

Section A
Question 1

(i) In extract A, which is Lord of the Flies, showing that ~~the Biguns are of~~ Roger, Jack and Ralph are going to see what the beast is actually. Actually The beast is in fact so ironic because it is only a parachutist, a ~~sign~~ sign from the adult world to assist the boys in the island. However it's so ironic ~~because~~ ^{as} they consider the dead parachutist as the beast, and it's actually all about our ~~inner~~ inner fear that cause us to think that there's a ~~beast~~ beast exist on the island.

The beast ~~is~~ ^{describte} ~~dear~~ is in fact a hallucination that comes from their own fear. As ~~it's~~ there's a confusion of dark ^{in the night}, in addition with their own fear, ~~they they~~ ^{therefore} they started to imagine the creature ~~and the~~ ^{the} as in ~~the~~ confusion as 'something like a great ape ^{is} ~~was~~ sitting asleep with its head between its knees.' ~~With a~~ ~~strong~~ blowing of wind, 'there was ~~a~~ confusion ^{in the} of darkness and the creature lifted its head, holding towards them the ruin of a face'. As the more ~~the~~ they have their fear inside and believe ~~that~~ ~~that~~ that there's a beast exists on the island, the more it feels like what they have seen just now. ~~like~~ 'something like a great ape' would appear something seems to be frightful to them.

~~Let~~ Similarly in extract B, the green-eyed monster' which Iago is talking

related to our ~~own~~ ^{inner} own inner fear. While in 'Othello', it's ~~something about~~ it's all about Othello's inferiority that causes his jealousy to gain. Iago has already clearly ~~clarify~~ ~~and state~~ hinting and telling Othello to 'beware, ... of jealousy'. It is the green-eyed monster which doth mock, not to get yourself to be so jealous, or else he will act like a 'green-eyed monster' who would only feel the monster inside us will haunting. Once ~~we get~~ if Othello get ^{be very} consumed by the 'green-eyed monster' because of jealousy, it will cause terrible changes, ~~he will~~ Othello will get 'suspicious easily and doubt'.

(ii) Ralph from 'Lord of the Flies' is actually struggling in between fear and not fear which means Ralph has to courage and bravery to go ~~se~~ step further to see the beast. 'He bound himself together with his will, fused his fear and loathed into a hatred, and stood up. He took two ~~fast~~ leaden steps forward. The courage can be clearly seen from his actions, unlike Roger and Ralph Jack who 'slid away from' Ralph. Ralph's emotion is rather anxious ~~to~~ and bewildered ~~once~~ as the more he wanted to search discover more of the beast. He is anxious because he has an inner struggling, asking ~~with~~ ^{with} does the beast really exist on the island, or is it just something ~~like~~ that ~~now~~ is moving around that ~~now~~ makes him feel ~~so~~ insecure!

Besides, Ralph is bewildered ~~at~~ as well because there's 'a ~~ca~~ a ~~ca~~ confusion in the darkness ~~to~~ and are unable to see the beast clearly. It is ~~only~~ only something ~~that~~ that makes him believe that the appearance of the creature ~~is~~ cannot be clearly seen.

While Othello's emotions are very emotional and ~~from irrepressible~~ ^{are} impulsive. He hasn't ~~been~~ even and he is not aware of what Iago has told him. All his ~~anxiety~~ anxiety are whether Desdemona's ~~is~~ having an adulterous

that he ~~is~~ ^{is} trying to be manipulated by Iago. Instead of believing what Iago has told him, ~~he still~~ he rather doubt and put suspicion on Desdemona.

Golding is trying to tell us that not to get our own inner fear to fear us, because the more the fear we're having, the more ~~we're~~ ~~having~~ ~~hallucinations~~ and ~~imaginations~~ we're going to make ~~st.~~ and the beast will appear within us.

Similarly ~~is~~, Shakespeare wants ~~us~~ us to realize that never ~~get~~ ~~feel~~ ~~of~~ feel jealous of having things uncertain, because ~~the~~ ^{the} more inferior we are, the more we would feel jealous about things and would be easily & blindly to what others have said.

2i) The closing of "Lord of the Flies" is a web of ironies that can be revealed by ~~these~~ symbols, characters and plot. The ironies are especially blatant in view of Golding's intention of linking the defects of society to the inherent evil of human nature.

In terms of symbols, the symbol of fire initially represented rescue. However, Ralph's initial rescue fire could not bring any rescue or help to the boys, ironically, Jack's fire did. In the extract, the naval officer stated that "we saw your smoke" twice, revealing that it is this fire that brought the officers to the island. However, the initial objective of the fire was not rescue, it was to smoke Ralph out of the forest and kill him, a pure savage and evil intent. Yet, it is the savagery that brought the boys rescue ironically.

In terms of character, the naval officer is used by Golding to express irony through his tone and the content of dialogue itself. Firstly, the naval officer "grinned cheerfully" at Ralph and joked saying "having a war or something?" This joking tone actually states the truth that indeed the boys were having a

net have been serious to be true.

Moreover, the lines the naval officer said are all laced with irony. When he described the activity of the boys as "fun and games", it reflects Ralph's initial attempt to "have fun" in the initial chapters yet all the events that follow are full of evil and savagery. Thus "fun and games" is an ironic statement of the boys' activities.

