

BDP
ASSIGNMENT
DECEMBER 2017 & JUNE 2018
ELECTIVE ENGLISH (EEG)
Paper-1 (New Syllabus)

1. a) Discuss the growth and development of Middle English drama. How did these plays contribute to the growth of Elizabethan drama?

Ans.: “The origins of the drama” it has said, “have always been deeply rooted in the religious instinct of mankind”. This is true of the drama of all countries and English drama was no exception “The Cradle of the drama rested here too on the altar”. It was distinctly a creation of the church and was born of the service in the church. The clergy felt it necessary to educate the ignorant common masses on the truths of religion and of the salient facts of the life of Jesus Christ and of the facts and the personalities in the Bible. The services of the church were in Latin and few people could understand them.

With time progressing, the crowds become more interested and thronged in increasing number in those shows. As a result the locality of the performance was changed from the interior of the church to the open spaces round it or the market place. In place of formal vernacular English was used as the language.

The early plays based on Biblical stories are known as Mysteries or Miracles. “It has been the fashion to call the Biblical plays Mysteries and those dealing with the saints lives Miracles but there is no evidence to justify this distinction in England, though seems to have been used in France”. All out – of – door liturgical dramas in England were known as Miracles. The plays combined instruction with amusement and spread throughout the land a love for drama.

The next stage in the evolution of the drama was the Morality, which, which flourished in the fifteenth century. The Morality did not supersede the Mystery. The Two kinds existed side by side and in fact Miracles outlived the Moralities by many years. The Morality supplemented the Miracle.

The last of the predecessors of the regular drama in England was the Interlude which flourished about the middle of the sixteenth century. As the name implies, it was a short play, designed to entertain a company of guests during or after a banquet. This was the first purely secular drama. The underlying satire is thus expressed with a great pleasantry.

By the middle of the sixteenth century the Renaissance influence from Italy came to give a new and vigorous impetus to the drama in England. The renewed study of the classical dramas especially of Seneca and Plautus gave the English Scholars models on which the English drama could be built up. The drama was thus born anew under the germinating influence of the Renaissance. English drama indicated its claim to independent life and power. The classical drama gave the English drama its five acts its set scenes its division into comedies and tragedies and many other features. Regular comedy, tragedy and history plays thus appeared in succession and the modern English drama was almost established.

It is no exaggeration to say that the Elizabethan drama is the supreme achievement of the genius of the English race. The only other drama which offers a close parallel to it is the ancient Greek drama which is composed of the works of supreme geniuses like Eschylus, Sophocles and Euripides yet in sheer splendour and intensity in range and variety. Elizabethan drama stands supreme and unapproachable. It may be rightly compared to a web of many colours and in the taste of weaving this complex and many coloured web, quite a host of great Elizabethan dramatists in their part.

1.b) Bring out the features of Epic poetry in Beowulf.

Ans. Of surviving Anglo Saxon literature, that which brings us most closely into contact with the Germanic origins of the invaders in the Heroic poetry. It bears traces not only of the pre-Christian heroic society of the continental Saxons and others but also of the community of subject which linked these early English with the wider civilization of Germania. This heroic poetry is of pagan origin and inspiration. The Anglo-Saxons forefathers brought their native poetry to England when they conquered it and settled there. They however took there present from in the course of the seventh century. Their substance however, comes from an earlier time, from the age which had just closed extending from the fourth to sixth century and generally known as the heroic age.

Beowulf is a specimen of epic poetry in an evolutionary stage and the poet never abandons the noble epic tone. The epic style requires concrete phrases instead of abstract expressions figurative way of describing things by picturesque compounds permanent epithets and repetitions uniform stately movement of rhythmic language and broad periods. Of these requirements we find enough in Beowulf. There are expressions like to prepare the murder "Bed for to kill", seawood for the ship and many figurative ways of describing things by picturesque compounds. The manner is epic, dignified and elaborate with the breadth of vision vigorous speeches, richness of details in descriptions, especially of wild scenes, of terror and gloom as well as court and its manners.

Diffuseness in the treatment of stories and in the general construction of the plot is also found. In spite of grandeur, there is simplicity and directness in characterisation with a faithful representation of national life and manners is the interesting characteristic of Beowulf.

