

B.A. Part I (English) Paper-1st

The syllabus aims at achieving objectives :

1. Interpretation and appreciation of selected texts from the genres of poetry, drama, prose, and fiction.
2. Strengthening skills of note making, summarizing and dialogue writing.
3. Understanding texts with specific reference to genres, forms

Paper I : Poetry and Drama

Maximum Marks : 10 Min. Pass Marks : 36

Duration : 3 hrs

Question No. 1 : References to context from unit A,B & C.

Candidate will be required to explain four (4) passage of Reference to context out of Eight (8) of five marks each, with a total of 20 Marks.

Question No. 2: Will also be compulsory. The Student will be required to attempt 5 question out of 10, to be answered in about 5 lines each. Each question will carry 4 marks to a total of 20 marks.

The other 3 question will be Essay- type question of 20 Marks each, one from each section with internal choice.

SECTION A

The following poems from *strings of Gold* Part I Ed. **Jasbir Jain** (Macmillan)

- W. Shakespeare :
- Shall I compare thee
Not Marble, nor the Guided Monuments
The Marriage of the True Minds
- J. Milton :
- On His Blindness
On His Twenty Third Birthday

SECTION B

The following poems compiled by Macmillan for the University of Rajasthan.

Kabir

It is Needless to Ask a Saint the Caste of
which he belongs.

Rabindra Nath Tagore

Where The Mind is without fear

Toru Dutt

The Lotus

Our Casuarina Tree

Paper I (Poetry & drama)

- Q1. Write a critical appreciation of Shakespeare's "Shall I compare ?
- Q2. How does Shakespeare take up the theme of immortality?
- Q3. Write the critical appreciation of the poem "on his blindness".
- Q4. Write the Critical appreciation by Shakespeare's. "The Marriage true minds".
- Q5. What kind of atmosphere of fearlessness does Tagore Create?

(Short Question)

Q1. Write a note on the Shakespearean sonnet?

Ans. A Shakespearean sonnet is a poem of 14 lines, having three quatrains and one couplet. Its rhyme scheme is abab, cdcd, efef, gg.

Q2. Define Metaphysical poetry?

Ans. The term metaphysical means pre-occupation with philosophy. These poets indulged in the use of conceits or for fetched images. There is a mystical element also in metaphysical poetry.

Q3. Why does the poet not compare his friends beauty to a summers day.

Ans. The hoes doesn't want to compare his friends beauty to a summers day because it is very short lived. And his friends beauty is everlasting.

Q4. What does milton say about time ?

Ans. Milton calls time the cunning thief of youth who has stolen away his twenty three years and has then flown away.

Q5. Who is St. Cecilia ?

Ans. St. Cecilia was a Roman martyr and patron saint of music. She invented the organ, the musical instrument used in the church.

Q6. What was the occasion for the pome "A song for saint Cecilia"?

Ans. Every year some poet wrote a poem in honour eg St. Cecilia, on St. Cecilia's Days.

Q7. Explain the central idea of the poem "where the mind is usthout fear."

Ans. This poem is a prayer of offered to god. Tagore describes the bend of freedom he wanted India to gain. He wants to see his countrymen to be sey respecting and preoud of their motherland. He wants knowledge to be greely available to all people. According to him true freedom comes only when we are free fluom the feeling of narrowness. He prays to god to make India a leaven of freedom.

Q8. Why lotus selected as the queens of flowers?

Ans. The lotus is considered to be the queenliest flower that bleoms because it has the qualities of one rose as well as of the lily. It is sweet smelling and fragrant flower and moreover it is a symbol of love.

Q9. What does the line "They also serve who only stand and wait" mean?

Ans. Service to god consists not only in active work but also in patient resignation to his will- god does not require man's service but his devotion and implicit faith.

Q10. What is the central idea of the sonnet " Shall I Compare thee".

Ans. " Shall I compare thee" is a sonnet addressed to the poets friend and patron. Shakespeare praises the beauty of his friend and claims the immortality of beauty of his friend and claims the immortality of his verse. Through it he says that "Every fair from fair sometime declines. The poet pressure the good qualities of his friend's nature that will neither fade nor decline like the beautiful objects of nature. Even time and death will have no effect on him. thus the beauty of poets friend will become the hart of eternal things.

QUESTION & ANSWERS

Qus. Write a critical summary of Andrew Marvell's poem "To His coy Mistress.

or

Write a critical appreciation of Marvell's Poem 'To His coy Mistress.'

or

Write a note on Andrew Marvell as a metaphysical poet with special reference to the poem ' To His Coy Mistress'.

