Please check the examination details below before entering your candidate information

Candidate surname	Other names

Centre Number | Candidate Number

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

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 ☒	**Question 23** ☒	**Question 24** ☒
Question 25 ☒	**Question 26** ☒	**Question 27** ☒
Question 28 ☒	**Question 29** ☒	**Question 30** ☒

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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)

Time 1 hour 45 minutes

Paper reference **1ET0/01**

English Literature

PAPER 1: Shakespeare and Post-1914 Literature

Questions and Extracts Booklet
Do not return this Booklet with the Answer Booklet.

Turn over ▶

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

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

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

SECTION B – **Post-1914 Literature**	**Page**
EITHER	
British Play	
7 OR 8 – *An Inspector Calls*: J B Priestley	16
9 OR 10 – *Hobson's Choice*: Harold Brighouse	17
11 OR 12 – *Blood Brothers*: Willy Russell	18
13 OR 14 – *Journey's End*: R C Sherriff	19
15 OR 16 – *The Empress*: Tanika Gupta	20
17 OR 18 – *Refugee Boy*: Benjamin Zephaniah (adapted by Lemn Sissay)	21
OR	
British Novel	
19 OR 20 – *Animal Farm*: George Orwell	22
21 OR 22 – *Lord of the Flies*: William Golding	23
23 OR 24 – *Anita and Me*: Meera Syal	24
25 OR 26 – *The Woman in Black*: Susan Hill	25
27 OR 28 – *Coram Boy*: Jamila Gavin	26
29 OR 30 – *Boys Don't Cry*: Malorie Blackman	27

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 3 Scene 4, lines 75 to 107**

In this extract, Macbeth witnesses the ghost of Banquo and apologises to the Lords for his strange behaviour.

MACBETH
Blood hath been shed ere now, i' the olden time,
Ere humane statute purged the gentle weal –
Ay, and since too, murders have been performed
Too terrible for the ear. The time has been
That, when the brains were out, the man would die,
And there an end. But now they rise again
With twenty mortal murders on their crowns,
And push us from our stools. This is more strange
Than such a murder is.

LADY MACBETH
My worthy lord,
Your noble friends do lack you.

MACBETH
I do forget. –
(*To the* LORDS) Do not muse at me, my most worthy friends.
I have a strange infirmity, which is nothing
To those that know me. Come, love and health to all.
Then I'll sit down. – Give me some wine: fill full. –
I drink to the general joy o' the whole table –
And to our dear friend Banquo, whom we miss.
Would he were here.
***Re-enter the* GHOST.**
To all, and him, we thirst –
And all to all.

LORDS
Our duties – and the pledge.

MACBETH
(*To the* GHOST) Avaunt and quit my sight! Let the earth hide thee!
Thy bones are marrowless, thy blood is cold –
Thou hast no speculation in those eyes
Which thou dost glare with!

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LADY MACBETH
(*To the* LORDS) Think of this, good peers,
But as a thing of custom: 'tis no other –
Only it spoils the pleasure of the time.

MACBETH
What man dare, I dare!
Approach thou like the rugged Russian bear,
The armed rhinoceros, or the Hyrcan tiger –
Take any shape but *that*, and my firm nerves
Shall never tremble. Or be alive again,
And dare me to the desert with thy sword –
If trembling I inhabit then, protest me
The baby of a girl! Hence horrible shadow! –
Unreal mockery! Hence! –
***Exit* GHOST.**

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

Refer closely to the extract in your answer.

(20)

(b) In this extract, Macbeth is terrified of Banquo's ghost.

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

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

- where fear is shown
- the effects fear has within the play.

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

(20)

(Total for Question 1 = 40 marks)

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***The Tempest* – from Act 1 Scene 2, lines 322 to 352**

In this extract, Caliban complains that Prospero has stolen the island from him.

***Enter* CALIBAN.**

CALIBAN
As wicked dew as e'er my mother brushed
With raven's feather from unwholesome fen
Drop on you both! A south-west blow on ye
And blister you all o'er!

PROSPERO
For this, be sure, tonight thou shalt have cramps,
Side-stitches that shall pen thy breath up: urchins
Shall, for that vast of night that they may work,
All exercise on thee. Thou shalt be pinched
As thick as honeycomb, each pinch more stinging
Than bees that made 'em.

CALIBAN
I must eat my dinner.
This island's mine, by Sycorax my mother,
Which thou tak'st from me. When thou cam'st first,
Thou strok'st me, and made much of me; wouldst give me
Water with berries in't; and teach me how
To name the bigger light, and how the less,
That burn by day and night. And then I loved thee,
And showed thee all the qualities o' the isle,
The fresh springs, brine-pits, barren place and fertile.
Cursed be I that did so! All the charms
Of Sycorax, toads, beetles, bats, light on you!
For I am all the subjects that you have,
Which first was mine own king! And here you sty me
In this hard rock, whiles you do keep from me
The rest o' the island.

PROSPERO
Thou most lying slave,
Whom stripes may move, not kindness! I have used thee,
Filth as thou art, with human care; and lodged thee
In mine own cell, till thou didst seek to violate
The honour of my child.

CALIBAN
O ho! O ho! Would't had been done!
Thou didst prevent me. I had peopled else
This isle with Calibans!

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

Refer closely to the extract in your answer.

(20)

(b) In this extract, Caliban describes how Prospero has made him suffer.

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

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

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

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 1 Scene 3, lines 56 to 87**

In this extract, Lady Capulet asks Juliet what she thinks about marriage and whether Juliet would consider Paris as a husband.

LADY CAPULET
Marry, that 'marry' is the very theme
I came to talk of. Tell me, daughter Juliet,
How stands your dispositions to be married?

JULIET
It is an honour that I dream not of.

NURSE
An honour! Were not I thine only nurse, I would say
thou hadst sucked wisdom from thy teat.

LADY CAPULET
Well, think of marriage now. Younger than you,
Here in Verona, ladies of esteem,
Are made already mothers. By my count,
I was your mother much upon these years
That you are now a maid. Thus then in brief:
The valiant Paris seeks you for his love.

NURSE
A man, young lady! Lady, such a man as all the world
… Why, he's a man of wax!

LADY CAPULET
Verona's summer hath not such a flower.

NURSE
Nay, he's a flower – in faith, a very flower!

LADY CAPULET
What say you? Can you love the gentleman?
This night you shall behold him at our feast.
Read o'er the volume of young Paris' face,
And find delight writ there with beauty's pen.
Examine every married lineament,
And see how one another lends content –
And what obscured in this fair volume lies,
Find written in the margent of his eyes.
This precious book of love, this unbound lover,
To beautify him, only lacks a cover.
The fish lives in the sea – and 'tis much pride
For fair without the fair within to hide.
That book in many's eyes doth share the glory
That in gold clasps locks in the golden story.
So shall you share all that he doth possess
By having him, making yourself no less.

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

Refer closely to the extract in your answer.

(20)

(b) In this extract, Lady Capulet explains how important marriage is.

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

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

- why marriage is important
- the effects marriage 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* – Act 1 Scene 3, lines 8 to 40**

In this extract, Don John tells Conrade how unhappy he is about having to resolve his differences with his brother, Don Pedro.

DON JOHN
I wonder that thou – being, as thou sayest thou art, born under Saturn – goest about to apply a moral medicine to a mortifying mischief. I cannot hide what I am. I must be sad when I have cause, and smile at no man's jests; eat when I have stomach, and wait for no man's leisure; sleep when I am drowsy, and tend on no man's business; laugh when I am merry, and claw no man in his humour.

CONRADE
Yea, but you must not make the full show of this till you may do it without controlment. You have of late stood out against your brother; and he hath ta'en you newly into his grace, where it is impossible you should take true root but by the fair weather that you make yourself. It is needful that you frame the season for your own harvest.

DON JOHN
I had rather be a canker in a hedge than a rose in his grace; and it better fits my blood to be disdained of all than to fashion a carriage to rob love from any. In this, though I cannot be said to be a flattering honest man, it must not be denied but I am a plain-dealing villain. I am trusted with a muzzle and enfranchized with a clog: therefore I have decreed not to sing in my cage. If I had my mouth, I would bite; if I had my liberty, I would do my liking. In the meantime, let me be that I am, and seek not to alter me.

CONRADE
Can you make no use of your discontent?

DON JOHN
I make all use of it, for I use it only. Who comes here?
***Enter* BORACHIO**
What news, Borachio?

BORACHIO
I came yonder from a great supper. The Prince your brother is royally entertained by Leonato; and I can give you intelligence of an intended marriage.

DON JOHN
Will it serve for any model to build mischief on? What is he for a fool that betroths himself to unquietness?

BORACHIO
Marry, it is your brother's right hand.

DON JOHN
Who? The most exquisite Claudio?

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

Refer closely to the extract in your answer.

(20)

(b) In this extract, Don John describes how he hates the way people treat him.

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

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

- how hate is presented
- the effects hate 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 1 Scene 2, lines 5 to 39**

In this extract, the Captain tries to reassure Viola that her brother has survived the shipwreck and describes the country where they have landed.

CAPTAIN
It is perchance that you yourself were saved.

VIOLA
O, my poor brother! and so perchance may he be.

CAPTAIN
True, madam; and, to comfort you with chance,
Assure yourself, after our ship did split,
When you and those poor number saved with you
Hung on our driving boat, I saw your brother,
Most provident in peril, bind himself –
Courage and hope both teaching him the practice –
To a strong mast that lived upon the sea;
Where, like Arion on the dolphin's back,
I saw him hold acquaintance with the waves
So long as I could see.

VIOLA
(Giving him money) For saying so, there's gold;
Mine own escape unfoldeth to my hope,
Whereto thy speech serves for authority,
The like of him. Know'st thou this country?

CAPTAIN
Ay, madam, well; for I was bred and born
Not three hours' travel from this very place.

VIOLA
Who governs here?

CAPTAIN
A noble duke, in nature as in name.

VIOLA
What is his name?

CAPTAIN
Orsino.

VIOLA
Orsino! I have heard my father name him;
He was a bachelor then.

CAPTAIN
And so is now, or was so very late;
For but a month ago I went from hence,
And then 't was fresh in murmur – as, you know,
What great ones do the less will prattle of –
That he did seek the love of fair Olivia.

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VIOLA
What's she?

CAPTAIN
A virtuous maid, the daughter of a count
That died some twelvemonth since; then leaving her
In the protection of his son, her brother,
Who shortly also died; for whose dear love,
They say, she hath abjured the company
And sight of men.

5 (a) Explore how Shakespeare presents the character of the Captain in this extract.

Refer closely to the extract in your answer.

(20)

(b) In this extract, the Captain describes how Orsino desires to marry Olivia.

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

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

- how desire is presented
- the effects desire has in 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 4, lines 10 to 40**

In this extract, Portia hands over the running of her house to Lorenzo while she and Nerissa go away.

PORTIA
I never did repent for doing good,
Nor shall not now. For in companions
That do converse and waste the time together,
Whose souls do bear an equal yoke of love,
There must be needs a like proportion
Of lineaments, of manners, and of spirit –
Which makes me think that this Antonio,
Being the bosom lover of my lord,
Must needs be like my lord. If it be so,
How little is the cost I have bestowed
In purchasing the semblance of my soul
From out the state of hellish cruelty!
This comes too near the praising of myself,
Therefore no more of it: hear other things.
Lorenzo, I commit into your hands
The husbandry and manage of my house
Until my lord's return. For mine own part,
I have toward heaven breathed a secret vow
To live in prayer and contemplation,
Only attended by Nerissa here,
Until her husband and my lord's return.
There is a monastery two miles off,
And there we will abide. I do desire you
Not to deny this imposition,
The which my love and some necessity
Now lays upon you.

LORENZO
Madam, with all my heart
I shall obey you in all fair commands.

PORTIA
My people do already know my mind,
And will acknowledge you and Jessica
In place of Lord Bassanio and myself.
So fare you well till we shall meet again.

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

Refer closely to the extract in your answer.

(20)

(b) In this extract, Portia demonstrates her trust in Lorenzo by asking him to look after her home.

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

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

- how trust is presented
- the effects trust has 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 **Inspector:** *This girl killed herself – and died a horrible death. But each of you helped to kill her. Remember that. Never forget it.*

Explain how the chain of events 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 7 = 40 marks)

OR

8 **Birling:** (angrily) *Look here, Inspector, I consider this uncalled-for and officious. I've half a mind to report you.*

In what ways is anger significant in *An Inspector Calls*?

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

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

(Total for Question 8 = 40 marks)

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

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

EITHER

9 **Tubby:** *But I'm not a rash man, and I'm not going to be responsible to the master with his temper so nowty and all since Miss Maggie went.*

Explore the presentation of men in *Hobson's Choice*.

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

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

(Total for Question 9 = 40 marks)

OR

10 **Willie:** *I'm not ambitious that I know of.*

Maggie: *No. But you're going to be. I'll see to that.*

How is ambition 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 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 Mr Lyons: *Mummy will read the story, Edward. I've got to go to work for an hour.*

In what ways are parents 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 Mickey: *It's borin'.*

Teacher: *Yes, yes, you might think it's boring but you won't be sayin' that when you can't get a job.*

Explore the importance of education 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 Raleigh: *it wasn't only that we were just at school together; our fathers were friends, and Dennis used to come and stay with us in the holidays.*

Explain how the relationship between Raleigh and Stanhope is 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 13 = 40 marks)

OR

14 Stanhope: *Shall we go on together? We know how we both feel now. Shall we see if we can stick it together?*

In what ways is support for others presented 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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***The Empress*: Tanika Gupta**

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

EITHER

15 Abdul: *English is one of several languages I am fluent in, Your Royal Highness.*

Explore how Abdul Karim is 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 15 = 40 marks)

OR

16 Rani: *I found friends who helped me … I went to evening classes … brushed up on my reading.*

How is friendship important in *The Empress*?

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 16 = 40 marks)

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***Refugee Boy*: Benjamin Zephaniah (adapted by Lemn Sissay)**

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

EITHER

17 Soldier: *TRAITORS. Dirty dog traitors. Leave Eritrea or die!*

In what ways is anger significant in *Refugee Boy*?

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 17 = 40 marks)

OR

18 Alem: *My name is Alem Kelo. My age is fourteen. I was born in an area called Badme.*

Explain how Alem 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 18 = 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

19 *'Do you know the enemy who has come in the night and overthrown our windmill? SNOWBALL!'* **(Napoleon)**

How is the relationship between Napoleon and Snowball important in the novel?

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

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

(Total for Question 19 = 40 marks)

OR

20 *'Boxer!' cried Clover in a terrible voice. 'Boxer! Get out! Get out quickly! They are taking you to your death!'*

Explore how dishonesty is significant in *Animal Farm*.

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

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

(Total for Question 20 = 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

21 *'Fancy thinking the Beast was something you could hunt and kill!' said the head. …'You knew, didn't you? I'm part of you?'*

Explain the significance of evil 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 *'Jack's in charge of the choir. They can be – what do you want them to be?'*
'Hunters.' **(Ralph and Jack)**

In what ways are the Hunters 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 22 = 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

23 *Tracey was dark and pinched, the silent trotting shadow whimpering at her big sister's heels, swotted and slapped away as casually as an insect.*

How is Tracey significant in *Anita and Me*?

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

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

(Total for Question 23 = 40 marks)

OR

24 *'Meena listen, it was a nasty break, but you must not worry, it will heal. But it is going to take some time.'* **(Mrs Kumar)**

Explore how challenges are presented 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 24 = 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

25 *'You can only cross the Causeway at low tide. That takes you onto Eel Marsh and the house.'* **(Mr Bentley)**

In what ways are different locations important 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 25 = 40 marks)

OR

26 *It would be easy to look back and to believe that all that day I had had a sense of foreboding about my journey to come ...*

Explain the significance of memories 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 26 = 40 marks)

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***Coram Boy*: Jamila Gavin**

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

EITHER

27 *'I'll see you again soon, Toby. I'll see you soon. You'll always be my friend,' he shouted as the carriage quickly sped away.* **(Aaron)**

Explore how friendship is important in *Coram Boy*.

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 27 = 40 marks)

OR

28 *… he looked as if he had been put together all wrong; his body was all over the place, his head too large, his ears too sticking out, his lips never quite closing.*

How is Meshak/Mish 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 28 = 40 marks)

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***Boys Don't Cry*: Malorie Blackman**

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

EITHER

29 *'I love you, Emma. I love you very, very much.'* **(Dante)**

In what ways is love important in the novel?

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

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

(Total for Question 29 = 40 marks)

OR

30 *'I want to be an actor more than anything else in the world. I live, eat, breathe and dream of being an actor.'* **(Adam)**

Explain how Adam is significant in *Boys Don't Cry*.

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 30 = 40 marks)

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

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Sources:

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Surname	StemUp Model Solution
Answer booklet	Write the question number in the left-hand margin at the start of each answer.

Question number

1a

In this extract Shakespeare presents Macbeth as a king who is publicly in command but privately falling apart. The scene is structured around a violent swing between two voices: the gracious host trying to perform kingship, and the guilt-stricken murderer who cannot control what he sees. The way his language lurches between these registers reveals how fragile his power has already become.

Macbeth opens not with words of welcome but with a meditation on killing. The lexical field of violence, "Blood hath been shed", "murders", "brains were out", is shocking at a royal banquet, and the repetition of "murder" shows a mind that keeps circling back to its crime. His reasoning is almost logical: in "the olden time" a man whose brains were out "would die, / And there an end". The blunt, monosyllabic finality of "And there an end" suggests how much Macbeth longs for death to be final, which makes the caesura before "But now they rise again" all the more unsettling. The alliteration in "mortal murders" and the image of the ghost that will "push us from our stools" reduce the throne to a stool he might be shoved off, hinting that his deepest fear is being displaced.

Lady Macbeth's interruption forces a shift in tone. "I do forget" is a short, almost dazed admission, and Macbeth then attempts the language of a king: the courteous "my most worthy friends", the abstract nouns "love and health to all", the imperatives "Come" and "Give me some wine: fill full". Yet the dashes that fragment his speech suggest a performance held together with effort. The dramatic irony of "our dear friend Banquo, whom we miss. / Would he were here" is chilling: the audience knows he ordered Banquo's murder, and the ghost appears exactly at that moment, as if summoned by his hypocrisy. Shakespeare structures

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the entrance so that Macbeth's lie is instantly punished.

When he addresses the ghost, his imperatives change function. "Avaunt and quit my sight!" and "Hence horrible shadow!" are commands, but they are desperate rather than powerful, and the exclamatives show a man losing composure in front of his court. The list "bones are marrowless, thy blood is cold" and the claim that the ghost has "no speculation in those eyes" dwell on the physical horror of death, while the verb "glare" suggests that he feels accused by Banquo's stare. His boast "What man dare, I dare!" echoes his earlier insistence that he dares do all that may become a man, and it reveals that his sense of identity rests on physical courage. The tricolon of beasts, "the rugged Russian bear, / The armed rhinoceros, or the Hyrcan tiger", is grandly heroic, yet its exotic excess sounds like bravado. He could face any real enemy, but "Take any shape but that" exposes that what terrifies him is his own guilt.

