

Q. "Let not ambition mock their useful toil"-Explain.

Ans-The line has been quoted from "Elegy Written in a Country Churchyard" by Thomas Gray. The speaker is telling the readers that they shouldn't mock the hard work, or the homely, simple pleasures, or the unsung, "obscure" destinies of the poor farmers in the graveyard. The men buried in the graveyard had been honest hard-working men, and that the people who are wealthy should respect them for their useful lives. Those who have wealth and power should not ridicule or scorn the work of peasants and the lower classes. For, as Gray states in his Elegy, "The Paths of Glory lead but to the Grave"--all, rich and poor, well-born and low-born, will eventually die. Here the speaker personifies Ambition and Grandeur in these lines.

Q. Discuss conflict in All For Love.

15

Ans-

The theme of All for Love is the conflict of reason and honour with passion and emotion. From the very beginning in preface it appears that Dryden wishes to show how Antony torn between these two- chooses passionate love and is consequently punished for denial of reason. As for Dollabella, he seems to be a combination of reason and passion with passion winning in the end. In his emphasis in the role of passion in human life, Dryden has, in writing this play been influenced by the French writer Racin

In the beginning of Act I, the struggle in Antony's mind is evident. He has become a toy in the hand of woman. Antony admits the charges of Ventidius, "But I have lost my reason, have disgraced the name of soldier with inglorious case." But it is Ventidius who hopes to cure his mind. Ventidius, siding with the world of reason and virtue, cures the passion in Antony. Antony returns to reason and honour and declares: "our hearts and arms are still the same."

In the beginning of Act II Cleopatra feels depressed because Ventidius has won over Antony and has prevailed upon Antony to forsake her. But at the end of the Act, she wins back Antony. Here Cleopatra appears to be more than the evil tempters visualized by Dryden in their Preface. In discussion with Iras, Cleopatra says her love is a "noble madness" and that she has loved with such "transcendent passion" "that she had soared quite out of reason."

Alexas here appears to be a man of reason. He suggests Cleopatra that she should overcome her passion for Antony and hand him over to Octavias in order to save her life and country from Octavias's wrath. He is undoubtedly guided by his reason. But his later failures - his counsel to Cleopatra to negotiate with Octavius, his lie to Antony etc. have the effect of discrediting reason. The implication is that faculty of reason is not wholly reliable.

In Act III Octavia is introduced. Dryden probably intended Octavia as a character to arouse sympathy and compassion of the readers and the audience. But her love for her husband appears as something far more of a vice than the illicit love of Antony and Cleopatra. She is portrayed as a highly respectable woman with a high sense of honour and a scrupulous regard for her reputation. Octavia comment that the children should not mind if their father shakes them off and dashes them against the pavement is directed to scold and drag down the masculine honour and divinity of Antony. However, this sudden intrusion of virtue is made less attractive than the compelling love affair between Antony and Cleopatra. He seems to be siding with passion against the reason and virtue which he advocates in the preface.

In Act V Dryden faced the choice of either punishing the lovers and establishing the excellent moral which he has in mind, or ending the play with the victory of passion over reason and honour, victory which he had almost been made inevitable from the very beginning of the play. Antony's closing lines indicate that Dryden had by this time given up altogether his ideal of poetic justice and his play to establish the moral of which he spoke in the preface.

All the happenings of the play lead us to the conclusion that Dryden ignored what he had asserted in his Preface. Instead of drawing any moral lesson from the love affair which is the subject of the play, we are made to admire the lovers and their illicit passion.

Q. Compare and contrast Viola and Olivia.(10)

F.M.=15

Ans:

Olivia and Viola are two contrasted characters in Twelfth Night, each possessing some fascinating traits of character. The play's two leading ladies, Viola and Olivia, display many of the same characteristics while still maintaining their rooted qualities that make them innately them.

Young and beautiful though Olivia is, she is found to be in deep sorrow because of the death in quick succession of her father and her brother. She resolves to shut herself up for seven years in cloistered seclusion to nurse her grief. Her household is governed by a Puritanical Steward on rigid principle and she seeks to confine the roistering of a kinsman within endurable limits. She shirks back in disgust from the exuberance of Orsino's emotion. She is, as Feste, the fool describes "*a mouse of virtue.*"

But it is also clear that in putting austerity to an extremity Olivia proves indifferent to the sufferings of others. Here she provides a striking contrast with Viola who is all compassion and whose heart goes out to Orsino, the love-lorn wooer. Olivia's grief over her father and father who are dead seems to have something ostentatious about it. Viola's sorrow at missing her brother who is supposed to have died in the shipwreck is not any less than that of Olivia. Her sisterly love and affection for her brother is sufficiently revealed when, on finding Antonio mistake her for her brother and thereby assuming that her brother is still alive, she utters;

"Prove true, imagination, and o, prove true,

That I, dear brother, be now taken for you."

