

2018 Comment on Shelley's presentation of a sense of continuity from the classical times to his own in his elegy, "Adonais".

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Ans: Shelley combines many aspects drawn from the rich mythic tradition of the West with issues related to death, mourning, and loss, in his "Adonais". He organises this narrative of remembrance to lament the death of Keats. This commemorative poem considers some of the issues associated with Keats' preoccupation as a poet. "Adonais" brings into reckoning questions of Romantic imagination.

The portrayal of life of Keats in "Adonais" is typical of texts in the Western elegiac tradition. The title of the poem alludes to Adonis, the handsome young lover of Venus, who eventually fell to a wild boar. Shelley draws a parallel between the slaying of Adonis and Keats' untimely demise. The reviewer of Keats' "Endymion" in the "Quarterly Review" is envisaged 'the beast'.

In his adoption of the conventions of the classical pastoral elegy, Shelley is consistent. The tradition of elegy originated in the writings of Greek poets Theocritus, Bion and Moschus. Shelley was fascinated by these writers and their mode of craftsmanship. He translated Bion's "Lament for Adonis" and Moschus' "Lament for Bion" into English. In Shelley's "Adonais" there are many echoes of these classical texts, especially in the following of the ritualistic patterns and in the verbal resonances.

The invocation to the muse is both mournful and accusatory. It is evident in the manner in which Shelley invokes nature, grieving the loss of Keats. Shelley's

use of the mourners' procession and the criticism of the pretentious pastoral writers are in the conventions of the elegiac tradition. The climax of the poem lies in the way how Shelley brings in the question of death in conjunction with the issue of consolation. This adds to the poem's grandeur.

Shelley considers death a gateway to a higher state: "Peace, peace! he is not dead, he doth not sleep."

"Adonais" is a statement that introduces many of the preoccupations of Romantic writing. Though Shelley follows the classical tradition, still he leaves his distinctive stamp as a poet in it.

The language of "Adonais" grants the emotion and the subject a flow and fluidity. These are Shelley's Romantic characteristics. In his poetic practice, he is Romantic.

The images are drawn from a variety of sources. They display an allegiance to and understanding of Classical literature. "Adonais" presents Shelley's view on literary history also. Here he tries to construct a sense of continuity from the classical times to his own. He places John Keats in the current of this continuity.

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Give an account of the events that led to the central character, Billy, fall prey to a scheming world in "Billy Budd".

Ans: Billy has an innocence, good looks and a natural charisma that make him popular with the crew. His only physical defect is a stutter which grows worse when under intense emotion. He arouses the antagonism of the ship's master-at-arms, Claggart. Claggart seems somehow defective or abnormal in the Constitution. He possesses a natural depravity. Envy is Claggart's explicitly stated emotion toward Budd. The significant personal beauty, innocence, and general popularity of Budd led Claggart to malice and nefarious design.

Claggart was scheming. He falsely charged Budd with conspiracy to mutiny. Billy was completely unaware of it. As reported by Claggart, Vere summons both Billy and Claggart to his cabin for a private meeting. Claggart makes the case; Billy is astounded. He is unable to respond due to his stutter. In his extreme frustration he strikes out at Claggart. Claggart was killed instantly.

Very quickly Vere convenes a drumhead court-martial. He acts as convening authority, prosecutor, defense counsel and sole witness. Although Vere and other officers do not believe Claggart's charge of conspiracy and think Billy justified in his response, they find that their opinions matter little. The martial law convicts Billy of capital crime. Vere also opines that any appearance of weakness in the officers and failure to enforce discipline could stir more mutiny throughout the British fleet. Finally, Billy was condemned to be hanged the next morning.

"Billy Budd" depicts the gullibility of the innocent, and the unsuspecting victim before guile. Billy is a foretopman in a ship called 'H.M.S. Bellipotent' led by Captain Vere. Billy is quiet, unassuming, and concerned only with his own work and space. One day, Billy is accosted by another sailor, with whom he was not familiar. Billy was presented with a proposition that did not make much sense. This sailor ends up making Billy curious; he behaves mysteriously. This event insinuates Claggart that Billy was engaged in an inexplicable liaison with the sailor. Claggart was behind the well-orchestrated plan to ruin the career of Billy. Dancker made Billy aware of it; but he was too innocent to suspect Claggart. The Captain of the ship is aware of Billy's innocence and essential goodness; but he has to stand for law.

In "Billy Budd" the theme of innocence is the subject of envy. It is explored through the inexplicable jealousy of Claggart. Claggart's unprovoked scheming against Billy leads to the sequence of unfolding events. Several questions of the validity of morality hover over the narrative. The novel looks at the inner workings of a man in the circumstances in which he faces the world he occupies.