The extract ends with a striking reversal. The man who prides himself on courage imagines being called "The baby of a girl", the most humiliating image of weakness he can find, and the repetition of "tremble" and "trembling" undercuts his claims that his "firm nerves" are steady. The final fragmented cries, "Unreal mockery! Hence!", show language itself breaking down. Shakespeare therefore presents Macbeth as a tragic figure trapped between the role he has seized and the conscience he cannot kill.

1b Fear is central to Macbeth because it is the emotion that both restrains and drives the tragedy. At first fear acts as Macbeth's conscience, warning him away from murder; once he has killed Duncan, it turns into paranoia that pushes him to kill again. For a Jacobean audience, Shakespeare suggests that fear is the natural

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consequence of breaking God's order, so that a usurper can never feel secure.

Fear appears from Macbeth's first meeting with the witches. Banquo notices his reaction and asks why he seems to "start and seem to fear / Things that do sound so fair". Macbeth's fear is a sign that the prophecy has touched a hidden ambition. When he is made Thane of Cawdor, he admits that the thought of murder makes his "seated heart knock at my ribs" and that "Present fears / Are less than horrible imaginings". At this stage fear shows that he is still an honourable man, horrified by his own thoughts. In a society that believed in the Divine Right of Kings, killing a monarch was not only treason but a sin against God, so his terror would have seemed fitting to the audience.

Lady Macbeth's role is to overcome this fear. She worries that his nature is too full of human kindness, saying "yet do I fear thy nature", and in Act I Scene 7 she attacks his masculinity by asking whether he is "afeard" to match his actions to his desires. The effect is that fear of seeming cowardly becomes stronger than fear of sin. After the murder, however, Macbeth is paralysed, admitting "I am afraid to think what I have done". Lady Macbeth mocks him, claiming that "the sleeping and the dead / Are but as pictures" and that only a child fears "a painted devil". The contrast seems to show her fearlessness, but Shakespeare later reverses it: in the sleepwalking scene she asks "a soldier, and afeard?" and is haunted by the blood she once dismissed. Suppressed fear, it seems, does not disappear but returns as madness.

Fear also spreads beyond the Macbeths. Malcolm and Donalbain flee because "There's daggers in men's smiles", which allows Macbeth to seize the crown. Once king, Macbeth's fear becomes tyranny. He says "Our fears in Banquo / Stick deep", and he arranges the murder of his friend and the attempted murder of Fleance

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because the witches promised the crown to Banquo's heirs. His cry "O, full of scorpions is my mind" shows fear as a kind of poison. When he hears that Macduff has fled to England, he has Lady Macduff and her children slaughtered. Lady Macduff's bitter comment that "our fears do make us traitors" applies to the whole country: Scotland has become a place where everyone lives in terror. James I, who had survived the Gunpowder Plot of 1605, would have recognised this picture of a kingdom destabilised by treason.

By the end, Macbeth claims he has "almost forgot the taste of fears", and the witches' equivocal prophecies give him false confidence, so that he even asks of Macduff "what need I fear". Yet when Macduff reveals that he was not born in the normal way, Macbeth's courage collapses. Shakespeare suggests that fearlessness built on deception is hollow. Fear is therefore important because it marks every stage of Macbeth's fall: it begins as conscience, becomes paranoia and finally gives way to an empty despair, reassuring the audience that evil cannot bring peace and that order is restored only when the tyrant is destroyed.

2a

In this extract Shakespeare presents Caliban as a far more complex figure than the "slave" Prospero calls him. He is savage and resentful, yet also eloquent, wounded and politically aware, and the shifts in his language invite the audience to feel both revulsion and sympathy.

Caliban enters cursing. His opening lines are a stream of foul imagery: "wicked dew", a "raven's feather", an "unwholesome fen". These images of decay and witchcraft link him to his mother Sycorax, and the exclamatives "Drop on you both!" and "blister you all o'er!" present him as violent and bitter. The verb "blister" wishes physical pain on Prospero and Miranda, which ironically mirrors the

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pain Prospero inflicts on him, so his curses seem a response to suffering as much as evidence of evil.

The tone changes when he claims "This island's mine, by Sycorax my mother". The possessive pronoun "mine", repeated later in "mine own king", gives the line the force of a legal claim, and his blunt "Which thou tak'st from me" accuses Prospero of theft. Addressing Prospero as "thou" denies him any respect. Shakespeare gives a supposedly monstrous character a coherent argument about ownership and power, which encourages the audience to question who is really the usurper.

The central section is the most moving. Caliban recalls a time of tenderness: Prospero "strok'st me, and made much of me", gave him "Water with berries", and taught him "how / To name the bigger light, and how the less". The series of verbs shows that their relationship began as almost parental love. His childlike periphrasis for the sun and moon suggests innocence, and the simple statement "And then I loved thee" is startlingly direct. The list "The fresh springs, brine-pits, barren place and fertile" reveals an intimate knowledge of the island, and the long, flowing lines here contrast with his short, angry exclamations. Shakespeare shows that Caliban is capable of love, and that his bitterness grows from betrayal.

This memory immediately turns into self-hatred: "Cursed be I that did so!" The short exclamative marks a sharp change of mood, and he returns to curses, wishing "toads, beetles, bats" upon Prospero. The bitter paradox "I am all the subjects that you have, / Which first was mine own king!" sums up his fall from ruler to servant, and the verb "sty" reduces him to an animal penned in a pigsty, showing how he feels dehumanised.

However, Shakespeare refuses to let sympathy settle. When Prospero mentions the

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attempt to "violate" Miranda, Caliban shows no remorse. The mocking "O ho! O ho!" and "Would't had been done!" are shocking, and his boast that he would have "peopled else / This isle with Calibans" reveals a desire to reclaim the island through his descendants. Here he seems the brutal creature Prospero describes.

Overall, Shakespeare presents Caliban as a character who is both victim and threat. The movement of the extract, from curses to tender memory and back to defiance, leaves the audience uncertain whether to condemn him or pity him, and that uncertainty is what makes him so powerful.

2b

Suffering is important in The Tempest because it is the means by which Prospero exercises power, punishes wrongdoing and finally reaches forgiveness. Almost every character suffers, but Shakespeare asks whether that suffering is just, and the play moves from suffering as revenge towards suffering as a path to repentance.

The play opens with physical suffering in the storm. The sailors struggle against the sea while the nobles panic, and the boatswain's question about what the waves care for "the name of king" shows that nature ignores rank. Watching from the shore, Miranda cries "O, I have suffered / With those that I saw suffer", presenting her as compassionate and establishing the moral standard by which the audience judges her father. Prospero reassures her that there is "no harm done", which reveals that this suffering is staged: it is the tool of his plan.

The reason for the storm is Prospero's own earlier suffering. He tells Miranda how his "false brother" Antonio, helped by Alonso, overthrew him and set them adrift at sea. His long, angry narrative suggests that twelve years of exile have left a deep wound, and the tempest is an outward expression of that inner pain. A

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Jacobean audience, living under a king who believed in the Divine Right of Kings, would have seen Antonio's usurpation as a crime against the natural order that deserved punishment.

Suffering is also used to control others on the island. Ariel was imprisoned by Sycorax in a "cloven pine", and when Ariel asks for freedom, Prospero threatens to peg him in an oak until he has "howled away twelve winters". Caliban is tormented with cramps and pinches, and his famous complaint that being taught language means "I know how to curse" shows how suffering has made him bitter. Many critics link this to the age of colonial expansion, when Europeans claimed new lands and enslaved their inhabitants; Shakespeare may have been influenced by accounts of the 1609 shipwreck in Bermuda. Through Caliban's suffering, the play raises uncomfortable questions about whether Prospero has the right to rule.

Ferdinand's suffering has a different purpose. Prospero forces him to carry logs to test whether his love for Miranda is genuine, and Ferdinand accepts that "some sports are painful". Prospero explains that too light a winning would make the prize seem light. Here suffering is a trial that proves worth, reflecting a patriarchal society in which a father controlled his daughter's marriage.

Most importantly, suffering leads to repentance. Ariel, disguised as a harpy, tells Alonso, Antonio and Sebastian that they are "three men of sin", and Alonso, believing his son drowned, is overcome with guilt. His grief seems sincere, and it is his remorse that allows reconciliation. The turning point comes when Ariel says that if he were human his feelings would be tender towards the prisoners. Prospero decides that "The rarer action is / In virtue than in vengeance", choosing Christian forgiveness over further punishment.

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Ultimately, Shakespeare suggests that suffering only has value when it brings change. Prospero gives up his magic, frees Ariel and even acknowledges Caliban as "this thing of darkness" that is his own. In the epilogue, he asks the audience to release him, implying that he too needs pardon. The play therefore presents suffering as part of a moral journey from wrong to forgiveness.

3a

In this extract Shakespeare presents Lady Capulet as a formal, ambitious mother who treats her daughter's marriage as a matter of status rather than feeling. Her language is controlled, persuasive and polished, but it is noticeably empty of tenderness, which makes her seem distant from the child she is speaking to.

From her first lines she sounds businesslike. She takes up the Nurse's word "marry" and announces that it is "the very theme I came to talk of", as if she has arrived with an agenda. Addressing her as "daughter Juliet" is strangely formal; there are no endearments, unlike the Nurse's affectionate chatter. Her question "How stands your dispositions to be married?" is abstract and polite, almost like an interview, suggesting that the relationship between mother and daughter is governed by duty.

When Juliet calls marriage "an honour that I dream not of", Lady Capulet simply overrides her. The imperative "Well, think of marriage now" dismisses her daughter's answer, and she supports her argument with social comparison: "ladies of esteem" in Verona are "made already mothers". The phrase "ladies of esteem" shows that reputation matters most to her, and the passive "are made" presents motherhood as something done to young women. Her reminder that she was already a mother at Juliet's age hints at her own early marriage, perhaps explaining her coldness, and the clipped phrase "Thus then in brief" makes her sound eager to conclude the

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transaction.

Her description of Paris is revealing. He is "valiant", and he "seeks you for his love", which places Paris as the active subject and Juliet as the object of his choice. The floral metaphor "Verona's summer hath not such a flower" praises his beauty but tells us nothing of his character. The question "Can you love the gentleman?" sounds less like a genuine enquiry than a test of obedience, especially as it is immediately followed by the instruction that Juliet "shall behold him at our feast". The modal verb "shall" leaves little room for refusal.

The longest speech is built on an extended metaphor of Paris as a book. Juliet must "Read o'er the volume" of his face and "Examine every married lineament". These commands are oddly clinical, as if Juliet is to study a document rather than fall in love. The conceit continues with the "margent" of his eyes and the "unbound lover" who lacks only a "cover", meaning a wife. This turns Juliet into a decorative binding that will complete and "beautify" him. The images of "gold clasps" and the "golden story" reveal Lady Capulet's real interest in wealth and glory, and the final couplet makes the bargain explicit: Juliet will "share all that he doth possess" while "making yourself no less".

Structurally, these lines fall into rhyming couplets and form something close to a sonnet. The form is associated with romantic love, yet Lady Capulet uses it to sell a socially advantageous match. This creates irony, as the audience will soon hear Romeo and Juliet share a genuine sonnet. Shakespeare therefore presents Lady Capulet as articulate and ambitious, but emotionally detached, a mother more concerned with status than with her daughter's heart.

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3b

Marriage is important in Romeo and Juliet because it is where the private world of love collides with the public world of family, status and obedience. Shakespeare presents two competing ideas of marriage: the arranged match that serves a family's power, and the secret union freely chosen by the lovers. The conflict between them drives the tragedy.

For Juliet, marriage is the proof that love is genuine. On the balcony she tells Romeo that if his "bent of love be honourable, / Thy purpose marriage", he must send word the next day. This shows her as sensible and morally serious: she will not risk her honour without a sacred commitment. In Elizabethan England marriage was a holy bond before God, so the lovers' insistence on a proper ceremony gives their relationship spiritual legitimacy, even though it must be hidden because of the "ancient grudge" between their families.

Friar Lawrence agrees to marry them for a political reason. He hopes "this alliance may so happy prove / To turn your households' rancour to pure love". Marriage is presented as a possible means of ending the feud, and the hope is touching. Yet he also warns that "These violent delights have violent ends", and the haste of the wedding suggests that it will not be able to withstand the hatred around it.

For Lord Capulet, by contrast, marriage is a way of increasing his family's standing. At first he seems a caring father, telling Paris that Juliet is "yet a stranger in the world" and that he should wait two more summers. However, after Tybalt's death he suddenly arranges the wedding for Thursday, promising that Juliet will be "ruled / In all respects by me". The effect is to trap Juliet, who is already secretly married. When she refuses, his fury is shocking: he threatens to drag her to church and says she may "hang, beg, starve, die in the streets". This reflects a patriarchal society in which daughters were expected to obey their

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fathers and arranged marriages among wealthy families were common, so Juliet's disobedience would have seemed a serious breach of order.

Marriage also changes Juliet's relationships with the women around her. The Nurse helps arrange the secret wedding, but once Romeo is banished she advises Juliet to marry Paris and calls Romeo "a dishclout" in comparison. Juliet's private outburst "Ancient damnation!" marks her break from the woman who raised her. Lady Capulet also abandons her, telling her to do as she will because she has done with her. Juliet is left completely isolated, which pushes her towards the Friar's dangerous plan of the sleeping potion.

The ultimate effect of the forced marriage is tragedy. Capulet's wedding preparations turn to funeral rites, and he laments that Death has become his "son-in-law". Shakespeare's imagery throughout links the marriage bed with the grave, and in the final scene Romeo and Juliet are united only in the Capulet tomb. The Friar's explanation that Romeo was "husband to that Juliet" finally reveals the truth, and the families are reconciled over their children's bodies. Shakespeare therefore suggests that marriage could be a source of love and peace, but when it is used as a tool of parental power and family pride, it becomes destructive.

4a

In this extract Shakespeare presents Don John as a sullen, resentful outsider who defines himself through refusal. In a comedy full of witty courtship and celebration, he is the discordant note: a man who openly embraces villainy and immediately looks for a way to spoil other people's happiness.

He begins by rejecting Conrade's advice. The alliterative phrase "a moral medicine

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to a mortifying mischief" mocks the idea that his melancholy can be cured, and the medical metaphor suggests that he sees his discontent as a deep illness rather than a passing mood. His bold declarative "I cannot hide what I am" presents him as defiantly honest about his own nature, which is ironic given that he will spend the play scheming in secret.

His next speech is built on a carefully balanced list: he must "be sad when I have cause", "eat when I have stomach", "sleep when I am drowsy" and "laugh when I am merry". Each clause is paired with a rejection of others, "smile at no man's jests", "wait for no man's leisure", "tend on no man's business". The repetition of "no man" stresses his isolation and his refusal to adapt to the courtly world of flattery and wit. The rhythmic parallelism makes him sound self-justifying, as if he has rehearsed this complaint many times.

When Conrade urges him to "frame the season for your own harvest" and win his brother's favour, Don John answers with a striking metaphor: "I had rather be a canker in a hedge than a rose in his grace". The image contrasts a wild, diseased plant with the cultivated beauty of the rose, revealing that he would prefer to be despised and free than to be favoured by his brother. The antithesis of "canker" and "rose" captures his inverted values. He even chooses his own label, calling himself "a plain-dealing villain" rather than "a flattering honest man". This oxymoronic self-description is almost proud: he admits his villainy while presenting it as a kind of integrity.

His sense of resentment is expressed through images of captivity. He is "trusted with a muzzle and enfranchized with a clog", ironic phrases that turn trust and freedom into restraint, and he refuses "to sing in my cage". These animal images suggest a dangerous creature held back only by circumstance, and the conditional

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"If I had my mouth, I would bite" hints at violence waiting for an opportunity. The imperatives "let me be that I am, and seek not to alter me" end the speech with blunt defiance.

The arrival of Borachio shows that his discontent will become action. His reply "I make all use of it, for I use it only" suggests that bitterness is his whole purpose. His immediate question, whether the news will "serve for any model to build mischief on", uses architectural language that presents malice as something to be planned and constructed. The scornful question about the "fool" who betroths himself, and the sarcastic "The most exquisite Claudio?", reveal a jealous hatred of the young favourite who has gained glory in his brother's service. Shakespeare therefore presents Don John as a man ruled by envy, whose openly declared villainy prepares the audience for the threat he will pose to Hero and Claudio.

4b

Although Much Ado About Nothing is a comedy, hatred is important because it threatens to turn the play into a tragedy. Shakespeare presents different kinds of hatred: the playful, defensive hostility of Beatrice and Benedick, the bitter envy of Don John, and the sudden, destructive hatred that Claudio and Leonato feel when they believe Hero has been unchaste. Each one tests how fragile love and reputation are in Messina.

The first hatred the audience sees is comic. Beatrice and Benedick maintain a "merry war", trading insults as soon as they meet. Beatrice tells him "nobody marks you", and Benedick replies by calling her "my dear Lady Disdain" and asking if she is "yet living". Their apparent loathing is performed in quick prose, which makes it entertaining rather than threatening. However, Beatrice's hint to Don Pedro that Benedick once lent her his heart and she gave him a double heart for

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his single one suggests that her scorn hides past hurt. Their hostility is important because it makes their eventual love more convincing: the gulling scenes reveal that hatred was a mask for affection.

Don John's hatred is far more dangerous. He resents his half-brother Don Pedro and especially Claudio, the "young start-up" who has gained glory from his defeat. As the illegitimate son, he is excluded from the honour and status his brother enjoys, and an Elizabethan audience would have associated bastardy with moral corruption. His hatred has serious effects. At the masked ball he tells Claudio that the Prince is wooing Hero for himself, and later he and Borachio stage the deception at Hero's window. Shakespeare shows how one man's malice can spread through a whole community.

The most shocking hatred is Claudio's. Believing Hero has betrayed him, he humiliates her at the altar, calling her a "rotten orange" and claiming she knows "the heat of a luxurious bed". The metaphor of rotten fruit suggests that her apparent purity hides decay. His public cruelty reflects the importance of female chastity at the time: an unmarried woman's value, and her family's honour, depended on her virginity. Leonato's reaction is even more disturbing. He wishes his own daughter dead, begging her not to open her eyes. The effect is that hatred briefly overwhelms the bonds of love and family, and Hero is forced into a pretended death.

Hatred also exposes the limits placed on women. Beatrice is furious at Claudio and cries "O God, that I were a man! I would eat his heart in the market-place." The violent image shows the strength of her loyalty, but also her frustration that, as a woman, she cannot fight for Hero herself. Instead she must command Benedick to "Kill Claudio". His decision to challenge his friend shows how hatred redirects

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loyalties, and it proves that his love for Beatrice is serious.

