror, and this confession is one of the most moving moments in the play. Sherriff makes the commanding officer, admired by Hardy

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for his "pluck", the character who is most visibly damaged. Stanhope has been at the front for three years without a proper break, and he drinks heavily because his "nerves have got battered". The whisky bottle on the table becomes a symbol of the hidden cost of courage: Stanhope's bravery is real, but it is sustained artificially. An audience in 1928 would have known many men like him, ex-officers who returned home and could not stop drinking, and Sherriff asks them to see this not as weakness but as the price of leadership.

Hibbert is the dramatic foil who shows what happens when courage runs out. His complaint of "neuralgia" is clearly an attempt to escape, and his desperate cry, "I can't stick it any longer", voices what every man in the dug-out must have felt. Stanhope's response is harsh: he draws his revolver and asks whether Hibbert "could you ever look a man straight in the face again", which shows how closely courage was tied to honour and reputation among officers. In the context of the First World War this threat was not melodramatic. Over three hundred British soldiers were executed for offences such as desertion and cowardice, often men suffering from what was then poorly understood as shell shock. Yet Sherriff complicates any simple judgement. Stanhope persuades Hibbert through shared fear rather than force, and in the final scene Hibbert, though still frightened, does go up the steps to face the German attack. Courage here is presented as something that can be lent from one man to another.

Osborne embodies a different, steadier kind of courage. The older officer, nicknamed "Uncle", is a former schoolmaster who calms the others through gentleness. Stanhope admits that Osborne makes him "feel alright", suggesting that courage in the trenches depended on comradeship. Before the daylight raid, Osborne quietly removes his ring and leaves it with Stanhope, with a letter for his wife, in case he does not return. Rather than talk about death, he and Raleigh

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discuss the New Forest and walking in the English countryside, "you know the New Forest?", and he reads Alice's Adventures in Wonderland. Sherriff uses these small, domestic details to show that courage is not loud. Osborne's bravery lies in his ability to face near certain death while protecting the younger man from his own fear. His death in the raid, ordered by senior officers to satisfy staff headquarters, reflects the growing post-war anger at the way the lives of brave men were spent on pointless operations.

Raleigh represents the idealised, public-school vision of courage with which young men had marched off in 1914. He arrives eager, hero-worshipping Stanhope, and Osborne advises him to think of the war as "romantic". When he is chosen for the raid he is excited rather than afraid. Sherriff's audience, however, would have recognised the dramatic irony of this innocence: Raleigh's courage is real, but it is the courage of someone who has not yet understood what war is. After the raid, when he cannot share in the celebration dinner because Osborne is dead, his idealism has been replaced by grief, and his death in the final act suggests that this innocent courage was simply destroyed by the machinery of the war.

Trotter and Mason show that courage could also take the form of cheerful endurance. Trotter keeps going by thinking about food and his garden, saying the scent of a flower "made me think about my garden", while Mason's jokes about the "yellow soup" ease the tension of the dug-out. Stanhope envies Trotter because "nothing upsets you". Sherriff may be suggesting that Trotter's lack of imagination protects him, but his humour is also a form of courage, a refusal to let fear dominate. Significantly, Trotter has risen from the ranks, and through him Sherriff shows that courage was not the property of the upper classes alone. The trenches threw men of all classes together, and the play honours them equally.

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Ultimately, courage is important because it is the quality that every character is struggling to hold on to as the German offensive of March 1918 approaches. Sherriff deliberately avoids showing any battlefield glory; the final attack happens offstage and the dug-out collapses in darkness. By ending this way, he suggests that the courage of these men did not win them recognition or survival. Instead, the play asks its audience to honour a more human courage: the willingness of frightened, damaged men to climb the steps when the moment came.

14 Trotter might at first seem a minor, comic figure in Journey's End, but Sherriff makes him significant in several ways. He brings humour and ordinariness into the tense world of the dug-out, he represents the officers who rose from humbler backgrounds, and, perhaps most importantly, he shows a way of surviving the war that contrasts sharply with Stanhope's slow breakdown. Through Trotter, Sherriff reminds his 1928 audience that the war was fought not only by public-school heroes but by ordinary men who simply kept going.

Trotter's complaint, "I never knew anything like a war for upsetting meals", is typical of him. The joke is gently absurd, reducing the vast catastrophe of the war to an interruption of his dinner, and the dialect spelling of "dooty" signals his working-class voice. Yet the line also reveals how he copes: by focusing on the small, manageable things of daily life, he holds back the horror. Food runs through his part of the play. He is the only officer who has "put on weight" at the front, and his running battle with Mason over the meals, asking whether the tea tastes of onions or grumbling about the lack of pepper, becomes a comic routine. An audience who had served would have recognised these complaints about rations, and they give the dug-out a sense of real, lived experience. Food is also a comfort, a link to normal life, and Trotter's appetite suggests a man who is determined to

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stay human.

Trotter is significant as a contrast to the other officers. Sherriff's stage directions describe him as "fat and round" and "middle-aged", whereas Stanhope is "tall and slim" and seems "no more than a boy". This visual contrast emphasises the diversity of the men at the front. More importantly, Trotter is not from the public-school class. He has started "in the ranks" and been promoted, and his speech is colloquial, as in his cheerful greeting, "well, boys! 'Ere we are". Stanhope, Osborne and Raleigh share the language of school and rugby, but Trotter speaks the language of the ordinary soldier. In the context of the First World War this matters. The huge losses among junior officers meant that by 1918 many officers came from the lower middle and working classes, the so-called "temporary gentlemen". By including Trotter, Sherriff shows how the trenches weakened old class barriers, and Trotter is treated with respect by the others, eventually becoming second-in-command after Osborne is killed.

