ANSWERS 2019

PAPER I

PART A

01.

(a) This extract is taken from the tragedy, Othello by Shakespeare, Act 4, scene 3. These lines are spoken by Emilia to Desdemona, in response to Desdemona's question whether there be women who will be false to their husbands.

These lines depict the character of Emilia as well as the character of Desdemona. Emilia is discussing the question of unfaithful wives. She asserts that there are women who are unfaithful, whereas Desdemona cannot even imagine it. Emilia carries the point further by comparing men and women on their nature and behaviour; men seek 'sport and they have frailty'. Emilia's point is that men and women are alike, they have the same 'nature', they 'see and smell' alike, they have 'the same palates'. The homely images make a strong appeal coming from Emilia. On this premise Emilia argues, if men seek other women, women too are entitled to do so-seek other men. Finally, she holds men responsible for the behaviour of women, they have been 'taught by the men', thus women will do as men do. Emilia almost challenges men, if men treat women badly so are women entitled to, and capable of doing so.

By now the play is coming on to the last lap. The plot is laid and has taken hold of the main characters, Othello and Desdemona. Desdemona has some kind of premonition; she asks Emilia a kind of rhetorical question, 'oh these men these men', she almost indulgently prefaces her question to Emilia, 'are there women who are unfaithful to their husbands?' Although Desdemona asks the question, she is not really interested in what Emilia says. Desdemona does not believe that possible. She wishes good night to Emilia philosophically. Desdemona has been told to 'get to bed' by Othello. This follows on what is known as the brothel scene. She is more with Barbary, 'he she loved proved mad, and did forsake her'. There is a close parallel with Othello; Desdemona loves him, he proves 'mad'. Othello is almost convinced of Desdemona's guilt, and Desdemona is helpless, and almost psychologically reconciled to her fate. There is also the parallel 'story' of 'the Moor leaping' on to Iago's seat', but the story makes no impact on husband Iago or Emilia, wife. They are too practical to get disturbed by 'stories', (unlike Othello).

There is an element of the tragic theme here, in the tension that builds up with events that would avert the tragedy if pushed a little further. The discussion of the woman who breaks faith is carried to its logical extreme. Emilia is almost a modern woman, a feminist arguing for equal rights with men. She is effective in her rhetorical questioning. The language she uses is modern, the words and the pattern of the sentences. She balances her statements, and comes to conclusions. But it is lost on Desdemona who is concerned with the idealistic. Emilia is governed by the ways of the world, her morality is 'practical', unlike Desdemona's; the scene ends with Desdemona saying that she seeks 'not to pick bad from bad but by bad amend'.

(b) This extract is from The Tempest by Shakespeare. Act I Scene 2. This is a dialogue between Ariel and Prospero. Ariel seems to be asserting himself, and Prospero keeping him on his toes. It is almost an argument.

When Prospero landed on the island, he was able to free Ariel who had been stuck in a cloven pine. Ariel has now become Prospero's 'slave'. Ariel has much 'power', and he has been told to handle the ship and its inmates caught in the storm raised by Prospero. Ariel has handled 'every article' of the commands given by Prospero. Ariel has made every inmate of the ship terrified and perplexed, he has 'lost' them here and there in the island, and the king's son separated. Despite what they had been made to go through, not a hair of the body, nor a thread of their clothes had suffered damage. The ship is safe, the humans are asleep. It is obvious that Ariel has spent a lot of energy to do all this, and he thinks that's all that is required. However, when Prospero says that for the next two hours, - 'two glasses'- have to be spent by the two of them 'most preciously'. Ariel thinks it means more hard work. Ariel reminds Prospero almost in protest of this continual labour, and of the freedom he had been promised.

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One would assume that Ariel is protesting at his master's orders, the rebellion of the colonized against the colonizer. Just like the colonized, Ariel too is keen on independence, be free of the colonizer.

However, the close relationship between Prospero and Ariel is clear in the words used by Prospero. He does not rebuke Ariel for his seeming protest, but says, indulgently 'how now Moody?'

The experienced reader/audience will see this as an opportunity the playwright takes to keep the audience/reader informed of the essential background. The account gives a notion of the character of Ariel, the relationship between Prospero and Ariel, the history of the island.

It also provides a picture of the good against the bad, the behaviour of Ariel in gratitude for what Prospero has done for him, in contrast with the behaviour of Caliban for whom Prospero has done as much. The question of nature and nurture is exploited. The mellifluous language of Shakespeare keeps the reader/audience going, engrossed with what is happening. There has been first, the information related to the current happenings, then in the dialogue between Prospero and Ariel, the audience gets the information regarding the inmates in the island and the particular situation.

(c) The extract is taken from The Glass Menagerie by Tennesse Williams, Scene iv. The first scene introduced us to Amanda and her background, the second to Laura and her's, the third is on Tom. It is with scene four that we meet with some progress. These words are spoken by Tom to his sister Laura. Tom is very late, and his key has gone down a crevice and Tom is unable to get in, without waking the household. Luckily Laura opens the door. To her question 'Where have you been all this while?' he says 'to the movies' and relates the story of the movies. He has sat through the main Garbo movie,(Greta Garbo popular film star of the time),sat through the comics, the advertisements, the newsreel ending with a magic show. This section refers to his description of the magician.

The movie is a bone of contention between Tom and mother, Amanda. Amanda does not seem to quite accept that Tom spends so much time at the movies. She thinks he is not telling the truth, that he spends his time differently, drinking and the like. Tom's indulgence of the movies is in keeping with Amanda's tales of the gentleman callers and Laura's Glass Menagerie. They are all escape routes from the reality of life. They belong to the world of make-believe, to fantasy. All three characters want to get out of the present, and enjoy the world of fantasy, where they are the main actors, the characters. Tom has gone up to the stage every time the magician had wanted 'a support', he had found the drink was good whiskey-so he had had a free drink! He's got the scarf as a gift, and is happy to give it to Laura.

In the play the three modes of fantasy are different from each other. In this context, Tom's fantasy is closer to the average.

On the one hand the purpose of the movie is to take the audience to a world of fantasy, at least to an imaginary world. Tom is not alone there. He is one of many who have willfully sought to entertain themselves with this world of make believe. When it comes to 'magic', he is unlike the rest of the audience, he wants to participate in it, he wants to be not only the receiver of fantasy, but the giver as well. He is especially enamored with the coffin trick. Here is a man who leaves and enters the world with no marked change. It is exactly what he would like to do,' "a trick that would come in handy".

Thus, the audience gets an inkling of the progress of the plot, of what he is contemplating of doing. The description of the magician and his magic keeps the audience (too) entertained; we are familiar with the description of Malvolio and his doings, they/ it give us a feeling of déjà vu. The audience truly participates in the play.

(d) This extract is from the play Sizwe Bansi is Dead by Athol Fugard. The words are spoken by Styles, the proprietor of the Studio, to the audience.

The actors are limited to two, with Styles doubling up for Buntu. The play is essentially a dialogue with the society. The background is the heavily apartheid South African society where the Blacks were intensely discriminated.

The situation is where the man who had had a family photograph taken comes back for the photograph. The photograph was with his father who 'looked as if he was looking at the volumes of history written by himself'

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There were twenty- seven for the photograph, grandparents, mothers, fathers, aunts and uncles and their children. The father had never seen the photograph, he had died two days after the event.

The character of Styles is revealed in this passage. He has been able to bring back some joy to the man reminding him of his father. For himself, the memory of his father is bitter. His father had fought for Freedom, and denied the 'normal glory' that follows by being stripped of his gun and uniform. It is one more example of how the Blacks were deprived.

Therefore, he sees the world as not including him (them), the world gives them nothing. As a result, they leave behind nothing. This stresses very effectively the conditions in which the Blacks lived during the apartheid. They have only their memories. 'We own nothing' means that the things they own, their land, their right to stay in the land of their birth, the right to hold things, like the gun and the uniform of his father do not 'belong' to them. Styles is a political activist but the way he gets about it, and the language he uses garble that fact.

Styles' Studio is metaphorically getting the Blacks to have memories. The fact that this is addressed to the audience gives a wider perspective, that it is addressed to the African nation of the 1970s. This is related to the theme of the play. The speaker and the audience share the same experiences, Styles is the agent that gives them an attitude, an approach to look back at themselves.

(e) These lines are taken from The Dumb Waiter by Harold Pinter. These are almost the last lines of the play. It is Ben talking with Wilson.

We are close to the end of the plot. The cryptic description of the action that is repeated - 'To ear. He listens. To mouth' increases our tension, especially because Gus has gone off to have a glass of water. We realize there is something diabolical in this conversation in shorthand. The word 'understood' conveys the seriousness of the subject. The word 'normal' has overtones of irony which the reader/audience realizes only at the end.

The absolute obedience to the unseen 'director' Wilson is frighteningly suggestive of something ominous in the context of the atmosphere that had been built up.

The 'conversation' increases the expectancy in the reader/audience. Somewhere in the memory of the reader/audience is the 'conversation' that ensued between Gus and Ben, with Ben giving Gus the 'instructions', Ben standing behind the door. Gus had almost rehearsed his own murder.

Listening to Gus' short responses it is understood that some important instructions are being given. At the same time the instructions are 'normal'-the normal method. It is later we realize with horror what the normal method is. One expects Ben to convey the 'orders' to Gus. For the first time, it seems that the two characters are not receiving common orders. What follows is a shock to the reader/audience.

We are getting closer to the climax that comes at the end of the play.

2.

(a) This extract is taken from the novel, Tess of the D'Urbervilles by Thomas Hardy. The passage refers to Tess' anxiety over Angel's responses to her confession. It is presented in a third person omniscient narrative.

This incident is an example of the element of fate that Hardy weaves into his stories. It is of classical tragic proportions. The element of fate is tied very much with character that while recognizing it as fate, destiny, we cannot help concluding that it is part of character too. Tess had for ever wanted to confess to Angel about herself. Tess's mother had told her not to. Every time Tess had broached the topic with Angel, he had assumed it was something trivial, something she imagines. Fate and character are inextricably tied together in the narrative.

Angel and Tess share the regret that Angel had not told her when she was sixteen that he loved her. Angel does notice the 'bitterness' in her voice, but puts it to her regret that 'she could have had three more years of him.' The choice of writing to speaking occurs to Tess, after the incident with the man from Trantridge. The final twist in fate is that her letter goes under the carpet, and thus is unseen by Angel. Tess takes it and burns it.

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This is a brief respite that Tess enjoys thinking that Angel had read the letter, and thought nothing of it. The climax of this episode comes when after marriage Angel confesses to '48 hours of dissipation with a stranger'. He says he realized himself and that it was the last. Tess gets courage to confess her's, but his response is totally different. Hardy draws the attention of the reader to the double standards in the society and the theme of the novel 'the story of a pure woman'.

In Hardy, theme plot and character are intermingled, the storyline is absolutely dependent on the character of Tess, and Tess is the theme-the question of the purity of the woman, as the individual sees it, the society sees it, as religion sees it and as the reader should see it.

(b) This passage is taken from Life of Pi by Yaan Martell. It is from the first chapter after the Tsimtsum had sunk. The story has just begun. Pi is alive to the 'happiness' of being saved, that he joys in seeing another alive. His first instinct is to pray for Richard Parker, and help him to get aboard. He prays to Jesus, Mary, Mohammad and Vishnu and considers it good to see Richard Parker. The identification of himself with Richard Parker is implied here. Of all the animals, it is Richard Parker who gives Pi a sense of joy and being together. At this moment Richard Parker looked 'small and helpless', very much like himself.

The passage also gives an indication of another aspect of Pi's character, his belief in the many gods, Vishnu, Allah and Christ. Despite the rather indifferent way Pi made contact with the different religions, he continues his faith in these gods. His is contrary to normal human behaviour. However, Pi's association with these religions, and how he came into contact with them, culminating in the final show-down at the beach, may sound unbelievable, but there is no evidence to disprove it. It is like the manuscript sent from a non- existing address to a non-existing address. Although neither falls into the generally accepted norm, there is no absolute fact by which to disprove it. Thus, we have to accept everything in this story as 'real' and true, which is ironically the test of good fiction. It seems to be one of the lessons, or the main theme that Yaan Martell is putting through in this novel. There is no single event that can be rejected on grounds of 'unreality'-being a fiction!

Pi is sharing his misfortunes with Richard Parker, and takes him as a companion; the word 'us' implies Pi and Richard Parker. This identification with Richard Parker runs through-out the story, to culminate in the alternative version offered to the Japanese. At this moment Pi recalls his family, mother 'tender guardian angel of wisdom', father 'worrywart', Ravi ''dazzling hero of childhood'. Among these is Richard Parker the only 'other'. His prayer for protection that ends with a call to Richard Parker "...Christ save me. I can't bear it. TTREEEEE...". One almost reads the whistle as a call for help, rather than the other way about. Yaan Martell's racy style keeps the reader engrossed with what happens from minute to minute, it is full of suspense and that appeals to our mind. (Does the sound of the author's name carry irony-a pun?)

(c) This extract is taken from July's People by Nadine Gordimer. The passage refers to the incident where Bam is putting up a water tank in July's village. It also conveys the estrangement that has come upon the two, Bam and Maureen, a reluctance to discuss 'what to do next'. For the time being they will continue 'not saying anything',

The passage is from Maureen's point of view, as she watches the progress of the work. Bam is determined to put up a 'water tank' with a bath tub that had been somehow lugged so far. Bam is working with the radio close by so that he could listen in to news. The news is bad; that is why it is 'Lucky to be alive'. The two of them Bam and Maureen live a life of hide and seek where they don't discuss the situation they are facing. They had come with July on impulse under July's suggestion, not having or not thinking of an alternative, and once in July's village they don't have the courage to discuss it, as they see no way out.

The passage brings the contrast between the two characters Bam and Maureen. Maureen 'helps' July in a personal way which impinges on his personality as time goes on, whereas Bam's 'help' is more detached and altruistic. Bam is an engineer and his background is professional which is reflected in his work. The kind of 'help' he gives apart from being professional and impersonal is truly altruistic. It is depicted as the kind of 'benevolent white contribution' that was made to the colonies.

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The words 'rearrange', 'meagre resources', 'base of rocks' convey a notion of the kind of living the Blacks had. It is the same, in another place, in some other time. The monotony is well conveyed. It seems something very simple which hardly calls for 'understanding', but the author points out that that is the crux of the problem. Maureen/ the Whites think they understand the Blacks, it seems simple but its very simplicity/monotony prevents them from actual understanding. The formal relationship between Bam and the Blacks (July) is also conveyed here. Bam's presence is hardly felt, although it is he who gets the water to the village. Later when the water does come, Victor wants to prevent the water being taken, it is July who with flattery pacifies the little boy, "Your father, he clever man".