The naval officer also innocently asked "Nobody killed, I hope?", not expecting an answer to be affirmative. This is seen from his surprised tone in "Two? killed?". Such a question reveals irony as children like Ralph and the ~~the~~ boys are not expected at all to be related to murder. In addition, he expected that they would "put ~~on~~ up a better show" as they are "British". This is ironic as the naval officer himself is involved in war, an act of savagery and evil, not unlike Jack and his tribe. Expecting all "British" to "put ~~on~~ ^{up} a ~~good~~ ^{better} show" is ironic when he himself as an adult did not.

In terms of plot, on the surface, Ralph seemed to have escaped from savagery but in fact he did not. Although being rescued from Jack and

of "sub-machine gun" and "revolver", a world of war. This signifies that he is actually just brought into another world of savagery from a world of violence. This is shown when Ralph "wept for the end of ~~innocence~~ innocence, the darkness of man's heart" which reveals that Ralph understands he is trapped in a world of savagery as it is human nature. This is highly ironic as Ralph's rescue is actually never really a rescue.

These ironies all link back to Golding's intention that evil is an inherent nature, through the use of symbolism, characters and plot, the ironies are clearly presented.

ii) The narrative point of view changes throughout the extract to reveal the different perspectives of the closing. The narrative point of view can be deduced from the information that is revealed and withheld in the extract. The point of view interchanges between Ralph, the naval officer and Percival.

In the first 38 lines, ^{mostly} Ralph's point of view is being presented as a continuation of the previous chapter where he was being

lines are from Ralph's point of view because firstly, he knows the savagery that had taken place on the island therefore bring out the irony of the naval officer's lines. For example, he is able to point out the number of people killed, "only two. And they're gone."

In addition, from Ralph's point of view, the readers can see the "revolver" of the officer, slowly revealing the equally brutal world of ~~ret~~ reality that the "civilized world" is also engaged in war.

The point of view shifts to the naval officer as he gives readers his point of view of the boys, describing them as "little scarecrow" and "small savages". These description creates an objective view of the boys' present state, contrasting with their initial civilized self of British school ~~bo~~ boys.

The point of view ~~then~~ ^{then} changes to Percival Wemyss Madison's to further illustrate the boys descend into savagery. Percival initially fluently ~~speaks~~ speaks of his name and address yet now ~~be~~ it has "faded clean away". This is only known to Percival therefore it is his point of view.

as he continue to observe the boys, describing them as "painted boys" which references to the "dazzle paint". He also referenced "a little boy" with "red hair" and "remains of a pair of spectacles", illustrating Jack. This obviously indicates the naval officer's view as Jack's name is not revealed, in addition, it is a new impression of Jack. This shows the descent of Jack into

The narrative structure then shifts back to Ralph as he explores his ^{inner} feelings towards the rescue and the events that had happened. He remembers "simon was dead" and a "true, wise friend called Piggy". This illustrates Ralph's maturity as he not only recognises the "darkness of man's heart", he sees intellect's importance thus ^{now} remembers Piggy as "wise friend".

These are the narrative point of view changes throughout the extract. By shifting between Ralph and the naval officer mainly, ironies can be presented and a new impression of the boys can be revealed. Most importantly, Ralph's conclusion of the events on the island is presented.

2iii) The ~~the~~ "Coral Island" reference is to link the story back to the beginning when the boys too suggested that their adventures on the island would be "fun" and a "jolly good show" like "Coral Island". This is an ironic reference as the truth is nothing like "Coral Island," the truth is savage, evil and ~~the~~ brutal, evident ~~with~~ ^{in "Two? Killed?"}

In addition, this reference to "Coral Island" also shows the descent of the boys into savagery from then to now, from British school boys to "Small Savages". Ralph's response to the reference also reveals the linkage as he sees "the strange glamour that had once invested the beach", a reference to their initial reaction to the island as a paradise.

Moreover, "Coral Island" is a children's story which signifies innocence but the boys are ~~nothing~~ anything but innocent as they engaged in savage behavior. This also creates the ironic effect by contrasting the story ~~the~~ ^{and} the boys.

By referencing to Coral Island, not only does it link back to initial chapters, it also shows that the boys are nothing like a "jolly good show" in "Coral Island" as they intended.

4i)

I disagree to the statement ~~to a large extent~~. ~~As~~ I believe that Auden's poems can connect the reader with the emotion of the poem, with its daily life images.

Firstly, in "Funeral Blues", images are in nearly every line of the poem. However, readers notice the choice of images are special: they are bits and scraps of our daily lives that we tend to see or use even everyday.

For example, "clocks" and "telephone" are important tools for displaying time and communication. We are familiar with "aeroplane", "doves", "sun", "moon" and "ocean", because they are the natural elements of life. We also understand and see the "policemen", "aeroplanes" and "gloves" because they are ~~part of our life~~ the order, transport and clothing — elements that seem insignificant but are indispensable with our lives.

It is precisely these choices of images that allows readers to easily visualize ^{and feels} the pain Auden feels — suffocation by the "crepe bows" around the necks of "public doves", awkwardness of preventing the dog from barking "with a juicy bone", and immense sadness because even the stars "are not wanted".

Also, Auden purposely uses simple language to convey his thoughts (I thought -- I was wrong). This allows easy connection the readers to easily connect with his feelings of vast misery, "for nothing now can ever" and laments for his lost.

Further more, the tone of poem is monosyllabic, which conveys ^{Auden's} a sense of numbness towards the beauties of daily life and the melancholy to ~~be~~ destroy them (Dismantle the sun). This pains the readers to sense his loss of hope and loss of ability to appreciate what's around him,

In "The Wanderer", Andersen also uses daily images like "flowers", "tearing ^{and} "serv-dingle", "white snow" to convey the sense of time passing that again connects with readers easily because we too have experienced the passing of seasons. He then refreshes reader's mind with a new image in each line to convey how quick his body and mind "wanders" from place to place, purposely to confuse the readers too, because as a wanderer, with no destination and has "vague numbers", he too is equally confused. This connects readers with his emotions precisely, without distance.

