

ANNAI VAILANKANNI ARTS AND SCIENCE COLLEGE, THANJAVUR-7

P.G AND RESEARCH DEPARTMENT OF ENGLISH

CLASS & SEMESTER:

**III BA- V SEM**

TITLE:

**SHAKESPEARE**

SUB CODE:

**16ACCEN9**

UNIT:

**I-V**

TYPE OF QUESTION:

**PART-A SHORT ANSWER**

SL. NO	QUESTIONS	KEY
1.	How far is Bottom turned into an ass, and how far does he remain his natural self?	Bottom is turned into an ass only in the shape of his head and what he wishes to eat. He still thinks as the Weaver Bottom did.
2.	What do the fairies do after everyone in the castle goes to sleep?	After the palace goes to sleep, the fairies sing and dance in the house and bless the couples.
3.	Whom does Antony call the choice and master spirits of this age?	Antony calls Caesar as 'the choice and master spirits of this age' because no human being matched him in any way.
4.	What reasons does Brutus give murdering Caesar?	Brutus's reason for killing Caesar is that he "loved Rome more" than he loved Caesar. Brutus explains that Caesar was ambitious, and he believes that he was protecting the Roman people from a tyrant.
5.	Why does Lear banish Kent?	Kent tells Lear he is insane to reward the flattery of his

		older daughters and disown Cordelia, who loves him more than her sisters do. Lear turns his anger on Kent, banishing him from the kingdom and telling him that he must be gone within six days.
6.	Whom does Lear want to get into the hovel first?	Kent urges Lear to enter the hovel. Lear tells him to take shelter first himself. He seeks isolation and wants to stay out in the storm to pray. In his prayer Lear considers the fate of the homeless.
7.	Why does Viola refuse to see any man?	In Twelfth Night, Viola dresses as the male Cesario in order to gain entry into Orsino's court. In Elizabethan England, women were not allowed to act professionally, and female parts were all performed by men, so Viola would have actually been played by a male actor, dressing as a woman dressing as a man.
8.	To whom does Antonio mistake Viola for?	Antonio mistakes Viola (Cesario) for Sebastian. He enters the scene as Sir Toby is ready to duel with Viola (Cesario) and offers to take her place. As he is arrested by the police, he asks her for his purse and she is taken aback by the seemingly odd request.
9.	Name any two clever and assertive woman character of Shakespeare.	Lady Macbeth, Cordelia
10.	Why does Shakespeare use supernatural?	Shakespeare used the elements of the supernatural in order to attract readers and show them a darker side of our world.
11.	What prank does puck play on Bottom?	He transforms him into a bear. He steals his clothes. He changes his voice into that of a wood thrush.
12.	How does puck prevent Demetrius and Lysander from fighting?	He confuses the would-be combatants until they are hopelessly lost. He pretends to be Helena, leading Lysander far away from Demetrius. He casts a spell that prevents the would-be combatants from finding each other.
13.	What does the soothsayer say to Caesar?	Shakespeare's famous line seems to show that Caesar is asking for trouble. Caesar says to the Soothsayer, "The Ides of March are come." The Soothsayer answers, "Aye, Caesar, but not gone." Caesar's friend Brutus will be among the attackers who kill him on the Ides of March.
14.	What finally convinces Brutus to join the conspirators?	Cassius takes this as his opening. ... Cassius wants to make sure that Brutus joins the conspiracy, so Cassius plans to write some letters against Caesar and have them

		secretly delivered to Brutus's home.
15.	Which one of Lear's daughters is sent into exile?	Cordelia is the youngest of King Lear's three daughters, and his favourite. After her elderly father offers her the opportunity to profess her love to him in return for one third of the land in his kingdom, she refuses and is banished for the majority of the play.
16.	What happens to Lear and Cordelia during the battle?	Albany recalls with horror that Lear and Cordelia are still imprisoned and demands from Edmund their whereabouts. Edmund repents his crimes and determines to do good before his death. He tells the others that he had ordered that Cordelia be hanged and sends a messenger to try to intervene.
17.	What disguise does Feste wear when he speaks with Malvolio?	Feste disguises himself as a parson and appears before Malvolio.
18.	What do Sir Toby and the others do to Malvolio?	She has been spying on him and knows that he is now approaching. She drops the letter in the garden path, where Malvolio will see it. ... Sir Toby and the others can't help jeering at Malvolio's pride from their hiding place, but they do it softly so that he will not overhear them and realize that they are there.
19.	Why did Shakespeare use soliloquies in his plays?	William Shakespeare uses the literary technique of the soliloquy to allow the audience to see deeper into his characters' thoughts in his play, Hamlet. This technique helps to reveal Hamlet's true character, expressing emotions that the audience cannot see through his interactions with other characters.
20.	Where were Shakespeare's plays mostly staged?	The second best playhouse. An overview of the Globe Theatre, where many of William Shakespeare's plays were first performed. The theatre was located in Southwark, across the River Thames from the City of London.

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PART-B PARAGRAPH QUESTIONS

## PARAGRAPH QUESTIONS

1.

### Sketch the character of Puck

Puck is one of Shakespeare's most enjoyable characters. In "A Midsummer Night's Dream," Puck is a mischievous sprite and Oberon's servant and jester.

Puck is perhaps the play's most adorable character, and he stands out from the other fairies that drift through the play. He is also not as ethereal as the play's other fairies; rather, he is coarser, more prone to misadventure, and goblin-like. Indeed, one of the fairies describes Puck as a "hobgoblin" in Act Two, Scene One.

As his "hobgoblin" reputation suggests, Puck is fun-loving and quick-witted. Thanks to this mischievous nature, he triggers many of the play's most memorable events.

### What Is Puck's Gender?

Although Puck is usually played by a male actor, it's worth noting that nowhere in the play is the audience told the character's gender, and there are no gendered pronouns used to reference Puck. Even the character's alternate name, Robin Goodfellow, is

androgynous.

It is interesting to consider that Puck is regularly thought to be a male character based solely on actions and attitudes during the play. It is also worth pondering how the play's dynamic would change if Puck was cast as a female fairy.

#### Puck's Use (and Misuse) of Magic

Puck uses magic throughout the play for comic effect—most notably when he transforms Bottom's head into that of an ass. This is likely the most memorable image of "A Midsummer Night's Dream," and it demonstrates that while Puck is harmless, he is capable of cruel tricks for the sake of enjoyment.

Puck is also not the most mindful of fairies. One example of this is when Oberon sends Puck to fetch a love potion and use it on the Athenian lovers to stop them from bickering. However, since Puck is prone to making unfortunate mistakes, he smears the love potion on Lysander's eyelids instead of Demetrius's, which leads to unintended results.

The mistake was made without malice, but it was still an error, and Puck never really accepts responsibility for it. He continues to blame the lovers' behavior on their own foolishness. In Act Three, Scene Two he says:

"Captain of our fairy band,  
Helena is here at hand;  
And the youth, mistook by me,  
Pleading for a lover's fee.  
Shall we their fond pageant see?  
Lord, what fools these mortals be!"  
All a Dream?

Later in the play, Oberon sends Puck out to fix his mistake. The forest is magically plunged into darkness and Puck imitates the voices of the lovers to lead them astray. This time he successfully smears the love potion on the eyes of Lysander, who thus falls back in love with Hermia.