Viola however, nurses her grief in silence and fortitude.

Olivia is somewhat cold and self contained and inclined to keep her social inferior at a distance. At her first meeting Olivia, Viola says, "I see you what you are, you are too proud." However, it is amusing to see that this lady so proud of her rank falls madly in love with that Duke's page. Olivia's sternness and coldness appear to be a mere posture. She remains no longer reserved, careful about her rank and throws all dignity and decorum to the winds and drags the man she suppose to be her lover to the church.

Olivia's impetuous passion contrasts with Viola for Orsino. Viola's love, quiet and unchanging, never makes her shun feminine modesty and delicacy of feeling. Commenting on Viola's love Wilson Knight observes that the love of Viola is the sweetest and tenderest emotion that ever informed the heart of the purest and the most graceful of beings, with a spirit almost

divine. Viola's love as F.S. Boas writes, "But hers is the love indeed that, born in the silent depth of the spirit, cannot blazon itself upon the tongue." Olivia is rather indifferent to the feelings of others. But Viola's sympathy extends not only to her lover but also to one of her own sex who has mistaken her for a youth and fallen in love with her.

Thus in every respect, temperament and attitude, decency and decorum, wit and intelligence, strength and courage and above all in the depth of her love Viola deserves a place higher than that of Olivia.

Paradise Lost P-III, 5 Marks

1. "All is not lost..."

-What's the implied loss? How does the speaker catalogue 'all' that is 'not lost'?

Ans- Satan's first speech in hell gives a peep into his dauntless courage and indomitable spirit which could not be subdued even by a crushing defeat. The implied loss is the loss of heaven after the war against God.

Satan says to Beelzebub that though the battle in Heaven has ended in a defeat, he resolves to pursue his eternal revenge upon God. They have just lost a battle and that is not the end of the world. He then catalogues the things which still they can boast of. Thus, still they have the unconquerable will and the desire to pursue their revenge. They have the undying hatred for their revenge. They have undying hatred for their enemy. They have courage '*never to submit or yield*'. If firm will, constant pursuit of revenge, endless hatred and defiant courage remain with Satan, it must not be said that he has been defeated- though he has lost the world in heaven and thrown into hell.

Satan's fearless courage and unconquerable spirit are moral qualities deserving universal praise. But since they are directed to pursuit of revenge and endless hatred, they can never be regarded as noble.

2. How does Satan assert the supremacy in his third speech?

Ans- Satan, talking to Beelzebub in hell, points out at the sad contrast between the celestial light of heaven and the mournful gloom of hell. And yet he boasts that his mind is not at all defeated by the hideous change. He expounds the laudable philosophy that happiness is not conditioned by circumstances in which one lives, but by the state of one's mind. If the mind remains free and happy, hell is as good as heaven. He means that neither his defeat nor the horrors of this place can unnerve him. The mind has the capacity to make it supreme over circumstances. The mind has the power to derive happiness from the worst of condition, and it has the capacity to feel miserable in the best of condition.

These lines almost basically embody the noble idea of the moral greatness of an individual which makes him master of his situation. But this is not applicable to Satan. In the light of Satan's earlier observation that hell is a dismal place as contrasted with the celestial light, his observation of the supremacy of mind over the adverse circumstances in hell is inconsistent.

Q. How does Milton describe Moloch in P.L. Bk-1

Ans-In John Milton's Paradise Lost Moloch is one of the greatest warriors of the fallen angels, He later becomes revered as a pagan god on Earth. Moloch is the traditional name for a Semitic god worshipped by the Canaanites, Phoenicians and Carthaginians.

The name Moloch means 'king' in Hebrew. Moloch also goes by the name of Baal and is best known for his inordinate fondness for child sacrifice. He characterizes a brawn-not-brains mentality as he advises open war because he cannot stand being defeated and surviving. Instead of disemboweling himself, Moloch clamours for another battle which he knows - but won't admit - cannot be won.

["First MOLOCH, horrid King besmear'd with blood
Of human sacrifice, and parents tears,
Though, for the noyse of Drums and Timbrels loud,
Their children's cries unheard that passed through fire
To his grim Idol. Him the AMMONITE
Worshipt in RABBA and her watry Plain,
In ARGOB and in BASAN, to the stream
Of utmost ARNON. Nor content with such
Audacious neighbourhood, the wisest heart
Of SOLOMON he led by fraud to build
His Temple right against the Temple of God
On that opprobrious Hill, and made his Grove
The pleasant Vally of HINNOM, TOPHET thence
And black GEHENNA call'd, the Type of Hell."]