Beowulf is the earliest hero in English literature with his love of glory, adventures in foreign land. He is gifted with iron resolution, fearlessness. His another quality is his spirit of self-sacrifice. He declines the throne in favour of his infant cousin. The poet's own description of the hero as a "king of the world", "to his people most kindly", for praise most eagers, of men the mildest is evidently a summing up of the attribute of an ideal hero as conceived by the Teutonic people. The sustained epic dignity appears in the movement of the narrative which carries away petty incongruities. General treatment is in the epic manner but the speeches are not long and vigorous. The narrative is marked by rapid movement.

Beowulf cannot be a national epic for neither its characters nor its events belong to Anglo-Saxon England. There is however no tress of the story in continental Germanic cycles. Only the similarity of incidents is observed with certain Scandinavian sagas.

The origin of the story was perhaps derived from the expedition of the Goths led by Hygelac over the Franks. Hygelac fell in that battle. In this battle Beowulf was a soldier of the defeated army and distinguished himself by valour. King Hygelac has been identified with Cochlacus reported in the historic

of Gregory to have led an expedition to the Rhine in the first quarter of the sixth century. A. D. Gordon identifies Hygelac as a king of south Sweden. Beowulf is supposed to have accompanied him and achieved some glory in that disastrous campaign. There was consequent celebraty of the hero and heroic lays were composed upon him.

2.a) Comment on Chaucer's portrayal of the "Wife of Bath".

Ans.: The Wife of Bath is one of Chaucer's most famous characters. At the outset we are told that she was somewhat deaf. She had a great talent for cloth making, possessing in this craft a skill superior to that of the work men of Ypres and Ghent. In the whole parish, there was no women who dared to go to the collection box in the church before this Wife of Bath. If any women dared to do so, the Wife of Bath felt enraged. She had married five husbands, besides having had lovers in her youth.

Next of her matrimonial experiences the most note worthy thing which Chaucer tells us about of the Wife of Bath is the extend of her pilgrimages, on the longest of which she seems to have gone alone. There is no real inconsistency in a woman of her amorous and world by nature going on a series of pilgrimages to holy shrines. By the fourteenth century the pilgrimage had become for some a social excursion as well as a religious act, a fact reflected in some of Chaucer's other pilgrims.

The Wife of Bath was gap – foot head. She sat upon an ambling horse with case, neatly veiled. The kerchiefs she wore on her head on a Sunday must have been ten pounds in weight. Her hat was as wide as a shield. About her large hips, she wore an outer skirt, and on her feet a pair sharp spurs. In company she could laugh and joke a good deal. And doubtless, she knew the remedies of love.

With the wife Chaucer is representing the medieval estate or social class of wifehood. There were many anti-feminist stereotypes about wives during this time period. We see them expressed here in the portrayal of the wife as lustfull, in the Host and Franklin's complaints about there wives and in the Wife of Bath's Prologue.

2.d) Comment on the nature of the pre-christian Latin loan words.

Ans.: Contact with the Roman Empire during several centuries had introduced the Germanic tribes to a number of Latin words before the Angles, Saxons and Jutes invaded England. To this early period which the English were living on the continent with their Germanic brethren belongs the first class of Latin Loans. This period may be called the pagan or pre-christian period. This was before the introduction of christianity in England. This Latin loan may therefore be called pre-christian Latin loans.

Some of these loan words the Angles, Saxons and Jutes seemed to have brought with them. These were mostly words pertaining to the kinds of things which were familiar to the Germanic peoples through contact with the Roman civilization. These words were military Governmental and trading terms or names of materials the use of which would be new to the Germanic peoples. These words were generally connected with –

- (i) Commerce and travel as wine (Latin Vinum), Cheap (Lat caupones), mint (Lat Moneta) inch (Lat Uncial).
- (ii) Art if cooking food as cook (Lat coquus), Kitchen (Lat coquina). Mill (Lat medina)
- (iii) Vessels and receptaches as chest(Lat kiste), dish (Lat discuss)
- (iv) Plants and fruits as pear(Lat pirum), peach(Lat peviscum)

The study of the first stratum of loan words in English as well as the different starta of loans at a later stage goes to show their significance in relation to the history of civilization. All these loan words as mentioned above were short concrete and were picked up orally and easily assimilated. They beare part and parcel of their native language. These words were short because the Germanic peoples could not yet manage big words. This shows that the Germanic tribes had not reached any high stage of mental culture and had not been impressed by Roman philosophy. In their barbaric simplicity they borrowed and adopted only that practical word which would be to their material advantage. The big words form the bulk of later loans.