The lovers are made to believe that the entire affair was a dream, and in the final passage of the play, Puck encourages the audience to think the same. He apologizes to

	<p>the audience for any "misunderstanding," which re-establishes him as a likable, good character (although not exactly a heroic one).</p>
<p>2.</p>	<p><b>Describe the role of play within the play in ‘A Midsummer Night’s dream’</b></p> <p>There are multiple scenes in the play where the Mechanicals are practising their lines which already shows something of the character of the players. One example of this is the first time the actors meet to divide their roles. Nick Bottom gets the role of Pyramus, but he wants more; he suggests that he should also play Thisbe and the Lion. In the time it was quite common for actors to play more characters within a play. Bottom’s suggestion however is close to impossible as the characters, Thisbe and Pyramus, are interacting with each other on stage, even though there is a wall between them. Bottom’s suggestion however raises another question: what is the reason that he wants to play multiple roles? Arguably, Bottom wants to play all parts because he wants to be in control of the course of the play they will perform. This will be even clearer a few lines later, when Quince has kept him from playing all roles. Bottom starts to recite lines from Ercles [Hercules] as a response. The fact that Bottom wants to increase his power over others says something about his character and perhaps also has a symbolic meaning. Possibly Bottom represents the urge of people to keep in control of life, in Bottom’s case of the play. He is the one who wants to have it all in control, but he cannot as one will see later in the play. Shortly after the meeting of the mechanicals, Bottom’s head will be turned into an ass’s head, because Robin wants to punish him for his foolish and over-confident behaviour. Bottom’s ass’s head is an example of how the characters in the play are not in control, but are controlled themselves. The more Bottom tries to control the course of life, the more he is worked upon and thus altered.</p>
<p>3.</p>	<p><b>Why does Calpurnia try to prevent Caesar from going to capital?</b></p> <p>Calpurnia tries to convince Caesar to stay home on the Ides of March. She is worried about her dream. She dreamed that Caesar's statue flowed with blood. She is worried that something terrible will happen to Caesar if he leaves the house: Calpurnia is Caesar's wife. In II.ii, she is concerned about the bad omens, which she frankly admits she has never put much credence in before this time. When Calpurnia gets on her knee to Caesar, she temporarily succeeds in persuading him to remain at home. She offers to let Caesar use her anxiety as an excuse for not going to the Capitol.</p> <p>Caesar disregards Calpurnia's wishes in the beginning. Then she pleads for Caesar to stay home with her. Again, on bended knee, she begs Caesar to use her own anxiety as an excuse not to attend the Capitol meeting. Calpurnia is grief-stricken. She fears that Caesar will be murdered if he stirs about. She desires for Caesar to stay at home with her.</p> <p>Caesar finally decides to give in to his wife's anxiety. Caesar hears Calpurnia's</p>

pleas. He decides to please her by staying home. He tells Decius that he will honor his wife's wishes by staying home with her. Then Decius has to use flattery to get Caesar to go to the Capitol. It works. Caesar decides to go to Capitol where he is stabbed thirty-three times by the conspirators.

The scene, Act II, scene 2, begins with thunder and lightening. This is never a good sign. Calpurnia, Caesar's wife, has been disturbed by dreams of Caesar's death, crying out three times, "Help, ho, they murder Caesar." Added to this are other strange things that have been reported. For example, it was reported that a lioness had welpred in a street in the city, graves were said to have opened releasing their dead, firece fights in the clouds were reported which drizzled blood on the capitol, and other reports of unnatural happenings.

It was also the Ides of March and Caesar had been warned to beware that date. All this added together meant the signs were not good and it would be wise for Caesar to stay home. Calpurnia even tells Caesar that he could use her for the reason he would not go to the Senate. Unfortunately for him, he does not listen to his wife or pay heed to the evil omens. He believes that he is greater than it all and he pays the price with his life.

4. **What are the supernatural occurrences witnessed by Casca?**

Casca actually describes a number of supernatural events in this scene, all of which he interprets, in the Roman fashion, as omens. Casca describes how earth “shakes like a thing unfirm” (an earthquake) as he has endured a tempest “dropping fires.” He goes on to detail several other strange things he has seen, including a man who held up his hand to Casca in the street with his fingers ostensibly on fire, but without causing him any apparent damage. Likewise, he has encountered a lion outside the Capitol who “went surly by” without paying Casca any mind or making any attempt to attack him. He says that others have seen men walking in flames, and he has also observed the “bird of night” singing in the daytime. Put together, he interprets all these events as a sign of coming upheaval.

5 **Describe Lear’s condition before meeting Cordelia.**

King Lear enters to a fanfare of trumpets, followed by his two sons-in-law — Albany and Cornwall — and his three daughters — Goneril, Regan, and Cordelia. Lear announces that he has divided his kingdom into three shares to be given to his daughters as determined by their declarations of love for him. Goneril, as the eldest, speaks first. She tells her father that her love for him is boundless. Regan, as the middle child, speaks next. Her love, she says, is even greater than Goneril's.

Finally, it is Cordelia's turn to express the depth of her love for her royal father. But when queried by Lear, Cordelia replies that she loves him as a daughter should love a father, no more and no less. She reminds her father that she also will owe devotion to a

	<p>husband when she marries, and therefore cannot honestly tender all her love toward her father. Lear sees Cordelia's reply as rejection; in turn, he disowns Cordelia, saying that she will now be "a stranger to my heart and me" (I.1.114). King Lear then divides his kingdom between Goneril and Regan, giving each an equal share. Kent interferes by asking Lear to reconsider his rash action. Lear is not swayed, and in anger, he banishes Kent for defending Cordelia and for confronting the king.</p>
6	<p><b>What happens to Lear at the hovel?</b></p> <p>Although Kent directs Lear to a hovel for shelter, the king refuses to protect himself from the storm.</p> <p>The Fool runs from the hovel, exclaiming that a spirit has taken possession of the shelter. The spirit, who soon emerges, is Edgar disguised as Poor Tom, pitiful pauper. The king tears off his own clothing, making himself look more like the unclad Poor Tom. Gloucester enters the scene, carrying a torch. He has found both warm shelter and food for the king, but Lear declines, claiming that he needs to talk more with the Bedlam beggar. The disguised Edgar complains of the cold and everyone moves into the shelter.</p>
7	<p><b>Sketch the character of Viola.</b></p> <p>Viola is one of Shakespeare's most delightful and beloved feminine creations from his comedies. Surrounded by characters who express the extremes of emotionalism and melancholy — that is, Viola is caught between Duke Orsino's extreme melancholy and Lady Olivia's aggressive emotionalism — yet she represents the norm of behavior in this strange world of Illyria. Due to her circumstances, she is, first of all, a very practical and resourceful person. As a shipwrecked orphan who has no one to protect her, she must resort to some means whereby her safety is assured. She knows that a single woman unattended in a foreign land would be in an extremely dangerous position. Consequently, she evaluates the sea captain's character, finds it suitable, and wisely places her trust in him; then she disguises herself as a boy so that she will be safe and have a man's freedom to move about without protection. Consequently, Viola is immediately seen to be quick-witted enough to evaluate her situation, of sound enough judgment to recognize the captain's integrity, resourceful enough to conceive of the disguise, and practical enough to carry out this design.</p> <p>Viola also has a native intelligence, an engaging wit, and an immense amount of charm. These qualities will help her obtain her position with Duke Orsino, and they are also the same qualities which cause Lady Olivia to immediately fall in love with her. It was her charming personality, we should remember, which won her the sea captain's loyalty, without whose help her disguise would have never succeeded. And within a short three days' time, her wit, charm, loyalty, and her skill in music and conversation won for her the complete trust of Duke Orsino. We should also remember that even though she is in love with the duke, she is loyal in her missions when she tries to win Lady Olivia's love for him.</p>