(d) This extract is from Nectar in a Sieve by Kamala Markandaya. This is from the chapter that describes the actions of Rukmani on the festival of Deepavali, the only celebration described in the book, apart from Ira's wedding.

The passage refers to their poverty; they had never been able to enjoy festivals or life before because they had had no money to spare- 'even now I felt qualms' means that Rukmani is not used to spending money on what she thinks is a waste, a 'quickly spent pleasure'. Rural poverty is one of the themes of the book. The book gives a vivid account of the poverty of the people. In the previous years they had just 'watched' and not 'participated'.

The passage relates to the plot of the story for it is obvious that the money Rukmani has got to 'spend' on Deepawali is due to Arjun and Thambi working in the tannery. Despite their antagonism to the tannery, ironically it is due to the tannery that now they are able to provide entertainment and pleasure 'to the children'. The book follows the downfall of the village through the fortunes of the Nathan-Rukmani family.

Rukmani's character comes out in this passage. She is adaptable. The impression given is that Rukmani is a richer woman who has adapted to the ways of poor rural living. She is also reflective; it is this quality which is her strength. She had been rich, but she adapted herself to living with a tenant farmer, undergoing the hardships and privations. She is able to see 'pleasures' as temporary but she is able to take pleasure 'in the rapturous faces' of her children which shows that she is imaginative too. Rukmani is the picture of the self- sacrificing Eastern woman, the mother, the wife, whose pleasures are the pleasures of her husband and children.

The novel is written from her point of view, it is Rukmani talking. This easy style of Markandaya makes the book readable and enjoyable.

(e) This extract is taken from The Remains of a Day by Kazuo Ishiguro. This is the last paragraph of Day Two -Morning Salisbury. The book is written in the form of a record of memoirs of a butler-Stevens. There is no plot as such with one event leading to the other. It is a record of memories as they occur triggered by one event or the other.

The background of the novel is postwar Europe, England in particular of the early twentieth century. Lord Darlington who had had a very close German friend is conscious of the extreme conditions imposed on Germany by the allies. He wants to set the record right. All this is viewed by the narrator, the butler of Darlington Hall.

The book is almost a tongue in cheek record of 'great events' They are described from the point of view of the narrator, the Head Butler who feels that he is the most important person in the situation, and that on him depends/had depended the success or the failure of this entire enterprise. The assumption is both realistic and hilarious.

These international matters are in the background, what concerns the narrator-the theme- is arriving at an idea of what constitutes 'greatness', specifically, 'a great butler'. He feels that the Conference of 1923, the one hosted by Lord Darlington to make amends to Germany, was a turning point in his career, for it proved his dignity as a great butler. Mr. Marshall referred to is the great butler with the ideal dignity, by whom he wishes to set his own standards.

He had several duties -apart from his professional -that he had had to perform that day; acquaint Mr. Cardinal of the birds and the bees as required by Lord Darlington. He has to attend on Mr.Dupont who is in a foul mood due to his sore feet. Then his father dies, his staff attend to him, but he does not 'have the time to' attend to his father. He spends time on both of the above. Stevens does not realize that Mr. Cardinal is in no way in need

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of any kind of help about the birds and the bees from him-of which he knows nothing himself. Mr. Dupont is suffering from a shoe cut; the triviality of it in contrast to his father's last moments is well contrasted.

The first (the conference) obviously reflects on the total lack of experience of the organizers. The second shows how personal matters supersede all other matters. In contrast to Stevens' restrained (almost heartless) response to his father's death, we find the cook crying. Stevens did not know that he himself was crying; his tears were observed by several who asked him whether 'he was feeling alright'. This shows the behaviour and the heartlessness of the English, their priority on manners - 'dignity'. The book can be taken as a portrayal of the hypocrisy of the English.

The 'turning point' referred to, relates both to Darlington and himself. Darlington is recognized as a Nazi ally and ostracized from then onwards, Stevens has sacrificed human feeling to achieve 'dignity'. His character is revealed through the incident.

3. This extract has been taken from the short story Action and Reaction by Chita Fernando. 'She' is Kusuma. This is the place where nangi informs Kusuma that Kusuma would be going to Colombo.

The story is related from Mahinda's point of view. It is Mahinda who notices Kusuma. Considering that Mahinda is a teenager, his interest in Kusuma's appearance is natural. He also has the sympathy for Kusuma that is not governed by class unlike the adults. Therefore, he is open to Kusuma's physical charms- 'little dimple' 'teeth very small like gleaming grains of polished rice' 'stars tumbling'. The Sri Lankan imagery can be seen here, gleaming grains of rice rather than 'pearls in a row'. The imagery also keeps to the rural setting. The writer could perhaps be consciously making use of 'indigenous imagery' to maintain the 'Sri Lankan ness'.

The passage relates to the plot in a significant way. Nangi and Kusuma are probably of the same age. At first nangi patronizes Kusuma, bringing her books and showing pictures, literally 'teaching' Kusuma. Lokunanda puts a stop to it. The 'dimple' relates to her expected joy to go to Colombo. Strangely, the dimple is never seen again. (I never saw that dimple again'). She never gets to go to Colombo. It conveys the notion that Kusuma never enjoyed the notion of happiness ever again. The event marks a maturation and a self-realization in Kusuma. The day previous to the proposed trip to Colombo, Kusuma is actually caught thieving a kevum. Whatever injustice or unfairness can be shown on Lokunanda's part, the fact remains that Kusuma was caught red-handed. Plot wise that changes her life, her attitude to self and life. The dimple is never seen again.

The story is built in the background of a rural middle class Sinhala family. Little children being 'brought up' as servants was common in the first half of the last century, with time, with legal intervention that practice is now obsolete. The story deals with much sensitivity the apparent *'karma'* of the little girl Kusuma, against the affluent nangi. Once nangi goes to Colombo after this incident she forgets all about Kusuma. Nangi's class affiliations take the upper hand.

4. The passage is taken from Go and Catch a Falling Star by John Donne. This is the second stanza of the three-stanza poem. Stanza one provides the reader with challenges that would not be overcome due to impossibilities and improbabilities inherent in those situations. The references were to the world of mythology, abstract conventions, natural phenomena, and philosophical thought, reflecting the metaphysical thinking of the poet. The final episode of the challenges to 'find a woman true and fair', takes the reader to the world of 'normal experience'.

The poem deals with an aspect of the attitude to women. The attitude to women had been 'positive', portraying women as beautiful and angelic. They are 'saviours', for whose sake men were willing to lay their lives down, a la the knights of the Round Table. In contrast women were also represented as sinners and temptresses- 'get thee to a nunnery'. In the latter case there was evidently a sense of censure. The poem is strongly reminiscent of Iago's description or analysis of women, Act 2 scene 1. The stress however is on the 'wonder'. The strangest wonder is that there is 'no true and fair woman anywhere'. The narrator confirms it by not attempting to see one such. There is the indication that it is the attribute of 'fairness' that makes the woman false, if she were not fair, she would be 'true'! This seeming deprecatory attitude to woman impinges heavily on men, making them totally responsible for the frailty of woman.

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The poem is written in a light bantering tone, taking away from the censure that should follow in respect of the false woman. The chorus that could be picked up true to form of a tavern song almost celebrates the existence of such women, 'the more the merrier'! kind of response... The longer lines provide the background and the two very short lines provide for easy memory and forceful declension. The beat is strong providing for repetition and chorus. Obviously, a song is something known to many, and not a poem requiring reflection.

The theme is a very common one, that frailty of women is a proven phenomenon. The populist theme prevents the reader from seeing the obvious flawed argument. The woman is true till the last moment, but by the time the narrator decides to visit her she may have 'been false to two or three'. Virtue is not a quality that could be 'tested', the very attempt to 'test' implies loss of virtue. The onus is as much on the men as on the women. Thus, the poem includes the men in 'the censure', which will be apparent only to the reflective.

Part B

Drama

(a) "Shakespeare plays with us throughout Othello, exploring stereotypes, arousing expectations, alternatively fulfilling and frustrating our preconceptions...I think this play is racist, and I think it is not" Do we agree with this description of Shakespeare's Othello?

The play has stereotypes, yes, Iago is the villain, Othello the virtuous is the hero, Desdemona is a victim, so are all others, Cassio, the faithful friend, Roderigo the gullible. But there are the non- stereotypes, such as Emilia and Bianca. Literary criticism speaks of round characters and flat, the flat identified with the stereotypes- normally. In Othello despite what could be the stereotypical casting, every character is able to hold our interest. The characters that can be discussed as stereotypical are characters that display one characteristic mostly, and affect the movement of the work, the plot, (if at all) only in one sphere. If we take that as a definition of the stereotypical there is hardly a character that can be called stereotypical, but we can take certain characters as stereotypical in that their influence is limited. Thus, we can examine Brabantio, Roderigo, Emilia and Bianca.

At the end of Act I, we face a series of unexpected actions. Brabantio literally takes leave of the whole thing; Desdemona is going to sea 'with (out)' Othello. We are concerned that Othello has trusted Desdemona to Iago. We are confused when Iago gets Roderigo to accompany them, especially in view of the assurance Iago gives Roderigo that 'he will be able to enjoy Desdemona'. But before we can reflect on Iago's duplicity, Iago informs us that he has no use for Roderigo, but will take over Cassio, for he is 'a proper man' 'to be suspected, framed to make women false'. The phrase 'to be suspected' at first confuses us, only to realize later that it forestalls his cunning plan.

Brabantio is a character we meet very early in the play. He seems a stereotypical father, fond of the daughter, objecting to her choice of a husband. But soon we learn of his responsibility for the love between Othello and Desdemona. We expect him to agree with the duke and provide 'accommodation' for Desdemona, but he does not, what is most unexpected is, he almost takes sides with Othello warning him, 'she has deceived her father, and may thee'. We later see Iago bringing it to Othello's mind. The consequences of this emotional outburst were beyond imagination. Brabantio would be the last person to endorse them.

Roderigo is the stereotypical young man about town. Shakespeare shows him as the typical well to do Venetian, wanting Desdemona (?) because she is rich, beautiful and a Senator's daughter. He has handed over 'his affair' to Iago, and will accept whatever Iago says. He will 'sell all his land', when Iago says he will be able 'to enjoy Desdemona', and join them to Cypress. It takes Roderigo a long while to realize that 'Iago's words and performances are no kin together'. Although we had been amused at Roderigo's inability to have seen it (earlier), we are so much in the web of Shakespeare that we fail to realize that he is the only one who realizes it as a result of reflection. (Others realize it much later, revealed at the last moment by Emilia realizing that she had also been a party to Iago's diabolical plot.) His death goes unregistered barely earning a sigh.

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Emilia is a stereotypical wife and servant. She is loyal to Iago her husband; she sees no wrong in him just yet. She wants to win his favour even at the risk of 'stealing' Desdemona's handkerchief. Yet she has some misgiving, she wants no unhappiness for Desdemona. Therefore, she tells Iago to return the handkerchief, 'for she will run mad'. But when Desdemona desperately looks for the handkerchief, contrary to our expectations Emilia actually says 'I know not madam'. But towards the end when she realizes that Desdemona has been falsely accused and 'killed', she asserts herself. She is righteous, standing up for truth. She it is who in her common way is able to call a spade a spade. She calls Othello, 'a villain, a dolt as ignorant as dirt'. Emilia asserts herself saying that it's proper she obeys him (Iago her husband), but not now'. The change that comes over Emilia is crucial to the play. What brings about the change is not anything extraneous, no desire for advantage, but her own sincere emotion. Her actions are justified. The audience recognizes Emilia as a change agent. Emilia did not bother when Iago told her of 'the tale' that Othello had' done his office (Iago's office) between the sheets'. Contrary to what we thought of Emilia, she justifies herself at the close of the play, sacrificing her very life, to vindicate Desdemona. Her love for Desdemona was a love for the good, the virtue in Desdemona, for a person beyond herself. Good and virtue are everlasting, they last beyond human life.

It is through Emilia's denunciation of Iago's character, that everyone comes to understand the character of Iago. Therefore, it is difficult to categorize Emilia's character as being stereotypical.

Bianca is introduced as Cassio's mistress. Iago tries to put the murder of Roderigo on to her implying that there was some competition between Cassio and Roderigo for Bianca. 'It's the fault of whoring' says Iago, and wants Emilia to find out where Cassio had supped that night. (It was Iago who got Cassio to sup there as he himself was going there) Bianca admits to Cassio having had supper at her house, and says 'therefore she shakes not'. Accused by Emilia of being a strumpet, she denies it saying she 'is as honest as you that thus abuse me'. Emilia is outraged, but the audience remembers Iago's relations with her, which are not 'honest'. Her role is saved from being 'stereotypical', with her contribution in providing the 'ocular proof'-she throws the handkerchief back at Cassio saying 'give it to your hobby horse'. This act of Bianca's is crucial to the plot. It gives Iago the success he never imagined. It represents the element of fate that forever dogs the Shakespearean tragedy. Thus, it would be simplistic to consider Bianca merely stereotypical.

To consider Iago the stereotype of evil is to make an understatement. Iago actually personifies evil. Iago is the fount of all evil. From the very first scene itself, (Act I scene 1) the reader/audience has no sympathy for Iago. Iago is recognized for being a diabolical liar, he first sends 'three of the great ones of the city' to Othello to speak on his behalf and when Othello says 'I have chosen my man', he says that is how jobs are given, on 'letter and affection'. The description of the two types of servants and his acknowledged allegiance to the second, does not win our favor. He does not stay with Roderigo (and Brabantio) because he must 'throw out a flag and sign, which is indeed but sign'. By this time the reader/audience has developed an abhorrence for the man. He tells a blatant lie to Othello, that Roderigo/ Brabantio (?) spoke 'such scurvy and provoking terms against your honour', that he wanted to 'yerk him under the ribs'.

From then onwards every action he undertakes is to bring about the ruin of Cassio. When Othello had told Desdemona that Cassio can come any time he wants, implying that he will be taken back, Iago suggests that it might be useful to postpone taking him back so that Othello can observe whether his 'lady strains his entertainment'. Even after Cassio is sacked, he is not satisfied, what pleases him is getting the commission to let Othello hear within three days 'that Cassio's not alive'. Throughout, there is none other like Iago. Thus, he is not stereotypical, and his actions are not what we expect, but what shock and shatter us.