The story of Billy Budd shows similarity with that of Cain and Abel. It is the paradoxical relationship between the gullibility of innocent people with the complicated way of working in society that gives a philosophical relevance to "Billy Budd". Despite the nobility of soul and the purity of heart, Billy had to die because he failed to understand the reality of human society.

Q. Write a note on Milton's poetic style, as revealed in
The lines of The Paradise Lost prescribed for you. 15

Ans: Not only in volume and the universality of the subject-matter but also for its grand style Milton's 'Paradise Lost' occupies a distinctive status in English literature. Purely Puritan, Milton declared Spenser as his master in art; still he was against Spenserian exuberance. Milton speaks only for his soul, endeavours to blend the spirit of the Renaissance and of the Reformation.

Milton's poetic style as revealed in the 'Paradise Lost' is so specific and individual that it can be termed as 'Miltonic' — a scholarly and serious style meant for scholars only. His poetry appeals both to our soul and senses. 'Paradise Lost' is a heroic poem; its style has dignity, flexibility, loftiness of tone, sense of beauty and the stateliness of manner.

His 'Paradise Lost' combines the perfection of ancient art and the intimate moral ardour of the Bible. Paganism and Christianity, nature and religion — all were always at war in Milton's heart. As a God-gifted organ, Milton was at once so profoundly religious and so much an artist. As a humanist, he was a true rival of Buchanan, the Latin poet. 'Paradise Lost' is the most Hebraic of great English poems. It paints the vision the Bible gave to Milton. His conceptions were vast. He was a Christian humanist using all the resources from the European literary tradition — Biblical, classical, mediæval, Renaissance and the contemporary.

The opening statement of 'Paradise Lost' is remarkable for its sustained verse paragraph, showing rise and fall of emotion. Begun with the conventional invocation to Muse, the opening lines show Milton's mastery

over the sustained elevation of style, classical learning, Latin vocabulary and blank verse. Besides the well-maintained Heroic Parallels and allusions, the opening lines of the 'Paradise Lost' are characterised by Latinised style, special meanings of words, the syntax, the division of sentence, use of ablative absolute, unrhymed line, severe solemnity, cadence, inversions, unity of design, concentration of effort, moral seriousness, a restraint in expression, pre-historic setting, personification and a romantic variety of lands, races and civilizations.

'Paradise Lost' maintains the strict unity of classical epics. Milton's devotion to form, sound, colour and the dramatic presentation show his coherence, gravity, delicacy and controlled poise, in thought. The similes and metaphors in this epic are splendid. The extended similes and idioms are derived from Greek and Latin; whereas the imagery is from classical fables, medieval romances; allusions from myth, legend, stories of all kinds; geographical imagery from The Bible, Jewish and classical learning.

Too much of scholasticism makes them difficult to understand. Milton was too concerned with an ideal audience, too careless of his reader's ease, approval or delight. Lack of lyricism, laborious imagination, absence of true human characters, cumbrous involution of phrases, the lack of focus, the remoteness from concrete experience and grandiloquences are flaws in Milton's poetic style. Another criticism on his poetic style is that there is no constant sensuous contact with the physical reality, no insight into character and motive and no pointedness in sentence.

For the grandeur of human history, sonorous sweep of verse, use of epic simile without monotony, flexible and strong metre and the figures of speech conveying complete picture the epic looks enjoyable. Milton's weighty, variable, sustained and new language keeps "Paradise Lost" far away from being diffused.

Q. Comment on the significance of the Comedy of manners in the development of English drama.

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Ans: The Restoration dramatists changed the native tradition of Comedy, as demanded by the change of temper in the age. Comedy of manners is the expression of the self-consciousness about the new habits and social values of the age. It is not satirical; it is airy and delicate. It utilised the power of wit to raise laughter. It is essentially intellectual and such as there is little room for feeling and more for reason. It is cynical; it does not disturb the self-complacency around the society. It is marked by its preoccupation with love, stress on sex-antagonism, witty and farcical scenes and the indication to the collapse of culture.

The writers of the comedies of manners show a deep curiosity and a desire to try new ways of living. The setting of these plays are London coffee-houses, clubs, gambling centres and chocolate houses, which are frequented by gullible youngmen and some audacious and flippant ladies. Comedies of manners have some stock-situations such as — cuckoldry, amorous pursuits, quick repartee, gossip and proviso scenes that involve the gentlemen as well as reckless young men. They show a contempt for ordinary standards of morality and have a photographic presentation of reality for the purpose of creating a contrast.

