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

Wednesday 13 May 2020

Morning (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.

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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.

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SECTION A: Shakespeare

Answer the question on ONE text from this section.

You should spend about 55 minutes on this section.

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

***Macbeth* – from Act 4 Scene 3, lines 204 to 233**

In this extract, Ross tells Malcolm and Macduff about the death of Macduff's family.

ROSS
Your castle is surprised – your wife and babes
Savagely slaughtered. To relate the manner
Were, on the quarry of these murdered deer,
To add the death of you.

MALCOLM
Merciful heaven! –
What, man! Ne'er pull your hat upon your brows:
Give sorrow words. The grief that does not speak
Whispers the o'er-fraught heart, and bids it break.

MACDUFF
My children too?

ROSS
Wife, children, servants – all
That could be found.

MACDUFF
And I must be from thence!
My wife killed too?

ROSS
I have said.

MALCOLM
Be comforted.
Let's make us medicines of our great revenge,
To cure this deadly grief.

MACDUFF
He has no children. – All my pretty ones?
Did you say all? – O hell-kite! – All?
What, all my pretty chickens, and their dam,
At one fell swoop?

MALCOLM
Dispute it like a man.

MACDUFF
I shall do so.
But I must also feel it as a man:
I cannot but remember such things were,
That were most precious to me. – Did heaven look on,

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And would not take their part? Sinful Macduff!
They were all struck for thee. Naught that I am,
Not for their own demerits, but for mine
Fell slaughter on their souls. Heaven rest them now!

MALCOLM
Be this the whetstone of your sword: let grief
Convert to anger. Blunt not the heart, enrage it.

MACDUFF
O! I could play the woman with mine eyes,
And braggart with my tongue. – But, gentle heavens,
Cut short all intermission. Front to front
Bring thou this fiend of Scotland and myself.
Within my sword's length set him. If he 'scape,
Heaven forgive him too!

1 (a) Explore how Shakespeare presents the reactions of Macduff and Malcolm to Ross's news in this extract.

Refer closely to the extract in your answer.

(20)

(b) In this extract, Malcolm encourages Macduff to kill Macbeth to seek revenge.

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

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

- where death is shown
- the effects of death 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 2 Scene 1, lines 139 to 162**

In this extract, Gonzalo imagines what he would do if he were king of the island and explains his dreams for a better world.

GONZALO
Had I plantation of this isle, my lord –

ANTONIO
He'd sow it with nettle-seed.

SEBASTIAN
Or docks, or mallows.

GONZALO
And were the king on't, what would I do?

SEBASTIAN
'Scape being drunk for want of wine.

GONZALO
I'the commonwealth I would by contraries
Execute all things – for no kind of traffic
Would I admit; no name of magistrate.
Letters should not be known; riches, poverty,
And use of service, none; contract, succession,
Bourn, bound of land, tilth, vineyard, none;
No use of metal, corn, or wine, or oil;
No occupation; all men idle, all –
And women too, but innocent and pure;
No sovereignty –

SEBASTIAN
Yet he would be king on't.

ANTONIO
The latter end of his commonwealth forgets the beginning.

GONZALO
All things in common Nature should produce
Without sweat or endeavour. Treason, felony,
Sword, pike, knife, gun, or need of any engine,
Would I not have – but Nature should bring forth,
Of its own kind, all foison, all abundance,
To feed my innocent people.

SEBASTIAN
No marrying 'mong his subjects?

ANTONIO
None, man – all idle: whores and knaves.

GONZALO
I would with such perfection govern, sir,
T'excel the Golden Age.

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2 (a) Explore how Shakespeare presents Gonzalo's thoughts about ruling the island in this extract.

Refer closely to the extract in your answer.

(20)

(b) In this extract, Gonzalo shares his wishes for a better world.

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

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

- what the characters wish for
- why they have these wishes.

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 2 Scene 5, lines 35 to 64**

In this extract, Juliet and the Nurse are talking about Romeo.

JULIET
Is thy news good or bad? Answer to that.
Say either, and I'll stay the circumstance.
Let me be satisfied: is't good or bad?

NURSE
Well, you have made a simple choice – you know not
how to choose a man. Romeo? No, not he. Though
his face be better than any man's, yet his leg excels all
men's – and for a hand and a foot and a body, though
they be not to be talked on, yet they are past compare.
He is not the flower of courtesy, but, I'll warrant him,
as gentle as a lamb. Go thy ways, wench: serve God.
What, have you dined at home?

JULIET
No, no! But all this did I know before!
What says he of our marriage? What of that?

NURSE
Lord, how my head aches! What a head have I!
It beats as it would fall in twenty pieces.
My back a' t'other side – ah, my back, my back!
Beshrew your heart for sending me about
To catch my death with jauncing up and down!

JULIET
I' faith, I am sorry that thou art not well.
Sweet, sweet, sweet Nurse, tell me – what says my love?

NURSE
Your love says, like an honest gentleman, and a
courteous, and a kind, and a handsome, and, I warrant,
a virtuous – Where is your mother?

JULIET
Where is my mother? Why, she is within.
Where should she be? How oddly thou repliest!
– 'Your love says, like an honest gentleman,
"Where is your mother?"'

NURSE
O God's lady dear!
Are you so hot? Marry, come up, I trow!
Is this the poultice for my aching bones?
Henceforth do your messages yourself.

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

Refer closely to the extract in your answer.

(20)

(b) In this extract, the Nurse and Juliet demonstrate a close relationship.

Explain the importance of close relationships **elsewhere** in the play.

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

- how close relationships are presented
- the effects close relationships have within the play.

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

(20)

(Total for Question 3 = 40 marks)

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***Much Ado About Nothing* – from Act 5 Scene 1, lines 52 to 79**

In this extract, Leonato challenges Claudio to a duel.

CLAUDIO
Who wrongs him?

LEONATO
Marry, *thou* dost wrong me, thou dissembler, thou!
– Nay, never lay thy hand upon thy sword:
I fear thee not.

CLAUDIO
Marry, beshrew my hand
If it should give your age such cause of fear.
In faith, my hand meant nothing to my sword.

LEONATO
Tush, tush, man, never fleer and jest at me!
I speak not like a dotard nor a fool,
As under privilege of age to brag
What I have done being young, or what would do
Were I not old. Know, Claudio, to thy head,
Thou hast so wronged mine innocent child and me
That I am forced to lay my reverence by,
And with grey hairs and bruise of many days
Do challenge thee to trial of a man.
I say thou hast belied mine innocent child.
Thy slander hath gone through and through her heart,
And she lies buried with her ancestors –
O, in a tomb where never scandal slept,
Save this of hers, framed by thy villainy!

CLAUDIO
My villainy?

LEONATO
Thine, Claudio; thine, I say.

DON PEDRO
You say not right, old man.

LEONATO
My lord, my lord,
I'll prove it on his body if he dare,
Despite his nice fence and his active practice,
His May of youth and bloom of lustihood.

CLAUDIO
Away! I will not have to do with you.

LEONATO
Canst thou so daff me? Thou hast killed my child.
If thou kill'st me, boy, thou shalt kill a man.

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

Refer closely to the extract in your answer.

(20)

(b) In this extract, Leonato describes how he wants justice for his daughter and to make Claudio suffer for what he has done.

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

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

- who seeks justice within the play
- how these characters achieve justice.

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 2 Scene 3, lines 142 to 172**

In this extract, Maria, Sir Toby and Sir Andrew are talking about Malvolio.

MARIA
The devil a puritan that he is, or anything constantly, but a time-pleaser; an affectioned ass, that cons state without book, and utters it by great swarths; the best persuaded of himself; so crammed, as he thinks, with excellences, that it is his grounds of faith that all that look on him love him; and on that vice in him will my revenge find notable cause to work.

SIR TOBY
What wilt thou do?

MARIA
I will drop in his way some obscure epistles of love; wherein, by the colour of his beard, the shape of his leg, the manner of his gait, the expressure of his eye, forehead, and complexion, he shall find himself most feelingly personated. I can write very like my lady your niece; on a forgotten matter we can hardly make distinction of our hands.

SIR TOBY
Excellent! I smell a device.

SIR ANDREW
I have't in my nose, too.

SIR TOBY
He shall think, by the letters that thou wilt drop, that they come from my niece, and that she's in love with him.

MARIA
My purpose is, indeed, a horse of that colour.

SIR ANDREW
And your horse now would make him an ass.

MARIA
Ass, I doubt not.

SIR ANDREW
O! 't will be admirable.

MARIA
Sport royal, I warrant you; I know my physic will work with him. I will plant you two, and let the fool make a third, where he shall find the letter; observe his construction of it. For this night, to bed, and dream on the event. Farewell.

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

Refer closely to the extract in your answer.

(20)

(b) In this extract, Maria is planning to play a joke on Malvolio.

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

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

- where humour occurs within the play
- how humour is presented.

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 4 Scene 1, lines 1 to 34**

In this extract, the Duke speaks to Antonio and Shylock in court.

DUKE
What, is Antonio here?

ANTONIO
Ready, so please your Grace.

DUKE
I am sorry for thee. Thou art come to answer
A stony adversary, an inhuman wretch,
Uncapable of pity, void and empty
From any dram of mercy.

ANTONIO
I have heard
Your Grace hath ta'en great pains to qualify
His rigorous course. But since he stands obdurate,
And that no lawful means can carry me
Out of his envy's reach, I do oppose
My patience to his fury, and am armed
To suffer with a quietness of spirit
The very tyranny and rage of his.

DUKE
Go one, and call the Jew into the court.

SALERIO
He is ready at the door: he comes, my lord.

***Enter* SHYLOCK**

DUKE
Make room, and let him stand before our face.
– Shylock, the world thinks, and I think so too,
That thou but lead'st this fashion of thy malice
To the last hour of act, and then 'tis thought
Thou'lt show thy mercy and remorse, more strange
Than is thy strange apparent cruelty.
And where thou now exacts the penalty,
Which is a pound of this poor merchant's flesh,
Thou wilt not only loose the forfeiture
But, touched with human gentleness and love,
Forgive a moiety of the principal,
Glancing an eye of pity on his losses
That have of late so huddled on his back
Enow to press a royal merchant down,
And pluck commiseration of his state
From brassy bosoms and rough hearts of flint –
From stubborn Turks, and Tartars never trained
To offices of tender courtesy.
We all expect a gentle answer, Jew.

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

Refer closely to the extract in your answer.

(20)

(b) In this extract, the Duke describes the suffering that Shylock intends to inflict on Antonio.

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

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

- which characters suffer
- how suffering is shown 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 **Mrs Birling:** *…you have no power to make me change my mind.*

Inspector: *Yes I have.*

Explain the importance of power in *An Inspector Calls.*

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

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

(Total for Question 7 = 40 marks)

OR

8 **Gerald**: *I drink to you – and hope I can make you as happy as you deserve to be.*

Explore how the relationship between Gerald Croft and Sheila Birling changes throughout the play.

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

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

(Total for Question 8 = 40 marks)

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

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

EITHER

9 **Maggie:** *I'm thirty and I'm marrying Willie Mossop. And now I'll tell you my terms.*

In what ways are decisions significant 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 **Hobson:** *Wages? Do you think I pay wages to my own daughters? I'm not a fool.*

Explore the importance of women in the play.

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

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

(Total for Question 10 = 40 marks)

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***Blood Brothers*: Willy Russell**

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

EITHER

11 Mrs Lyons: *Mrs J, nobody must ever know. Therefore we have to have an agreement.*

Explore the relationship between Mrs Lyons and Mrs Johnstone 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 Mrs Lyons: *What I'm doing is only for your own good. It's only because I love you, Edward.*

In what ways is love important in *Blood Brothers*?

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

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

(Total for Question 12 = 40 marks)

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

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

EITHER

13 Stanhope: *No pâté de foie gras?*

Mason: *No, sir. The milkman 'asn't been yet.*

In what ways is social class presented in the play?

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

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

(Total for Question 13 = 40 marks)

OR

14 Hibbert: *I'm afraid the pain rather takes my appetite away.*

How is Hibbert significant in *Journey's End*?

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

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

(Total for Question 14 = 40 marks)

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BRITISH NOVEL

Animal Farm: George Orwell

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

EITHER

15 *Mr. Jones, although a hard master, had been a capable farmer, but of late he had fallen on evil days.*

Explore how humans 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 15 = 40 marks)

OR

16 *'…no animal must ever tyrannize over his own kind. Weak or strong, clever or simple, we are all brothers.'* **(Old Major)**

How is power 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 16 = 40 marks)

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

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

EITHER

17 *There was a slight, furtive boy whom no one knew, who kept to himself with an inner intensity of avoidance and secrecy… his name was Roger.*

How is Roger 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 17 = 40 marks)

OR

18 *Perhaps he can hear my heart over the noises of the fire. Don't scream.* **(Ralph)**

Explore how fear is significant in the novel.

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

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

(Total for Question 18 = 40 marks)

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

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

EITHER

19 *I did not want things growing in our garden that reminded me of yesterday's dinner; I wanted roses and sunflowers.*

In what ways is Indian culture 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 19 = 40 marks)

OR

20 *'Dear Anita, We're moving on Saturday. I'm going to the grammar school.'*

Explain how changes are important in *Anita and Me*.

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

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

(Total for Question 20 = 40 marks)

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

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

EITHER

21 *'It was true that neither Mr Daily nor the landlord of the inn seemed anything but sturdy men of good commonsense.'*

How are the residents of Crythin Gifford 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 21 = 40 marks)

OR

22 *For a moment I was as near to weeping tears of despair and fear, frustration and tension, as I had ever been since my childhood.*

Explore how danger is 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 22 = 40 marks)

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

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Sources:

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

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Wednesday 13 May 2020

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

English Literature

Paper 1: Shakespeare and Post-1914 Literature

You must have:
Questions and Extracts Booklet (enclosed)

Total Marks

Instructions

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

Information

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

Advice

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

Turn over ▶

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SECTION A – Shakespeare

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

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

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

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TOTAL FOR SECTION A = 40 MARKS

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SECTION B – Post-1914 Literature

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

Chosen question number:

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

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TOTAL FOR PAPER = 80 MARKS

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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

Shakespeare presents the two men's reactions as a contrast between private grief and public purpose. Macduff responds as a husband and father whose world has been destroyed, while Malcolm responds as a future king who needs that grief turned into a weapon against Macbeth. The extract dramatises the struggle between these two reactions until Macduff finally fuses them.