Ans. (1) **Metaphysical poet** – Andrew Marvell belongs to the group of poets known as Metaphysical poets. Marvell's Poems fall into may types and themes. **The Poem 'TO HIS MISTRESS'** is obviously a love poem. The poem with an apparent love theme from part of the tradition of the thread of love poetry running from the Elizabethan to the Restoration period. Mavell's treatment of the subject is however quite distinct. It is metaphysical. Love is the most interesting of his themes and is considered in various aspects. Mavell deals both with secular love and divine love. Divine love is presented in the poems like Bermudas secular love is found in its diversity in poems like to HIS MISTRESS, THE FAIR SINGER, THE DEFINITION OF LOVE. Marvell's poems were first published in "Miscellaneous Poems" after his death.

(2) **To His Coy Mistress** – The poem TO HIS MISTRESS shows him most obviously as a poet in the metaphysical tradition. The poem is an argument, pressing towards a conclusion by seemingly logical steps. Most of the critics have noted the three steps in the development of the poem the lover telling the beloved what he would do if they had “World enough and Time”, then thinking of the stern reality of “Time’s winged Charriot hurrying near”. and finally reaching a conclusion that the love and the beloved use their vitality to enjoy the present moment of passion. It is this macrocosmic dimension which sweeps through the poem from the beginning :

“Had we but world enough, and Time”

through the middle

“But at my back I alwaies near,

Time’s winged Charriot hurrying near.”

to the end

“Thus, though we cannot make our Sun

Stand still, yet will make him run”.

(3) **Philosophy of the Poem** – The idea of the poem is apparently the plea of a lover to her beloved to shake off her warranted shyness and to presently enjoy the moments of youthful love. But this plea comes in the context of the human predicament : Man is bound by time and space. He is to take the best out of life within these limits. In the poem time is the hostile force, but the lover and beloved conquer it.

In this way Marvell makes an original contribution to the theme. The Petrarchan strain of the fantastic praise of the beauty of the beloved ultimately take an anti-Petrarchan turn in this poem. The lover is prepared to devote hundreds and hundreds and hundreds of years to the praise of every part of the beloved’s beautiful body. He knows that very soon the beauty of the beloved and his own passion and sexual urge will turn to dust. So, the lover wants to enjoy it all now :

“Now let us sport us while we may.”

(4) **Use of Dramatic Monologue** – In his poem “TO HIS COY MISTRESS”, Marvell uses the dramatic monologue. The dramatic monologue had already been effectively used by John Donne. Marvell’s

TO HIS COY MISTRESS is an excellent illustration of his use of the dramatic monologue. The speaker is obviously the lover in the poem and the listener is the shy beloved. The very title of the poem shows that the poem is in the form of an address TO HIS COY MISTRESS.

The length of this dramatic monologue is not must and this is keeping with the passionate amorous mood of the lover who must accomplish fulfillment of love and sex as early as possible. This urge and the case for its fulfillment are argued out quite logically through three marked steps in the poem.

In the **First Section** of the poem “Had but World... lower rate” the lover implies the plea of not having enough space and time when he sets out explain the fantastic plea of love in the supposition of infinite time and space.

In the **Second Section** of the poem he rejects the supposition (involving unreality) and comes to profess the reality that they do not have enough time and space because such is human predicament.

“But at my back I alwaies hear,

Time’s winged Charriot hurrying near”.

In the **Third Section** of the poem the lover, therefore, resolves to enjoy presently the fruits of love and lust and thus to conquer time and space is the only way possible for humanity. Thus this dramatic monologue comes to a logical close.

The dramatic element of Elizabethan verse, thus, put to good metaphysical use in this poem. However, the poem does not have the psychological interest and insight which are so characteristic of Browning’s Dramatic Monologues.

“Thy beauty shall no more be found.

*Nor, in they marble Vault, shall sound,
My echoing Song : then worms shall try
That long preserved Virginity :
And your quaint Honour turn to dust,
And into ashes all my lust”*

Stanza

**Yet let him keep the rest,
But keep them with repining restlessness :
Let him be rich and wearie, that at least,
If goodness leade him not, ye weariness
May tosse him to my breast.**

Reference to Context – These lines are from George Herbert’s poem entitled ‘The Pulley’. The poet says that God gave man all the worldly riches- strength, beauty, wisdom, honour, pleasure etc. but denied peace and contentment. God says that if He had given man happy contentment he would have worshipped those gifts instead of God. He would have drifted away from God. This would be a loss to God as well as man.