The second class of Latin words to be found in old English are those which were introduced from contact with Roman Christianity in the sixth century when Pope Gregory sent his missionaries under Augustine to gain new converts for the Catholic Church. They are mainly of a religious character, never becoming a part of the common speech. About 600 A.D. England was Christiunized. But the English had felt the Christian influence both before and after they had become Christians. The Anglo Saxons must have been somewhat acquainted with Christianity even before their conversion. For example from linguistic evidence we find that they knew and had names for the striking Christian phenomena centuries before they become Christians themselves. The earliest loan words belonging to this sphere are church; minister etc all coming from Greek.

2. f) Describe Beowulf's fight with Grendel.

Ans.: King Hrothgar, the ruler of the Danes is troubled by the rampages of a demon named Grendel. Every night, Grendel attacks King Hrothgar's wealthy meadhall, Heorot, killing Danish warriors and sometimes even eating them.

Hrothgar was a great warrior in his time but now he's an old and can't seem to protect his people. Fortunately, a young great warrior named Beowulf travels to Heorot Hall from his own lands overseas to a helping hand literally.

After explaining that he owes Hrothgar a favour because Hrothgar helped out his father, Beowulf offers to fight Grendel himself. King Hrothgar gratefully accepts his offer. The next time Grendel attacks Heorof Hall, Beowulf is waiting for him. Choosing to fight Grendel in hand to hand combat, Bewulf wrestles the demon into submission and eventually tears off his arm at the shoulder. Mortally wounded, Grendel flees into the wilderness and dies. Beowulf, Hrothgar and their followers throw a

wild party to celebrate. Hrothgar also gives Beowulf many presents and treasures to reward him for his heroic defeat of the demon.

Beowulf, his Geatish warriors and some of Hrothgar's Danish warriors track her there. Beowulf dives into the lake and finds the cave where he takes on Grendel's mother in another one-on-one battle. Seizing a nearby sword from Grendel's severed head, the Danish warriors have given him up for dead, but his own Geatish followers are still waiting patiently.

Finally, the Geats take their leave of Danes. Beowulf says goodbye to king Hrothgar and sails back to Geatland, where he is a lord in the court of king Hygelac. Eventually Hygelac and all his relatives are killed in different blood fends and Beowulf becomes the king of the Geats. Beowulf reigns as king for fifty years, protecting the Geats from all the other tribes around them, especially the Swedes. He is an honourable and heroic warrior-king rewarding his loyal thanes and taking care of people.

3. c) Write a brief note on 'Sir Gawain and the Green Knight.'

Ans.: The story is this: King Arthur holds Christmas festival that lasts for fifteen days at Camelot with the ladies and knights of the Round Table. They celebrate the New Year by a religious service in the chapel and the distribution of gifts. As the knights and the ladies sit around the Table, King Arthur jumps up and says that he will not eat anything until he has seen some marvel. Just then a Green Knight, a giant riding on a giant horse, clothed in green enters the hall. He has come to try the Knights of the Round Table. Unmoved the Green Knight picks up the head calling upon giving to keep his word, departs at a gallop leaving all dumb founded. A year passes and Gawain sets out, true to his promise to find the Green Knight. After a long quest through a rugged and mountainous country he arrives on the Christmas Eve before the comeliest castle he has ever seen. On the New Year's Day when Gawain comes to his ordeal in a green chapel, the old man after a first stroke which he evades, lets the axe fall on the neck of Gawain but it only wounds him slightly. Gawain throws the girdle away in bitter lamentation the old man reminds him that he has atoned for the sin and gives it to him to wear as a sign of his guilt. He reveals that he is the Green Knight at the lady is Morgan la Fay, Arthur's

3 a) Write a short note on "The Anglo Saxon Chronicle."