Playwrights like Congreve, Wycherley, Vanbrugh, Etherege and Farquhar used the common theme of intriguing love and marriage in their plays. They highlighted adultery and showed a shift of focus from sexual attraction to carnality or sexual conquest. Comedies of manner are full of vitality, though the tone is cynical. They attack the amorous intrigues of the butterflies of fashion, who were involved in love intrigues in a clandestine manner, in transaction of money, in design, plotting and schemes to ruin their rivals.

Comedies of manners of the Restoration age portray humanity in terms of stereotypes: the boorish countryman, the witty gentleman, the hypocritical Puritan, the cuckolded husband and so on. The comic effects in these plays are achieved through verbal fencing, sparkle of dialogue, ridiculous violations of social conventions and decorum by stupid characters, foppish dandies, jealous lovers and cuckolded husbands.

Parallel plots, harder and more loosely-knit plot are common to the comedies of manner. This parallelism can be seen in the art of characterization also, where innocence versus all-knowing and the gullible young man versus predatory widow are found in tussle. Such comedies try to rationalize sexual relationship by advocating free love and by the portrayal of marriage as boring and restrictive system. Lack of passion and a polished and crystal hardness in style save the Restoration Comedies of manners from licentiousness.

These plays are interesting for their intellectual refinement, easy dalliance, epigrammatic wit, combat between sexes and external details. The subject-matter of these play posits them as social documents also. The recurring subjects of discussion of the comedies of manners are: elegant debauchery, vulgarity, hypocrisy, conjugal misfortune, indecencies of word, thought and situation, manners, modes, conventions, love-intrigue and foppery of the aristocratic class in London. The world of the comedies of manner is full of licentiousness, immorality, obscenity, gross sensuality and moral delinquencies.

Love in these plays is not something romantic but a physical appetite. These plays depict the common folk's interest in social achievements and follies of gay, frivolous, rakish type of young men and women. The gay-couple adventure and the cynicism of the careless hero make these plays interesting.

Running Water.

Q. Discuss the significance of the title "Running Water".

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Ans: The title of The story "Running Water" is symbolic. It is the English term for the word "Bhagsu". The name of the hotel where the author stayed is Bhagsu. In local language, 'Bhagsu' means Running Water.

The title significantly reflects the meaning in an ironical manner. During summer, people living in and Dharmasala suffer from scarcity of power supply and drinking water. Everywhere there is rain, but no drinking water. People fill their buckets with the run-off from the roof. The crisis of running water at hotel Bhagsu is a symbolic presentation of the same problem that the people are suffering.

Q. What is the author's view regarding the T.V. serial Ramayan ?

Ans: As a Hindi T.V. serial, Ramayan was tremendously popular in India. On every Sunday, when it was telecast people would garland the T.V. with fresh flowers and burn incense beside it. All over India life came into a halt every Sunday when Ramayan was broadcast. People started deifying the hero. Later on, the hero joined politics and failed there.

The author observes that the serial lacks any kind of depth, its acting is embarrassingly wooden and has no practical value at all. Still, he thinks, it brought diverse communities together for a short time. As a national heritage, the Ramayana in the form of serial transcended the nasty, pernicious currents of communalism and prejudice and spread an emotional sentiment of unity and brotherhood among the Indians.

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Q. What idea do you form reading the narration of Roopwati's past love affair? 5.

Ans: From our study of the narration of Roopwati's past love affair we can have some ideas. Whenever Roopwati recalls her past days of love and enthusiasm, she feels excited. As she was beautiful, smart and courageous many young boys of talent ran after her. She felt pride to see how some lovers composed poetry in her name. She was a good orator and vibrant, and this added importance to her personality. Though Roopwati is seventy years old at present, she recalls how eligible young leaders wanted to court her.

Roopwati loved Jagdish for his genius in literature, and courageous personality. But her marriage to Jagdish ended in a tragic way, due to her own selfish desire to possess love without caring her husband's desire. It is true that she loved Chinmoy Babu secretly, for his extraordinary personality. But he never exchanged any such word or expression with her.

Roopwati, who underestimated and lost Jagdish when he was just thirty five, later realised the necessity of love. When Chinmoy Babu became a powerful and popular leader, her past relation revived. She shared every meeting with her. Even she impatiently confessed, "Had I responded to his love and wedded him, he would have become a far greater man and that too much earlier".

2013 How does Eliot explore the theme of martyrdom in "Murder in the Cathedral"?

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2015 Discuss some of the themes that Eliot deals with in "Murder in the Cathedral".

