

Date:

KAVER'S IAS | UPSC

Topic

Remarks

→ ① Post World War II Britain was disillusioned and there was frustrations especially amongst the educated unemployed youth against the establishment.

6.25/15

You have not commented on the actual ending of the play. The question asks "Comment on the ending of Look Back in Anger. Does it look like being where we started or, is there indeed a hopeful note?"

Besides answering generally about the post war problems of the youth in Britain like unemployment and resulting frustration --you must also devote a major portion of your answer on whether you feel the Jimmy Alison marriage will last and be peaceful from now on since she has returned home.

The ending of Look Back in Anger is thought provoking. It lays before the reader an ambiguity which offers both hope and despair. From here you can go on to mention both viewpoints.

One viewpoint

-To reach a state of harmony and peace and love they have to leave the human world and enter into a surreal world of the animal game. This suggests it may not be a happy ending or a hopeful one.

Look Back in Anger seeks to portray the anger and frustration via its protagonist Jimmy. The play begins with his abusive and impotent rage against his wife who belongs to upper class. The institutions, church bells, newspapers etc also becomes target of his rant. Consequently his wife Alison leaves him, his friend leaves for China and he indulges in extra marital affair with Helena.

But towards the end, he reunites with his wife, back into his 'bear and squirrel' game.

Date:

Question No.

KAVER'S IAS | UPSC

Topic

Remarks

At the personal level, the play does appear to be a happy ending. The 'Shindbergian marriage''s resolution with union of Alison and Jimmy pre-establishes faith in the 'institution'.

For Jimmy, after leaving her child, Alison could understand 'the pain of being alone'. leaving her 'python of passion' trait behind.

But at the social level, his invectives and volcanic distemper bears no fruit. He critics calls him 'life's most beautiful failure' because he fails to provide any solution or ignite any change. Comparing to Tennessee Williams's protagonist of Class marriage who leaves his family to pursue dream, Jimmy remains static in same potter's attic.

Second viewpoint

- The tender embrace at the very end of the play leaves the audience with a sense of hope that maybe in future the different class factions that Jimmy and Alison represent may find a way to live in harmony.

KAVER'S IAS | UPSC

Topic

Remarks

Whereas it is unable to provide any
remedy for the inequalities which
Alvin terms as 'everything is same'.

But Osborne ~~writes~~ that his true intent
was to make people feel. Hell! Yeah!

I am alive, said Jimmy.

Therefore, the play marked beginning
of a entire new generation of 'Angry
Young man', thereby being a 'success',

if not hopeful.

7.25/15

b) 'Waiting for Godot' belonged to the category of Martin Esslin's 'Theatre of Absurd'. And in his unique approach, Beckett ~~was~~ presented the absurd with 'tragic comic' elements.

Good observation

Give a few more instances of both comedy and tragedy in the play.

Unlike the ancient Greek plays, which had 'comedy' for sense of relief amidst the tragic atmosphere, modernist tragedy carried sublime comedy to accentuate pity and fear.

The classification suits the play as it presents the tragedy of futile human existence like the

Mention the term **Existentialism** here.

Camus's Myth of Sisyphus. The characters are in mental, physical and emotional pain. They are in constant threat of being beaten by anonymous 'they'. ~~And~~ Estrogan mentions

'billions others who died' as if a apocalypse.

Their physical suffering is evident when Estragon sits in pain and Lucky is kicked by his master.

Characters are dehumanised. In the post-modernist sense, they are devoid of concrete history of their own and language breaks down.

And they wait incessantly for a uncertain 'godot', possibly hunting at tragedy of faith.

The comic elements are present in vaudeville tradition, speech, dance and slapstick comedy. Falling of trousers, erections are sexually comic. But, these episodes only add to the general pathos of play. They confuse audience whether to laugh or cry because it hints at

Comedy instances in the play

- Vladimir's hat game.
- Vladimir's awkward walk because of his prostrate problem.
- the comically presented suicide attempt with an element of irony in it.
- Putting on and taking off of shoes.

Word limit permitting add these instances to provide textual evidence to the play being a **tragicomedy**.