Ans.: It is the most important landmark of Anglo-Saxon prose that came into existence in the reign of King Alfred. It may be said to be the first historical treatise in English and the chronicle is carried from the beginning of the Christian era beyond the conquest down to the reign of king Stephen in the twelfth century. Though not the king's own work, it was inspired and sponsored by him and he himself dictated some of the passages that deal particularly with his own campaigns against the Danes in the earlier part of the Chronicle. It was compiled by the monks working at different centres and times. It is extant in several manuscripts. It is not merely a dry record of historical events and dates. In many of its passages occur vivid detailed descriptions of the conditions of the common people. The pictures of the wars, too, have a poetic beauty and vigour. For instance, the descriptions of the common

people during the civil wars of the reign of King Stephen rival those of many modern historians in English and show a curiously modern historical scene.

7. a) We look before and after

AMBITION
Our sweetest songs are those that tell of saddest thought

————— Explain.

Ans.: The stanza contains some important figure of speech.

- (1) The expression “We lookafter” has an antithesis. Two contrasted words ‘before’ and ‘after’ are placed in a balanced form for the sake of emphasis.
- (2) There is a contradiction in the apparent meaning of the expression for how ‘sincerest laughter’ is fraught ‘with some pain’.
- (3) There is a hyperbaton in the above expression. The normal grammatical order of words ‘our sincerest laughter is fraught with some pain’ has an inversion here.
- (4) The last line also contains an epigram. A contradiction is marked in the apparent meaning of the expression. After all ‘our sweetest songs’ cannot ‘tell of saddest thought’.
- (5) The expression has also personification. The abstract idea ‘song’ is invested with a living attribute in the verb ‘tell’ that gives this a function of the living being.
- (6) Sixth there are hyperboles in ‘sincerest laughter, sweetest songs’ and ‘saddest thought for the thoughts are exaggerated in all cases.

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ELECTIVE ENGLISH (EEG)
Paper-2 (New Syllabus)

1.
a) **Trace the growth of drama in England till the Renaissance.**

The fifteenth century in England was a period of blight or sterility in so far as English literature is concerned. It provides an illustration of the old saying that it is darkest before the dawn. While England was slumbering great things were going on in the continent - invention of gunpowder, the discovery of America and Italy. What is of the greatest moment for the students of English literature, the rediscovery of ancient Greece. Italy was the first home of Renaissance. With the fall of Constantinople to the Turks in 1453, the monks brought the manuscripts of Greek writings with them. These were now studied with zeal and eagerness. A passion for Greek and Latin fired the rival academies of Naples, Rome and Florence and led to that literary and artistic revival which is called the Italian Renaissance. England as usual, lagged behind the continent in this renewed interest in classical literature.

English scholars were then eager to visit Italy-- particularly Florence to see and tread the manuscripts of the classical masterpieces that the refugee Greeks had saved and brought with them. These scholars returned from Italy with a new fire burning in them and established the teaching of Greek on round principals in the country. The study of the classics was the best means of promoting the largest human interests. Renaissance came to mean humanism, wonder at the new earth and sky as revealed by the navigators and astronomers perception of beauty in the Greek and Latin classics.

The revival stirred men just as the voyages of Vasco da Gama and Columbus stirred the mariners. First came the prejudice of their authorities and opening men's eyes to the unexplored realms of nature. Then came the flood of Greek literature which the new art of printing carried swiftly to every school revealing a new wonder of poetry and philosophy. Scholars flocked to the universities. Truth only authority, to search for truth everywhere, as men sought for new lands. Thus man's vision was widened with Renaissance and new aspiration awoke in him. Man came to know his own worth. The human dignity which was suppressed by the authority of the church came to assert itself with the Renaissance.

Two books in England gave a new impetus to the renaissance movement. These were More's Utopia and Erasmus's "The Praise of Folly." Both were written in Latin but they were speedily translated into all European languages. "The Praise of Folly" is like a song of victory for the new learning which has driven away ignorance and superstition. More's Utopia is a powerful study of social condition.

Renaissance broke the insularity of England and English scholars drank deep in the fountains of the Greek and Latin and continental literatures. Translations of Latin and Greek dramas and romances poetry from Italy and tales of chivalry from Italy, France and Spain fostered the growth of English drama, poetry and romances. Marlowe imbibed the deepest spirit of the Renaissance in his aspirations and audacity of imagination. Shakespeare indicated the interest, worth and glory of man in his innumerable plays. Spenser laid the foundation of new poetry with his invention of new vocabulary, new stanza in forms and humanistic themes and sensuous imagery. Bacon adapted the Latin syntax to establish a clear, self-conscious, and precise prose style. New forms of poetry like sonnets, elegies, pastoral enriched English poetry. Romances and picaresque tales led to the development of prose fiction.

