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Topic

Remarks

1 a.)

3 1/2 / 10

Power struggles, lies, deceit + treachery were a part of court + country in the literature of the Renaissance.

Renaissance in Europe was a result of the dispersion of scholars and religious texts from Constantinople to different parts of Europe which ushered in a new era of scientific learning, and classical learning which had an impact on the society and in the field of art and literature.

The court therefore became a centre of learning and cultural repository of the time as depicted in Shakespeare's The Tempest.

The masque, a tradition that was popularized by King James I, was a manifestation of European learning that was a product of Renaissance in

The Political Situation in Europe was unstable during the Renaissance

The Portrayal of Court + Country in the literature of the Renaissance was similar to the

(P.T.O.) PLEASE TURN OVER

TEST-1
KUMAR SAKSHI - 920504208
ENGLISH LITERATURE

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England.

The figure of the magus in Prospero, the philosopher-king further highlighted the role played by the court in the 16th century European society.

The country or the larger society was infused with a similar sense of learning which was complemented by a sense of commerce that was prevalent in the 15th and 16th century age of exploration.

Upon sighting Caliban, Stephano and Trinculo immediately estimate his commercial potential, thereby reflecting the dominant sentiment of the society.

The Tempest too carries the story of deceit & treachery to usurp power.

actual happenings & that period.

The country too was divided.

King Lear & his division of

his kingdom among his daughters is symbolic of that.

↳

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1 b.)

Metaphysical conceit refers to the metaphors employed by metaphysical poets that employed startling images and symbols to make comparisons between two seemingly disparate objects and ideas.

Hence Donne employs concordance images from Copernicus's theory of earth to compare two lovers as two perfect hemispheres of the Earth who unite together to form a better world than earth itself as the lover's union is without 'sharp North' and 'East'.

Similarly, Donne borrows images from colonial expeditions of the 15th and 16th century Europe to compare

4
10

After definition of metaphysical conceit use in shortest possible words mention the conceit from each poem prescribed. Also give NAME THE POEMS.

COMPARISON
↓
Comparing
Lovers
to
flies, taper,
Eagle &
Dove..

The
Petic
↓
Beloved's
hair
around
wrist
compared
to
bracelet.

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his lover to the virginal lands of
America.

"O my America", he calls out to
her, referring to her as his "myne of
precious stones".

to make a similar cartographical
reference, by comparing the lover to
the live halves of a cardiform map in the
poem "Good Morrow".

Dr. Johnson claimed that the
conceits employed by Donne was
startling but ultimately just referring
to ^{his wit} ~~its use~~ as 'discordia concors'.

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1.C.)
4.21
10

Caliban's relationship with Prospero provides the platform for a post-colonial reading of the play.

The unequal power sharing is the result of Prospero's subjugation of Caliban who provides merial servitude and is threatened with painful punishment.

Prospero's claim of superiority has been read as an allegory of European colonization who uses his superior knowledge to establish his claim on the island.

He justifies this on the ground that he attempts to civilize to Caliban who is referred to as a thing of darkness.

The whole relationship is reflected

In this dialogue
~~Caliban~~
JUSTIFYING HIS
REBELLIOUS
BEHAVIOUR
THRU THE
PLAY.

IN ANY QUESTION ON PROSPERO CALIBAN REBELLIOUS MUST FORGET THIS LINE OF CALIBAN'S

" THIS ISLAND'S MINE BY SYCOPHANT MY MOTHER WHAT THOU TAK'ST FROM ME "