Once the truth is revealed, hatred is turned against the real villains and towards repentance. Leonato condemns Claudio for killing his innocent child, and Claudio's penance, mourning at Hero's tomb and agreeing to marry Leonato's niece, allows the comedy to recover. Don John flees and is captured, and Benedick promises to devise punishments for him later, so that his hatred is pushed to the edge of the final celebration. Shakespeare therefore uses hatred to reveal how easily honour and trust can be destroyed, while the comic structure shows that love and forgiveness can finally overcome it.

Sa

In this extract Shakespeare presents the Captain as a kind, respectful and well-informed man whose main dramatic role is to comfort Viola and to introduce the world of Illyria. Although he is a minor character, his language is carefully shaped to bring hope out of disaster and to prepare the audience for the romantic tangle to come.

His first line, "It is perchance that you yourself were saved", picks up Viola's grief with gentle realism, and the word "perchance" introduces the idea of chance that runs through the extract. When Viola wonders whether her brother might also be saved, he answers "True, madam", and the courteous address "madam", repeated later, shows deference to her high status even after the shipwreck. He is careful to "comfort you with chance", which suggests a tactful man who offers hope without making false promises.

His account of Sebastian is vivid and deliberately reassuring. The dramatic verb "split" reminds the audience of the violence of the wreck, yet the Captain quickly

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turns to the image of Sebastian as "Most provident in peril". The alliteration emphasises his resourcefulness, and the personified abstract nouns "Courage and hope", which are "teaching him the practice", turn Sebastian's survival into a moral triumph. Even the "strong mast that lived upon the sea" is personified, as if the ship itself is helping him survive.

The classical simile "like Arion on the dolphin's back" is the emotional climax of his speech. Arion was a musician saved from drowning by a dolphin, so the allusion transforms a terrifying moment into something almost magical and suggests that Sebastian is protected by fortune. The personification that he held "acquaintance with the waves" makes the sea sound friendly rather than deadly. The Captain's qualification "So long as I could see" is honest, however: he cannot be certain, and this keeps the outcome uncertain. Viola's gift of gold shows how effective his words have been.

When Viola asks about the country, the Captain becomes an informative guide. He was "bred and born / Not three hours' travel" away, which establishes his authority. His answers are short and direct: "A noble duke, in nature as in name" uses alliteration and balance to suggest that Orsino's character matches his title, revealing the Captain's admiration. The single-word reply "Orsino" gives the name a dramatic emphasis, and Viola's excited response shows that it already means something to her.

There is also gentle humour in his characterisation. He criticises gossip, observing that the "less will prattle" about what "great ones do", yet he is clearly passing on gossip himself, explaining that Orsino "did seek the love of fair Olivia". The parenthetical aside sounds almost apologetic. His final description of Olivia is detailed and sympathetic, recounting the deaths of her father and brother and her

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decision to have "abjured the company / And sight of men". The phrase "virtuous maid" presents Olivia with respect.

Structurally, the Captain's speeches move from the sea to the court, from loss to new possibilities. Shakespeare therefore presents him as a trustworthy, compassionate figure whose knowledge allows Viola, and the audience, to enter Illyria with hope.

Sb

Desire is important in Twelfth Night because it drives almost every plot in the play, and Shakespeare presents it as powerful, irrational and often misdirected. Characters desire love, status or revenge, and the comedy comes from the way these desires cross and collide, until the play's resolution sorts them into fitting matches.

Orsino's desire opens the play. His first speech, "If music be the food of love, play on", presents desire as an appetite he wants to overfeed until it may "sicken, and so die". The metaphor suggests that he is more in love with the feeling of longing than with Olivia herself. He describes his desires as "fell and cruel hounds" that pursue him, an image that makes desire sound like a torment. Yet he hardly ever speaks to Olivia, sending messengers instead, which hints that his desire is self-indulgent and performed. The effect is that he relies on "Cesario", setting the confusion of the play in motion.

Viola's desire is quieter but more genuine. Disguised as a young man, she falls in love with Orsino while being forced to woo Olivia on his behalf, admitting in an aside that whoever she woos, she herself would like to be his wife. Her disguise prevents her from expressing her desire, and in her soliloquy she says "O time,

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thou must untangle this, not I; / It is too hard a knot for me t'untie." The image of the knot captures the comic entanglement that desire has created. On the Elizabethan stage, Viola would have been played by a boy actor, which adds another layer of playfulness to the shifting desires between characters.

Olivia's desire changes most dramatically. At first she has sworn to mourn her brother and refuses Orsino, but after meeting Cesario she is suddenly infatuated and asks how quickly "one catch the plague". Comparing love to a disease suggests that desire strikes without reason or control. Her desire leads her to marry Sebastian, mistaking him for Cesario, which shows how blind and impulsive desire can be.

Malvolio's desire is for status as much as love. Reading the forged letter, he imagines himself as "Count Malvolio" and is seduced by the idea that some "have greatness thrust upon 'em". His desire to rise above his position as a steward would have seemed ridiculous to an Elizabethan audience, for whom the social hierarchy was fixed. The effect is cruel: he is humiliated in yellow stockings and imprisoned as a madman, and he leaves vowing "I'll be revenged on the whole pack of you." His desire, punished rather than fulfilled, casts a shadow over the happy ending. By contrast, Maria's wish to rise is rewarded when Sir Toby marries her.

Antonio's desire for Sebastian is perhaps the most selfless. He follows him into Illyria despite having "many enemies in Orsino's court", declaring that he adores him so much that danger will "seem sport". Yet he is left without a partner at the end, showing that not all desire is satisfied.

The title refers to the festive season of Twelfth Night, a time when ordinary rules and social order were temporarily overturned. Shakespeare uses this context to let

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desire run wild, before the final scene restores order through marriage. Desire is therefore important because it creates both the comedy and the sadness of the play: it leads to joy for some characters, but to loneliness and humiliation for others.

6a

In this extract Shakespeare presents Portia as a generous, loving and authoritative woman who is also quietly preparing a deception. Her speech balances modesty and command, and beneath its pious surface the audience senses the intelligence that will later take her to Venice.

She opens by defending her generosity in helping Antonio: "I never did repent for doing good, / Nor shall not now." The cluster of negatives, "never", "Nor", "not", gives the line a firm, decisive tone, suggesting a woman confident in her moral judgement. The phrase "doing good" presents her as virtuous, and the end-stopped line makes it sound like a personal motto.

Her reasoning about friendship reveals her love for Bassanio. She argues that companions who share "an equal yoke of love" must share "a like proportion / Of lineaments, of manners, and of spirit". The image of the "yoke", used for animals ploughing side by side, suggests a bond of equality and shared burden, and the tricolon moves from appearance to behaviour to soul, building a careful, almost philosophical argument. Calling Antonio "the bosom lover of my lord" shows that she respects their friendship rather than resenting it. Her conclusion, that by saving Antonio she has been "purchasing the semblance of my soul / From out the state of hellish cruelty", is striking. The metaphor of Bassanio as her "soul" shows the depth of her love, while "purchasing" reminds us of the commercial language that runs through the play. The adjective "hellish" is a pointed reference to

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Shylock's bond, revealing her moral judgement of the situation.

Portia then checks herself: "This comes too near the praising of myself, / Therefore no more of it". This self-correction presents her as modest and self-aware, unwilling to boast about her wealth. The abrupt turn to "hear other things" also shows her control of the conversation, as she moves on briskly to practical business.

Her instructions to Lorenzo reveal her status. She commits into his hands "The husbandry and manage of my house", and the possessive pronouns "my house" and "my people" remind the audience that she is the wealthy mistress of Belmont. Yet her language is courteous: she says "I do desire you / Not to deny this imposition", and the noun "imposition" admits that she is asking a favour. The mention of "my love and some necessity" blends affection with urgency.

The religious language of her cover story, a "secret vow" to live "in prayer and contemplation" at a "monastery", presents her as devout. However, the audience soon learns that this is a pretext, as she plans to travel to Venice in disguise. The word "secret" therefore carries dramatic irony: she is concealing far more than a vow. This suggests that her piety is partly a performance, and that she is resourceful enough to use social expectations of female modesty to gain freedom.

Interestingly, she names "Lord Bassanio" before herself, as if acknowledging her husband's authority even in her own home. Lorenzo's obedient reply, "I shall obey you in all fair commands", confirms her power. Shakespeare therefore presents Portia as loving, modest and gracious, but also as a strong, strategic woman who is very much in command.

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6b

Trust is important in The Merchant of Venice because the play is set in a commercial world built on credit, bonds and promises. Shakespeare explores what happens when people place their trust in friends, fathers, spouses and fortune, and he shows that trust can be both a sign of love and a dangerous risk.

The central relationship based on trust is between Antonio and Bassanio. When Bassanio needs money to woo Portia, "a lady richly left", Antonio tells him that his purse and person lie open to him, and urges him to "Try what my credit can in Venice do". Antonio's trust is generous but reckless: his wealth is tied up in ships at sea, so he must borrow from Shylock. Venice was a great trading city, and an Elizabethan audience would have understood the dangers of merchant ventures that depended on wind and weather. The effect of Antonio's trust is that he agrees to forfeit "a pound of flesh", placing his life in his enemy's hands.

The bond itself reveals a lack of trust between Christians and Jews. Shylock says he will buy and sell with Christians but will not eat or pray with them, and he resents Antonio for spitting on him and calling him a dog. His claim that the bond is only "a merry sport" may disguise his desire for revenge. Shakespeare reflects the widespread anti-Semitism of his time, when Jews had been expelled from England and Christians were forbidden to lend money at interest. Shylock's mistrust grows into hatred after his daughter betrays him.

Jessica's elopement with Lorenzo is a powerful example of broken trust. She steals her father's ducats and jewels, and Shylock's anguished cry "My daughter! O my ducats!" is mocked by the Venetians. When he learns she has traded his turquoise ring, given to him by Leah "when I was a bachelor", the audience sees that her betrayal has wounded him deeply. This loss hardens his determination to claim the bond. Yet in the extract Portia entrusts her house to Lorenzo and Jessica,

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suggesting that the play rewards those who become part of the Christian community.

Portia must trust her dead father's will. The casket test denies her the choice of a husband, and she complains that she can neither choose whom she likes nor refuse whom she dislikes. Nerissa encourages her to trust her father, claiming that holy men at their death have good inspirations. The effect is that Bassanio's choice of lead proves he values truth over appearance, so in this case the trust is rewarded. This reflects a patriarchal society in which daughters were expected to obey their fathers in marriage.

Finally, Shakespeare explores trust within marriage through the ring plot. Portia gives Bassanio a ring and makes him promise never to part with it, but at the trial the disguised Portia asks for it as payment. Antonio persuades Bassanio to give it away, valuing friendship above his wife's command. Back in Belmont, Portia pretends to be furious, and Antonio offers his soul as a guarantee that Bassanio will never again break faith. The comic testing allows Portia to assert her power and ensures that trust in the marriage is secured.

Overall, Shakespeare presents trust as essential to love and friendship, but shows that when it is misplaced or betrayed, as with Jessica and Shylock, it leads to bitterness and loss.

7 The chain of events is the structural backbone of An Inspector Calls, and Priestley uses it to turn a single suicide into a judgement on a whole society. Each link in the chain is small and selfish on its own, but together they become fatal, so the structure itself proves the Inspector's claim that "each of you helped to kill her".

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Writing in 1945 about 1912, Priestley uses this cumulative design to argue that individual acts of cruelty, multiplied across a class system, have devastating consequences, and that the comfortable middle classes must accept collective responsibility.

The chain begins with Arthur Birling, and it is significant that the first link is economic. Birling sacked Eva Smith for being one of the ringleaders of a strike for slightly higher wages, and he defends this as simple business sense, boasting of keeping labour costs down. Only moments before the Inspector arrives he has lectured Gerald and Eric that "a man has to mind his own business and look after himself and his own", dismissing "community and all that nonsense". Priestley deliberately places this speech directly before the doorbell rings, so that the chain of events seems to break in as a response to Birling's capitalist creed. An audience in 1945, many of whom had just voted in a Labour government promising a welfare state, would recognise Birling as the voice of the old, selfish order, and his confident predictions about the "unsinkable" Titanic and the impossibility of war mark him as a man whose judgement history has already exposed.

The second link, Sheila's, is important because it shows that the chain is not only about employers and workers but about the casual abuse of status in everyday life. Having lost her factory job, Eva found work at Milwards, where Sheila, in a bad temper, believed the girl was laughing at her and used her position as a valued customer to have her dismissed. Priestley makes the act deliberately trivial: a jealous moment over a dress. Yet because it follows directly from Birling's sacking, the audience sees how one injustice narrows a working woman's options and leaves her more vulnerable to the next. Sheila's immediate remorse also matters structurally, because she is the first to understand the shape of the chain and begins to anticipate the Inspector's revelations about the others.

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Gerald's link reveals a different form of exploitation, shaped by gender as much as class. He rescued Eva, now calling herself Daisy Renton, from the unwanted attentions of Alderman Meggarty at the Palace bar, and installed her in a friend's rooms as his mistress. Sheila's bitter phrase "wonderful Fairy Prince" exposes how Gerald cast himself as a romantic saviour while holding all the power, and he ended the affair when it suited him. In a patriarchal Edwardian society, a wealthy man could keep a young working woman and then discard her without social cost, while she was left with nothing. Priestley uses this link to show that even apparent kindness from the privileged can be self-serving.

The final links, involving Eric and Mrs Birling, are the most painful because they turn the chain back into the family itself. Eric, drunk and "silly", forced himself on Eva and made her pregnant, then gave her stolen money she refused to accept. When she appealed for help to the Brumley Women's Charity Organisation, Mrs Birling, its prominent member, rejected her, partly out of offence that the girl had used the name "Mrs Birling" and partly from snobbery about "girls of that class". Priestley's dramatic irony here is devastating: Mrs Birling insists the Inspector should "go and look for the father of the child", not realising she is condemning her own son. The chain closes like a trap, and the family who believed they were separate from Eva discover that their lives were "intertwined" with hers.

The Inspector's method is what makes the chain visible. He insists on following one line of enquiry at a time and shows the photograph to only one person at a time, which builds suspense in the manner of a well-made detective play, but also forces each character to confront their own link before seeing the whole. His final speech widens the chain beyond the Birlings: there are "millions and millions of Eva Smiths and John Smiths" whose lives are bound up with ours, and "we are

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members of one body. We are responsible for each other." The image of a body suggests that society is a single organism, so harming one part harms all. His warning that if people will not learn this lesson they will be taught it in "fire and blood and anguish" would have had grim resonance for an audience who had lived through two world wars after 1912.

Finally, Priestley tests whether the characters have understood the chain by apparently breaking it. Gerald and Birling argue that the Inspector was a hoax and that there may have been several different girls, so no single chain exists. Birling's relief is almost comic, while Sheila and Eric insist that it makes no difference, since they still did what they did. The closing phone call, announcing that a girl has just died and an inspector is on his way, suggests the chain is about to begin again, almost like a cycle in a morality play. Priestley implies that the chain of events matters less as a whodunnit than as a moral pattern: those who refuse to learn, like the older Birlings, are doomed to repeat it, while the younger generation offers hope that the chain can be broken by accepting responsibility.

8 Anger in An Inspector Calls is significant because Priestley uses it as a moral barometer. The anger of the older Birlings is defensive, the rage of people whose status is being questioned, whereas the anger of the Inspector, and later of Sheila and Eric, is the righteous anger of those who have seen injustice. By tracing who is angry, and why, Priestley guides his 1945 audience towards rejecting the selfish class arrogance of 1912 and embracing social responsibility.

The quotation "Look here, Inspector, I consider this uncalled-for and officious. I've half a mind to report you" captures Arthur Birling's anger perfectly. The stage direction "(angrily)" and the bluster of "Look here" show a man who expects

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deference, and the pompous Latinate adjective "officious" suggests he regards the Inspector as a jumped-up functionary who has forgotten his place. Birling's instinct when challenged is not to reflect but to threaten, and throughout Act One he reminds the Inspector of his connections, mentioning that he was once Lord Mayor and plays golf with the Chief Constable, Colonel Roberts. Priestley shows that Birling's anger is rooted in privilege: he is furious not because a girl has died but because his authority is being questioned in his own dining room on the night of his daughter's engagement.

Birling's anger also reveals how he treats those beneath him. He explains that when his workers struck for higher wages he sacked the ringleaders, and he clearly sees firmness with labour as a virtue. His earlier speech insisting that a man must "look after himself and his own" and his contempt for "community and all that nonsense" show that his anger at the Inspector is part of a wider hostility to any idea of collective responsibility. For an audience who had lived through the Depression and two world wars, and who had just elected a Labour government promising a welfare state, Birling's angry self-interest would represent exactly the attitudes Priestley believed had caused so much suffering.

Sheila's anger is more complex, because Priestley uses it to show both the danger of unchecked privilege and the possibility of change. Her link in the chain began with a fit of temper at Milwards: she was in a bad mood, thought Eva was laughing at her, and in her fury had the girl sacked. Priestley makes the cause trivial to emphasise how easily the anger of a wealthy young woman could destroy a working woman's livelihood. Yet Sheila's anger changes direction as the play develops. She becomes angry with Gerald when she realises he spent the spring and summer with Daisy Renton rather than being busy at the works, and her sarcastic "wonderful Fairy Prince" mocks his self-image. Most importantly, she

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grows angry with her parents for refusing to learn, accusing them of "pretending everything's just as it was before". Her anger has become moral rather than selfish.

Mrs Birling's anger, by contrast, never becomes moral. She finds the Inspector "offensive" and "impertinent", language that shows she sees his questions as a breach of social etiquette rather than a search for truth. Her anger towards Eva is shocking: she was offended that the pregnant girl used the name "Mrs Birling" and dismisses her as one of the "girls of that class". Priestley uses dramatic irony to turn this anger against her, as she furiously demands that the father of the child be found and punished, only to discover that it is Eric. Her horrified "Eric, I'm absolutely ashamed of you" shows her anger collapsing into shame, but even then she focuses on reputation rather than on the girl.

The most explosive anger comes between Birling and Eric in Act Three. When Birling learns that Eric stole money from the office, his response is fury about the money and the scandal, not concern for his son, and their argument almost becomes physical. Eric's bitter accusation that his father is not the kind of father a chap could go to when he's in trouble exposes the emotional coldness beneath the family's prosperous surface. Eric also turns on his mother, blaming her for the deaths of Eva and his child. Priestley shows that anger is splitting the family along generational lines, mirroring the social change of the period, as young people like Sheila and Eric become open to new ideas about responsibility.

The Inspector's own anger is carefully controlled, which makes it more powerful. Priestley's stage directions describe him as creating an impression of "massiveness, solidity and purposefulness", and he rarely raises his voice, but at key moments he silences the family with sudden authority. His final speech is the climax of this

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controlled anger. He reminds them that there are "millions and millions of Eva Smiths and John Smiths" and that "we are members of one body", then warns that if men will not learn this lesson they will be taught it in "fire and blood and anguish". The rhythm of this triple phrase and its apocalyptic imagery turn the Inspector into something like a prophet in a morality play, and his anger is clearly Priestley's own. An audience in 1945 would hear in those words the two world wars that followed 1912.