Ans: The heart of "Murder in the Cathedral" is Becket's need to face the coming martyrdom. Thomas Becket declares that a martyrdom is always the design of God, for His love of men, to warn them and to lead them, to bring them back to His ways. Eliot's Becket is a martyr, and every martyr appeals to the Higher Law. Becket appeals rightly, in two senses: he was indeed heard and answered a higher claim than his King's; and he affirms his position in the obligatory way, refraining from violence and offering all he has and all his capacity for sufferings to redress the disorder his act involves.

Eliot's "Murder in the Cathedral" shows a pre-occupation with the nature of sainthood, and the ability of the saint's sacrifice to benefit the lives of others. The play is about the spiritual state of a martyr facing death, the spiritual education of the poor women of Canterbury who are witnesses to the sacrifice, and the wilful opposition of secular to eternal power. There is no attempt at naturalism or the creation of illusion. Closely related to the central theme of martyrdom is that of temptation which has religious significance.

Becket rejects the idea of conscious glory in martyrdom. In one sense this act is merely an intensification, a validation of his position as an appointed martyr. In another sense, he can also be seen as a person capable of development: his moral struggle teaches him the meaning of martyrdom as the perfection of will. Becket's initial desire is imperfect; from this he

rises to a greater good. Becket faces death bodily, a death which could have been avoided. He achieves the awareness that a true martyr desires nothing — not even martyrdom. He must become a willing but passive instrument of divine will. And in achieving this level of spiritual awareness he achieves a position which is beyond earthly experience. Thus he is a little remote. Thomas Becket could be said to be a type of Christian hero conquering pride and attaining martyrdom.

The killing of Becket by four assassins is fraught with several layers of meaning. Seen from the thematic point, his death is not mere death by violence but an act of redemption. Eliot concentrates on the present situation of Becket. He is concerned with 'martyrdom' in its original sense. Becket is a witness (martyr) to the reality of God's will. He is not primarily a martyr in the sense of one who suffers for a cause, or one who dies for religious belief. The Wheel of Life and the Will of God both bear Becket towards a violent death. From the very beginning of the play we are aware of the atmosphere being ripe for a martyrdom. It is hard to determine Becket's death either as a murder or a suicide.

Christian martyrdom is neither an accident nor a design of man. It is not the effect of a man's will to become a saint. It is an act of submerging one's will in the Will of God. When Thomas dies, it is clear that he dies with a pure will. But that is not enough for martyrdom. Martyrdom is not complete unless it serves to remind ordinary men and women of God's love.

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The Wife of Bath begins the Prologue to her tale by establishing herself as an authority on marriage, due to her extensive personal experience with the institution. Her first marriage was just at 12, and she had five husbands. She has been criticised for her numerous marriages. Christ went only once to a wedding, at Cana in Galilee.

The Wife of Bath has her own views of Scripture and God's plan. She says that men can only guess and interpret what Jesus meant when he told a Samaritan woman that her fifth husband was not her husband. With or without this bit of Scripture, no man has ever been able to give her an exact reply when she asks to know how many husbands a woman may have in her lifetime.

The Wife of Bath contends that God bade men to wax fruitful and multiply. She wholeheartedly endorses this text. Even great Old Testament figures like Abraham, Jacob and Solomon enjoyed multiple wives at once. She admits that great Fathers like Paul have proclaimed the importance of virginity. The Wife of Bath argues that if virginity is so important, someone must be procreating so that virgins can be created.

The Wife of Bath does not value virginity so much. Let virginity be with the perfect. She advocates the best use of bodily gifts, including sexual power. She uses this power as an instrument to control her husband.

At this point the Pardoner interrupts. He is planning to marry soon and worries that his wife will control his body. The Wife of Bath tells him to have patience and

Plot, Structure and Technique in 'Tara'

Maresh Dattani is innovating and radical in his dramatic technique. He challenges the construction of India and Indian as they have been presented in the modern English theatre. His 'Tara' shows artistic perfection in terms of plot construction and technique.

Dattani uses stream of consciousness technique in the narrative of 'Tara'. The plot of the play is not traditional. It does not progress in linear way; rather it is cyclic. The play is narrated through the consciousness of Chandan. Memory and flashback are dominant in the structure of the play. However, the play is well-knit in its structure. All the characters are organically interrelated with each other. Nothing extraneous is there in the play.

'Tara' is a serious play with two acts. Vivid description of stage direction kindles our imagination and keeps us involved. The play defies unities of time and place. The play exerts visual impact on stage. Dan moves between past and present. The play begins with Dan's monologue.