Explanation – The poet thus suggests that in not giving the gift of rest and contentment God’s purpose was the good of man. Man would have become Godless if God have given him the gift of contentment. So after giving man all the other gifts God decided to withhold the gift of rest and contentment. God gave man strength, beauty, wisdom, honour, pleasure but no rest. God decided that man should be given all the other gifts but no rest. This will be ultimately good for man. If man’s goodness failed to draw man towards him, dissatisfaction with the world’s goods and joys will ultimately lead man towards God. If man would not pray to God by his goodness he would pray to Him in his troubles and weariness. There is a Hindi couplet – If you remember god when you are happy you will not be unhappy.

Critical Note – The Rest : Here is means the remainder, the other gifts, The use of the word ‘rest’ in the poem is to recall the sound but not in the sense of the identical word. It is a deliberate verbal trick. It is characteristic of

George Herbert and other poets of the Metaphysical school.

Toss breast : discontentment with the earthly joys will lead man to God.

Qus. Write a critical appreciation of the poem ‘The Pulley.

Ans. Introduction –God conferred on man several gifts, withholding only the gift of ‘rest’. If this were not so, man’s material joys would have kept him from rising above them to reach him. If man would not pray to him by his goodness, he would pray to Him in his troubles and weariness. By calling his poem “The Pulley” the poet wishes to suggest that God uses a similar device. So ‘The Pulley’ is that mechanical device which draws man up to God. If rest or contentment had not been denied to him when God bestowed all other blessings on him, man’s material satisfactions would have kept him from rising above them to God, the Giver of these blessings.

Subject-Matter of the Poem – God had an angel standing by Him when he first made man. The angel had a glass full of blessings. God wanted to pour on man all the blessing within the short span of his life. He would lose man’s love and worship and man would miss the supreme joy of finding God. So both would be losers. So God did not give man the gift of rest and contentment. This will be ultimately good for him. Discontentment even while having all the pleasure and joys of the world will make man a devotee of God.

“If goodness lead him not, yet weariness / May toss him to my breast’.

“If man’s goodness failed to draw him towards God, dissatisfaction with the world’s goods and joys will ultimately lead man towards God.

An Analysis of man’s Mind – Thus this poem contains in fact a psychological analysis of man. Man in his prosperity tends to forget his Creator. Man enjoys the blessings a beauty, strength, honour, and pleasure, and he becomes so engrossed in these delights that the thought of God never comes to him. It is only when he feels tired and restless that he turns of God to

seek some comfort from him. The poet has in this way beautifully conveyed to us the moral which he had in mind. The poem is short but it is loaded with meaning.

Simplicity of Style – The poem is characterized by a perfect simplicity of language and style. There is not a single ambiguous word or obscure phrase in the poem. The meaning is transparent. The poem is free from all rhetoric and extravagance. The tone of the poem is subdued, and the moral therefore goes home to the reader's heart with even greater force. It is indeed, a noble poem written in a perfectly lucid style.

One of Herbert's Emblem Poems – The Pulley is one of the emblem poem of Herbert. The poet has used the word "rest" in different senses. There is a play on this word. 'Rest' in Line 10 means cessation from labour, absence of work or exertion, or a relief from the burden of work. In Line 14 "Rest" is used as a verb to mean "feel content" or "feel satisfied". In line 1-6 "rest" means "the remaining". Then in Line 17, the word "restlessness" contains a repetition of "rest". It would thus seem that the poet is changed into comfort and consolation. This is how the sonnet is written in honour of his dear friend.

Qus. How is the poem 'To His Coy Mistress' a dramatic monologue?

Ans. Marvell's 'To His Coy Mistress' is an excellent illustration of his use of the dramatic monologue. The speaker is obviously the lover in the poem and the listener is the shy beloved. The very title of the poem shows that the poem is in the form of an address 'To His Coy Mistress'.

Ques. Draw a character sketch of Rosalind.

Ans. Rosalind is one of the most delightful of Shakespeare's characters and brightest of his heroines. She is the daughter of the banished Duke and is one of Shakespeare's best – loved creations.

His personal appearance – Rosalind describes herself as being 'more than common tall', She herself proposes to assume the disguise suppose

forming a verbal pulley by means of these variations of the meaning of the word "rest".

Qus. "Thou'rt slave to fate thou shalt die!" point out the content of these lines.

"Thou'rt slave die!"

Ans. these lines form the sestet part of John Donne's poem 'Death, Be Not Proud'. With these lines the poet begins direct attack on death to destroy its remaining importance. Before these lines, Donne has already succeeded in proving that death is not mighty and frightening. Death does not really kill anyone. It is endless sleep and rest and gives more pleasure to the people. The present lines show that death is only a slave for it comes when it is summoned by desperate men, fate or change.

Qus. What is the central idea of the poem 'Remembrance'?

Ans. The poet is deeply grieved over the past grievances; and woes after woes pain his heart. His previous mourning's are multiplied afresh, bringing him greater grief and distress. But when he comes to think of his dearest friend, all his former losses are restored, and sorrows are

that she was not a fragile or hot-house beauty. Orlando describes her as possessing all the graces which Nature can adorn woman.