Ultimately, anger is significant because it divides the characters into those who can change and those who cannot. Arthur and Sybil Birling's anger is the anger of people protecting their position, and once the Inspector is apparently exposed as a hoax it disappears into relief and laughter. Sheila and Eric's anger, however, lasts, because it is directed at injustice rather than at inconvenience. Priestley suggests that the right kind of anger, at selfishness and inequality, is essential for building a fairer society.

9 In Hobson's Choice, Brighouse presents men in a way that gently mocks the Victorian assumption that the man is naturally master of the home and the business. The play's men range from the blustering patriarch Hobson to the timid bootmaker Willie Mossop, yet almost all of them are shown as passive, dependent or foolish until a woman, Maggie, takes charge of their lives. Writing in 1915 but setting the play in Salford in 1880, Brighouse looks back at a patriarchal world with comic irony, at a time when the suffrage movement was challenging the idea that men were the natural rulers of society.

Tubby's line, "I'm not a rash man, and I'm not going to be responsible to the master with his temper so nowty and all since Miss Maggie went", neatly sums up

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the presentation of men in the play. Tubby, the foreman, is cautious and deferential, and his title for Hobson, "the master", shows the rigid hierarchy of the workplace. Yet the comedy lies in the cause of Hobson's bad temper: it is Maggie's absence. The dialect word "nowty" grounds the play in working-class Lancashire, and the phrase reveals that the so-called master cannot function without his eldest daughter. Even the respectful male worker recognises, without quite saying so, that the real power in the shop lay with a woman.

Henry Horatio Hobson is presented as the embodiment of Victorian patriarchy, but Brighouse undermines him from the start. The stage directions describe him as a "fifty-five, successful, coarse, florid" man, and the adjectives "coarse" and "florid" suggest a red-faced drinker rather than a dignified gentleman. He insists on his authority over his "bumptious" daughters and claims the right to decide when, and whom, they marry, while refusing to pay their marriage settlements. He boasts of being a "British middle class" man, a Mason and a respected figure, yet he spends most of his time drinking at the Moonraker's. His lament that a wife is "a handy thing" shows that he values women for their usefulness rather than as equals. Brighouse makes him a figure of comedy: a man who believes he rules his house while his daughters actually run his business without wages.

Hobson's fall is presented almost physically. In Act Two, returning drunk from the Moonraker's, he falls through the trapdoor into Beenstock's cellar, and Maggie, with Albert Prosser's legal help, uses the incident to extract money from him for her sisters' marriages. By Act Four he is a broken man, diagnosed by Dr Macfarlane with chronic alcoholism and begging for Maggie to come home. The patriarch who once threatened his daughters with control now depends entirely on their care. For an audience in 1915, many of whom were seeing women take on men's roles in wartime work, this reversal would have seemed both funny and pointed.

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Willie Mossop is the play's most important male character because he shows that masculinity can be learned and earned rather than simply inherited. At first he is presented as a cowed, uneducated workman, living almost literally underground in the cellar and appearing only halfway up the trap when called. His speech is hesitant and deferential, and when Maggie proposes he protests that he is already promised to Ada Figgins. Brighouse presents him as a victim of his class: illiterate, like many working men of the period before compulsory education, and accepting his low position without question. Yet Maggie sees his worth, calling him "a business idea in the shape of a man", a phrase that is both comic and revealing, since it turns him into her raw material.

Through Maggie's teaching, Willie's presentation is transformed. In Act Three he practises his handwriting on his wedding night, and his nervousness about being alone with his bride is played for gentle comedy, but by Act Four he is a confident master bootmaker in his own right. When Hobson asks them to return, it is Willie, not Maggie, who sets the terms, insisting that the business become "Mossop and Hobson" and that Hobson take a back seat. Even Maggie is surprised by his firmness. Her final remark that he is "the man I made you" is ambiguous: it celebrates his growth but also reminds the audience that his manhood was created by a woman's ambition. Brighouse seems to suggest that a good marriage is a partnership, not a dictatorship.

The younger middle-class men, Albert Prosser and Freddy Beenstock, are presented as respectable but weak. Albert is a lawyer and Freddy belongs to the family corn merchants, yet neither has the courage or initiative to win Hobson's consent to marry Alice and Vickey. It is Maggie who engineers the trespass action that gives them their settlements. Brighouse uses them to show that professional status and

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family money do not make a man decisive. Similarly, Jim Heeler, Hobson's drinking companion, offers confident advice that daughters need a firm hand, advice that only makes Hobson's position worse.

Overall, Brighouse presents men as products of a patriarchal society that assumed their authority without testing it. When that authority is tested, Hobson collapses, the young suitors hesitate and Tubby defers. Only Willie, who is willing to learn and to work as an equal partner, earns real status. By setting this comedy in an industrial Lancashire town in 1880 and staging it during the suffrage era, Brighouse invites his audience to laugh at male pretensions and to recognise that the "master" of a household is often not the one holding the title.

10 Ambition is significant in Hobson's Choice because it is the force that overturns the patriarchal order of Hobson's shop. Brighouse gives the play's greatest ambition not to its men, who are largely content, complacent or lazy, but to Maggie, a thirty-year-old woman her father regards as past marrying. The exchange in which Willie admits "I'm not ambitious that I know of" and Maggie replies "No. But you're going to be. I'll see to that" captures the whole comic engine of the play: ambition belongs to Maggie, and she will transfer it into a man who has none. Writing in 1915 about Salford in 1880, Brighouse uses this reversal to question Victorian assumptions about who should lead in business and marriage.

The exchange itself is revealing. Willie's phrase "that I know of" is comically hesitant, suggesting that ambition has never even occurred to him, and that a man of his class has been trained to accept his place. Maggie's response moves from the blunt "No" to a confident future tense, "you're going to be", and ends with the decisive "I'll see to that". The short, firm sentences show her energy and

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control. It is striking that she speaks of making Willie ambitious as if it were a practical task, like running the shop. In late Victorian society a woman's ambition was expected to stop at marriage, but Maggie sees marriage as the means to her real ambition, a successful business of her own.

Willie's lack of ambition is presented as a product of his upbringing. He lives and works in Hobson's cellar, emerging through the trap when he is called, and he has never considered working for one of the big shops in Manchester, even though Mrs Hepworth praises the boots he makes and offers him her card. He can barely read, which reflects the reality that many working men of the period had received little schooling. Brighouse suggests that ambition is not simply a matter of character but of opportunity and confidence, both of which are denied to the poor. Maggie recognises his skill and calls him "a business idea in the shape of a man", a phrase that shows she values him as an investment as well as a husband.

Maggie's ambition, by contrast, is driving and unconventional. She has effectively run her father's shop without wages, and she refuses to accept that she is destined to remain an unpaid spinster. She chooses her own husband, defies her father's control and sets up a rival business in a cellar in Oldfield Road. The modest setting of Act Three, with its makeshift furniture, shows that ambition requires sacrifice and hard work. Her plan to win marriage settlements for Alice and Vickey through the trespass action, after Hobson falls drunk into Beenstock's cellar, shows that her ambition is strategic and generous too. For an audience in 1915, when the suffrage movement was demanding equality for women, Maggie would seem a modern heroine, though Brighouse is careful to keep her practical and humorous rather than political.

Hobson's ambition is presented as narrow and backward-looking. He wants to keep

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control of his shop and his daughters and to preserve his reputation as a respectable "British middle class" man. He has no wish to improve or expand his business, regarding modern ideas as unnecessary fuss, and he would rather spend his time drinking at the Moonraker's. He wants his daughters to marry only men of his choosing, yet refuses to pay their settlements. Brighouse shows that his lack of ambition leads to decline: once Maggie and Willie leave, the better customers follow them, and by Act Four Hobson's trade is failing and his health has collapsed into chronic alcoholism. The man who believed himself master is reduced to begging for help.

Alice and Vickey have social rather than economic ambitions. They want to marry respectable middle-class men and to live comfortable, fashionable lives, and they are rather snobbish about Maggie's marriage to a mere bootmaker. Yet they do little to achieve their ambitions themselves, and their suitors, Albert Prosser and Freddy Beenstock, are equally passive. It is only through Maggie's scheme, and the money it brings, that they can marry. Brighouse uses them to show that conventional ambitions of status depended on money, since a dowry was expected, and that the conventional middle-class woman was dependent on others.

The most significant development is that Willie eventually becomes ambitious in his own right. Through Maggie's teaching his reading and writing improve, and by Act Four he is a confident master bootmaker. When Hobson asks them to return, Willie insists that the business become "Mossop and Hobson", placing his name first, and even Maggie is surprised by his firmness. Her prediction has come true: he is now ambitious, and the cellar workman has become a master. Her pride in him as "the man I made you" shows that ambition in the play is not purely selfish but transformative.

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Ultimately, Brighouse presents ambition as the quality that separates those who shape their lives from those who are shaped by them. Hobson's complacency destroys him, the younger couples depend on others, and Willie only rises because Maggie lends him her drive. By giving the play's greatest ambition to a woman in a patriarchal Victorian setting, Brighouse suggests that talent and determination, rather than gender or inherited status, should decide who leads.

11 In Blood Brothers, Russell presents parents as figures who love their children deeply but whose choices are shaped, and often distorted, by social class. Mrs Johnstone's warmth is constantly undermined by poverty, while the Lyonses have money but struggle to give Edward real closeness or freedom. Through these contrasting parents, Russell suggests that it is not nature but circumstance that determines a child's future, a central idea for an audience in 1980s Britain, where unemployment and class division were growing.

Mr Lyons's line, "Mummy will read the story, Edward. I've got to go to work for an hour", is revealing. The formal "Mummy" and the full name "Edward" show the polite, controlled language of a middle-class household, and reading a bedtime story reflects the Lyonses' value of education and routine. Yet the father is leaving: work comes first. Russell presents Mr Lyons as a distant, well-meaning but emotionally absent figure who is frequently away on business. He tries to compensate with presents, giving Edward a toy gun, and his habit of calling his son "old chap" sounds affectionate but also slightly detached, as though he does not quite know how to speak to a child. The irony is grim: the toy gun foreshadows the real gun at the end of the play.

Mr Lyons also fails as a husband and parent by not taking his wife's anxiety

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seriously. He dismisses her fears about Edward playing with Mickey, assuming he is simply out playing somewhere, and treats her growing distress as a matter of nerves. Only after Edward is caught by the police with Mickey and Linda does he agree to move the family to the country, so that Edward can be kept with his own kind. Russell shows that Mr Lyons's priority is respectability. He also appears later as a businessman laying off workers during a recession, and Russell places this alongside Mickey losing his own job, so the comfortable middle-class father is linked to the forces that ruin the other family's son.

Mrs Lyons is presented as a loving but possessive mother whose love becomes paranoia. Unable to have children, she pressures Mrs Johnstone into giving her one of the twins, and she uses Mrs Johnstone's superstition to keep her silent, inventing the idea that if the twins learn the truth they will both immediately die. This lie haunts the play's structure. Her fear of losing Edward makes her increasingly controlling: she forbids him to mix with boys like Mickey, sacks Mrs Johnstone, and finally, in her mental decline, attacks Mrs Johnstone with a knife. In Act Two her desperation leads her to tell Mickey about Edward and Linda, which pushes Mickey towards the final tragedy. Russell suggests that even a mother with every material advantage can do enormous damage when love turns into a need to possess.

Mrs Johnstone is the emotional heart of the play. The Narrator's opening question about a mother "so cruel" with "a stone in place of her heart" is deliberately misleading, because the audience then sees a warm, humorous woman who loves her children. Abandoned by her husband, who walked out on her for another woman, she is raising a large family alone and is pregnant with twins she cannot afford. Her songs about her past, comparing herself to Marilyn Monroe, show a woman whose youthful hopes have been crushed by poverty, debt and early

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marriage. She gives Edward away not from cruelty but from desperation, believing he will have a better life with his own toys and good food, and the decision torments her for the rest of the play.

Yet Russell does not idealise her. She struggles to feed her children, and they are often in trouble with the police: Sammy is a source of constant worry and later turns to crime. When Sammy is suspected of burning down the school, she makes light of it. Russell is not condemning her, but showing how poverty leaves a loving parent with little power to protect her children. When the family is rehoused in Skelmersdale, her song "Bright New Day" expresses her hope that a fresh start will change everything, a hope that the play's structure cruelly disappoints.

Linda, the next generation of mother, shows the cycle repeating. She becomes pregnant young, marries Mickey and lives in difficult circumstances, relying on Mrs Johnstone's help while Mickey is in prison. Her situation echoes Mrs Johnstone's own early marriage and suggests that working-class women of the period had few options beyond marriage and motherhood.

The climax brings the parenting theme to its tragic conclusion. When Mrs Johnstone finally reveals the truth, Mickey's anguished cry "I could have been him" shows that the twins' lives were decided by which parent raised them. The difference between a respected councillor and an unemployed, depressed ex-prisoner lies only in the accident of being given away. Russell, who grew up in working-class Liverpool, uses this moment to make his central argument explicit: parents can love their children equally, but in an unequal society love is not enough. The Narrator's final question, asking whether we should blame superstition or whether the real cause is class, leaves the audience to judge.

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Overall, Russell presents parents with sympathy but also with clear social criticism. The Lyonses offer comfort and opportunity but little warmth, while Mrs Johnstone offers love but not security. Through this contrast he reflects the gap between middle-class and working-class families in post-war Liverpool, where rich and poor lived side by side yet led completely different lives.

12 Education is important in Blood Brothers because Russell uses it to show how class decides a child's future long before that child can choose. Mickey and Edward are twins with the same nature, yet one is educated for privilege and the other for the factory floor, and the gap between their schools becomes the gap between their adult lives. For an audience in 1980s Britain, facing mass unemployment and sharp inequality, Russell presents education not as a ladder anyone can climb but as one of the main ways a class system reproduces itself.

The classroom exchange in which Mickey complains "It's borin'" and the Teacher replies that "you won't be sayin' that when you can't get a job" is important on several levels. Mickey's flat, dialect-heavy complaint shows his disengagement from a school that offers him nothing he values, while the Teacher's warning is both true and hollow. The Teacher links education entirely to employment, yet the play shows that even the jobs available to Mickey are insecure and menial. The irony is bitter: Mickey will indeed end up unable to find work, but not because he was bored in class. Russell suggests that the secondary modern system had already decided his future, so the Teacher's threat sounds like an empty ritual rather than real encouragement.

Mickey and Linda attend a secondary modern school, the kind created after the 1944 Education Act for children who failed the eleven-plus exam. These schools

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were often less well funded and focused on basic and practical skills, and Russell presents the classroom as a place of mutual contempt, where teachers struggle for control and pupils mock them. Mickey and Linda's rebellious behaviour leads to Mickey's suspension, and their humour shows intelligence that the school never harnesses. Russell implies that the failure lies with the system rather than the children.

Edward's education, by contrast, is shaped from his earliest years by his middle-class home. Mr Lyons's line "Mummy will read the story" shows that reading is a normal part of his childhood, and Edward has the vocabulary and confidence that come with it. When the boys first meet, Mickey is unsure what a dictionary is, while Edward takes such a book for granted, a small comic moment that quietly reveals how unequal their starting points already are. Edward is then sent to boarding school, where discipline is strict but where he also gains the expectation of success. Even when he is suspended for refusing to remove the locket containing Mickey and Linda's photograph, and for swearing at his teacher, his future is not seriously damaged. Russell uses parallel scenes of the two boys being suspended to show that the same behaviour has completely different consequences depending on class.

The most important consequences of education appear as the twins grow up. Edward goes to university, and when he returns at Christmas he is full of the excitement of new friends and experiences. Mickey, meanwhile, has gone straight from school into a factory job making cardboard boxes, and then loses it during the recession. Their conversation at this point is one of the most painful in the play. Edward, comfortable and carefree, cannot understand why Mickey is so serious about work, and suggests that if he were unemployed he would simply enjoy his freedom. Mickey's angry response shows that he has been forced to grow

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up while Edward, protected by money and education, has not. The friendship begins to collapse not because of any personal betrayal but because their education has placed them in different worlds.

The lack of education and opportunity also drives Mickey into crime and despair. Desperate for money now that Linda is pregnant and they are married, he agrees to act as lookout while Sammy robs a petrol station, and the robbery ends with a man being shot and Mickey being sent to prison. He comes out depressed and dependent on antidepressants, telling Linda he needs his pills. Linda, too, has few options beyond early marriage and motherhood. Russell suggests that these outcomes are not simply personal failings but the result of a society that offered working-class teenagers very little.

Edward's education, meanwhile, carries him into a position of power as a local councillor. He uses this influence to find Mickey a job and Linda a house, but his help only underlines the inequality between them, and it is mixed up with his relationship with Linda. When Mickey confronts him, the cry "I could have been him" shows his recognition that the only difference between them is the upbringing and schooling each received. The tragedy is that education, which might have united them through shared experience, has instead turned the blood brothers into representatives of opposing classes.

Russell's own life gives this theme particular force. He left school with few qualifications and only later returned to education, and his work repeatedly suggests that working-class talent is wasted by a system that writes children off early. The Narrator's final question, asking whether the twins' deaths should be blamed on superstition or on class, invites the audience to see education as part of that class system.

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Ultimately, Russell presents education as a powerful force that shapes identity, work and relationships. It gives Edward confidence, freedom and influence, while Mickey is left bored, unemployed and broken. By showing twins whose only difference is how they were raised and schooled, Russell argues that the inequality of the education system is not natural but man-made, and could therefore be changed.

13 The relationship between Raleigh and Stanhope is the emotional spine of Journey's End. Sherriff uses it to measure the distance between the idealised, public-school vision of war that sent young men to France and the brutal reality of the trenches in March 1918. Raleigh's line, "our fathers were friends, and Dennis used to come and stay with us in the holidays", places their bond firmly in a peaceful, privileged England, and the tragedy of the play lies in watching that bond strained almost to breaking before it is finally restored, too late, at the moment of Raleigh's death.

At the start of the play the relationship is defined by hero-worship. Raleigh talks to Osborne about Stanhope as "one of the big fellows" at school, a captain of rugby and a prefect who once punished boys for being found with whisky. The irony is painful, because the audience already knows from Hardy that Stanhope now drinks heavily to keep going. Raleigh has even used the influence of his uncle, a general, to be sent to Stanhope's battalion. This detail reflects the privilege of the officer class: public-school boys were expected to become officers, and family connections could shape a posting. Sherriff, who served as a captain in the East Surrey Regiment, presents Raleigh as the product of a system that taught boys to see war as an extension of the playing field and their seniors as heroes. His eagerness echoes the recruitment propaganda that presented enlistment as an

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adventure, and the audience senses that his innocence cannot survive.

Stanhope's response to Raleigh's arrival is the first major turning point in their relationship. His shocked "How did you" shows that Raleigh's presence is a threat rather than a comfort. Stanhope admits to Osborne that Raleigh is in love with the memory of the boy he was at school, and his real fear is that Raleigh will write to Madge, his sister, and reveal how he has changed. The relationship is significant because it becomes a mirror in which Stanhope is forced to see the damage nearly three years at the front have done to him. Sherriff suggests that heavy drinking was a coping strategy many officers relied upon, and Stanhope's paranoia is presented not as villainy but as the psychological toll of prolonged trench warfare, something many in the 1928 audience would have recognised in returning veterans.