Ross's news is delivered with brutal bluntness, "wife and babes / Savagely slaughtered", and the harsh sibilance of these words seems to strike Macduff into silence. It is Malcolm who speaks first, and his exclamation "Merciful heaven!" shows genuine shock, yet he quickly turns to instruction. The imperative "Give sorrow words" and the rhyming couplet "speak" and "break" give his advice the neat, proverbial quality of a wise saying. Shakespeare may be suggesting that Malcolm, however kind, is slightly detached: he can shape grief into a polished couplet because it is not his own.

Macduff's reaction, by contrast, is fractured. His short interrogatives, "My children too?" and "My wife killed too?", are split across shared verse lines with Ross, so the rhythm of the iambic pentameter is broken just as his certainty is broken. The repetition of "too" reveals a mind that cannot absorb the scale of the loss, and Ross's curt "I have said" refuses him any comfort. Most painful is the obsessive repetition of "all": "All my pretty ones? / Did you say all?" The word is asked four times, as though Macduff hopes the answer might change. The metaphor of "pretty chickens, and their dam" seized by a "hell-kite" turns Macbeth into a predatory bird and his family into helpless creatures, and the tender diminutive "pretty" makes their death unbearably intimate. The phrase "one fell swoop"

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completes the image, with "fell" meaning both savage and the bird's sudden descent.

Malcolm keeps trying to redirect this grief. "Let's make us medicines of our great revenge" uses a metaphor of healing, implying that revenge is a cure, and "Dispute it like a man" equates manhood with action. Macduff's answer is one of the most moving moments in the play: "I shall do so. / But I must also feel it as a man". By repeating Malcolm's phrase and altering the verb, Shakespeare allows Macduff to redefine masculinity so that it includes feeling. The halting dashes and the sudden question "Did heaven look on" then expose his guilt, and he condemns himself in the third person, "Sinful Macduff!", as if judging another man. The antithesis of "Not for their own demerits, but for mine" shows that he believes he caused their deaths by leaving them.

Malcolm's final metaphor, "Be this the whetstone of your sword", reduces grief to a tool for sharpening, and his antithesis "Blunt not the heart, enrage it" is forceful and controlled. Macduff finally accepts this, but on his own terms. He rejects the roles of "woman" and "braggart", and his language becomes direct and physical: "Front to front", "Within my sword's length". The extract ends with a grimly ironic prayer that if Macbeth escapes, heaven may "forgive him too", which ties revenge to divine justice. Shakespeare therefore shows grief being transformed into resolve, but only after Macduff has insisted on the right to mourn, making him a far more human avenger than Malcolm.

1b

Death is central to Macbeth because it measures the moral state of the characters and of Scotland itself. Shakespeare shows that the same act, killing, can be honourable or monstrous depending on whom it serves: death in loyal battle earns

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praise, but death used to seize the crown poisons the killer, the country and the natural order.

The play opens with death presented as heroic. The Captain describes how Macbeth "unseamed him from the nave to the chops", a gruesome image that is nevertheless offered as praise, because the violence protects King Duncan. Even the executed traitor Cawdor is said to have met death nobly, since "Nothing in his life / Became him like the leaving it". This establishes a standard against which Macbeth's later killings are judged. To a Jacobean audience, war in defence of a rightful king was a duty, so Macbeth begins the play as a model subject.

Duncan's murder reverses this. Shakespeare keeps it offstage, which makes it more terrifying because the audience imagines it through Macbeth's horror afterwards. His claim that "Macbeth does murder sleep" shows that killing a king destroys peace itself, and his question whether "all great Neptune's ocean" could wash the blood from his hand reveals immediate guilt. Because James I believed in the Divine Right of Kings, regicide was seen as an attack on God's order, and Shakespeare reflects this through the unnatural events reported afterwards, such as Duncan's horses turning wild and eating each other. Death here is cosmic as well as personal.

Once the first death is committed, killing becomes a habit. Macbeth arranges Banquo's murder through hired murderers, and his distance from the act shows a growing coldness. Yet death will not stay buried: Banquo's ghost appears at the banquet, so the dead literally return to accuse the living. Banquo's dying cry to his son to "fly, good Fleance" is important too, because Fleance's escape preserves the line from which James I claimed descent, flattering the king who watched the play. Macbeth later admits he is "in blood / Stepped in so far" that turning back

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would be as hard as going on, an image of death as a river he is drowning in. The slaughter of Macduff's family, the most senseless death of all, confirms that he has become a tyrant who kills the innocent simply out of fear.

Lady Macbeth shows the psychological effect of death. At first she scorns it, saying "the sleeping and the dead / Are but as pictures", but in her sleepwalking scene she cannot remove the imagined blood: "Out, damned spot!" Her offstage death, probably suicide, provokes only weary nihilism from Macbeth, "She should have died hereafter", and his "Tomorrow, and tomorrow, and tomorrow" speech presents life as meaningless once murder has emptied it.

Finally, Macbeth's own death restores order. His belief that no man "of woman born" can harm him collapses when Macduff reveals he was "untimely ripped" from his mother's womb, and Macduff enters carrying the tyrant's head. Malcolm's dismissal of "this dead butcher and his fiend-like queen" shows that death has stripped them of all status. Shakespeare's audience would see this as just punishment: the play's deaths begin and end with legitimate violence, but everything in between warns that killing for ambition leads only to one's own destruction.

2a

Shakespeare presents Gonzalo's thoughts about ruling the island as a generous but naive dream of a perfect society, and he frames that dream with the mockery of Antonio and Sebastian so that the audience both admires Gonzalo's goodness and notices its contradictions.

Gonzalo begins with a conditional, "Had I plantation of this isle", and a rhetorical question, "what would I do?", which shows that his ideas are a thought experiment

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rather than a real plan. Before he can continue, Antonio and Sebastian interrupt with jokes about "nettle-seed" and being drunk "for want of wine". These sneering asides puncture his speech and structurally prepare us to read it ironically, but they also make Gonzalo seem more sincere by contrast, since he simply carries on.

The heart of the speech is a long list built on negation. Gonzalo says he would rule "by contraries", and the repeated "no" and "none" sweep away the whole structure of ordinary society: trade, magistrates, "Letters", "riches, poverty", "contract, succession". The rhythm of this list is relentless, as nouns pile up across the verse lines with hardly a verb between them, which conveys the scale of his imagined reform. The pairing of "riches, poverty" is especially telling, because he removes both extremes together, suggesting he values equality above wealth. His later list of "Treason, felony, / Sword, pike, knife, gun" moves from crimes to weapons, so that violence itself is erased. Gonzalo is presented as a compassionate man who longs for a world without conflict, which is touching from someone who has just survived a shipwreck.

However, Shakespeare allows contradictions to creep in. Gonzalo imagines "all men idle", a phrase that could sound like paradise or like laziness, and Antonio seizes on it at the end with his crude "whores and knaves". More significantly, Gonzalo says there would be "No sovereignty", only for Sebastian to point out "Yet he would be king on't". The repeated first person, "I would", "my innocent people", shows that Gonzalo still pictures himself at the centre as a benevolent ruler. Antonio's quip that the "latter end" of his commonwealth "forgets the beginning" is cynical, but it is also accurate, and Shakespeare lets the audience enjoy the joke while still sympathising with the dreamer.

Nature is personified as a generous provider who will "bring forth, / Of its own

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kind, all foison, all abundance". The repetition of "all" and the soft, open sounds of "foison" and "abundance" create a sense of overflowing plenty, and the phrase "Without sweat or endeavour" reverses the curse of labour in Genesis, so the island becomes a new Eden. The adjective "innocent", used for both women and his people, reinforces this vision of a world before the Fall.

The speech ends with a grand boast that he would govern "with such perfection" as to "excel the Golden Age". The hyperbole confirms both his idealism and his impracticality. Overall, Shakespeare presents Gonzalo's ideas as morally attractive but politically impossible, and by placing them beside the scheming Antonio and Sebastian, who will plot murder only moments later, he makes the audience question which is more foolish: dreaming of perfect goodness or mocking it.

2b

Wishes drive almost every character in The Tempest, and Shakespeare uses them to separate those who desire power from those who desire love, freedom or forgiveness. Because Prospero controls the island through magic, he is the one who decides which wishes are granted, and the play gradually reveals that his own deepest wish shifts from revenge to reconciliation.

Prospero's initial wish is to punish the brother who usurped him. He explains to Miranda that he cast the government upon Antonio and was betrayed, and the storm he raises is the first step towards justice. Yet his wish for his daughter is equally powerful: he insists he has done nothing "but in care of thee". He engineers her meeting with Ferdinand and tests the prince with log carrying, wishing to secure a match that will restore his family's status. To a Jacobean audience, a father arranging his daughter's marriage for political advantage would seem natural, and the union of Milan and Naples resolves the old enmity. The

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turning point comes when Ariel describes the suffering prisoners and Prospero decides that "The rarer action is / In virtue than in vengeance". His wish for revenge is replaced by a wish for mercy, and he promises to drown his book, giving up the magic that made all his other wishes possible.

Miranda's wishes reveal her compassion and innocence. Watching the shipwreck she cries that she has "suffered / With those that I saw suffer", wishing her father to calm the storm. When she falls in love with Ferdinand, her wish is expressed with startling directness: "I am your wife, if you will marry me". Her final exclamation, "O brave new world / That has such people in't", shows that her deepest wish is for human company, although the irony is that she praises men who include a usurper.

Ariel and Caliban both wish for freedom, but Shakespeare treats them differently. Ariel reminds Prospero of his promised liberty and serves obediently to earn it, and his final release "to the elements" is a reward for loyalty. Caliban, by contrast, believes "This island's mine, by Sycorax my mother", and wishes to reclaim it. His drunken song of "Freedom, high-day!" is comic, because in plotting with Stephano and Trinculo he is only exchanging one master for another. In an age of European voyages to the New World, an audience may have seen Caliban's resentment as the claim of a colonised native, and modern readers often sympathise with him. His beautiful speech about dreams, where on waking he "cried to dream again", suggests that his truest wish is for a gentler world than the one he lives in.

The darkest wishes belong to Antonio and Sebastian. Antonio tempts Sebastian with the vision of a crown falling onto his head, and the two plan to murder Alonso as he sleeps. Shakespeare presents ambition as a wish that repeats the crime against Prospero, warning a Jacobean audience, conscious of the Gunpowder

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Plot, about the dangers of usurping a rightful ruler. Their wish is frustrated by Ariel, showing that unlawful desire for power will be defeated.

Finally, the play ends with Prospero's own wish, spoken directly to the audience in the epilogue, to be released by their applause. Having granted or denied everyone else's wishes, he becomes dependent on others' mercy, which suggests Shakespeare's final message: wishes for forgiveness, not power, are the ones worth fulfilling.

3a

In this extract Shakespeare presents the Nurse as a comic, teasing and deeply affectionate figure who enjoys her power over Juliet. She holds the news Juliet longs to hear, and by delaying it she creates both humour and tension, while her warmth shows that she shares Juliet's happiness even as she pretends to resist it.

The structure of the scene is built on delay. Juliet's opening questions are urgent and repetitive, "is't good or bad?", yet the Nurse answers with a rambling prose speech that never gives a direct answer. The contrast between Juliet's verse and the Nurse's prose is important: Juliet is a young lover, intense and focused, while the Nurse speaks in the loose, chatty rhythms of a servant and an older woman who enjoys talking for its own sake. This mismatch is the source of much of the comedy.

The Nurse's description of Romeo is playful and contradictory. She begins by criticising Juliet's "simple choice", but then immediately praises him, saying his face is better than any man's and that his leg "excels all men's". The list of "a hand and a foot and a body" is almost bawdy, as though she is admiring him physically, which fits her earthy character elsewhere. The simile "as gentle as a

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lamb" softens this, suggesting innocence, and reveals that beneath the teasing she approves. Her sudden question, "have you dined at home?", is a deliberately absurd change of subject that heightens Juliet's frustration and the audience's amusement.

The Nurse then turns to her own body. The exclamations "how my head aches!" and "ah, my back, my back!" use repetition and hyperbole, as does the image of her head breaking into "twenty pieces". This could simply be exaggeration for comic effect, but it also reminds the audience of her age and of the physical effort she has made for Juliet, "jauncing up and down". Her complaint "Beshrew your heart" is mock anger, and Juliet's patient reply shows how close they are.

Juliet's coaxing triple repetition, "Sweet, sweet, sweet Nurse", finally draws a response, and the Nurse begins a list of praise: "honest", "courteous", "kind", "handsome", "virtuous". The polysyndeton, with "and" repeated, builds expectation, and then the dash cuts it off with the bathos of "Where is your mother?" The timing is perfect comedy, and it also hints at the secrecy of the marriage, since the mother is precisely the person who must not know. Juliet's echo of the Nurse's words shows her disbelief at being tormented so cruelly.

The extract ends with the Nurse's mock indignation, "Are you so hot?", and her sarcastic question about a "poultice for my aching bones". The threat "do your messages yourself" is not serious; it is a final game. Overall Shakespeare presents the Nurse as a loving surrogate mother whose humour and bawdy warmth make her one of the most vivid characters in the play. Yet her enjoyment of control and her readiness to play with Juliet's feelings may also foreshadow how unreliable her support will later prove.

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3b

Close relationships in Romeo and Juliet are intense, loyal and often secret, and Shakespeare shows that in a city divided by feud they offer comfort but also cause catastrophe. The bonds that matter most cut across or defy family duty, so love and friendship become the forces that drive the tragedy forward.