"Helen's cheek, but not her heart,
Cleopatra's majesty
Atalanta's better part,
Sad Lucretia's modesty.
Thus Rosalind of many parts
By heavenly synod war devised,
Of many faces, eyes and devised,
To have the touches dearest prized."

Phebe, who saw Rosalind dressed as a youth, furnishes us with a more detailed description of her graces. Her appreciation leaves in our minds an impression of attractive charm as vivid as any we could receive from a painted picture.

It is a pretty youth : not very pretty :
But, sure, he's proud ; and yet his pride
becomes him :

He'll make a proper man ; the best thing in him
Is his complexion ; and faster than his tongue
Did make offence his eye did heal it up.

There was a pretty redness in his lip,
A little riper and more lusty red

Orlando thus described to his brother 'the shepherd youth that he in sport doth call his Rosalind.

"The boy is fair,
Of female favour, and bestows himself
Like a ripe sister."

Her love for Celia- Her love for her cousin, Celia is more than sisterly love. It stands the stain of every circumstance. The wrestler Charles says to Oliver, "Never two ladies loved as they do."

Her Sympathetic Nature- Rosalind's heart overflows with sympathy. Her heart goes out in sympathy to Orlando when she appeals to him to refrain from the context with the wrestler. When her appeal is unsuccessful, she encourages him thus : "The little strength that I have, I would it were with you." In the forest she is in sympathy with all lovers. She brings about the union of all the different pairs. When Oliver tells her how Orlando found him in danger of being attacked by a hungry lioness her first reaction was to know what Orlando did:

".....did he leave him there,
Food to the suck'd and hungry lioness."

Her Vivacity and Sparkling Wit — "Next to the beauty of her vivacity is most immediately attractive quality she is effeminate, changeable, longing and liking capricious, full of fears and smiles. She chides Orlando one moment, and at the next she playfully beseeches him.

"Come woo me, woo me, for now I am in a holiday humour and like enough to consent."

She has a fitting reply always ready for everyone, the Duke, the melancholy Jaques, Silvius, Phebe and Touchstone, the brightness of her intellect has impressed itself upon Duke Frederick. He tells his daughter that Rosalind's brightness and virtue rob her name :

"She robs thee of thy name :
And thou will show more bright and seem more virtuous
When she is gone."

Hand that mixe'd in his cheek; was just the difference

Between the constant red and mingled damask." She is spirited. When Duke Frederick unjustly pronounces sentences of banishment upon her she remonstrates with dignity.

"I do beseech your grace.

Let me the knowledge of my fault bear with me."

She asserts not only her own innocence, but that of her father also.

"Treason is not inherited my lord;
Or, if we did derive it from our friends,
What is that, to me ? My father was no traitor."

Her Womanliness — Wood and Marshall point out that Rosalind's tenderness and real gentleness are evidenced by the degree of affection which all who knew her felt for her, and by the responsive love she awakened in Celia. She has all a woman's admiration for physical courage. She tried to dissuade Orlando from wrestling with Charles but thinks more highly of him for refusing to be persuaded then she would have thought of him had he followed her advice. Listening to Oliver's account of the encounter with the lioness she is all eagerness to know how her lover acquitted himself "did he leave him there, Food to the suck'd and hungry lioness ?" Although in the forest she wears a man's attire, yet she continually reminds us that she does to carry "doublet and hose" in her heart. When Celia arouses her curiosity about the writer of the lover verses, she exclaims, "Good my complexion ! Dost thou think, though I am caparisoned like a man, I have a doublet and hose in my disposition ?" When wearied with walking and an endurance beyond her strength she says to Touchstone "I could find in my heart to disgrace my man's appeal and to cry like a woman; but I must comfort the weaker vessel, as doublet and hose ought to show itself courageous to petticoat: therefore, courage, good Aliena !"

On hearing of Orlando's presence in the wood, her maidenly instincts assert themselves, she

demands to know, “but doth he know that I am in this forest and in a man’s apparel?”

In all her scenes with Orlando tenderness and feeling ever go hand-in-hand with playfulness. Her frown, she says, “Will not kill a fly, and when she hears of Orlando’s loss of blood and sees the blood stained handkerchief she ‘faints away. But she speedily recovers herself possession, and with a woman’s presence of mind, saves the situation. Brandes writes she is quite at ease in her male attire, like Viola and Imogen after her.... She is unrivalled in vivacity and inventiveness. In every answer she discovers gunpowder anew, and she knows how to use it. What Rosalind says [IV. I. 141, 142] of women in general applies to herself in particular : you will never find her without an answer until you find her without a tongue. And there is always a bright and merry fantasy in her answers. She is literally radiant with youth, imagination, and the joy of loving so passionately and being so passionately beloved. And it is marvellous how thoroughly feminine is her wit. Too many of the witty women in books written by men have a man’s intelligence. Rosalind’s wit is tempered by feeling.”