^{and}
His choices of images like "waving from window", "kissing of wife" are ~~even~~ equally familiar to readers. Readers can therefore depict his sense of longing for "home" and insecurity as he thinks of his wife "making another life" because that is the mutual feeling of every people who was once lost.

^{and}
Lastly the choice of diction like "joy", "anxious" and "lonely" are direct conveyers of the ~~writer~~ Andersen's emotions. His last images "lucky.. with 'tearing dawn'" convey Andersen's hope in finding home.

Therefore I do not agree with the statement to a large extent. The readers are not distant from the emotions of the poet, but can be easily touched.

ii) There are 2 similitudes

Firstly, the 2 poems are included the ^u "best love ones" of the poet - the "He" in "Funeral Blues" whom the poet is mourning about and the "wife" in ^{the} "Wanderer" that the poet "dreams of". The poet's loved ~~ones~~ ones are important elements in his poem, whom he addresses to in the first poem, and dreams of in the second.

Secondly, ^{and mentality} the poet uses images to describe his emotions. In "Funeral Blues", the poet ~~"prevent the fog from banking with a juicy tone"~~ "doesn't want the stars", demand the packing up of "the moon" and "dismantle the sun" which conveys his immense sadness to the loss of his love, that ~~so~~ even the sun is not needed. In "The Wanderer", the poet uses images of "kissing of wife" and "bird flocks nameless" to him to convey ~~the~~ his longing to go home ~~and~~ as well as his ~~discontent~~ feeling of alienation and ~~awkwardness~~ ^{foreign} awkwardness to present ^{surroundings} surroundings.

iii) I would stress on the word "He", because "Funeral Blues" mourns about, and evolves on the poet's loved one. Even if he is dead, and that the poet finds no more beauty in the daily life, it is "He" who was the poet's everything ("My North, my East, my South, and West") and he who brought the poet so much joy that leads to contrasts of sadness when "He" dies. "He" is what that is so important, and ~~causes~~ ^{causes} the sentiments of the poet. Although "was" ~~one~~ reflects the theme of the poem "Death", I believe the "He" is the most important element in the poem, as well as the poet's life.

(iv) The poet has ambivalent feelings about his wandering. He feels an urge to continue wandering because his present place is insecure that and "no cloud-soft hand can hold him", but at the same time, he finds wandering "suffocating" and "lonely", and longs for "home". Though he is "anxious" and often feels "his days are counted" and he has to proceed the journey again, he remains hopeful that his "number" of days of returning home will be "certain" and he will joyfully "return".

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(i) The points of comparisons between the two extracts is that both stories had almost reach their climax. In the crucible, the tragedy had now taken place, Proctor had no choice but to confess a lie as well. Whereas in the year of living Dangerously, Hamilton had also reach a peak after the incident of the Lung March. Both characters are forced to take a side and make a decision.

Proctor is uncertain in his decision, he wants to keep his righteousness but still agreed to confess in the end. However, after the arrival of Rebecca Nurse, his decision is shakened, he did not want to harm anyone else. In the year of living Dangerously, Hamilton was firmmed in his decision of being with Jill.

Also, there are unchange in both characters. Proctor in the extracts, change from someone who is willing to lie, to someone that do not want to harm anyone. In the extract of The Year of Living Dangerously, it is said that ' he had actually been changed, and would always be a little different.'

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(ii) Danforth is trying to make Proctor to confess, although he knows that Proctor is not very willing to do it. This can be seen when 'Proctor is silent. Danforth helps'. This might be because Danforth had already find his mistake in the Salem Witchcraft, however, he is unwilling to admit his mistake, therefore he wants to end the whole matter faster after Proctor had confess, so that he won't had to take another innocent life.

Besides making Proctor confess, Danforth also want to lend Proctor's mouth to encourage others to confess as well. He knows that Proctor is friend of Rebecca Nurse and some others, and is trustable and had earn some authority among them. So, Rebecca and the others might confess if with the help of John Proctor, then the witchcraft trials could end soon.

This is very important to him as he had already caused many innocent lives to hang by misjudging the witchcraft trials. He do not want to harm the name of the court and also his position. He do not have the courage to admit his mistakes, if John and the others do not confess, he would have to confess his misjudgement or cause more innocent lives, a decision which do not wish to make.

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(iii) Hamilton is not straightforward when he tried to express himself to Cookie. On the way to Bandung, he suddenly pulled his car over the road and tells Cookie 'you know the way it does, Cookie', he is unclear about his reasons of the sudden stop and expects others to understand them.

Hamilton is often not capable of showing his emotions to others. From paragraph 2, it is said that he is usually 'hard-shelled, over-practical young man'. He gives people a mysterious feeling which is hard to explore his emotions, it cause others to feel that he is a cold person.

However, there is a change in Hamilton. It is said that 'his big chin suddenly tender', it shows that he could actually be friendly to others as well, it is like his the cold he use to had melted, showing a little bit of emotions.

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(i) In the poem Mr. Over, the poet find death attractive when he said that Mr. Over, who is an ordinary man is now dead. He then describe death as something that people long for, and call it 'beautiful'. The poet find death attractive due to the after life that we believe to have. Death is like an escape, for all the wrong and mistakes that we had done in our life.