Tragic instances in the play

- Estragon being beaten up daily
- Both the tramps suffer physical issues and are constantly in pain.
- Both the protagonists are starving and at best they get carrots and radishes and turnips to eat.

Date:

Question No.

KAVER'S IAS | UPSC

human existence which appears equally
comic and tragic in its trapped
existence. 'one day is like another,
one day we die, one day we are born'

Therefore, 'the tragic comedy' in
two acts is apt classification of
play. ~~It~~ And makes a mark
an audience of 'catharsis' of
Aristotle.

KAVER'S IAS | UPSC

Topic

Remarks

9.5/20

Ramanujan cannot be termed as a conventionalist or as an advocate of westernization. He is in fact a product of both which brings in hybridity in his poems.

c) A.K. Ramanujan went on a self imposed exile to America like U.S. Naipaul. And His diasporic situation ~~seeped~~ seeped into his poetry as hybridity and transculturation (Homi Bhabha)

The 'duality' of existence of ~~both~~ both a American and 'part of Indianness', is evident in The Great Indian House.

Home itself is the hybrid space.

He notes of Tamil brahmin joint family culture. Nothing that comes in goes out of this house. Also hunting at the 'accommodating culture' of India which his land of migration failed to provide him.

A metaphor for India itself. India is the house where all communities who enter find a home.

The American self gives a critical lens by which he notes the superstitions of Great Indian house like that of Tulsi House in Bihar. Girls are not

allowed to see law's capulation and
sandom anniversary of some gods.
The 'defect of vision' (Naipaul) which
fails to give individuality, which
American culture very well provides.

The critical 'lens' imparted due to
hybridity is also evident in 'The River'
where he notes that how 'old' and 'new poets'
sung of flooded river. But did not
were ignorant of desunned pregnant woman
with twins and sons named Brinda
and Gopi. It resonates with Auden's
Muse de Beaux's 'ignorance' to fellow
suffering.

In the 'Wife' poem, beneath the
low song, the transculturation is
present in image of father's tuban
and mother's toe ring, the symbols
of Indianness amidst the 'sepia'

wedding of christian rituals.

Meenakshi Mukherjee notes that Ramanujan writes of ~~Indian~~ past and memories that of 'mother' (sic), her faded cloings and clinging saree, as of childhood experiences of incest 'in the lunging pit', because he tries to have certain 'hold'^{on} that he has ~~left~~ behind.

Moreover, it is important to note that his nostalgia doesn't ~~on~~ ^{prevent} ~~the~~ ~~down~~ see from seeing his 'aham' form objectivity of 'puam' and criticize it.

Thus, the 'hybridity' and 'transculturalism' of Ramanujan means tapestry of a series ~~of~~ longing ~~but~~, ^{along} ~~but~~ ^{with} acceptance of 'American center' present.

2.a Eric Homberger called Larkin as the 'saddest heart in post-war world here market'.

'Sunnee is fading', notes Larkin in 'Affections'. Throughout the poetry, he presents the bleak picture of time passing and burden of relationships that prevents from individual happiness. 'The wedding album' is lying aside and mother's have pushed their lives 'aside' for at the 'corner', to tend to children.

We banke to bad habits of expectations ~~not~~, hoping the ship to anchor. , opens ~~the~~ another of Larkin's poem. But ~~in death~~ poem towards end

suggests that 'death' as a black armada is only ship ~~they~~ that stops

7/15

Mention here that Larkin was a confirmed bachelor who never married and in this poem he hints at loss of love after marriage.

Philip Larkin was a pessimist. He believed that death was final. He never advocated hope. Mention the poem's name here - Next Please.

KAVER'S IAS | UPSC

Topic

Remarks

You can mention this quote here
"And at his age having no more to show Than one hired box"

'Mr. Blaney' gives sense of pessimism and bleakness with its very name.

The imagery of 'a wood box', bed, curtains ~~and~~ gives sense of 'monotonous life', the tenant was trapped.

In 'Days', doctors and priest are running across, gaini lurking at death.

'I can ~~taste~~ the grief', Larkin writes for the safe victim when bridal linden leaks away as Auden like ignorance of Muse De Beauvoir.