Her Common-sense — Underneath Rosalind’s lightness of heart and apparent recklessness there lies a fund of sound common sense. She feels no sympathy whatever with Jaques. She cuts short his self-appreciation with unflattering comments. “And your experience makes you said, I would rather have a fool to make me merry than experience to make me sad : and to travel for it too !”

Though herself “many fathom deep in love,” she can, even upon the subject of love, utter the maxims of common sense.

“Men have died from time to time, and worms have eaten them, but not for love.”

Full of sentiment as she is, she is without sentimentality. O, to Celia does she disclose all her tenderness and love. Only to Orlando and when herself disguised, does she play the sancy, forward boy. In this guise, whilst teaching him to woo and testing his love,

she at the same time gives him lessons in prudence, derived from her own observation of the world and of human nature.

“Say ‘a day’, without tire ever’. No, no, Orlando; men are April when they woo, December when they wed; maids are May when they are maids, but the sky changes when they are wives.”

Ques. Draw a character-sketch of Celia and contrast her with Rosalind.

[NOTE — Celia is a secondary character but we discuss it just after Rosalind because of her intimate connection with her and also because a comparison between the two is very important.]

Ans. — Celia is no less lovable as a woman than Rosalind, albeit she is less immediately and brilliantly attractive. Verity points out that one is apt to overlook Shakespeare’s secondary characters. Thus Celia is eclipsed somewhat by Rosalind and gets less attention than she well merits. Her part in the play is that of the unselfish woman. The action of her father in seizing the dukedom has placed her in a position in which filial duty seems incompatible with loyalty to the cousin whom she loves so. Yet she must somehow have reconciled these conflicting obligations, and if at last she has to choose between them, the fault lies with circumstances. She is unswerving in her love of Rosalind, for whom he sacrifices everything and faces unknown perils.

Appearance — She was beautiful, but with a beauty more placid and less sparkling than that of Rosalind. Orlando speaks of them both as “fair and excellent ladies. She was included in Rosalind’s thoughts when the latter uttered the warning — “Beauty provoketh thieves sooner than gold”. She was shorter than Rosalind and less majestic in appearance. She has a sweet gentle expression and a habitually serious countenance. Rosalind calls her “my pretty little coz” and “sad brow and true maid.”

Her Love for Rosalind—Celia’s love for Rosalind is without limits. This is frequently referred to in the play. She herself tells her Cousin about this, “Herein I see thou lovest me

not with the full weight that I love thee.” Their love has become a proverb at her father’s court. “O, no; for the Duke’s daughter, her cousin, so loves her, being ever from their cradles bred together, she would have followed her exile, or have died to stay behind her. She is at the court, and no less beloved of her uncle than his own daughter; and never oow ladies loved as they do.”

Celia, herself furnishes us with the following most beautiful picture of loving friendship and intimacy.

“We still have slept together,
Rose at an instant, learn’d, eat together;
And wheresoe’er we went, like Juno’s swans,
Still we went coupled and inseparable.”

Her love is practically demonstrated when she shows her actions that she cannot live apart from Rosalind.

Shall we be sunder’d? Shall we part, sweet girl?
No, let my father seek another heir.
Therefore devise with me how we may fly.”

Her Loyalty and Unselfishness — In all her actions we find her loyal and unselfish. She always thinks for others, never for herself. She went, into voluntary exile with Rosalind. In selecting Arden as the place of exile she was thinking only of her cousin’s happiness. Rosalind is depressed, and losing for a moment her power of initiative, asks, “Why whither shall we go?” Celia at once replies “To seek my uncle in the Forest of Arden”. This is certainly the only suggestion that can cheer Rosalind.

Her life in the Forest of Arden — Once in the forest Celia adapts herself to all the moods and whims of her light hearted friend. She herself retires into the back ground, and comes forward only when Rosalind requires her sympathy or cheerful companionship. It is important to note that Touchstone, who was a shrewd judge of character, is the one person in the play who appears to have been thoroughly devoted to Celia. Of him (Touchstone) she tells us, “He’ll go along o’er the wild world with me.”