However, the poet then argue back that an ordinary man's death is just like 'a sea-drop in a bucket' where there are no individuality just like many who had already died.

Overall, the poet still think death as a good thing as in the end he still decide to follow wherever he is led and end it with 'Happy Happy the dead', describing it as a happy experience.

In the poem Pike, the writer is certain with his views towards death. Almost throughout the whole poem, the poet is admiring the pike, which is a very violent animal, eating up their own kind. He admire the nature of pike, describing it as 'perfect' and 'green tigering the gold'. The poet further describe the pike living in 'a bed of emerald', giving a very kingly image.

After, the poet move on to describe the death of the pike, when they fight to death, it said 'the same iron in this eye, though its film shrank in death'. The poet describe it to be a kind of beauty, the fish still had the same kind of respect even when it dead.

Therefore, the first poem 'Mr. Over' uses an ordinary man's death

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to talk about his feeling for death, while in the 'Pike', the poet uses an animal to compare the nature of the death, also finding death as a kind of beauty.

(ii) - Wordplay is used in poem (A). The poem often have words that could symbolize many different association.

Firstly, he uses 'Mr over' to name an ordinary man, one of the reason might be because to create a linkage with the words on the tombstone 'over to You'. Another purpose might just because the man is already pass over his human life and is now on a new stage, which is the after life.

Secondly, the poet uses the word 'You' as if he is talking to something. There could be many association to the word 'You', causing the readers to misread the poem easily. Without seeing the last two stanza, it feels as if 'You' is stand for God, because the phrase 'Over to You' usually means God. However, after reading the whole poem, it feels as if the 'You' stand for devil or death. Therefore, the use of wordplay is often found in poem (A).

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(iii) In verses 8-11, Huges is trying to create a dangerous and ambiguous atmosphere for the poem. As previously he had already mention what the pike can do. ~~Although Huges did not mentioned that a pike might appear during his trip to fishing,~~ however we would assume that there are pikes in the pond. Because of the pike's killer instinct, it would be dangerous if the poet is to fish, and further in darkness.

The poet then mention he finally dare to cast into the pond, but his actions had cause creepiness. He mentioned 'With the hair frozen on my head'. Also when he said 'For what might move, for what eye might move.' and 'that rose slowly towards me, watching.' It feels as if the pike are watching the poet from the dark pond, and is silently waiting for his prey. The pike know he is there, but he cannot see the pike, giving a very dangerous atmosphere.

Therefore, in verses 8-11, the pike's ambiguous presence, the darkness and the poet's actions had create a dangerous and creepy atmosphere for the poem.

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Subject Section C

No.

Q6i)

Through the first section of the poem, it is likely that the relationship between the mother and the daughter is not very well. There is a generation gap between them. For example, the daughter cannot understand her mother. For example, when the daughter has headache, her mother "rubs tiger balm on my temples". It is possibly that the daughter is not satisfied with the ways her mother treats her.

However, it is possible that the mother and the daughter are both superstitious, they believe in worshipping things and the Buddha. For example, the daughter worships the Buddha while the mother ask the daughter to wear dried plums "for good luck". Thus, it is likely that they believe in worshipping things and are superstitious.

In all, the daughter and mother has a generation gap and the daughter cannot understand her mother. But, both of them are superstitious.

Section C Q6

Q6 ii) The boys stretch their faces as they have freckles on the faces. It is likely that the boys' faces are burned by the sun, so they stretch their face.

Q6 iii) The last two lines are surprising as it is the first time in the poem that the daughter openly express her negative feelings towards her mother. Also, the poet uses a metaphor by comparing the "pig tails" to her heart which is hurt by her schoolmates as they laugh at her. Thus, it is surprising.

Q6 iv) The story in verse III relate to the earlier part of the poem by once again showing the differences between the daughter and the mum. For example, in verse III, the daughter wants to keep the bird but the mother does not allow. Thus, the poet can only follow her mother's words and let the sparrow to go.

Class

No

Part I.

Subject Eng. Lit.

No.

§. SECTION A = Novel.

1. If I were a guide taking a group of tourists around the island, the platform, the forest and the beach are the three significant place I would introduce for them.

Firstly, the platform is so significant in the novel because it symbolizes rationality, civilization and democracy. Platform is where the boys first have assembly ^{and voting}. In here, they voice out their own ideas and feeling. They respect each other and will listen to those who is talking with the conch holding. It represents they are still in order and civilized. They also vote for leaders here.

~~because it symbolizes rationality civilization and~~
It is also significant because it provides a sense of security for the boys and it is just like a shelter for them. For example, when the boys go to hunt "the beast", which is the dead parachuter in the night, they are very frightened and scared. They escape back to the platform when they see the parachute inflates as the beast opens its wings. As they go to the platform when they are scared, it shows that platform can provide them a sense of security.

Besides, platform is significant because it makes some of the boys feel like home. In platform, ~~Ralph reminds~~ it reminds him everything in England, like the school book and the

place for them to seek for the feeling they found at home. ~~It~~ It is where reminds them how an English boy should like.

To sum up, Platform is where I would bring my tourists in the island because it represents ~~civil~~ civilization, rationality, freedom of speech, provides security like a shelter and feeling like home.