The first Act opens in London. Dan wants to write a play, 'Twinkle Tara'. Dan presents Dr. Thakkar as God-like presence on the stage. Dr. Thakkar tells the tragic story of Tara.

The Second Act takes us to Mumbai. It starts with Bharati's decision to donate her kidney to Tara. After unfolding the story, the narrative takes us back to London.

Music, light, magical elements and suspense create an atmosphere of illusion in the dramatic performance of 'Tara'. Simultaneously two actions are being carried out. Maresh Dattani presents a clash between the subjective and the objective, in terms of irony. He invites the public to review the matters like child-abuse, gender-discrimination, tradition, patriarchy and marginalisation, on the stage. For him, stage is a platform of criticism.

Characterisation in Tara

Mahesh Dattani shows courage and psychological penetration in his art of characterisation. Most of his characters represent the modern Indian society torn between tradition and Western civilisation. In his famous play, 'Tara' we meet characters like Chandan, Tara, Mr. Patel, Bharati, Doctor Thakkar, Roopa and father of Bharati. They fully represent the lower-middle class mentality of our society.

In 'Tara' the characters bear more of realism and less dream in them. Chandan's imagination does not soar beyond the Indian social structure. The characters are viewed through his perspective and invigilation. They are pitted against the socio-economic and traditional set-up of India. Mahesh Dattani shows how these characters act, behave and feel.

Women like Bharati and Tara play second fiddle to men like Patel, Bharati's father and Doctor Thakkar. Patels represent hegemonic patriarchy. The characters in 'Tara' are interconnected with each other in terms of profession or family relationship.

The marriage between Patel and Bharati tells us about exigency of financial status. Mr. Patel and Bharati cannot do anything beyond the wishes of Bharati's father. Chandan is the mouthpiece of Mahesh Dattani. He represents protest, anger and escapism. He can do nothing to change the plight of women like Tara. Dr. Thakkar assumes the role of God-like presence. Still, he cannot go past patriarchy. Roopa stands for common and helpless people who are victims of money and power.

Tara-Chandan relationship is both spiritual and emotional. Tara lives and dies, crippled. It is our social customs that kill her. Chandan creates his alter-ego 'Dan' to ruminate over diaspora, injustice and inequality. Man cannot escape our society. Bharati and Doctor Thakkar know very well what they have done against Tara.

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critically analyse the appropriateness of the title of "Waiting for Godot".

Ans: The title of the play "Waiting for Godot" is symbolic, suggestive and self-explanatory. It is a play of human situation, void of action. The two tramps waiting for Godot do not know who Godot is. "Godot" carries indefinite possibilities of meanings, from somebody representing "godlike" to some agent standing for an ideal of a better social order. The post-war human plight and spiritual uncertainty are poignantly presented in the play, "Waiting for Godot".

The play "Waiting for Godot" is static; it does not rise and fall sharply. It meanders and coils on itself. It dramatises the anguish of waiting of Vladimir and Estragon. Their waiting is eternal. Within the two Acts of the play Godot does not appear on stage. The appearances of the Boy-messenger twice in the course of the play happen only to give the news of the non-arrival of Godot. Nothing happens twice in "Waiting for Godot".

The play gives maximum emphasis on waiting. The things that the two tramps do during their wait are nullified. The fact that the tramps have kept their appointment leads both merit and desperation to their waiting. In a changing world, appointments, promises, contracts etc. are attempts to control and give shape to man's destiny. Thereby they escape the pain of unknown future. It is a tragedy for the tramps that they wait for a future that has failed them always. Ultimately, for them, keeping the appointment simply suggests their born into a world where all appointments are forever frustrated again and again.

The title of the play encapsulates a parable of modern man's existence. He is faced with a universe in which society non-existent, brotherhood is meaningless and religion

brings no satisfaction. And so man does all he can; he hopes for something new though the hope is dispirited. He simply waits but he is not sure of what he awaits. He feels compelled to wait. The sense of rootlessness, aimlessness and meaninglessness is a post-world war phenomenon. Old tradition, surety, certainty and a final resolution — all are now gone. We are desperately waiting for a 'specific agent' who can bring emancipation, in socio-economic, political or spiritual life, or can make our life worth living. But such an agent, or power, or a Messiah, has never arrived. Even those who make promise as such are not sure of the time and place of his arrival.

"Waiting for Godot" is neither a tragedy nor a comedy. Its title emphasises on human predicament: he can neither struggle, nor leave this world. Something inexplicable has kept him waiting. The significance of the title is all-embracing and all-pervasive. It tells us about the experience of waiting, by means of doing some petty things.