The central relationship, between Romeo and Juliet, is presented as total and immediate. Their first conversation forms a shared sonnet, showing their harmony, yet Juliet's discovery of his identity produces the paradox "My only love sprung from my only hate!" Their closeness depends on rejecting their families: Romeo offers to give up his name, and Juliet defies her father's order to marry Paris. In Elizabethan society, where wealthy daughters were expected to marry as their fathers arranged, Juliet's disobedience would seem shocking, and Capulet's furious threats show how dangerous her loyalty to Romeo is. Their love is so complete that neither can live without the other, and the final scene, with Romeo's "Thus with a kiss I die" and Juliet's "O happy dagger", turns intimacy into death.

The Nurse is Juliet's surrogate mother, a role common in wealthy families where a wet nurse often formed a closer bond with the child than the parents did. She remembers Juliet's infancy fondly and helps arrange the secret marriage, acting as messenger and go between. However, Shakespeare shows the limits of this bond when, after Romeo's banishment, the Nurse advises Juliet that she thinks it best she marry the County. Juliet's bitter "Ancient damnation!" marks the end of their trust, and from this point she is alone, which pushes her towards the Friar's dangerous plan.

Friendship between young men is equally important. Mercutio's loyalty to Romeo leads him to fight Tybalt when Romeo refuses, because he sees Romeo's peace making as "vile submission". Even dying, he jokes that tomorrow he will be "a

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grave man", but his curse, "A plague o' both your houses!", shows his bitterness at dying in someone else's quarrel. Romeo's grief for his friend leads him to kill Tybalt, so friendship directly causes his banishment. In a culture where family and male honour were defended with the sword, as the opening brawl shows, such loyalty becomes deadly. Benvolio, by contrast, represents a calmer friendship, trying to keep the peace and urging Romeo to flee after Tybalt's death.

Friar Lawrence acts as a father figure to both lovers. He gently mocks Romeo's swift change from Rosaline to Juliet and advises "Wisely and slow; they stumble that run fast", yet he agrees to marry them because he hopes the alliance will "turn your households' rancour to pure love". His closeness to them is well meant, but his secret plan with the sleeping potion fails, and he flees the tomb, leaving Juliet behind.

Ultimately Shakespeare suggests that close relationships are the only source of real warmth in Verona, but because they must be hidden from the hostile adult world, they lead to secrecy, haste and tragedy. Only after the deaths do the families recognise what has been lost, and the reconciliation of Montague and Capulet is a final, painful close relationship formed too late.

4a

In this extract Shakespeare presents Leonato as a grieving and enraged father who is prepared to abandon the dignity of his age and rank to defend his daughter's honour. His language moves between fury, pathos and pride, and the scene is made both moving and slightly uncomfortable by the gap between his passion and his physical weakness.

Leonato's opening line is an outburst of accusation: "thou dost wrong me, thou

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dissembler, thou!" The repeated informal pronoun "thou", used by a governor to a nobleman, is deliberately insulting, and the exclamation shows that his anger has burst through ordinary courtesy. The noun "dissembler" is significant because it accuses Claudio of exactly the deceit he accused Hero of, turning the charge back on him. When Claudio's hand moves towards his sword, Leonato's short declarative "I fear thee not" presents him as defiant, even though he is old.

Claudio's mocking reply that his hand would not give "your age such cause of fear" provokes Leonato further. His "Tush, tush" dismisses the insult, and he insists he does not speak "like a dotard nor a fool". Shakespeare shows that Leonato is acutely aware of how he might appear: an old man boasting of what he once did. He confronts this directly, stating that he is "forced to lay my reverence by", so the respect owed to age is sacrificed for his daughter. The image of "grey hairs and bruise of many days" combines frailty with endurance, and the formal phrase "trial of a man" shows that he is offering a duel as a test of truth.

The emotional centre of the speech is the repetition of "mine innocent child". By naming Hero's innocence twice, Leonato insists on what Claudio has denied. The metaphor of slander going "through and through her heart" turns words into a weapon that has physically killed her, and the image of her lying "buried with her ancestors" is full of pathos. The dramatic irony is crucial: the audience knows Hero is alive and that Leonato is following the Friar's plan, so his grief may be partly performed. Yet his intensity suggests that the pain of public shame is real, and his line about a tomb "where never scandal slept" shows that family reputation matters as much to him as Hero herself.

The stichomythic exchange "My villainy?" and "Thine, Claudio; thine, I say" shows Leonato pressing the accusation through repetition and direct address. Even when

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	Don Pedro intervenes, Leonato's doubled "My lord, my lord" is respectful but unyielding. He contrasts himself with Claudio's "nice fence" and "May of youth and bloom of lustihood", a seasonal metaphor of spring that highlights the absurdity of an old man challenging a young soldier, but also his courage. The extract ends with a question, "Canst thou so daff me?", and a blunt accusation, "Thou hast killed my child". The final line, calling Claudio "boy" and himself "a man", reverses their usual roles, belittling the war hero. Shakespeare therefore presents Leonato as passionate, proud and loving, a father whose wounded honour gives him a strength his body no longer has.
4b	Justice in Much Ado About Nothing is important because the comedy depends on a terrible injustice, the public shaming of an innocent woman, being exposed and corrected. Shakespeare shows several characters seeking justice in different ways, through violence, through trickery and through accidental discovery, and he suggests that in Messina the truth is restored less by the powerful than by the foolish. The injustice begins with Don John, the illegitimate brother who has rebelled against Don Pedro and been forced into an uneasy reconciliation. Calling himself "a plain-dealing villain", he resents his status and seeks a twisted kind of justice by spoiling the happiness of others. His plot, carried out by Borachio with Margaret at Hero's window, leads Claudio to reject Hero at the altar with the cruel metaphor "Give not this rotten orange to your friend". In a society where an unmarried woman's worth depended on her chastity, this accusation was a social death, which is why Hero collapses and why her family feel disgraced. Claudio believes he is acting justly, but his justice is based on appearances and pride.

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Beatrice is the first character to demand justice for Hero, and her frustration exposes the limits placed on women. Her cry "O that I were a man!" and her violent wish to "eat his heart in the market-place" show that she has the passion but not the power to act. When Benedick asks how he can prove his love, her response, "Kill Claudio", shocks the audience after the lightness of their wooing. Benedick's decision, "Enough, I am engaged", marks his move from mocking soldier to loyal lover, and his challenge to Claudio, his close friend, shows that justice for a wronged woman can outweigh male friendship. Duelling was a recognised way of defending reputation in the period, so his choice would be seen as serious and honourable.

Leonato and Antonio also seek justice through challenge, but Shakespeare makes their attempts both moving and slightly absurd, since two old men cannot realistically fight young soldiers. Real justice instead comes from Dogberry and the Watch, whose incompetence is the source of much comedy. Dogberry mangles words and misses the point, yet his men overhear Borachio's boast and arrest him. Leonato's failure to listen to Dogberry earlier delays the truth, which ironically suggests that the authorities are less effective than their bumbling constable. Shakespeare may be gently mocking the idea that justice depends on status.

Once the truth is out, Leonato designs a fitting punishment. Claudio must clear Hero's name publicly by hanging an epitaph on her tomb, and he must agree to marry Antonio's supposed daughter without seeing her face. This is a form of restorative justice: Claudio must show humility and trust, the very qualities he lacked. The revelation of "Another Hero!" turns punishment into reward, symbolising her rebirth.

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Don John's justice is left until the very end. A messenger reports that he has been captured in flight, and Benedick tells Don Pedro to think not on him till tomorrow, when he will devise "brave punishments". By postponing it, Shakespeare keeps the comic ending intact, but the audience is reassured that villainy will be punished and that order, both social and moral, has been restored in Messina.

Sa

In this extract Shakespeare presents Maria as the sharpest mind in Olivia's household: witty, scornful, inventive and firmly in control. Although she is a servant, she dominates the conversation with two knights, and her plan against Malvolio shows that her intelligence gives her a power her social position does not.

Maria's opening description of Malvolio is a torrent of contempt. She calls him a "devil" and an "affectioned ass", and the alliteration and insult together create a mocking, comic tone. Her claim that he is not really a puritan but "a time-pleaser" shows perceptive judgement: she sees him as a hypocrite who adopts whatever manner will advance him. The vivid image of him learning "state without book" and uttering it "by great swarths", like a farmer cutting hay, mocks his pompous, rehearsed speech. Her diagnosis builds to the key flaw: he is "the best persuaded of himself", so convinced of his "excellences" that he believes everyone who looks at him loves him. Maria is presented almost as a psychologist, identifying the exact weakness, his vanity, on which "my revenge" can work.

Her plan is described with precision. The list of features, "his beard", "his leg", "his gait", "his eye, forehead, and complexion", shows the careful observation behind the trick, and the repeated possessive emphasises that every detail of the letter will flatter Malvolio's image of himself. The phrase "most feelingly personated" suggests she is an artist of deception who understands how to make someone see himself

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in words. Her boast that she "can write very like my lady" reveals that she is educated and trusted, and the near identical hands hint at how closely she lives alongside Olivia.

The structure of the exchange highlights Maria's superiority. Sir Toby's "Excellent! I smell a device" and Sir Andrew's echoing "I have't in my nose, too" show the two men only catching up with her idea, and Sir Andrew's repetition makes him seem foolish. When Sir Toby summarises the plan, Maria confirms it with the idiom "a horse of that colour", and when Sir Andrew clumsily jokes that the horse will make Malvolio "an ass", she turns it into a pun with her dry "Ass, I doubt not". Her short, confident replies contrast with the men's excitement.

Maria ends by taking charge. Her metaphor "my physic will work with him" presents the trick as a medicine, implying that humiliation will cure Malvolio's self love, and the phrase "Sport royal" shows her delight in it. She then issues instructions: "I will plant you two", "observe his construction of it", and finally "to bed". The imperatives and the future tense show her as the director of the comedy, arranging the others like actors and even including the fool as "a third". Her closing "Farewell" leaves her in command.

Shakespeare therefore presents Maria as witty and resourceful, a woman who uses language as a weapon. However, the words "revenge" and "physic" carry a hint of cruelty, which may prepare the audience for the trick's darker consequences later in the play.

Sb

Humour in Twelfth Night ranges from witty wordplay to drunken farce and cruel practical joking, and Shakespeare uses it not only to entertain but to expose folly,

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to question social order and, finally, to show the limits of laughter. The play's title links it to the last night of the Christmas festivities, a time of misrule when normal hierarchies were turned upside down, and much of the comedy reflects that spirit.

The most sophisticated humour comes from Feste, Olivia's licensed fool. In Shakespeare's time a household fool was employed to entertain, and his role allowed him to say things others could not. Feste "proves" Olivia a fool for mourning a brother whose soul is in heaven, a piece of witty logic that gently mocks her excessive grief. His saying "Better a witty fool than a foolish wit" sums up the play's paradox: the professional fool is often the wisest character, while the gentlemen around him are ridiculous.

Sir Toby and Sir Andrew provide the boisterous, physical comedy. Their late night carousing, with catches sung at full volume, is slapstick and celebratory, and Sir Toby's challenge to Malvolio, "Dost thou think, because thou art virtuous, there shall be no more cakes and ale?", becomes a defence of festivity against killjoys. Sir Andrew is humorous because he is so unaware of his own foolishness. He worries that eating beef harms his wit and remarks wistfully that he "was adored once too", and his cowardly duel with the disguised Viola, who is equally terrified, creates a farce of two reluctant fighters pushed together by Sir Toby.

The gulling of Malvolio is the comic centrepiece, and Shakespeare stages it with great theatrical skill. As Malvolio reads the forged letter, the hidden plotters comment in asides, so the audience enjoys both his fantasy of becoming "Count Malvolio" and their outraged reactions. The line "Some are born great, some achieve greatness, and some have greatness thrust upon 'em" is absurdly flattering to his vanity. His later appearance before Olivia, smiling and wearing yellow stockings,

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cross-gartered, is pure visual comedy, especially because Olivia thinks he is mad. To an Elizabethan audience Malvolio's puritan manner would make him an obvious target, since Puritans were often satirised as hypocritical enemies of the theatre.

However, the humour darkens. Malvolio is locked in a dark room and tormented by Feste disguised as the curate Sir Topas, who insists the room is full of light. Many audiences find this cruel, and Shakespeare seems to invite that discomfort. When the truth emerges, Feste quotes the letter back at Malvolio and reflects that "the whirligig of time brings in his revenges", but Malvolio's exit line, "I'll be revenged on the whole pack of you", reminds us that the victim of a joke is not laughing.

Mistaken identity provides the gentler comedy of romance. Viola's disguise as Cesario causes Olivia to fall in love with a woman, and her aside that a little thing would make her confess how much she lacks of a man creates dramatic irony and bawdy humour. The confusion between Viola and Sebastian leads to farce, as Sebastian is attacked by Sir Andrew and married by Olivia. Overall, Shakespeare shows humour as the lifeblood of the play, yet by ending with Malvolio's anger and Feste's melancholy song, he suggests that festive misrule cannot last forever.

6a

Shakespeare presents the Duke as a figure of authority who should be an impartial judge, yet in this extract he is openly sympathetic to Antonio and hostile to Shylock. His language combines command, compassion and persuasion, and the tension between his power and his apparent helplessness under the law shapes the opening of the trial.

The Duke's first words to Antonio are tender: "I am sorry for thee." The simple, monosyllabic sentence is personal rather than official, showing that he sees

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Antonio as a victim before any case has been heard. His description of Shylock follows immediately and is relentlessly negative. The metaphor "A stony adversary" suggests hardness and coldness, and "an inhuman wretch" denies Shylock's humanity altogether. The near tautology of "void and empty / From any dram of mercy", together with "Uncapable of pity", piles up negatives so that Shylock is defined entirely by absence. The enjambment pushes these accusations forward, and the effect is that the court is prejudiced before Shylock even enters.

The Duke's power is shown through his imperatives. "Go one, and call the Jew into the court" and "Make room, and let him stand before our face" control the movement of the scene, and the royal plural "our" emphasises his status as ruler of Venice. Yet Antonio's reply reveals that his power is limited, since he has "ta'en great pains" to soften Shylock and failed, and "no lawful means" can help. Shakespeare presents a ruler bound by his own laws, which creates suspense: if even the Duke cannot save Antonio, the audience wonders who can.