Othello the hero is a Moor, the General in Venice, much trusted and respected. Soon we see the evidence of the trust the country has in him, just as we have learned how untrustworthy Iago is. His response to Brabantio, and his offer to go to prison wins our heart even before we hear the story of his 'unvarnished tale of love'. Later Othello himself is to state that he 'does not have the language of the courtly society'. We go through the gulling scene where Iago 'convinces' Othello of Desdemona's guilt. There is a moment when Othello threatens Iago with death if he fails to prove what he has said. We wait expectantly, as we watch Iago stuttering. But Iago plays up. He deprecates 'his faith and love' that had made him care for Othello. Othello is easily won over. The movement ends with the two of them kneeling and Othello commissioning Iago to bring about Cassio's death. We follow his fate with bated breath, even while we see the justice of Iago's s contemptuous comment, 'a credulous fool'. We see his innocence in that statement, and his love of humanity. We are aware of the tremendous love he has for Desdemona, and are vaguely aware that such love cannot last.

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It is the same with Desdemona. The love of Desdemona for Othello is typically idealistic of the classical heroine. She sees 'Othello's visage in her mind'. She does not see his colour, his age or his thick lips. It is only Roderigo other than Brabantio who sees Othello's looks-his thick lips, and that he has not quite homed into the Venetian social life-'the gross clasps of a lascivious moor'.

Thus, it can be seen that the characters in Othello are not stereotypical in the sense that they are complex characters, involved in the action of the play at different levels. It is perhaps the clown that can be removed with no impact on the play, but there too he serves to highlight the 'simplicity' of Desdemona, agreeing to the clown knocking at every door to inquire for Cassio because 'my lady requires it'!

Finally, the racist aspect. It is typical of a state that has racial prejudices. Brabantio literally courts Othello, inviting him home, getting him to relate the story of his life. His 'racism' prevents him from even considering the possibility of the two - Othello and Desdemona falling in love with each other. The country is willing to have Othello the Moor as the general in charge of the country's defense. He is esteemed and held in high respect in all matters. But when it comes to marriage with a white (Venetian) nobody agrees. Cassio who loves and esteems Othello and has been aware of their love-relationship is not found saying anything regarding that relationship. He introduces the 'captain's captrain' after the deed is done. The duke too with all the trust he has in Othello, sees the marriage as 'a mangled matter'- a matter that cannot NOW be helped. This miscegenation that is apparent in many a society which has racial prejudices is a real factor that people have to contend with.

This long analysis shows that there are no real stereotypes in Shakespeare's Othello, that he is playing with us, now arousing expectations, now disappointing us, now shocking us and that the comment can be agreed with.

b) "Colonial rule is neither benevolent nor beneficial, but the colonized always find the means to appropriate the rules to suit their own agendas." Examine William Shakespeare's The Tempest in the light of this statement.

Looking at The Tempest from a colonial angle, one identifies Prospero as the colonizer, Ariel and Caliban as the colonized. Prospero lands on the island, serendipitously as Columbus did. Fortunately, Prospero had been amply provided for by Gonzalo, so the question of food does not seem to be of any concern. The island remains unnamed, the island had no inhabitants except for a spirit imprisoned in a cloven pine, and Caliban a deformed human being who was really the heir to the island. 'This island's mine, by Sycorax my mother, which thou takest from me', says Caliban (later).

The relationship between the colonizer and the colonized at the beginning is harmonious. Caliban says how helpful he had been, in fact if not for Caliban's help Prospero would not have found it easy to get control of the island. Caliban's words ring an echo in the heart of the colonized, for it perhaps unwittingly recreates the story of many an unsuspecting colonized, falling a prey to the smooth tongue of the colonizer.

".....When thou camst first,

Thou strokst me and made much of me. Wouldst give me,

Water with berries in it, and teach me how

To name the bigger light, and how the less,

That burn by day and night."

The picture is of the 'superior' colonizer against the 'inferior' colonized. Shakespeare foreshadows the Heathcliff of a couple of centuries later, who was found 'uttering gibberish' in Liverpool. Then Heathcliff learns the language and puts it to good use as Caliban did. Our own Lakdasa Wikkaramasinha speaks of 'hatred' for the English tongue. The vehement emotions are due to the feeling of being made completely subservient. After all it is the language that gives one an identity, and if one has only the language of the colonizer, one does not need to be colonized further! It is interesting to note the non-standard English used by the colonized, 'made no mistakings'.

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Caliban represents the complex love -hate relationship between the colonizer and the colonized.

"..... and then I lovd thee,

And showed thee all the qualities of the isle, The fresh springs, brine pits, barren place and fertile". Caliban like many a regretful colonized says, 'cursed be that I did so'.

It is typical of many a history of colonization to present the colonized being made a slave to the colonizer. After all, it is no different from the plan of Macaulay, four centuries later, to engender a class so like the colonizer except in the colour of the skin.

It is not only Caliban that portrays the colonized. Ariel too is the colonized. Ariel willingly calls himself Prospero's 'slave'. He is promised freedom, in recompense for his service and the quality of his service. Very early in the play Ariel refers to Prospero's promises to give him freedom. It reminds one of the long-drawn-out negotiations between the colonizer and the colonized in the latter's 'appeal' for freedom. In these negotiations those who have been toeing the line of the colonizer are rewarded, much as Ariel was.

Ariel is colonized in the picture of the 'true colonized'. In his ill treatment of Caliban he outdoes the master, Prospero. It is interesting that Prospero does not employ Ariel 'just to do good'. He torments the duke and his retinue, although he does them no harm. But he does torture them mentally, off his own will, he surpasses Prospero's expectations. The colonized gain nothing from this experience, it is neither benevolent nor beneficial.

It is evident in the way Prospero manages the relationship between Ariel and Caliban. There is no way by which these would come together for their mutual benefit, or for their common benefit. They will remain enemies forever, each rejecting and ridiculing the other on borrowed values. Shakespeare with his genius and super understanding of human nature would have realized the value of 'divide and rule'. Prospero makes good use of Ariel to take Caliban to task for duties not done and duties badly done, and to keep him in leash, and to get work out of him, 'nothing benevolent, nothing beneficial.'

Prospero does seem to have good reason to treat Caliban as he does. He has tried to molest Miranda, and now when reminded of it, seems to have no regrets, he wished he could have populated the island with little Calibans. However, one does recall that Miranda was able to look at Caliban with no disgust at first, she relates how she taught him, 'pitied him, took pains to make him speak, taught him each hour, 'one thing or the other.' When he did not know his own meaning, 'but wouldst gabble like a thing most brutish', she endowed his purposes with 'words that made them known'. In other words, time was, when Miranda was able to help him learn and interpret his meaning for him. The interpretation of the colonized is on the terms of the colonizer. There is no attempt to 'understand' the psychology of the misshapen, deprived, victimized but able Caliban. Nature has been unkind to him, so had man and woman. Thus, Caliban is presented as one on whose nature, nurture can have no influence. The history of colonization would furnish many a parallel, where there is little attempt to 'understand' the colonized.

The colonized thus would have to find the means to appropriate the rules to suit their own agendas. This arises out of a situation that is alien to the colonized. The 'colonized' has been imposed upon, it has not been of their own seeking. However, like Ariel, when one finds oneself in a situation that gives one power, though unsolicited, then one needs must find the means to "appropriate the rules to suit their own agendas". The agenda will often match with the colonizer's. And if and when like what happens with Prospero, the colonizer goes off, leaving behind 'his heritage', the ones who adopt the heritage will naturally continue with the rules and appropriate them too.

An example of a different type of colonization is seen in the marriage of Claribel. Claribel becomes the queen of Tunis. It is implied that she herself was not enamored with the marriage, but obviously it gave her, her family and country much prestige. Therefore, she had agreed. It is akin to banishment. The factors that governed her marriage were socio political, what gave it credence was the moral behaviour. 'The fair soul weighed between loathness and obedience', they have 'lost her to an African'. It is a different kind of colonization. It is so with Miranda and Ferdinand, the marriage is 'one made', but fortunately there is much suitability. Once circumstances were maneuvered so that Ferdinand and Miranda would fall in love with each other, Prospero was most concerned to impress upon Ferdinand of the need to follow virtue, for if he does break 'the virgin knot; he was to be cursed', that 'it will be followed by barren hate, that you shall hate it both'. It is presented as one of the distinctions between the colonizer and the colonized, it is implied that

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the colonized does not have such sensitivity to moral behaviour. They would appropriate the rules when they could- a standard of lesser morality.

(c) Discuss how Sizwe Bansi is Dead illuminates the importance of establishing one's own identity and self-worth in spite of existing social and political hierarchies.

Sizwe Bansi is Dead is a play dealing with one's identity, an identity that belongs to one, because one is no one else. You are what you are because it is you, you have an identity that you recognize as yours, you have an identity that you get by other's identifying you, as what you are, according to their perceptions, then there is your identity that is the norm. Death does not do away with one's identity. It is only political action that can 'give' one an identity it wants, as well as 'take away' one's identity. The eternal flame of the unnamed soldier is a universalization of an acknowledged identity.

Sizewe Bansi is Dead is the story of an African who takes over the identity of another, and thereby loses his own identity-kills himself. In taking over the identity of the dead man it is proved that identity in Apartheid Africa was given or denied by the Whites; the Africans had no identity. The play is a powerful exploration of this idea.

Apartheid Africa had a passbook for the native Africans which carried the name and photograph of the owner, his employment, the conditions under which he may be given employment, the area in which he may work, and the place he may stay when working. To make all these totally 'unjust', any white man (only) can veto any or all of these conditions, and provide 'work' for the Blacks. There were no conditions that the Blacks could fulfill outside this context.

Sizwe is from King William's Town, 150 miles away. Being sent back he may have to walk the 150 miles. He has come to Port Elizabeth, New Brighton. He has had some work at the Railway Department, when that was over, he had had no place to stay so he had gone to stay with his friend Zola. After a week there had been a raid; Sizwe had been identified as working on, and staying over on the sly, his Pass Book is stamped with the injunction that he must leave Port Elizabeth in three days, and he had had to seek the support of Buntu. Buntu is a more knowledgeable person who has the right connection with the Whites, is looked up to by the African workers who come to town. (Port Elizabeth is a very big place, with lots of factories and also lots of people looking for jobs). Serendipitously they come upon a body with a valid Pass Book. Buntu with difficulty manages to convince Sizwe that his only way out is to take over the identity of the dead man by the simple process of swapping the two photographs; "burn the book, and Ziswe Bansi disappears off the face of the earth." Thus, Sizwe Bansi dies, and Robert Zwelinzima continues life with his Pass Book.

At first Sizwe refuses to give up his 'identity'. The arguments brought out by Buntu show that the African of Apartheid times had no identity at all. The Whites did not accept that they had an identity; grown up Africans were called 'boy', or any given name like 'John'. The Pass Book was introduced as Book of Life. The African with any awareness sees the book as 'lies, shit'. Workers with a Lodgers' Permit were sent to Single Men's quarters which were like concentration camps; six doors to each like a railway carriage,12 people behind each door. A lot of people being kicked out are taken home in packed trains. They also have contempt for so called independence. "Ciskean Independence-shit". The Africans during this time were treated callously. The 'Labour Bureau sees not by a man but a Pass Book with a NI number'.

The agent of Sizwe's transformation is Styles, a self- made man who runs a studio. He had worked at Ford's for the Whites and realized that the Whites do not care for the Blacks at all. The culmination of his experience had been the visit of Ford Junior to the Factory, which had shown that they were treated only as a means to make money. Buntu another character played by Styles himself is another African character who has earned some self-worth. He has the right connections. He would be able to provide a job for an African who has the 'right stamp'. He is able to give expression to his ideas which is about the deprivation they undergo.

Sky's Place is one other place where the Africans feel their 'self-worth' albeit with some alcohol. It's unimaginable, 'like Sizwe Bansi being served ice-cream and cool drinks by old Mrs.Koelmeeyer herself'. Important people in New

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Brighton met at Sky's place; they were served by a 'certain lovely and beautiful lady called Miss Nkonyeni'. It is a place where they can meet and discuss matters with freedom. It makes them realize their 'worth'. They do not have to fear a raid.

The foremost place where the Africans are made aware of their 'self-worth' is Style's studio. Style's notion of 'self- worth' relates most significantly, to the opinion people have of themselves. The characters come to him as humble, shy creatures lacking self-confidence, but they go away with their heads up, feeling themselves important. In addition to the confidence in appearance, Style's notion of providing a sense of 'self- worth' to his compatriots includes providing a memory. An instance where styles gives 'self worth' is the incident where the man comes for the family photograph, this was discussed in details in the context answer.

Memory is related to history. A country that has no memory has no history. A person that has no memory has little room for feelings. A person's emotions are associated with regret, gratitude, enjoyment etc. Thus Styles, when he gives his photographs, gives a sense of self-worth to his subjects, whom he sees as his compatriots-Africans in Apartheid times, who will someday get together and achieve an identity and self-respect.

(d) Reality is often disappointing, but it is sometimes difficult to accept. It is also often impossible to escape from reality". In light of this statement, discuss the depiction of reality and its hold on the characters in Tennessee Williams 'The Glass Menagerie"

Reality is associated with the physical world, getting down to basics it has to do with economics, how people live, where they live, and what they have to eat and wear. The Glass Menagerie by Tennessee Williams is a story that reflects the Great Depression of the 1930s, felt most acutely in the United States.

The play is set in the background of a dreary tenement building. The fire escape which is normally to be used in an emergency is the entrance and exit to the tenement building where the Wingfields live. It leads down to the street, where there is a multitude of other buildings replicating the same atmosphere as far as eye could reach. There is a Cinema. When the music from the cinema is heard couples come out to the alley, dance to the music and make love. In the Wingfield household too, Jim and Laura dance to this music, 'make love' and kiss.

The reality is that there is no money in the country, therefore there is unemployment and underemployment. Jim who had been such a success that it was thought he would stop at nothing short of the White House is employed at a few dollars higher than Tom who was nobody at school. Paying the electricity bill calls for planning. Amanda tries to make some money selling subscriptions to magazines. Even Jim wants to sell Tom subscriptions to a course in Public Speaking.

Their clothes reflect the reality. Amanda despite her talk of the South, has on a cheap or imitation velvet-looking cloth coat with an imitation fur collar. Her hat is six years old. It is described as one of those 'dreadful cloth hats of the 20s'. She carries an enormous black patent leather pocket book. There is nothing genuine or original in her wardrobe. She gets back to what she wore in welcoming seventeen gentleman callers in order to welcome Tom. Though in her imagination she is as attractive as she was, so many years ago, the reality is that she has nothing suitable to wear. Amanda's dressing gown is her husband's old dressing gown. For Amanda external appearances matter, and if it were possible, she would be decked in the latest fashion; the reality is that they have hardly the money to pay their electricity bill without arrears.

This penury is reflected in Laura, much more than in Amanda. Laura's hat is a shapeless felt hat. Her coat is a hand down from Amanda. It is 'inaccurately' made over with sleeves too short for Laura.