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<p>Also read don't</p> <p>Don't</p> <p>Don't</p> <p>The whole answer to Colonial Post Colonial Reading.</p> <p>↓</p> <p>Also mention the murder of Prospero by Caliban.</p>	<p>Caliban however, resists this process of colonization through his acts of defiance.</p> <p>He uses Prospero's <u>language</u> only to <u>curse him</u> and attempts to <u>rape Miranda</u> in order to express his angst.</p> <p>He reveals how he was tricked into revealing the secrets of the island through Prospero's initial acts of kindness, only to be later imprisoned in the same island.</p>	<p>10/11/21</p> <p>12/11/21</p> <p>13/11/21</p> <p>14/11/21</p> <p>15/11/21</p> <p>16/11/21</p> <p>17/11/21</p> <p>18/11/21</p> <p>19/11/21</p> <p>20/11/21</p> <p>21/11/21</p> <p>22/11/21</p> <p>23/11/21</p> <p>24/11/21</p> <p>25/11/21</p> <p>26/11/21</p> <p>27/11/21</p> <p>28/11/21</p> <p>29/11/21</p> <p>30/11/21</p> <p>1/12/21</p> <p>2/12/21</p> <p>3/12/21</p> <p>4/12/21</p> <p>5/12/21</p> <p>6/12/21</p> <p>7/12/21</p> <p>8/12/21</p> <p>9/12/21</p> <p>10/12/21</p> <p>11/12/21</p> <p>12/12/21</p> <p>13/12/21</p> <p>14/12/21</p> <p>15/12/21</p> <p>16/12/21</p> <p>17/12/21</p> <p>18/12/21</p> <p>19/12/21</p> <p>20/12/21</p> <p>21/12/21</p> <p>22/12/21</p> <p>23/12/21</p> <p>24/12/21</p> <p>25/12/21</p> <p>26/12/21</p> <p>27/12/21</p> <p>28/12/21</p> <p>29/12/21</p> <p>30/12/21</p> <p>31/12/21</p>

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4.75
10

Lear's relationship with Cordelia makes the trajectory of the play.

His initial blindness prevents him

Also mention clearly how despite

from realising that Cordelia loves him the most and her reticence during

being dishonoured by Lear Cordelia never loses any affection or love to her father

the lowest eventually leads

Lear to banish her, an act that puts his tragedy in motion.

comes with an army with the King of France to his aid.

It is only later at the height that Lear's blindness is removed due to his increasing madness that allows him to see better.

He eventually reconciles with

Cordelia who attempts to rescue him and restore order in the kingdom.

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Dear Cordelia relationship starts with folly of dear in the beginning of the play & ends with the death of both father & daughter with only very ~~few~~ brief moments of bliss & redemption for dear in between.

He admits that he gave her cause for grievance but the reconis lation allows him to envision a life of mutual love with his daughter, as two birds in a cage.

It is the image of bear howling with rage as he enters with Cordelia's dead body in his arms that underlines the tragedy of the play and questions ideas of divine justice in the play.

very ~~few~~ brief moments of bliss & redemption for dear in between.

1e.)

The element of supernatural in Shakespeare's The Tempest is highlighted in the opening scene itself as Ariel acts as an agent of Prospero's magical powers to stage or conjure at sea, thereby pulling the action of the play in motion.

SUPERNATURAL
IS
AS
THE
HEART
OF
THE
PLAY
&
CONTROLS
EVENTS
&
EVERYONE
IN
IT.

Prospero himself is a part human, part supernatural figure and is cast in the figure of the magus who derived his powers through his learning.

This allows him to direct the action of the play.

He later stages a masque which is by help of Ariel employ a performance of spirits and damned goddesses such as Iris, Ceres and Juno, thereby

highlighting the element of supernatural.

Critics argue that the island itself is a supernatural phenomenon that provides "sweet sounds" and music that lulls its inhabitants into deep sleep, as remarked by Caliban.

Hence it is only appropriate that Prospero must cease to practice his magic as he leaves the island to return to Milan.

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2a.

William Shakespeare's King Lear

is a tragic account of political instability that stems from Lear's desire to abdicate his role as the king, thereby rendering & him unaccommodated in the play.

Also mention the insanity of Gloucester & his suicide attempt.

→ The madness of Oswald & Regan in their mad love for Edmund.

The idea of redemption and madness in the play charts the fall of King Lear who suffers from a tragic failure of judgement at the beginning of the play.

Blinded by his own hubris (excessive pride), Lear refuses advice from his counsellors (Kent) to distribute his kingdom on the basis of the 'love-test'.