He is also significant because he dramatises the boredom and tension of trench life. In one memorable moment he draws "one hundred and forty-four little circles" on a piece of paper and fills them in as the time of his duty passes. This childlike way of controlling time highlights the endless waiting that made up so much of the soldiers' experience. Sherriff's play is built around waiting for the German attack, which the audience knows historically will come in March 1918, and Trotter's circles turn that waiting into something visible and quietly painful.

Trotter's talk of home makes him one of the most sympathetic characters. He chats about his wife and his garden, and carries a picture of his "'olly'ocks", treasuring a reminder of the English home that the men are fighting for. When he notices a flower's scent, he says it "made me think about my garden". These

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moments create pathos: the audience senses everything he stands to lose. They also reflect a wider post-war feeling that the war had been an attack on ordinary, decent domestic life. Trotter is kind too. He takes Raleigh on his first spell of duty, showing him how to wear his equipment, "I'll show you", and says warmly that Raleigh is "just the kid I'd like". In this way Trotter acts as a kind of second "uncle" alongside Osborne.

Perhaps his greatest significance lies in his relationship with Stanhope. Stanhope tells him that "nothing upsets you", and there is real envy in this. Stanhope's courage depends on whisky and is visibly cracking, while Trotter seems to have the stolid temperament that protects him from imagining the worst. Sherriff seems to suggest that imagination is a curse in war: the most sensitive men, like Stanhope and Raleigh, suffer most. However, the play does not entirely accept that Trotter feels nothing. At times he admits his dislike of the waiting and the cold, and his constant jokes can be read as a deliberate defence. His cheerfulness is a form of courage, not an absence of fear.

Trotter also helps to control the tone of the play. After tense scenes, such as Stanhope's confrontation with Hibbert or the grief following Osborne's death, his humour gives the audience relief, and this makes the darker moments more powerful by contrast. At the dinner after the raid, however, his joviality alongside Stanhope and Hibbert appears uncomfortable to Raleigh, showing how humour could also become a way of avoiding grief.

In conclusion, Trotter is significant because he represents ordinary endurance. Sherriff uses him to show the class mix of the trenches, the monotony of waiting and the importance of humour and home in keeping men sane. In a play full of damaged young men, Trotter stands for the many unremarkable soldiers whose

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quiet resilience Sherriff wanted his audience to remember.

15 The Seven Commandments are central to Animal Farm because they trace the whole arc of the revolution: from the hopeful idealism of its beginning to the cynical tyranny of its end. When they are first painted on the barn wall they seem to be a fixed and fair constitution, an "unalterable law" for every animal. By the final chapter they have been quietly rewritten until only one absurd principle remains. Through this gradual corruption, Orwell shows how language and law can be twisted by those in power, reflecting the way Stalin's regime betrayed the ideals of the Russian Revolution.

The Commandments grow out of Old Major's speech and his "strange dream" of a world without humans. Major teaches the animals that man is the only real enemy and that all animals are comrades, and these ideas, which Orwell uses to represent the theories of Marx, become the philosophy of "Animalism". After the rebellion, it is the pigs who turn this vision into law, because they have "taught themselves to read and write". This detail is significant from the start. The power to write the rules belongs to an educated elite, and the other animals, who can barely read, must trust them. Orwell is suggesting that a revolution which relies on the honesty of its leaders is already vulnerable, just as the Russian workers and peasants had to trust the Bolsheviks.

The image in the extract, "The Commandments were written on the tarred wall in great white letters", is deliberately bold and public. The white paint on black tar makes the rules look clear and permanent, like a monument. The Commandments ban everything associated with humans: walking on two legs, wearing clothes, sleeping in beds, drinking alcohol and killing other animals, ending with the noble

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declaration that "All animals are equal". At this point they are a genuine attempt to build a fairer society, and the animals' pride in them reflects the optimism many felt after 1917. Yet Orwell hints that there is weakness in their simplicity. Because many animals cannot read them, Snowball reduces them to a single maxim, "Four legs good, two legs bad". This slogan is easy to remember but stops the animals from thinking. The sheep bleat it endlessly, and later Napoleon uses their bleating to drown out debate at meetings. Orwell shows how political ideas, once reduced to slogans, can be turned into tools of control rather than understanding.

The Commandments become most important as evidence of the pigs' corruption. Each time the pigs want a privilege, a Commandment is altered. When they move into the farmhouse, the rule against sleeping in a bed becomes a ban on beds "with sheets". After the pigs discover whisky, the fifth Commandment is changed to forbid drinking alcohol "to excess". Most chillingly, after Napoleon's dogs tear out the throats of animals who confess to imaginary crimes, the sixth Commandment now reads that no animal shall kill another "without cause". Each change is tiny, often just a few words, and that is precisely Orwell's point. The animals have weak memories and Squealer persuades them that they must have been mistaken. The scene in which Squealer is found lying beside a broken ladder with a pot of white paint at night makes the truth almost comic, yet the animals still fail to understand it. Only the reader and the cynical Benjamin see clearly.