However, the second place I would like to bring the tourists is the "uncommunicative jungle". This is the place where all the boys would easily lose their civilized and rational mind. ~~like Jack~~. As this is very different from the platform, it forms a stark contrast to the tourists and it could impress them. This "uncommunicative forest" ~~is~~ symbolizes uncivilization ^{and} savagery. This is because the boys hunt the boars and learn the hunting skills here. Like Jack, when he first tries to hunt the boar, he is nervous, yet excited. He describes he feels like "being hunted" when he is hunting. Then he swears he would ~~not~~ must hunt the pig next time. It reveals that Jack is becoming more and more savagery. However, this forest does not only turn Jack ~~to~~ becomes so savagery but Ralph too. Ralph is the one who upholds civilization and ~~the~~ democracy so ~~tight~~ tight but he is also challenged when he is in this ~~the~~

he starts losing his rational mind. They no longer communicate with each other verbally but using gesture instead. They follow Jack when he is chasing for the boar's track. When they catch the boar successfully, they start shouting the slogan like "cut the throat, spill the blood" ~~and having~~ ^{and} dancing in a circle like a tribe. As Ralph's confidence and faith is ~~is~~ ~~at~~ shaking in this forest, it reveals how influential and powerful ~~the~~ the savagery ^{is} ~~and~~ ~~probably~~ this forest ignites and evokes the boys' savagery and cruelty so it is of significance I would take my group to visit. ~~They would understand more~~

~~The third place is "~~

The third place would be where ~~the Lord of the Flies~~ locate, ~~the~~ the coral cove. ~~The~~

Here is the opposite side of the platform and it is also where the Jack tribe location. Here is so significant because it also represents savagery and cruelty. Jack and ~~the~~ his tribe's "littluns" morality deteriorates here. They no longer obey Ralph's order anymore. They steal Piggy's specs which ~~is~~ he cannot live without. They have their "mock hunting" and murdering here. Also, it is also where Jack practices his dictatorship. He controls boys' emotion and feeling here. As this ~~is~~ is so different from the civilized platform, it could also ~~func~~ ~~was~~ form a contrast as the forest

All in all, the platform, "communicating forest" and the coral cove are the places of significance that I would bring the tourists to since many big events in the novel also happened here and they symbolize so ~~diff~~ many different ~~etc~~ important elements in the story to bring out the themes

3. In "Othello", Iago is the vice villain of the play, and is the culprit of all misfortunes. To exercise his revenge that is in constant favour of his "peculiar end", Iago has displayed techniques in manipulating the protagonists. Iago is said to be one of the most classical villains, not solely because of the evil acts he had done, but due to his dreadful ability in abusing goodness.

One of the dominant techniques employed by Iago in his plot is to use people's virtue against them. It is evident and true that Iago is always capable of evilness, but what makes him extraordinarily villainous is how he abuses the virtues of protagonists in the play namely Othello, Desdemona and Cassio.

For Othello, he is one of the most tragic heroes victimized by Iago. Since Act I, when Othello was introduced as a bold and honourable general in the battlefield, as well as a blissful man in love, audience can only see his invincible side. However, it is Iago who has been fully aware of Othello's frailties. For instance, in one of the scenes where Iago had a conversation with Roderigo, he stated "these moors are changeable in their wills" and also "the Moor (Othello) is of a free and open nature, and thinks men honest but seem to be so". Iago knows very well that Othello, who relies too much on what he sees and feels, is prone to manipulation. This provokes Iago in abusing the good virtues in Othello.

First, Iago abuses the pride of Othello as a soldier. In the play, Othello is at the peak of his life in Act I, proud of his very own "pride", "title" and "perfect soul". Othello takes pride in his career, and also in his love with Desdemona, as he declares "my life upon her faith" in Act I. However, as Othello builds all his foundations on his career and marriage, he is also turning his own pride into his biggest insecurity. Iago is aware of Othello's immense reliance on pride, and hence Iago deceived Othello into believing the infidelity of Desdemona, knowing that Othello could never have been able to withstand his hurt self ego. This explains why Iago says "I shall ruin your happiness in face of the bliss of Othello in Act I, foreshadowing his tendency to terminate all sources of faith of Othello.

Second, Iago abuses the vivacious and open nature of Othello. Othello, "little blessed with the soft phrase of peace", is always judging with his mere sensations without rational thinking. Hence, Iago reveals his plan in provoking Othello into "a jealousy so strong that judgement can't cure". Iago knows the destructive power of jealousy, as he says "nature and blood ^{will} conduct us to the most preposterous conclusions". Therefore, throughout the play, Iago had continuously stimulate Othello's rage and emotions. Iago staged planned coincidences, interpreting Cassio's gestures towards Desdemona,

handkerchief symbolizing the token of Othello's love from Desdemona, telling Othello that Cassio is in possession of the handkerchief, again to infuriate Othello, Othello, who has obviously fallen prey to Iago's insinuations, eventually believes that his wife is the whore of Venice, degrading her as the whore of Venice. Othello, completely indulged in ocular proof and what is told by Iago, becomes a victim of his own virtue.

Last but not least, Iago abuses the righteousness of Othello. By slandering Desdemona to the extremes, Iago makes Othello find it necessary to kill Desdemona. In Act 5 scene 1, Othello says "It is the cause, it is cause / I must kill her / Else she'll betray more men". It becomes clear that Othello sees the killing of Desdemona as a justified act of punishment. In the final scene of the play, in Othello's repentance, Othello also explains "for naught I did in hate, but all in honour". As the audience are conscious of the fact that Iago is the one suggesting Othello to kill Desdemona, it is saddening to see how Othello's righteousness is blemished by Iago's perversity.