This blindness not only leaves him stripped of his royal persona, but it also

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<p>Also Redemption comes to all. ↓ GONERIK ↳ PERAN ↳ THEIR DEATH ↓ ALSO CONSUME ↳ Gloucester.</p>	<p>leads to the banishment of Kent and Cordelia who is married off to the French king after she falls in Lear's estimation.</p> <p>"Her price is fallen", claims Lear in his state of blindness.</p> <p>Lear's blindness is stripped only when he runs off into the heath after being stripped of his royal retinue of servants.</p> <p>The forces of nature obliterate all differences of class and power as Lear is compelled to confront his own blindness.</p> <p>This realisation of his own hubris leads Lear into a state of madness, which in Renaissance theatre, was also associated with innate wisdom.</p> <p>As Lear becomes <u>more mad</u>, he becomes</p>	

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more wise as he recognizes the error of his ways and moves towards a path of redemption.

He realizes that he is the "natural fool of fortune", and when reunited with Cordelia, admits that he had been a "foolish old man" who gave her cause to be upset with him.

The sight of poor old Tom (Edgar in disguise) further reveals to him the need for "distribution to undo excess" which shows the development of his character who had earlier insisted upon a royal retinue of servants.

Leir's madness can therefore be understood as an agent of change that leads him to a path of redemption.

His eventual death, along with that of Cordelia however, accentuates the dubious

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2B)

10/2
20DONNE'S
LOVEPOETRY
CONSISTS
OFMETAPHYSICAL
LOVEWHICH IS NOT
WHAT ONE
WASEXPECTS
FROM
ELIZABETHANPOETRY
ARE

~~WELL ANSWERED~~
Elizabethan love poetry drew upon the Petrarchan tradition of love sonnets wherein the object of the speaker's love was idealized and worshipped from afar.

Donne's love poetry moves away from this tradition as critics claim that Donne removed the woman from her pedestal and ~~speaks~~ speaks realistically about his desires.

While Elizabethan love poetry largely concentrates on the anguish of unreciprocated love, Donne's poetry speaks about the joy of reciprocated love.

In his poem 'Good Morrow', Donne's speaker awakes next to his beloved in bed, while his poem 'To his Mistress

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Going to Bed' concentrates on the fulfillment of physical love with the beloved.

Donne's speaker is more assertive and employ startling imagery and a vibrancy and urgency of language that was a sharp move away from contemporary Elizabethan poetry.

"Come, Madam, come", he urges his mistress and later claims that he would teach her how to love in Donne's poem 'To his Mistress Going to Bed'.

Similarly, the women in Donne's poems are not idealized but are presented realistically.

DONNE'S ALMOST ENTIRE LOVE POETRY IS UNCONVENTIONAL IN FORM CONTENT & STYLE.

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Donne inverts the Elizabethan tradition of employing a 'blazon', that is a list of virtues of his beloved and instead portrays women as ^{both} inconstant and also actively desiring agents of love.

In his poems, the 'Relic' and in 'Good Morrow', Donne hints at inconstant lover, however, his poems eventually celebrate a union of spiritual and physical love as depicted in the poem 'Good Morrow'.

Donne's love poetry moves away from his earlier celebration of the physical union of love ('To His Mistress Going to Bed') to a celebration of agapic love that is both physically and spiritually fulfilling.

Hence, this is in stark contrast

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to the unidimensional love depicted in Elizabethan poetry that speaks only of unfulfilled love.

Critic Clayton claims that Donne gives a "new twist" to the conventional lover-saint metaphor in his poems 'The Canonization' to reinvent Elizabethan poetry with his use of metaphysical conceits and wit.

Donne's poems oscillate between his love sonnets and his religious meditations, both of which were in stark contrast to contemporary Elizabethan poetry due to the poet's ability to draw upon a series of disparate images while making a learned, passionate argument at the same time.

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3a
5
15

John Donne's love poetry marks a break away from the tradition of Elizabethan poetry that largely employed the best Petrarchan themes of unreciprocated love and the idealization of the beloved.

You SEEMED TO HAVE MISREAD THE QUESTION

You HAVE NOT TALKED ABOUT THE MENTION OF PHYSICAL LOVE + SACREDNESS OF RELIGION OR SPIRITUAL FULFILLMENT AS A CONCOMITANT PHENOMENA IN DONNE'S POETRY

Donne removes the beloved from her pedestal and presents a realistic account of men and women in love.

The QUESTION WAS "The poetry of John Donne Juxtaposes

his poetry, as seen in poemlike 'Good Morrow', 'To his Mistress Going to Bed', focus on the joy of mutual, reciprocated love.