This rewriting of the Commandments is a direct allegory for the Soviet Union's manipulation of history. Under Stalin, official records, photographs and encyclopaedias were altered to remove disgraced figures such as Trotsky, whom Snowball represents, and the Communist Party claimed always to have been right. The show trials of the 1930s, in which leading Bolsheviks confessed to absurd

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crimes before being executed, lie behind the confessions and executions in the novel. Orwell, a democratic socialist who had seen Soviet-backed communists turn on their allies during the Spanish Civil War, wanted British readers to understand that the USSR was not the workers' paradise it claimed to be. This was a controversial message in 1945, when Stalin was still Britain's wartime ally, and several publishers rejected the book.

By the end of the novel the Commandments have disappeared entirely. Clover, whose eyesight is failing, asks Benjamin to read the wall to her, and he breaks his rule of silence to tell her that only a single Commandment remains: "All animals are equal but some animals are more equal than others". The paradox is deliberately nonsensical, exposing the hypocrisy of the pigs. At the same time, the sheep have been retrained to bleat "Four legs good, two legs better!", and the pigs walk upright, wear clothes and carry whips. Every original Commandment has been broken. The pigs have become the humans they replaced, and when the animals look from pig to man at the end, they cannot tell which is which.

Overall, the Seven Commandments are important because they are the measure against which the revolution's failure can be judged. Orwell uses them to show that laws are only as strong as the people's ability to remember, read and question them. Their slow erosion warns readers that tyranny rarely arrives all at once: it comes through small changes to words that ordinary people are too tired, too trusting or too frightened to challenge.

16 Fear is perhaps the most important force in Animal Farm, because it is what holds Napoleon's regime together. The animals rebel against a farmer who rules through cruelty, yet by the end of the novel they live in greater terror than ever before.

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Orwell shows that fear can be used in two ways: openly, through violence and the threat of death, and more subtly, through propaganda that persuades the animals that things could always be worse. In doing so he mirrors the way Stalin governed the Soviet Union through terror and lies.

At the start of the novel, fear is linked with Mr Jones. Old Major describes the animals' lives as miserable, laborious and short, and reminds them that every one of them will be slaughtered once they are no longer useful. Jones has been "thrashing and maltreating" them, and the rebellion begins when he neglects to feed them. Interestingly, this first rebellion reverses the pattern of fear: Jones and his men are "frightened almost out of their wits" by the animals' sudden fury and flee the farm. The animals then destroy the "whips" and "cruel knives" that had symbolised their oppression. Orwell suggests that the revolution was, at first, a liberation from fear, reflecting the Russian people's overthrow of the Tsar in 1917.

However, the memory of Jones soon becomes a weapon. Squealer's question, "Surely, comrades, you do not want Jones back?", is repeated whenever the animals question the pigs. It is first used to justify the pigs taking the milk and apples, and later to silence any objection to Napoleon's decisions. The rhetorical question leaves only one possible answer, and it makes any criticism of the pigs seem like loyalty to the old enemy. This is a clever form of psychological control: the animals are kept obedient not by present danger but by fear of a past that the pigs constantly exaggerate. In the same way, the Soviet government used fear of foreign invasion and of a return to Tsarist rule to excuse its own repression. Snowball, once expelled, becomes another source of fear, blamed for the collapse of the windmill and every misfortune on the farm, just as Trotsky was blamed for sabotage and treachery in Stalin's propaganda.

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Fear becomes open violence when Napoleon reveals the "nine huge dogs" he has secretly raised from puppies. They chase Snowball off the farm, and their presence beside Napoleon afterwards "sent shivers down all the animals' spines". The dogs, who represent Stalin's secret police, mean that nobody dares to protest when Napoleon abolishes the Sunday meetings. Orwell's description of the dogs wagging their tails to Napoleon as they once did to Jones is a quietly disturbing detail, suggesting that the new regime has simply inherited the old one's methods.

The climax of this terror is the purge in Chapter 7. Animals who have rebelled or doubted Napoleon are forced to confess to absurd crimes, such as conspiring with Snowball, and are then killed by the dogs in front of everyone. The hens who resisted giving up their eggs have already been starved into submission, and several died. The scene directly parallels Stalin's show trials and the Great Purge of the late 1930s, when hundreds of thousands of people were executed or sent to labour camps after false confessions. The other animals are left "shaken and miserable" and huddle together on the knoll. Clover, looking down at the farm, reflects that this is not what they had hoped for when they rebelled, but she cannot find the words to express it. Orwell captures how fear silences people: the animals feel that something is wrong but have no language with which to resist. The pigs then change the sixth Commandment to forbid killing "without cause", using the law to make terror legitimate.

Fear also reveals character. Mollie, the vain mare, shows her fear during the Battle of the Cowshed by "hiding in her stall" with her head buried in the hay, and she later deserts the farm altogether for a life of ribbons and sugar. She represents the middle classes who fled the revolution. Boxer, by contrast, is loyal and brave, yet even he is not safe. When he is too old to work, he is taken away in a van marked "Horse Slaughterer", and the animals' horror as they realise the truth is

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one of the most painful moments in the novel. Squealer's invented account of Boxer's peaceful death in hospital shows how fear and lies work together.