Q. How does Beelzebub respond to Satan's first speech?

Ans- Beelzebub is one of the rebel angels, the chief of Satan's fellow conspirators in Heaven. In Hell also he remains Satan's chief follower. Beelzebub is also a bold leader. Above

all, he is a wise and sagacious counselor of Satan and able minister who has always his master's interest at heart.

Beelzebub's proves his wisdom after Satan's first speech. He knows that the best way to rule a bold chief is by way of persuasion. He humours Satan and seems at first to agree with him. But then with his wise foresight Beelzebub comes forward with shrewd hints of doubt about the future. His character, as revealed in the speech, is one of Milton's subtlest. He is not a base coward like Belial. Nor has he the rash and unthinking courage of Moloch. He is rather the wise, practical councilor who has the good of his chief at his heart. Beelzebub also knows that a great disaster has overwhelmed them.

Satan proposes to summon his followers who are still confounded that they may either share misery with him in Hell or prepare for another contest with god. In reply to this, Beelzebub highly praises Satan as their leader. He assures Satan of the fallen angels' undying allegiance and devotion to Satan .

Q. Explain Satan's first Speeches.

Ans-The first speech of Satan comes after he has been 'Hurled headlong flaming from the ethereal sky'. Satan indicates that his change is external rather than internal, physical rather than psychological. He has still 'that fired mind'. Others may have lost the 'glorious enterprise' of ousting God from heaven because of the strength of God's thunder, but that would not cause him to admit final defeat. To his followers he makes it clear, that he is almost as talented as God himself and it is the sense of 'injured merit' which makes him decide to wage another battle.

In lines resounding with virile vigour he exhorts them on:

“Awake, arise or be fallen!

For him it is better to reign in

Hell than to serve in Heaven”

But Satan's speeches are occasionally, intentionally sarcastic. When he addresses his followers as 'immortal spirits', he is actually stimulating them by his oblique suggestion that they do not deserve that name.

All for Love by John Dryden as a Heroic Tragedy

A heroic tragedy is a type of play prevalent in Restoration England during the 1660s and 1670s. The beginning of the heroic play may be traced back to the works of Beaumont and Fletcher. But the heroic play proper is a product of the Restoration age. When the theatres were reopened after Restoration, the taste of the court brought in the French influence, mainly that of Corneille. The English heroic plays combined some of the features of an epic poem with some features of drama.

The heroic play focus on a subject that pertains to national foundations, mythological events, matters of love and valour or love and honor. The plot of the play involves the fate of an empire. Absurd self-service and supernatural bravery of the hero combined with amorous perfection made the hero devoid of all naturalness. They were written almost always in heroic couplets.

Dryden certainly the best and probably the first of the typical restoration heroic play writer. The story of his All for Love was that of the national foundation of Rome, and the hero, Antony, was a man of great martial prowess and temperament. Antony has been portrayed as a hero of larger-than-life prowess and sublime ideas. The story stirs martial enthusiasm leading to great dramatic interest.

The Heraculean qualities showed to be possessed by Antony is a characteristic of the heroic play. Antony goes in quest of unbounded love. It is characteristic of a heroic play that the hero is placed in a conflict between his love and honour. Throughout the play, Antony wrestles with the conflict between his love for Cleopatra and his duties to the Roman Empire. Antony finds himself torn between the Rome of his duty and the Alexandria of his pleasure.

In Cleopatra's portrayal too Dryden displays the characteristics of the heroic play. Also there is a heroine of rare beauty. She is model perfection. Nowhere in the play, not even when she is banished, she deviated from her steadfast love for Antony. She considers her love so sacred that even the pretence of love she displays for Dollabella is done with great reluctance. Such a portrayal of heroine of perfection is found only in heroic plays.

Altogether five people commit suicide in the play, Antony, Cleopatra, Ventidius and two maids. All of them do this for their affection and regard for someone. The suicide of Antony and Cleopatra are historical facts. But those of the others are of doubtful. So many people committing suicide and that too for their regard for others should be viewed as characteristics of heroic plays, despite the historicity of some of them.

Though there are some elements of heroic play in All For Love, it cannot be strictly called one. The grandiose manner of the hero found in heroic plays is not given to Antony. He does not display any superhuman bravery. While heroic plays are written in heroic couplets, we find Dryden using blank verse here. The rant and bombast of his earlier plays are not to be seen in this. Further extreme exaggeration of passion, a typical characteristic of the heroic tragedies is

missing here. Very little of absurd and probable events are to be found in this play. No incident of the play appear as incredible to us, except perhaps the surprise victory *All for Love* does not unfold in quick turns and surprises, but in relatively slow movements. Antony was always, fundamentally the same.