8	<p><b>Justify the title of the play ‘The Twelfth Night’.</b></p> <p>Twelfth Night was a festival in Elizabethan times that was even more important than Christmas itself. It celebrated Epiphany, the time when traditionally we believe the three kings arrived and gave their gifts to Jesus. However, in Elizabethan times it was a festival that celebrated excess and chaos. Heavy drinking, cross dressing and a topsy-turvy social order were celebrated. This was before the end of the Christmas period and the beginning of January and a new year. Traditionally we take our decorations down after Epiphany on 6th of January. So, understanding this festival more allows us to draw many parallels between the action of the play and its title. Sir Toby Belch and his cronies are celebrating to excess this festival. When he asks in Act II scene 3: But shall we make the welkin dance indeed? Shall we rouse the night owl in a catch that will draw three souls out of one weaver? Shall we do that?</p> <p>We hear the voice of a die-hard party-goer who is determined to extract the most fun and chaos out of this season. Because Twelfth Night also featured a topsy-turvy social order, we gain new understanding as to Malvolio’s hopes. Twelfth Night as a festival featured a reversal in power: servants would be waited on by their masters and there was general chaos and hilarity. This adds new emphasis to Malvolio’s hopes that he might have a chance with his mistress Olivia.</p> <p>What You Will, on the other hand, represents a challenge to the audience to try and interpret or make sense of the chaotic action in the play. What message are we as an audience going to take away from the action? The title What you Will bestows the audience with the responsibility of trying to process the chaos, humour and fun they have just seen. What do we make of Malvolio? How do we interpret the way that love is seen like a disease or a sickness that we suffer from? So, to me, both titles are important to the play as a whole, elucidating its theme and message and involving the audience in the action. Clearly both need to be analysed carefully to how they relate to the play and what Shakespeare is trying to say through this masterful comedy.</p>
9	<p><b>How did Shakespeare satisfy his audience?</b></p> <p>Shakespeare wrote his plays for everybody, so there were many social classes, who went to see his plays. From the “groundlings”, who include all people, who weren’t very rich, to those who paid far more to sit in the "Gentlemen's rooms" or the "Lords' room". The seats in the Lords room were costing twelve times as much as the groundlings paid. These seats were the best seats in the house.</p> <p>How much did they pay?  For the lord room they paid twelve penny and for the standing places they paid one penny.  (based on a Tudor soldier's food allowance)</p>

24 oz. wheat bread 1 penny 2/3 gallon beer 1 penny 2 lbs. beef or mutton (cod or herring on Fridays) 2 pence 1/2 lb. butter 1 1/2 pence 1 lb. cheese 1 1/2 pence Total 7 pence

What social class did these people belong to? What jobs did they have?

The People in Shakespeare's time had a strong sense of social classes. You belong to a special class, because of occupation (the job), wealthy and ancestry (the origin). Only some families moved from one social class to another, but usually they aren't able to move from one class to another. Normally you were born into a class, so you stayed in this class for your whole life. A Social class could include all sorts of things, from what a person could wear to where he could live to what jobs his children could get.

There were four classes in Shakespeare's time. These four classes are called The Nobility, The Gentry, The Yeomanry and The Poor.

The Poor

This class was at the bottom of the class system. The main part of people, who stayed in this class, was unemployed. This people, who are unemployed, were put to workhouses. There they found work.

The Yeomanry

Between the two extremes of rich and poor was the so-called 'middling sort'. The people, who were in this class had enough money to live comfortable, but there was a chance to fall back into the poverty threw illness or bad luck. These people had jobs like farmers, tradesmen and craft workers. Another very important point in this class was that the yeomen took religion very seriously. It was a part of their daily routine.

The Gentry

This class included just about 5% of the population. The Gentry class included knights, squires, gentlemen and gentlewomen. You had to be very wealthy to get into this class. All people in this class didn't have to work with their hands for living. They were landowners or famous people, so they have enough money.

The Nobility

There were only about 55 noble families in Shakespeare's times. At the head of a noble

family was a duke, baron or an earl. These families were so rich that they had very large households. One household could include more than 200 people like family, servants, and guests. Many nobles had died because of civil wars, or because there were no sons or daughters to marry.

10

**Briefly classify women characters in Shakespeare's play**

**The Bawdy Woman**

These characters are sexualized, cheeky and flirtatious. They are often working-class characters such as the Nurse in *Romeo and Juliet*, Margaret in *Much Ado about Nothing* or Audrey in *As You Like It*. Mainly speaking in prose, as befitting their low social status, these characters often use sexual innuendo when conversing. Low-class characters like these can get away with more risqué behavior—perhaps because they have no fear of losing social status.

**The Tragic Innocent Woman**

These women are often pure and chaste at the beginning of the play, and tragically die once their innocence is lost. In stark contrast to his presentation of bawdy women, Shakespeare's treatment of young innocent women is fairly brutal. Once their innocence or chastity is taken away, they are literally killed to signify this loss. These characters are generally courtly, high-born characters such as Juliet from *Romeo and Juliet*, Lavinia from *Titus Andronicus* or Ophelia from *Hamlet*. Their high social standing makes their demise seem all the more tragic.

**The Scheming Femme Fatal**

Lady Macbeth is the archetypal femme fatal. Her manipulation of Macbeth inevitably leads them to their deaths: she commits suicide and he is slain. In her ambition to become Queen, she encourages her husband to murder. King Lear's daughters, Goneril and Regan, plot to inherit their father's fortune. Once again, their ambition leads them to their deaths: Goneril stabs herself after poisoning Regan. Although Shakespeare seems to appreciate the intelligence at work in his femme fatal characters, allowing them to manipulate the men around them, his retribution is brutal and unforgiving.

**The Witty, but Unmarriable Woman**

Katherine from *The Taming of The Shrew* is a prime example of the witty but unmarriable woman. Feminists have commented that their enjoyment of this play is marred by the fact that a man literally "breaks" Katherine's spirit when Petruchio says "Come on and kiss me, Kate." Should we really celebrate this as a happy ending?

Similarly, in the plot to Much Ado About Nothing, Benedick ultimately conquers the feisty Beatrice by saying, “Peace, I will stop your mouth.” These women are presented as clever, bold and independent but are put in their place by the end of the play.

#### The Married Off Woman

Many of Shakespeare’s comedies end with an eligible woman being married off – and therefore being made safe. These women are often very young and passed from their father’s care to their new husband’s. More often than not, these are high-born characters such as Miranda in The Tempest who is married to Ferdinand, Helena and Hermia in A Midsummer Night’s Dream and Hero in Much Ado About Nothing.

#### Women Who Dress as Men

Rosalind in As You Like it and Viola in Twelfth Night both dress as men. Consequently, they are able to play a more active role in the play’s narrative. As “men”, these characters have more freedom, highlighting the lack of social liberty for women in Shakespeare’s time.

#### Falsely Accused of Adultery

Women in Shakespeare’s plays are sometimes wrongly accused of adultery and suffer greatly as a result. For example, Desdemona is killed by Othello who supposes her infidelity and Hero falls terribly ill when she is falsely accused by Claudio. It seems that Shakespeare’s women are judged by their sexuality even when they remain faithful to their husbands and husbands-to-be. Some feminists believe that this demonstrates male insecurity about female sexuality.

11 **The characters in “A Midsummer Night’s Dream” constitute four groups. What are they?**

#### The Wedding of Theseus and Hippolyta

This is the simplest of the four plots and would not constitute a story on its own. The duke of Athens and the queen of the Amazons prepare for their wedding, which they finally celebrate with a superb and riotous feast.

#### The Relationships of Hermia and Lysander, and Demetrius and Helena

The insistence of Hermia's father, Egeus, that she must marry Demetrius, when she loves Lysander, forces the lovers to elope to the forest, where they are followed by Demetrius and Helena, who loves him. The intervention of the fairies complicates the

affairs of the lovers, but Hermia is eventually married to Lysander, and Demetrius to Helena.

#### The Players

A group of tradesmen plan to put on a play for the wedding of Theseus and Hippolyta. They lose their lead actor, Bottom, but he reappears just in time for the performance in act 5.

#### The Fairies

Oberon and Titania, king and queen of the fairies, quarrel over a little Indian boy who attends Titania as a page and whom Oberon wants as his servant. He has his revenge by ensuring that she will fall in love with some strange creature. This turns out to be Bottom, to whom Oberon's servant, Puck, has given the head of a jackass. This plot is resolved when Oberon removes the spell from Titania and restores Bottom to his natural state, making him believe that his sojourn with the fairy queen was nothing but a dream.

12

#### **Bring out the significance of the word 'Et Tu Brute'.**

In the play, a group of senators – Caesar's good friend Brutus among them – have decided that Julius Caesar's ambitions have driven him to the point where he is about to declare himself Emperor of Rome. Rome has a proud republican tradition and the group, led by Cassius and Brutus, have decided that the only solution is to assassinate him. They lure him to the capital, where he goes against his better judgment and the pleas of his wife, who has had a dream in which she's seen her husband murdered. The conspirators use flattery and appeal to Julius Caesar's ego to lure him, and once he is in the building they surround him and stab him to death.