Ultimately, fear is significant because it explains why the revolution fails. The animals outnumber the pigs and dogs, yet they never rise again. Orwell suggests that terror, combined with propaganda and the animals' lack of education, makes resistance unthinkable. As a democratic socialist who had witnessed communist purges during the Spanish Civil War, Orwell wanted to warn readers that any revolution can turn into a dictatorship once its leaders rule by fear. The dystopian ending, in which the animals cannot tell pig from man, shows that fear has brought them full circle to a tyranny worse than the one they escaped.

17 In Lord of the Flies, Golding turns the island into a kind of map of human nature. Each area carries its own meaning: the beach and platform stand for order and democracy, the mountain for hope of rescue, the forest for both beauty and savagery, and Castle Rock for brutal tyranny. As the novel progresses, the boys move away from the civilised spaces and towards the savage ones, until the whole island is set on fire. Written in 1954, after Golding had served in the Royal Navy during the Second World War, the novel uses this setting to challenge the comforting belief that British boys, left alone, would naturally behave well.

The quotation "Here was a coral island" deliberately recalls R M Ballantyne's The Coral Island, a Victorian adventure story in which three British boys live happily on a tropical island and triumph over savages. At first, Golding's island seems to promise the same paradise. Ralph delights in the palm trees, the warm lagoon and the sense of freedom, and Jack declares that it is a good island. Yet from the opening pages Golding undercuts this idyll. The crashed plane has torn a long

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"scar" through the jungle, an image of violent damage that suggests the boys have already brought destruction with them. The island is not Eden waiting to be enjoyed but a place already wounded by the adult war they have fled. Golding read The Coral Island as dangerously naive, and the novel's ending makes this explicit when the naval officer says it is a "Jolly good show. Like the Coral Island", completely failing to understand what has happened.

The beach and the platform are the centre of civilisation. It is on the beach that Piggy and Ralph find the conch, and Ralph blows it to call the first assembly. The platform, a natural ledge of pink granite, becomes the place where the boys hold meetings, vote and speak in turn while holding the conch. In this way Golding links the space with democracy and the rules of English society. However, the beach also changes. The shelters Ralph tries to build keep collapsing, the littluns play there unsupervised, and Roger throws stones near Henry, only aiming to miss because his arm is held back by the memory of "parents and school and policemen and the law". Most shockingly, it is on the beach, during a storm, that the frenzied boys kill Simon. The place once associated with order becomes a site of mob violence, showing how fragile civilisation is.

The mountain represents the boys' link with the adult world and their hope of rescue. Ralph insists that the signal fire must be kept burning there, and the smoke is a sign that they still want to return home. When Jack's hunters let the fire go out to chase a pig, a ship passes by, and this moment marks the beginning of the split between Ralph and Jack. Later the mountain is also where Samneric see the dead parachutist, whose body they mistake for the beast. Ironically, the sign from the adult world that drops onto the mountain is a dead airman, a reminder that the adults are fighting their own savage war. Golding, writing in the early Cold War when the atom bomb threatened global destruction, suggests there

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is no truly civilised world for the boys to be rescued into.

The forest holds two contrasting meanings. It is the hunting ground where Jack first fails to kill a piglet and later learns to track, paint his face and kill. It is in the forest that the sow is slaughtered and her head is placed on a stick as an offering to the beast, becoming the Lord of the Flies. Yet the forest also contains Simon's secret glade, a place of natural beauty where he goes to be alone among the flowers and the candle-like buds. Golding uses this peaceful setting to make the arrival of the pig's head even more disturbing. In the glade, the Lord of the Flies seems to speak to Simon and tells him that the beast is part of them. A sacred place of innocence becomes the site of the novel's darkest truth. Many readers see Simon as a Christ-like figure, and the glade as a garden of revelation, adding a Biblical dimension to the island as a lost Eden.

Castle Rock is the final and most savage area. It is a rocky fortress at the far end of the island, which Jack's tribe takes over after he breaks away. Here Jack rules as a dictator, protected by guards, punishing boys at whim. It is at Castle Rock that Roger releases the great rock that kills Piggy and smashes the conch, destroying the last symbols of reason and democracy at the same moment. The setting echoes the rise of the totalitarian regimes of the 1930s and 1940s, whose leaders ruled through fear from strongholds of power. Golding, who had seen what people were capable of during the war, uses this place to show how quickly a society can descend into tyranny.

By the end, Jack sets the whole island on fire to smoke Ralph out, and the paradise is destroyed. It is ironic that this fire of destruction, not the signal fire, brings the ship that rescues them. The different areas of the island are therefore significant because together they chart the boys' descent from civilisation into

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savagery. Golding's island, unlike Ballantyne's, reveals that the darkness lies not in the jungle but in "the darkness of man's heart".

18 Violence is at the heart of Lord of the Flies because it is the clearest sign of the boys' descent from civilisation into savagery. Golding shows violence beginning as a game, growing into ritual and ending in murder, and he suggests that it is not something imposed on the boys from outside but something already inside them. Writing in 1954, after serving in the Royal Navy during the Second World War, Golding had seen the violence that supposedly civilised nations could unleash, and the novel uses a group of British schoolboys to argue that the capacity for cruelty lies in all human beings.