Andrew Motion ~~Larkin~~ notes that however,

how Larkin's poem were also filled with drops of optimism running throughout 'Days are to live in' [Days poem] emphasizes to live in present like T.S. Eliot's

Time past and time future are perhaps present in time present.

Larkin's poetry was a poetry of disappointment, of destruction of romantic illusions, of man's defeat by time and his own inadequacies.

Disappointment, of destruction of romantic illusions
- in Afternoons poem.
Man's defeat by time
- In Next Please and Days poems.

Blaney had vacations with his sister and was fond of music box of his landlady.

He ~~warns~~ ~~against~~ ~~expectation~~ ~~box~~ to avoid the misery of ~~and~~ dependency.

Thus, Larkin's poem were most pragmatic of his times. ; guiding people to an 'present living' rather than merely ~~seeing~~ the glass half empty.

6/15

b) Waiting for Godot as a 'theatre of absurd' invited audience to visualise the futility of human existence and the inevitable tragedy.

With multiple of contexts, 'Godot' is predominantly read as presenting the 'repetitive' cycle of 'birth and death'.

Pozzo notes that we had one day we are born and another day we die, amidst the difficult birth.

But the images of above hole and forceps hints at the 'pain and sufferings' of amidst the cycle. The to carry For instance, the camp protagonist suffers from emotional and physical pain. The Estrogen is beaten by anonymous 'they' and mentions of billions others who have died. They are bound to

Incorrect- these lines are said by Vladimir and not Pozzo. Pozzo only says "They give birth astride of a grave, the light gleams an instant, then it's night once more." Immediately after this Pozzo and Lucky leave the stage. After a few minutes then Vladimir says the lines that have been mentioned in the question "Astride of a grave and a difficult birth. Down in the hole, lingeringly, the grave digger puts on the forceps. We have time to grow old." Please be very careful of such mistakes. This gives an impression that we have not read the text well.

death and contemplate suicides.

lucky suffers from abuses of Pozzo and then they ~~turn~~ blind and deaf.

'We have time to grow old' can be interpreted as that despite the 'suffering' also, they ~~see~~ go on.

~~In spite of uncertainty of 'Godot',~~ they keep waiting.

And the play ends with 'let's move', yet the tramps don't move, confusing audience with possibility of numerous days, the 'repetition' will go on.

In light of Sartre's existential philosophy, of 'existence precedes essence' the lines seem to give message of finding essence ~~is~~ in the stride of birth. ~~Knowing that~~ 'tears of

This quote of Vladimir mentioned in the question uses the image of life and death being at almost the same time but it also suggests that the birth is difficult and the grave digger acts "lingeringly" taking his time means that "We have time to grow old" - meaning that there is more to life than just aging and dying-we have some time to act our role in life- This is in contrast to Pozzo's earlier quote "They give birth astride of a grave, the light gleams an instant, then it's night once more."

KAVER'S IAS | UPSC

world are in constant quantity' i.e. the
farceps, the stumps suggest movement
and optimism ~~to make out life.~~

Thus, the almost death and bleak
images carries the core essence of play,
the dual essence of both pessimism
and optimism. But leaves it to
audience to make their own meaning,
thinking and 'waiting' as
Beckett refused to confirm to any
speculations.

10/20

C. In his unique approach to 'Theatre of absurd', Samuel Beckett adopted the features of 'Repetition' amidst the differences ~~and~~

The Act I begins with desolate setting on road with bare tree, two lamps fidgeting cap and boots. They then meet a Pozzo and Lucky and a boy arrives to deliver message of unarrival of Godot.

Like wise, Act II carries same characters and action of 'waiting' and 'Nothing to be done' but with few differences. ~~The tree has sprouted leaves, Rape of trying lucky is shorter. Pozzo is blind and lucky is dumb. Estrogan's shoes fits him and Vladimir's cap is changed. The shepherd boy also denies to be same guy who came last day.~~

Satisfactory answer

KAVER'S IAS | UPSC

At a symbolic level, leaves shows hope. The hope that tramps are holding to in waiting for Godot.

You can mention here that when pointed out to Estragon by Vladimir that the tree has grown leaves Estragon replies "It must be the Spring" This statement of Estragon can be construed as a symbol of hope.