The letter scene in Act 2 dramatises this tension most powerfully. Stanhope insists on censoring Raleigh's letter, and the audience is braced for a humiliating revelation. Instead, Osborne reads aloud Raleigh's praise of Stanhope as the finest officer in the battalion, and Stanhope is left embarrassed and ashamed. Sherriff uses this dramatic reversal to show that Raleigh's loyalty is deeper and more mature than Stanhope assumes. It is Stanhope, the senior man, whose behaviour is childish, and Raleigh, the newcomer, who shows sensitivity to his friend's strain. The relationship therefore reveals the strange inversion of roles that war produces.

Their bond also brings out Stanhope's protective, almost paternal instincts. When the Colonel suggests "that youngster" for the raid, Stanhope tries to shield Raleigh, describing him as "awfully new to it all". This moment complicates any reading of Stanhope as simply cold. Yet he cannot stop the raid, and the hierarchy of command, with orders coming from staff officers far behind the line, means that

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Raleigh is sent into danger regardless. Sherriff may be criticising a system in which those making decisions rarely shared the risks.

The raid, and Osborne's death, create the deepest rift between them. When Raleigh refuses to join the celebration dinner because he cannot "sit there and drink champagne" while Osborne lies dead, Stanhope erupts and orders him to "Get out!". Raleigh sees heartlessness; the audience, however, understands that Stanhope has lost "the only man" he could trust and that drinking is his only means of forgetting. The scene is significant because it exposes the gulf between someone experiencing grief for the first time and someone who has learned to bury it. Sherriff's naturalistic dialogue, with its clipped, broken lines, conveys how men of this class were trained to suppress emotion, so that anger becomes the only outlet for pain.

The final scene repairs the relationship and gives the play its emotional climax. Raleigh, fatally wounded, is carried down into the dugout and laid on Osborne's bed. The use of first names, "Dennis" and "Jimmy", strips away military rank and returns them to the boyhood friendship of the holidays mentioned in the opening quotation. Stanhope bathes his face and fetches a candle when Raleigh complains of the dark, small, tender actions that reveal the compassion his drinking has hidden. Structurally, the light Stanhope brings contrasts with the darkness closing in, and Raleigh's death in his arms is quickly followed by the shelling that collapses the dugout. Sherriff wrote the play set on the eve of the German Spring Offensive of 21 March 1918, so the audience knows that Stanhope, too, is unlikely to survive.

Ultimately, the relationship between Raleigh and Stanhope is significant because it carries the play's central message. It shows how war corrupts innocence, strains

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loyalty and forces young men to grow old before their time, yet it also suggests that human affection can survive even in the most dehumanising conditions. By ending on the reconciliation of two boys from the same school, Sherriff mourns a whole generation of young officers whose friendships, like Raleigh's life, were cut short.

14 In Journey's End, Sherriff presents support for others as the force that makes survival in the trenches possible. In a claustrophobic dugout, under constant threat of attack, the officers of C Company depend on one another for emotional and practical help far more than on the distant military authorities who command them. Stanhope's question to Hibbert, "Shall we see if we can stick it together?", captures this idea perfectly: endurance is presented not as an individual act of heroism but as something shared. However, Sherriff also shows that support can be strained, withheld or even disguised as harshness, which makes his presentation more complex and more honest.

The setting itself forces the men to support each other. The whole play takes place in a single, cramped dugout near St Quentin, lit by candles and shaken by distant shelling. Sherriff, who served as an officer on the Western Front, knew that much of trench life consisted of waiting, and his characters fill the long, empty hours by talking about home. Osborne asks Raleigh whether he knows the New Forest, and Trotter talks fondly about his garden. These conversations may seem trivial, but they are a form of mutual support: by sharing memories of England, the men keep hold of a world beyond the war. Many soldiers and veterans in the 1928 audience would have recognised this tedium and the small comforts that made it bearable.

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Osborne is the clearest embodiment of support in the play. Known affectionately as "Uncle", he is older, calm and kind, a schoolmaster who naturally looks after others. When Raleigh arrives, nervous and naive, Osborne takes him under his wing, explaining the routines of the line, such as the fact that "We never undress" while on duty, and gently preparing him for the change in Stanhope. The nickname itself suggests a family relationship, which implies that the dugout has become a kind of substitute home. Sherriff uses Osborne's gentle humour, such as his reading of Alice's Adventures in Wonderland, to show how support often takes the form of distraction rather than direct comfort.

The relationship between Osborne and Stanhope shows support at its most intimate. Osborne tells Hardy that Stanhope is his best friend, the one man he could talk to, and he defends him against gossip about his drinking. In Act I, after Stanhope has drunk heavily, Osborne helps him to bed and tucks him in, a tender, almost maternal image that reverses the usual military hierarchy, since Osborne is Stanhope's second in command. Stanhope in turn relies on Osborne completely, which is why Osborne's death in the raid devastates him. His bitter outburst towards Raleigh that Osborne was "the only man" he could trust reveals how much his strength depended on that support. Sherriff suggests that the stiff upper lip expected of public-school officers concealed a deep emotional dependence on comrades.

Stanhope's treatment of Hibbert presents support in a surprising form. At first he is ruthless. When Hibbert tries to be sent "down the line" with neuralgia, Stanhope threatens to shoot him rather than let him desert. Yet once Hibbert breaks down, Stanhope changes tactic entirely. He confesses that he too sometimes wishes he could pretend he "was paralysed" to escape, and he jokes that they will "hold each other's hands". This honesty is the key to his support: by admitting his own fear,

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Stanhope makes Hibbert feel less alone. The phrase "We know how we both feel now" is significant because it suggests that sharing vulnerability is what binds men together. In a context where shell shock was often misunderstood as cowardice, and where men were executed for desertion, Sherriff presents compassion and discipline working side by side.

However, Sherriff also explores the absence of support, especially in Stanhope's treatment of Raleigh. When he discovers Raleigh has been posted to his company, his reaction is resentment rather than welcome, and he coldly insists on censoring Raleigh's letter. After the raid, he angrily dismisses Raleigh for refusing to join the dinner. These moments show how the strain of almost three years at the front has eroded Stanhope's ability to support others openly. The audience may judge him harshly, yet Sherriff encourages sympathy, because his coldness comes from fear of being exposed and from unbearable grief.

The final scene restores support as the play's dominant value. When Raleigh is fatally wounded, Stanhope carries him down into the dugout, lays him on Osborne's bed and stays beside him until he dies. The return to first names, "Dennis" and "Jimmy", breaks through the formal hierarchy of the army, where officers were usually addressed by surname, and returns them to the friendship of their schooldays. Stanhope's small acts of care, fetching a candle and bathing Raleigh's face, make this a scene of quiet tenderness rather than heroic sacrifice. Structurally, it is significant that Raleigh is placed in Osborne's bed: the role of supporter has passed from Osborne to Stanhope.

Overall, Sherriff presents support for others as both essential and fragile. It sustains the men through boredom, fear and grief, yet it can be broken by the pressures of war and is never enough to save them. By showing that even the

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strongest characters need others, Sherriff challenges the propaganda image of the fearless soldier and pays tribute to the quiet loyalty between men who had little else to hold on to.

15 Abdul Karim is one of the most significant characters in The Empress because, through him, Tanika Gupta exposes the contradictions at the heart of the British Empire. He is an educated, dignified man who rises from servant to royal teacher, yet he is never fully accepted. His calm reply to Queen Victoria, "English is one of several languages I am fluent in", immediately challenges the assumption that an Indian servant must be ignorant, and Gupta uses his journey to question who is truly "civilised" in Victorian England.

From his first appearance, Abdul's status is significant because it reveals how Indians were treated as possessions. He is sent from Agra by Sir John Tyler as a "special gift" for the Queen's Golden Jubilee in 1887, a phrase which reduces a person to an object to be presented. The irony is that this "gift" is more cultured than many of the Britons around him, speaking several languages and knowing the history and customs of his country in detail. Gupta draws on the real Abdul Karim, who served Victoria from 1887 until her death, and this historical basis gives the play's critique of empire real weight. In 1858 the government of India had passed from the East India Company to the Crown, and in 1876 Victoria was given the title Empress of India, yet she never visited the country she ruled. Abdul becomes her substitute for that journey.

On the voyage to England, Abdul's interactions with Rani and Hari are significant in establishing his character. Hari, the young lascar, finds him "Very stuck up", which suggests that Abdul's education and formality set him apart even from his

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own countrymen and reflect divisions of class within Indian society. However, Abdul's suspicion of Hari also shows his protective nature. He warns Rani to choose her friends more carefully, and his question "Is this sailor boy bothering you?" presents him as a kind of guardian figure. Gupta uses these early scenes to show that Indians in Britain were not one uniform group but individuals with different backgrounds and loyalties.

Abdul's kindness towards Rani is especially significant because it runs through the whole play. When she is abandoned at the docks by the Matthews family, he comforts her, urging her to "be brave little Rani", and gives her his compass as a good luck charm to lead her to the right place. The compass is a powerful symbol. It represents direction, hope and the possibility of finding a home in a strange country. Structurally, Gupta brings it back at the end, when Rani returns it to Abdul as he is being sent back to India, hoping it will bring him luck. This cyclical structure suggests a bond of mutual care between two Indians who have both been used and then discarded by British society.

The relationship between Abdul and Queen Victoria is the most significant aspect of his role. Victoria's disappointment at never being able to journey to her Indian Empire leads her to rely on Abdul to describe its habits and customs. He teaches her his language, and the simple greeting "Namaste" becomes a symbol of cultural exchange. As their friendship grows, she raises him from the role of Khitmagar, a table servant, to that of Munshi, her teacher, and he travels with her as part of the Royal Household rather than as a servant. Gupta presents a lonely, elderly widow who finds in Abdul an intelligent companion, and the relationship complicates the stereotype of Victoria as a remote figurehead. It also suggests a vision of what the relationship between Britain and India might have been: one of respect rather than domination.

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However, Abdul's rise is significant because of the hostility it provokes. The members of the Royal Household are outraged that an Indian commoner should be favoured, since they would only expect to mix socially with Indians of the rank of prince. Their complaint that the Queen is "showing undue favouritism" exposes the racial and class prejudice beneath their polished manners. They even threaten to have her declared "insane and therefore unfit for office" if she honours him. Gupta uses this moment to reveal the fragility of royal power when it conflicts with the prejudices of the establishment. Ironically, the Empress of India is not free to befriend an Indian.

The ending makes Abdul's significance most painful. After Victoria's death in 1901, King Edward VII has him sent back to India "under royal escort", and his letters and mementoes of the Queen are burned. Historically, Edward did order much of this correspondence to be destroyed, which is why Abdul was almost erased from history for decades. Gupta's play can therefore be read as an act of recovery, giving voice to a man whose story the establishment tried to silence. The burning of the letters is a symbolic attempt to erase the possibility that an Indian could be close to the heart of the Empire.

In conclusion, Abdul Karim is significant because he embodies both the promise and the hypocrisy of the British Empire. His intelligence, loyalty and kindness challenge Victorian assumptions of racial superiority, while his treatment by the court exposes them. Through him, and through his friendship with Rani, Gupta suggests that the story of Britain cannot be separated from the stories of the Indians who lived, worked and were forgotten within it.

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In The Empress, friendship is important because it is the only reliable source of safety for characters who are otherwise powerless in Victorian Britain. Rani's words, "I found friends who helped me", summarise the play's journey: abandoned by the family who employed her, she survives not through the institutions of empire but through the kindness of other outsiders. Tanika Gupta presents friendship as a form of resistance and community, while also showing that it can be fragile, exploitative or complicated by power and status.

The friendship between Rani and Hari begins on the voyage to England and is important because it frames the whole play. Hari, a young lascar, teases Rani with exaggerated stories about England, warning her that it is "Cold" and full of "thick, thick fog". These tales are playful, but they also hint at the hostile world awaiting them. Rani, in return, helps Hari with his reading and encourages him to learn his letters so that he might become "a clerk" rather than a sailor. This exchange suggests that friendship offers both characters a way to imagine a better future. In context, lascars were recruited in huge numbers by the East India Company and British shipping lines, and their work was hard, badly paid and often brutal, so Rani's encouragement represents a hope of escaping exploitation.

Friendship becomes vital once they reach London. When the Matthews family abandon Rani at the docks, it is Hari who takes her to Lascar Sally's boarding house, saying "Sally, please look after Rani". This shows how friends from the margins of society care for each other when the respectable British middle class does not. However, Gupta does not idealise Hari. Their friendship is damaged when he tries to take advantage of her, and Rani runs away. This moment is important because it shows the vulnerability of young women like Rani, whose position as a dismissed ayah left them without protection. Friendship, Gupta suggests, can be betrayed, and Rani's subsequent hardships stem partly from this rupture.

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Abdul Karim's friendship with Rani provides a contrasting model of care. On the ship he positions himself as her protector, asking "Is this sailor boy bothering you?". At the docks he comforts her and gives her his compass as "a good luck charm". The compass symbolises guidance and hope, and its return at the end of the play, when Rani gives it back to Abdul as he is sent home to India, creates a satisfying structural circle. This friendship is important because it links the two main strands of the play, the world of the palace and the world of the streets, and shows that Indians at every level of British society faced similar insecurity.

Friendship is also important in rescuing Rani from destitution. After she becomes pregnant and is cast aside, she is so desperate that she sees her own child as a curse on her life. Lascar Sally and Firoza help her, and Firoza arranges for her to live in the Ayahs' Home. Historically, the Ayahs' Home was set up to shelter Indian nannies who had been brought to Britain by families and then dismissed, often left without money or a passage home. Gupta uses this context to show that friendship and community networks filled the gap left by the employers' cruelty. Through the Home, Rani meets Dadabhai Naoroji, and her friendship with him gives her a purpose: she supports his campaign to become the "first Indian Member of Parliament". The friendships she forms enable her to move from victim to active participant in political change.

At the palace, the friendship between Queen Victoria and Abdul Karim is important because it challenges the rigid hierarchies of empire. Victoria begins by treating Abdul as a servant but comes to value his knowledge and companionship, raising him from the "role of Khitmagar to that of Munshi". Their friendship crosses the boundaries of race, class and power, which is precisely why it provokes the Royal Household, who complain that she is "showing undue favouritism". Gupta suggests

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that a friendship between equals was almost unthinkable in Victorian society, and the backlash reveals the prejudice underpinning the empire. The fact that her son later ordered their correspondence to be burned shows how threatening such a friendship was to the establishment.

Dadabhai's friendship with the young Gandhi is presented as one of mentor and student. He encourages the shy law student, telling him "you must have more confidence". This is important because Gupta, writing with hindsight, invites the audience to see how friendships formed in London helped shape figures who would later lead the movement for Indian independence. Friendship becomes a seed of political change.

The reunion of Rani and Hari after many years apart shows that true friendship can survive damage and develop into love. Hari describes the joy and relief of seeing her again, and Rani's plea, "Don't ever leave me again.", reveals how much she has needed him. Gupta allows them a hopeful ending, suggesting that forgiveness and loyalty can rebuild what has been broken.

Overall, friendship is important in The Empress because it gives the characters strength, identity and hope in a society that treats them as disposable. Gupta suggests that while the empire divided people by race and class, friendship had the power to connect them, and that the hidden history of Indians in Victorian Britain is, above all, a story of people who helped one another survive.

17 Anger is significant in Refugee Boy because it is both the cause of Alem's suffering and one of the ways in which he and the people around him respond to it. Lemn Sissay's adaptation of Benjamin Zephaniah's novel opens with the soldier's

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violent cry, "TRAITORS. Dirty dog traitors.", which establishes anger as a destructive force that drives families from their homes. Yet, as the play develops, Sissay shows that anger takes many forms: the hatred of war and prejudice, the frustration of damaged young people, and the righteous anger that fuels a campaign for justice. The play asks the audience to distinguish between anger that destroys and anger that might change things.

The opening scenes in Ethiopia and Eritrea show anger at its most terrifying. Because Alem's father is Ethiopian and his mother Eritrean, the family is rejected by both sides in the border war that broke out in 1998 over towns such as Badme. The soldier's capital letters and the repetition of "traitors" convey uncontrolled rage, and the insult "Dirty dog" dehumanises the Kelos, reducing them to animals. The stark command "Leave Eritrea or die!" shows how quickly nationalist anger becomes a threat of death. This is significant because it establishes the reason Alem must flee, and because it shows that people who were once neighbours can be turned against each other by war. Sissay uses this anger to make the audience understand why refugees leave their homes: not by choice, but to survive.

When Alem discovers that his father has left him alone in London, his anger is significant in revealing his fear and sense of betrayal. His parents have made the agonising decision to leave him in England because they value his life more than anything, but to a fourteen-year-old boy it feels like abandonment. The audience is placed in a painful position, understanding both the parents' love and Alem's despair. This anger is presented sympathetically, as a natural reaction to trauma rather than a flaw, and it reflects the experience of many unaccompanied child asylum seekers who arrive in Britain without their families.

In the children's home, Sweeney's anger is significant because it shows how

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damage at home can create violence. When he believes Alem has insulted his family, he demands "You talkin' bad about my family?" and threatens to "cut" him up. His aggression, and the label "Refugee Boy", suggest racial hostility, yet Sissay, who himself grew up in care, presents Sweeney with understanding. His comment that life without a family messes you up suggests that his rage comes from neglect and rejection. Sweeney's anger therefore mirrors Alem's: both are boys who have lost the security of a family. Later, when Sweeney stops Alem from fighting a mugger with a knife and warns him not to become messed up like him, his anger becomes protective, revealing a surprising capacity for care.

Alem's own anger in the mugging scene is significant because it shows how violence and insecurity can change even a gentle, intelligent boy. When he pulls a knife and challenges the mugger, "You want to fight?", the audience sees how close he comes to repeating the violence he fled. It is only Sweeney's intervention that makes him realise the danger. Sissay suggests that anger, if left unchecked, risks trapping young people in cycles of violence.

Ruth's anger presents a more domestic and emotional side of the theme. She resents her parents for always putting the foster children first, and her bitter line "It's always later, isn't it?" captures her sense of neglect. She is also angry with Alem when he reveals that he hears her crying at night, and any mention of Themba, the foster child who died, brings out grief disguised as fury. This is significant because it shows that anger is often a mask for pain, and it allows the audience to see that the Fitzgeralds' family life is not perfect, which makes the play more realistic.

Perhaps the most significant form of anger is the collective outrage that follows the refusal of asylum for Alem and his father. Ruth and Mustapha channel their

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anger into a campaign, with banners, reggae music, pirate radio announcements and buckets to collect money. Alem's own speech condemns the absurdity of a war fought over "mainly dust and rocks", an image that undercuts the soldier's nationalist rage from the opening scene. Here, anger becomes constructive, a means of challenging an asylum system that seemed cold and bureaucratic. In context, early twenty-first century Britain saw fierce debate about asylum seekers, and the play reflects both public hostility and the campaigns by ordinary people to support refugees.