All for Love is a formal departure from the dominant conventions of English Restoration tragedy: there is no double plot; there are no heroic couplets, no “amorous geometries, tragicomic mingling, and quick turns.”(Sherman) As stated above, it observes the neoclassical unities and thus more closely resembles the French tragedies of Dryden’s contemporary.

Q. Write a commentary on the Abdication or Deposition Scene. 15

Or,

Attempt a critical analysis, with a note of dramatic significance of the Deposition or Abdication scene.

Ans- The Abdication or Deposition scene is considered the most admirable piece of Marlowe’s dramatic art in his historical tragedy of Edward II. The scene appears almost as a long soliloquy of the fallen weak king. Yet, in dramatic action and suspense, in dramatic poetry and pathos, it has but a few peers in the dramatic literature of England.

The play Edward II reaches its emotional climax in the scene I, Act V. It is in this scene that the king’s image as an irresponsible and weak person undergoes a total transformation, and he emerges before the audience as a tragic figure. The scene opens with the pleading of Leicester with the king to have repose and security in mind. At the opening scene Marlowe presents the king in a very pathetic condition. This is clear in Leicester’s words;

“Be patient, good my lord, cease to lament”

This is followed by a long soliloquy of the king in which he dwells on his fallen state and on the deep pathos of fall. The king, enraged by the secret working of Mortimer and Isabella, expresses his determination to cling to his crown.

The Bishop of Winchester along with the Duke of Leicester, entreats the king to yield his crown. But the king, still flaming with his passion and rage, is most unwilling and holds the

crown dearly. He gives vent, in impulsive and imaginative poetry, to his profound eagerness for retaining the crown, and fondly puts on the same;

“I wear the crown, but am controlled by them

By Mortimer and my unconstrained queen...”

The followers of Mortimer threaten that the prince may lose his right because of the obstinacy of the king. Now the king agrees to give crown as he cares now for his son, who, according to him, is ‘a lamb encompassed by wolves’. In utter helplessness and frustration he bursts out in cursing Mortimer. But soon recovers sanity and comments on the tragedy of his situation:

‘...weigh how hardy I can brook

To lose my crown and kingdom without a cause...”

He makes over the crown most unwillingly, as he feels that his abdication is an inescapable doom. But breaks out in grim sarcasm ‘...take my crown- the life of Edward too’.

As the Bishop of Winchester and others are about to leave, the king gives them a handkerchief, soaked with his tears and dried by his sighs, for presenting to Isabella and utters for his son;

“Commend me to my son, and bid him rule better than I...”

Edward now understands that whatever happens from now onwards, will take him closer to death. He utters;

“That death ends all, and I can die but once.”

These words prepare the audience for the catastrophe the king is awaiting. The scene concludes with the arrival of Lord of Berkeley who comes with an order from the queen. The king, under his order, is placed under his custody and goes with him.

The Abdication Scene is truly an epitome of Marlowe’s dramatic genius. From the structural standpoint, the action reaches here the climax, no doubt. With a severe mental pain, the unfortunate sovereign is compelled to give up that which he considers more precious than his life even. The scene well represents Edward’s nature. The king speaks here, like a poet, and here, his parallelism with Shakespeare’s Richard II is distinct. The scene is well employed to win for the king sympathy and compassion. In conclusion, it needs to be noted that the scene is a necessary prelude to the tragic end of the king.

Q. Discuss the role of Dollabella in Dryden's All for Love. 10

Ans- Dollabella is one of the most important characters in Dryden's play All for Love. He had at one time been a close friend of Antony's. Indeed Antony recalls his friendship with Dollabella in a wistful manner. The memory of that friendship is still sweet for both of them. The friendship, however, broke because of Cleopatra. Antony told Dollabella not to meet Cleopatra for whom Dollabella seems to have some passionate weaknesses. It is Dollabella's intense love for Antony that led him to leave the field even without telling his friend that he was leaving.

Dollabella is brought back by Ventidius to create a rift in the relation between Antony and Cleopatra. Antony feels thrilled and delighted too see his old friend coming back again. Dollabella is also very pleased to meet him and he says, "still you are lord of all the world to me." Then he criticizes Antony's slave passion for Cleopatra in spite of being an aged and matured man. He informs Antony that he has brought honourable terms from Octavius for a peaceful settlement of the quarrel between Octavius and Antony. He shows his full sympathy for Octavia.

Dollabella was entrusted by Antony again and he sent Dollabella to go and inform Cleopatra about Antony's reconciliation with Octavia and about Antony's decision taken to forsake Cleopatra. At first, Dollabella tried to avoid undertaking such a mission because of his soft heartedness, but it is Antony's repeated request that makes him to go. When he stood face to face with Cleopatra, he felt drawn towards her and by her exceptional charms. He puts his step in trap of Cleopatra who had decided to arouse Antony's jealousy. He spoke averse of Antony. Antony later being informed by Ventidius and Octavia, who misunderstood the whole situation, became furious and considered Dollabella as a false friend. He banished him from his sight. And thus their friendship comes to a sad end.