Changed conditions of lucky and Pozzo increases their interdependence, emphasizing the theme of 'companionship' that man needs in the futile world.

Also, it hints at how 'life changes in an instant', with change in socio-political conditions alluding to the World Wars.

~~Change~~ The master 'Pozzo' is more relevant in slave lucky hunting at colonial idea that instead of 'civilization' propaganda that colonized required, it was colonizer that required raw materials.

Changed 'cap' shows the changed perspective and getting 'boat' can be seen light of optimism. of life getting

Date:

Question No.

KAVER'S IAS | UPSC

settled with time ~~past~~ the war
wrought ~~havoc~~ in 1950s.

Also mention another difference in both the acts and that is the application of memory by different characters. It seems that only Vladimir remembers the events of act 1 and all other characters have turned very forgetful and seem to have no memory of the supposedly previous day (Act 1).

In larger context of change and changelessness of human life cycle, the changes provides an alternative reading to predominant ~~positive~~ pessimistic reception of the play. It offers hope amidst 'repetition' birth and death cycle like myth of Sisyphus. Hope in form of 'Sartre's' existential philosophy of man capable of 'hitting the iron before it freezes' (Estragon). Moreover it points at 'waiting' and 'uncertainty' of Godot is vague supplications to more mankind to acters -

Thus, 'difference ~~is~~ in repetition', sends audience a message of positivity ^{to} especially in the 'disillusionment' caused by ~~it~~ war and by

7/15

3-9 Strindbergian marriage ~~by~~ ~~the~~ was the another term for the couples hailing from different socio economic background of working ~~and~~ upper class, after the playwright Strindberg's tale.

Jimmy hails from a ~~to~~ category of unemployed educated lower class whereas his wife Allison comes from establishment ~~these~~ differences adds to their marital discord which is already charged because of ~~to~~ Jimmy's impotent rage at social and political institutions of post-war Britain.

The play opens with Allison ironing and Jimmy ranting abuses at her, and consequently hitting Allison with hot iron, in his small ~~pattee's~~ attic.

Readers are told that after initial 'bear and squabble' love seeped

Since the question was on **Strindbergian study of a marriage** mention here that Strindberg's relationship with women in his life was generally complicated and his three marriages and all of them ending in divorce was a testament to this. The relationship of Jimmy and Alison also seems to be something similar though the ending is different.

The relationship between Jimmy and Alison in the play oscillates between love and hate

Date:

Question No.

KAVER'S IAS | UPSC

Very often Strindberg portrays the relationship between men and women as a brutal battle. The behavior of Jimmy in the play resonates with this statement.

games, their marriage turned hostile. Jimmy accused Alison for her 'fence sitting' and 'failing to feel the pain of being alone' which he feels. He calls her 'pusillimanicus', and pythian of passion and wishes so much to so for her child to die because she belonged to 'upper class' which he despised. Alison too feels that she is Jimmy's 'captine' ~~so~~ in his war against the 'old gang'. She notes that 'he is a so knight in shining armor' except that armor doesn't shine. She confesses to her father that she married Jimmy as a snail to her upper-class upbringing. Therefore ~~of~~ despite the possible love mutual love of initial days, their marriage gets strangled ~~so~~ because

of their class differences.

Feminist criticize Jimmy for his volcanic anger which he vents at Alison and his failure to recognize that Alison's 'complacency' is because of his own short-comings than of his class, as Alison share friendly relation with his lower class friend Hugh.

But, the ending where the both re-unites, shows John Osborne's hope in write 'marriage as institutions' and provides at the dramatic relief to audience in the 'love and hate relationships in themselves' disillusionment of post-war.

You need to mention here Alison's father's views -- that nowadays marriages are less about love and more about revenge and challenges is very Strindbergian.

Jimmy's tirades on Alison give a very brutal and cruel impression of their marriage but in the end the redemptive quality of marriage is revealed when Helen leaves and Alison reconciles with Jimmy.

7.25/15

~~5-b~~ Meenakshi Mukherjee notes that
 3-b A.K. Ramanujan went on a self imposed exile like V.S. Naipaul, to America, becoming the part of 'Diasporic Indian English Writers'

Ramanujan was deeply fond of his mother and she becomes a symbol of his nostalgia of Indian roots.