Although Brutus is one of Caesar's closest friends Brutus has recognised the dangers in Caesar's ambition and joined the conspiracy in a leading role. He stands, watching Caesar dying, stabbed by several senators. Julius Caesar staggers towards his friend, appealing to him, but Brutus stabs him. Unbelieving, Caesar says, 'Et tu Brute? Then fall, Caesar.' which means 'You too Brutus?' and gives up, saying, 'Then fall Caesar.' as he dies. They are the last words he utters.

When Shakespeare writes about real historical characters he takes his information from the writings of historians. For the Roman plays, he uses North's translation of the Roman historian Plutarch's biographical writings about Roman figures, and he also uses another Roman historian, Suetonius, both of whom wrote about the assassination of Julius Caesar. Plutarch has Caesar just pulling his toga over his head and dying in

	<p>silence. Shakespeare prefers the more dramatic account of Suetonius who has him saying “Kai su teknon?” (‘You too, my son?’) It’s Greek, which was spoken more by high ranking Romans than the more vulgar Latin, which was the language of the common people, but Shakespeare puts it into Latin.</p> <p>And so, Shakespeare uses these three words – et tu brute – for maximum theatrical effect. To ask that question of your best friend, who is in the process of murdering you, has to be one of the most moving utterances ever made. It is the trademark of Shakespeare as a writer to squeeze huge amounts of significance into just a word or three. And because it is so spectacularly loaded a phrase, it has come to mean a great deal more beyond the confines of the text. It does not just mean betrayal but the unbelievable betrayal of trust by the last person on earth that one would expect to betray one. That has to be the most hurtful thing one could experience, and anyone being asked ‘Et tu Brute?’ would know how badly he or she has hurt someone who has had complete trust in them.</p>
13	<p><b>Sketch the character of Malvolio.</b></p> <p>Malvolio's function in this comedy is more difficult to evaluate. Certainly, on a basic level, he functions as a contrast to the merrymakers, Sir Toby and Sir Andrew; he is a somber shadow of the aristocratic world and a sober reminder to Feste that the world is a serious place. While the other characters are almost always happy, Malvolio is grave. He emphasizes the importance of dignity, decency, decorum and "good order"; yet when he thinks he sees a chance for advancement with Olivia, he abandons all such proper conduct and behaves like an utter fool.</p> <p>Early in the play, Maria characterizes him as a puritan. He is always dressed in the black, puritanical costume of the puritan of that time — a person whom most people in this play would despise. Yet he is respected by Olivia, and she does wish to retain his good services.</p> <p>It is Malvolio's ultimate egotism which makes him an easy prey for the pranksters. Before they leave the forged, fake letter from Olivia for him, he is walking in the garden, daydreaming about the pleasures and the powers he would have if he were married to Olivia. Thus, his own sense of conceit makes him an easy dupe for the trick that is played upon him. Even though the ruse is rather harsh, the audience dislikes anyone so opposed to having a good time.</p>
14	<p><b>Analyse the relationship between madness and blindness in ‘King Lear’</b></p> <p>Madness and blindness in King Lear are, to put it "mathematically," inverses of each other. The more insane the character gets, the less blind they become. Both Lear and Gloucester are blind to their situations, that they have cast aside their faithful children and awarded their disloyal ones.</p>

Keeping this in view, who gets blinded in King Lear?  
 Gloucester's blinding in the play makes literal his emotional blindness towards his two sons, Edgar and Edmund. Only when he becomes blind does Gloucester gain true insight into who his children really are—and which of 'em actually loves him.

Furthermore, how is Gloucester blinded in King Lear? Answer and Explanation:  
 Gloucester is blinded by Cornwall as punishment for helping King Lear. Cornwall knows that his power will increase if Lear is killed, since it will

People also ask, what causes King Lear's madness?

Lear's madness is both caused by and shown through a series of stupidities and mistakes that will greatly affect himself and those around him. Lear divides up his kingdom among his three daughters. During the time period in which King Lear takes place kingship was something granted by God only to those capable.

Does Lear go blind?

Blindness/Sight. Blindness is a theme that we see throughout King Lear in many characters including Lear himself as well as Gloucester and Albany. Although blindness is defined as not having sight, Shakespeare makes us see that being blind is just as much a mental flaw as it physical.

15 **Analyse the major themes in Shakespeare's sonnet.**  
 There are 154 Shakespearean sonnets. They were not written as a coherent narrative but rather as individual poems, and thus, although there are certain themes that recur across several individual sonnets, there is not the sort of thematic unity one would find in a sonnet sequence intended as an organic whole.

The sonnet as a form, especially as developed by Petrarch, was often associated with the theme of love. Shakespeare is no exception to this, and the majority of the sonnets have love as a theme. This theme can be handled in many ways. Some of the sonnets praise the beloved directly and others indirectly. Some suggest that love can bring joy even when the narrator is surrounded by misfortune. Others emphasize that true love endures through age and involves a deep spiritual connection rather than just superficial physical attraction.

The love poems are mainly addressed to a young man but some are also addressed to a woman. They include themes of jealousy, unrequited love, and requited love. Some of the poems also address the nature of time and human mortality.

## EASSY QUESTIONS

1

**Discuss the treatment of love in 'A Midsummer Night's Dream'.**

### **Power vs. Love**

The first concept presented of love is its powerlessness, represented by the "true" lovers. Lysander and Hermia are the only characters in the play who are really in love. Yet their love is forbidden, by Hermia's father and Duke Theseus. Hermia's father Egeus speaks of Lysander's love as witchcraft, saying of Lysander, "this man hath bewitched the bosom of my child" and "with feigning voice verses of feigning love ... stol'n the impression of her fantasy." These lines maintain that true love is an illusion, a false ideal.

Egeus goes on to say that Hermia belongs to him, proclaiming, "she is mine, and all my right of her / I do estate unto Demetrius." These lines demonstrate the lack of power that Hermia and Lysander's love holds in the presence of familial law. Furthermore, Demetrius tells Lysander to "yield / Thy crazéd title to my certain right," which means that a father must give his daughter only to the worthiest suitor, regardless of love.

Finally, Hermia and Lysander's eventual wedlock is due to two things: fairy intervention and noble decree. The fairies enchant Demetrius to fall in love with Helena, freeing Theseus to allow Hermia and Lysander's union. With his words, "Egeus, I will overbear your will, / For in the temple, by and by, with us / These couples shall eternally be knit," the duke is proving that it is not love that is responsible for joining two people, but the will of those in power. Even for true lovers, it isn't love that conquers, but power in the form of royal decree.

### **Weakness of Love**

The second idea, the weakness of love, comes in the form of fairy magic. The four young lovers and an imbecilic actor are entangled in a love game, puppet-mastered by Oberon and Puck. The fairies' meddling causes both Lysander and Demetrius, who were fighting over Hermia, to fall for Helena. Lysander's confusion leads him to believe he hates Hermia; he asks her, "Why seek'st thou me? Could not this make thee know / the hate I bear thee made me leave thee so?" That his love is so easily extinguished and turned to hatred shows that even a true lover's fire can be put out by the feeblest wind.



Furthermore, Titania, the powerful fairy goddess, is bewitched into falling in love with Bottom, who has been given a donkey's head by mischievous Puck. When Titania exclaims "What visions have I seen! / Methought I was enamored of an ass," we are meant to see that love will cloud our judgment and make even the normally level-headed person do foolish things. Ultimately, Shakespeare makes the point that love cannot be trusted to withstand any length of time and that lovers are made into fools.

Finally, Shakespeare provides two examples of choosing powerful unions over amorous ones. First, there is the tale of Theseus and Hippolyta. Theseus says to Hippolyta, "I wooed thee with my sword / And won thy love doing thee injuries." Thus, the first relationship that we see is the result of Theseus claiming Hippolyta after defeating her in battle. Rather than courting and loving her, Theseus conquered and enslaved her. He creates the union for solidarity and strength between the two kingdoms.

#### Fairy Love

Next is the example of Oberon and Titania, whose separation from each other results in the world becoming barren. Titania exclaims, "The spring, the summer / The childing autumn, angry winter, change / Their wonted liveries, and the mazed world / By their increase, now knows not which is which." These lines make it clear that these two must be joined in consideration not of love but of the fertility and health of the world.