Tom's coat gets torn, it is described as 'ugly and bulky'. His cap has ear muffs, Amanda wants him to wear the 'wool muffler', probably the only genuine article amongst the three.

'Clothes make a man'. Nevertheless, even if we are not what others make of us, others do gauge us by what we 'look like, the impression we make with our clothes.' Thus, we can see the impression the others can have of the Wingfields. By themselves they live in a phantasy where they are special, or have things that make them special. but the

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reality is different, they are poor with aspirations to lower middle class, and are hardly able to make ends meet. They live on Tom's earnings, Laura is lame of foot, she is 'a drop out'. Jim tells her, the solution is to think of one's self as somebody especial, have something especial; Laura immediately gives the example of her glass menagerie-the phantasy with which she lives.

Amanda treats Tom as 'beholden' to her, expecting the conventional obedience and subservience due from the offspring to the parent. The reality is that she and the family-Laura-are dependent on Tom. Amanda does not give responsibility to Tom. One cannot understand why Tom could not have paid the electricity bill with 'his' money without it having to make a detour through Amanda. Amanda's magazine subscriptions are a make believe; one suspects that those subscribers too are play acting, they are not dealing with reality. Ida Scott has a sinus condition; she has something in the oven which is burning; Ella Cartwright has a kidney condition. It is not so much the physical ailments that have got them into arrears, but the lack of ready cash.

It is interesting to note the kind of reading that is offered; Bessie Mae Hopper's Honeymoon for Three and Margaret Mitchell's Gone with the Wind. These were highly popular, sentimental, romantic stories which made box office hits. They provided an escapist route to the hum drum life of reality of the ordinary man and woman.

The Wingfields do not deal with reality. When the lights are cut off, Amanda expresses unfamiliarity with such mundane things as fuse boxes! She produces romantic candle light and talks with flippant familiarity of Edison, cracking jokes: 'where was Moses when the lights went out? (ha! ha!) In the dark'. That is the attitude she has towards reality.

The play does not deal with reality. It does not engage the reader with a realistic discourse. Penury is imminent for the Wingfield females. Tom has followed in the footsteps of his father 'bastard son of a bastard father's, as he (himself) sees himself. The play carries no conclusion, only exhibits a condition.

All the characters indulge in phantasy. Amanda relates her story of the seventeen gentleman callers with details that make them 'real'. There is no counter argument that can be supplied as she is the author, and the audience of this fantasy. Laura keeps her fantasy to herself. The Unicorn's the oldest, when it breaks its horn, he becomes 'like everyone else'. The unicorn itself is a mythical creature, not part of a reality. Does it imply a possibility, of Laura realizing reality, unlike her mother who perhaps never would.

Jim has an unreal history; he was a wonder boy. People thought he would stop nothing short of the White House. But he gets a job at a few dollars more than Tom, takes courses in Public Speaking (he who was a wonder orator at school!) and radio engineering. He gets into a situation where he kisses Laura. But he is quick to back track, spinning a tale about an engagement and a sick mother-in- law to be. Laura is obviously wise to his yarn, implying more realism than Amanda. However this reality does not make Jim any more appealing than the 'unrealistic' characters.

Thus it could be said that 'reality is often disappointing, but is somewhat difficult to accept (as was for Laura) and often impossible to escape from reality, as what happens with the electricity bill.

(e) "The Dumb Waiter creates a powerful sense of menace, fear and uncertainty through a combination of ordinary conversation and silence". How does this description help you to understand Pinter's play?

The play The Dumb Waiter by Harold Pinter is set in a basement room obviously rented out for the night. The two men Gus and Ben are awaiting 'orders' for a job to be done. Meanwhile they indulge in common day to day activities; Ben is reading the newspaper and relating what he finds of interest to the other. Gus is getting up, getting himself dressed, going to the lavatory, recalling things of the past, stating that he must check on some things with Wilson. Nothing very significant.

Every action and conversation carries a sense of menace, something disturbing. The two news items Ben is interested in, refer to the death of an eighty-seven-year-old man who had crawled under a lorry to cross the road (like a little child) and got run over. The report does not leave room for the normal responses to the death of an eighty-seven-

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year-old, as the focus is on the manner of death. Attention is not drawn to the horrific death of the old man where he would have been flattened by the lorry. The play does not allow the reader to 'imagine', have any sensory reactions to any of the incidents or the people discussed. Much time is spent by the two discussing the possibility (and morality) of a cat being killed by a girl of eight. They decide arbitrarily that the cat had been killed by brother, 11 years old, and put on the sister. We are amused at the sympathy they display towards 'the weaker sex'.

Almost similarly it is Gus' reference to his mother, that upsets Ben. He almost throttles Gus. This curious sensitivity to 'tender subjects', the girl and the cat, the girl who 'spread' gives us a vague idea that there is something not quite right in the set up. This feeling causes us anxiety. The argument between Gus and Ben, where Ben says the right expression is 'put on the kettle', and Ben refutes it saying that the right expression is 'light the kettle' causes confusion. We are not able to register that of course Gus is right and Ben is wrong. The vehemence displayed by Ben makes us think he is right, he is justified, and Gus accepting his verdict confirms our wrong notion. The feeling we experience is one of confused anxiety. We don't understand their relationship. We make no judgments, we are almost frightened to get involved, the experience is so real.

Feelings of menace, fear and uncertainty by themselves have no moral bias. The two characters are like the dumb waiter, the contraption that takes food from the kitchen basement to the upper floors. It is automatic, controlled by an outside force with which it has no connection. The actions it is subject to has no bearing on it at all. It is identical with the behaviour of Ben who is presented as the more successful in that he is the one who outlives Gus.

A sense of uncertainty is created by the conversation between the two pitched very low, they are not carriers of emotion. Gus keeps talking, Ben is annoyed with the questions and he tells him to stop wondering as he has a job at hand. The irony of it is 'understood' by the reader on a re-reading, on reflection. It is not likely that the reader/audience realizes the irony of Ben asking Gus to 'just do the job and shut up'; and Gus saying that he had thought perhaps Ben 'might know something...who it is going to be tonight'. Ben tries to shift from who to what, but Gus actually asks hm 'who it's going to be tonight'. Gus repeats the question, but all he gets as a reply is an inquiry after his health (Are you feeling alright?) This does not put the audience/reader on edge. It is not like a statement made by Iago, which has meaning for us for we have been acquainted with his character and motive. Regards Gus and Ben we know nothing. The conversations carry 'no meaning' for us than the sense in it- the newspaper reports of Ben, and the 'wondering' of Gus about what they are doing, about the girl 'who spread' as they come cold to us. The silences keep us curious as we think something is going to happen, the silences are unnatural between two people who have known each other. It increases a sense of uncertainty which is menacing.

The sense of fear and impending menace is fanned by the sense of uncertainty, of not being sure of anything. The audience /reader realizes that these two characters are very ordinary, beyond a shortened Christian name neither has any identity. Their identity is tied to each other, so much so it is not possible to think of one without the other. Consequently, the fear and sense of menace intensify at the end, when Ben does away with Gus. This can happen to us, the fact that there is no meaning in their actions is terrifying. We are almost frightened having had to witness this episode.

In the script the description is that 'they stare at each other', implying a sense of recognition in Gus which is horrifying. But we do not feel the same sense of outrage we feel about Iago when he stabs Roderigo saying,' 'kill men in the dark'. From the beginning of Othello, we have been involved in the action, and we make moral judgments, but at no point are we involved with what happens in The Dumb Waiter. We are observers, and we observe the absolutely ordinary way things happen, and our feeling of shock is for ourselves, that at any moment this can happen anywhere, to anyone, including us. That is where we experience a sense of fear and menace.

Novel

(a) Piscine Molitor Patel's journey derives its 'authenticity' and 'accuracy' through the various voices that are woven into the plot. Examine how the use of multiple voices in Life of Pi highlights its thematic concerns and narrative variation.

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Life of Pi describes 227 days Pi spent in the sea-a record time. The main narrator is Pi. However, there are the other voices that have led to Pi. There is the author's reference to his unsuccessful novel which was posted from a non-existent address to a non-existent address in Siberia. The author's voice here is significant. It carries the basic theme of the relationship between fact and fiction. This business of the manuscript is 'a fact' as recorded by the author, and therefore should be accepted. It should also be accepted as there is no way by which the authenticity of the action can be verified. Then there is the voice of Adidurabasamy. It is he who relates the story of Pi to the author. He prefaces his tale by saying that his tale will 'make one believe in God', implying that it is absolutely unbelievable. This again provides weight to Pi's voice-the narrator's. The reader gets no cause to doubt, or question the narrator. There are plenty of incidents that seem most unlikely, but are proven authentic. Therefore, in addition to 'the different voices' that provide the authenticity for the story, there is the verifiable authenticity of the incidents.

It is unusual in that it has nothing similar to what is found in any other such travel story or record of such other shipwreck. Unlike in any other work of fiction where 'authenticity' derives from what is expected and known, every single incident recorded in the Life of Pi is based on verifiable facts or on what is beyond verification, and therefore acceptable. 'Facts and incidents' are far too numerous to be taken up individually therefore only a few significant incidents and facts will be taken. These 'numerous incidents and facts' also lend themselves as themes to the book; religious faith and harmony, nature in its many manifestations, wild life, instinct of survival, family life, subjective experiences against logic could be quoted as some. Given the nature of the experience there can be no single 'theme' one can pick.

The primary example that has relevance to 'authenticity and accuracy' is the experience the author provides regarding his ill- fated draft of the novel on 'what would transform Portugal into fiction'. He would do so for the sake of greater truth, that's what fiction is about…the selective transforming of reality. His plot is fine, the dialogue zips along, the descriptions burst with colour, but the novel that could only be great 'sputtered, coughed and died'. Here obviously the author Yann Martell provides the logic for 'Life of Pi'. He raises the question of 'what is fiction?' The answer has only to be arrived at-it is no straight answer. He reinforces his 'argument' with proof. He says he posted the ill- fated draft to a fictitious address in Siberia, with a return address equally fictitious in Bolivia. The fact is beyond question, beyond verification, cannot be refuted, has to be accepted as 'possible, authentic'

This is Yann Martell's introduction to Life of Pi. Then there is Francis Adirubasamy the elderly man, the author meets casually at a café who tells him that he has 'a story that will make you believe in God'; a story that starts in Pondicherry and ends in the very country he comes from'. Thereby the '(?) authenticity of fiction is exploited. The reader accepts both incidents as genuine, and true. At the outset itself one of the major concerns that of belief in god is introduced. Belief like 'authenticity' is difficult to be rationalized.

This introduction provides an opening for Pi's beliefs in god. Born a Hindu, ends up being baptized a Christian, he gets attracted to Islam through his association with a Moslem. Every time he prays he prays to the entire range- Jesus, Mary, Muhammad and Vishnu. Once the journey is over and he has settled down, he has statues and pictures in his house related to all three religions he has taken up, allowing him to worship at all religions. The 'practice' is not normal with the average human being, the average man identifies himself as Hindu or Christian or Moslem and believes in one religion and acquires facilities to worship only one religion. Instances where Christians go to non- Christian shrines, and instances where Hindus go to non -Hindu shrines are not unheard of. Once again it is not a matter that can be taken solely under fact OR fiction.

Incidents are too many to be verified, but there are the more interesting incidents which at first seem unbelievable. For example, 'floating bananas'; this is verified. Many readers are tempted to try this, and find themselves unquestioning readers of Life of Pi. So is the carnivorous island. There is enough of documented proof on this matter to prevent readers of Life of Pi, questioning further on the authenticity of the material of the book. One last incident of a different sort. Pi spies a tanker; he is overjoyed; 'he is saved'. The lighted flares to attract the tanker fizzles out on the water. Then he realizes, the tanker is so high, so huge, its crew not curious and unconcerned within the ship; Pi in his boat so low on the surface of the sea undiscernible from the normal rise of the wave, with no noticeable sign of distress even if seen, totally unseen by the tanker. It is devastatingly acceptable.

Thus, the authenticity and accuracy of the novel is unquestionable. Of course, one does not read Life of Pi for its 'truth' but for fun. It provide no insights into read life nevertheless it keeps the reader absorbed while it is being read.

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(b) "Ishiguro's Remains of the Day is a complex study of self-deception and post war delusion". Respond to this statement with reference to the text.

The question requires an analysis of the main theme/subject matter of the novel. The novel is written in the form of a 'self-reflection' that covers six days nominally but with a gap of Day four evening, whole of Day Five and, morning and afternoon of Day 6, which works out to a loss of nearly two days out of the six. However, to call the novel 'self-reflective' is a misnomer, because self-reflection implies looking back with regret, with the wish to make amends. There is no such apparent effort on the part of the narrator, even if there was, he isn't himself aware of it, or willing to admit it.

Self- deception and hypocrisy are closely allied. At the same time, one takes note of the thin line that divides 'over politeness' from hypocrisy. It is to do with the desire to make an impression. The lack of overt criticism and satire strains reader response. The narrative is autobiographical. It is from the point of view of a self- consciously keen desire to perform one's duties (as a butler) with the objective of reaching almost perfection in service which seems, initially, a laudable aspiration. The narrator is butler to Lord Darlington of Darlington Hall.

There are several incidents that can be explored to examine the 'self- deception'. The visit of Mrs.Wakefield is one that can be analyzed to highlight the self-deception/hypocrisy of Stevens. Mr. Farraday is a simple man. He is an American. He is unabashedly fond of the status he gets by occupying Darlington Hall, and having servants that belong to a by gone era- 'the real stuff', as he says. So as pointed out by the footman Stevens meets last, 'he's part of the package'. He is there to give Darlington Hall the authenticity that Farraday wants. Mrs. Wakefield a visitor to Darlington Hall, is a knowledgeable woman with a sense of history. She scrutinizes the arch in the hall and identifies it as a 'mock piece', imitative of 17th century architecture. When asked by Mrs. Wakefield whether Stevens worked for Lord Darlington he denies it. He is probably ashamed of the public opinion that followed Lord Darlington. Stevens does not have the courage, or/and the sincerity to admit that he served Lord Darlington, although to himself and to the reader he is all the time saying how much he cared for Lord Darlington. When Mr. Farraday asks him the reason for his denial to Mrs.Wakefield he trots out a theory that 'in England it is not correct for servants to discuss their employers'. Faraday accepts it.