The poet creates a vivid picture of his mother using images and words that evoke the reader's senses and emotions.

~~A lot~~
 As such The Mother of Ramanujan's poem 'with her hawk like eyes and diamond like flashing earrings', her clinging sauce on her neck body, presents ~~his~~ his personal longing memories images of his mother.

She is like every other Indian mother, selflessly ~~is~~ tending to her child and losing her self in it.

But apart from a ~~to~~ 'universal longing of a child for his mother', the mother of the poetry also becomes

his way of having a 'hold' on his Indian self and Indian past. The past which he spent in Indian village south Indian village, the trees, the monsoon rain as a 'thread'.

But Meenakshi Mukherjee notes that diasporic writers presented their personal memories, in order to find a sense of identity that gets obliterated because of staying on margins of the two worlds.

She the mother here, and father is well who ~~is~~ appears in several of his poem like Whitewash weddings, also presents a sense of 'loss', a loss of his Indian identity pure sense of 'aham' that was not yet hybridized and transcultured (Homi Bhabha).

Date:

Question No.

KAVER'S IAS | UPSC

Topic

Remarks

Thus, for a diasporic writer, the mother figure symbolizes a connection to 'homeland', like Odysseus Penelope for Odysseus. But the only difference is that Ramanyan cannot return to his 'Ithaca' and ~~is~~ therefore, it is left behind, lost and never found.

You can also add the following interpretation-

what is left behind - memories

what is lost---mother's youth

what is never found-
The inner feelings of the mother herself because we only know the poet's feelings through the poem.

3-c The 'Movement poet' rebelled against the 'intellectual' and 'personal' poetry of Eliot and Pound. They were influenced rather by pragmatic and 'realistic' (intellectual realism) poetry of Hardy.

Philip Larkin as 'a movement poet' filled his poetry with bleak and objective view of life.

✓ 'Summer is fading', 'falling leaves in afternoon' denotes the passing of time and going. How the burden of social responsibility makes mothers to push their own lives to careers

Larkin was bestowed with immense capability to see through other's shoes. 'I can taste the grey' writes he for the rape victims when bride London looked away as ignorance. He writes it as as a

The Movement poets wanted to create poetry with accessible meaning and poetry which covered everyday experience and this is exactly what Larkin attempted to do with his poetry.

Date:

Question No.

KAVER'S IAS | UPSC

elegy that how her chances of happy, ~~virginal~~ bride are ruined are now

'Days are to live in', unless the end days are marked with 'doctors and priests in their long coats, notes taken in ~~Days~~ poem.

He takes 'everyday' and presents it as a 'warning' and a didactic message to readers when he presents the 'black ship of ~~Annada~~ death'

In the poem **Next Please** (mention the name of the poem) Larkins says that there is only one promise and one expectation which is certain and it is death.

as only ship that anchors. He means against the bad habit of 'expectations'

In the poem Mr. Bleaney the empirical touch of Larkins poetry becomes very evident when he derives the personality of Mr. Bleaney from his belongings and the look of his room.

Mr. Bleaney with bleakness of solitary existence ~~can~~ shows the 'monotony of routine' and the 'maiden box' as only end in form of death.

Date:

Question No.

KAVER'S IAS | UPSC

Topic

Remarks

Therefore, Larkin's poems with pessimism and fatalism of Hardy and, moreover for ~~ignorance~~ like Auden's Muse de Beau.
(in London poem)

He instills in readers a sense of 'dullness' with empirical evidences like sage, doctors, 'wooden boxes' like ~~metaphysical~~ poets ~~eyes~~ who too agreed like lawyers.

Thus, ~~the~~ Andrew Motrain agrees, for Larkin's saddest heart in past world near market, his ~~more poems~~ more to ~~make~~ us see the glass half empty

Date:

Question No.

KAVER'S IAS | UPSC

Topic

Remarks

6.5/15

4. a - Beckett refused to confine to any speculations regarding the play and as such Pozzo and Lucky's relationship has been seen symbolic in many contexts by critics.

Pozzo and Lucky are introduced with a master and slave relationship apparently. They appear on scene with Pozzo carrying a rope around Lucky's neck, almost dehumanizing Lucky.