The tension also creates conflict between Alem and his father. Alem wants to keep fighting, whereas Mr Kelo insists they must accept the decision if they are told to go by the judge. Their argument shows how the pressure of the asylum process strains even loving relationships. Tragically, Mr Kelo is then murdered in a politically motivated attack by a man angry that they are gaining too much attention. This is the most significant moment of anger in the play because it brings the violence of the opening scene to the streets of London. Sissay suggests that the hatred Alem fled is not confined to war zones, and that bigotry against refugees can be just as deadly.

In conclusion, anger is significant in Refugee Boy because it drives the plot, reveals the inner pain of characters, and carries the play's political message. Sissay contrasts the destructive anger of war and prejudice with the anger of those who campaign for justice, inviting the audience to reflect on how they respond to refugees in their own society.

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Alem is important in Refugee Boy because he gives a human face and voice to the experience of child refugees. His opening words, "My name is Alem Kelo. My age is

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fourteen.", are simple and formal, like a statement given to an official, and this suggests from the start that Alem's identity will be constantly questioned and tested. Through Alem, Lemn Sissay's adaptation of Benjamin Zephaniah's novel explores the trauma of war, the struggle to belong and the injustice of the asylum system, while also showing the resilience and intelligence of a boy who refuses to be defined only as a refugee.

Alem is important first because he embodies the human cost of the war between Eritrea and Ethiopia. He was born in Badme, the very town at the centre of the border dispute that began in 1998, so his birthplace is itself contested territory. Because his father is Ethiopian and his mother Eritrean, Alem belongs to both countries and is welcomed by neither. The soldier's attack on his family shows the hostility he faces, and Sissay uses Alem's mixed heritage to expose the absurdity of nationalist hatred. Later, Alem's description of the war as being fought over "mainly dust and rocks" shows his growing maturity and his rejection of the violence that destroyed his family.

Alem is also important in presenting family love in desperate circumstances. His relationship with his father is especially tender. Mr Kelo tells him stories about the stars and describes England as "wonderful", softening the fear of their journey. The decision to leave Alem in England, "Until the fighting stops", shows how far parents will go to protect their child, and his parents' belief that his life is worth more than anything makes their sacrifice painful to watch. Through Alem, Sissay shows how war tears families apart, and the later deaths of both parents, his mother in Eritrea and his father in London, make him a symbol of the countless children orphaned by conflict.

Alem's experience in the children's home is important because it shows the

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difficulties faced by young people in the care system. Mustapha tries to help him settle in and warns him to "Be careful", but Sweeney is aggressive and threatens him, calling him "Refugee Boy". The insult reduces Alem to a label, and the title of the play itself echoes this, which invites the audience to look beyond the label to the individual. Sissay, who grew up in care, presents the children's home as a place where damaged young people lash out at each other. Alem's relationship with Sweeney improves after Sweeney stops him from fighting a mugger with a knife and warns him not to become "Messed up" like him. Alem is important here because his presence reveals the vulnerability beneath Sweeney's anger, and because it shows that Alem himself could be pulled into violence without support.

Alem is important in showing the value of education and the abilities that refugees bring with them. He speaks several languages and is an avid reader, telling others he is reading Great Expectations. His love of school, which he describes as "great", challenges stereotypes of refugees as uneducated or a burden. The reference to Dickens is especially fitting, because Great Expectations is also the story of an orphan boy trying to find his place in the world, which mirrors Alem's own journey. His parents' pride in his ability to speak good English suggests that education was their hope for his future.

His placement with the Fitzgeralds is important because it shows how stability and kindness can help a refugee child to thrive. The Fitzgeralds treat him as part of the family, praising him with "Alem, you star", and they guide him through the frightening process of the tribunal, telling him to "answer them truthfully". Alem's politeness and gratitude make him a sympathetic figure for the audience, and his growing trust in his foster family contrasts with his isolation at the start of the play. This reflects the importance of foster care for unaccompanied children who must navigate a complex legal system alone.

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Alem's friendship with Ruth is also important. Ruth is at first suspicious of him, but gradually they share their pain. She tells him about Themba, and he confides in her that his mother is dead. Their friendship shows that grief can connect people from very different backgrounds. Together with Mustapha, Ruth organises the campaign to stop Alem and his father being deported, showing how Alem inspires others to act. In context, the early twenty-first century saw intense political and media hostility towards asylum seekers in Britain, and the campaign reflects the real community movements that fought individual deportations.

Finally, Alem is important because his story exposes the injustice and danger refugees face even in a supposedly safe country. The tribunal's initial rejection of the Kelos' case shows how impersonal the asylum system can feel, while the murder of Mr Kelo in a politically motivated attack reveals the hatred some people feel towards refugees. Alem's suffering in London echoes his suffering in Africa, suggesting that prejudice is not limited to war zones.

In conclusion, Alem is important because he is the emotional and moral centre of the play. Through his intelligence, his grief and his resilience, Sissay encourages the audience to see refugees not as statistics or labels, but as individuals with families, talents and hopes, deserving of compassion and justice.

19 The relationship between Napoleon and Snowball is the hinge on which the whole of Animal Farm turns. While they cooperate, the Rebellion succeeds and the farm briefly comes close to Old Major's dream; once their rivalry becomes open war, the revolution is hijacked by one pig's appetite for power. Orwell uses the pair to allegorise the struggle between Stalin and Trotsky after Lenin's death, and in doing

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so he suggests that revolutions are rarely betrayed by their enemies outside, but by the leaders who claim to protect them.

At first, Orwell presents the two boars as complementary rather than opposed. Snowball is "more vivacious" than Napoleon, quicker in speech and more inventive, whereas Napoleon is a "fierce-looking" Berkshire boar with a reputation for getting his own way. Together with Squealer they turn Old Major's speech into the system of Animalism and organise the Rebellion, and it is Snowball who paints the Seven Commandments on the barn wall. However, Orwell quietly plants warning signs. When the milk disappears on the first day of freedom, Napoleon is the one who tells the animals to forget it, and later it is discovered that the milk goes into the pigs' mash. Even in this early harmony, the reader senses that Napoleon is more interested in privilege than principle.

The Battle of the Cowshed exposes the difference between them most clearly. Snowball leads the defence, is wounded by Jones's gun, and is decorated "Animal Hero, First Class", while Napoleon's part in the battle is barely mentioned. This mirrors the Russian Civil War, in which Trotsky built and commanded the Red Army. Orwell's point is pointed: the leader who actually risked himself for the revolution will soon be written out of it, and the one who stayed in the background will claim the credit.

As the farm develops, the relationship hardens into constant disagreement. Orwell notes that the two pigs disagree at every point where disagreement is possible. Snowball forms committees and teaches the animals to read, believing that education will spread the benefits of the revolution; Napoleon takes no interest in the committees and instead removes Jessie's and Bluebell's puppies, claiming that he will take responsibility for their education. The irony is chilling, because this

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education turns out to be the training of a private army. Their debate over defence also reflects history: Snowball wants to send out pigeons to stir up rebellion on other farms, much as Trotsky argued for permanent, international revolution, whereas Napoleon wants the animals to procure firearms, echoing Stalin's policy of "socialism in one country".

The windmill becomes the symbol of this conflict. Snowball's plans, drawn in chalk on the floor of an incubator shed, promise electricity and a three-day week, and Napoleon's response is to urinate over them, a crude act that reveals contempt for ideas rather than any reasoned objection. At the decisive meeting, just as Snowball's eloquence seems to be winning the vote, Napoleon releases nine enormous dogs and Snowball is chased off the farm. The violence is sudden and shocking, and Orwell presents it as a turning point: from now on the Sunday meetings are abolished and decisions are made by a committee of pigs. Debate, the lifeblood of a fair society, dies with Snowball's exile. Stalin had likewise driven Trotsky out of the party and into exile in 1929, and Trotsky was murdered in Mexico in 1940, five years before the novel appeared.

Perhaps the most important aspect of the relationship, though, is what happens after it ends. Snowball is more useful to Napoleon absent than present. Squealer announces that Napoleon was secretly in favour of the windmill all along and that opposing it was merely "tactics", so Napoleon steals his rival's plan as well as his place. When the windmill collapses, Napoleon roars, "Do you know the enemy who has come in the night and overthrown our windmill? SNOWBALL!" The rhetorical question and the capitalised name turn Snowball into a monster who can be blamed for every misfortune, from broken windows to stolen corn. History is rewritten until the animals are told he fought on Jones's side at the Battle of the Cowshed, and that he "sold himself" to Frederick. This scapegoating mirrors Stalin's

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propaganda against Trotsky and the show trials of the 1930s, which Orwell recreates when animals confess to plotting with Snowball and are slaughtered by the dogs. Some readers also see in it the way Hitler blamed Europe's Jews for Germany's troubles: Orwell understood that every tyranny needs an enemy to make fear feel like loyalty.

It would be wrong, however, to read Snowball simply as the hero of the novel. He agrees that the milk and apples should go to the pigs, and his windmill plans suggest a leader who also enjoys being clever and admired. Orwell, who had seen Soviet-backed communists turn on their own allies during the Spanish Civil War, was no admirer of Trotsky either.

Ultimately, the relationship between Napoleon and Snowball is important because it shows how a revolution decays. Their partnership creates the farm; their rivalry destroys its democracy; and Snowball's absence gives Napoleon the perfect excuse for terror. By the final scene, when the animals look from pig to man and find "it was impossible to say which was which", the reader understands that the battle between the two leaders was never really about the animals at all. Orwell's warning, published in 1945 when the Soviet Union was still Britain's ally, is that power struggles at the top inevitably crush those at the bottom.

20 In Animal Farm, dishonesty is not a side effect of power but the very mechanism through which power is seized and kept. Orwell shows that the pigs do not need to defeat the other animals by force alone; they defeat them by controlling what they believe. Writing in the shadow of Stalin's propaganda machine, Orwell presents lies as the true weapon of totalitarianism, and Clover's desperate cry, "They are taking you to your death!", exposes the moment when the gap between what the

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animals are told and what is really happening becomes impossible to ignore.

Dishonesty begins almost as soon as the Rebellion succeeds. The milk vanishes on the first evening, and soon afterwards the windfall apples are reserved for the pigs. Squealer justifies this with mock science, claiming that milk and apples contain substances necessary to the well-being of a pig, and insisting that the pigs consume them for the sake of the other animals. The lie works because it is wrapped in concern: the pigs present their greed as self-sacrifice. Squealer then adds the threat that underpins all of their deceptions, asking whether the animals want Jones to come back. Orwell suggests that propaganda succeeds by combining false reasoning with fear, so that questioning the leader seems the same as betraying the revolution. In this, the pigs mirror the Bolshevik elite, who enjoyed privileges denied to the workers in whose name they ruled.

The most powerful form of dishonesty in the novel is the rewriting of history. Snowball, decorated "Animal Hero, First Class" after the Battle of the Cowshed, is chased from the farm and gradually transformed into a traitor. First his courage is questioned, then the animals are told he was in league with Jones from the start, and finally that he has sold himself to Frederick. Each version is delivered with such confidence that the animals, who cannot remember clearly, begin to doubt their own memories. This directly reflects the Soviet practice of erasing Trotsky from photographs and records, and Orwell's fear that a government which controls the past can control the present. It is a concern he would later develop in Nineteen Eighty-Four.

The Seven Commandments show dishonesty becoming written law. Each time the pigs break a rule, the rule silently changes: "No animal shall sleep in a bed" gains "with sheets", and "No animal shall drink alcohol" gains "to excess". The night

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Squealer is found beside a broken ladder with a pot of white paint is darkly comic, yet the animals fail to understand what they have seen. Orwell structures these alterations across the novel so that the reader notices them long before the animals do, which creates dramatic irony and invites us to feel both pity and frustration. By the end, the commandments are replaced by a single maxim: "All animals are equal but some animals are more equal than others." The paradox is absurd, but its absurdity is the point: once language has been corrupted, even nonsense can become official truth.

Dishonesty reaches its cruellest point with Boxer. Having worked himself to collapse, he is told he will be taken to the hospital at Willingdon, but Benjamin reads the side of the van and reveals that it belongs to a horse slaughterer. Clover's repeated cries of "Boxer!" and "Get out!" are among the most emotional moments in the novel, because for once an animal sees the truth in time, yet is powerless to act on it. Squealer later invents a touching deathbed scene and explains that the vet had simply not painted over the old name on the van, and the pigs receive a crate of whisky soon after. Orwell suggests that the lie is not only about Boxer's death but about his life: the loyal worker whose mottoes were "I will work harder" and "Napoleon is always right" is literally sold for drink. Boxer represents the Russian working class, whose faith in the revolution was exploited until it was exhausted.

Orwell also shows that dishonesty is not limited to the pigs. Mollie lies about her contact with humans, denying that she lets a man stroke her nose, and Clover later finds sugar and ribbons hidden under her straw. Her vanity represents those members of the old middle classes who fled the revolution for comfort. Even Moses the raven, with his tales of Sugarcandy Mountain, offers a comforting falsehood that the pigs find convenient to tolerate, perhaps reflecting the way

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religion was alternately condemned and exploited by the Soviet state. In different ways, every class on the farm uses or accepts lies.

Crucially, Orwell implies that dishonesty succeeds partly because the animals allow it to. The sheep drown out debate with their bleating of "Four legs good, two legs bad", Boxer refuses to think for himself, and Benjamin, who can read perfectly well, chooses silence until it is too late. Orwell, who had seen left-wing intellectuals in Britain defend Stalin despite the purges, seems to be criticising not just liars but those who prefer comfortable lies to uncomfortable truths.

In the final scene, the pigs walk on two legs and trade with the humans they once called enemies, and the animals looking through the window find "it was impossible to say which was which". The ultimate dishonesty is that the revolution itself has become a lie. Orwell's novel, subtitled "A Fairy Story" and rejected by several publishers because it criticised Britain's wartime ally, insists that truth is the first casualty of tyranny, and that a society which stops asking questions will eventually be unable to recognise its own oppressors.

21 Evil in Lord of the Flies is significant because Golding refuses to locate it anywhere comfortable. The boys search the island for a monster they can hunt, but the pig's head tells Simon the truth: "You knew, didn't you? I'm part of you?" Golding's central argument is that evil is not an external creature, nor something peculiar to foreigners or villains, but a capacity within every human being, held in check only by the fragile structures of civilisation. Writing after the Second World War, he used a group of ordinary British schoolboys to show how quickly that capacity can be released.

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At the start of the novel, evil seems absent. The island is a paradise of lagoon and fruit, and Ralph's delight as he stands on his head suggests innocent freedom. Jack even insists, ironically, that the boys must have rules because "we're not savages" and "the English are best at everything". Golding is deliberately rewriting R. M. Ballantyne's Coral Island, in which British boys bring order and Christian values to a wild place. His boys bring the darkness with them. Golding, who had taught at a boys' school in Salisbury, said he had seen enough of boys to know how they might really behave without supervision.

Evil first enters through fear. The littlun with the mulberry-coloured birthmark speaks of a "beastie" that comes in the dark, and from then on the idea of a beast spreads like an infection. It is variously imagined as a snake, as something from the sea, and later as the dead parachutist on the mountain. The fact that the beast keeps changing shape is significant: it takes whatever form the boys' fears give it, because it is really a projection of their own violence. Simon alone suggests that "maybe it's only us", and the others laugh him down. Golding implies that humanity prefers to imagine evil as something outside itself, because the alternative is too frightening to admit.

Through Jack and the hunters, Golding shows evil growing out of the desire for power and the pleasure of violence. At first Jack cannot bring himself to kill a piglet, but he soon becomes obsessed with hunting. Once he paints his face, the mask becomes "a thing on its own" behind which he is freed from shame, suggesting that evil thrives where individual responsibility disappears. The chant "Kill the pig! Cut her throat! Spill her blood!" turns killing into ritual, and when the hunters slaughter the sow, the scene is described in disturbingly sexual and frenzied terms. Roger's development is even more chilling. Early on, he throws stones at Henry but aims to miss, because his arm is still conditioned by a

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civilisation of parents, school, policemen and the law. By the end he releases the rock that kills Piggy with "a sense of delirious abandonment". Golding presents evil as something that grows stronger each time a boundary is crossed.

The Lord of the Flies itself is the novel's clearest symbol of evil. The sow's head, left on a stick as an offering to the beast, is swarmed with flies, and its title translates the Hebrew name Beelzebub, a name for the devil. Simon's encounter with it echoes Christ's temptation in the wilderness, with Simon as a Christ-like figure who goes alone to find the truth. The head mocks the idea of hunting the beast, and warns Simon that the others will "do" him. Shortly afterwards, Simon crawls out of the forest to tell the boys that the beast is only a dead man, and he is killed during the frenzied dance, beaten by the crowd with no words and only "the tearing of teeth and claws". Most disturbing of all, Ralph and Piggy were part of the dance. Golding makes it clear that even the most rational and decent boys share in the evil, which supports his belief that "man produces evil as a bee produces honey".

By the final chapters, evil has become organised. Jack rules Castle Rock as a chief, beats boys for no reason, and leads a hunt for Ralph that sets the whole island on fire. The killing of Piggy and the destruction of the conch, which "exploded into a thousand white fragments", symbolise the death of reason and democratic order. The hunt for Ralph, with a stick "sharpened at both ends", suggests the boys intend to treat him exactly as they treated the pig.

Golding's ending widens the significance of evil from the island to the world. The naval officer who rescues the boys is embarrassed that British boys could not "put up a better show", yet he stands on the beach with a revolver, and his cruiser is engaged in a war of its own. The boys were evacuated because of a nuclear

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conflict, and their plane was shot down. Golding, who served in the Royal Navy during the war and witnessed the D-Day landings, had seen adults commit atrocities on a scale far greater than anything on the island. The officer's rescue is therefore no rescue at all: the boys are returning to a world which is doing the same thing, only more efficiently.

Ralph's tears for "the end of innocence, the darkness of man's heart" bring the novel's meaning into focus. Evil is significant because it is universal. Golding suggests that rules, conches and naval uniforms do not remove human darkness; they only disguise it. In a century that had produced the Holocaust and the atomic bomb, his novel offers a bleak but honest warning that the beast will always be part of us.

22 The Hunters are important in Lord of the Flies because they turn Golding's abstract idea of human savagery into something visible, organised and lethal. When Ralph offers Jack the choir and Jack answers simply "Hunters", the exchange seems generous and harmless, but it gives Jack his own army. Through the Hunters, Golding charts the transformation of disciplined English schoolboys into a painted tribe that kills, and suggests that the structures which once kept them orderly can just as easily be used to make them violent.