When Shylock appears, the Duke's tone shifts to careful persuasion. He addresses him by name, "Shylock", and uses the inclusive "the world thinks, and I think so too", as though offering him a chance to join common opinion. His argument is diplomatic: he suggests Shylock is only acting out his "malice" until "the last hour of act", a theatrical metaphor implying that the cruelty is a performance which will end in a surprising display of "mercy and remorse". The repetition of "strange" in "more strange / Than is thy strange apparent cruelty" draws attention to how incomprehensible Shylock's behaviour seems to him.

The Duke then appeals to feeling, hoping Shylock will be "touched with human gentleness and love". The vivid image of Antonio's losses that have "huddled on his back" personifies misfortune as a crushing weight, and the hyperbole that they

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would draw pity even from "brassy bosoms and rough hearts of flint" is meant to shame Shylock. However, his comparison with "stubborn Turks, and Tartars" reveals that his idea of mercy is tied to prejudice against outsiders, and Shylock is implicitly grouped with them.

The final line, "We all expect a gentle answer, Jew", is a masterpiece of pressure. The plural "We all" places the whole court against Shylock, "gentle" puns on "gentile", and ending with the label "Jew" rather than his name undercuts the courtesy that came before. Shakespeare therefore presents the Duke as merciful in intention but partial in practice, a judge whose kindness to Antonio is matched by his contempt for Shylock.

6b

Suffering in The Merchant of Venice is important because it complicates the comedy. Almost every major character suffers, but Shakespeare distributes that suffering unequally: the Christians' pains are temporary and end in happiness, while Shylock's suffering is prolonged, public and never relieved. This imbalance invites the audience to question how fairly Venice treats the outsider.

Antonio's suffering is introduced from the opening line, "In sooth I know not why I am so sad". His unexplained melancholy creates an atmosphere of unease and may suggest a hidden sorrow, perhaps his devotion to Bassanio, whom he is about to lose to marriage. His later suffering is concrete: when his ships are reported lost, he cannot repay Shylock and faces the pound of flesh. He presents himself as a passive martyr, "a tainted wether of the flock", ready to die, and his calm endurance is meant to win the audience's sympathy.

Portia suffers in a quieter way. She begins by saying her "little body is aweary of

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this great world", and the cause is her dead father's will, which forces her to accept whichever suitor chooses the right casket. She complains that she can neither choose nor refuse a husband, which reflects a patriarchal society in which a wealthy daughter's marriage was controlled by her father even after his death. Her suffering is resolved, however, when Bassanio chooses the lead casket.

Shylock's suffering is the most powerful in the play. He reminds Antonio that he has been called "cut-throat dog" and spat upon, and that he has borne it with a shrug because suffering "is the badge of all our tribe". This shows that persecution is a shared, inherited experience for Jews in Venice, where Jewish people were restricted to the ghetto and despised as moneylenders, and where Elizabethan audiences too held deep antisemitic prejudice. In his speech "Hath not a Jew eyes?" he insists on a common humanity, asking "If you prick us, do we not bleed?" Shakespeare gives him a voice that forces the audience to recognise his pain, even as he uses it to justify revenge.

His suffering deepens when Jessica runs away with Lorenzo, taking his money. Solanio mocks his cries of "O my ducats! O my daughter!", which makes Shylock seem ridiculous, yet Shylock's grief over the turquoise ring he had "of Leah" when he was a bachelor reveals a private, tender loss. Jessica herself suffers in his household, calling it "hell", which shows that suffering can be inflicted by the victim as well as by his persecutors.

At the trial, the roles reverse. Portia's speech on "The quality of mercy" asks Shylock to relieve Antonio's suffering, but when he refuses, the law turns against him. He loses his wealth, and Antonio demands that he "presently become a Christian". His broken exit, saying he is not well, is perhaps the most painful moment in the play, because his religion, his daughter and his livelihood have all

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been taken from him.

Finally, the ring plot gives Bassanio and Gratiano a light, comic suffering when their wives pretend they have been unfaithful, which is quickly forgiven. By ending with this playful suffering, Shakespeare contrasts the Christians' happy resolution with Shylock's absence, leaving many audiences uneasy about whose suffering truly matters in Venice.

7 In An Inspector Calls, Priestley explores power not simply as something people possess but as something they misuse. The Birlings and Gerald hold power through money, class, gender and public office, yet the play exposes how that power is used to protect themselves rather than to help the vulnerable. Against them stands the Inspector, whose power is moral rather than social. Mrs Birling's confident claim that he has "no power to make me change my mind", answered with a blunt "Yes I have", captures the central conflict of the play: an old order that believes its authority is unquestionable meeting a voice that insists it must answer for itself. Writing in 1945 about a family in 1912, Priestley uses this clash to argue for a fairer distribution of power in post-war Britain.

At the opening, power seems to belong entirely to Arthur Birling. As head of the household and owner of a large factory, he dominates the dinner table with long, self-satisfied speeches, describing himself as "a hard-headed, practical man of business" who insists that "a man has to mind his own business and look after himself and his own". His dismissal of "community and all that nonsense" reveals that he sees power purely as a means of personal gain. Yet Priestley undermines this authority through dramatic irony: Birling calls the Titanic "unsinkable" and dismisses the possibility of war, so the 1945 audience, who had lived through two

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world wars, recognise that his confidence is hollow. His economic power is most chillingly shown in his sacking of Eva Smith for leading a strike for a small rise in wages. He explains that it was his "duty" to keep labour costs down, and the word "duty" is ironic, because his only loyalty is to profit. Through Birling, Priestley presents the capitalist employer of 1912 as someone whose power over workers was almost absolute, since a dismissed girl like Eva had no union protection and no welfare state to fall back on.

Mrs Birling's power is rooted in class rather than money. She is "her husband's social superior", and she corrects him at dinner as though he were a badly behaved guest, showing that inherited status gives her a quiet authority over the self-made man. Her power over Eva is even more disturbing. As chairwoman of the Brumley Women's Charity Organisation, she was in a position to help a pregnant, desperate young woman, but she admits she "used my influence" to have the appeal refused because she was offended that the girl had called herself "Mrs Birling". The phrase "girls of that class" reveals the contempt that lies beneath her charity. Priestley suggests that the Edwardian system of private charity placed the fate of the poor in the hands of people who judged them, which helps explain why he and many in 1945 supported a welfare state based on rights rather than favours.

The younger characters show that power is not only held by the old. Sheila, though young and female in a patriarchal family, exploits her position as a valued customer at Milwards to have Eva dismissed out of jealousy, threatening to close her account. Eric uses his physical and economic advantage over Eva when he forces his way into her lodgings, and the fact that he steals from his father's office to support her shows how far money controls every relationship in the play. Gerald, as the son of Lord and Lady Croft, holds the highest social rank, and Birling is eager to impress him, hinting at a possible knighthood. Gerald's rescue of

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Daisy Renton from Alderman Meggarty shows that power can be used kindly, yet he still keeps her as his mistress and ends the affair when it suits him. Priestley seems to suggest that even generous acts by the powerful can become another form of control.

In contrast, the Inspector's power comes from neither wealth nor rank. The stage directions state that he creates "an impression of massiveness, solidity and purposefulness", and he controls the structure of the evening by insisting on "one line of enquiry at a time". He refuses to be intimidated when Birling reminds him that he was Lord Mayor and is "still on the Bench", and he reminds the family that "public men, Mr Birling, have responsibilities as well as privileges". Priestley shifts the balance of power on stage: the lighting changes from "pink and intimate" to "brighter and harder" when he arrives, so the comfortable glow of privilege is literally exposed. His final speech, with its warning of "fire and blood and anguish", transforms him into almost a prophetic figure, and his name, Goole, suggests something ghostly that the family cannot dismiss.

Eva herself is the most powerless figure in the play. She never appears on stage, which reflects how the working class were often invisible to people like the Birlings. Yet the Inspector reminds the audience that there are "millions and millions of Eva Smiths and John Smiths", turning her into a symbol of collective power waiting to be recognised. Ultimately, the play suggests that real power lies with those who learn. Sheila and Eric accept the Inspector's lesson that "we are responsible for each other", while the older Birlings and Gerald cling to their position. The final telephone call proves that the older generation cannot escape judgement. Priestley's message to his 1945 audience is clear: power concentrated in a few privileged hands leads to cruelty, and a fairer society must share it more widely.

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8

Priestley uses the relationship between Gerald Croft and Sheila Birling to show how the Inspector's visit tears away the comfortable surface of upper-middle-class life. At the start of the play the engagement appears to be a celebration of love, but it is also a convenient alliance between two businesses. By the end, Sheila has grown into an independent, morally aware young woman, while Gerald has largely returned to the attitudes of the older generation. The change in their relationship therefore becomes a measure of Priestley's central idea: that the young are capable of change, and that a relationship built on secrecy and status cannot survive the truth.

In Act One, the relationship seems affectionate but unequal. Gerald's toast, "I drink to you", followed by his hope that he can make Sheila "as happy as you deserve to be", is polished and charming, the language of a gentleman who knows the correct thing to say. Sheila responds with girlish excitement, and her question about the ring, "Is it the one you wanted me to have?", reveals how readily she defers to Gerald's judgement. Her delighted exclamation that "now I really feel engaged" suggests that the ring, an object, matters as much as the feeling behind it. Yet Priestley plants a crack in this picture. Sheila teases Gerald about "all last summer, when you never came near me", and although the line is spoken half in jest, it creates dramatic tension and foreshadows the revelation of his affair. The audience also learns from Birling that the marriage will help bring Crofts and Birlings together in business, so the engagement is as much a merger as a romance. In the context of 1912, when marriages among the wealthy often consolidated status and money, Priestley hints that this relationship rests on social advantage rather than honesty.

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The turning point comes at the end of Act One, when Gerald reacts to the name Daisy Renton. His startled response gives him away, and Sheila is quick to see it. Her insistence that the Inspector already knows, "Of course he knows", shows a new sharpness and authority in her voice. For the first time she, not Gerald, controls the conversation, and she refuses his attempt to keep her out of the room. Gerald wants to protect her by sending her away, which reflects a patronising Edwardian view of women as delicate and in need of shielding. Sheila rejects this, insisting on hearing the truth. Priestley shows the balance of power within the relationship beginning to shift, as she learns that his protection is really a way of protecting himself.

As Gerald describes his affair, Sheila becomes openly sarcastic. When he claims he hates "those hard-eyed dough-faced women", she replies that "we didn't think you meant Buckingham Palace", and later she mocks him as "the wonderful Fairy Prince". The fairy-tale image is cutting: it exposes how Gerald cast himself as a romantic rescuer while still taking what he wanted from a vulnerable girl. Yet Priestley does not make Sheila simply bitter. She recognises that Gerald was honest about his part, and she admits that "in some odd way, I rather respect you more than I've ever done before". This moment of maturity is significant, because she can judge him fairly while still seeing that they cannot continue as they were. When she returns the ring, she explains that they are not the same people who sat down to dinner. The ring, which in Act One symbolised her happiness, now symbolises a relationship that was built on lies.

In Act Three, the gap between them widens. Gerald returns with the news that there may have been no police inspector at all, and he becomes eager to prove the whole thing was a hoax. His argument that "we've no proof it was the same girl" places him firmly alongside Mr and Mrs Birling, who care more about avoiding

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scandal than about Eva's death. Sheila, however, insists that it does not matter who the Inspector was, because they all still did what they did. When Gerald confidently holds up the ring and says "Everything's all right now, Sheila", her reply, "It's too soon. I must think", shows how far she has moved from the girl who once asked whether he approved of her ring. Priestley uses this final exchange to suggest that Gerald thinks the relationship can simply return to normal, whereas Sheila understands that something fundamental has changed.

Contextually, Sheila's growing confidence mirrors the changing role of women. The play is set in 1912, during the campaign for women's suffrage, when many women were beginning to question their dependence on men. By 1945, when Priestley wrote the play, women had worked in factories and services through two wars and had gained the vote. Sheila's refusal to be shielded and her decision to delay the marriage until she has thought for herself therefore look forward to a more equal future. Gerald, by contrast, represents the upper class that Priestley believed must change but often would not.

Ultimately, Priestley leaves the future of the relationship open. The final telephone call suggests that Gerald will be forced to face the truth again, and the audience may wonder whether he could ever become the partner Sheila now deserves. What is clear is that the relationship has been transformed from a decorative engagement into an honest, if uncertain, partnership of equals, in which Sheila no longer simply accepts what Gerald wants her to have.

9 Decisions drive almost every turn of Hobson's Choice. Brighouse builds the comedy around a single, startling decision made by Maggie in Act One, and the rest of the play follows the chain of consequences it sets off. Through the contrast between

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Maggie's bold, practical choices and Hobson's stubborn, selfish ones, Brighouse explores who has the right to decide a person's future. Writing in 1915 about a Salford household in 1880, he suggests that the power to make decisions was shifting away from the Victorian patriarch and towards women and working men who had previously been denied it.

The title itself is about decision. A "Hobson's choice" is really no choice at all: take what is offered or leave it. At the start of the play it is Henry Hobson who imposes such choices on everyone around him. He decides that his daughters will work in the shop for their keep rather than for wages, and he refuses to let them marry because a marriage settlement would cost him money. He lectures Alice and Vickey about their airs and insists that his word is law, declaring that "what I say will be listened to and heeded". His decisions are shaped by selfishness and by his pride in being a respectable tradesman, and Brighouse makes them comic by showing how little self-awareness he has. He intends to choose husbands for his younger daughters but dismisses Maggie, at thirty, as being past the marrying age. In the context of the 1880s, a father of his class could expect to control his daughters until they married, and Brighouse invites the audience to laugh at a man who assumes this control is permanent.

Maggie's decision to marry Willie Mossop overturns this order. Brighouse presents it not as a romantic impulse but as a business choice. She has watched Willie's skill at the bench and sees him as an investment, telling him plainly that she intends to marry him. When Willie protests that he is "tokened" to Ada Figgins, Maggie simply dismisses Ada and takes control of the situation. The reversal of conventional roles is deliberately comic: the woman proposes, the man hesitates. Her announcement to her father, "I'm thirty and I'm marrying Willie Mossop. And now I'll tell you my terms", is striking because of its calm, businesslike structure.