In the post colonial context that was gaining sense in decades of 1950s, their relationship seems as symbolic of colonizers and colonized.

In religious context, and with enigma around the identity

Another interpretation is that they symbolize relationship between capital and labour. Pozzo becomes the symbol of the capital world that exploits the working class represented by Lucky.

Date:

Question No.

KAVER'S IAS | UPSC

Topic

Remarks

of Gerdet, they are also interpreted as 'Christ' and 'manhood'. The cruel relationship hints at the dwindling faith that failed to save billions in the two world wars.

The psychological discourse that was emerging in decade, see them as symbol of Freudian. Id and Ego. Lucky being the 'animal instinct' as in his distracted speech and baffling dance. And Pozzo as 'ego' taming the beast like a ring master.

They also symbolizes Lacanian Anima and Animus.

But in larger context of play, they symbolizes the theme of 'comparsonship'. In Act II,

Pozzo is ~~de~~ blind and lucky goes dumb, increasing their interdependence.

Also this role reversal in Act 2 is the hope of the changing situation in the real world where the colonized were getting freed from their colonizers and with this loss comes the hope that someday the situation of dependence may switch.

Date:

KAVER'S IAS | UPSC

Topic

Question No.

Remarks

It warns against the impossibility of individuals that gaining unambiguous offered.

Macomber, as a 'theatre of absurd', Beckett sought to present the absurdity of human existence and 'purposelessness'.

Their relationship presents fact to that wherein they both gives purpose to each other which other two have. Vladimir and Gogo seeks in 'waiting'.

Thus, open to various interpretation, Beckett leaves his audience confused and their relationship remains an enigma in 'modernist theatre'.

4-b Larkin belonged to the 'movement poetry', which arose in 1950s as a extension to modernist poetry, but also as a 'rebellian' to modernist poetry of Eliot and Pound.

The peculiar feature of modernist poets which Pound called as 'Make it new' was use of blank verse and drawing from Wordsworth's 'language of man', Larkin's poem were composed in exemplary simple language reaching wide audience.

'Modern age' was fraught with disillusionment and emptiness. with general sense of Malaise. Larkin carrying the ethos, writes about 'the black armada' i.e. death is only ship as that anchors.

Larkin was known as the gloomy death obsessed and darkly humorous observer of human foibles and failings.

Since the question says from the poems prescribed to you -- with every quotation you must mention the poem from which you have taken this quotation. Like mention **Next Please** here.

The ~~of~~ ~~conscience~~ ~~ignorance~~ of other's suffering
to especially because of growing urbanisation,
'Acrid London leaks away' is mourned
in 'rape victims'.

Philip Larkin
attempted to show
the stark, crude and
blunt realities of life
in his poems.

A Modernist saw an utter
sense of loss in faith and religions and 'afterlife'
It is evident in ~~Larkin's~~ bleak
poem 'death'. He cautions ~~us~~ 'readers'
to live in present as 'Days are to
live in', with death as
only certainty.

Growing individualism of
20th century ~~was~~ is also touched
upon with 'solitary life' and
bleak ~~life~~ of Mr. Blevins and
his rented room. The monotony
and image of 'wooden box' i.e.

death again resurfaces
Therefore, Larkin
Larkin grew up in decades of post
war world and therefore as he himself
said 'depravation for him was what
daffodils were for Wordsworth', seeing
the destruction of modern age.

Thus, as a 'saddest heart
of post war world', he
mirrored the pessimism of his age
in his poems.

Elements of Larkins Poetry

- Pessimism
- Skepticism
- Realism
- Irony
- Simplicity

Connect these elements to his poems in the syllabus
giving textual evidence through quotes and naming the
poems in your answer.

4-c Post World War-II drama saw emergence of 'Theatre of Absurd'. It sought to display the futility of man's existence on lines of Camus's myth of Sisyphus:

'Nothing is to be done', opens

Very apt quote.

waiting for cadet, initiating the theme of 'nothingness of man's life'.

The setting of stage as opposed to upper class interiors of T.S. Eliot or

kitchen sink space of Obscene, is

a desolate stage. Two lamps set

stand against a blank tree on empty road, adding to theme of nothingness.