Her Prudence and Common-sense — Celia’s character teaches us how ineffectual are prudence and common-sense against the attacks of Cupid. Celia reproaches Rosalind for the extravagances which her love has led her to commit. “You have simply misused our sex your love-prate : we must have your doublet and hose plucked over your head, and show the world what the bird hath done to her own nest” She playfully disparages her cousin’s love and contrasts it with her own imagined common-sense. When Rosalind proposes to “go find a shadow and sigh till he come” Celia remarks “And I’ll ‘sleep,” And yet she no sooner met Oliver, “but they” looked, no Sooner looked but they loved. This is irony. Verity comments “One of the most diverting things about Celia is the, airy cynicism which she is pleased to affect and which meets with a nemesis so swift and sweeping. She marvels at the “possibility” of “love at first sight”; smiles at love’s alarms and anxieties and the weakness of “youth and folly” holds “the oath of a lover” very cheap indeed. And then the whilign of time shatters the house of cards and with the exquisite irony of unconsciousness the other pair of lovers proceed in their turn to wonder at the “very wrath of love” — Orlando even asking in Celia’s own words “is’t possible?”

Rosalind and Celia contrasted— Celia’s silence and reserve form a contrast to Rosalind’s teasing loquacity, her self-distrust and feminine weakness to Rosalind’s disposition to exercise command over herself as well as over others. When the two cousins are alone Celia is full of life and humour. But in the presence of others she is content to play the part of a spectator. Verity thus describes the difference in the two ladies.” She (Celia) is less impulsive than her companion and, more conventional in her sense of strict decorum : thus she seems to think that Rosalind is a bit too frank towards Orlando after the wrestling, and gently cuts short the interview. There is a touch of seriousness in her good-humoured remonstrance, “you have simply misused our sex in your love-prate.” The reason is that she has less sense of humour than her cousin and, therefore, looks at a situation more from its serious side. She has an alert, resourceful brain

: the scheme of escape to the Forest of Arden. is hers, and it is she who suggests provision for the journey. In witty speech. she holds her own (and hers is a more caustic wit than Rosalind's) while she has sheer genius for teasing. The real charm of her nature may be inferred from Rosalind's devotion, from her influence over Touchstone, and her conquest of Oliver."

Lady Martin has pointed out that the different natures of the two ladies are well expressed by different ways in which they are affected by Oliver's narrative. Celia exclaims.

"Oh ! I have heard him speak of that same brother;
And he did render him the most unnatural
That lived 'mongst men."

Rosalind's first thought is not of this brother's cruelty but whether her lover has forgotten the past and interposed to save his life.

"But to Orlando did he leave him there.
Food to the suck'd and hungry lioness ?"

Ques. Give an analysis of the main plot and sub-plots of the play AS U LIKE IT.

Ans. In Shakespeare's plays we always have a main plot and a few sub-plots. The sub-plots are introduced by Shakespeare for the purpose of comparison and contrast. They strengthen the main action and thus-heighten the appreciation of the main story.

The main plot of the play is the love story of Rosalind and Orlando.

In Act I. The brothers, Orlando and Oliver appear, The hatred of the latter for the former is made clear. Then Rosalind is seen at the Court, Her father, Duke (Senior) is in banishment. Then comes the wrestling scene and the meeting of the lovers take place. Then we learn that Rosalind too is banished from the Court. She is accompanied by Celia.

In Act II. We meet the Duke (Senior) and his followers in the forest. Orlando too comes to the forest of Arden. The lovers are

apparently further separated. The Duke (Senior) and Orlando meet. Soon Rosalind and Celia arrive in the forest. They do not seek the Duke, though that is what Celia had planned to do that. Instead of seeking the Duke they buy a farm through Corin. This is necessary to bring about the meeting of Orlando with Rosalind in disguise as Ganymede.

In Act III. The meeting of Rosalind as Ganymede and Orlando takes place. The wooing goes on apace. The mock marriage of the two by Celia is performed. Orlando, wounded in killing the lioness, fails to keep his appointment with Rosalind. She swoons at seeing the handkerchief stained with his blood. In doing so she nearly betrays herself to Oliver.

In Act V. Rosalind, as Ganymede meets Orlando for the third time. She promises that he shall marry Rosalind. Rosalind as Ganymede, meets her father, the Duke. By the exercise of her pretended magic she reappears as Rosalind by the aid of Hymen. She now marries Orlando and is reunited to her father.

There are three sub-plots in this play
(A) The love story of Celia and Oliver.
(B) The love story of Phebe and Silvius.
(C) The love story of Touchstone and Audrey.

These three sub-points are intimately connected with the main-plot of the play.

The love story of Celia and Oliver is brought about—

- (1) By Celia accompanying Rosalind into banishment.
- (2) By the banishment of Oliver.
- (3) By the meeting and reconciliation of Oliver and Orlando.
- (4) By the wound of Orlando which prevents his keeping his appointment with Rosalind. Naturally, Orlando sends Oliver to explain his absence. Oliver and Celia meet and fall in love.