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The short declarative clauses state facts rather than ask permission, and the word "terms" turns her marriage into a negotiation. Maggie speaks the language of trade, the very language her father uses to justify his authority, and she uses it against him.

Maggie's decisions also shape Willie's transformation. Encouraged by her, he chooses to leave Hobson's cellar and set up in business in a cellar of their own, financed by a loan from Mrs Hepworth. He decides, under Maggie's guidance, to learn to read and write properly, telling Hobson's family that "she's schooling me". Brighouse charts his growth through his changing physical position: Willie first appears emerging from the trapdoor of Hobson's cellar, almost literally from underground, but by the final act he is negotiating as an equal. Perhaps the most significant decision comes in Act Four, when Willie, not Maggie, sets the conditions on which they will return to the shop. He insists that the business will be called "Mossop and Hobson", with his name first. The order of the names is a small but powerful symbol of how far the balance of power has moved, and Maggie's pride in him suggests that her early decision has been completely justified.

By contrast, the decisions of Alice and Vickey are conventional and self-interested. They choose respectable husbands, the lawyer Albert Prosser and Freddy Beenstock, and they long for the status of middle-class wives. Yet their marriages depend on the settlement Maggie cleverly extracts from her father after he falls drunkenly into Beenstock's cellar and is threatened with legal action for trespass. Hobson, who sees the case as a "stab in the back", is forced by his fear of scandal to pay. Brighouse shows that Maggie's quick decision to use this accident gives her sisters the futures they could not secure for themselves. Later, when their father is ill and needs care, both sisters decide not to take him in, revealing that their choices are governed by comfort and appearance rather than duty.

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Hobson's final decisions show how completely his authority has collapsed. His drinking has made him ill, and Dr MacFarlane advises that he needs Maggie's management. Faced with loneliness and decline, he must accept the terms put to him by Willie and Maggie. The title's meaning has been reversed: now it is Hobson who must take what is offered or leave it. Brighouse's comedy depends on this neat structural irony, as the man who once imposed choices ends by having no choice at all.

Through these decisions, Brighouse reflects the changing society of his own time. By 1915, the women's suffrage movement had challenged the idea that women should not decide their own lives, and working men like Willie were rising through skill and education rather than birth. Maggie, who keeps her cheap brass wedding ring as a reminder of where they began, embodies a new kind of partnership based on hard work and shared decision making. The play suggests that a household, and perhaps a society, is healthier when decisions are made by the capable rather than by the person who simply claims the right to rule.

10 Although the play is named after its patriarch, the women of Hobson's Choice are its real centre of energy. Brighouse uses Hobson's three daughters, together with the wealthy Mrs Hepworth, to explore the position of women in a Lancashire town of the 1880s, and to challenge the assumption that a woman's worth lay only in marriage or in obedience to men. Hobson's indignant question, "Do you think I pay wages to my own daughters?", sums up the attitude the play sets out to mock: women are useful to him, but not valued. Through Maggie above all, Brighouse suggests that women are not decorative dependents but the capable force on which family and business truly rest.

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At the opening, Hobson treats all three daughters as unpaid labour. His insistence that he is "not a fool" for refusing to pay them is comically ironic, because the audience can see that the shop would fail without them. They work for "their keep", and the idea that daughters should be grateful simply to be housed and fed reflects the legal and social dependence of middle-class women in 1880, when a woman's property usually passed to her husband on marriage and a daughter remained under her father's authority. Hobson regards Alice and Vickey as little more than "window dressing in the shop", a revealing phrase which reduces them to objects for display. He even pays a dressmaker to clothe them, so that their appearance becomes another expense he controls. Brighouse presents this attitude as both selfish and short-sighted.

Maggie is the most important woman in the play because she exposes the value her father refuses to see. Hobson dismisses her as a "proper old maid" who is past the marrying age at thirty, yet she runs the household and is by far the best saleswoman in the shop. In the opening scene she persuades a customer to buy boots he had not intended to buy, showing a sharpness that Hobson lacks. Her decision to marry Willie Mossop reverses the traditional pattern of courtship. Her blunt statement "You're going to wed me, Will" is an imperative disguised as a prediction, and its confidence leaves Willie, who is "tokened" to Ada Figgins, almost no room to resist. Brighouse creates comedy from this reversal, but there is also something radical in it: Maggie chooses her husband on the basis of his skill and her judgement, not on the basis of love or social status.

Once married, Maggie becomes a partner rather than a dutiful wife. She organises the cellar shop, encourages Willie to learn to read and write, and quietly arranges the settlement that allows her sisters to marry. Her pride in what she has

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achieved is captured in her claim "I've made you", which suggests that Willie's success is her creation. Yet Brighouse is careful not to make her a tyrant. She wants Willie to grow into a man who can stand up for himself, and in the final act she lets him dictate the terms to her father, taking pride in his independence. Her decision to keep the cheap brass wedding ring rather than replace it with gold shows that she values the honest foundation of their partnership above appearances.

Alice and Vickey offer a deliberate contrast. They see marriage as the route to status, and they look down on Maggie for marrying her father's bootmaker and furnishing her home with "cast-off" furniture. Their ambitions are conventional: respectable husbands, comfortable houses and the approval of the town. Brighouse gently satirises their snobbery, especially when they need Maggie's practical help to secure their own marriages. In Act Four, when their father is ill, both refuse to look after him, suggesting that the women who conform most closely to social expectations are also the least generous. Their importance lies partly in this contrast: they show what Maggie might have become if she had accepted the narrow role offered to her.

Mrs Hepworth is important in a different way. As a wealthy, upper-class customer, she is treated with deference by Hobson, and she uses her position independently and generously. She praises Willie's craftsmanship, insists on knowing who made her boots, and later invests in the new business. In a society where money and decisions were usually controlled by men, she shows a woman acting with authority in public life. Her support is the practical start of Maggie and Willie's success.

The men's views of women highlight how unusual Maggie is. Jim Heeler advises

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Hobson to get his daughters married off, and Hobson's own idea of a woman's place is to obey. The comedy lies in the gap between these confident male opinions and the reality on stage, where women make the key decisions.

Contextually, Brighouse wrote the play in 1915, when the campaign for women's suffrage was at its height and women were taking on new roles in work and public life. By setting the play in 1880, he allowed his audience to look back and laugh at Victorian attitudes while recognising that Maggie's determination belonged to their own time. Ultimately, the women of Hobson's Choice are important because they prove that the authority Hobson claims has always depended on them. When he finally needs Maggie to save him, the play's message is clear: the women he refused to pay were the people he could least afford to lose.

11 The relationship between Mrs Lyons and Mrs Johnstone lies at the heart of Blood Brothers, because the tragedy begins with a bargain between them. Russell presents two mothers divided by class: Mrs Johnstone is a poor, warm, working-class woman, and Mrs Lyons is a wealthy, lonely, middle-class one. What begins as an employer's relationship with her cleaner becomes a pact, then a rivalry, and finally open hatred. Through this changing relationship, Russell suggests that the power of money allows one woman to take what the other cannot afford to keep, and that this inequality, rather than superstition, destroys both their sons.

At first the relationship seems friendly but unequal. Mrs Johnstone works as a cleaner in Mrs Lyons's house and chatters cheerfully about how lovely it is, while Mrs Lyons, whose husband is away on business, appears isolated in her large, empty home. Russell immediately establishes the gap between them. Mrs

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Johnstone, deserted by her husband, has seven children and is struggling with debts, and she is terrified that the welfare will take her children away. Mrs Lyons has money and comfort but no child. When Mrs Johnstone discovers she is expecting twins, Mrs Lyons sees an opportunity, and her request is shockingly direct: "Give one to me." The imperative reveals that even in a moment of apparent sympathy she speaks as someone used to getting what she wants.

The pact is built on manipulation. Mrs Lyons persuades Mrs Johnstone by describing the comfortable life her child would have, using the kind of material security Mrs Johnstone can only dream of. She then forces her to swear on the Bible, exploiting her faith and lack of education. The line "Mrs J, nobody must ever know. Therefore we have to have an agreement" is revealing. The casual, almost affectionate "Mrs J" is followed by the cold, logical connective "Therefore", and the word "agreement" makes the transaction sound like a contract between equals, when in fact Mrs Johnstone has little real choice. Russell's narrator underlines the gravity of the moment, warning that "the devil's got your number", so the audience senses that this bargain has a price that will eventually be paid. Through this scene, Russell shows how the middle class could simply buy what the poor were forced to give up.

Once Mrs Lyons has Edward, the relationship turns sour. She grows jealous of Mrs Johnstone's natural affection for the baby and begins to find fault with her work. Eventually she dismisses her, telling her it would be better if she left, and pressing money on her as though the child could be paid for. When Mrs Johnstone threatens to take her son back, Mrs Lyons invents the superstition that twins secretly parted will "immediately die" if they learn the truth. This is perhaps the cruellest moment in their relationship, because Mrs Lyons turns Mrs Johnstone's superstitious nature into a weapon, inventing a curse on the spot. The fear she

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creates hangs over the rest of the play and ensures that Mrs Johnstone stays silent.

As the boys grow up, Mrs Lyons becomes increasingly paranoid. When the Lyons family move out to the country to keep Edward away from Mickey, and the Johnstones are later rehoused nearby in Skelmersdale, she becomes convinced that Mrs Johnstone is following her. Her question "Are you always going to follow me?" suggests that she feels haunted, as though her guilt has taken human form. She tries once more to buy Mrs Johnstone off, asking "Is it money you want?", and when this fails she attacks her with a knife. Russell shows the woman who once seemed composed and respectable unravelling into near madness. Mrs Johnstone, by contrast, retains her dignity. Her refusal of money shows that she values people above possessions, and Russell clearly invites the audience to sympathise with her rather than with her wealthy employer.

The relationship also highlights two contrasting forms of motherhood. Mrs Johnstone loves her children openly and loudly, even when she cannot control them, while Mrs Lyons's love for Edward is anxious and possessive, driven by the fear of losing him. In the final act, Mrs Lyons's hatred becomes destructive: she points out Edward and Linda together to Mickey, and this act leads directly to the shooting. Her desire to hold on to Edward ultimately brings about his death.

The play's ending forces the audience to judge both women. At the climax Mrs Johnstone, desperate, reveals the truth to Mickey, and Mickey's cry that he "could have been him" shows how arbitrary the difference between the brothers really was. The narrator's final question, whether we blame superstition or "what we, the English, have come to know as class", points beyond the two women to the society they represent. Writing in 1983 in Thatcher's Britain, when unemployment was

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devastating working-class communities in Liverpool, Russell uses Mrs Johnstone and Mrs Lyons to dramatise the gulf between rich and poor. Ultimately, their relationship shows that when one woman has money and the other has none, even a child can become something to be bought, and the consequences fall on both families.

12 Love is everywhere in Blood Brothers, yet Russell rarely presents it as a simple or comforting force. It drives the generosity of Mrs Johnstone, the possessiveness of Mrs Lyons, the loyalty of the twins and the devotion of Linda, but again and again it is shaped, and finally defeated, by money and class. Mrs Lyons's claim that what she does is "only because I love you, Edward" reveals how love can become an excuse for control. Through the different kinds of love in the play, Russell suggests that love alone cannot protect people from the inequalities of the society they live in.

Mrs Johnstone's love for her children is the emotional centre of the play. She is a warm, chaotic mother who, by her own admission, cannot always feed or control her family, but she says she loves "the bones of every one of them". Russell uses her songs to show how her love is tested by poverty. In "Marilyn Monroe" she recalls the romance of her youth, when her husband told her she was like a film star and took her dancing, but the song turns bitter as marriage brings pregnancy after pregnancy and finally desertion. The repeated reference to Marilyn Monroe, a glamorous but tragic figure, hints that her dreams of love were always fragile. Her recognition that "kids can't live on love alone" is crucial: it explains why she agrees to give away one of the twins. Her decision is, paradoxically, an act of love, because she believes Edward will be safe and well provided for with Mrs Lyons. Russell invites the audience to see the cruelty of a society in which a mother

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must give up her child precisely because she loves him.

Mrs Lyons's love is very different. She longs for a child and loves Edward intensely, but her love is fearful and possessive. She is haunted by the thought that Mrs Johnstone will reclaim him, and she tries to keep him away from Mickey, whom she sees as a bad influence. The line from the question, "What I'm doing is only for your own good. It's only because I love you, Edward", shows how she uses the language of love to justify controlling him. The repetition of "only" sounds defensive, as if she is trying to convince herself. Her marriage also seems cold, as Mr Lyons is often away working, which deepens her isolation. Russell suggests that wealth cannot buy the emotional security that Mrs Johnstone, for all her poverty, seems to possess. In the end, Mrs Lyons's possessive love turns into hatred and leads her to reveal Edward and Linda's relationship to Mickey, setting the tragedy in motion.

The love between the twins is presented through the playful innocence of childhood. Mickey and Edward meet as seven-year-olds and immediately become firm friends, sealing their bond by becoming blood brothers. The ritual is ironic, since the audience knows they are already brothers by blood. Russell creates poignant dramatic irony by having adult actors play the children, which makes their freedom and openness seem precious and short-lived. Mickey also admires his older brother, wishing he was "our Sammy", but Sammy's influence leads him into crime, showing that love and loyalty can be dangerous when shaped by deprivation. As the twins grow, class separates them. Edward goes to private school and university, while Mickey leaves school for a factory job and is then made redundant. Their friendship breaks down when Mickey feels that Edward cannot understand his struggles, and their brotherly love cannot survive the gap between their lives.

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Romantic love is explored through Linda. She loves Mickey from childhood, defending him at school and supporting him through unemployment and prison. When he becomes dependent on antidepressants, she pleads with him that "you don't need those, Mickey", showing her loyalty. Yet Mickey, shy and later depressed, cannot express his feelings easily, and Linda turns to Edward for comfort. Edward has secretly loved Linda for years, and their affair is presented sympathetically as a search for warmth rather than as betrayal. Nevertheless, it becomes the trigger for the final catastrophe. Russell shows that love, which should bring people together, becomes tangled up with the frustrations caused by poverty and unemployment.