The subplots in "A Midsummer Night's Dream" demonstrate Shakespeare's dissatisfaction with the idea of love as a supreme power and his belief that power and fertility are the prime factors in deciding a union. The images of greenery and nature throughout the story, as when Puck speaks of Titania and Oberon meeting neither "in grove or green, / By fountain clear, or spangled starlight sheen" further suggest the importance that Shakespeare places on fertility. Also, the fairy presence within Athens at the end of the play, as sung by Oberon, suggests that lust is the enduring power and without it, love cannot last: "Now, until the break of day / Through this house each fairy stray / To the best bride-bed will we / Which by us shall blessed be."

Ultimately, Shakespeare's "A Midsummer Night's Dream" suggests that believing only in love, creating bonds based on a fleeting notion rather than on lasting principles such as fertility (offspring) and power (security), is to be "enamored of an ass."

2

#### **Antony is an able warrior and brilliant orator- Discuss**

In the play Julius Caesar, Antony presents a noble and honest speech with the

addition of three props that are designed to win the crowd over and make them realize for themselves that Caesar's murder was anything BUT honorable. Antony's speech was not only effective and cleverly worded, but by adding the evidence of the significant props won the crowd over to make them realize that the conspirators not only lied to the people of Rome, but also killed their King. Antony's techniques of repetition, emotion, and powerful language posed very effectively by the way he addressed his speech.

The first piece of evidence that Antony "teases" the crowd with, is nothing other than the physical will of Julius Caesar. The delivery he suggests by first broadcasting this piece of evidence makes the crowd extremely curious and then when he quickly puts it back in his robe and not read it to them, the crowd only wants it more and causes them more interest "The will, the will! We will hear Caesar's will" (3.2.39). In a contemptuous way, Antony constantly repeats the fact that Brutus and Cassius are honorable and good men "But Brutus says he was ambitious, And Brutus is an honorable man" (3.2.85). Antony is almost conducting a little reverse psychology with the people because they need to realize for themselves that this murder was not honorable as they are being told. The will is such an important prop in this scene because it allows for the people of Rome to see they Caesar was giving his money to everybody and it also proved how much Caesar loved and cared for the people. "Have patience, gentle friends. I must not read it. It is not meet you know how Caesar loved you" (3.2.140).

The bloody cloak is also essential to use as a prop for allowing the people to physically see that not only one stab wound was present, but three! The cloak was the one that Julius Caesar wore on the day he overcame the Nervii warriors. As Antony is showing the people the three bloody stabs, the crowd is becoming more and more furious. As he is showing them the stab wounds and discussing who did each one the final wound is the one that essentially kills Caesar and it is done by his beloved friend, Brutus which really overwhelms the people. "For Brutus, as you know, was Caesar's angel. Judge, O you gods, how dearly Caesar loved him! This was the most unkindest cut of all" (3.2.175). The cloak is significant because it shows not only was Caesar stabbed once, but three times, suggesting how brutal is really was.

The last piece of evidence Antony reveals is Caesar's actual dead body which is the most powerful prop of all. The people of Rome cherished Caesar as their leader and physically seeing their beloved King dead in front of them suggests that, they have no form of power in that most. Nobody is leading them or keeping them safe, which the crowd craves.

Antony suggests the conspirators are "honorable" men and that they must have had

good reasons for doing what they did, but what Antony is really suggesting is that they had no reason at all and this murder was malicious. The ironic words and repetition Antony uses makes the people of Rome turn on the conspirators and seek revenge of them! The crowd, with the huge help of Antony is a genius way, realized for themselves that Caesar's murder was anything but honorable and that they loved and respected Caesar even more which caused them rage.

Shakespeare rarely used props in his play so when readers see physical props being used such as Desdemona and Othello's bed, and the handkerchief used as Iago's evil tool, and Caesar's props, it suggests that they are very significant and mean something and it could also suggest that "seeing is believing"

3 **Justify 'King Lear' as a typical Shakespearean tragedy.**

William Shakespeare is one of the famous writers with unique ways of presenting his characters in his plays that have attracted many readerships. Many of his plays have tragic endings; a situation commonly referred to as Shakespearean tragedy (Bradley, 2013). A Shakespearean tragedy is an example of unique writing by William Shakespeare that focuses on one or two characters having different flaws. These flaws prevent Shakespeare characters from seeing the truth (Bradley, 2013). Shakespeare's tragedy describes specific misfortunes that result in sad endings with the main character dying or ending up emotionally devastated (Bradley, 2013).

King Lear is among the many plays written by William Shakespeare based on the true story of King Leir of Britain who ruled during the 8th century (Goldman, 2014). Like many Shakespeare plays the play King Lear typically presents Shakespeare's tragedy right from the beginning until the end. King Lear being the main character makes certain decisions that fit the description of a tragic hero. He makes bad decisions as a ruler and only realizes his mistakes when it's too late (Goldman, 2014).

According to the play, Lear decided to step down from the throne because he was aging; therefore he wanted to divide his kingdom among his three daughters. Before he could do this, Lear puts his daughters to the test (Cartmell, 2016). Lear demanded all his daughters to declare their love for him and each of them read aloud their speeches to the king.

Both Goneril and Regan, her older daughters, deceived their father by flattering him (Cartmell, 2016). Cordelia, her youngest daughter, was the favorite among the other sisters, told his father the truth, but Lear misinterpreted her speech (Cartmell, 2016). Eventually, the king banished his youngest daughter because he felt she did not love her as he had expected (Cartmell, 2016).

Lear divides his kingdom among the two daughters Goneril and Regan, who with time begin to undermine their father's authority. Lear goes insane because of how his two daughters treat him. Because of his pride, Lear creates his tragedy by making a lot of bad decisions, including banishing her youngest daughter and only consider the two daughters who flattered him (Cartmell, 2016). After this tragic mistake, the rest of the play portrays how Lear undergoes misery because of his flaws. As a king, Lear is used to enjoying power and being flattered by people; he does not respond well to someone who contradicts or challenges him (Cartmell, 2016).

Shakespeare's tragedy portrays specific features which make it distinct from other tragedies. One of the most important elements of Shakespearean tragedy is the hero (Roberts, 2017). In most Shakespeare plays, one man stands out among other characters. The hero is a female or a male who suffers various flaws of character and faces an inevitable fate. The hero in the play has a tragic personality that leads to his death (Roberts, 2017).

Tragic heroes according to William Shakespeare are distinguished by specific qualities, they have power and flaws that result in their downfall (Roberts, 2017). King Lear is a typical tragic hero because he is a ruler with tragic flaws of arrogance and pride, his flaws lead to his downfall. Typical of all Shakespeare tragedies, King Lear is ruined and eventually dies because of his tragic flaws which include his foolishness that is mostly spurred by his pride (Roberts, 2017).

Tragedy does not necessarily imply death, but it occurs in a series of steps that eventually results in one downfall especially of a hero, causing pain and suffering (Bradley, 2013). Lear is affirmed as the tragic hero because of his high status combined with his tragic flaw that eventually leads to his death (Bradley, 2013). The story focuses on Lear and his three daughters portraying how the king is a typical tragic hero as described by Shakespeare.

Shakespeare presents King Lear's tragic flaws on several occasions; the first flaw is when he expects his youngest daughter to love and praise him in her speech (Goldman, 2014). However, Cordelia's speech is misinterpreted by the king. Lear banished his youngest daughter and only split his kingdom into two, giving his other daughters Goneril and Regan. Lear's pride prevents him from seeing the truth because his arrogance overrides his judgment (Goldman, 2014).

Lear's arrogance also makes him lose important and faithful servant Kent. Out of pride, Lear refuses to listen to Kent's advice, telling Kent to mind his own business (Cartmell, 2016) Kent makes several attempts to convince the king to see the truth, but he is also banished. The king constantly feels insecure and this combined with

selfishness, leads to his downfall as he makes errors in his judgment (Cartmell, 2016).