The novel is framed by adult violence. The boys have been evacuated because of a war, and Piggy recalls the pilot talking about "the atom bomb". This places the story in a fictional future conflict, reflecting the anxieties of the early Cold War, when nuclear weapons threatened destruction on an unimaginable scale. The island at first seems a refuge from this violence, but the "scar" torn through the jungle by the crashed plane suggests that the boys have brought it with them.

At the start, violence is playful. When Ralph first meets Piggy, he runs along the beach pretending to be a fighter plane and "machine-gunned Piggy". The image is comic, but it shows how deeply the language of war is ingrained in these boys' imaginations. Similarly, Roger throws stones at the littlun Henry but deliberately misses. Golding explains that his arm is held back by "the taboo of the old life", the protection of "parents and school and policemen and the law". This moment is important because it shows that violence is only restrained by external rules. Once those rules fade, there is nothing to stop it.

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Jack's development reveals how violence grows. When he first finds a piglet trapped in the creepers, he cannot bring himself to kill it because of "the enormity" of cutting into living flesh. Yet his embarrassment turns quickly into determination, and when he finally kills a pig he boasts, "You should have seen the blood!" The hunt is followed by a chant, "Kill the pig. Cut her throat", which turns the killing into a ritual. Golding shows how rhythm and repetition allow the boys to lose themselves in the group, so that violence becomes exciting and shared rather than shameful. Later, during a mock hunt, Robert is hurt as the boys pretend he is the pig, and even Ralph feels the urge to join in. This suggests that no one, not even the novel's moral centre, is entirely free from the attraction of violence.

The choir is significant because it is the most disciplined group at the beginning, marching in step and wearing black cloaks under Jack's orders. Their rapid transformation into painted hunters suggests that rigid obedience can easily be channelled into cruelty. Many of these boys come from a public-school background in which corporal punishment was common and authority was enforced through fear. Golding may be implying that such institutions did not remove violence but simply organised it.

Violence reaches its peak with the deaths of Simon and Piggy. Simon, who has discovered that the "beast" is only a dead parachutist, stumbles out of the forest to tell the others, but in the storm and the frenzy of the dance he is mistaken for the beast and killed. Golding describes the boys falling on him with no words, only "tearing of teeth and claws", turning them into animals. The fact that Ralph and Piggy were present makes the murder even more disturbing. Piggy's death, in contrast, is cold and deliberate. Roger, who once threw stones to miss, now leans on a lever and releases the great rock that strikes Piggy and smashes the conch.

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The violence has become purposeful and political, used to remove opposition. Golding's contemporaries would have seen in this the logic of the totalitarian regimes of the 1930s and 1940s, which used terror to eliminate those who threatened their power.

Eric's words, "When I woke up one was kicking me in the face", come after Jack's tribe raids the shelters at night to steal Piggy's glasses. Eric's injury, "an awful bloody face", shows that violence is no longer a matter of hunting pigs but has turned on the boys themselves. The plain, childish language makes the cruelty more shocking: these are small boys describing being beaten in the dark. The raid also shows that violence now serves power, as the glasses give Jack the ability to make fire. Soon afterwards Samneric are captured and tortured into joining the tribe, and they warn Ralph that Roger has sharpened a stick at both ends, implying that Ralph's head is intended to be displayed like the pig's.

The novel ends with Ralph being hunted across a burning island, reduced to a desperate animal. When he collapses at the feet of a naval officer, it seems that civilisation has arrived. Yet the officer carries a revolver and is himself part of a war, so the rescue only returns the boys to a larger version of the same violence. Golding's final image of Ralph weeping for "the darkness of man's heart" shows that the importance of violence lies in what it reveals: that savagery is not limited to the island but is part of human nature everywhere.

19 Nanima is only present for a relatively short section of Anita and Me, yet Syal makes her one of the most important figures in the novel because she gives Meena what Tollington cannot: a living connection to India and a sense that her Indian identity is something to be proud of rather than hidden. Arriving at the

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point where Meena is most lost, torn between her family and her dangerous friendship with Anita, Nanima acts as an anchor. Through her, Syal explores how a second-generation British Asian girl growing up in a white working-class village in the 1960s comes to understand where she belongs.

Syal prepares for Nanima's arrival by showing a family under strain. The birth of Sunil exhausts Mama, and Meena admits that she disliked her brother on sight, feeling pushed aside. The excited exclamation in the question, "That's your Nanima! Your Nanima has come to see you!", is spoken by Mama, and the repetition of "your Nanima" suggests possession and belonging: this woman is Meena's in a way that nothing in Tollington quite is. Nanima's practical role is important too. In many Punjabi families of the period, grandmothers were central to raising children and running a household, and Nanima travels from India to support her daughter in a country where Mama has no extended family nearby. Syal's narrator later reflects that Nanima helped Mama finally "cut the umbilical cord", an image that suggests both relief for Mama and a kind of rebirth for the whole household.

The relationship between Meena and Nanima is presented as instinctive rather than verbal. Nanima speaks only Punjabi, while Meena's Punjabi is weak, yet they communicate through "a language called Grunt". The humour of this invented language is affectionate, and it shows that their bond does not depend on words. For a girl who has been embarrassed by her parents' accents and their Indian friends, it is significant that the person who understands her best barely speaks English at all. Nanima also helps Meena to improve her Punjabi, so that language, previously a mark of difference, becomes something Meena starts to claim.