One other issue which makes his pusillanimity clear is the episode of the two Jewish girls who were in service at the Hall. At the time Lord Darlington was much under the influence of Mrs Barnet, a member of The Black Shirts Association. As a result, Lord Darlington who had earlier dismissed 'that Jewish propaganda sheet', actually got two of the girls who were on the staff sacked. This episode highlights not only Lord Darlington's weak character, but the hypocrisy and lack of character in Stevens as well. He had nothing against the girls, they were good workers, he was sorry to perform the function he had to, but he did not have the character to admit it. He plays the role of the obedient servant, and tries to rationalize that to Miss Kenton as well. Miss Kenton on the other hand responds violently threatening to leave. Very ungraciously later Stevens teases Miss Kenton about her 'threat'. It made Miss Kenton thoughtful and melancholy. Long after when Lord Darlington himself had got over his anti-Semitic feelings, he actually asks whether the maids could be traced and reemployed. The incident reveals Lord Darlington's character too, that he was not a man of strong convictions, and that he could be used by others. It also shows Stevens' weak character, knowing Lord Darlington as he did, he was not able to point out the cruelty and the meaninglessness of his act. In contrast the character of Miss. Kenton comes through very positively. She airs her opinion on the injustice of the action and later when told to trace the women, and was again teased by Stevens about her threat, her sincerity and genuineness come through. She says she could not leave because she had no place to go to. Her aunt was her only relative, and Kenton could not be a burden to her. Miss Kenton admits to have been a weak character (simple cowardice) and further tells Stevens that it would have made a lot of difference if Stevens had told her then, what he really felt about sacking the two girls. It does not seem to make an impact on Stevens. He is too obtuse to accept or understand what she says. The reader appreciates Kenton's sincerity and openness in contrast to the wishy-washy actions of both the master and the servant-Lord Darlington and his butler, Stevens.

There are many such incidents which highlight this aspect of self-deception.

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However, there are hardly any events portraying 'post war delusion'. The post war situation reflected in the novel is limited to Lord Darlington's disillusionment with himself and his image of England's sense of fairness and justice. Lord Darlington is portrayed as feeling personally responsible for the clauses of the Treaty of Versailles which took away many opportunities from Germany, limiting it the the power and the right to have its own army. Lord Darlington had made friends with Herr Ribbentrop, who according to Stevens was proved a trickster. Reference is made to Lord Darlington's German friends, Baron Overath, and Herr Breman among others. Breman was enemy turned friend. Lord Darlington says he can't 'look him in the face' because of the clauses of the Treaty. Later on, Breman shoots himself. Lord Darlington fails to trace his wife whom he wants to help. What comes clearly in Lord Darlington's conduct is that he is perhaps misguided, over ambitious, and lacking the acumen to do what he wants to do.

At his conference for which he expended a great deal of energy and care, both the Frenchman Dupont (for whom he had no good will) as well as Mr. Lewis the American show Lord Darlington up as totally inefficient and out of depth in what he is attempting to do. Of the two, Monsieur Dupont seems to be the more straight forward, which would be against Lord Darlington's surmise. This opinion is echoed by Mr Cardinal too who says that 'his lordship is going over the precipice'. Later, Stevens let drop references to Lord Darlington's deteriorating reputation, the infamy he had to face.

Thus, one can see the 'fall' of Lord Darlington. However, the reader cannot find him guilty of deceit. That he is short of wisdom becomes apparent, but he is loyal to his friends, and is magnanimous enough to consider enmity as temporary and offer the hand of friendship. His efforts were not for his personal gain.

Stevens on the other hand is full of himself, much more obtuse than his master. He lacks the sensitivity to see a thing from another person's angle, and is unable to understand even his own self. He believes that all the while, history was being made at the Darlington Hall, it was under the supervision of the Butler-Stevens.

It is clear thus that "Ishiguro's Remains of the Day is a complex study of self-deception and post war delusion".

(c) Hardy presents a scathing social criticism through Tess, a character who is able to navigate social conventions around a desire by resorting to many forms of compliance and resistance. Examine how the representations of desire and its conventions around it are used to critique social beliefs in Tess of the d'Urbervilles

Hardy in writing Tess of the D'Urbervilles, makes his criticism of the society clear by giving it the subtitle 'A Pure Woman'-thus identifying Tess who conceives out of wedlock as a chaste woman-'a pure woman'.

Tess is sent to the Durbeyfields by her mother. Several events have brought her mother to come to this decision which proves disastrous. Parson Tringham, who is an antiquary addresses Tess' father as Sir John, and relates the history of their family. They call themselves Durbyfield, but in reality, they are descendants of the historic family of D'Urbervilles. The story makes 'Durbyfield' disinclined to his normal work, and he wants to lord it over. Hardy's criticism of society for its fickle attitude to such historic families is realistic. He does admit that they are 'respected' as seen by the attitude of the Clares and Angel Clare too. The Stokes take the name of Durbyfield, mistaken for D'Urbervilles. Hardy's criticism is evident when he gets Tess and her siblings to get more comfort from the sepulchre of the D'Urbervilles than the ones alive. The relation to whom they have sent a letter asking for accommodation tell them a story about not being sure of their coming and how they had let the rooms meant for them. Thus, the family is now constrained to seek shelter in the church yard, among their dead.

Tess' mother sends Tess to Durbyfield, hoping that Durbyfield will fall in love with her. Tess herself unwillingly agreed because Prince died due to her 'lack of attention' and the family became more destitute. There is a criticism of the society that has begun to depend on others (sponge them), care more for material things than the spiritual. In fact, Tess' mother advises Tess not to reveal her 'secret' to her husband. It is a society that has little spiritual values.

Hardy criticizes the society through the parallel confessions. Angel has no qualms about marrying Tess. If at all he feels socially superior to Tess. He wants to 'educate' her and then only introduce her to her family as a D'Urberville.

Immediately after the marriage Angel says he has something to confess, of which Tess is glad. He confesses that

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'like a cork on the waves he went to London, and plunged into eight and forty hours of dissipation with a stranger'. When he came to his senses, he never repeated the offense. Tess is almost glad and relates her confession. The response is different and totally unexpected by Tess. Angel continues to insist that the woman he loved was somebody else, marking the beginning of her tragic story. Hardy's criticism of social norms is evident. Of the two, Angel had been the more willful sinner, whereas Tess had only been an ignorant, innocent victim. Later Tess asks her mother why ever she was not warned. Society and religion look at the same differently. Society has double standards. Tess' mother says she had thought Tess knew. Tess' answer is that ladies read novels, and thus learn of them, but she had had no such chance. Hardy's criticism of society and the upper class is apparent in this flippant attitude.

One other aspect of Hardy's criticism extends to religion. The Clare house hold is held to criticism by Hardy. Angel Clare considers himself 'a stickler for good morals'. Despite the apparent openness among the members of the family, the three brothers do not quite get along with each other. There is little love and understanding among them. The artisan mentions Mr. Clare of Emminster as somebody who can 'explain' the kind of thing he writes.

Alex Durbyfield takes to preaching, His behaviour does not even bother him, society is willing to accept hm as a preacher, as one who can advise and guide others. For himself he feels as good as anyone. When he sees Tess again, he is enamored with her; but he is hypocritical enough to say that he wants to make amends to her for his responsibility. He tempts a desperate Tess to be with him, convincing her that Angel Clare will never come for her. Hardy's criticism of the church and society is seen in the success he gives the hypocrites. The good and the virtuous suffer, others prosper; it is a bitter criticism of society that Hardy presents.

The strongest of Hardy's criticism of society and religion is seen in the refusal of the church to give burial to Sorrow, Tess' child. Hardy questions the validity and logic of denying this little baby a baptism and a consecrated burial. The child is not only totally innocent of any sin, it is incapable of sin being of very tender age. It is Tess who gives it burial, makes a cross with a twist of flowers and puts it surreptitiously on the grave. It is Tess who baptizes the child 'in the name of the Father, and of the Son and of the holy ghost', and 'sign him with the sign of the Cross'. She gets her siblings to say 'Amen'. Hardy describes how 'the fragile soldier and servant breathed his last', against 'the bastard gift of shameless Nature who respects not the civil law'. In the discussion between Tess and the Vicar of the burial given by the vicar or Tess, Hardy gets the vicar to admit that 'It will be just the same.'

Hardy offers the reader no models to live by. There are no success stories. It is a world where the good and the innocent suffer, even without the society recognizing them for what they are.

(d) "Markandaya's novel Nectar in a Sieve attempts to critique industrialization in India but does not provide a convincing account of the systematic exploitation of rural communities". Do you agree?

The novel Nectar in a Sieve by Kamala Markandaya starts in the city. The implication is that Rukmani is in a more advanced village, she goes away because she has to marry a tenant farmer, because of her parents' dwindling economy due to colonization. The economic conditions in the village get too meagre to support Rukmani and husband and they come to town hoping to live with their son in town. The plan fails as they fail to trace the errant son; they work for a while at a quarry in the town to make the money to go back. The plan works, although Nathan dies in the process in town.

From the beginning it is clear that the village is idealized. As the bride gets into the cart she throws out, but is consoled by the understanding Nathan, the villager. Once they break journey for a short repast and head on to the village, 'the bells are tinkling', 'the bulls are tossing their heads', the chirp of the birds is 'loud and clear'. It is obvious that the author idealizes the village. That is the covert criticism of the town. The town for the reader is a place of injustice.

The new bride is 'welcomed'. In the village, she makes friends at the stream, and soon some of them are on visiting terms, however Rukmani does not seek company. She grows vegetables, at first she sells them to Granny, but soon she is overcome by 'the corruption of the new ways' of life, meaning industrialization-acquisition, and she sells her vegetables to Biswas at a higher price. She hardly reserves any vegetables for Granny. Biswas represents the industrialized

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modern man; he has no compunction about selling things or buying things. When Rukmani is very hard up, and she comes to him to sell her sarees he bargains and tells her that others too have tried to do the same-asked for a higher price and failed. Rukmani however does not give in and Biswas has to cave in. Biswas is about the only person we meet in the story in the village representing 'industrialization'. We are told Janaki's husband had a 'store' and he had to leave because of the competition due to the Tannery, but we actually don't see him. We only hear of him; we have no grounds to make any comment on his role.

Rural industrialization is mainly put across with the advent of the tannery. We hear of it first from Arjun, excitedly relating details of the people who have come. He is too excited to wait, he runs back, almost giving the reader a premonition that his over excitement may have negative results. 'They were pulling down houses around the Maidan' Arjun says-the first hint that the free land is gone for industrialization. Nathan had heard of it, and he is able to give the definite information that they are 'building a tannery'. The people-workers of the tannery are identified as 'town people'. The first lot goes away and Rukmani is relieved because she thinks they are gone for good. But Nathan corrects her saying that she will have to accept them coming back; 'bend like the grass'- accommodate, that's his advice.

The tannery starts with a 'red faced white man', indicating the 'strangeness' as well as a suggestion of the colonial exploitation. There is mention of a foreman, presumably an outsider. Rukmani is not happy but Kunthi is; 'the small village is now a town'. The value judgments of Kunthi and Rukmani are prejudged, as Kunthi is presented as a woman of easy virtue and Rukmani as virtuous. The tannery is established. People seek work at the tannery, some are displaced. Janaki and family go away unable to survive the competition. From the beginning the tannery is represented as the other. The people are different, the women are different, they have little association with the villagers. The villagers feel that they and their ways are 'different' from theirs. There is one instance of Rukmani going into one of the houses, and the 'woman hastily covering her face'. Rukmani's two elder boys, Arjun and Thambi seek work at the Tannery. They are disillusioned with farming, 'anyway the fields are not ours' says Arjun much to the chagrin of Rukmani. She thinks it hurts Nathan. Arjun wants to get the help of Kunthi's sons to get work at the tannery, Rukmani pooh poohs the idea, and offers help from Kenny, only to hear a comment that hurts her, that 'white men have influence specially over women'. Then we hear of the characteristic feature associated with industry-strikes. The suggestion is that Arjun and Thambi, Rukmani's children were responsible for the strike. Arjun's complicity is suggested with secret leaflets and reference to his ability to read. Apart from what refers to the Nathan family the reader gets no other information about the strike. The first they hear of it is when Nathan and Rukmani go to the factory 'on a visit' at lunch time to see the children and they are denied. This is followed by days of strike-no work, and then the workers go back. We don't hear of any negotiations therefore the assumption is that the 'factory/industrialization has won'. Soon Rukmani loses her two older children to the tea plantations in Ceylon, and nothing more is heard of them. Later during the drought and almost 'famine' Rukmani loses yet another son to the factory, Rajah is killed at the factory. There is a short scene where two officials come and assure Rukmani that it was all 'his fault', and that 'Rukmani would not make any claims'. Rukmani does not understand the implication; 'the thinner man' is understanding and sympathetic but he has no say.

The 'industrialization' thus has little impact on the lives of the people. What they suffer from is the bad weather which destroys crops and makes cultivation impossible. The tannery itself is 'almost non -existent'. One would imagine with skins being tanned there would be environmental pollution, bad smells, and more significantly the aversion to skins of animals being brought to a place where the people live 'by animals' for agriculture and transport. There is the mention by Rukmani that 'already her sons are holding their noses', implying the smell of the skins but these things are not dealt with, therefore the tannery representing industrialization remains in the periphery.

In contrast the quarry in town comes to life. We actually see people working, getting paid, eating, going about on good and bad days, and their attitude to working conditions. The tannery in the village makes little impact on the reader. Rajah is a poor example of 'exploitation', he is in fact an intruder, an outsider. Almost 'illogically', the only time when Rukmani and family had regular meals, a change of clothes, and money for fireworks was thanks to the tannery.

In contrast to the tannery the rural community suffers. It is due to the failure of the weather at the right time. The villagers have to handle extreme conditions of prolonged drought and intense rain ending in floods. Besides the description does not go beyond the affairs of the Nathan-Rukmani house hold and a glimpse of granny and Biswas.

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Janaki, Hanuman are mentioned. Kunthi plays a different role. The ups and downs in the Nathan-Rukmani household are mainly due to weather aberrations.

Rural societies are generally known for their festivities and communal gatherings. The only such mentioned is the Deepavali, and that too from the eyes of the Nathan-Rukamani house hold. The births of children go unmarked unlike in the rural society; the only funeral taken notice of is that of Granny; the deaths of Raja and Kuti go unremarked. Apart from the 'mention' of differences implied, the author does not give a conscious contrast between the village and the town/city. Except for the very first bathing and washing at the river that is mentioned, there is no follow up.

Thus, the statement that a critique of Industrialization is 'attempted, and that there is no convincing account of the rural community that is acceptable,' can be agreed with.

(e) "What happens to the Smaleses and to July-the shifts in character and relationships-gives us an unforgettable look into the terrifying misunderstandings between Blacks and Whites in South Africa." Is this an accurate analysis of Gordimer's July's People?