The ending brings these strands together. Mrs Johnstone, out of love for both sons, finally tells Mickey the truth to stop him, but her revelation only prompts his anguished cry that he "could have been him". The gun goes off, and both twins die. Her final song, "Tell Me It's Not True", is a lament of a mother's love that could not save her children. The narrator asks whether we should blame superstition or "what we, the English, have come to know as class", and Russell's answer seems clear.

Contextually, Russell wrote the play in 1983, when unemployment and economic decline were devastating working-class areas such as Liverpool. The play suggests that in such a society love is not enough. Mrs Johnstone's love is generous but powerless, Mrs Lyons's love is protected by money yet corrupted by fear, and the brothers' love is broken by different opportunities. Ultimately, love is important in Blood Brothers because it shows how much humanity is lost when class decides people's futures, and the audience leaves feeling that a fairer society might have allowed that love to survive.

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In Journey's End, Sherriff presents social class as a structure that the war both preserves and quietly erodes. The dugout reproduces the hierarchy of Edwardian Britain, with public school officers at the top and working-class servants at the bottom, yet the shared danger of the trenches exposes how artificial those divisions are. Writing in 1928, a decade after the war, Sherriff seems to offer a gentle, affectionate portrait of class rather than a fierce attack on it, but beneath the humour lies a sense that the old order could not survive what these men endured.

The exchange between Stanhope and Mason captures this perfectly. Stanhope's ironic request for "pâté de foie gras", a French delicacy associated with expensive dinners, is answered by Mason's deadpan "The milkman 'asn't been yet." The dropped "h" marks Mason instantly as working class, and the joke depends on the gap between the luxury the officer class is used to and the grim reality of trench rations. Yet the moment is warm rather than cruel. Mason is allowed to be witty, and Stanhope plays along, suggesting that humour is a shared language that briefly bridges the social gap. Throughout the play Mason's comic failures, such as forgetting the pepper or bringing pineapple chunks instead of apricots, lighten the tension for the audience as well as for the officers. However, it is significant that Mason serves and the officers are served. He cooks, clears and apologises, and he is never part of their conversations about home, school or fear. Sherriff, who had served as an officer himself, shows the batman system as natural to his characters while letting a modern audience notice its inequality.

The officers themselves are defined by the public school ethos. Stanhope and Raleigh were at the same school, where Stanhope was captain of rugby and

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Raleigh's boyhood hero, and the habit of addressing one another by surname reflects the formality of that world. Osborne, a former schoolmaster who once played rugby for England, embodies the gentlemanly ideal: modest, cultured and calm, reading Alice in Wonderland in the trenches. These men had been trained to believe that leadership was a matter of character and breeding, and the play shows how heavily that expectation weighs on them. Stanhope's drinking can be read as the cost of having to perform the stiff upper lip demanded of his class. Sherriff therefore presents upper-class identity not simply as privilege but as a burden, a code of honour that forbids weakness.

Trotter is the most important figure in Sherriff's presentation of class. He is a ranker who has risen to become an officer, and his speech, including complaints about having to fill in "the bloomin' 'oles", sets him apart from the others. He is preoccupied with food, his garden and his wife, and he draws circles to count down the hours of his duty. Some critics see Trotter as a comic stereotype, and certainly the other officers occasionally treat him with gentle condescension. Stanhope even suggests that Trotter lacks the imagination to suffer as he does. Yet the play undermines this judgement. Trotter's circles reveal that he too is coping with fear, simply in a different way, and his steadiness is a form of courage. Crucially, when Osborne is killed, Stanhope makes Trotter his second-in-command. This promotion reflects historical reality: the enormous casualties among junior officers forced the army to commission men from the ranks and from the middle and lower middle classes, the so-called "temporary gentlemen". Sherriff himself had initially been turned down for a commission because he had not been to a public school, so Trotter's rise may carry a personal sense of justice.

Hierarchy is reinforced through characters above the dugout. The Colonel speaks in clipped, upper-class phrases, keen to please headquarters and to secure information

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from the raid, and his distance from the men he sends to die suggests a critique of the class that commanded the war from behind the lines. The Sergeant-Major, by contrast, treats Stanhope with deference and respect, and his practical concerns about the coming attack give him a quiet dignity. Sherriff places each man precisely on the social ladder, yet all of them face the same shells.

The ending suggests that class barriers collapse in the face of death. As Raleigh lies dying, he calls Stanhope "Dennis" and Stanhope replies "Jimmy". The shift from surnames to first names breaks the conventions of school and army, and the formal hierarchy dissolves into simple human tenderness. Earlier, Stanhope had resented Raleigh for seeing him as he really is; now social and military roles fall away entirely. In the closing moments the dugout is destroyed by a shell regardless of who sat at the table and who served.

Ultimately, Sherriff presents social class as deeply embedded in the culture of the British army, shaping speech, roles and expectations, but he also shows that war exposes its emptiness. The upper-class officers are not superior men so much as men under greater pressure to appear so, while working-class characters like Mason and Trotter demonstrate loyalty and resilience. For audiences in 1928, many of whom had lost sons, brothers and husbands of every class, the play's message was perhaps that the trenches had created a shared suffering that made the old divisions seem increasingly hard to justify.

14 Hibbert is significant in Journey's End because he exposes the fear that every other officer is working hard to hide. Where Stanhope drinks, Osborne reads and Trotter eats and counts the hours, Hibbert openly tries to escape, and through him Sherriff confronts his audience with the psychological damage of the trenches. He

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is neither a villain nor a simple coward; he is a mirror in which Stanhope, and the audience, are forced to recognise their own terror.

Hibbert's first significance lies in the way he unsettles the code of the officer class. He is a young, "slightly built" public school officer, of the same background as Stanhope and Raleigh, and so he is expected to display the same stiff upper lip. Instead he complains of neuralgia in his eye, and his line "I'm afraid the pain rather takes my appetite away" reveals how he uses physical illness as a polite cover for mental collapse. The understated, well-mannered phrasing is typical of his class, yet it carries a desperate request. Sherriff suggests that the language of gentlemanly restraint left men like Hibbert no acceptable way to say that they were breaking down. In 1918 shell shock was still poorly understood, and many in authority regarded it as malingering, so a soldier who reported sick without visible wounds risked being seen as a shirker.

Hibbert is also significant for how he tries, and fails, to fit in. He boasts about women and calls them "tarts", showing pictures and telling stories in an attempt at a swaggering, masculine humour. The other officers find this unconvincing, and Trotter in particular tolerates rather than enjoys it. These moments make Hibbert seem shallow and slightly unpleasant, which complicates our sympathy. Sherriff does not make him likeable, and this is important: the play asks whether we can pity someone even when we do not admire him.

Stanhope's attitude to Hibbert reveals a great deal about Stanhope himself. He contemptuously calls him a "little worm" and, when the Colonel considers officers for the raid, makes clear he does not trust him: "I don't think so". Stanhope is convinced Hibbert is shamming to get sent home. Osborne, the voice of compassion, says "you can't help feeling sorry for him", offering the audience a

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more humane perspective. This contrast between the two older officers shapes how the audience judges Hibbert, and many viewers might share both reactions at once.

The confrontation in Act 2 is the dramatic centre of Hibbert's role. When Stanhope refuses to let him leave, Hibbert responds "fiercely" and even tries to strike Stanhope with his stick. Stanhope threatens to shoot him for desertion, which reflects the real threat of court martial; over three hundred British soldiers were executed during the war, many for desertion or cowardice. Hibbert's reply, "Go on, then, shoot!", is shocking because it shows that he would rather die than return to the line. Stanhope realises that threats are useless against a man who has lost the fear of death, and he changes his tactics completely. He admits that he too feels the same horror, that he has wanted to run away and that he cannot stand it any longer than Hibbert can. This confession is significant because it is the moment Stanhope's mask slips most fully. Hibbert allows Sherriff to reveal that the hero-worshipped captain is, underneath, a frightened young man holding himself together through duty and whisky. Stanhope persuades Hibbert to stay by appealing to their shared responsibility to the men and by promising to keep the scene secret, which suggests a kind of solidarity between the frightened.

Structurally, Hibbert also reminds the audience that the code of courage has a cost. Officers were expected to set an example for the men and to hide their fear completely. Sherriff, who had served at the front and suffered his own wound, presents a world where every man is close to the edge and where the difference between Stanhope and Hibbert is one of degree rather than kind. Hibbert's fear is not a moral failing set against the others' bravery; it is the same fear, simply less controlled.

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At the end of the play, as the German attack begins, Hibbert again tries to delay going up, asking to "just have another spot of water". The mundane request is painfully revealing. He clings to the safety of the dugout for a few more seconds, and the audience recognises how little time any of them have left. Stanhope sends him up, and his fate, like that of almost everyone in the dugout, is left implied by the final shell.

Hibbert is therefore significant because he gives voice to the truth that the other characters suppress. Through him Sherriff challenges the myth of the fearless British officer that was popular during and after the war, and he invites his 1928 audience to show the compassion that Osborne shows. In doing so, Hibbert broadens the play's anti-heroic vision: courage in Journey's End is not the absence of fear but the decision to go on despite it, and Hibbert shows how close every man came to being unable to make that decision.

15 In Animal Farm, Orwell presents humans as exploiters, drunkards and swindlers, but their real significance lies in what they reveal about the pigs. At first the humans seem to be the enemy that the Rebellion must overthrow; by the end, they have become the models that Napoleon imitates. Because each human figure stands for a political leader or system of the early twentieth century, Orwell uses them to show that tyranny is not defined by species but by the abuse of power.

The novel opens with a portrait of human neglect. Mr Jones is "too drunk to remember to shut the pop-holes", and the opening sentence immediately establishes him as careless and self-indulgent. The narrator explains that, although "a hard master", he "had been a capable farmer, but of late he had fallen on evil days". This phrasing is subtly sympathetic: Jones is not a monster but a decaying

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ruler, weakened by drink and by his own failures. Orwell's allegory maps him onto Tsar Nicholas II, whose government was ineffective and remote from the suffering of the Russian peasantry. Just as the February Revolution of 1917 was triggered partly by hunger, the Rebellion is sparked when Jones forgets to feed the animals, so it is human negligence rather than careful planning that brings revolution. Old Major's speech sets out the ideological case against humans: "Man is the only creature that consumes without producing." This echoes Marx's argument that the capitalist class lives off the labour of workers, and it shapes how the animals see every human for the rest of the novel.

After the Rebellion, humans become a useful threat. Squealer repeatedly asks, "Surely, comrades, you do not want Jones back?", using the memory of human cruelty to silence any questions about the pigs. Orwell shows how a regime can maintain control by pointing to an external enemy, just as Stalin's government justified repression by warning of capitalist and counter-revolutionary plots. The irony is that Jones himself has become pathetic; he lingers in the Red Lion complaining and eventually dies in an "inebriates' home". The threat is largely a fiction, and the animals' fear of it keeps them obedient.

The neighbouring farmers represent the powers surrounding Soviet Russia. Mr Frederick of Pinchfield is "a tough, shrewd man" with a reputation for cruelty, clearly based on Hitler. His betrayal of Napoleon, paying for the timber with forged banknotes and then attacking the farm and blowing up the windmill, parallels the Nazi-Soviet Pact of 1939 and Hitler's invasion of the Soviet Union in 1941. Mr Pilkington of Foxwood is "an easy-going gentleman farmer" who spends his time fishing and hunting, representing the Western democracies, particularly Britain, whose leaders were often seen as complacent. Orwell's choice to present the West through Pilkington is telling: although he is less brutal than Frederick, he is no

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friend of the animals, and he is just as willing to profit from them.

Mr Whymper, the solicitor who acts as Napoleon's intermediary, is described as "a sly-looking" man. He represents the Western sympathisers and journalists who visited the Soviet Union and reported that all was well. Napoleon cleverly uses him to spread the impression that the farm is thriving, for example by filling the bins with sand and topping them with grain. Orwell, who struggled to find a publisher for Animal Farm because British firms were reluctant to criticise an ally during the war, was acutely aware of how outsiders could be deceived or could choose to look away.

The climax of the novel presents humans and pigs as indistinguishable. At the final dinner Pilkington praises Napoleon's farm and jokes: "If you have your lower animals to contend with... we have our lower classes!" The line exposes the shared contempt that both the capitalist and the Soviet ruling classes feel for workers. The card game then descends into a quarrel when Napoleon and Pilkington each play an ace of spades, revealing that their alliance is built on mutual cheating. This scene alludes to the Tehran Conference of 1943, and Orwell suggests the friendship between Stalin and the West was unlikely to last. The final sentence is devastating: the creatures look "from pig to man, and from man to pig", but already "it was impossible to say which was which". The humans have not changed; the pigs have become them.

Orwell therefore presents humans as a symbol of the oppression that revolution promises to end and that power inevitably recreates. Jones, Frederick, Pilkington and Whymper are each flawed in different ways, drunken, brutal, complacent or deceitful, but together they show that exploitation is a human, and political, constant. As a democratic socialist who had seen Stalinist betrayal at first hand

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in the Spanish Civil War, Orwell was not defending the humans against the animals. Instead, he was warning that any leaders who seize unchecked power, whatever ideals they began with, will come to look exactly like the masters they overthrew.

16 Power is the central concern of Animal Farm. Orwell shows how a revolution that begins with Old Major's vision of equality is gradually hijacked by those who learn to control the farm through language, violence and fear. Written in 1943 and 1944 as an allegory of the Russian Revolution and Stalin's dictatorship, the novel suggests that the danger lies less in any one ideology than in the way power, once concentrated, corrupts those who hold it and silences those who do not.