Crucially, Nanima accepts Meena exactly as she is. Where Mama worries about Meena's lying, swearing and wildness, Nanima affectionately calls her "junglee", a

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wild child. The word could be a criticism, but in Nanima's mouth it becomes a term of endearment, as if she recognises her own spirit in her granddaughter. Syal suggests that Meena's rebelliousness is not a sign that she is a "bad girl", as she fears, but part of a strong, independent character she has inherited. Nanima herself is presented as confident and unafraid, which offers Meena a model of Indian womanhood very different from the polite aunties she finds stifling.

Nanima's stories are perhaps her most important contribution. Meena says "Most of all I enjoyed her stories", and through them India stops being a dull, distant place associated with her parents' nostalgia. Instead, Meena begins to see it as a country "bursting with excitement, drama and passion". The plosive "bursting" captures the energy that Meena has always looked for in Anita's gang and the village. This links to the novel's opening, where Meena admits she invents stories because those "deprived of history" sometimes turn to mythology. Nanima gives her a real history to replace the fantasy, and Syal implies that knowing your past is essential to building a secure identity.

Nanima also influences how Tollington is seen. Syal shows her being greeted by Mama's friends with "reverence and adoration", a contrast to the casual disrespect Meena sees for elders in the village. Yet Nanima wins over the villagers too: despite having no shared language, she is soon "getting on like an house on fire" with Mr Worrall. This is a hopeful moment, suggesting that warmth and humanity can cross cultural barriers. However, Meena's protectiveness reveals her anxiety about racism. When they visit Mr Ormerod's shop, Meena convinces herself that Nanima is being mocked and accuses him, "You cheated my Nanima". She is wrong, but the outburst shows how deeply Meena expects prejudice, a fear grounded in the casual racism she has witnessed in a community where Asian families were very few. For the first time, Meena is defending her Indian family

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rather than trying to blend in.

Finally, Nanima is a shrewd judge of character. She remains unimpressed by Anita, sensing that she is a bad influence. Syal uses this quiet judgement to signal the gradual shift in Meena's loyalties. After Nanima's visit, Meena begins to see Anita more clearly, and her drift away from the Tollington gang and towards her family accelerates. In this sense Nanima is structurally important: she marks the turning point between Meena's childish desire to be Anita and her mature acceptance of herself.

Overall, Nanima is important because she reconnects Meena to her heritage at the moment she most needs it. Writing in the 1990s about her own childhood in the Midlands, Syal uses Nanima to show that for children of immigrants, identity does not have to be a choice between two cultures. By the end of the novel, Meena can hold both, and it is Nanima who first shows her that being Indian and being a "junglee" Tollington girl are not contradictions at all.

20

Anita and Me is a bildungsroman, and Meena's growing up between the ages of nine and eleven is the spine of the whole novel. Syal uses an older narrator looking back on her childhood, so the reader sees both the confused child and the adult who understands what happened. Meena's growing up is significant because it is not just about getting older: it is about learning honesty, facing racism, losing innocence and, above all, discovering that she does not have to choose between her Indian family and her Tollington life. The line in the question, "I now knew I was not a bad girl, a mixed-up girl, a girl with no name or no place", is the end point of this journey.

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At the start of the novel, Meena is a restless child who lies and steals. The adult narrator opens by admitting she is "not really a liar", but that those "deprived of history" sometimes turn to mythology to feel complete. This suggests that Meena's lies come from a lack of belonging: she invents stories because she does not yet know who she is. Early on she takes money from her mother's purse to buy sweets and then lies, and her papa catches her out. Syal presents this as typical childish naughtiness, but it also reveals Meena's desire to escape the rules of her strict, respectable family, which helps explain why Anita fascinates her.

Meena's friendship with Anita Rutter drives much of her growing up. Anita is older and is presented as glamorous, rude and fearless, the leader of the yard whom Meena desperately wants to impress. Through Anita, Meena is exposed to experiences earlier than she should be, including Anita telling her the facts of life as a kind of reward. Syal shows that this friendship is unequal: Meena is a follower, and Anita often treats her with cruelty. However, as Meena matures she begins to see Anita's unhappy home life and her fragility. When Meena eventually realises that Anita needed her "more than I needed her", the balance of power has shifted, and the reader recognises that Meena has grown in confidence and self-knowledge.

A central part of Meena's growing up is her developing understanding of racism. Living in a small Midlands mining village in the late 1960s, where hers is the only Punjabi family, she experiences alienation. Her first direct encounter with racial abuse, in a traffic jam, leaves her feeling "as if I had been punched". The physical simile shows how shocking this is to a child who has always considered herself part of Tollington. Yet she then realises that her father must have faced "a million of these encounters", and this is a moment of empathy and maturity. Later, at the village fete, Sam Lowbridge's racist outburst shocks her further, especially as

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he insists she is different from the people he hates. This moment is a turning point: Meena understands that being accepted as an exception is not true acceptance. The novel's setting, a time of tension over immigration in Britain, makes her disillusionment historically resonant.

Family is equally important. The birth of Sunil is at first a threat: Meena admits "I disliked him on first sight", jealous that her mother is no longer hers alone. Nanima's visit changes this. Through Nanima's stories and her acceptance of Meena as a "junglee", Meena starts to value her Indian heritage instead of being embarrassed by it, and she later wonders how she had "ever resented" Sunil. Syal suggests that growing up involves accepting responsibility and seeing family as a source of strength. For the children of Commonwealth migrants, knowing their family's history was often the key to a secure identity, and Nanima gives Meena exactly that.