The story of July's People is a nuanced reading of the interrelationships between people as well as between Blacks and Whites. The Smales, husband Bam, wife Maureen and children leave their home (Johannesburg) on the suggestion made by their Black servant July ('We can go to my home). They were ill prepared for the change, so the things they had taken were less than minimal and ad hoc. Once at July's village they lose the Bakkie to July, and the gun to his friend Daniel. They visit the Chief, on the instigation of July; at first Bam is concerned they might be told to leave the village, but at the end the Chief wants Bam to teach him to shoot, and even wants to know whether Mwawate- July -looks after them well.

The story begins with the white family leaving the town with the Black servant, and at the end, the white woman running away to the Whites, even abandoning her own family. In between we see misunderstandings between husband and wife, master and servant, and Black and White.

At the beginning July is a trusted and favoured/ favourite servant. He has two sets of uniforms, his quarters are independent, he can entertain his friends there. He even has a mistress who exchanges small talk with the mistress of the house. He is a trusted servant: the house keys are kept with him; he is not marginalized. The mistress- Maureen- is patronizingly indulgent, giving him gifts and chatting with him. She thinks she understands him. It is this notion that leads to a lot of misunderstanding. When Maureen tells him, 'he is not their servant' (now that they are his guests) July fails to understand it, and asks her whether she is not going to pay him for that month, bringing down the relationship to a basic Master -servant relationship. It is an example of the numerous misunderstandings that come up between Maureen and July, as Black and White, as mistress and servant, as guest and host, as patron and recipient.

Part of the misunderstanding between Maureen and July arises out of Maureen's effort to play the liberal. She is consciously playing a role, the daughter of the Shift boss, who was ashamed of the father's behaviour and language in the presence of her liberal fiancé. The reader wonders whether she was herself 'playing a role'.In the quarrel between Bam and herself, she taunts him for being 'smug' when he was on a Board for judging at some international competition. Maureen is all the time conscious of the reality of the discriminatory behaviour. She is conscious of the role of 'benevolence' adopted when giving gifts to July, it is not an 'exchange' of gifts, although she does get the homespun basket from July when he comes back from leave. Maureen is conscious of her acts of hypocrisy when she 'selects' gifts for July and family, they are discards, she is actually getting rid of them. Maureen is conscious of the possibility that July may recognize them for what they are. This builds a certain tension between them. There is almost an ulterior motive behind these acts that do not help in mutual understanding, but rather lead to misunderstanding.

There is also the cultural distancing. The Smales treat their servants 'differently', they are made aware of it. The Smales interpret the use of the word 'boy' as an unacceptable term to be used for an adult male. But July almost glories in it. It reflects the difference between their cultural interpretations; to July it is a term of acceptance, to the Smales, it is an unacceptable, in view of its inappropriateness, they take it as an insult to a grown man. (It is interesting to note that Styles in Sizwe Bansi is Dead mentions the use of 'boy' for adult males as insulting.) For July however it is a term

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that fits him to the system, he identifies himself as 'the Smales' boy). The matter is complicated in view of the fact that almost all other Whites acknowledge and advocate it. This puts the Smales outside the other Whites. The Smales did not seek the opinion or the company of the other Whites when the rebellion hits them. They 'got' shelter, a mode which would be reprehensible to the other Whites. This highlights the complex relationship between the Whites and the Blacks, masters and servants, individuals and stereotypes.

The thought that they could actually 'visit' July and enjoy themselves had been entertained by Maureen, 'showing the children' the kind of house July lives in etc. When on the first morning, the Smales couple 'reject' the milk- 'no milk for me, for me either', they are rejecting a visually unacceptable picture- 'the tin of condensed milk jaggedly open, the creamy milk against the back drop of July's black hands'. Then 'uncharacteristically of masters against servants, they thank July very consciously and deliberately- an action that highlights the lack of understanding rather than acceptance of a close relationship between the two communities. July and Maureen shift between master-servant, to friend-associate, getting stuck with the only relationship of master and servant that July understands. That is why there are fewer conflicts between July and Bam. Bam makes 'no effort to understand', he takes it that July has no language and thus 'does not understand', unlike Maureen who always attempts to interpret July. This naturally leads to much misunderstanding.

There is also the lack of understanding between the two arising from the difference in their sense of possession. From trivial matters to bigger ones, this 'difference' pervades their relationship. July has appropriated a pair of scissors, exotic with its carved 'stork's legs', for which Maureen has a sense of ownership; She probably appreciates the unusual design. She has obviously not missed it, but on seeing it, immediately recognizes it. (He has stolen it!) For July it is a discarded pair of scissors (where was it?) among the more modern pairs. So, when he takes it, it is not stealing; 'they have so many, this is lying about unused, I will take it.' If it is a coin dropped on the floor, he will pick it up and leave it on the table; July understands money, it 'belongs' to one. July tells his people that his masters have 'gifted' the bakkie to him. Bam cannot understand it, he repeats the statement in disbelief. What he gets in reply leaves him speechless. Soon July learns to manage the Bakkie, and takes full possession of it. The only time he differed was when he allowed/ manoeuver for Bam to drive the Bakkie to the Chief's, coming back July asserted 'his rights' and he did the driving. (Later in discussing the matter between wife and husband, Bam says 'you saw he let me drive' the bakkie!). It is interesting how the Smales have to give up their 'right' to the vehicle. The vehicle is hidden away from possible White or Black discovery. The Smales can do sweet nothing with it. They do not know the roads; they cannot buy the fuel. At best they will be 'personally' under July's whims and fancies. July thus gets complete ownership of the Bakkie, the vehicle with which Bam had 'treated himself'. Thus, in a way there is a change in the master-servant relationship. It is slightly more complex when it comes to the gun. He has had a gun and not a revolver unlike the other Whites who had 'a pistol under their pillow' to defend the family. When the gun is missing, Bam is devastated. When Maurceu realizes that Daniel has taken it, she says 'he took what he had a right to.'

Bam and Maureen find it difficult to discuss what will happen, what they can do 'when all this is over'. They have no idea how and when 'all this' will be over. But July and Martha can discuss matters, July offers to take her and the children back to the house, he talks of locking up with a very strong padlock. The family, July wife and mother constantly talk of 'the conflict', but the Smales do not even mention it.

Thus, what happens to the Smaleses and to July-the shifts in character and relationships-gives us an unforgettable look into the terrifying misunderstandings between Blacks and Whites in South Africa.

Short Story

(a) Examine the use of 'choice' in determining character development, plot advancement and or individual emancipation with reference to at least three short stories prescribed in your syllabus.

Three stories that deal with 'choice' which relate to character development, plot advancement and or individual emancipation are, Eveline, where Eveline decides not to go with Frank, Thing Around Your Neck where Akuna decides to leave the unnamed 'he' out of her plans when she leaves for home, and Action and Reaction where Lokunanda decides not to allow Kusuma to marry Piyadasa.

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In all three stories these actions or choices relate to their character. Eveline is generally taken as a character that exemplifies indecision; the general critical attitude has been that she could not make up her mind. But she does make up her mind, when Frank calls out to her, she does not go; she hangs on to the railing 'like an animal' alright, but she does not go. In the background is her store of memories, her promise to her mother, her responsibility of having to look after the two younger siblings, her memories of a father who had made toast for her and related ghost stories 'not so long ago', a man who is getting old, and would miss her. Against these memories, 'the black mass of the boat' is forbidding. Here is a character that makes a decision, much as she had felt the urge for 'a right to happiness - a happiness that comprises in 'Frank taking her in his arms, folding her in his arms'. Against this 'right' enjoyed by a single person is the picture of a family not made unhappy, not miserable and helpless in their daily life. Ups and downs are natural in normal life, peaks of joy and depths of sorrow are often experienced on recollection. Eveline does contribute to that proposition as she recalls several occasions when she had been 'happy' and enjoyed life. Thus, individual emancipation is relative, influenced by the experiences one is exposed to. (Desdemona is very much like Eveline, lured by the tales of adventure which are very similar. She too wants to go away with Othello, but that does not happen. She is left behind to follow Othello, not having 'the choice' she wanted so much, to be 'sharing'.) The choices one makes in life are not always independent choices. After all what little did Eveline know of Frank, does not the 'black mass of the boat' represent her ignorance of the man?

The story ends with her 'choice' not to go. But that is not the end of the 'plot', as it makes the reader think of the consequences if she had abided by her 'impulse'. Her action to get up and 'go away' was impulsive, she had spent many minutes ruminating over her 'choice'. Joyce shows that Eveline is too governed by her memories to act on impulse. The author does sympathize with her for her lack of a choice, and he makes the reader aware of it. We recall her memories of happy times, of responsibility, shared difficulties, and endorse her action.

Akuna in The Thing Around Your Neck is a character very different from Eveline. She knows what she wants, and on what terms she wants them. Unlike Eveline she has choices and she makes them. Winning the American visa lottery opened a lot of choices for Akuna, and she chooses with deliberation. First, there is her so called uncle. He gave her a choice. She could stay with the family, let him enjoy her (there was the implied assurance that he would 'look after her',) and she would be assured of a job, a place to stay, opportunity for further education. 'It was like home'. Akuna chose not to accept any of it but to go on her own. She ends up at Connecticut, gets a job for a dollar less, rents out a tiny room for which she now has to pay, and 'learnt' what she could at the public library, as the place had no Community College. She chose to not write home of anything but only sent the money, she sent no address. She chose not to have her family know about her situation.

Then she meets 'him'. There is a 'conflict' of character here, and Akuna is not able to make 'clean' choices. Her own emotional involvement with him, and her choice not to succumb to her feelings against the man's self-assurance makes interesting reading. The story brings out very strongly the importance of the financial/economic factor in making choices. (It is relevant for Eveline too. 'In her home anyway, she had shelter and food' that was also one of her concerns) The incidents Akuna chooses to relate (to him), do not bring greater intimacy or understanding; what she chooses not to tell him speaks strongly of her awareness of the economic discrepancy. She does not tell him of the size of the pieces of meat they had-when they did have meat- or that her mother cooked everything with dawadawa cubes. She chose to tell him of the 'accident' involving her father, and she is cheesed off him for his reaction 'of sympathy'. He has not graduated yet, as he had a choice. 'This was America'. He had chosen to take time off to 'look around'. Their visit to his parents also brings out the contrast. Akuna understands a different level of 'choice'. He does not want to do what the parents tell him to. When she felt 'safe in his arms', it was the 'same safeness' she felt back at home. It was the visit to his home that makes Akuna choose to acquaint her family with her address, so they could communicate. The response was shattering. Her father had died, they had used her money and given him a good funeral.

So, she chooses to go home, and in the same inscrutable manner she acted regarding her home, she leaves him also ignorant of her whereabouts or her plans, except the cryptic reminder that 'she had a green card'.

The choices made by Akuna therefore are very vital to the development of the story. There is the deliberate comparison and contrast in the actions between the two, Akuna and he. What comes out clearly is that these choices are made on economic freedom, or lack of it. Akuna's choices are controlled by her financial situation, her responses

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to society too are sometimes determined by her economic situation more than her colour. Akuna responds 'sensitively' to the Ghanian store keeper's assumption that he was a white Kenyon and the waiter at Chang's who assumes he could have a girl- friend in Shanghai. She was angry when he explained his actions, and said that his parents portioned out love like a birthday cake, a bigger slice if you do what they want; go to law school. That was a choice that Akuna could not understand.

Thus, it is evident that the element of choice in The Thing Around Your Neck relates to character delineation as well as plot development.

In Action and Reaction, Lokunanda has choices. At first, she has the choice of adopting Kusuma. The family agrees that it is not a choice open to her. (Who would want Lokunanda to bring up a toddy tapper's daughter as her own?) She has the choice of teaching Kusuma reading and writing, but she decides against it. Then she has a choice of sending Kusuma to Colombo. But that choice seems to be jeopardized by Kusuma herself, with her preference for kevum! Then there is the choice of agreeing with Piyadasa when he seeks to marry Kusuma. At the moment Lokunanda mentions another choice that is open to her, that is to propose a suitable marriage when 'the time comes'. It seems reasonable and, in a way, natural and acceptable. It reflects on Punchinanda's character too. She seems to take it as a personal affront! Thus, we can see how choice lends to the development of the plot. At this point in the story, the reader is not quite sure about what Lokunanda may do, she may, she may not follow up. It is on understanding her character that the reader realizes that Lokunanda will not follow up with her own choice. Piyadasa goes off or is sent off to his home and is not heard of, ever again.

It is interesting to note that Kusuma is one character who has no choice in her life. Lokunanda decides on her recreation, the books must be taken away as she spends too much time looking at pictures. She is not taught reading but crocheting, so that she may make some money. Kusuma does make money, but she has no choice in the spending of it. It is spent on the temple. With time she spends time at the temple, she makes improvements to the temple, she decides to spend every cent 'for' the temple, money obtained by selling coconuts, the ebony furniture, the ruby earrings etc. Kusuma had had no choice as Lokunanada had never given her any, and ironically Lokunanada also ends up with no choice but to accept what Kusuma does, since she had given her no choice.

Thus, the element of choice in character as in the development of plot can be clearly seen through this analysis.

(b) Evaluate how the female characters in the prescribed short stories determine the course of their actions, making reference to their gendered reactions and relationships. Make detailed reference to at least two stories from your collection

The two stories selected to explore this question are Cat in the Rain and Interpreter of Maladies. The main character in Cat in the Rain is an unnamed female, identified as 'the American wife'. The term 'gendered reaction' implies a type of reaction made by a person simply because the person is a woman. The assumption is that women react differently from men to situations, and that they are generally more emotional, easily affected and physically weaker.

The use of the term 'the American wife' implies a different nationality to the husband, the reference to the nationality of the wife implies 'a nationality different from that of the husband'. However, the story states 'there were only two Americans stopping at the hotel'. The reader is made curious; is the man a black American? Or is it an assumption made by the hotel staff as the wife was recognizably American? No answer is provided by the author, Hemingway; it is left to the nine tenths not seen in his particular iceberg technique.

The reactions of the American wife are definitely 'gendered'; her reaction 'to the poor kitty trying to keep dry under a table', her reactions to the hotel owner/hotel keeper. She first considers the old man at the desk to be the 'hotel owner', then referring to the umbrella sent through the maid, she thinks of him as 'the hotel keeper'. Her responses are emotional, just as she feels sympathy for the cat, she responds 'woman like' to the man; 'liking him she opened the door'. The maid too puts emotion first rather than courtesy; the fact that the American wife is concerned about a mere cat earns the maid's displeasure. The maid obviously had thought that 'the visitor' had forgotten something important.

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The interest shown by the padrone is initiated by the American wife's gendered reactions, her seeming helplessness-an object that requires sympathy and indulgence as seen in his sending the hotel cat to her.