PHYSICAL LOVE WITH THE SACREDNESS OF RELIGION THROUGH SERIES

hence his speaker does not love

OCCULT RESEMBLANCE WITH REFERENCE TO POEMS IN YOUR SYLLABUS

from a distance, as in the Petrarchan tradition, but awakes next to her in

"

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bed ('Good Morrow').

"Come, Madam, come", he urges her to participate in the pleasures of physical love, comparing her to the virginal lands of America as in the poem 'To His Mistress Going to Bed'.

However, such a depiction of love is infused with his own sense of religious uncertainty which sprang from his concerns and experiences as a persecuted Catholic in Protestant England.

Hence Donne frequently meditates on the issue of death and whether his own reputation as a poet and his experience of love will survive the finality of death.

DONNE
HAD A
HABIT
OF
COMBINING
&
COMPARING
SEXUAL
&
SPIRITUAL
IMAGERY
HE
ATTEMPTS
TO
DESCRIBE
SEXUAL
GRATIFICATION
&
SPIRITUAL
FULFILLMENT
AS
TWO
CONCURRING
PHENOMENA.

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In the poem
TO
HIS
MISTRESS
GOING TO
BED
↓
Mention
of
angels
&
Temple
&
heaven

In his poems 'The Canonization' and 'The Relic', Donne draws upon a series of images such as a candle, a dove, an eagle, all of which symbolize his belief that death shall only strengthen his reputation and his love.

The dove and the eagle are Renaissance symbols of transcendence

that bridge the divide between the living and the life after death.

Similarly Donne expects to transcend death both through his love for his beloved and through his own verses as argued in the poems

'The Relic'.

Hence Donne's love poetry is an amalgamation of disparate ideas and symbols, termed correctly by Dr. Johnson as 'discordia

In the poem
↓
Mention
of
MARY
MARGARET
&
Angel.

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3b)

8 1/2
20

Harold Bloom regarded the central protagonist of The Tempest as representative of the Renaissance figure of the Magus who derived his magical powers from his learning, which was subsequently used to restore order from chaos.

PROSPERO IS ONE OF SHAKESPEARE'S MORE ENIGMATIC PROTAGONISTS

Prospero's character looms large on the stage and the initial scene of the ship caught in a tempest reveals the potential of his power.

OF HIS POWERS OF MAGIC MAKE HIM DIFFICULT TO LIKE.

HE IS A SYMPATHETIC CHARACTER IN THAT

HE WAS His power that is derived from his books and his learning, is not used arbitrarily by the character.

WRONGED BY HIS USURPING BROTHER BUT

The Tempest develops as a carefully structured series of events, orchestrated by Prospero to seek revenge upon his

HIS ABSOLUTE POWER OVER THE OTHER CHARACTERS BY USE

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enemies and to restore himself to his former position of power in Milan.

Prospero is therefore referred to by the critic as the surrogate playwright in the play.

Apart from Caliban, the readers are only allowed to hear Prospero's version of the past events, thereby allowing him to present himself as a figure of the good who had suffered injustice both at the hands of his brother Antonio in Milan and also at the hands of Sycorax and Caliban in the island.

He uses his magic therefore to undo these wrongs as he stages the temptation to achieve the dual purpose of securing a match with Ferdinand for

IT IS
~~HOWEVER~~
HOWEVER
PERTINENT
TO
NOTE THAT
PROSPERO'S
MAGIC
IS
THE WHITE
MAGIC OF
NATURE
NOT
THE
BLACK
MAGIC
OF
EVIL

77

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his daughter and also to teach Alonso and Antonio that they were wrong to betray him back in Milan.

Prospero uses Ariel as his agent of power to achieve this end. He stands on stage as Miranda and Ferdinand are orchestrated to fall in love while separating Alonso from his son to make him realize his mistakes.

Similarly he uses his magic to threaten both Caliban and Ariel into servitude.

While Caliban is inflicted with bodily pain to provide Prospero with base labour, he reminds Ariel of the twelve years he spent in captivity under Sycorax before Prospero eventually freed her.