Death also forces Meena to grow up. The violent killing of Tracey's dog exposes her to cruelty, and later, while she is in hospital with a broken leg, she forms a close friendship with Robert, a boy who is seriously ill. His death is a profound shock, and Syal uses it to show Meena learning what real friendship is, in contrast to her relationship with Anita. It also gives her a new determination to work for the grammar school entrance exam, so that loss becomes the motivation for her future.

The climax of Meena's moral growth comes after Tracey's accident. Meena could lie and blame Anita and Sam, which would once have been her instinct. Instead, she tells the police "It was an accident". This honesty contrasts directly with the lying child of the opening chapters, and it shows that Meena now has her own moral compass, independent of both Anita and her fear of punishment.

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By the end, Meena passes her exam and her family leaves Tollington, which is itself changing as the old mining community declines. The tricolon "not a bad girl, a mixed-up girl, a girl with no name or no place" lists every label she once feared, and the negation rejects them all. Writing in the 1990s from her own experience of growing up in a similar village, Syal suggests that Meena's growing up is significant because it represents a whole generation of British Asians learning that they can belong to two cultures at once. Meena leaves Tollington not as someone torn in half, but as someone who finally knows who she is.

21

Eel Marsh House is the dark heart of The Woman in Black. Almost every terrifying event in Arthur Kipps' story either happens there or is set in motion by it, and Susan Hill makes the house far more than a backdrop: it is a prison, a time capsule and a mirror of the grief and rage of Jennet Humfrye. By placing a decaying, isolated house at the centre of her novel, Hill deliberately recreates the conventions of the Victorian Gothic ghost story, so that the house becomes the place where Kipps' rational, modern confidence is broken down.

The house is important first because of its isolation. It stands at the end of the Nine Lives Causeway, a track that is cut off from Crythin Gifford whenever the tide comes in. The name of the causeway itself hints at danger and death, as though anyone who crosses it is using up their chances. When Kipps first sees the house, it seems to be "rising out of the water", an image that makes it appear unnatural, almost a part of the marsh rather than a human building. Hill describes it as "gaunt", a word usually applied to a starving or sick person, which personifies the house as wasted and lifeless, much like the spectre herself. The palette is drained: the house is "grey" and the landscape "bleached", suggesting that colour

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and life have been leached away. Later, when the sea fret rolls in and Kipps admits he could not see the causeway either, the house becomes inescapable. Hill uses this physical isolation to create psychological isolation: Kipps is cut off from help, from reason and from the ordinary world.

The surroundings make the house even more sinister. It is set beside the ruins of an old monastery and a small graveyard, where Kipps sees the woman in black for the second time, having first glimpsed her at Mrs Drablow's funeral. The monastic ruins suggest a lost religious order, a place where faith once protected people but has now crumbled, which may be why the haunting seems unstoppable. Gothic fiction often uses ruins in this way, signalling a place where the dead do not rest.

Hill structures the novel so that Eel Marsh House stands in sharp contrast to Monk's Piece, the comfortable house where the older Kipps lives with his second wife, Esmé. Monk's Piece is described as "handsome" and "perfectly proportioned", set in drowsy countryside. The frame narrative opens on Christmas Eve at Monk's Piece, a scene of family happiness, which makes Kipps' refusal to tell a ghost story all the more striking: the security of one house is still threatened by the memory of the other.

Inside, Eel Marsh House acts as a time capsule of the Drablow family. The sentence from the question, "Many of the rooms had clearly not been much used or perhaps even entered for years", creates a sense of abandonment and secrecy, as if the house has been holding its breath. Mrs Drablow kept papers everywhere, including ancient receipts, which suggests she could not let go of the past. Among these papers Kipps finds the letters and documents that reveal the story of Jennet, her illegitimate son Nathaniel and his adoption by her sister. The house therefore literally stores the secret at the heart of the novel. This reflects a wider

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Victorian context, where shame around unmarried mothers was so powerful that a child could be taken away and the truth buried, and the house becomes a symbol of everything respectable society tried to hide.

The most important room is the nursery. Behind a door that was locked, Kipps finds a room that has been left as though a child might return, with toys and a rocking chair. On one level this is the most comforting image of family life in the house, but Hill turns it into the most frightening. The repeated bump of the rocking chair, heard from behind the door, is a classic Gothic device that relies on sound rather than sight, so that Kipps and the reader imagine the worst. Later he finds the room ransacked, suggesting the woman's fury. The nursery is where Jennet's grief is concentrated: the untouched toys represent the childhood that was stolen from Nathaniel.

Eel Marsh House is also where Kipps experiences the climax of his terror. From the house he hears the pony and trap sinking into the marsh and the screams of a drowning child, a re-enactment of Nathaniel's death in the treacherous quicksand. Here, too, Spider, the little dog lent by Mr Daily, almost drowns in the marsh after running off at the sound of a whistle. These scenes show the house and marsh working together as a trap. The setting is not passive; it seems to participate in the haunting, echoing the woman's desire to make others suffer as she suffered.