Dollabella is a simple hearted soft person. He is to some extent victim of situation. In his soliloquy he says that men are like children, and the only difference between men and children is that men are bigger in physical developments. This view of him is also applicable for him.

Q. How does Pope put to comic use the epic convention in The Rape of the Lock?

15

Ans-

Introduction-

The Rape of The Lock is a mock epic or a mock heroic poem. The mock epic, as the name implies, adapts the features of the serious epic to an essentially trivial subject matter. The contrast between the petty subject matter and the heightened style gives ironic point to the satire involved and rouses laughter. Pope's poem exhibits these characteristics of the mock epic poem.

Title-

The term rape means the violation of a woman's chastity by force, and the use of the term in order to describe the seizure of a lock of Belinda's hair by the Baron evokes nothing but the mock-heroic character of the work.

Epic elements-

The poem is divided, like an epic poem into cantos. It begins with an invocation in the epic tradition, and in the statement of the central theme of the poem at the beginning. Supernatural machinery is integral to an epic poem and in Pope's poem we have the machinery consisting of a fantastic system of supernatural beings- **Salamanders, Nymphs, Gnomes** and **Sylphs**. War is one of the chief ingredients of an epic, and in Pope's poem, the card-game known as **Ombre** is pursued in the spirit of a battle between Belinda's force and that of her opponents, the green velvet being the battlefield and cards individual soldiers. Besides card game also serves as an epic digression. Then, as in an epic, there is in this a voyage, though on the Thames. The visit to the underground, another epic tradition, is found in the journey of Umbriel down to the cave of spleen.

Grand Style-

Pope's poem has that grand elevated style which is characteristic of an epic. Pope here shows his preference for periphrasis or circumlocution and uses phrases like 'finny prey', 'earth of China', 'the little engine' etc. for such commonplace words as fish, cup and scissors. Latinism and personification are used frequently by Pope to achieve the effect of elevation and dignity. Words like so, irreligious etc have been used to produce this effect.

Subject matter-

Pope's object is to write a mock epic and not a serious epic, he has chosen a trivial incident like seizure of a lock of her hair for the theme of this poem. The poem is concerned with love and war- two major concerns of classical epics, but love is here mere flirtation and mockery and war is a card-game or the grotesque battle of sexes with hair-pins and snuff.

Characters-

An epic portrays an age round the personality of a God or semi-god; and its characters are heroes. The Rape of the Lock, on the other hand, gives us the picture of a fashionable society. The central-figure in that picture is a pretty-society girl and the other characters are a rash youth, a frivolous dandy and a few frivolous women. Instead of deep and genuine passion we have here mock passion. In place of the great fights we have here petty amorous quarrels assisted by the spirits of the air.

Minor Details-

Even in minor details this poem offers parallel to the great epics. The coffee drinking of Belinda and her friends is a parody of the descriptions of meals in Homer. Belinda's petticoat is treated as seven fold shield of Ajax, and her lament for her severed hair suggests the lamentation of Virgil's Dido. The battle between the beaux and belles is a right Royal Homeric battle.

Conclusion-

The Rape of the Lock thus becomes a mock epic charged with the spirit of irony and satire. The epic conventions and the trivial theme combine to make the work an excellent poem of the mock-heroic genre.

**“If music be the food of love, play on;
Give me excess of it, that surfeiting,
The appetite may sicken, and so die.”**

Q. Who says this and why?

Ans- This opening line of Shakespeare’s play Twelfth Night is uttered by Duke Orsino. The Duke’s repeated love offerings were turned down by Countess Olivia. Orsino in a languor of melancholy listens to sad music and seeks an escape from the grief of unaccepted love.

In the quotation love is metaphorically compared to the body and music to be the food that keeps the body alive and helps it grow. Orsino says, if music feeds love then he wants it more because, like with food for the body if one gets too much of music, one will feel disgusted with it and want no more. Orsino is saying that if the musicians keep playing and that if he gets enough of the romantically melancholy music that he becomes disgusted with it then he will metaphorically also be disgusted with loving Olivia. He will reach satiety; he will reach surfeit’ he will no longer ardently long for Olivia and suffer from pangs of unrequited love.

“Who’re I woo, myself would be his wife “

Q. Describe the speaker’s predicament which prompts the above remark?

Ans- These words are uttered by Cesario, i.e., disguised Viola in Act I, Scene IV of the play Twelfth Night. The line amply sheds light on the predicament of disguised Viola, the ambassador of love of Orsino to Olivia.