At the start, power belongs to humans. Mr Jones controls the animals through the whip and through his ownership of their food, and Old Major explains that the animals' lives are "miserable, laborious, and short". His warning that "no animal must ever tyrannize over his own kind" and that "we are all brothers" sets out a principle of shared power that the rest of the novel will betray. Old Major himself holds a different kind of power: the authority of respect and persuasion. His speech and the song "Beasts of England" inspire the animals with a dream. Orwell modelled him on Marx and partly on Lenin, and the way the pigs later turn his ideas into "Animalism" mirrors the way the Bolsheviks turned Marx's theories into the official doctrine of a state.

The Rebellion shows the collective power of the animals. When Jones forgets to feed them, they break into the store-shed and drive the men off the farm. Orwell presents this as almost accidental and spontaneous, much like the uprisings of 1917. In the first weeks, power seems to be shared: the Seven Commandments are

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painted on the barn wall, ending with "All animals are equal", and the animals work together to bring in the harvest. However, Orwell quietly shows that the pigs are already taking control. The milk disappears and the apples are reserved for the pigs, and Squealer justifies this by claiming that the pigs are "brainworkers". Here Orwell reveals that power often depends on knowledge. Because the pigs can read and the other animals mostly cannot, the pigs control the rules themselves.

Language becomes the most important weapon of power. Squealer, who represents Soviet propaganda and the newspaper Pravda, can "turn black into white", and he repeatedly asks, "Surely, comrades, you do not want Jones back?" By invoking a fearful past, he makes questioning the present seem like treachery. The Commandments are altered at night so that, for example, no animal shall sleep in a bed "with sheets", and eventually the single remaining slogan reads: "All animals are equal, but some animals are more equal than others." The paradox exposes the absurdity of the pigs' logic, and Orwell shows how totalitarian regimes rewrite history and redefine words until truth itself becomes a tool of those in power.

Violence secures what propaganda cannot. Napoleon secretly raises nine puppies, which grow into fierce dogs, and uses them to chase Snowball off the farm. This mirrors Stalin's expulsion of Trotsky, his rival for power after Lenin's death. Napoleon then abolishes the Sunday meetings, issuing his orders "through one of the other pigs", Squealer, and so separating himself from ordinary animals. The executions in Chapter 7, where animals confess to imaginary crimes and are killed by the dogs, are a clear allegory of Stalin's show trials and purges of the 1930s. Orwell describes "a pile of corpses" at Napoleon's feet, and the shock of animals killing animals reverses Old Major's teaching completely. Clover's sorrowful realisation that this was not what they had hoped for conveys the heartbreak of those who believed in the revolution.

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Orwell also shows how the powerless contribute to their own oppression. Boxer is the strongest animal on the farm, yet his maxims "I will work harder" and "Napoleon is always right" mean that his physical power is entirely put at the service of the pigs. He represents the loyal working class of Soviet Russia, including the Stakhanovite workers held up as models. When he collapses, Napoleon sells him to the knacker, and Benjamin reads the words on the van, "Horse Slaughterer". Boxer's fate suggests that blind trust in leaders hands them unlimited power. Similarly, the sheep's bleating of "Four legs good, two legs bad", later changed to "two legs better", drowns out debate, showing how slogans can replace thought.

By the end, power has come full circle. The pigs walk on two legs, carry whips and dine with the humans, and the final scene leaves the animals looking "from pig to man, and from man to pig" unable to tell the difference. Napoleon has become a new Jones, and arguably a worse one, because he rules through the language of equality. Orwell, a democratic socialist who had fought in the Spanish Civil War and seen Stalinist agents suppress other left-wing groups, was not rejecting the ideal of equality. Rather, he believed, as he wrote in the preface for a Ukrainian edition, that the Soviet myth had to be destroyed if socialism was to be revived. Animal Farm therefore presents power as significant because it is the force that turns idealism into tyranny, and Orwell implies that only an educated, questioning population, unlike the trusting animals, can prevent the few from dominating the many.

17

Roger is important in Lord of the Flies because he embodies the pure, unchecked cruelty that Golding believed lay beneath the surface of civilised humanity. Where

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Jack wants power and status, Roger seems to want only the freedom to hurt. He is introduced as "a slight, furtive boy whom no one knew", and his gradual transformation from a quiet, watchful figure into Jack's torturer and executioner traces the novel's darkest argument: that society does not remove evil from human beings, it merely restrains it.

At the beginning, Roger is defined by secrecy and silence. The adjective "furtive" and the description of his "inner intensity of avoidance and secrecy" suggest that he is hiding something, and the fact that "no one knew" him makes him unknowable to the reader too. In early assemblies he simply "remained, watching", and his "gloomy face" and "shock of black hair" link him visually to darkness. Golding presents him as a presence on the edge of the group, apparently unimportant, which makes his later violence all the more disturbing. Perhaps Golding is suggesting that the most dangerous people in any society are not always the loud leaders but those who wait quietly for the rules to disappear.

The scene in which Roger throws stones at Henry is crucial to understanding him. Roger first kicks over the littluns' sandcastles and then throws stones near Henry, but he deliberately keeps them away from the child, leaving a space round Henry into which he dares not throw. Golding explains that "the taboo of the old life" still surrounds the child: the protection of "parents and school and policemen and the law". In the memorable phrase, "Roger's arm was conditioned by a civilization that knew nothing of him and was in ruins." This sentence is central to the novel's meaning. Roger's restraint is not moral goodness but conditioning imposed from outside, and the reference to a civilisation "in ruins" reminds us that the adult world is itself at war. Golding, who served in the Royal Navy during the Second World War and witnessed its atrocities, argued that civilisation is only a thin layer over human savagery. He famously remarked that man produces evil as a

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bee produces honey, and Roger is the clearest example of that belief.

As the novel progresses, Roger's restraint dissolves. During the hunt of the sow, it is Roger who drives his spear into the animal in a horribly violent and sexualised way, and the boys laugh about it afterwards. Here Golding shows that violence has become pleasurable rather than necessary. Unlike Jack, who hunts partly to prove himself and gain the boys' admiration, Roger enjoys cruelty for its own sake. This distinction makes Roger, arguably, the more frightening figure: Jack is driven by ego, but Roger has no goal beyond inflicting pain.

When the boys split into tribes, Roger finds his place in Jack's regime as his loyal lieutenant. Jack's tribe at Castle Rock, with its painted faces, rituals and arbitrary punishments, resembles a dictatorship, and Roger is its enforcer. He is fascinated by Jack's unpredictable authority when he hears that Wilfred is to be beaten for no stated reason, and he seems to realise the possibilities of "irresponsible authority". This mirrors the rise of totalitarian regimes in the 1930s and 1940s, where men like Roger found that a ruthless leader gave them licence to torture and kill without consequence. Golding writing in 1954, after the revelations of the Nazi concentration camps, had seen how ordinary people could become executioners when the restraints of law were removed.

The death of Piggy is Roger's most important act. From the heights of Castle Rock he leans "with a sense of delirious abandonment" on the lever and releases the great rock that kills Piggy and shatters the conch. The word "delirious" captures his ecstatic loss of control, while "abandonment" suggests that he has finally abandoned every trace of the "old life". Golding contrasts this cold, deliberate killing with Simon's death, which was a frenzied, collective act driven by fear and the dance. Piggy's murder is intentional, and it destroys both the voice of reason

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and the conch, the symbol of democratic order. After this, Roger even edges past Jack, as though his violence now challenges Jack's own authority, and he goes on to torture Samneric.

Finally, Samneric warn Ralph that Roger has "sharpened a stick at both ends", which implies that Ralph's head will be mounted on a stick like the pig's head offered to the beast. Roger has reached the point where a human being is simply prey. The novel's title, a translation of Beelzebub, the devil, connects this evil to a darker force within the boys themselves, and Roger is its most complete human expression.

Roger is therefore important because he represents the extreme end of the novel's spectrum of human nature. Golding deliberately reverses the optimism of Ballantyne's The Coral Island, in which British boys remain decent and brave. In Lord of the Flies, a quiet, unremarkable schoolboy becomes a murderer as soon as civilisation's protection falls away, and through Roger Golding forces his readers to confront the possibility that the capacity for such cruelty exists in everyone.

18 Fear is the force that drives the collapse of order in Lord of the Flies. Golding shows that the boys' greatest danger is not the island or any creature on it, but the fear that grows inside them and the way it is exploited by those who want power. By the end, when Ralph thinks "Don't scream" as he hides from the hunters, fear has turned the boys from schoolchildren into a mob and their leader into hunted prey. Writing in the aftermath of the Second World War and at the start of the nuclear age, Golding uses fear to explore how easily civilisation can give way to savagery.

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From the opening chapters, fear is present beneath the surface of the adventure. Piggy, more realistic than the others, is anxious that no one knows where they are; he has heard the pilot speak of the atom bomb and worries they might stay on the island until they die. This reminds the reader that the boys have been evacuated from a world at war, perhaps a nuclear one, and the fear of annihilation that hung over Britain in the 1950s is woven into the novel's premise. The island itself, though at first a paradise, has threatening qualities: the heat, the darkness of the forest and the "decaying coconuts" suggest decay and menace beneath the beauty. Golding hints that the boys' Eden is already fallen.

The most significant fear is the fear of the beast. The idea is introduced by a littlun with a "mulberry-coloured birthmark", who describes a "snake-thing" that comes in the dark. Ralph and the older boys try to dismiss it, but the very act of discussing it allows the fear to spread. The beast changes shape as the novel goes on, from a snake to something that comes out of the sea to a ghost, and finally to the dead parachutist on the mountain. This shifting identity suggests that the beast is not a real creature but a projection of the boys' own anxieties. Simon understands this when he suggests, hesitantly, "maybe it's only us." His insight is the moral key of the novel, but he cannot express it clearly, and the others laugh.

Fear becomes a political tool. Jack, who resents Ralph's leadership, realises that he can use the boys' terror to win their loyalty. He promises that his hunters will protect them from the beast, and his tribe's chant, "Kill the beast! Cut his throat! Spill his blood!", turns fear into aggression. The repetitive, rhythmic imperatives show how the group surrenders individual thought to collective emotion. In this way Golding mirrors the tactics of authoritarian leaders of the 1930s and 1940s, such as Hitler, who used fear of an enemy to gain power and justify violence. Piggy, ironically, understands the danger best when he says there is no beast and

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no fear "unless we get frightened of people". It is people, not monsters, who prove most dangerous.

Fear also leads to ritual and worship. The hunters leave the sow's head on a stick as an offering, saying "this head is for the beast". The head, swarming with flies, becomes the Lord of the Flies, a translation of Beelzebub. Even the boys who put it there are frightened of it and run away. When the head seems to speak to Simon, it mocks the idea that the beast could be hunted and killed, confirming that the evil lies within them. Golding draws on Christian ideas of original sin here, suggesting that humanity's fallen nature is the true source of fear.

The killing of Simon is the tragic climax of fear's power. During a storm, terrified and excited by the dance, the boys mistake Simon for the beast as he crawls out of the forest to tell them the truth about the parachutist. They attack him in a frenzy, and Golding's description reduces them to a single creature with "teeth and claws". Fear has completely overwhelmed reason: the one boy who could free them from their terror is destroyed because of it. This is Golding's bleakest point. Fear does not protect the group; it makes them commit the very evil they were afraid of.

By the final chapter, fear has a new target: Ralph. Jack's tribe set fire to the island to smoke him out, and he is reduced to an animal, desperate not to make a sound. The printed line, "Perhaps he can hear my heart over the noises of the fire", shows how fear has shrunk Ralph's world to his own heartbeat. The irony is powerful, because the fire, once the signal of hope and rescue, is now a weapon. When the naval officer arrives, Ralph weeps for "the end of innocence, the darkness of man's heart". The officer is himself part of a war, so the rescue offers no real escape: the adult world is gripped by the same fear and violence.

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Fear is therefore significant because it reveals the fragility of civilisation. Golding, who had served in the navy and seen the horrors of war, presents a world in which fear dissolves rules, gives power to the ruthless and turns ordinary boys into killers. The novel suggests that the true beast is the capacity for evil within every human being, and that fear, when we refuse to recognise this, is what sets it free.

19 Indian culture is significant in Anita and Me because it is the force Meena spends most of the novel running away from and, in the end, the thing that saves her. Syal, writing in 1996 about a Punjabi girl growing up in the Black Country around 1968, uses Meena's shifting attitude to her heritage to explore what it meant to be the first generation of British Asians: children who felt Indian at home and English in the street, and who were often made to feel they belonged to neither.

The quotation about the garden captures the young Meena's shame. The Kumars grow herbs and vegetables in their front garden, a small, practical piece of the Punjab planted in English soil, but Meena wants "roses and sunflowers", the flowers of English cottage gardens and children's picture books. The contrast suggests that she reads English culture as beautiful and decorative and Indian culture as merely functional, even embarrassing, because it is linked to "yesterday's dinner". Syal presents this as a very common experience for children of immigrants in the 1960s and 1970s, who absorbed the idea that whiteness was normal and that anything Indian marked them out. Meena's wish to "shed my body like a snake" pushes this further: she does not simply want different flowers, she wants a different skin. The episode where Anita covers her face in powder to make her look paler is both comic and painful, since it makes her look ill rather than English, implying that trying to erase her culture can only damage her.

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Yet Syal also presents Indian culture as warm, generous and full of life, often through food, music and language. The house fills with the Aunties and Uncles, rapid Punjabi and Papa's singing, and these gatherings give the Kumars a community that the isolated mining village cannot offer. The visit of Anita to tea is significant because it shows the clash of two sets of values. Anita's rudeness about the food and her poor manners contrast sharply with Mama's hospitality, and for perhaps the first time the reader sees Meena uncomfortable with Anita rather than with her own family. Syal suggests that Indian culture places great value on respect, family and education, values which the Rutter household, with its absent mother and casual neglect, seems to lack.

Language is a particularly important sign of cultural identity. The adults talk in Punjabi while the children often reply in Black Country slang, which Syal uses to show a generation caught in transition. Meena understands Punjabi but resists speaking it, so the arrival of Nanima becomes a turning point. Because Nanima speaks almost no English, Meena is forced to communicate in Punjabi, and through her grandmother's stories of India and of family history she begins to see her culture as something rich and her own. Her admission that she "desperately wanted to visit India" shows how far she has travelled from the girl who wanted roses. Nanima is significant because she embodies a living link to the Punjab and to a family past that Meena had never thought to ask about.