Finally, the house's remoteness also reflects the gap between Kipps' world and Crythin Gifford. Kipps comes from busy, foggy London, a confident young solicitor who dismisses local superstition. The rural community, by contrast, is silent and afraid, and its people refuse to speak about the house. Hill seems to suggest that the modern, urban mind has no defence against the older, darker knowledge of the countryside.

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In conclusion, Eel Marsh House is important because it embodies the novel's central themes of isolation, buried secrets and grief turned to vengeance. Writing in 1983, Hill consciously imitates the Victorian Gothic tradition, and the house is her greatest borrowing from it. It is the place where Kipps learns that rational explanations cannot always protect us, and its shadow follows him for the rest of his life.

22 Madness runs through The Woman in Black in two connected forms. Jennet Humfrye is driven mad by grief and rage, and her madness survives her death as a haunting; Arthur Kipps, the rational young solicitor, is pushed to the edge of madness by encountering it. Susan Hill uses madness to show how trauma can infect the mind, how it spreads from one person to a whole community, and how fragile reason becomes in the face of the supernatural. In this way the novel follows the Gothic tradition, where the boundary between the haunted and the insane is deliberately blurred.

Hill establishes the lasting mental damage to Kipps from the very first chapter. On Christmas Eve at Monk's Piece, his stepchildren tell ghost stories, and when they ask him for one, he is unable to join in and leaves the room in a state of bewilderment. The cheerful, cosy frame setting makes his reaction all the more disturbing. The adult Kipps explains that he cannot keep the memory at bay, which suggests that his experiences have left a wound that can reopen at any moment. Hill's use of a retrospective first-person narrator is crucial: we know from the start that Kipps survived, but we also know that he was changed, so the novel becomes a study of how a man's peace of mind was destroyed.

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As a young man, Kipps is presented as confident, practical and dismissive of superstition. He laughs off the locals' unwillingness to talk about Mrs Drablow and insists on spending nights alone at Eel Marsh House. Hill sets up this rationalism precisely so that she can dismantle it. As the hauntings intensify, Kipps begins to question his own perception, asking "but what was real?" The rhetorical question captures the frightening possibility that his mind, rather than the house, might be the problem. Hill keeps the reader in this uncertainty too: the sounds of the pony and trap and the rocking chair are terrifying precisely because Kipps cannot be sure whether they are happening or whether he is losing his grip. This reflects a late Victorian tension between new scientific, rational thinking and older beliefs in ghosts and the supernatural.

The most extreme madness belongs to Jennet. Through the letters and papers in Eel Marsh House, Kipps learns her story: as an unmarried mother, she was forced to give up her son Nathaniel to her sister Alice Drablow. In Victorian society, illegitimacy carried great shame, and a woman in Jennet's position had little power to keep her child. When Nathaniel drowns in the marsh in the pony and trap accident, Jennet witnesses his death, and Mr Daily later tells Kipps that from that day she began to go mad. Hill describes her as "mad with grief and mad with anger", and the repetition of "mad" suggests her mind is consumed by two overwhelming emotions at once. Her madness even becomes physical, as she suffers a wasting disease that kills her. The ghost's wasted, skeletal face can be read as madness made visible. Some readers may feel sympathy for Jennet, a victim of a cruel, judgemental society, yet her madness becomes monstrous when she takes revenge on other people's children.

Hill shows that Jennet's madness has driven a whole community into a kind of collective trauma. Every time the woman in black is seen, a child dies in some

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violent or dreadful circumstance, and the people of Crythin Gifford live in constant fear. Mr Jerome is so frightened that he refuses to go near the house, and Keckwick, Mr Daily and the landlord all avoid the subject. Their silence is a symptom of the terror the woman has created. In an isolated rural community, where superstition was strong and news travelled by word of mouth, such fear could become part of everyday life. Hill suggests that madness, like the sea fret over the marshes, can spread and smother a place.

The woman in black's effect on Kipps' mind is shown most clearly after his nights at Eel Marsh House. He describes her desire for revenge as "mad senseless destruction", and the harsh sibilance of "senseless destruction" stresses its pointlessness: her vengeance cannot bring Nathaniel back. Kipps fears the screams of the drowning child "would never" leave him. After the near-drowning of Spider and the night of terror in the house, Kipps collapses and is nursed back to health by Mr Daily, and he later reflects "How deeply and badly the whole experience had affected me, both in mind and body." The pairing of "mind and body" shows that his trauma is total. The intensifying adverbs "deeply and badly" suggest that his recovery will never be complete.

The ending confirms this. Kipps marries Stella and has a son, Joseph, and it seems sanity and happiness have been restored. However, he sees the woman in black once more, and soon afterwards Joseph is killed in a pony and trap accident, echoing Nathaniel's death. Stella dies after "ten long months". The cyclical structure suggests that Jennet's madness cannot be escaped, and that Kipps' telling of the story decades later is itself an act of exorcism. His final words, "Enough", are blunt and final, as though he must close the story to protect what remains of his peace of mind.

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Overall, madness is significant because it connects the victim and the villain of the novel. Jennet's grief turns into madness, and that madness, through the haunting, damages Kipps' mind and life. Writing in 1983 but imitating the Victorian ghost story, Hill uses madness to explore a deeply human fear: that grief and trauma can overwhelm reason, and that once the mind has been broken, it can never be fully restored.