Viola, after the shipwreck, was appointed by Duke Orsino as his page. Viola, who disguised herself as Cesario, was engaged as the love ambassador of the Duke to Olivia. She carried out the mission to win Olivia's mind on behalf of her master and gave compliments to Olivia's beauty on Orsino's behalf. However, by her heart she was reluctant to do the same. For, at the very first sight, she had fallen in love of the Duke and was eager to become his wife. So it is a painful duty for her. However, she is determined to surmount all the difficulties and marry his love ultimately.

“Dost thou think because thou art virtuous?

There shall be no more cakes and ale?”

Q- What prompts the speaker to say this?

Bring out the attitude of life as reflected in the speech.

Ans- Here the speaker is Sir Toby in Act II, Scene III of Shakespeare's Romantic comedy Twelfth Night. In Olivia's house Malvolio, the Puritanic Steward is charged with the duty of keeping order. He is a lofty moralist and starched formalist. Lacking all sense of humour himself, he is intolerant to anything that savours of levity and mirth. He is very critical of the conduct of the inmates of Olivia's house. As a result, Sir Toby Belch, a frivolous drunkard, makes a very strong protest against the self-righteous Malvolio in this rebuke.

The attitude towards life of Sir Toby here acts as an agent to show the contrast between two extremes. Sir Toby, who takes, “cakes and ale” as his motto of life, is totally careless about his duties and position in the family. His words, “with mirth and laughter let old wrinkles come” reflects his attitude towards life. He does not see any reason to stop his drinking and partying as long as there is passage in throat.

“My masters, are you mad? Or what are you?”

Q. Name the masters. Why are they rebuked thus? What trait of the speaker’s character do you trace here?

Ans- The above assertion has been made by Malvolio in Act II, Scene III of Shakespeare’s Romantic comedy Twelfth Night. The masters to whom the comment is directed, are Sir Toby,

and Sir Andrew and also to Maria and Feste. Malvolio rebuked them as they were engaged in drinking and singing at the top of voices at late night at Olivia's house.

Malvolio is the Steward of Olivia's house. In respect of his social, he is distinctly beneath Sir Toby and his comic group. But he is in the position of a master charged with the duty of keeping the whole household in decent order. He is a great stickler for propriety of behaviour. In spite of being lower in dignity, he does not fear the levity of Maria, Toby and Feste. He discharges his duty as guardian of peace and order with straight forwardness and courage.

“Now the melancholy God protect thee”

Who is the person spoken of? Why does the speaker pray to the melancholy God?

Ans- The comment is made by Feste in Act II, Scene IV of Twelfth Night. The person spoken of is Orsino, the Duke of Illyria.

At the end of the heart touching song when the Duke dismisses all around him, Feste the fool, departs, praying to the God of melancholy, i.e., Saturn to protect and bless the Duke. The clown understands that Duke is not truly in love of Olivia. He is merely suffering from the fickle vagaries of love. He is rather in love with love. Therefore, the clown prescribes psychological remedy for the Duke's melancholy. He suggests that Orsino's tailor should make him a garment of shot silk that changes its colour according to the varying shades of light, for his mind, like opal, changes its colour with his spirit and temper. The clown further suggests that all such men of inconsistent whims should be sent on an uncertain voyage to the sea, so that they may keep themselves busy with anything they like and sail any direction they choose.

“O time! Thou must untangle this knot”

Q. How does time finally untangle the knot?

Ans- Viola finds herself in a very complicated tangle of love. She loves the Duke; the Duke loves Olivia; and Olivia loves her as disguised Cesario. In her assumed character as a disguised young man she has no hope of winning her master's love. She leaves the whole situation to the healing power of Time. Time alone, not she, can resolve the complicated situation.

However, all the complications are resolved with the passage of time when Viola's twin brother Sebastian enters into the scene. Olivia, thinking him to be Cesario marries him forcefully. Orsino comes to Olivia's palace with Viola. After some confusion Sebastian appears before all. Viola's semblance with Sebastian astounds all, but clears up the mystery associated. The Duke gladly accepts Viola when learns that his page is actually a lovely maiden dying to marry him.

Q. Bring out the Renaissance element in Marlowe's Edward II.

Sixteenth century or Elizabethan period in English literature is regarded as the period of English Renaissance. Renaissance spirit signifies an enthusiasm, a spirit of adventure and experiment, an ideal, a delight in beauty, imagination, ambition and power. Wyatt and Collins say that Renaissance men revolted against authority, questioned accepted beliefs and wanted to enter into every field of experience. High spirit of ambition of power, knowledge, wealth, patriotism, friendship, passion that mark the Renaissance are prevalent in Marlowe's Edward II.