When the choir first appears, it is a picture of institutional order. The boys march in two parallel lines, wear black cloaks with silver badges, and obey Jack's barked commands. Golding presents them as products of a rigid public-school world, and the way they first appear on the beach as a dark, indistinct shape quietly hints at menace. Jack's authority over them is clear in the vote for chief, when every hand outside the choir, except Piggy's, is raised for Ralph and the choir only follow

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reluctantly. Their obedience is significant: they are already trained to follow a leader without question, which makes them ideal material for a tyrant. Golding seems to suggest that discipline without moral understanding is not civilisation at all, but a readiness to be commanded.

Early in the novel the Hunters appear cooperative. Jack volunteers them to keep the fire going and act as lookouts, and he still speaks of rules, claiming that the English are best at everything. However, hunting gradually becomes their only priority. Jack's failure to kill the first piglet, because of "the enormity of the knife descending and cutting into living flesh", shows that civilised restraint still holds him, but he swears that next time there will be no mercy. The turning point comes in chapter four when the Hunters abandon the fire to kill a pig just as a ship passes. Their chant, "Kill the pig! Cut her throat! Spill her blood!", rises as they return with the carcass, while Ralph can only say, "There was a ship." The juxtaposition is crucial: the Hunters have chosen blood and excitement over rescue, and the gulf between the two leaders becomes permanent.

The Hunters' appearance reflects their moral change. Jack paints his face with clay and charcoal and discovers that the mask becomes "a thing on its own", freeing him from shame and self-consciousness. The painted faces make the Hunters anonymous, and Golding suggests that this anonymity allows the boys to do things as a group that none of them would do alone. Their black cloaks, once part of a church choir, are abandoned, and their names give way to the collective title of "savages". Golding's language follows this shift: by the later chapters the narrator refers to them as a "tribe" and as savages, showing that their individual identities have been absorbed by the group.

The Hunters are also important because they make violence a ritual. The pig hunt

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becomes a game in which Robert plays the pig and is genuinely hurt, and the boys' excitement suggests that the line between play and real violence is disappearing. The killing of the sow is described with savage intensity, and her head is placed on a stake as a gift for the beast, which becomes the Lord of the Flies. After the feast, the chant changes to "Kill the beast! Cut his throat! Spill his blood!", and during the storm the Hunters lead the frenzied dance that kills Simon. That even Ralph and Piggy join the circle shows how powerful the Hunters' collective energy has become. Golding presents the group as a mob in which reason is drowned out by rhythm.

Roger represents the darkest potential of the Hunters. At first he throws stones at Henry but deliberately misses, his arm still held back by the memory of parents, school, policemen and the law. Under Jack's rule, that restraint disappears. He levers the rock onto Piggy with "a sense of delirious abandonment", and Jack responds not with horror but with triumph, screaming that he is chief. The destruction of the conch, which explodes "into a thousand white fragments", shows that the Hunters have finally destroyed the symbol of democratic order. Roger later sharpens a stick at both ends for Ralph's head, implying that the Hunters now see a human being as no different from a pig.

In the final chapter, the Hunters pursue Ralph across the island and set the forest alight to drive him out, ironically creating the very smoke signal that brings rescue. The naval officer sees only little boys with painted faces and sticks, and comments that British boys should have put up a better show. Yet the officer is himself a hunter, armed and serving on a warship. Golding, who served in the Royal Navy during the Second World War, uses this ending to suggest that adult society organises violence in exactly the same way, with uniforms, chants and leaders, only on a larger scale.

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The Hunters are therefore important because they embody Golding's view that savagery is not confined to distant "savages" but lies inside respectable British society. Writing after the horrors of Nazi Germany, which had shown how ordinary people could be drawn into organised brutality by a charismatic leader, Golding presents the Hunters as a warning. They begin as a choir and end as a war party, and the speed of that change is the novel's most frightening lesson.

23 Tracey Rutter is one of the quietest characters in Anita and Me, yet she is significant precisely because she is so easily overlooked. Meena first sees her as "the silent trotting shadow" at Anita's heels, "swotted and slapped away as casually as an insect", and for much of the novel the reader, like Meena, barely notices her. Gradually, though, Syal uses Tracey to expose the damage hidden behind the Rutters' front door, to reveal the effects of poverty and neglect in a declining mining village, and finally to give Meena the moral test that marks her growing up.

Syal establishes Tracey through contrast with her sister. Where Anita is loud, glamorous and fearless, Tracey is "dark and pinched", a "thin, sickly child". Meena compares the two sisters to a whippet and a Rottweiler, an image that captures Tracey's nervous fragility next to Anita's aggressive strength. The simile in the opening description, comparing Tracey to an insect, is especially revealing: it suggests that she is treated as something irritating and insignificant, brushed away without thought. Anita's cruelty towards her is shown during the children's game when Karl mocks Tracey and, instead of defending her, Anita leads the chant of "Poo stripe!" and dances gleefully around her. Syal shows that sibling rivalry in the Rutter household has become something harsher, a hierarchy in

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which Tracey is always at the bottom.

Tracey is also significant because she reveals the neglect that Anita's bravado conceals. She is often found waiting on the doorstep for a mother who does not come home, asking "Where's me mum? I'm hungry". The plain, dialect phrasing makes her sound younger and more helpless than her age, and the basic need for food highlights how little care she receives. Deirdre is presented as a mother more interested in men and her own pleasure than in her daughters, and she eventually runs off with a butcher from Cannock. Through Tracey, Syal suggests that the absence of a stable family has real victims. Context matters here: the novel is set in the late 1960s, when traditional ideas of the nuclear family were starting to fragment, and the Rutters represent the casualties of that change rather than its freedoms. Anita copes by becoming hard and manipulative; Tracey has no such defence.

Tracey's appearance also reflects the economic hardship of Tollington. She wears Anita's hand-me-downs, and her mother claims not to have a job. Tollington is a former mining village where the pit has closed, men have lost their work and the community is slowly being replaced by new housing. Syal, who grew up in a similar village near Wolverhampton, presents this decline with affection but also honesty. Tracey, underfed and poorly clothed, embodies the poverty that the Kumars, despite being outsiders, are in some ways protected from by their close-knit family and Papa's job.

One of the most disturbing ways in which Tracey is significant is through the hints of abuse. When Meena notices a row of bruises on Tracey's thighs, Syal does not explain them, but the image is deeply unsettling. The narrative leaves the cause unspoken, perhaps because the child Meena cannot fully understand what

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she has seen, while the adult narrator chooses not to spell it out. This silence mirrors the way such suffering was often hidden in communities at the time, where family matters stayed behind closed doors. It may also explain Tracey's fierce hostility towards Sam Lowbridge and his treatment of Anita, as if she sees in him the kind of male violence she already knows.

Tracey also exposes the casual racism of Tollington, even in its most vulnerable members. When Deirdre gives Tracey a puppy to make up for neglecting her, the dog is given a racist name, and Tracey calls it without any awareness of how deeply it wounds the Kumars. Syal does not present Tracey as malicious; rather, she shows how prejudice is absorbed by children from the adults around them. In a decade marked by debates about immigration and by Enoch Powell's notorious speech in 1968, this detail shows that racism in Britain was not only the work of open bigots like Sam but was woven into ordinary speech.

The climax of Tracey's role comes at the pond. When Anita attacks Sam, Tracey leaps at him "like a terrier", but he steps aside and she falls into the water. The simile is a bitter echo of the earlier whippet image: for once she is brave and loyal, yet her attack ends in near disaster. She is pronounced clinically dead before being revived, and the moment forces Meena to confront the consequences of the gang's behaviour. Afterwards Tracey tells the police that Sam and Anita pushed her. Meena, who has been betrayed by Anita and frightened by Sam's racism, is tempted to support the lie. Her decision to tell the truth, that "It was an accident", is a turning point. Throughout the novel Meena has been a fibber and storyteller, but here she chooses honesty even though it protects people who have hurt her.

In this way, Tracey is significant as a catalyst for Meena's maturity. She is a

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mirror of what Meena might have become without a loving family, and her suffering helps Meena see Anita and Tollington more clearly before she leaves for the grammar school. Syal gives the most neglected child in the novel the power to shape its ending, suggesting that the overlooked often reveal the truth about a community more clearly than its loudest voices.

24 Challenges in Anita and Me are presented not as isolated disasters but as the ordinary, accumulating difficulties of growing up, belonging and surviving change. Meena faces the challenges of identity, friendship and physical injury; her parents face racism, illness and the strain of building a life far from home; and the whole village of Tollington faces economic decline. Syal suggests that these challenges, painful as they are, force her characters to grow, and Mrs Kumar's gentle reassurance that the break "will heal" but is "going to take some time" could stand for the novel's attitude to almost every challenge it presents.

The most personal challenge for Meena is the struggle to know who she is. As the only Indian child in a white, working-class village in the late 1960s, she feels caught between two cultures. She longs to be like the Tollington girls and to be accepted by Anita, yet she also feels the pull of her parents' Punjabi world of food, music and relatives. Syal presents this tension with humour, through Meena's embarrassment and her habit of inventing stories, but also with sincerity, because Meena's lies are often attempts to create a version of herself that fits in. The novel is semi-autobiographical: Syal grew up as the daughter of Punjabi parents in a mining village near Wolverhampton, and the challenge of belonging that Meena faces reflects the experience of many second-generation immigrants of her generation.

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Friendship itself becomes a challenge. Anita is older, bolder and glamorous, and Meena's fascination with her leads her into stealing, rudeness to her parents and eventually danger. Syal presents the friendship as both thrilling and corrosive. After Meena's riding accident, which happens on an outing with Anita, she realises how little Anita cares: when Meena lay injured, "Anita had merely looked bored". This moment is significant because Meena's challenge is not only physical recovery but the emotional work of letting go of a friend she idolised. Her growth lies in seeing Anita more clearly, and in recognising that Anita's own family life of neglect, with a mother who disappears with other men and a father she pretends is "in the Navy", has shaped her into someone who cannot offer real loyalty.

Meena's broken leg is presented as a challenge that becomes an opportunity. She spends months in hospital, misses school and, most painfully, loses the chance of "going to India" with Nanima. Yet the hospital ward introduces her to Robert, a boy on the same ward who becomes a true friend. Their friendship is tender and innocent, a contrast to the manipulative bond with Anita, and his death on the last day of December is the first real grief Meena experiences. Syal uses this episode to show that challenge can deepen a character's understanding of life. Meena returns to Tollington more reflective and less dependent on the gang, ready to face the eleven-plus and the move to grammar school.

The Kumar family faces the persistent challenge of racial prejudice. Some incidents are casual, such as the dog Deirdre gives to Tracey being named with a racist slur, or neighbours' remarks that are meant as compliments but rest on stereotypes. Others are aggressive. When an elderly woman driver calls Mama "a bloody stupid wog", Meena is shocked by the sudden hostility directed at her gentle mother. Most frightening is Sam Lowbridge's growing racism, culminating in the attack on the Indian Bank Manager, which Meena learns Sam carried out with Anita's

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encouragement. Syal places these events against the backdrop of late-1960s Britain, when Enoch Powell's "Rivers of Blood" speech in nearby Birmingham had made hostility towards immigrants more open. The challenge for the Kumars is not only to endure prejudice but to keep their dignity and their kindness, which Papa and Mama consistently do.

Mama's own challenges are presented with particular sensitivity. Her pregnancy with Sunil ends in an emergency caesarean, and afterwards she struggles with exhaustion and low spirits that suggest post-natal depression. Meena also faces the challenge of a new brother who takes her parents' attention. The arrival of Nanima from India transforms the household; Mama looks as if an invisible yoke has been lifted, and Meena gains a grandmother who connects her to her heritage and teaches her to value it. Syal suggests that the challenges faced by immigrant families are harder because the support of extended family is so far away, and that belonging is easier when that support arrives.

The village of Tollington faces the collective challenge of economic and social change. The mine has closed, the men have lost their work, and many of the women now have to work to keep their families going. By the end of the novel, the old school is to be demolished and new houses are being built, and Meena senses that the village she knew is disappearing. This reflects the real decline of the Midlands mining industry, which left communities without the jobs that had defined them. Syal presents Sam Lowbridge's anger partly as a response to this challenge: a young man with no future who blames outsiders for losses caused by economic change.

Ultimately, Syal presents challenges as the forces that shape Meena into a young woman who can tell the truth, as she does after Tracey's accident, and leave

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Tollington with a clearer sense of herself. Like the broken leg, each challenge in the novel hurts and takes time, but Syal's warm, comic narrative voice reassures the reader that healing is possible.

25 In The Woman in Black, Susan Hill uses location as far more than a backdrop. Each place Arthur Kipps passes through marks a stage in his movement from rational, confident modernity towards terror and grief, so that the novel's geography becomes a map of his psychological journey. Mr Bentley's matter-of-fact warning that you can "only cross the Causeway at low tide" captures this perfectly: the most important locations are those that cut Kipps off from safety, and Hill, writing a deliberately old-fashioned Gothic novel in 1983, uses them to test the late Victorian and Edwardian faith in reason.

The novel opens, unusually for a ghost story, in a place of comfort. Monk's Piece, the house the older Kipps buys, is "a fine place", surrounded by pasture and orchard, and it fills him with a "profound sense of peace and contentment". Hill begins at the end of the chronology, so this location frames everything that follows. Its calm is significant because it is fragile: on Christmas Eve, with his stepchildren telling ghost stories by the fire, the cosy domestic setting suddenly becomes the place where his buried memories break out, and he has to walk out into the night. The contrast suggests that no location, however idyllic, can protect a man from the past, and it prepares the reader for the way Hill repeatedly turns safe spaces into threatening ones.

London is the next important location, and it represents the modern, busy, rational world in which the young Kipps feels at home. Hill fills it with noise, "a din of brakes grinding and horns blowing", and traffic, street lighting and crowds. Yet

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even here there is a hint of what is to come in the thick London fog, which blinds and disorientates people. The fog connects the capital to the sea frets of the marsh later in the novel, as if the city's modernity cannot fully keep out darkness. Kipps is a solicitor, a profession based on documents and evidence, and his London self believes he is being sent north on a routine errand to settle Mrs Drablow's papers. The city therefore stands for the scientific confidence of the age, which the rest of the novel will undermine.

Crythin Gifford, by contrast, is a remote market town on the north east coast, and its isolation is essential to the Gothic atmosphere. At first Kipps finds it "favourable" and enjoys the comfort of the Gifford Arms, feeling almost as if he were on holiday. However, the townspeople's silence and evasiveness turn the place into a community haunted by a secret. When the landlord's face changes at the mention of Mrs Drablow, and when Mr Jerome refuses to go to the house, the town seems to be holding its breath. Hill suggests that isolated rural communities kept older beliefs alive: in a period proud of its rationalism, these people have learnt from experience that the supernatural is real, and they would rather carry on with their business than speak of it. By the end, nothing on earth would make Kipps stay there again.

The most important location is Eel Marsh House and the land around it. Hill makes its isolation physical and absolute. The Nine Lives Causeway can only be crossed at low tide, and the marshes are full of "treacherous quicksand", so the house is literally cut off for much of the day. The name of the causeway itself hints at danger and death. This tidal setting creates entrapment, a classic Gothic device: once Kipps is there, the landscape decides when he may leave. The house, "tall, gaunt", is described almost like a skeletal figure, and the bleak expanse of water and sky emphasises how small and vulnerable Kipps is. When the sea mist

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rolls in and he hears the sound of a pony and trap sinking into the marsh, followed by the cries of a child, the landscape becomes the scene of Nathaniel's death, endlessly replayed. The setting is not neutral but haunted.

Within this setting Hill places locations associated with death. The Woman in Black first appears at the funeral in Crythin Gifford's church and graveyard, and again by the ruined chapel and small burial ground near Eel Marsh House. Her wasted face, as if she were "suffering from some terrible wasting disease", fills Kipps with "repulsion and fear", and the graves make her appearance even more horrific. Hill is using the conventions of the Victorian ghost story writers she admired, where churchyards and ruins are thresholds between the living and the dead.

Perhaps the most disturbing location is the nursery. Unlike the rest of the cold, old-fashioned house, it is filled with toys and the rocking chair, a room of childhood and love. When Kipps first sees it, the tenderness of the room briefly drives out his fear. Later, however, it is found torn apart and the rocking chair moves by itself, as if Jennet's grief has erupted into the one space that belonged to her son. Hill inverts the reader's expectations: the most innocent room becomes the emotional heart of the haunting, showing that the horror grows from a mother's love and loss.

Ultimately, the locations show that the safe, modern world Kipps believes in is an illusion. The final tragedy does not happen on the marsh but in a London park, a place of Sunday leisure, when the pony and trap carrying Stella and Joseph crashes. By bringing the curse into an ordinary urban location, Hill suggests that what Kipps encountered cannot be left behind at the end of a causeway. Location, in the end, matters because the Woman in Black can reach beyond all of them.

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26

Memory is the force that drives The Woman in Black. The whole novel is an act of remembering, as the older Arthur Kipps forces himself to write down what happened to him decades earlier, and every major character is defined by a memory they cannot escape. Susan Hill suggests that memories, especially of grief and guilt, are a kind of haunting in themselves: the ghost of Jennet Humfrye is terrifying, but the past she represents is just as hard to lay to rest.

The narrative structure makes memory central from the first page. Hill opens with the older Kipps at Monk's Piece and then moves back in time, so the story we read is his recollection. The phrase quoted in the question, "It would be easy to look back and to believe that all that day I had had a sense of foreboding", shows how memory reshapes experience. The older narrator knows how the story ends and cannot quite separate what he felt then from what he knows now. This creates dramatic tension, because the reader senses the dread hanging over every ordinary detail, and it reflects a convention of the Gothic and of Victorian ghost stories, in which a first-person narrator recounts a terrible experience as a kind of testimony, making the supernatural seem more credible.

Kipps's memories are significant because they reveal how completely he has changed. As a young solicitor in London he was confident, rational and dismissive of superstition, the kind of man the scientific late Victorian age produced. When his stepchildren tell ghost stories on Christmas Eve, the older Kipps falls into a "frenzy of agitation" and leaves the room. The memories he has suppressed rise up uninvited, which suggests they are not under his control. He writes them down not for entertainment but because he hopes that by telling the story he may finally be free of it, almost as an exorcism.

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Within his account, memories of sound are especially powerful. On the marsh, Kipps hears the pony and trap sinking into the quicksand and the "faint cries of the child", and later he hears the same sounds again. The place itself seems to remember the drowning of Nathaniel and to replay it endlessly. Hill uses this to blur the line between ghosts and memory: the haunting is a recording of past trauma, repeating because it was never resolved. Kipps learns a "hard lesson" from these experiences, and his earlier certainty that ghosts do not exist cannot survive them.

Memory also explains the behaviour of the people of Crythin Gifford. The townspeople are secretive and uneasy, because they remember the deaths of children that followed each sighting of the Woman in Black. When Kipps mentions Mrs Drablow's funeral, the landlord's face flickers with what Kipps guesses is alarm, or suspicion, and nobody will answer his questions directly. Mr Jerome is the most striking example. When Kipps describes the woman in the graveyard, Mr Jerome turns "frozen, pale" and almost faints, and he refuses to go to Eel Marsh House: "I shall not go there". Later, Kipps learns that Mr Jerome's own child died. His reaction shows memory as a physical wound. In an isolated rural community, superstition and shared memory reinforce each other, and Hill presents the town as a place where the past dominates the present.