1.

b) How did the Renaissance and the Reformation influence the culture of England?

The Renaissance in the sixteenth century a European phenomena. It means the liberation of the human mind from the authority of the church and the new spirit fo enquiry and challenges and freedom from all blind faith in conventions and dogmas. The middle ages were dominated by religion which insisted on man's unquestioning faith in and obedience to the words of the monks. It supressed freedom of thought and freedom of action. Knowledge was a forbidden fruit, which none was allowed to taste except at the risk of being burnt. The Renaissance in the new world meant a liberation fro te deadly tyranny of religion and the spiritual authority of the monkish scholasticism.

Side by side with the Renaissance was born about the time another movement named Reforma-tion. It was also a new birth and was fora tine teh ally of the Renaissance. It was a rebirth of the moral nature of man following the intellectual awakening called Renaissance. In Italy whose intellectual had been upper-most in Elizabethan literature, the Renaissance had been essentially Pagan and sensuous. It had hardly touched the moral nature of man and it brought little relief from the despotism of the rulers. One can hardly read the horrible records of the Medicis or the Borgias without marvelling at the moral and political degradation of the cultured nation. In the north especially Germany and England, the Renaissance was awakening in England, the greatest moral reform which swept over a nation in the short space of half a century.

The Reformation started in Germany and aimed at the literation of the religious conscience of the people from the domination of the Pope and the Catholic church. The actual start of the movement was in 1517 with Martin Luther's denunciation of Pope Leox's sale of indulence. Luther in Germany, Cavin in Switzerland, Knox in Scoltland wre the leaders of the movement. Early in the next century Scotland England and Scandinavia turned in favour of Protestatism. In England Protestantism was recognised as the state religion in the sixteenth century when Henry VIII broke away from the church of Rome. If the Renais-sance was essentially Pagan, the Reformation was Hebraic. The two movements were the first lined. But later, the influence of the former was crossed and opposed by that of the latter. Thus the fromed allies soon parted and began to follow different paths, hostile to each other, though in some of the poets e.g. Spenser and Milton there was strange blen of the two.

The Reformation which is essentialy a religios movement, turned men's mind anew to the task of the translation of the Bible. Teh translation of the Bilble into English covers a whole the history of the English prose up to the seventeenth century. The pioneer in the work was of course Wycliff, under whose influence two complete versions were carried out about 1384 and 1388. In the Renaissance and Reforma-tion period the pioneers in the work wre William Tyndale and Mills coverdale. The former was the first to be inspired by Lyther's example and his version of the New Testament was founded both on Luther's translation and on the editions of the Greek and Latin texts. If formed the basis of the basis of the famous Authorised Version of 1611. He was a great defender of the Reformation and a good humanist withal, who knew the ancient and modern languages.

2.c) Analyse the treatment of love in Wyatt's sonnet Farewer Well'.

The poet first bids goodbye forever to Lass personified and its rules. It is important to remember that Watt's use of punctuation was limited and sporadic. He did not capitalize to indicate personification , So later ediors capitalized 'Love'. It is still liked however, that love is being personified here. In renouncing

the laws of love, the poet is rejecting the rules of court and society as well as the emotional effects of intense relationship. The metaphor of baited hooks works as an allegory for fishing, but also presents as an oxymoron in the bait being the pleasure and the hook being the painful consequence of the former.

He was forced into blind terror implying that he has been blinded by love to make poor choices. The narrator was pricked by the cruel insults and feels he was instructed in things he now considers pointless. The narrator explains that he has escaped devoting himself to freedom which extracts him from the bonds of love. He tells love to seek out younger hearts' indicating more naive and innocent lovers who have yet to develop the cynicism he now feels.