The only relationship that is explored is the husband-wife relationship. The wife returns from her fruitless errand, the husband offers a superficial sympathetic inquiry, "wonder where it got to". The query is more a statement of acquiescing sympathy, rather than a genuine interest as to where the cat had got to. It sounds very superficial, just meant to appease her, because neither would know WHERE the cat could have got to, as they themselves are strangers to the place, as well as to the cat. Then follows 'a wish declaration' from the wife. It is very womanlike(!) starting from the wish for the cat, the wishes go on, proceeding to a desire for a different hair style, long hair that could be worn in a big knot, (a cat purring on the lap), own silver, candles, spring, new clothes, with the need for the cat coming up. The husband's response to this string of wishes is very curt, 'Oh, shut up and get something to read" It almost sounds like a regular admonition, underlying is the intimacy between the two. There is the general assumption made by the readers identifying the wish for the cat as a desire for a child.

Mrs. Das, the main character in Interpreter of Maladies is governed by the fact that she is a woman. Initially the parents of the two families -Indians come over to America-her's and her husband's- were keen to put the two together. They gave their teenage children much freedom, and almost created situations where they would 'compromise' themselves. The marriage takes place, and soon the romance is worn off. Mrs. Das is left to run the house, do the house work, look after the babies, with hardly any respite. Then she finds herself in a most peculiar situation. She gets impregnated by a casual visitor in his happiness of getting a job! He had been invited by Mr. Das the husband to stay in the house till he finds a job. The man leaves immediately, on getting the job the family friendship is continued on the exchange of seasonal greetings. The child does look different from their other children, but the husband is oblivious to this fact. The wife decides to relate the incident to a casual acquaintance they meet-Mr.Kapasi- a tourist guide, they employ on their holiday to India.

The story is related mainly from Mrs. Das' point of view. Mr. Kapasi the tour guide plays the role of an uninvolved commentator. The issue raised is the 'action' of Mrs. Das. The reader is faced with the basic question of the woman's chastity, her virtue. Obviously, that is infringed. But is Mrs. Das responsible for the transgression? She was taken completely unawares, it was in the sitting room, the child in the cot crying for milk, the settee they lay on cluttered with toys. But at the same time, she was aware of what was happening, and took no action and gave no contraindication. Nor does this bring any difference in the husband -wife relationship. The husband continued impervious to all this, assuming he is the father of the child. This brings the 'problem' squarely on to Mr. Das. She does say that 'he made love to her with expertise, with none of the little innuendos Mrs. Das indulges in after making love. Mrs. Das 'confesses' this to Mr. Kapasi, as she is impressed with his ability to 'interpret maladies'. But Mr. Kapasi looks at it from the 'conventional' point of view, and there is mutual disillusionment and disgust.

The story explores attitudes to gender. Woman is considered weak, prone to weakness and sin. She alone is held responsible for a deed that requires both genders. Jumpha Lahiri explores it from a novel point of view. She holds back the conventional judgment. What takes place is an 'impregnation' not 'a rape'. It is done in the open, the woman is 'almost willing'-she makes no protest. The culprit is not even part of the dialogue. He leaves the house and the possibility is there, that the man 'recognizes' a different little Das in the photographs sent. But the unsaid is the criticism of the husband, unseeing and unfeeling.

There is also the implied gendered criticism of the apparent superficiality of the woman, which is shared by the American wife. The primary quality of both female characters is their superficiality.

(c) Of the six stories in your syllabus, which one do you consider to be the most effective in discussing social justice? Write a critical appreciation of this story justifying your choice in comparison with other stories.

'Social justice' is a difficult term to define. 'Legal justice' can be erratic, depending on how clever the lawyers had been. Great books like Les Misérables and Great Expectations show how inhuman the accepted justice is. The question of course comes up, does the society endorse the system of justice prevalent at the time? Are they not victims

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of the prevalent 'social justice'? Therefore, the response to this question is taken up on the premise that 'social justice' is a product or response arising out of the instinctive consensus of the society.

Taking this definition of social justice, we are able to see different types of social justice meted out. The obvious execution of 'justice' as equivalent to 'punishment' is apparent in Action and Reaction. But to equate what happens to Lokunanda as social justice would be to misinterpret the story. Lokunanda spoke of *thanha* all the time, but she had not got over the basic *avidya*. She 'deprived' Kusuma of what could be identified as human rights. At the close of the story, Kusuma is seen playing the role played by Lokunanda with less understanding. The story explores the false observation of the basic tenet of Buddhism, through non understanding. Whether Lokunanda and Kusuma 'suffer', is open to question, as neither seems to be aware of it. In fact, Lokunanada even affirms that Kusuma is 'like her daughter'.

Is there any point in meting out justice, if those involved do not see it as such?

The exploration of the stories, Eveline, Cat in the Rain, The Thing Around Your Neck, do not lend to the concept of social justice. The story 'The Interpreter of Maladies' explores a situation where justice, 'social justice' is called for. Mrs. Das has a child by another, a stranger. She relates 'her guilt' to another stranger-Mr.Kapasi, a tour guide, for whose ability/profession she has some admiration. The revelation does not bring her the expected results, Kapasi has no sympathy but contempt for her. She loses her warmth for Mr.Kapasi. Finally, there is no 'effect' on her life. So, there is no 'social justice.'

That leaves the story 'Everyday Use'. The story has three female characters, mother and her two daughters. From the beginning the difference between the two daughters is brought out clearly. Dee the older is efficient, good looking with a mind of her own. At the outset Dee is ashamed of her Black 'heritage', in fact the suggestion is made that it was she who had set fire to their dwelling. Dee is given an education. During which time she showed her shame of her origins, saying she would never bring her friends to her home. However, Dee undergoes a transformation, and she swings full circle, changing her name Dee to Wangeroo Leewanka Kemanjo an indigenous name as she does not want to be called after her 'oppressors' She is dressed in such clothes, her hair done up, and generally conducts herself as the indigenous African. She comes with Hakeem -a Barber, presumably himself an African Muslim, 'who accepts some of their doctrines, but farming and raising cattle is not his style'. He too has a long name.

The purpose of Dee's visit to her mother seems to announce her origins to the world. She makes sure she has pictures of the house, with the cows, before she actually kisses her mother. She asks for the churn top and the dasher because she wants to use the 'churn top as the center piece for the alcove table', and 'she'll think of something artistic to do with the dasher'. Obviously, these are items she would have been ashamed of sometime back, but now she speaks of their origins with pride. Finally, she wants two handmade quilts -the like of which she has spurned earlier. The mother is helpless; the reader senses her reluctance to give the quilts. Finally, after an internal struggle the mother takes the two quilts off Dee's -Wangeroo's hands, and dumps them on to the lap of a startled Maggie. Maggie has been at the receiving end of a hard life, akin to the indigenous way of life. She had got burnt and sustained physical 'deformity'. She has learnt to quilt, which is treated as symbolic of the indigenous culture. She has had no Western education but she is well versed in the cultural lore. She will marry John Thomas (with the mossy teeth).

In protest, Wangeroo-Dee leaves with Hakim a Barber. The relationship between the two is not clarified, the assumption is that there is no permanent relationship between the two. The story is critical of the superficiality displayed by Wangeroo, there is social justice in the final disappointment accorded to Dee by the mother in not giving her the quilts, and displaying spontaneous love for Maggie-'something she had never done before'.

Maggie receives 'social justice' so does Wangeroo.

Poetry

(a) Write a brief critical analysis of any three poems in your syllabus, paying special attention to shared thematic concerns explored by the Poets.

The thematic concerns that are shared among the three poems, Sonnet 73 (That time of Year) by Shakespeare, A

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Slumber did my Spirit Seal, by William Wordsworth and Design by Robert Frost are nature and the response of man to nature. The reader can trace an evolution in the attitude to nature through the way these poets have looked at nature.

Shakespeare (16th century) treats nature as being reflected in human life. Just as the trees go through the seasons, so do human beings go through the passage of time. The narrator is exposed to the passage of time. The image of the tree, with 'leaves yellowed, or few or none' generates the picture of an old man, balding with scanty grey hair. It is a change that has come with age. In springtime the tree had harboured birds who had nested in its branches. Little birds had been twittering then, they had been singing like a choir. With time the birds have grown and flown away especially since the tree no longer can support them with bare branches. So have the children of the poet left him.Then the poet compares old age that quickly comes to an end to the twilight. Twilight is brief, night comes soon. The poet compares the period he is going through to the black night, it is like sleep, where there is no awareness. Finally, he takes another similie from nature. A fire is made of logs. When the logs burn, they produce fire and heat. The logs catch fire and glow -the embers- once the fire has consumed the logs, the red-hot embers become lifeless colorless ash. The poet sees himself thus, the very energy and fire in his life have been consumed, he is left with the ash. Using the typical Shakespearean sonnet form, Shakespeare presents his idea of the identity of nature with the human being in the octet, and follows with the sestet which throws up a similarity with fire and natural youthful energy, and the ashes with the feebleness of old age. Thus, the relationship between nature and what a human being goes through is very strikingly brought out. The sixteenth century looked at nature as the background to their work. They saw nature reflected in the life of human beings, morning and spring were often compared to childhood, midday and summer to youth and mature age, autumn and evening to old age, winter and night to death.

When it came to the 18th and 19th centuries many of the new inventions and discoveries have revolutionized the attitude to nature. The earlier attitude to nature as God having created the world-nature- was going through certain transformations. Wordsworth gave many interpretations and 'functions' to nature. He spoke much of the restorative quality of nature. The poem under discussion 'A Slumber did my Spirit Seal' is one such. Wordsworth has written many 'Lucy Poems'. Lucy is a child of nature. Wordsworth says that he had 'no human fears'; human fears are fears of illness, old age and death. He did not have such fears regarding Lucy, Lucy is not 'touched by earthly forces'. Therefore, though she has no individual 'motion or force and her senses are no more, she does not see or hear', she is there with the 'rocks and stones and trees' which according to Wordsworth are not inanimate but living. Lucy has joined nature which itself is living, thus Words worth has no cause for regret or sadness. The poem represents Wordsworth's own individual attitude to nature and his relationship with it.

In the twentieth century we see an extension of this attitude to nature. Frost queries the tendency among human beings to look at nature symbolically. The sixteenth century looked at nature as providing the background, the 18th century saw more in nature, the evolution of nature proves that nature is living, it is only a living thing that can evolve. The twentieth century has learnt to master nature; therefore, it gave no special ability or function to nature.

Frost describes a white spider on a white heal all, holding up a moth. The moth is doomed to die, because he was caught by the spider. Healall are plants that have both white and blue flowers. If this was a blue flower the spider may have been seen by the moth, and its death might have been averted. Frost produces this scene in the conventional octet, abba, abba. The sextet that normally carries cde, cde, is changed to an irregular metre; aca, ac c. The sextet seems to imply the colour white, and the particular height as being purposely designed aca, ac. Attention is however drawn to the 13th line which ends with a question mark followed by two dashes which brings a forceful emphasis on the word 'if', making the question continue. It is tantamount to saying that if Almighty, or nature or whatever force has had the time to design such a thing as trivial as the death of a moth, then there would be little meaning to life.

The poem is philosophical in outlook and invites the reader to take a serious interest in the poem, and in life.

The analysis of the three poems has made clear the similarities as well as the differences among the three periods that have been discussed.

(b) Examine how poets use their craft to shed light on the socio-political concerns of their time providing detailed examples from at least three poems written by male poets.

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Socio political concerns relate to society and how matters are conducted in society. Politics has to do with society, therefore when the term 'socio-political' is used one tends to look at things, events in society from a 'political' perspective; it is so as politics is a product of society; one cannot have politics outside society. Man is not only a social being; he is a political being too.

The three poems, Morning at the Window, (Eliot 1888 -1965), Money, (Philip Larkin 1922-1985) Larkin, Animal Crackers (Richard de Zoysa 1950-1990 Sri Lankan poet) explore changing social situations and political attitudes in the society the poets lived in. They provide a total new view of the society.

In Morning at the Window Eliot describes the twentieth century morning. Morning as the subject of poetry had so far called forth a different scene. The associations had been the glorious sun setting forth, the dew drops drying up and the petals of flowers opening up to the sun, birds twittering etc. Even the simple soldier lad of Siegfried Sassoon had 'whistled with the lark'. But The Morning at the Window brings no such sentiments.

The poem describes the morning from two points of view. One is at the ground level. The four- line stanza describes the unsavory noises, 'rattling breakfast plates', 'rattling' implies a meaningless activity, just making noise, an unpleasant auditory sensation unlike the twittering of the birds. The edges of the street are 'trampled'. This brings an association of the act of scraping one's feet against the edges of the pavement to get rid of the mud, dirt and filth that had got stuck to one's shoes, along with the unpleasant olfactory sense. The 'souls of the housemaids are damp', conveying their lack of enthusiasm for life. They are 'sprouting'. The word 'sprouting' conveys the picture of the many housemaids in bonnet and long dress waiting inactive, at the gates and the sense of their lack of character, like mushrooms that get spoilt easily, are identical and easily replaceable. With the second stanza the scene shifts to roof level. The scene here is harsh and broken. The fog, a result of industrialization, gives the narrator a secondhand experience. The faces are 'tossed' at him, they are 'twisted', smiles are 'torn off', they hover aimlessly in the air, unfocussed, ending up in no mutual recognition-which is the normal result of a smile. The skirts are 'muddied' suggestive of a more lasting unpleasant effect.

Thus, we can see how the society has changed in its attitudes and expectations, become more individualistic and more self-centered.

The poem Money conveys a new attitude to money. The conventional attitude to money is that money must be saved, not wasted. There is also the notion that money by itself has no value, no intrinsic worth being materialistic.

The poet looks at money cynically. This is conveyed by getting money to reprimand the narrator for saving money. Larkin even uses the word 'sex' to mean comfort, conveying the twentieth century (?) notion that monogamy is not necessarily adhered to. The things men have done with money are looked at with envy and admiration, a second house a second car and (grammatically implied) a second, wife. The third stanza is a reversal of conventional wisdom which teaches moderation; money advises the narrator to 'enjoy yourself while you can'(carpe diem). The last conveys the futility of all things, the saving of money or spending, everything 'is intensely sad'. The poem thus is a reflection of modern times, of modern attitudes to life, different from the earlier concept where money was looked at as 'the root of all evil'.