The love story of Phebe and Silvius has an amusing complication which connects it with the, main-plot. Phebe fails in love with

Rosalind, as Ganymede. She chides and flouts Silvius. Rosalind resolves the complication by getting Phebe to promise that she will marry Silvius if she refuses to marry Ganymede (Rosalind). So when Rosalind appears in her real character of a woman Phebe has perforce to carry out her bargain and marry Silvius.

The love story of Touchstone and Audrey is the third sub-plot in the play. This too is intimately connected with the main-plot. Touchstone accompanies Rosalind and Celia to the Forest of Arden. Touchstone meets Audrey in the forest, and would be married to her by Sir Oliver Martext, but changes his mind in this respect through the sarcasm of Jaques. Thus all the pairs of lovers—Rosalind and Orlando—Celia and Oliver—Phebe and Silvius—Audrey and Touchstone—are married at the same time.

There are two minor sub-plots also. These two minor sub-plots exhibit fraternal enmity and repentance.

The first sub-plot is concerned with Oliver. He hates his brother Orlando. The banishment of Oliver leads to the meeting of the two brothers in the Forest of Arden. Oliver is struck by the noble generosity of Orlando who rescues him from a hungry lioness. Oliver becomes a changed character and is reconciled to his brother.

The second sub-plot is concerned with Duke Frederick. He hates his brother Duke Senior, and usurps his Dukedom. He hears how many are resorting to the banished Duke in the Forest of Arden. He gathers forces and advances to the Forest of Arden with the intention of killing his brother. His meeting with an "Old religious man" in the Forest brings about a sudden change on him. He is converted from his purpose. He decides to take himself to monastic life, gives back the Duke his crown, and restores their lands to the exiled nobles. The retirement of Duke Frederick to a religious life justifies the separation of Celia from her father, and is a happy means of the restoration of the banished Duke without either bloodshed or the death of Duke Frederick.

Ques. All the world's a stage, And all the men and women merely players ?" Was this comparison originated by Shakespeare ? Why it is specially appropriate in the mouth of Jaques ?

OR

Summarise Jaques' speech "All the world's a stage." What light does it throw on Jaques' character?

Ans.—The comparison of life with a drama is not peculiar to Shakespeare, nor is the division of a man's career into "Seven ages" Shakespeare is fond of this comparison. It would appeal to him in his double capacity as dramatist and actor. In *The Merchant of Venice*, he makes Antonio say

"I hold the world but as the world, Gratiano;
A stage where every man must play a part,
And mine a sad one."

Cf. again Lear's words

"When we are born, we cry that we are come
To this great stage of fools ?"

and Sonnet 15 :

"When I consider everything that grows
Holds in perfection but a little moment,
That this huge stage presenteth nought but shows
Whereon the stars in secret influence
comment."

The idea is not peculiar to Shakespeare. It is one of those world-wide immemorial thoughts which occur independently to many minds. The Greek epigram expresses it in four words. Other Elizabethan writers had used it. Malone quotes from *The Legend of Orpheus and Eurydice*, 1597

"Unhappy man!

Whose life's a sad continuous tragedie,
Himself the actor, in the world the stage
While as the acts are measured by his age."

In connection with Shakespeare the comparison has this special interest, that the motto placed over the entrance to the Globe Theatre on the banksid was "*Totus mundus agit historionem*" (every one's player). We can imagine how as the actor began to declaim this

famous passage As You Like It the thoughts of many of the audience would turn to the familiar inscription. Shakespeare indeed may well have had the motto in his mind when he wrote the lines. However, Shakespeare had used the comparison previously in *The Merchant of Venice* (1596). As regards the division of the man's life into seven ages, this too was an ancient conception peculiar to no particular writer. Hunter writes, 'The merit of Shakespeare is not that he invented this distribution, but that he has exhibited it more brilliantly, more impressively, than had ever been done before. The beauty and tenderness of the thought that life is a kind of drama with intermingling scene of joy and sorrow, together with the justness of the sentiment, would have kept this forever in the public view but the multitude would probably by this time have wholly lost sight of the distribution of life into periods, if it had not been embalmed in these never-to-be forgotten lines. If it be asked how Shakespeare became acquainted with this distribution of human life...it might be sufficient to answer that the notion floated in society, that it was part of the traditionally inheritance of all.' The division of life into periods (ten) is said to occur in some Greek verses attributed to Solon. It was made also by the Greek writers Hippocrates (B.C. 460-357) and Proclus (A.D. 412-585), each of whom recognised seven periods, though they differed as to their respective limits. As regards the division made by the latter, Malone says : In *The Treasury of Ancient and Modern Times*, 1613, Proclus, a Greek author, is said to have divided the lifetime of man into seven ages; over each of which, one of the seven planets was supposed to rule. Editors refer to many other places where the same idea occurs, e.g. Sir Thomas Browne's *Vulgar Errors* IV. 12.