Jennet Humfrye herself is a character created by memory. The packet of letters Kipps discovers in Eel Marsh House records her as a young unmarried mother forced to give up her son Nathaniel to her sister, Alice Drablow. In late Victorian society an illegitimate child brought shame, and Jennet was pressured to surrender him. Reading the letters, Kipps feels "sadness and sympathy" for her, and the reader sees her as a victim before she became a ghost. Her memories of losing

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Nathaniel, first to her sister and then to the marsh, drive her "desire for revenge". She cannot forget, and so she ensures that others suffer the same loss. Hill presents a dark idea: memory without forgiveness becomes destructive and spreads pain to people who were never involved.

The documents in Eel Marsh House matter in a wider sense too. Kipps was sent north to sort Mrs Drablow's papers, and the house is full of records, receipts and letters. Hill seems to suggest that the past is stored everywhere, waiting to be uncovered. The solicitor's job of dealing with the affairs of the dead becomes, ironically, a confrontation with memories that refuse to stay buried.

The final chapter shows the cost of memory most clearly. Kipps recalls the day in the park when he saw the Woman in Black, and the pony and trap crashed, killing his son Joseph and later Stella, who "died too from her terrible injuries". The pace of this ending is brutally fast compared to the slow build up at Eel Marsh House, as if the memory is too painful to linger over. His final words, "They asked for my story. I have told it. Enough.", are short and abrupt. The minor sentence "Enough" suggests exhaustion and a desperate wish to close the past, yet the very need to say it implies that he never truly will.

Overall, memories are significant because they connect every part of the novel. They shape its retrospective structure, explain the fear of Crythin Gifford, create Jennet's revenge and leave Kipps permanently scarred. Hill suggests that the most frightening ghosts are the ones we carry inside us.

27 In Coram Boy, Jamila Gavin sets friendship against an eighteenth-century world that is often brutal, hierarchical and cruel to the powerless. Families reject their

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children, fathers crush their sons' ambitions, and men like Otis Gardiner profit from the deaths of babies. In this context friendship becomes a form of chosen family, and Gavin suggests it is often more loyal and more redemptive than ties of blood. Aaron's cry to Toby, "You'll always be my friend", captures this: for children with no parents, a friend is the closest thing to home.

The friendship between Aaron and Toby is important because it gives two foundlings a sense of belonging. Both grow up in the Coram Hospital, and Gavin presents them as "inseparable friends" who support each other like brothers. The Foundling Hospital was a real institution, set up by Thomas Coram in 1741 as London's first home for babies whose mothers could not care for them, and it was a genuinely charitable response to a society in which unwanted infants were abandoned or killed. Yet even there the children are vulnerable, separated by apprenticeships into different households. Aaron's repeated promise in the quotation, "I'll see you soon", suggests both affection and anxiety, as if he knows how easily the world can part them. That they still find ways to spend "some time together" while running errands shows that their friendship survives the system that tries to divide them.

Toby's loyalty becomes vital in the climax of the novel. When Aaron is seized by Mr Gaddarn and thrown onto the Lucky Nancy to be shipped to America, Toby risks his own safety to enlist help and rescue him. This is especially significant because Toby is an African boy in a society that profits from the slave trade, and he knows better than anyone what transportation could mean. His friendship is therefore an act of courage against the very system that threatens him. Gavin uses the boys' bond to criticise the cruelty of eighteenth-century commerce, in which children could be bought and sold, and to show that friendship crosses racial lines that society tried to enforce.

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The friendship between Alexander Ashbrook and Thomas Ledbury is the emotional centre of the first part of the novel. Gavin stresses their differences: Alexander is the heir to a wealthy estate, while Thomas comes from a much humbler background and wins his place at the Gloucester Cathedral School through his musical talent. The narrator remarks that "No two boys were more unlike each other", yet the contrast makes their friendship stronger. In the eighteenth century education was largely a privilege of the wealthy, so Thomas's presence at the school shows music opening doors that class would have kept shut. Their friendship is built on mutual help: Alexander helps Thomas with Latin, Greek and French, while Thomas helps Alexander with mathematics. When Thomas is bullied, Alexander advises him to "Make them laugh!", and Thomas's humour becomes both his defence and his gift to others.

Their friendship matters most when Alexander is in crisis. When his voice begins to break, he is able to "confide his fears to Thomas", revealing a vulnerability he cannot show his father, who sees music as unfit for an heir. Later, Thomas stays with the family at Ashbrook House even though he feels out of place, because his friend has "sunk in the depths of depression". Lady Ashbrook's gratitude to Thomas "for being his friend" suggests that he gives Alexander the warmth and encouragement his own family struggles to provide. Gavin seems to imply that genuine friendship can supply what rigid families withhold.

Thomas's friendship also has a healing function on a larger scale. Years later, his intervention with Alexander's father helps to reconcile them, and the "grieving family" is mended. Gavin presents friendship as something that repairs the damage done by pride and social expectation. The ultimate proof comes at the end of the novel, when Thomas throws himself over Alexander to protect him and is killed by

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a "murderous thrust". His death is shocking, but it confirms that friendship in Coram Boy is not simply companionship: it is willing self-sacrifice. Thomas, the boy with no wealth or status, gives the most.

Friendship is also important between female characters, and here it is tested by the strict sexual morality of the period. When Melissa becomes pregnant by Alexander, she at first avoids Isobel, because an unmarried pregnancy could bring disgrace on her and her family. Isobel's tender question, "What is it, dear friend?", allows Melissa to confide in her, and the girls promise to support each other. Their innocent dream of caring for the baby "like one of their dolls" is poignant because the reader senses how little power two young women have against adult decisions. The friendship cannot prevent the baby being handed to Otis, but it shows a bond of trust in a world where women's reputations were fragile and their choices were made for them.

Finally, friendship in the novel is often contrasted with its absence. Meshak, rejected and beaten by his own father, has no friends as a child, and his attachment to Aaron as his "guardian angel" is a desperate attempt to find the love that friendship and family should provide. This contrast makes the friendships of Aaron and Toby, and of Alexander and Thomas, appear all the more precious.

Overall, Gavin presents friendship as important because it offers protection, education, healing and, ultimately, salvation in a society that offers little of these to children. In a novel full of abandonment, the friends who refuse to abandon each other are the ones who give the story its hope.

28 Meshak, later known as Mish, is one of the most significant characters in Coram

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Boy because he embodies the novel's central tension between cruelty and compassion. He is the son of a monster, damaged in body and mind, and treated by almost everyone as an idiot, yet he becomes the unlikely saviour of the novel's hero. Jamila Gavin uses him to expose the brutality of eighteenth-century attitudes to children and disability, and to suggest that goodness can survive in the most unpromising places.

The description in the question, that he looked "as if he had been put together all wrong", is significant because it shows how others see him. The list of physical oddities, his body "all over the place", his head too large, his ears sticking out and his lips never closing, makes him seem almost unfinished, and the narrator's tone echoes the cruel judgement of the society around him. In an age with little understanding of learning disability, people like Meshak were often dismissed, mocked or hidden away. Gavin invites the reader to begin by seeing him as others do, so that we can later recognise how wrong that judgement is.

Meshak is significant first as a victim of his father. Otis Gardiner treats him with contempt, complaining that he is "cursed with a son" and calling him an idiot with a soft brain. He is "beaten, kicked, whipped, slapped", and the brutal list of verbs conveys a life of constant violence. He never goes to school and has no friends, because he is always on the road with his father. His only tender memory is of his dead mother, who "told him stories". Gavin shows that children in the eighteenth century, whether at home, at school or in institutions, were routinely brutalised, and Meshak's suffering is a sharp example of what a child without protection could endure. The Coram Hospital, by contrast, represents a new and more humane attitude to childcare.

Meshak is also significant because he is forced to take part in his father's crimes.

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Otis collects babies from desperate mothers, promising to take them to the Coram Hospital, but instead keeps the money and disposes of them. Meshak is made to dig the holes and "submerge the bundles". This horror is at the dark heart of the novel's Gothic elements, alongside the wild forests and nightmares, and it explains Meshak's terrors: he sees "evil creatures hiding in shadows". At fourteen he has the mind of a young child, and Gavin presents his visions as the natural response of an innocent mind to unbearable guilt and fear. His suffering makes the reader see the true victims of Otis's trade: not only the babies but the boy forced to bury them.

His devotion to Melissa is significant because it reveals his capacity for love and his longing for something pure. He sees her as his "angel" and believes he is her "guardian and protector". When he cannot see her he flings himself down, weeping that he would rather be "Dead, dead, dead". The triple repetition shows the intensity of his emotions and his childlike inability to control them. To other characters this obsession might seem strange or threatening, but Gavin presents it as an expression of his need for beauty and goodness in a life that contains almost none.

This love becomes the turning point of the plot. When Melissa's baby is handed to Otis, Meshak's reaction is the most significant act in the novel. Instead of burying the child, he risks his father's fury and runs away with the baby, carrying it all the way to London and the Coram Hospital. The boy dismissed as an idiot makes a moral choice that the adults around him fail to make. Later Aaron learns that "You were brought here by Mish", and the simple sentence reveals that the whole second half of the novel depends on Meshak's courage. Without him, Aaron, the "Coram Boy" of the title, would never have lived.

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In the second part of the novel Mish's significance develops through his relationship with Aaron. He calls himself Aaron's "guardian angel", watching over him and bringing him apples from the hospital farm. When Aaron confides in him about his nightmares, Mish threatens to chop Mother Catbrain into bits if she harms him. His protectiveness is touching, but Gavin also shows that his love is possessive and dangerous. When Mrs Lynch recognises him at Ashbrook House, "That's Meshak Gardiner", he panics and runs away with Aaron to London, putting them both in danger. Gavin suggests that love without understanding can do harm, even when it is sincere.

Finally, Mish's significance lies in the way he exposes his father's evil completely. When he seeks safety with Otis, now disguised as the respectable Mr Gaddarn, his father disowns him as a "lunatic" and throws both him and Aaron onto a slave ship bound for America. A father selling his own son into slavery is the ultimate betrayal, and it links Otis's crimes against children to the wider crime of the slave trade, a highly profitable business in eighteenth-century London that was not abolished in the British colonies until 1833. Mish's goodness and Otis's wickedness are set side by side, making the moral contrast unmistakable.

Overall, Meshak is significant because he is both the victim and the hero of Coram Boy. Gavin uses him to criticise a society that brutalised children and despised difference, and to show that true worth cannot be judged by appearance. The boy who looked "put together all wrong" turns out to be the one whose heart was in the right place.

29

In Boys Don't Cry, Malorie Blackman explores love in a family of men who have been taught not to show their feelings. The title itself suggests a culture in which

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male emotion is suppressed, yet the novel is full of love: between father and child, brothers, and parent and son. Blackman suggests that love is important because it is what holds the Bridgeman family together under enormous pressure, and because learning to express it openly is the real journey that Dante, Adam and their dad must make. Dante's simple declaration, "I love you, Emma. I love you very, very much", marks how far he travels.

The most important love in the novel is Dante's developing love for his daughter Emma, because it shows his growth from boy to man. When Melanie arrives on the day of his A level results and leaves the baby with him, his first reaction is anger and disbelief. He does not want to be "saddled with a kid at seventeen", and the verb "saddled" presents Emma as a burden that will ruin his plans for university. However, as he learns to feed, change and comfort her, his feelings change. By the time he fears Melanie "taking [his] daughter away", love has replaced resentment. The repetition in the quotation, "very, very much", is almost childlike in its simplicity, which suggests that Emma has taught him a new emotional language. Blackman presents love here as something that grows through responsibility rather than arriving instantly.

Through Dante, Blackman also challenges assumptions about young fathers. In modern Britain, teenage parents are often stereotyped, and single fathers are rarely represented in fiction. By showing Dante gradually devoting himself to Emma, the novel suggests that love and commitment are not defined by age or gender, and that caring for a child is not only a woman's role. Emma's love for Dante is also important: she loves him "unconditionally", and her trust makes him want to be worthy of it.

Melanie's love for Emma offers a different perspective. Although she abandons her

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daughter, Blackman does not present her simply as a villain. She says she would "die for her", yet she believes she cannot give Emma a good life and that she loves her "too much to ruin her life". This paradox suggests that love can sometimes mean letting go. The novel reflects how emotionally and physically demanding it is for young single mothers to bring up a child without support, and Melanie's choice, though painful, comes from love rather than its absence.

The love between the brothers is another key strand. On the surface their relationship is full of sarcasm and teasing, as in the throwaway insult "Any time. Scab-face", but beneath it is deep loyalty. Adam's love for Dante is shown in his instant acceptance of Emma. While Dante panics, Adam asks eagerly, "Can I hold her?", and declares, "I'm your uncle Adam and I love you". Adam's openness about love contrasts with Dante's reserve, and Blackman uses him to show that emotional honesty is a strength.

Dante's love for Adam, however, is tested by his attitude to his brother's sexuality. At first Dante dismisses Adam being gay as a phase, revealing the casual prejudice many young people still face. Yet when Adam is brutally attacked by Josh and his friends, Dante's love overcomes everything. His desperate shout, "GET OFF HIM. JOSH", in capital letters, conveys raw panic and protectiveness. Afterwards he is consumed by the desire for "An eye for an eye", which shows that love can also lead to dangerous anger. Blackman presents Dante's response as understandable but troubling, suggesting that violence is a poor way to express love. In the hospital, first when Adam needs emergency surgery and again after his overdose, Dante realises he cannot imagine life without his brother. Love here becomes fear of loss, and it forces Dante to confront how much his brother means to him.

The father's love is perhaps the most quietly significant. Tyler Bridgeman has

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raised his sons alone since their mother died, and his conviction that "we were a family" suggests a love expressed through duty and endurance rather than words. He has absorbed the idea that men should be strong and silent, which partly explains the novel's title. Yet he supports Dante with Emma, and in the hospital he finally says, "I love you son. Very much". Dante's hesitant reply, "I ... I love you too. Dad.", with its broken punctuation, shows how unfamiliar such words are in this house. The moment is important because it breaks a cycle of emotional silence passed down between generations of men.

Context sharpens these ideas. The Bridgemans are a modern single parent family coping with emotional, social and financial strain, and they survive because they support one another. At the same time, Adam's experience of verbal and physical abuse shows how prejudice towards sexuality can threaten that love from outside. Blackman suggests that the home, despite its arguments, becomes a place of safety and acceptance.

Overall, love is important in Boys Don't Cry because it drives every character's development. It changes Dante from an ambitious, self-centred teenager into a devoted father, unites two very different brothers, and allows a reserved father to speak at last. Blackman's message seems clear: boys do cry, and they love, and the novel suggests that saying so out loud is a sign of strength rather than weakness.

30 Adam Bridgeman is significant in Boys Don't Cry because he is everything the novel's title warns against: open, emotional, theatrical and unashamed of who he is. Malorie Blackman uses him as a foil to his older brother Dante and as a way of exposing the prejudice and rigid ideas of masculinity that still exist in modern

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Britain. Through Adam's dreams, his suffering and his recovery, Blackman explores identity, homophobia and mental health, and shows how much a family can learn from the person it finds hardest to understand.

From the beginning, Adam is significant as a contrast to Dante. Where Dante is cautious, guarded and focused on his A levels and university, Adam has a "glass half-full" outlook and an infectious energy. His declaration in the question, "I want to be an actor more than anything else in the world. I live, eat, breathe and dream of being an actor", uses a list of verbs that makes acting as essential to him as food and breath. The hyperbole is typical of his dramatic personality, but it also shows a certainty about who he wants to be that Dante lacks. His father worries that Adam should keep his options open, which reflects a practical, protective attitude, yet Adam's passion suggests that he refuses to shrink himself to fit other people's expectations. Because many chapters are narrated from Adam's perspective, the reader is given direct access to his thoughts, which makes him a fully realised voice rather than simply Dante's little brother.

Adam's warmth is significant in his response to Emma. When Dante is overwhelmed and angry at being left with a baby, Adam is instantly delighted, telling her, "I'm your uncle Adam and I love you." His readiness to express love contrasts sharply with the emotional reserve of his brother and father, and he models the kind of openness that Dante gradually learns. Later, when Adam himself is suffering, Emma's innocent affection, as she kisses "his scar-ridden cheek", helps him cope. Blackman uses their bond to suggest that love given freely is eventually returned.

His sexuality is central to his significance. Adam is gay and comfortable with it, but his family struggle to take him seriously. His dad hopes the subject will "just

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fade away", while Dante thinks Adam is "too young to know" and treats it as a phase. These reactions are not openly hostile, but Blackman shows that even loving families can be dismissive, and that silence and denial are their own form of prejudice. Through Adam, the novel reflects the intolerant attitudes many young people face because of their sexuality, and invites the reader to question assumptions they may share.

Adam's relationship with Josh is significant because it exposes how damaging homophobia can be, including internalised homophobia. Josh is secretly involved with Adam, yet in public he bullies and insults him, claiming that Adam "makes [his] skin crawl". Blackman suggests that Josh's violence comes from his inability to accept his own sexuality, and that a culture which shames gay men can turn self-hatred outward. The attack on Adam is shocking in its brutality: his "jaw and his nose" are broken and he needs emergency surgery to drain a haematoma. The physical damage is a visible sign of the hatred that often remains invisible, and Blackman does not soften it, making the reader confront the real consequences of prejudice.

The aftermath is perhaps Adam's most significant role in the novel, because it moves the focus from physical violence to mental health. The once lively, theatrical boy becomes withdrawn and depressed, locking himself in his room and not wanting to "see anyone or speak to anyone". His scarred face threatens the acting dream that defined him, so the attack takes away not only his health but his sense of self. Adam's earlier fear of doctors and hospitals, rooted in the trauma of losing his mother, which felt like "having a hole shot through" his heart, makes his time in hospital even more frightening. Eventually he comes to believe that his family would be better off without him and attempts to take his own life. Blackman handles this with seriousness, illustrating the mental health struggles

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some young people face, particularly those who experience bullying and rejection.

Adam's suicide attempt is significant because it transforms the rest of his family. Dante and his dad are forced to confront their own emotional silence, and their insistence that they do not want to lose him shows love finally being spoken. The crisis also challenges Dante's earlier dismissiveness: he now fights for his brother rather than questioning him. Adam's promise to Dante that he will never try again closes the novel on a note of fragile hope rather than easy resolution.

In the context of the Bridgemans as a modern single parent family coping with emotional, social and financial pressures, Adam is significant because he tests whether that family can truly accept difference. The answer, in the end, is yes, though the cost is very high. Blackman uses Adam to challenge the idea that "boys don't cry": he is the character who cries, loves and suffers most openly, and he is also the one who teaches the others how to feel. His significance lies in showing that vulnerability is not weakness, and that the greatest danger comes not from being different but from a world that refuses to accept difference.