The plot of the play is also without an exact beginning or end.

Date:

KAVER'S IAS | UPSC

Topic

Question No.

Remarks

It begins with tramps 'waiting' and ends with it, leaving audience to doubt for ~~how many~~ days it will continue.

Unlike the conventional well drama of 'action', no such action except ~~fidgeting of cap, boots etc takes~~ place.

Dialogues are also minimal and repetitive. 'let's go', 'let's go' and, silence with ~~silence, gaps~~ and pauses.

This overall sense of 'nothingness' of play hinted at Beckett's said 'inertness', depicting the nihilistic attitude of the ~~post war~~ age. The ~~disillusionment and destruction~~ had negated the meaning of existence.

Moreover, in post-modernist analysis, the 'nothing' can also be seen as 'questioning and challenging'

Another important quote which you should mention is of Estragon -
**"Nothing happens
Nobody comes
Nobody goes
It is awful"**

These lines contain the gist of the play and are the textual evidence of Beckett's viewpoint mentioned in the question that "nothing ever happens in man's existence".

the reality the meta narratives sought
to portray.

The 'repetitive actions and structure'
also points that '~~nothing~~ ever happens
in men's existence' in larger context of
'universe'. 'Gadot' too remains a
vague supplication with no ~~unc~~ certainty,
making waiting futile'.

Thus, though Beckett refused to
confirm to any speculations regarding
interpretation of play. ~~the play~~
yet it sends a predominant message
where 'one day is like another',
one day we ~~do~~ are born and another
day we die.

5-a Critic Bruce King notes Ramanujan's exemplary ability to not let his Indian or American identity overpower each other.

As such his poetry does give a sense of nostalgia but without a impression of unsettling 'longing' which unsettling longing which writings of other diasporic writers impart.

In the 'love song to wife', his series presents his childhood past in his home village, ~~the~~ and, cousin's night. I father's back making sound of slapping soap. He notes father's

husband's and mother's for sings. This nostalgia for minute details is so beautifully weaved in the mother poem. poet notes his mother's petal like hands, her hand like

Ramanujan's poetry should be considered as nostalgia and criticism rather than rejection. His diasporic longings are visible in his poems.

devotedly for her child's protection, her
savings and her sauce clinging to her
to their body.

He nostalgically but with objectivity
notes the incestuous incident of childhood
with cousin in an 'innings', 'in lunging
pits'.

The 'Great Indian house' where
everything that comes in, doesn't go
out like the Tuli house of Biswas is also
reminder of his Tamil South Indian joint
family past.

But despite the nostalgia and
not a 'outright rejection', the American
present day allow him to see his own
personal Indian past with a critical
eye. How old and new poets never
sang of caus and pregnant mother with
tunis drowned in flooded river. Resonating
with Auden's criticism of ignorance in
A Muse De Beaux.

KAVER'S IAS | UPSC

~~The~~ The heat house ~~so~~ leads to
lossing of individual identity, - the
'defect of vision' (~~Narpat~~) and the
Indian superstitions of gods not being
allowed to see cow's copulation.

Therefore, as Neerajshi Mukherjee
notes, Ramanyan's poetry while presenting
a hybridity (Ashubha), accepts his
accommodates both his aham (~~so~~ Sangam
literature interface) and puam (external)
to present 'nostalgia' and 'objectivity' of in
to his Indian self.

You seem to have missed out the poem Obituary--In the poem Obituary the poet discusses his father's death and also remembers and mentions/criticizes the ancient customs after death and mentions all the work his father has left undone.



One advise to you is that when you are answering a general question like this one on Ramaujan's poems please make it a point to mention and comment on all the poems in the syllabus even if in one sentence and not leave anyone out. It gives an impression of your being thorough in your knowledge of the prescribed syllabus.

b. 'Kitchen-sink realism' was a movement in English modernist theatre post World War 2, that set to present the settings in 'one room kitchen settings interiors of lower class apartment

Define Kitchen-sink realism in a bit more detail since the question asks for it. - Kitchen-sink is the term given to a particular type of drama which focuses primarily on the trials and experiences of the working class.