The two most central characters-the character of Edward II and of Mortimer are the obvious characters of Renaissance spirit. They are drawn perfectly in line with Tamburlaine, Dr. Faustus and Barabas.

Edward II is a king of England. He has all power, authority and wealth. But he is not satisfied with them. He distinguishes himself as a seeker of the high ideal of friendship with Gaveston. He manages to strengthen his hold on the king's affections by ministering to his artistic and musical tastes, and providing him with entertainment of all kinds. Edward II is so much devoted to Gaveston that he begins to neglect his duties as a king and husband and thrusts on him royal posts. Clearly, their friendship is impolitic, unnatural and unhealthy. It is suspected, as A. Nicoll says, "a private story of a homosexual infatuation." The favour of the king to Gaveston makes the nobles, lords, and church hostile to the king. They oppose the king and rise in revolt against him. But the king does not care. He says:

*"I'll bandy with the barons and the earl,
And either die or live with Gaveston"*

As a result of this friendship with Gaveston, Edward II loses his queen, kingdom, power and crown and suffers imprisonment and death. It is now clear that Edward II is a typical renaissance character. He is of strong will and determination. His notion of the ideal of friendship is so high and aspiring that he does not mind the neglect of his duties as a king and a husband, and willingly suffers his tragic misery and death.

If Edward II aims at achieving the highest ideal of friendship, Mortimer aims at achieving the highest ideal of power and authority. He is leader of the nobles and Lords in the conflict with the King, Edward II and his friend and favourite Gaveston. He is determined in his ambition for power. After winning lords to his side, he wins queen Isabella, and promises to restore her to her rightful position. He kills Gaveston and wages war against the king's imprisonment and murder

of the king. After deposing the king and assuming royal power, he boasts of his authority;
"The prince rule, the queen do I command"
...I seal, I canal, I do what I will."

Clearly, Mortimer is ambitious power like Tamburlaine. J.C.Maxwell remarks, "The dynamic and ambition element is transferred to the Machiavellian Mortimer."

The spirit of patriotism was one of the leading spirit s of the Renaissance after the spirit of freedom and adventure. As a matter of fact it is because of the patriotic spirit in most of the Earls and Barons rise up in arms against their king who wastes the wealth and welfare of the kingdom.

Downfall of Puritanism or at least a strong protest against Catholicism can be noticed in the play. The Renaissance spirit of revolt against Roman Catholicism is clearly reflected in wrathful words of the king

The abundance of Greek and Latin learning in the references of Diana, Acteon, Leander, ,Phaeton is typically with Renaissance spirit.

Q. What is comic relief? Significance of 'Porter Scene' in Macbeth

Comic relief usually means a releasing of emotional or other tension resulting from a comic episode interposed in the midst of serious or tragic elements in a drama. A sidekick used for comic relief will usually comment on the absurdity of the hero's situation and make comments that would be inappropriate for a character that is to be taken seriously.

The porter scene or the discovery scene (Act II Scene III) in Macbeth has attracted much critical commentary. It comprises of two climaxes – the comical porter's tipsy comments and the discovery of the murder of King Duncan. Now, let us examine from close quarter the importance of this scene.

The Satirical porter scene written in prose is intended for a comic relief in the grim tragic atmosphere. The tense and serious atmosphere of conspiracy and murder is slightly eased by the humorous speeches and incidents of the porter. It is woven into the drama in such a way that they have widened and enriched, rather than weakened, the tragic significance.

The porter who has the duty to guard the gate and welcome the visitors is in drunken state and imagines in the Hell Gate. The castle of Macbeth is alike hell. The porter next fancies that three men, a farmer who hanged himself on the' expectation of plenty, a Jesuit equivocator, who can say yes and no to the same question to suit his purpose and English tailor come to heat his iron, knock for admission. Finally, the porter finds the place too cool for hell and says, "I'll devil porter it no further".

This apparently disjointed, discordant and drunken statement of the porter is sometimes criticized as unshakespearean. It is considered spurious by Coleridge who declared emphatically that this low porter soliloquy was written for the mob by some other hand, perhaps with Shakespeare's consent. However, it gives Macbeth time to wash his hands and put on his night gown.

But De Quincy finds the scene all Shakespearean but denies the part of comic relief. In fact, in his views it intensifies the tragic impact in the play.

The porter scene is thus a significance of the subtleties of the hidden self pity and terror of tragic dreams. It gives the audience a most needed comic relief and the scene also builds an important time panes to re-enter into the tragic domain of murderous Macbeth.