King Lear turns his anger to his faithful servant Kent, who defends the daughter the king had banished. The downfall of the king is built throughout the play in several instances to portray how a tragic hero ends up (Cartmell, 2016). Another key element in Shakespearean tragedy is the character actions; most Shakespeare plays portray the deeds of heroes that cause destruction. In reality, the calamities that befall King Lear happen because of his actions towards people (Roberts, 2017).

Shakespeare intensifies the theme of a tragic hero using other characters in the play. Lear's two daughters Goneril and Regan portray how Lear was blinded by pride and decides to banish one of his daughters. Lear preferred to listen to those who did not tell him the truth and resented anyone who went against his expectations (Roberts, 2017). Lear's flaws are evident when he misjudged his daughter's love for him because, in the long run, Goneril and Regan conspire against him and throw him out of his kingdom (Bradley, 2013).

The King realizes his mistakes after suffering from his flaws. A tragic hero learns the truth after suffering; Lear only realized he had made several mistakes when he started suffering; Lear suffered intensely that he becomes mad. When devastated, he fully realizes his mistakes of giving his kingdom to his two daughters (Roberts, 2017). The death of King Lear is the most apparent situation that truly describes Shakespearean tragedy as it reinforces the important element that describes a tragic hero.

The play presents how flaws slowly increase to the point that it destroys the king (Roberts, 2017). Throughout the play, tragedy is not only caused by the king's flaws, but other characters to enhance tragedy. Like other Shakespeare tragedies, a tragic hero needs to undergo suffering and pain to realize his mistakes which leads to his death. The play King Lear is a good example that describes what it means to be a tragic hero and Shakespearean tragedy which is one of the common features among William Shakespeare's plays.

4	<p><b>Elucidate the Gulling of Malvolio.</b></p> <p>The sub-plot of Twelfth Night, the gulling of Malvolio by Sir Toby Belch, Maria, Feste, and Aguecheek, is justly famous as one of Shakespeare's funniest experiments in New Comedy, that is, in a style of comedy which is basically quite different from the pastoral romantic style of the main plot. The basis for the sub-plot is one of the oldest and most popular subjects for New Comedy - the unmasking of the hypocrite, a satiric exposure of apparent virtue so as to humiliate the hypocrite and make him ridiculous.</p> <p>The duping of Malvolio is linked to main plot thematically in the obvious sense that it deals with a variety of love, namely, self-love, a wholesale preoccupation with self-</p>
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interest and a refusal to see anyone as important other than oneself. Such a preoccupation leads to a misconception of the world and a total vulnerability to being manipulated into betraying oneself, as Malvolio does, by trusting that one's desires match the reality of the situation. Malvolio is punished—and is relatively easy to punish—because he is so wrapped up in his own importance that he sees no value in anything else or anyone other than himself. His conceit about himself, along with his secret desires for social advancement and power, make him easy to tempt into ridiculous behaviour.

This point is made most obviously by the instant antipathy between Feste, the fool, and Malvolio. Malvolio sees no point in having a Fool around, especially one who seems as old and tired as Feste, in whose jokes Malvolio finds no amusement. It's important to note that the major motivation for the trick on Malvolio is the insult he makes to the Fool when we first meet them, together with his total dislike for any sort of fun.

Malvolio, in other words, is a kill-joy, a person with no sense of humour and with no place in his scheme of things for anything other than what he thinks is important. Everyone recognizes this. Olivia tells him he is sick of self love, and Sir Toby Belch roars at him some of the most famous lines of the play: "Dost thou think, because thou art virtuous, there shall be no more cakes and ale?". This quality in Malvolio makes him, rather like Jaques in *As You Like It*, the character most at odds with the comic spirit of the play.

But there's an essential difference between Jaques and Malvolio which makes the latter's presence in the play a good deal heavier. Malvolio is Olivia's steward, the person chiefly responsible for running her household, the master of the accounts. Olivia tells us quite clearly that Malvolio is essential to her—"I would not have him miscarry for the half of my dowry". He may be Olivia's servant, not of the same class as Sir Toby or Sir Andrew, and he may be a hypocrite with thoughts well above his station, but his work carries a weight that clearly matters. And that makes some difference to his final words, in which he promises revenge on all those present.

Three times in one scene (Act II Sc 3), other characters call Malvolio a Puritan, using that term in a derogatory sense to indicate someone they hate, someone who needs to be exposed for what he is. This does not necessarily mean that Malvolio is a radically religious Protestant, but it suggests that what they don't like about him is his excessive devotion to those things the Puritans were known for: seriousness, work, enforcing a strict code of morality in which there was no room for fun, colour, and entertainment (the Puritans were the moving force behind those who wanted to close the theatres as immoral places), and a hostility to art generally. In that sense, the Puritan often becomes (as here in this play) the symbol for an attitude excessively hostile to certain

aspects of human experience. Exposing Malvolio thus becomes a way of neutralizing his power as a kill joy.

Malvolio is, of course, successfully humiliated and exposed—the trick is very funny (and helps Shakespeare to put into the play his crudest joke) and the punishment in the prison a damning parody of Puritan doctrine. But one wonders about that promise of revenge. If Malvolio is, as Olivia tells us, essential to the running of her estates, the one who does the major work of keeping the place going (and no one else seems interested or capable of doing that), then his departure at the end of the play casts a certain ironic shadow over the communal joy.

5 **Write in detail about the role of fools in Shakespeare.**

Clowns or fools appear in twenty-two of Shakespeare's forty plays. They exist outside of the rules; they speak directly to the audience and are both part of the action on stage and commentators on the action. They also live outside of the rigid social hierarchy of Shakespeare's time and, as a result, can speak truthfully to powerful people.

Shakespeare's clowns evolved out of the character "Vice," a comedic tempter in medieval festivals and morality plays, and from the European tradition of wealthy households employing court jesters who entertained their employers with verbal wit, song, tricks, and wisdom.

Shakespeare wrote roughly two types of clowns, though many of his characters have elements of both types. The simple-minded clowns, like the Rude Mechanicals in *A Midsummer Night's Dream*, provoke laughter in the audience and yet often highlight the truth about what is happening on stage or in society as a whole. Wise fools, like Feste in *Twelfth Night*, use verbal wit and satire and often have close relationships with their high-status employers.

The fool is a very important character in a Shakespeare play as he fulfils two important functions:

1. He has licence to speak truth to power with no holds barred – in a context where no-one else dare do that, for fear of their lives – and he acts like the chorus in Greek drama – commenting on the characters and the action for the benefit of the audience.
3. He is usually the wisest character in the play. The other characters refer to him as ‘the fool’ and we usually know him as ‘the jester.’ He does not normally have a dramatic role but some fools do.

Some other of Shakespeare’s characters are often referred to as fools. There are many of them, the most notable of which are characters like Bottom in *A Midsummer Night’s Dream* and Dogberry in *Much Ado About Nothing* but, fools that they are in the modern sense of the word, they are not technically true Shakespearean fools.

The four fools in Shakespeare’s plays are the following:

FESTE, IN TWELFTH NIGHT

Feste is probably the most famous of Shakespeare's fools. His job is to entertain by singing and dancing, and making jokes, but he is an important member of Olivia's household because of her respect for him. He moves freely among the other characters and also freelances by disappearing from Olivia's house and singing and dancing for other patrons. He is highly intelligent with an extraordinary command of language. Olivia constantly asks his opinion. He is interesting, also, in that apart from his jesting activities he plays a major dramatic role in the play. With that role, and his conventional fool role, where he looks in at the action, he is both inside and outside the play, which makes him an almost postmodern character.

**TOUCHSTONE, IN AS YOU LIKE IT**

Touchstone is Duke Frederick's court jester. He is quick witted and an astute observer of human nature. His commentary on the other characters runs continuously throughout the play. He is quite cynical and his comments on the characters are often quite caustic. He is notable for his facility with language; he can twist any argument and he loves to nitpick about everything. He is full of wise sayings and frequently talks about the wisdom of foolishness.