Jaques's speech beginning with "All the world's a stage" commonly referred to as "The Seven Ages of Man" was the darling of Shakespearean orators for hundreds of years. It is certainly one of the most familiar passages from any of the plays. Verity writes that this passage is "One of the half-dozen most quoted speeches in all Shakespeare; ranking with Portia's "The quality of mercy" Hamlet's "To

be, or not to be" and Antony's "Friends, Romans, countrymen". There is nothing more pictorial in effect in Shakespeare's plays than this passage. The seven pictures are drawn with extraordinary clearness and vivid force, and their subjects appeal to universal experience. Hence the impression made by the lines.

The passage is often taken completely seriously, as Shakespeare's sententious treatise on the condition of man. considered in its context in the play, however, it must be taken with a few reservations.

Summary of Jaques's speech —

Jaques is a cynic to whom the world is no better than a great stage and all men and women mere players with their exits and entrances. Men and women play their part on the stage and then are heard no more. Jaques, in his speech divides man's life into seven stages. The first stage of the human drama is that of the infant "mewing and pucking in the nurse's arms." The second stage the child, with his satchel and shining face is seen going unwillingly to school. The third stage sees him as a young lover sighing like a furnace. The fourth stage sees him as a soldier full of "strange oaths, and bearded like the pard" seeking "the bubble reputation." In the fifth stage 'we see him as the portly judge with his fair round belly. His talk is full of wire saws, and modern instances.' The sixth stage transforms him into "the lean and slipper'd pantaloon." In the seventh stage which is the last one on the earth, he lapses into second childishness, and mere oblivion, sans teeth, sans eyes, sans taste, sans everything."

Percival points out that Jaques's speech of the 'Seven Ages' "must not be mistaken for a truthful description : it is caricature of the life of man, as seen by his distorted vision, and as meant to illustrate his constant theme that man's life a farce, not worth the living and acting."

Characteristics of Jaques's View - of Life— The speech is characteristic of Jaques's abstract view of life. The world and its vanities afford food for his melancholy meditation. Jaques is an idle observer, a mere spectator who makes comments but does nothing. He is a man

who sees evil in everything. He is a thorough pessimist, believing in no man's honesty. In his comparison of the world with a stage he seizes upon the ills of life or upon what is obviously ridiculous to 'the exclusion of what is noble or blessed. In this long, cynical comment on the nature of man, his unrealistic attitude is emphasized, However, Orlando and Adam appear to contradict everything that he has just said. As Jaques says that man in his seventh stage is, "sans teeth, sans eyes, sans taste, sans everything" Orlando appears with old Adam, Adam, an old man may be he "sans teeth, sans eye, sans taste" but he is not sans everything. He is in no sense dehumanised. On the contrary, he has just revealed himself as a brave, loyal, worthy old man.

IMPORTANT QUESTION

- Q1. Write an essay on the metaphysical poetry with special reference to Donne? Why does John Donne Consider Death as poor Death?
- Q2. Write a Critical appreciation of marvell's poem "To His Coy Mistress"?
- Q3. Write a Critical appreciation of the poem "The Pulley"?
- Q4. Write an essay on the ode with a reference to Dryden's "A Song for it Cecilia's day"?
- Q5. Attempt a critical appreciation of the poem "Our cosuarina tree" written by Toree dutt.
or
Attempt a Critical appreciation of sarojini Naidu's Poem "Song of Radha the Milkmaid"?
- Q6. Draw a Character sketch of Celia?
or
Draw a character sketch of Rosalind?
- Q7. "All the world's a stage and all the men and women merely playre's? this comparison originated by Shakespeare?
or
Write a not or "As you like it as a comedy of Dialogue rather then a comedy of incident?"
- Q8. What according to Bacon are the different types of books? How should they be studied?
- Q9. Write a critical appreciation of the essay "Knowledge and wisden" by Bertrand Russel?
or
Discuss the quality of Fearlessness, as mentioned by M.K. Gandhi?
- Q10. Explain how Katherine Mansfield has worked out the theme of womanly Jealousy in the story. "A Cup of Tea"?
or
Relate the story of "The open window" in your our words brining out the irony in the story?
- Q11. Write a critical appreciation of the story 'As Astrologer's day'? Describe the main Characteristics of the story?
- Q12. Write an essay on the major key concepts for making a prose appreciation?
or
What is Presentation skill? Explain its important what are its key elements? Give some tips for effective presentation?