Obscure's look back in Anzani opens in 'a pattern's attic' where three characters share the small space. Alison is ironing and Hugh and Jimmy reads newspaper.

It was basically the depiction of the kind of struggles and issues which the working class faced on a routine every day basis.

The particular feature of Kitchen-sink realism was its 'leftist ideology'. Jimmy, ~~also~~ As such, Obscure's Anzani young man, Jimmy is portrayed to be a educated unemployed 'working class youth' who is angered against the establishment.

"many people getting bored, many people dying and many people hungry", notes Jimmy. ~~His~~ He vents his distemper at institutions, church, newspapers ~~and~~

and government which failed to bridge the inequalities that existed between upper class of Alison and class of Jimmy.

The play clearly depicts the conflict between working class and the upper middle class in England in the post-war scenario.

Another feature of this sort of realism was presentation of frustrated personal relationships because of disproportioned public life. Like Tom the husband of Tennessee Williams's *Class Menagerie*, Jimmy and Alison are also involved in marital discord. Alison doesn't understand 'the pain of being alone' because of her upper class background, thinks Jimmy. And vents abuses at her.

She also as a silent sufferer also somewhere regrets her rebellion against her parents by her decision of marrying Jimmy.

Thus, like the earlier rupture and source realism, this drama genre

KAVER'S IAS | UPSC

presented a 'angered generation' especially the male, which was in contrast to 'kitchen-sink' being predominantly associated with female domain.

Hence, with inviting audience to feel the 'anger' of a man 'whose nerve has lost his shine', Osborne presented a ~~misidee~~ picture of 'kitchen-sink' of a working class house of 1950.-

10/20

Satisfactory answer

The attitude of Jimmy Porter largely stays unchanged with very slim chances of resolution.

c) The decade of Angry young man movement saw educated unemployed youth like Osborne himself who were angry against the government, failing to provide despite the promises.

Jimmy belongs to the same category of men. Despite his degree, he runs a candy stall ^{in contrast to} ~~and~~ Alison's brother, since he ~~because~~ of his upper class inheritance does better than him.

Jimmy is also angry because of 'fence sitting' of people around him including his wife and Hugh. According to him 'they don't feel pain of being class'.

He is also 'distinguished' because of last ideals and loss of last great cause for Empire.

As Helena notes 'that there is no place for people like Jimmy' because he laments the old last glory.

Jimmy Porter belongs to a generation who have been deprived of their great past with a dull and ambiguous present and going to face an aimless coming time.

As such, his attitude of volcanic frustration at 'institutions' of society can be seen credible partially where privileges were reserved for certain sections of society.

The angry attitude of Jimmy Porter in the play is used to demonstrate how the state of Britain was guilty of neglect towards those that needed assistance the most.

But his anger becomes a issue when he makes life of people around him miserable. He hurls Alison, wants abuse her and wishes her ~~to~~ child to die.

Moreover, his impotent rage makes him almost comical which only vents as abuses to others. Unlike

protagonist of 'Class Menages', Tom who makes effort to change his conditions,

Jimmy only uses 'anger' as a defence mechanism for his own failures.

The play existed at two planes of personal and societal. The attitude towards society is ~~not~~ not resolved in play with Jimmy

failing to ignore any resolution or change.

But at personal level, Osborne resolves his attitude with reunion of the couple ~~in~~ back in their 'bear and squirrel game'. He re-affirms faith in institution of marriage and especially 'stendbergian marriage' as Alison learns the 'suffering with child loss'.

For Osborne, he ~~was~~ didn't want to 'usher in any resolution' but wanted to make people feel alive. 'Hallelujah, I am alive (Jimmy)'. And as such, the play 'washed out' the attitude and resolved it with making ~~the~~ audience feel the 'anger' of 'frustration' that drama ~~sought~~ to portray.

Date:

Question No.

Thus, for a diasporic writer, the
mother figure symbolizes a connection
to 'homeland', like Odysseus
Penelope for Odysseus. But the only
difference is that Ramanujan cannot
return to his 'Ithaca' and ~~is~~ therefore,
~~it is left behind~~, lost and never
found.

TOTAL MARKS
117.5/250

IMPROVEMENT IS MAINTAINED