**THE FOOL IN KING LEAR**

The fool in King Lear does not have a name and is called, simply, 'Fool.' He is Lear's constant companion and accompanies him on his journey into madness and eventually death when he, just before Lear's death, is hanged by those who have imprisoned Lear. In this play the fool functions as the inner consciousness of the foolish king, who is foolish while his fool is wise. The Fool is Lear's alter ego and constantly comments on Lear's relentless folly. Every time Lear does something foolish, like giving up all his power to his daughters, the fool rubs it in. When Lear finally achieves a measure of understanding about how lacking in wisdom he has been there is no need for the Fool, who dies.

**TRINCULO, IN THE TEMPEST**

Trunculo is an exception to the concept of the wise fool: he is Alonso's court jester, who is shipwrecked with the royal party and separated from them. He is extremely stupid and teams up with Alonso's drunken butler Stephano and Prospero's indigenous servant, Caliban, in a plot to stage a coup against Prospero. Trinculo and Stephano are so stupid and ineffectual that their efforts and antics provide some of the best comedy in Shakespeare.

6	<p><b>Discuss the characterization in King lear</b></p> <p>Shakespeare's tragedy King Lear is a detailed description of the consequences of one man's decisions. This fictitious man is Lear, King of England, who's decisions greatly alter his life and the lives of those around him. As Lear bears the status of King he is, as one expects, a man of great power but sinfully he surrenders all of this power to his daughters as a reward for their demonstration of love towards him. This</p>
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untimely abdication of his throne results in a chain reaction of events that send him through a journey of hell. King Lear is a metaphorical description of one man's journey through hell in order to expiate his sin.

As the play opens one can almost immediately see that Lear begins to make mistakes that will eventually result in his downfall. The very first words that he speaks in the play are :- "...Give me the map there. Know that we have divided In three our kingdom, and 'tis our fast intent To shake all cares and business from our age, Conferring them on younger strengths while we Unburdened crawl to death..." (Act I, Sc i, Ln 38-41) This gives the reader the first indication of Lear's intent to abdicate his throne. He goes on further to offer pieces of his kingdom to his daughters as a form of reward to his test of love. "Great rivals in our youngest daughter's love, Long in our court have made their amorous sojourn, And here are to be answered. Tell me, my daughters (Since now we will divest us both of rule, Interest of territory, cares of state), Which of you shall we say doth love us most? That we our largest bounty may extend where nature doth with merit challenge."

(Act I, Sc i, Ln 47-53) This is the first and most significant of the many sins that he makes in this play. By abdicating his throne to fuel his ego he is disrupts the great chain of being which states that the King must not challenge the position that God has given him. This undermining of God's authority results in chaos that tears apart Lear's world. Leaving him, in the end, with nothing. Following this Lear begins to banish those around him that genuinely care for him as at this stage he cannot see beyond the mask that the evil wear. He banishes Kent, a loyal servant to Lear, and his youngest and previously most loved daughter Cordelia. This results in Lear surrounding himself with people who only wish to use him which leaves him very vulnerable attack. This is precisely what happens and it is through this that he discovers his wrongs and amends them.

Following the committing of his sins, Lear becomes abandoned and estranged from his kingdom which causes him to loose insanity. While lost in his grief and self-pity the fool is introduced to guide Lear back to the sane world and to help find the lear that was ounce lost behind a hundred Knights but now is out in the open and scared like a little child. The fact that Lear has now been pushed out from behind his Knights is dramatically represented by him actually being out on the lawns of his castle. The terrified little child that is now unsheltered is dramatically portrayed by Lear's sudden insanity and his rage and anger is seen through the thunderous weather that is being experienced. All of this contributes to the suffering of Lear due to the gross sins that he has committed.

The pinnacle of this hell that is experienced be Lear in order to repay his sins is at the

end of the play when Cordelia is killed. Lear says this before he himself dies as he cannot live without his daughter. "Howl, howl, howl! O, you are men of stones. Had I your tongues and eyes, I'd use them so That heaven's vault should crack. She's gone for ever! I know when one is dead, and when one lives. She's dead as earth. Lend me a looking glass. If that her breath will mist or stain the stone, Why, then she lives."

(Act V, Sc iii, Ln 306-312) All of this pain that Lear suffered is traced back to the single most important error that he made. The choice to give up his throne. This one sin has proven to have massive repercussions upon Lear and the lives of those around him eventually killing almost all of those who were involved. And one is left to ask one's self if a single wrong turn can do this to Lear then what difficult corner lies ahead that may cause similar alterations in one's life.

Bradley states that a Shakespearean tragedy must have to be the story of the hero and that there is exceptional suffering and calamity slowly being worn in as well as it being contrasted to happier times. The play also depicts the troubled parts in his life and eventually his death that is instantaneous caused by the suffering and calamity. There is the feeling of fear in the play as well, that makes men see how blind they are not knowing when fortune or something else would be on them. The hero must be of a high status on the chain and the hero also possesses a tragic flaw that initiates the tragedy. The fall of the hero is not felt by him alone but creates a chain reaction which affects everything below him. There must also be the element of chance or accident that influences some point in the play.

King Lear meets all of these requirements that has been laid out by Bradley which is the most logical for a definition of a tragedy as compared to the definition of a comedy by G. Wilson Knight. The main character of the play would be King Lear who in terms of Bradley would be the hero and hold the highest position in the social chain. Lear out of Pride and anger has banished Cordelia and split the kingdom in half to the two older sisters, Goneril and Regan. This is Lear's tragic flaw which prevents him to see the true faces of people because his pride and anger overrides his judgement. As we see in the first act, Lear does not listen to Kent's plea to see closer to the true faces of his daughters. Kent has hurt Lear's pride by disobeying his order to stay out of his and Cordelia's way when Lear has already warned him, "The bow is bent and drawn, make from the shaft." Kent still disobeys Lear and is banished. Because of this flaw, Lear has initiated the tragedy by disturbing the order in the chain of being by dividing the kingdom, banishing his best servant and daughter, and giving up his throne.

Due to this flaw, Lear has given way to the two older daughters to conspire against him. Lear is finally thrown out of his daughters home and left with a fool, a servant and a beggar. This is when Lear realizes the mistake that he has made and suffers the

banishment of his two eldest daughters. Lear is caught in a storm and begins to lose his sanity because he can not bear the treatment of his two daughters as well as the error he has made with Cordelia and Kent. Lear also suffers from rest when he is moving all over the place and the thing that breaks him is the death of his youngest daughter Cordelia. This suffering can be contrasted with other happier times like when Lear was still king and when he was not banished by his two daughters.

The feeling of fear is when Lear is in the storm raging against the gods, "I tax not you, you elements, with unkindness. I never gave you kingdom, called you children, you owe me no subscription.", telling them to rage harder since he has not done anything for them and that he didn't deserve what he has received from his two daughters. The fear is how Lear in a short period of time went from king to just a regular peasant and from strong and prideful to weak and unconfident. This shows that men do not hold their own destiny and that even though things may be great now you can be struck down just as fast as was to Lear.

The fall of Lear is not just the suffering of one man but the suffering of everyone down the chain. Gloucester loses his status and eyes, Cordelia and Kent banished, and Albany realizing his wife's true heart. Everything that happened to these characters are affected by Lear in one way or another and that if Lear had not banished Cordelia and Kent then the two sisters would not be able to plot against their father. Without the plot of the two sisters then Gloucester would not of lost his eyes to Cornwall and his status because he was guilty of treason. There is an element of chance in the play in which Edgar meets Oswald trying to kill his father because he is a traitor. Oswald is slain asks Edgar, "And give the letters which thou find'st about me to Edmund Earl of Gloucester. Seek him out upon the English party." Edgar finds a letter to Edmund from Goneril about the conspiracy to kill Albany. This part in the play affects the outcome of Goneril and Edmund in which will lead to both of their deaths.

The pain and suffering endured by Lear eventually tears down his strength and sanity. Lear is not as strong, arrogant, and prideful as he was in the beginning of the play instead he is weak, scared, and a confused old man. At the end of the play Lear has completely lost his sanity with the loss of his daughter Cordelia and this is the thing that breaks Lear and leads to his death. Lear dies with the knowledge that Cordelia is dead and dies as a man in pain. "And my poor fool is hanged! No, no, no life! Why should a dog, a horse, a rat, have life, And thou no breath at all? Thou'lt come no more, never, never, never, never, never!"