Desdemona is another protagonist whose virtue is abused by Iago. Though being portrayed as a loyal, devoted and pure wife, Desdemona is also deceived in Iago. Desdemona's weakness lies in her innocence and devotion in love. Iago is aware of her love to both the Moor and Cassio, and hence

the relationship between Othello and Cassio, Iago once stated, "for the wants of required conveniences, her delicate tenderness would find itself abused", Iago has succeeded in doing so. Desdemona, being all innocent and kind-hearted, tries her very best in defending Cassio in front of Othello. Ironically, the more she protests in front of Othello, the more twisted her good intentions seem in Othello's eyes. Thus, we can see how tactful Iago is in being capable of making the most guiltless character in the play seem false.

Apart from Desdemona, Cassio's courtesy and straightforward nature are also manipulated by Iago. Iago knows that Cassio is someone who is "framed to make women false", and thus Iago translates the acts of Cassio into flirtations, as seen in lines such as "Well kissed/good courtesy" and "quite in the wrong way". Therefore, Iago has made Cassio seem like an utter player and dandy to Othello. Iago also abuses the straightforward nature of Cassio, and gains Cassio's trust easily by pretending to be a reliable confidant. As Cassio holds no doubt towards "honest Iago", he follows the advice of Iago, for instance, "confess yourself freely to her (Desdemona)". It is because of Cassio's virtue that makes him appear adulterous with Desdemona, planting another deep irony in the play.

While we all know that Iago exercises his villainy through various means, such as through feigning honesty, playing the role of a reluctant witness, displaying idle curiosity and also doing double knavery, the most distinctive and remarkable technique possessed by him, that differentiates him from other villains, is how he uses people's virtues against them.

Throughout the entire play, it is undoubtedly true that the protagonists such as Othello, Desdemona and Cassio, in spite of their good virtues, are manipulated by Iago. Othello is even deceived into becoming a cruel murderer. All these would be impossible if Iago had not altered the goodness in the characters into a "weapon" he could abuse with. For instance, if Iago does not know Othello as a man full of pride and fickleness, he would not be able to enrage him into a jealous knave. If Iago does not know Desdemona as an innocent and loving woman ^{who would devote herself to her loved ones} he would not have been able to make her appear suspicious and hypocritical to the Moor. If Iago does not know Cassio as a man full of courtesy, he would not have been able to frame him as a player and cheater.

All in all, Iago is known as one of the most dreadful and treacherous villain of all times

false, and turn innocent victims against themselves.
This eventually shapes the deepest and most
tragic irony of the play "Othello".

Q5. In "The Painted Veil", alienation and reconciliation between Walter and Kitty is powerfully presented with the use of symbols, light and darkness, distance and the movement of shots. All these cinematic techniques add colours to the play and underscore the theme of love and sacrifice.

Firstly, account for the use of symbols, the movie has employed lots of symbols and recurring images to stand the change and transformation and the couple's relationship from alienation to reconciliation and distance. For example, the motif piano appears as a self-expression of Kitty, and the two characters' view towards it marks the changes in their relationship. They start with indifference and ignorance of each other's interest, that Kitty was astonished by how Walter's house have no piano. This instrument and the music is deliberately replaced by another symbol, the Chinese opera, to showⁱⁿ the exotic Shanghai, Kitty cannot find any comfort for her marriage and has to resort to other substitutes, that of Charlie, to reduce her loneliness and frustration. Nevertheless, when the hostile couple attend Mei Tang Fu, where Walter sees Kitty's enjoyment in playing the piano, he suddenly realises and appreciate the artistic talent of Kitty. It is only then that they take the first step

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 writing to ^{make} response like "Yes, it certainly is", and Kitty revealing her nature, "I love theater... I love dancing... I love men who play sports... That's the way I was brought up." With the symbol of piano that appeals to audience's sense of sight, they are able to identify the changes in the couples from alienation to further reconciliation.

Another use of cinematic technique to bring out the positive development in the characters' marriage is the brilliant use of light and darkness. While Kitty and Walter were in London, the scene which shows the ball they part to take and Kitty's house are rather dim and obscure. Likewise in Shanghai, the gloomy scene in the theater also give audiences a sense of dullness and solemnness. These symbolizes the relationship between the couples are rather lack of passion and vitality that both of them find it difficult to gain pleasure from each other. However, when the plot shifts to Mei Tang Fu, although the place is haunted by chaos and political riots, with the accompaniment of nature and nice weather, the scene are always bright and lively. This may suggest that unlike the above two places, there are love and caring in Mei Tang Fu found, signified by the sister at convent and Waddington and Wan Xi. One could also recognize the use

to exclaim his joy from ~~self~~ accomplishment of his goal, i.e. to bring clean water to the village. This brevity could also be seen when Walter and Kitty lean on each other to ride on the serene lake. So, with the use of light and darkness in different settings and plots, stark contrast is formed and from the external changes, it could be reflected there is also an internal change in the marriage of the couple.

Thirdly, the use of distance is very well put in showing the intimacy and alienation between Walter and Kitty. In the scene where the couple and Tom's family are appreciating the Chinese opera, although Kitty and Walter are husband and wife, they sit a far from each other and have no communication. Instead, Kitty and Charlie almost lean on each other and they whisper when they are conversing, imply the possibility of Kitty developing more passion with another lover instead of her husband. Such alienation could also be highlighted at scenes which depicts the way the couples travel on their way to Mei Tan-fer. While Kitty sits inside the stateroom, Walter walks outside as the lead. It seems to audience he is more like a tour guide informing "We could reconsider the press, but I would like to press on if you're all right". Moving Kitty's accusation that

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Though, when the couple finally finds out all about each other, starts off accepting, appreciating and forgiving each other, they have a much closer distance. For instance, they finally consummate love with each other in passion, sharing intimacy and comfort, unlike the awkward making love they had in Shanghai. Also, when Kitty feels sorry for bearing Charlie's children, they embrace each other to share consolation and comfort. Other gestures like leaning on each other and holding hands are also proofs of the improvement in their relationship, and such close distance is nothing audience can see in previous plots.