Q. Trace the strain of melancholy in sonnets of Shakespeare prescribed for you. F.M-15

Ans- William Wordsworth said **“Sonnets are the key with which Shakespeare unlocked his heart”**. **Schegel** comments that the sonnets reveal the early life of the poet and contain the confessions of his youthful errors with tinge of sadness and melancholy. According to **Dowden** there appears to have been a time in his life when the springs of faith and hope had almost ceased to flow and he recovered this by looking into the centre of things. These sonnets perhaps give a vent to these painful and sad experiences of life.

Melancholy is a keynote of Shakespeare's sonnets. The poet gives expression to his grief and his sense of loss in his several sonnets. Though he takes delight in human beauty, intellect, grace, the sense of morality of all living creatures, the annihilating effects of Time on all things sadden his heart. The decaying effect of Time, the thought of death of his friend and loss of friendship thereby, his old age and loss of youth, the game of double-dealing by his mistress make him sad and gloomy.

Shakespeare begins his **Sonnet No.18** with the highest admiration for his friend's physical beauty. Shakespeare tells us his matchless loved one can hardly be compared to summer when we know how rarely summer matches its ideal. He seems particularly disappointed with summer's false promises – **‘rough winds do shake the darling buds of May’**, Even when the sun shines in a cloudless sky, **‘sometime too hot the eye of heaven shines’**.

Shakespeare finds W.H. **“more lovely and more temperate”** than inconsistent and short-lived summer. But the punned line, “Every fair from fair sometimes decline” meaning that every beautiful thing is stripped off its beauty, is an instance of the poet's sad concern about the decay and death of his friend. The poet becomes aware that his handsome friend is also sure to lose his youthful vitality with time. However, the poet glories in the young man's beauty and takes consolation in the fact that his sonnets will preserve the youth's beauty.

**So long as men can breathe or eyes can see,
So long lives this, and this gives life to thee.**

Sonnet No. 73 records the poet's own ageing, the ebbing away of his youthful vitality and his nearing the end of life. The present state of the poet's life is expressed through a series of images. The poet is like an autumn tree deprived of most of its leaves, the remaining few growing yellow and waiting to be stripped away by the wind. The branches where the birds sang sweetly are now bare and feel the rush of the cold wind.

**Upon those boughs which shake against the cold,
Bare ruined choirs, where late the sweet birds sang;**

The disappearance of youth has been compared to the fading away of the twilight under the approaching night and dying ember where the last glimpses of expiring fire is scarcely visible under the ashes.

**In me thou seest the glowing of such fire
That on the ashes of his youth doth lie,**

The mood in which the poet broods over the inevitable change is naturally pensive one. The consolation in the couplet that certainty of his parting with his friend will intensify friend's love for him is merely a feeble attempt to cheer oneself up in the midst of cold weariness and resignation. According to Dowden, **"As in 71-72, thoughts of approaching death are prevalent in this sonnet."**

Sonnets 137 and 138 involve the poet's sexual relationship with the Dark Lady, a married woman with whom he becomes infatuated. Similar to his friendship with the young man, this relationship fluctuates between feelings of love, hate, jealousy, and contempt. However, the poet admits that he is a slave to his passion for the woman and he can do nothing to curb his lust.

After the preceding two sexually comic sonnets, **Sonnet 137** presents the poet seriously musing over just how false love can be. Shakespeare first addresses Love, which he calls **"A blind fool"** and blames Love for misleading him about the woman's moral character. He laments **"Whereto the judgment of heart is tied."** Angry at, and highly uncomplimentary of the woman, the poet characterizes her as a loose woman, **"the wide world's common place."** The conflict between passion and judgment shows just how mortified and perplexed he is by his submission to an irrational, impulsive element of his personality

The **Sonnet No 138** expresses the poet's bitter self-reproaches for his own infatuation and his frank admission about his helplessness under the bewitching spell of his mistress. The poet is under no illusions about dark lady's character. The imagery in the words **"The bay where all ride"** emphasizes the infidelity of his mistress. He accepts without protest her **"false-speaking tongue"** and expects nothing better of her. In a relationship without affection or trust, the two lovers agree to a relationship based on mutual deception.

In addition to the sonnets in the syllabus, **Sonnet No. 64** shows the note of melancholy ringing to the end without any note of joy. This sonnet is elegiac in character and the poet here reflects remorsefully on the decay and disappearance of the magnificent things of the past and realizes the continual process of change and loss occurring in the world. In the **Sonnet No. 65** the destructive effect of Time is dwelt upon again and the sadness that usually accompanies such contemplation tinges the poet's utterances.

The sonnets of Shakespeare reveal the poet's personality and shed light upon his distressed and depressed mind. It is assumed that the painful and sad experiences of life in the world, which Shakespeare has expressed in his sonnets, are from the pages of his personal diary. His sonnets reflect a man with sorrow ridden heart and decayed age. What is remarkable here is that Shakespeare successfully makes his personal elements into a universal one.
