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Model Answer Key

AS-2672

B.A. FIRST SEMESTER EXAMINATION, 2013

English Literature

Drama

SECTION-A

- 1(i)Hamartia
- (ii)Sophocles
- (iii)Amen
- (iv)Shakespeare
- (v)Macbeth's chair
- (vi)Malcolm
- (vii)Merchant
- (viii)Drama
- (ix)Jew
- (x)Antonio

Section-B

2. Tragedy of ambition is indeed at the very heart of, and is the very essence of *Macbeth*. While other themes flow through the text and contribute to the downfall of Macbeth, ambition remains the fueling desire that plagues Macbeth throughout the duration of the play. In tragedy, the responder views the fall of a hero, and the events causing this descent. The text is focused on Macbeth's main flaw, ambition, or the desire to achieve his goals and dreams, as the cause of his tragedy. His ambition was to become king, and this is central to the text, although his ruin was also due to circumstance, including the encouragement given to him by the witches and Lady Macbeth. Therefore, while the decline of Macbeth is due to a combination of factors, it is his desire to become king that leads him to treason, murder, despair, and ultimately, his own demise. This is shown using various techniques, which include: soliloquies, hubris, dialogue, paradox, conflict and dramatic irony.

3. What Macbeth lacks in decisiveness, Lady Macbeth makes up for in bloodthirsty lust for power and wealth. Swearing off her femininity at the beginning of the play, Lady Macbeth manipulates her husband powerfully to follow through with his plans to kill Duncan. After the act of regicide, it is Lady Macbeth who has the soundness of mind to plant the incriminating evidence on Duncan's guards. And yet, her firmness disintegrates gradually as the play progresses, leading to nightmares that haunt her and ultimately drive her to suicide. In this regard, Lady Macbeth appears to switch characters with Macbeth midway through the play. Although most famous for her cruelty and lines such as 'unsex me here,' the decline of Lady Macbeth is certainly a mysterious aspect of Macbeth.

4. Act II Scene 1, Dagger Scene shows Macbeth's state of mind..... the descending madness, visions, and their effects upon him. The dagger itself is a symbol of conscience. It floats in the air representative of those things which will take place. The King has not yet been murdered, but the dagger foreshadows his death. Macbeth hasn't yet committed the unthinkable, but yet his conscience is already riddled with guilt. The dagger symbolizes what will be and the darkness that will follow.

5. Gratiano and Gobbo as comic character. Tragic and comic elements of 'Trial Scene', 'Ring Episode' and 'Casket Scene' in *The Merchant of Venice*.

6. Shylock's intellect, communal feelings, revengeful attitude, slyness, avarice, his hypocrisy etc.

7. Act III Scene 2, will of Portia's deceased father, lottery of the caskets-Gold,Silver, and lead, significance of song,how this story is related with Trial Scene and Ring Episode.

8(i)Act II Scene 2,*Macbeth* .Moments later after King Duncan's murder, Macbeth talking to his wife about the frightening things that happened to him, Macbeth tells Lady Macbeth that he thought he heard a voice telling him that he would never sleep again. A "ravell'd sleeve" is a tangled skein of thread or yarn. Macbeth uses it as a metaphor for the kind of frustration we experience when we have so many problems that we can't see the end to any of them. In such a case, we often say that we want to "sleep on it" in order to get everything straight. Macbeth also compares sleep to a soothing bath after a day of hard work, and to the main course of a feast. To Macbeth, sleep is not only a necessity of life, but something that makes life worth living, and he feels that when he murdered his King in his sleep, he murdered sleep itself.

(ii) Act V Scene 3, *Macbeth*. This is describing how Macbeth is pleading for his wife's health. He feels compelled to treat her and is saddened when he hears from the doctor that one cannot mend the emotionally ill. This leads Macbeth into a rant that almost accuses the doctor of not being a doctor at all because he's not able to cure someone emotionally sick. Macbeth needs the doctor to be able to do something, use some drug that can help her in any way.

(iii) Act IV Scene 1, *The Merchant of Venice*. Portia's speech on 'mercy'.

(iv)Act III Scene 1, *The Merchant of Venice*. Shylock begins by eloquently reminding the Venetians that all people, even those who are not part of the majority culture, are human. A Jew, he reasons, is equipped with the same faculties as a Christian, and is therefore subject to feeling the same pains and comforts and emotions. The speech, however, is not a celebration of shared experience or even an invitation for the Venetians to acknowledge their enemy's humanity. Instead of using reason to elevate himself above his Venetian tormenters, Shylock delivers a monologue that allows him to sink to their level: he will, he vows, behave as villainously as they have. The speech is remarkable in that it summons a range of emotional responses to Shylock. At first, we doubtlessly sympathize with the Jew, whose right to fair and decent treatment has been so neglected by the Venetians that he must remind them that he has 'hands, organs, dimensions, senses ' similar to theirs. But Shylock's pledge to behave as badly as they, and, moreover, to 'better the instruction,' casts him in a less sympathetic light. While we understand his motivation, we cannot excuse the endless perpetuation of such villainy.

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