He realizes that love no longer has power and authority over him. He claims that love is to the young who are less busy on other affairs and to share the wealth of love with them. He suggests that love uses its 'brittle darts' on these more vulnerable prey as, although he has lost time in his pointless dalliance with Love, he has learned to not pursue a pointless objective which is illustrated in the metaphor forming the last line of the poem –

'Me lusteth no longer rotten boughs to climb'

Most of the poems by Watt are acutely gloomy and melancholic in tone. The stock element of a disillusioned lover who is separated from or forsake by an unkind mistress, is found again and again. The lover blames the lady for being unyielding and unfeeling, curses the past now that he is disillusioned and questioned the nature of love that misleads the young so easily.

2.d) The use of disguise is central to the development of "As You Like It". Do you agree? Give reasons.

Stanley Wood makes this observation, while he discusses the conversation of Oliver "from the scoundrel he is in the first act to a sincere penitent." The sudden and abrupt conversation violates the law of verisimilitude and so constitutes an offence against art which seeks to represent life in terms of truth and beauty. Here the needs of romantic comedy weighed more with Shakespearean than the laws probability.

Indeed, there are many alleged improbabilities in the play. The conversion of Duke Frederick and Oliver has come in for harsh criticism. The bestowal of Celia on Oliver has fired many a critic in a noble range. Swinburne would have regarded the play as perfect "were it not for that one unlucky smear in one corner of the canvas as the betrothal of Oliver to Celia." George sand in her French adaptation of the play marries Celia to Jaques. Shakespeare brings a lioness in the Forest of Arden. This makes Brandes exclaim, "A lioness in the forest of Arden. The assemblage of so many diverse characters under circumstances so peculiar, the strange wooing of Rosalind by Orlando and the forgetfulness of the two cousins about the banished Duke who they wanted to find as soon as they come to the forest of Arden are also cited as improbabilities in the play."

Shakespeare's main purpose is to write a pastoral romance as he has found it is Lodge's Rosalynd and to offer at the same time an ironical commentary on it. Here he has worked out his theme more on an epic method than on dramatic principles. He has sacrificed subtlety and unity of drama for the sake of diversity and complexity of portraiture. This explains the gathering together of many characters in the

forest. So it has not been possible for him to maintain the law of cause and effect in the development of many episodes.

The denouncement of the drama is still more uninteresting and artificial. The movement is here dull and slow. The interest is sustained by the delightful variety of love-episodes offered by the sentimental love of silvius for Phebe and the farcical development of the comic love of Touchstone for Audrey. Celia and Oliver love at first sight and this does not carry conviction. The two pairs of brothers are reconciled in the same unconvincing fashion. The introduction of lions Serpents, palm-trees in the Forest of Arden has been found fault with by many critics. Within the magic circle of the forest all reason is laid to sleep and we should no more judge the incidents in the forest by the laws of logic than we do the events seen in a dream.

2.f) Comment on the importance of Ben Jonson's drama.

Among Shakespeare's contemporaries, Ben Jonson is the most prominent dramatist of the time. There could be no more illuminating contrast than that between him and Shakespeare. Whether in tragedy or it comedy. Shakespeare's presentation of life is essentially romantic. Jonson is first and foremost a classicist both in strictness of structure and in the keen fidelity with which he paints the past.

Jonson's earlier drama includes his essay in Plantin-comedy – The case is Altered. But his first really great plant is the comedy of Everyman in his Humour. The intrigue on which its plot turns is well-managed, but the greatest interest of the play centres on its characters of contemporary life. In the considerably less racy "Everyman out of his Humour", Jonson portrays other contemporary types. Many of the character in this play in his other two comedies, Cynthia's Revels and Poetaster are intended satires on contemporary literary men. In 'Poetaster', Jonson satirises his dramatic rival. Marstone and Dekker. This play was his most notable contribution to the 'War of Theatre' – a kind of dramatic quarrel between the playwrights of the chapel children at Blackfriar's and those representing the professional actors of the globe.