King Lear has met all the requirements that Bradley has stated as a Shakespearean tragedy. Lear has a tragic flaw which is his pride that prevents him to see the true faces of people. He also initiates the tragedy by the banishment of Cordelia and Kent

as well as dividing the kingdom. Lear has also suffered and endured the pains of his error which leads to his death and which is contrasted to that of happier times. There is the feeling of fear in the play which is of a King losing his crown and becoming a peasant. Lear has also created a chain reaction that affects everything down the chain. The element of chance is also introduced in the play with Edgar and Oswald, Oswald possessing the letter to Edmund. And the final part is the death of King Lear dying in suffering of the death of his daughter Cordelia.

7 **Write a character sketch of Caesar.**  
Julius Caesar was a tragedy written by William Shakespeare. Julius Caesar was a great Roman general and senator born in 100 B. C. He has a wife named Calphurnia but no children. Though he was an illustrious leader, Caesar was a physically weak man; he suffered from epilepsy and was deaf in one ear. In the beginning of the play, Caesar was returning to Rome in triumph after a successful military campaign against Pompey's sons. Caesar formed the first triumvirate with Crassus and Pompey. After the death of Crassus and Caesar's defeat of Pompey, Caesar gained autocrat power.

A group of conspirators led by Brutus assassinated him and Cassius, who worried that Caesar, might aspire to become a dictator over the Roman republic. Julius Caesar was an arrogant and egocentric man who is also a fatalist. Caesar was an arrogant man who saw himself as being the strongest and the most powerful man in Rome. When his wife Calphurnia tried to stop Caesar from going to the Capitol for fear of his life was in danger, Caesar said that he has no need to be afraid for he was even more formidable than danger itself. Danger knows full well that Caesar is more dangerous than he. (2, 2, 44-45)

This showed the great confidence he had in himself and his certitude that no one would dare to harm him. Caesar took immense pride in his conquests and believed that it would be shameful for him to lie to the senators about the reason of his absence from the Capitol on the ides of March. Have I in conquest stretch'd mine arm so far to be a feared to tell greybeards the truth? " (2, 2, 66-67) His confidence that a simple Caesar will not come" would be sufficient a reason for the senators were another sign of the high esteem he held of himself.

Caesar was also rather egocentric and he is susceptible to having his decisions swayed through praises and flattery rained upon Caesar by the people around him. When Decius first arrived at Caesar's house to escort him to the Senate House, Caesar told Decius that he was not going. When Decius asked for an explanation he could give to the senators as to why Caesar was not going, Caesar said, The cause is my will: I will not come; that is enough to satisfy the senate. (2, 2, 71-72)

Caesar's answer was very sure and firm; he viewed himself as being so highly

regarded by the people of Rome that his simple will was an explanation sufficient to satisfy the senate's queries. However, although he views his will as being the strongest in Rome, his decisions were easily influenced by the sycophancy of the people that attempt to manipulate Caesar to go along with their plans. Decius convinced Caesar to change his mind about not going to Capitol on the ides of March by doing exactly as such. o give this day a crown to mighty Caesar. If you shall send them word you will not come, their minds may change.

Besides, it were a mock. Apt to be render'dK'Break up the senate till another time, When Caesar's wife shall meet with better dreams. 'If Caesar hide himself, shall they not whisper 'Lo, Caesar is afraid'? " (2, 2, 92-101) Decius started by first praising Caesar of his greatness and then giving reasons as to how the decision of not showing up at the Senate House would be an unwise judgment.

Caesar could not bear people to think that he, the mighty Caesar was such a coward that he dare not go to Capitol simply because his wife had nightmares about his death. Decius also used Caesar's ambition for the crown and pride in him as a ploy to manipulate Caesar in to going to the Capitol. Caesar quickly accepted Decius' reasons with pleasure and decided to go to the Capitol once again. This rapid alternating in his decisions clearly showed how easily Caesar was persuaded by the flattery of others. Another trait of Caesar was that he was fatalistic.

He was not superstitious; for he dismissed the warning, the soothsayer said to him "Beware the ides of March" (1, 2, 18) as being words said by a dreamer and not worth pondering over. Caesar refused to believe the numerous omens that have been occurring in Rome and termed them as simply being general signs that would affect everyone and not just him, though the people beside him are trying to convince him not to go to the Capitol on the ides of March for fear that something ill might befall upon Caesar.

Though Caesar was not superstitious, he was however, a fatalistic man that believed that a man's fate was destined and cannot be changed. Calphurnia tried to convince him not to go to the Capitol because she had dreamed of his statue sprouting blood and the people of Rome were bathing their hands in the blood with smiles on their faces. Calphurnia was rather distressed about this and hoped to stop Caesar from walking right into what she saw as death's coldly beckoning hands. Caesar was not overly concerned about it though for he believed that if he was meant to die, nothing could prevent it.

What can be avoided whose end is purpos'd by the mighty gods? " He said that the

time one dies is preordained by the gods and when that time arrives, the person would die no matter how they try to avoid it. The conspirators that assassinated Caesar had done so because they believed that Caesar had the ambition to become king of Rome, and Caesar's behavior partly substantiated such a judgment: he did in fact vie for absolute power over Rome, although he refused the crown that was offered to him.

Caesar reveled in the homage he received from others and in his conception of himself as a dignitary that will live on forever in men's minds. Yet, his faith in his own permanence in both his loyalty to principles as well as his fixture as a public institution eventually proved to be his undoing. Caesar was one the audience would not want as a friend for he was too arrogant for most people to get along with.

8 **Consider Twelfth Night as a Romantic comedy**

Introduction:

William Shakespeare is a great play Writer. Twelfth Night is one of the best romantic comedies by him. It can be compared with the Merchant of Venice, Much Ado about Nothing and As you Like It. It deals with the light and trivial incidents of life. It combines romantic elements with comic elements. It has a happy ending. Happiness through Marriages: Twelfth Night possesses certain features which are common to all romantic comedies of Shakespeare. It is based on love leading to marriage. Almost all the characters are the patients of the same disease - love. The fifth act brings them all happiness through marriage. The Duke gets Viola, Olivia gets Sebastian and Sir Toby feels content with Maria. The entire fifth act echoes with the wedding bells and offers a happy ending.

Female Dominance:

In Shakespearean romantic comedies female characters play important role. This predominance gives the play an air of romance. In this play the entire story revolves round the two female characters named Viola and Olivia. Even the chief male characters find their significance due to them. Like Rosalind and Celia, Viola and Olivia dominate the whole plot.

Mirth and Laughter:

The atmosphere of the Twelfth Night is full of mirth and laughter. From the beginning to the end the play presents a beautiful love story. When the play opens we find a Duke who is panting for Olivia. Viola in the guise of a boy gets a job with the Duke. She has fallen in love with him, though she keeps it a secret. Since the Duke has a great love for Olivia, he sends Viola to her to plead for him. Viola is good looking and charming. She wins the heart of Olivia. This triangular love makes this play

interesting and romantic. Happy Ending:

The fifth and final act of the play shows the happy ending. In this act we find Sebastian, the twin brother of Viola. He is very smart. His arrival solves the problem. All mysteries are exposed and almost all the characters get their due share of cheerfulness. This happy ending makes the play highly romantic.

Happy Blending of Fact and Fiction:

A happy blending of fact and fiction is a very important characteristic of the Twelfth Night. The person and the places, the plot and the setting are all imaginary. They have been given romantic touch by William Shakespeare. Some characters like Fest, Sir Toby, Sir Andrew and Malvolio are humourous characters. They provoke laughter and create a romantic atmosphere in the play.

Music and Song:

Music and song play important role in the comedies of William Shakespeare. They are the keynote of the Twelfth Night. The whole body of the play is studded with songs. In short, the song and music of the play provide this comedy an excellent romantic atmosphere.

Conclusion:

To conclude, Twelfth Night is the purest and merriest comedy that Shakespeare wrote ever. Dowden has rightly called this play 'Joyous, refined and romantic.'