Last but not least, the movement of camera and shots effectively demonstrate the alienation and intimacy between these two characters. When the two were in their house in Shanghai, there is a shot which solely focus on the speaking Kitty, murmuring "It's raining cats and dogs", while the figure of Walter ^{is (lengthy)} during experiments from a far behind is obscure. The clearness and ambiguousness of shots show the inability to communicate between the two people who came from two different world. Also, many shots in previous scenes are screened from afar, such as the couple's journey on No. 10. For these, also can be said to reveal a

stand the far distance the two are out. These two types of shots are used again when Kitty and Walter approach Mei Tam Fu, but in a very different sense. Clearer images are shown in every scene, that most of the time the camera captures both of them in the same shot. Also, there are more close ups, which shows the facial expressions and body languages of the couples better. For example, audiences see Kitty's astonishment and disappointment when she knows the baby she bears belongs to Charlie. Her tremendous sense of remorse is immediately contrasted to Walter's excitement and feeling "marvelous" when he knows Kitty is pregnant. This reveals the couple already forgive each other's "fidelity" and have developed a profound, long-lasting love.

In all, symbols, light and darkness, distancing and the movement of shots play an important role in recreating the able nation and reconciliation in Walter and Kitty after their personal growth and enlightenment. With more understanding in love and sacrifice, they share a profound love which fragrance and sweetness last ^{permanently} in the lover's heart, and this is shown by the visual effects employed by the film.

4. In Roman's *Fever and Seventeen Syllables*, Grace Ansley and Tome's past is used as a method to showcase the characters' background and illustrate the experiences that shape up the person who they are. Grace's past holds a big secret that threatens to upset the lives of others and Tome's past has made her the cynic she is today. In *Dead Man's Path*, the past is used to deliver a warning to the present and is presented as something to be preserved. This can be shown by the insistence of the villagers to keep the path open for their ancestors in spite of Micheau's lobbying to do otherwise.

Grace and Alida's past is the main focus in *Roman Fever*. The readers are presented with the details of their previous interactions and this serves to slowly unravel the secrets that both of them have. The truths of the past and the mysteries surrounding it, when exposed have a resounding impact on both characters. When Alida reveals that it was she that sent the letter that Grace thought was from Delphin, Grace's face turns "pale". The past actions are used as a grounds for confrontation between the two ladies and the start of coming clean by Alida sets in motion a string of exposed pasts. It is then Alida realizes that Grace did in fact go to meet Delphin and now "has Barbara" as a result of that meeting. A classic case of the past coming back to haunt you,

the consequences of their pasts are now in front of the two ladies. The story follows the past closely in its attempt to allow readers to understand the implications of their actions and the reason for animosity between the ladies.

Similarly, in *Seventeen Syllables*, Tome's past has a significant impact on her and then later her daughter, Rosie, as well. Her past of being rejected by the person she loves, having a suicidal nature and marrying Rosie's father in haste is revealed to readers at the end of the story. This combined with the abrupt burning of her painting by Rosie's father, compels her to ask Rosie "never to marry". Her fear for her daughter stems from her past and she feels that marriage is a sacrifice her daughter must not make. It is understandable that Tome should make such a request when one looks at her past experiences. It is a significant factor in her thinking and to her is an appropriate example of what her daughter should do by learning from her. Her past sets in stone her upbringing of her daughter's values and her thinking of marriage and love as something to be distrusted is a lesson she wishes to pass along to her daughter.

In *Dead Man's Path*, the message is that tradition, heritage and the past must be preserved and that the consequences of not doing so are too great. Michael's decision to bring down the path used by the ancestors of the village bring about his own destruction. His excitement and passionate energy about the running of his school leaves no room for the past and his "modern ideas" disavow the traditions so long practiced by the villagers. When the village priest requests that the path be restored, Michael refuses and instead offers to have one built "skirting the premises", not understanding the values of the past that the villagers hold in great esteem. Instead, he suffers the consequences when the school courtyard is destroyed by the fury of the villagers. The significance of the past is that it should be respected and preserved and that people should take care not to disrupt it in the way of progressive new ideas.

To conclude, the significance of the past in all three stories have great impacts on the characters and propel the storyline along its intended path. In *Roman Fever*, the past is presented as an opening to clear the air and reveal old secrets. In *Seventeen Syllables*, the past is used as an example from mother to daughter as a way of asking the daughter

to honour her request and in Dead Man's Path, the past triumphs over the ideas of the present and is a reflection of how and why it should be left undisturbed by all.

Part II

14. Emilia in "Othello" and the blind man in "Cathedral" are ~~two~~ the two favourite minor characters that attract me the most.