Jonson's genius is found at his best in comedy. He was a classicist, a moralist and reformer of the drama. He turned his back upon romance and presented the London of his own day with strenuous effort towards realism and an attempt to contain the action within unities of time, place and theme. His characters are humour characters : one element in their nature is displayed throughout the play and exposed to ridicule 'The Alchemist', 'Barthelomew Fayre', 'Setanus', 'Catiline' were written by Jonson. His gallery of humours is so extensive that he is in a way the Dickens of the 17th century

Jonson received a sound classical education. He was a conscious artist and realist. The purged contemporary drama of improbabilities of plot, inconsistencies in characterization, flagrant violation of unities. His aim was to sport with human follies and not with crimes. He would use deeds and languages such as men to use. His drama would show an image of the times. His realism was aimed at mixing profit with pleasure. It is important to note that he turned from exaggeration of his early comedy of humours to a more mature and realistic satirical comedy in which the system of the humours was kept within reasonable limits. His influence lived on into the comedy of Manners in the Restoration period.

3.c) Explain how Herbert uses the word "sweet" in different senses in course of his poem "Virtue".

“Sweet”, the adjective is used in each stanza, but the sense of this word changes with every use. It may be said that in the first three stanzas, the sweetness of the day, rose and spring, respectively, is a quality related to the senses and one that one must fade or pass, whereas the sweetness in the last stanza is a spiritual quality which will last. Incidentally, the poet uses a figure of speech called apostrophe.

Clam and bright day in which sky and earth are joined in beauty and purity has its end in the dark night. Red and beautiful rose which bewilders the gazer also decays. Spring which is full of sweet days and sweet flowers and which has sweetness everywhere and in everything comes to a close. Only sweet virtuous soul remains forever. When all things are destroyed by time, virtue lives on and spreads its fragrance.

3.b) “Nor shall death brag thou wandrest in his shade

When in eternal lines to Time thou grow’st”

These lines are taken from Shakespeare’s Sonnet-18 “Shall I Compare Thee To A Summer’s Day.” The analogy between the beauty of his friend and that of the summer day leads the poet simply to the glorification of the former. He finds in his friend’s beauty greater loveliness and serenity. He also feels this beauty imperishable. It is subjected to no decay or destruction although every fair sometime declines. The cold, cruel touch of death is unable to claim this beauty this beauty and drag it down to the dark, lifeless realm as a victim against the enlivening effect of his verse. He feels inspired to think that his verse possesses the power to eternize his friend’s beauty. As long as the human race lives and loves to read, this very sonnet written in praise of his friend will remain to celebrate his beauty. It will give him an eternal life which no ravage of time can ever take away.

These lines are ennobled with the poet’s lofty idealization of his friend and his strong faith in the enduring effect of his poetry. He asserts here triumphantly the power of his verse to withstand the wreck of time and endow his friend with an immortal beauty. This constitutes the poet’s intense belief in the lasting power of his poetry. This is definitely something original in Shakespeare and well emphasized in his other sonnets.

3.h) What is the significance of the First Folio of Shakespeare?

The First Folio is the first collected edition of William Shakespeare’s plays collated and published in 1623, seven years after his death. Folio editions were large and expensive books that were seen as prestige items.

Shakespeare wrote 37 plays, 36 of which are contained in the First Folio. Most of these plays were performed in the Globe, an open air playhouse in London built on the south bank of the Thames in 1599. As none of Shakespeare’s original manuscripts survive we only know his work from printed editions.

17 were printed at Shakespeare’s lifetime in various good and bad smaller quarto editions one was printed after his death and 18 had not yet been printed at all. It is this fact that makes the First Folio so important, without it 18 of Shakespeare’s plays including Twelfth Night, Measure for Measure, Macbeth, Julius Caesar and The Tempest might never have survived.

3.f) Write a brief note on “Tottel’s Miscellany”.

The poetry of the Elizabethan age opens with the publication of a volume known as “Tottel’s Miscellany” (1557). Songs and Sonnets had been the composite title of the first edition of “Tottel’s Miscellany”. “Tottel’s Miscellany” derives its title from its publisher’s name. This collection of poems gave the world the songs of Survey and Watt, previously unprinted. It added many poems by Nicholas Grimald, Lord Vaux and other authors Wyatt and Surrey contributed to “Tottel’s Miscellany”. Watt gave the sonnet to English poetry and Surrey made another precious gift – blank verse which he used for his translation of the second and fourth books of Virgil’s “Aeneid”. There were many other collections like “Tottel’s Miscellany” The Paradise of Dainty Devices, English Helicon, England’s Parnassus. There were a number of minor poets who were represented in the different ‘Miscellanies’.

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