Syal also uses Indian culture to expose the racism of 1960s Britain. Context matters here: the novel is set in the era of Enoch Powell's "Rivers of Blood" speech and growing hostility to Commonwealth immigrants, and Tollington's casual prejudice reflects that national mood. The racial abuse shouted at Mama by another driver, Anita naming her dog Nehru and Mr Ormerod's collection for "black

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babies" all suggest that Indian culture is seen through ignorance at best and contempt at worst. The fete is the clearest example. The money raised is meant to benefit the whole village, yet it goes towards the chapel, a church which the Sikh Kumars, who worship at the Gurdwara some distance away, would never use. Sam Lowbridge's racist outburst then leaves Meena feeling as if she had "been punched in the stomach", and the image of the crowd turning into "one huge eyeball" shows how the Kumars' visible difference makes them a spectacle rather than neighbours.

Importantly, Syal does not present Indian culture as perfect or fixed. Meena mocks the gossiping Aunties and finds some expectations stifling, and Papa and Mama themselves are educated, ambitious people who have adapted to English life. This complexity reflects the novel's semi-autobiographical roots: Syal herself grew up in a Black Country village and has spoken of feeling between two worlds. Her purpose seems to be to celebrate Indian culture without romanticising it, presenting it as a source of strength that Meena has to choose for herself rather than simply inherit.

By the end, as her "rose-tinted" view of Anita and Tollington fades, Meena realises that her parents were right about many things. Indian culture becomes the stable centre that allows her to survive the loss of her friendship and the collapse of the village she thought she knew. The novel's structure, moving from shame to acceptance, suggests Syal's wider point that identity for British Asians is not a choice between two cultures but a blend of both. Meena leaves Tollington still speaking Black Country English, but now proud of the herbs in the garden as well as the roses she once longed for.

20 Changes are at the heart of Anita and Me because it is a coming of age novel set

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in a place that is itself coming of age. As Meena grows from a lying, dreamy nine year old into a more honest and self-aware girl ready for grammar school, Tollington is changing around her, and Syal links the two so that personal growth and social change mirror each other. The letter, "We're moving on Saturday", is significant because it is so blunt: the friendship that once defined Meena is reduced to a short note, showing how completely both she and her world have changed.

The most important change is in Meena herself. At the start she is a compulsive storyteller and liar. She lies to Papa about taking a shilling from Mama's purse and lets the blame for Mr Ormerod's missing charity tin fall on Baby. Syal presents these lies with humour, but they show a girl who invents identities because she is unsure of her own. Her friendship with Anita accelerates the change in a negative direction, turning her from a "sweet happy girl" into a "rude sulky monster". This reflects the pressure on first generation British Asian children in the late 1960s, who often felt torn between the expectations of their parents and the freedoms of the white working-class children around them. Meena's rebellion is less about Anita than about trying to belong.

Meena's relationship with Anita changes from hero worship to pity. At first Anita is glamorous and powerful, the leader of the gang whom Meena desperately wants to impress. Gradually, however, Meena sees what lies behind her: a mother, Deirdre, who eventually leaves, a father who is largely absent and a sister, Tracey, who is neglected. Anita herself does not change for the better. She becomes more aggressive and openly racist, especially through her relationship with Sam Lowbridge, and her boast that "we went Paki bashing" is the moment when Meena can no longer pretend. Syal suggests that the real change is in Meena's perception: Anita was always damaged, but Meena only now has the maturity to see it.

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Sam Lowbridge represents a darker kind of change. He moves from a long-haired biker whom Meena half admires to a young man with a "spiky crew cut" and a violent, racist attitude. The haircut links him to the skinhead movement that emerged in Britain in the late 1960s, and his anger seems tied to the loss of jobs and identity in the Black Country. When he declares at the fete that the village belongs to people like him and not to outsiders, Syal shows how economic insecurity was being turned into hostility towards immigrants, in the same years as Enoch Powell's speeches. Yet she also hints that Sam feels left behind by change, a reading that makes him more tragic than simply villainous.

Change in the setting is equally significant. The closing of the mines has already hollowed out Tollington's working life, and the building of the motorway and the bulldozing of the old school threaten to erase the village altogether. These changes reflect the real transformation of the Midlands in the period, as new roads and housing estates replaced old mining communities. Syal uses the destruction of familiar landmarks to parallel the end of Meena's childhood: the places she played in are disappearing just as her innocence is. There is a sense of loss, but also of inevitability, as if Tollington cannot stay the same any more than Meena can.

Within the family, change comes through Nanima and through Sunil. Nanima's visit reconnects Meena with Punjabi and with her heritage, and she begins to treat her brother with real affection, fussing and cooing over him rather than resenting the attention he receives. Her broken leg after a fall from a horse, and her time in hospital, mark another turning point. Her friendship with Robert, the boy in the next bed who dies, forces her to face loss directly, and it seems to be in hospital that she begins working seriously towards the eleven plus. This links to wider context, since many educated immigrant parents saw education as the route to

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security and respect.

The clearest sign that Meena has changed is her honesty at the climax. When the police ask about what happened to Tracey, Meena tells the truth rather than inventing a story, even though it means turning against Anita and Sam. The girl who once lied about a shilling now refuses to lie when it really matters. Syal presents this as Meena finally becoming the author of her own story rather than a character in someone else's.

The ending brings the changes together. Papa's promotion allows the family to move to a better area at the same time as Meena passes the eleven plus, reflecting how some professional immigrants gradually gained status despite the racism they faced. The final departure is bittersweet: Meena gains opportunity but loses Tollington. Syal suggests that change is painful but necessary, and that growing up, especially for a British Asian girl caught between two cultures, means learning which parts of the past to carry with you and which to leave behind.

21 The residents of Crythin Gifford are significant because they hold the truth that Arthur Kipps refuses to see. Kipps describes Mr Daily and the landlord as "sturdy men of good commonsense", and the phrase is ironic: these sensible, practical men are terrified of something Kipps dismisses as superstition. Hill uses the townspeople as a kind of chorus whose silence, evasions and fear build suspense, while also making them victims of Jennet Humfrye's revenge. Through them she recreates a classic convention of the Victorian Gothic, in which a rational outsider arrives in an isolated community that knows more than it will say.

The first resident Kipps meets is Samuel Daily, on the train. Daily is a self-made

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businessman, wealthy and blunt, and he is significant because he is the most trustworthy figure in the novel. When Kipps mentions Mrs Drablow, Daily's reaction hints at danger without explaining it, which immediately creates mystery for the reader. Hill structures the novel so that Daily gradually moves from warning to rescuing. He lends Kipps his dog, Spider, and later drives out to Eel Marsh House and brings him back, half conscious, after the second terrifying night. The narrator remembers that the Dailys were all "attentiveness and kindness", and their house becomes a refuge of warmth and light in contrast to the bleak marsh. In a Gothic novel full of isolation, Daily represents ordinary human decency, and the fact that he later becomes godfather to Kipps's son, Joseph, shows a genuine bond.

The landlord of the Gifford Arms is significant in a different way. He is hospitable at first, but when Kipps reveals he is there for Mrs Drablow's funeral his "face flickered" with what Kipps can only guess is alarm. The broken, hesitant phrasing captures Kipps trying and failing to read the people around him. Hill repeatedly uses these small reactions to create a growing sense of dread: the reader, unlike Kipps, notices that every local seems to know something terrible. The landlord's unease also reflects a community that has learnt that speaking about the past is dangerous.

Mr Jerome is perhaps the most striking example of the town's fear. As Mrs Drablow's agent, he should be Kipps's most useful contact, yet he is guarded and nervous, with what Kipps calls a "shuttered expression". When Kipps mentions the woman at the funeral, Jerome turns a "sickly green" and almost collapses. Later, when Kipps asks him to find someone to help at the house, his face shows "panic". Hill withholds the reason until near the end, when we learn that Jerome's own child died after a sighting of the woman in black. This delayed revelation makes his behaviour, which first seemed simply odd, retrospectively tragic. Jerome's

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silence suggests the way a whole community has been traumatised into secrecy.

Keckwick, who drives the pony and trap across the Nine Lives Causeway, is significant because he is so quiet and practical. He shows care for Kipps by returning at the agreed hour, but he never explains why he will not stay at the house. Only at the end does Daily reveal that it was Keckwick's father who was driving the trap when it was sucked into the quicksand, killing Nathaniel. This gives the haunting sound Kipps hears on the marsh a terrible personal meaning for Keckwick's family and shows that the tragedy is woven into the town's history.

The residents are also significant as victims. The children of Crythin Gifford, sitting silent in the schoolyard during the funeral, suggest a town in which childhood itself feels threatened. Jennet's revenge is aimed at the community that judged her. In Victorian society a woman who had a child outside marriage faced public disgrace, and Jennet was forced to give Nathaniel to her sister Alice to raise. Hill seems to suggest that the community's rigid morality created the very evil that now preys on it. The town's fear is therefore partly guilt, and its silence a way of avoiding responsibility for the past.

Context helps explain why the residents matter so much. The novel contrasts busy, noisy London, where Kipps lives a modern, rational life as a junior solicitor, with a remote rural community still shaped by memory and superstition. Although the late nineteenth and early twentieth centuries were an age of science and reason, belief in ghosts remained strong, especially in isolated places. Writing in 1983, Hill deliberately imitates the Victorian ghost story, and the knowing locals are a central convention of that form. They allow her to build tension through what is not said.

Ultimately, the residents are significant because they are proved right. Kipps

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arrives full of confidence that he is too sensible to be frightened, and the townspeople's warnings seem to him exaggerated. By the end, when the woman in black causes the deaths of Joseph and Stella, Kipps has become like them: a man who knows the truth but can hardly bear to tell it. Hill suggests that the people of Crythin Gifford were not foolish but wise, and that their "good commonsense" was the recognition of a danger that reason alone cannot defeat.

22 Danger is important in The Woman in Black because it drives both the suspense of the ghost story and its moral meaning. Hill places Arthur Kipps in physical danger from the landscape, psychological danger from fear itself, and finally a supernatural danger that destroys his family. The quotation, in which Kipps is "as near to weeping tears of despair and fear" as he had been since childhood, shows how danger strips away the confident adult and leaves a helpless child, which is exactly what the woman in black, robbed of her own child, seems to want.

Danger is present even before Kipps leaves London. The thick yellow fog that fills the city on the day he travels north is described as "evil-smelling", and the personified phrase suggests something deliberately hostile in the air. Hill uses this to foreshadow the sea-frets of the marsh, so that danger is established as something that can surround and blind a person. Kipps, a young, ambitious solicitor working for Mr Bentley, treats the trip as a minor business errand, but the reader is already uneasy. Writing in 1983, Hill imitates the Victorian and Edwardian ghost story, and the fog is a classic Gothic signal that the familiar world is about to be left behind.

In Crythin Gifford, danger comes through what is not said. The "dark mutterings" of the locals, the landlord's flicker of alarm and Mr Jerome's sickly reaction to the

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mention of the woman all warn Kipps without telling him what to fear. Hill makes the reader more anxious than Kipps, because we sense danger he is too rational to accept. This contrast reflects context: the period was an age of science and progress, and Kipps represents the modern man who believes in reason, while the villagers hold on to older knowledge. Hill suggests that dismissing danger is itself dangerous.

The setting is the clearest source of physical danger. Eel Marsh House can only be reached across the Nine Lives Causeway at low tide, and twice a day it is completely cut off by the sea. The name of the causeway implies that crossing it uses up lives, and the image of the marsh with its "sudden fogs" and "moaning winds" suggests a landscape that is constantly shifting and treacherous. When Kipps is caught in the sea-mist and hears the sounds of a pony and trap sinking into the quicksand, the danger becomes horrifyingly real. The "appalling last noises" of the trap and the child's cries show that the marsh has already killed, and the fact that Kipps can do nothing to help increases his sense of powerlessness. Isolation from help is a key convention of the Gothic, and Hill exploits it fully.

Within the house, danger becomes psychological. The locked nursery door that is later found open, the empty rocking chair heard bumping in the night, and the sudden failure of the lights all threaten Kipps's sanity as much as his body. Hill's first person retrospective narration is important here. The older Kipps, telling the story years later, tells us that he still feels the terror, which suggests the danger is not over even in the safety of Monk's Piece. The quotation in the question captures this collapse: the list of "despair and fear, frustration and tension" piles up emotion, showing a man losing control.

The woman in black herself embodies the greatest danger. When Kipps first sees

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her clearly in the graveyard, her face displays "hatred and malevolence", and the abstract nouns suggest that she is defined entirely by her desire to harm. Through the letters he finds, Kipps learns that Jennet Humfrye had a child outside marriage and was forced to give her son, Nathaniel, to her sister Alice. In Victorian society an unmarried mother faced disgrace and exclusion, and Hill presents Jennet's revenge as the result of that cruelty. Her danger is therefore not random: each sighting is followed by the death of a child, as if she wants others to suffer her loss. Hill invites some sympathy for her, while making it clear that her "pent-up hatred" has become monstrous.

Danger also extends to the innocent. Spider, Daily's dog, nearly drowns in the marsh when she runs off after a whistle, and Kipps almost dies trying to rescue her. Even the most loyal creature is drawn into peril, showing that the danger of Eel Marsh House cannot be controlled or reasoned with.

Structurally, Hill delays the most terrible danger until the final pages. Kipps returns to London, marries Stella and has a son, Joseph, and the reader is lulled into believing he has escaped. Then, at a fair in a London park, he sees the woman in black again, and the pony and trap carrying Stella and Joseph crashes into a tree. Joseph is killed and Stella dies months later. Kipps concludes that "she had had her revenge". The ending shows that danger is not confined to the marsh but follows him into the modern city, destroying the safe, rational world he believed in.

Ultimately, danger matters because it gives the novel its tragic power. Hill shows that Kipps's confidence and his refusal to listen expose him to forces older and stronger than reason, and the final, clipped sentence of the narrative, in which he says he has told his story and adds "Enough", suggests that the danger has never

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truly passed for him.