Firstly, Emilia is an loyal, smart and brave woman in ~~the~~ "Othello". As a wife of Iago, she serves him whatever he wants. For example, stealing Desdemona's "handkerchief" as a proof for his husband. She just does it without reluctances. This shows her loyalty to her husband. As a servant of Desdemona, she takes care of Desdemona's feeling and comfort her when she encounter difficulties, like when Desdemona struggling whether she should help Cassio or not and Emilia suggests her to find Iago. Apart from being loyal to Desdemona and Iago, she is also loyal to herself ~~as~~ as a woman too. When she is ~~being~~ publicly ~~being~~ criticized as a woman by Iago, she speaks against her husband and voices out her opinion. She defends her dignity as a woman and not letting Iago abuses it. This also reveals her bravery too since she voices her own her idea ~~in~~ in this man-centred world. Also, she even advocates woman having affair too because man and woman should be ~~for~~ equally

aggressive but ~~her~~ ^{the} meaning behind it is convincing. All her speeches are very impressive and convincing that it can attract me.

Also, in the last few scenes, Emilia reveals Iago's conspiracy and also show her bravery, loyalty and smart. In the whole play, it seems ~~to~~ Emilia is the only one who first notices Iago's plot and successfully reveals it. This show her smartness and intelligence. ~~Also~~ Moreover, this all is brave and loyalty too. She is brave because she ~~is~~ speaks out the truth even that is not beneficial to her and her husband. She does not hide the truth because her husband is the one who manipulates the whole plot. She is loyal because she ~~is~~ reveals it for her master, Desdemona. She wants to show Desdemona's innocence that she reveals this for her.

~~Due~~ Due to Emilia's bravery, loyalty and intelligence, she becomes one of ~~the~~ my favourite minor character and attract ^{me} the most.

The blind man in "Cathedral"

→ ... character that

This blind man makes the story becomes insightful and life-affirming. ~~Even~~ Even though he is blind, his ability of seeing others' ~~to~~ need and feeling is much stronger than anyone in the story.

Unlike the husband, this blind man knows what narrator's wife like, they can communicate through poems and tapes. He can comfort narrator's wife whenever she is unhappy, like when she wants to commit suicide, it's the blind man who helps her get over the unhappiness. However, even the narrator can see but he ~~can~~ is failed to read her wife's mind.

It is the blind man who inspires the snobbish and stubborn narrator. The blind man does not only let the narrator knows that blind men are not as same as the one appear in the movie but also open his mind. ~~He~~ Before the blind man visit, the narrator is very uneasy and ego but after ~~that~~ that, he finally realizes ~~what~~ things cannot only be understood by visually seeing but also has to be felt. This is the reason why he is not willing to open his eyes when they finish drawing. ~~He~~ He realizes that

he closes his eyes and then
opening his eyes. ~~the~~ Since he is
so significant and insightful
in the story, he attracts my
attention.

~~All in all,~~

Part II

13. A satisfying close possibly refers to an ending of a piece of literature that appeases the readers' minds. There are a great many of techniques to create such an ending. One such possibility is to ~~create~~ build up the suspense, and then create an aversion ~~to~~ ^{to} the predicted tragedy, as shown in "The Lord of the Flies". Another possibility would be to end ~~with~~ with an evident development or ~~change in char~~ growth in a character, as depicted in "The Painted Veil". The third possibility would be to end with ~~an~~ the death of a ~~character~~ ~~the~~ a fitting end to a character's life, as in the case of Dawu in "Dawu's Case".

"Lord of the Flies" almost ended with a dreadful tragedy, the death of our "wise" ~~be~~ leader, Ralph, but the plot changed its course in the end, and right at the peak of horror and threat, tragedy was thwarted — providing a satisfying end to ~~a~~ a thrilling tale. Throughout the story the sense of foreboding and tension was slowly built up. "Civilization", "law and order" and the "hope for rescue" gradually diminished ~~to~~ "everything got messed up" and savagery, fear for the beast and hunting took their place. From boys who could not strike a pig "because of the enormity of the knife cutting into living flesh" to boys who were consumed with hunting, hiding behind their masks and losing all sense of "shame and self-consciousness." This deterioration in the boys' nature

desires. This move is not something readers would expect a character initially depicted as driven by her own personal desires. She behaves more maturely and sensibly when put in the ~~same~~ similar situation as her younger self and makes the better choice this time round. This shows how much her character has learned from her hardships and her late husband Walter thus allowing readers to fondly reminisce of her ~~tumultuous tumultuous~~ tumultuous yet rewarding life, as she has emerged as ^a more empowered woman, providing a satisfying end.

Lastly, in "Paul's case", the death of Paul seems to be the most fitting and satisfying end to this sad story of unattainable wants and unquenchable desires. The deaths aren't ^{always} often considered to be a satisfying end to a story, as in the case of "Othello"; however, Paul's death provides an appropriate conclusion to his life due to its dramaticness and the lack of hope for the future of Paul. ~~Paul's death~~ ^{suicide} Paul's death is depicted as ~~some~~ ~~some~~ somewhat romanticized and exaggeratedly detailed, reflecting on Paul's eccentric and beauty-driven nature. The idea of jumping in front of a train is dramatic and much more poetic ~~and~~ than merely shooting oneself with a gun, his alternative, and even in his death, his last thoughts were of "Algerian sands" and "Mediterranean sea".

, adding beauty and colour to a dull and tragic idea of death. Furthermore, Paul's death was inevitable as his lies had been caught out and he had no other choice as a life of dreary monotony on Cordelia Street was like ~~the~~ a prison to him and his artistic nature. Therefore, ~~his death~~ the suicide and the death of his ideals was his only way as he had already lived the life of luxury he wanted.

Therefore, a satisfying close is depicted in the "Lord of the Flies", "The Painted Veil" and "Paul's Case" with the aversion to tragedy, the development of a character and an appropriate death.