Animal Crackers is overtly political since it refers to the ethnic conflicts in Sri Lanka and an actual event that happened in July 1983-which event the poet records. Therefore, it is patently clear that the poet wants the reader to look at the poem from a socio-political stance. It comes as a dialogue between a little child and an adult, the child is 'educated' by the adult. The adult thus teaches the child about the lions-the Sinhalese. They are 'lazy, kindly, indolent, biddable, except when they are annoyed', especially if aspersions are cast upon their 'ancient pride' in which they generally bask. Then there are the tigers. The poet implies that there is little known about them; the country does not have them, therefore whatever information there is about the tigers is what is heard and read of them. It is a blurred picture-it is' nature's warning'. Then he identifies the political hangers on as 'jackals', the implication is that there is plenty of them. There is the description of 'the elephant,' wrinkling his ancient brows'-reminiscent of the cartoons on JR Jayawardena.(for those who have seen them). Richard Zoysa cleverly sums up the event as involving 'some silly cats'; the implication is that the ones who got destroyed, killed were not the 'tigers', but 'some silly cats'.

One can easily trace the change of attitude to society and other human beings, through these three poems. Eliot

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represents the change where human lives and nature no longer take centre stage. Larkin shows the changed attitude to money/wealth. It is no longer significant the way it was, standing for a way of life. Richard Zoysa refers to an actual incident that occurred in the recent history of the country, and shows the casual way things start and the flippant way they are treated in modern society. They end up being the subject matter of the arts.

(c) Critically analyze one of the following.

(i) Maya Angelou's Phenomenal Woman and Kamala Das's An Introduction in terms of their portrayal of the role of women in a patriarchal society.

Maya Angelou's Phenomenal Woman, is developed in four stages, as against women, society, men, and achievement. In the first stage she introduces herself as one successful as a woman being what she is. She does not conform with the conventional notion of femininity, she is neither pretty nor petite, but is being herself with her hips, lips and step. These have brought her success. At the next stage she goes into society not dependent on social etiquette which requires that a woman must be introduced. The fellows 'stand, fall down, swarm about her'- all for her personality. The use of the word 'fellows' is interesting as it is a word that identifies the man of the street as well as the members of an academic community. The attraction is not physical, it is almost 'spiritual'- the fire in the eyes, the flash in the teeth, the swing in the waist and the joy in the feet'. It is another aspect of the woman she is. Then in the third stage, there is her physical attraction, the sexual allure. It is in how she maneuvers her body-'the arch of the neck, the sun of the smile, the ride of the breasts, the grace of the style', for she is very conscious of being a woman. Finally, she sums up her success, her stance and her victory over a conventional society. There is supreme confidence in her actions, none of the actions are deliberate or take time, - 'a click, a bend', she uses her palm in managing those communicating with her, she does not protest, jump about shout (like other feminists) in asserting herself. She does not have to, as she has proved herself to 'be phenomenal'. "That's me"

Thus Phenomenal Woman reads like a self-assertion of success which has been achieved easily and successfully. An Introduction is a record of a slow and painful process of reaching there.

An introduction can be taken as a narrative poem in search for an identity.

The poem starts with a self-introduction claiming indifference to politics and political values given to language. The first 24 lines are given to this dialogue of her independence in using the language of her preference, against the admonitions of her society. She claims her language is half English, and implies it expresses what she wants to 'unlike the incoherent mutterings of the funeral pyre'. The reader takes this as a reference of protest to the now obsolete and prohibited cult of *sati* where the wife joined the husband in death at his funeral pyre. The next episode described is of a personal nature. It records the narrator's difficulty in facing the natural physical changes that women (and men) under go at puberty. Then she asks for love, presumably consequent to the physical changes. What she gets is sex, in conformity with the tradition of child marriage. This experience makes her a rebel. She adopts masculine garments and stances. The society wants her to conform to something; Amy- English, Kamala Indian, or Madhavakutty traditional. It is interesting to reflect that her pen name was Madhavakutty, and that she continued her name Kamala (Das) even when she became a Muslim becoming Kamala Surayya. Then after a short period of difficulty she meets a 'man'. She gives him no name or identity but the bare maleness. Her search for identity is over. She sees herself as anybody else, where all the while she was seeing herself as especial. She compares herself to 'woman' in various situations and identifies herself with them. Thus, her search for identity concludes on realizing that she is a woman, just like any other woman. It is a journey that has ended in self-realization.

These two poems can fall into the category of 'confessional poetry'. The two poets relate details about themselves. An Introduction in particular qualifies to be confessional, as many of the 'events' referred to in the poem can be traced to her life. However, what is important in a poem -or any work of art is what the reader can get out of it. When looking at the two poems, the reader can get a positive idea of the concept of Feminism, even though Kamala Das refused to identify herself as a feminist. Both poems deal with the position of women in society, they provide interesting details about the position of women in the particular society, and the results of the acts of individual characters that

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contribute to an in depth understanding of the concept of woman in modern society. Angelou overcomes the society in her own individual way. Kamala Das records her traumatic journey in realizing her identity.

(ii) Wordsworth's To a Snow drop, Hopkin's Spring and Fall and Frost's Design in relation to their depiction of nature.

The three poets belonging to three periods, Wordsworth (18th century) Romantic, Hopkins (19th century) Victorian and Robert Frost (20th century) look at nature from three different points of view.

Wordsworth belonging to the romantic era was best known as a nature poet. He wrote about nature, of and on nature. For him nature was not only the background as it was earlier, but the theme and the subject matter. Besides he endowed nature with attributes, the propensity to be a teacher, a counsellor and a companion. Wordsworth also paid attention to the 'common' things in nature, not only the exotic.

Wordsworth addresses the flower, to a Snowdrop. In its natural 'being', a snowdrop would be hardly noticeable melting in no time. Generally snow makes an impact in the mass. Thus, a snow drop considered an insignificant flower, gets his attention. He addresses the flower, noting the difficult conditions faced by the snowdrop. The snowdrop is hemmed in, she is socially intimidated, 'frightened', she 'bends her head' she is 'an un bidden guest'. Nevertheless, she has moral strength, she has 'zeal', she keeps to her promise, is 'modest', 'graceful', 'venturous' and 'reflecting'. Thus, Wordsworth endows the flower with good human qualities, and treats the flower as a treasured companion. Wordsworth draws the reader's attention to this flower highlighting the spirit and processes of nature, and the close affinity between man and nature. The spirit of nature is highlighted by the simple/natural language employed by the poet. Wordsworth uses the sonnet form, but does not follow the structure strictly, although he adopts the rime scheme. The flow of ideas is 'more natural' with overlapping within the lines. The quatrains are not confined to the progress of a single idea or image, but spills over.

In Spring and Fall Hopkins takes a touching common experience of a child as the central theme. A little girl, Margaret weeps when she finds the beautiful autumn leaves falling. She faces the terrible inevitable phenomenon of death. The leaves fall, they cannot be put back. They will fall, and in time become 'leaf meal', lose their colour and quality. Through this incident the poet traces the natural way of life. Ironically, as Margaret grows up and reaches maturity she will 'know why', and yet 'she will weep' because she will learn that there is no remedy for the sorrows of life; they are natural, inevitable and have to be accepted. The poet is concerned with this difficult process of understanding life which is tantamount to an acceptance of man's helplessness against the ways of nature. The acceptance is heart breaking- 'It's Margaret you mourn for'. At a deeper level, maturation or the inevitable ways of life entails a loss of one's innocence too, somewhere it is like the fall of Man.

Thus, Hopkins' attitude to nature is a complex combination of 'the natural' the philosophical and the religious. The 'lessons' one learns from nature are not nature induced but self-induced. This attitude takes Hopkins out of his time, he does not necessarily reflect the pessimistic attitude of the Victorian era to nature.

Design is by Robert Frost, a modern poet. A moth had settled on a white heal all and finds itself an easy prey to the white spider that was there. This is the situation of the poem. The octet elaborates on this situation, how the unexpected evil like 'a witch's broth', 'characters of death and blight' had got together to bring death to the moth. The sextet details with the unexpected coming together of all these things, finally ending with the question 'If design govern in a thing so small'.

To take the title Design as indicative of the poet's attitude is to rob the poem of its seriousness. The heal all is described as 'wayside'-common. Healalls are of two colours, this one is white. The poet thus queries 'did all this happen so that a spider may catch a moth?' The absurdity of the proposition is brought out by the emphasis that falls on the initial word 'if' of the last line. If the forces of nature, the powers of Almighty are concerned with such trivia as the death of a moth, is there any meaning in life? The poet is obviously being critical of those who see so much destiny in nature and are fatalistic.

Modern times do not look at the phenomena of nature with misgiving; modern man has to a large extent managed to master the forces of nature.

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Thus, the analysis shows the attitudes the three poets have had for nature, and the extent to which they represent their age. It can be also observed that the poets have opted for the sonnet form for their subject, with Hopkins going for fifteen lines which put his poem out of the sonnet structure. The compact form of the sonnet has been well exploited by the poets.

(iii) The relationship between poetry and politics as demonstrated in at least three prescribed poems.

The three poems selected to discuss the relationship between poetry and politics are A two Edged Weapon an extract from The Rape of the Lock, by Alexander Pope, Animal Crackers by Richard de Zoysa, and Explosion, by Vivimarie Vanderpoorten. In doing so the term 'politics' is taken in its broadest sense as that having to do with governance, and or the community. Literature/poetry relates to society, and matters of the society. One learns about society and matters related to human beings through poetry.

Alexander Pope belongs to the time of the beginnings of the party system in Britain, the Whigs and the Tories. Pope was first with the Whigs who had less power, then after the Glorius Revolution he shifted to the Tories. Many of the members of the upper class belonged to one or the other and took an active interest in the affairs of the day. Naturally it produced an atmosphere of competition, jealousy and subterfuge with each party interested in the other's doings. This was reflected in the literature of the time, with primacy given to satire, and lampooning. Pope was known to be interested in 'truth'. Erskine Hill has produced a work Alexander Pope - The Political Poet in His Time, which explores his active role in politics.

The extract A Two Edged Weapon is not a poem in the sense of the political, but it has overtones of the political as it delineates the actions of the members in the society. The story is political in the sense that the reference is to a true incident. It has to do with actual people and real events in the society. A well- known member of the aristocracy Lord Petre snips a lock off the Fermor socialite whom he was in love with. She feels outraged and insulted, instead of feeling flattered! Pope describes the event in an unearthly background, to highlight the unnaturalness of the behaviour of the mortals. He highlights the superficiality of the characters in his inimitable verse.

The society of the time is satirized, giving the reader an idea of the superficial behaviour that is evident. The poem thus can be considered as a political comment, because it places the responses and behaviour of individuals in society when handling very personal matters. The Lord's flippancy and the Lady's superficiality are well documented. They do not associate with other human beings, but sylphs and spirits. Clarissa herself does not know what she is doing.

Husbands are as valuable as lapdogs and China-vases; they are to be fondled and taken on a leash, or cleaned and put up for display! There could not be a more severe criticism of the family-the integral unit in a society. Pope deals with society; he explores the behaviour of a particular family taking it as an entity of the society, and makes his criticism clear. The family is the unit in the society, politics is to do with society. The stature and position of a family is reflected in politics, when family morals degenerate, society degenerates, when that happens politics degenerate and the country degenerates.

Animal Crackers by Richard Zoysa is overtly political. It deals with the heavily politicized event of July 1983. The background of the poem can be taken as a turning point in the history of modern Sri Lanka, related to what is known as the ethnic conflict. Sealed coffins of 13 soldiers were sent from Jaffna. The government in power was in a quandary. The attempt to hush the matter and have the funeral with hardly any last rites aroused the wrath of the Sinhala mob and they went on the rampage.

Richard Zoysa develops the poem as an encounter between an adult and a three-year-old. The little child asks for pictures of a lion, and a tiger. The poet dwells on the identification with significant meaning.

Richard Zoysa in dealing with the event of July '83, brings other political matters too to light. For example, he is almost critical of the Sinhalese, their lackadaisical attitude to life and matters. So, he draws the Lion 'a lazy, kindly beast, bites when it is angry'. It gets angry 'if you pull its tail or call it another kind of cat ... but for the most part

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biddable, basking in the sun of ancient pride'. He also draws attention to the lack of knowledge regarding the Tigers; the identity the Tamils took over in this conflict. Asked to produce a picture of a tiger, the poet finds it difficult to do so. What he knows of the tiger (the Tamils) is what he has heard of in history and folk lore. It is not real, but fanciful and imaginary.

"Visions of a beast

Compounded of Jim Corbett's yarns

And Blake..

When the narrator falters, the child commands him to 'draw' pointing a gun. The poet juxtaposes the rampage that goes on in the city 'orange stripes of flame', with Blake's description of the tiger,' black bars on gold'. He follows with a description of 'the panting jackals infecting all with madness'-the hangers on who were responsible for the exacerbating rumors that fueled the disaster. Then follows an evocative description of JR Jayawardene apparently as depicted in the political cartoons of the time; 'wrinkles his ancient brows'. It is well known that much of the disaster was due to the delay on the part of the government of the time to take action. This is beautifully relayed by Richard Zoysa.

"..... My Lord

The Elephant sways in his shaded arbour',

Wrinkles his ancient brows, and wonders

If; did he venture to quell this jungle -tide

Of rising flame, he'd burn his tender feet"

The conclusion of the poem too echoes the more rational and sober interpretation of this event, that it was in no way planned. Many of the victims were the helpless Tamils who were living in Colombo, eking out an existence. The Sinhala mobs were not provided with any directed political leadership. They were on the rampage. That does not in any way justify the rampage. The conclusion of the poem reads:

"Just a bonfire down the lane

A bonfire, and some fireworks, and they're burning-

No, not a tiger- just some silly cat".

The third poem taken for discussion is Explosion written by the contemporary Sri Lankan poet Vanderpooten . It is based on a political event, very much related to the theme taken up by Richard Zoysa, the ethnic conflict. But the poet is not interested in the politics of the event but in portraying the society.

The subject is the Central Bank bomb explosion by the Tamil Tigers in January 1996, bringing death to ninety-one. The poet describes the enormity of what happened; 'time staggered for a long second'. All the sounds of the city merged into one 'boom'. People 'died', parts of their body, eye balls, limbs came apart like sliced cucumbers. The poet is concerned only with conveying the horror of it through reference to mundane, innocuous images of ordinary life. Then the climax of the twentieth century comes in the final stanza where there is a picture of the motor car with the driver dead at the wheel, and the sound of the radio advertising life insurance.

It is interesting to note that the event referred to by Richard Soyza happened in July 1983.The event referred to by Vanderpoorten happened 13 years later, on a specific day, at a specific place. It was a planned attack. The poet's response forestalls perhaps the attitude of the people. 1983 was the initial event. There was no repeat 'performance'. But the political dialogue it initiated is not over. However, the event of 1996 is just another, people had/have got used to bombs going off, they are a part of the list-learnt of over the radio or the television. The poet is vindicated when we think that the country has now forgotten this episode.

Thus we can see how the relationship between poetry and politics change with time.

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