FOCUS MORE ON PROSPERO'S CHARACTER SKETCH

PLAYING WITH THE EMULOUS OF HIS OWN DAUGHTER BY WAY OF MAGIC AND MAKES HIM A COMPLEX CHARACTER
 ↓
 IN HIS ABSOLUTE CONTROL OVER HER LOVE FOR FERDINAND

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However, Prospero's use of his magic has been criticized by post colonial critics as an allegory of European colonization.

Caliban resents this power, and provides a counter narrative as he claims, "this island is mine, by Sycorax my mother / which thou hast from me."

This is made more apparent by his decision to give up his books and his staff before relinquishing to Caliban.

Critics allege that the superiority of his learning is only restricted to the island which allows him to dictate the lives of the natives.

Hence, as pointed out by critic Frantz Fanon, white colonialism of the 17th and 18th century reflected or suffered from a "Prospero complex" which is at play in William

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3c.)

Good answer William Shakespeare's The Tempest is supposed to be the bard's last play and Prospero's symbolic breaking of his magical staff at the end of play is read by critics as Shakespeare's pulling down his literary vocation.

centered around the overwhelming presence of Prospero, the play concerns the protagonist's attempt to undo the wrongs suffered by him at an earlier stage in his life.

Critics claim that Prospero is the surrogate playwright who orchestrates the proceedings of the play and also dictates the movement and action of other characters.

→ How ARE BRWSS BEING TO CONTROL YOURSIFEM ON THE PRETEXT OF SAVING THEM FROM HARM

↓
TOTAL CONTROL OF FELDIBUM

MIRANDA RELATIONSHIP

7 1/2 / 15

~~10/15~~

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~~hence it can be argued that the play is more concerned with problems of old age as it deals with an ageing protagonist who at the height of his power, strategises a return to his earlier position of power (Duke of Milan).~~

~~His betrayal at the hands of Antonio leads him to set up a match for his daughter Miranda with the Prince of Milan to ensure his return to power.~~

~~hence without any prior knowledge about Ferdinand, the son of King Alonso, Prospero orchestrates for him to fall in love with Miranda.~~

~~hence it can be argued that Prospero denies his daughter any agency.~~

ALL THE EXPERIENCES OF THE YOUNG ARE AS THE WILL AND COMMAND OF THE PROSPERO.

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in the matter.

Similarly, Alonso l00 is devised a play in the matter as he must accept the match and apologise for his earlier treatment of Prospero, since he is completely at his mercy on the island.

Prospero's dependence on Miranda, and on the services of Ariel and Caliban further highlights his increasing dependency with age.

In strategizing a return to Milan with Miranda and Caliban, Prospero can be understood to be securing his interests in his old age.

Hence Prospero's actions stem both from his desire to correct the injustices heaped on him and from his understanding of his need for security in his old age.

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4a

$9\frac{1}{2}$

 20

FEATURES OF METAPHYSICAL POETRY

WHICH ~~APPEARED~~ ^{APPEARED} TO MODERN MIND

→ SCIENTIFIC IMAGES

↓
TOUCHES HEART THRU INTELLECT

→ ABRUPT OPENINGS

EXAMPLE OF ABRUPT OPENINGS

↓
"WHAT THOU + I TILL WE LOVED"

While the metaphysical poets enjoyed relative success during their lifetime, especially John Donne, subsequent generations deided their poetry and use of metaphysical conceits for its "self-conscious cleverness".

It was T.S. Eliot's essay 'The Metaphysical Poets' that revived interest in the poetry of Donne, Marvell and the likes, who were considered to proto-modernist poets.

It was the originality of the language that was of special appeal to the 20th century reader.

Moving away from the ornamental love and religious poetry of Elizabethan age, the metaphysical poets employed a colloquial narrative and common tongue that resonated with the readers.

→ SIMPLE LANGUAGE → REALISTIC RATIONAL APPROACH

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"Come, Madam, come", urges Donne in his poem 'To His Mistress Going to Bed', while arguing against an imagined intruder in 'The Canonization'.

"For God's sake hold your tongue and let me love", the speaker declares in the poem, while later arguing asking "who's injured by my love" to the intruder.

Apart from the language; the ingenious use of symbols and conceits (metaphors) echoed the later modernists such as Eliot and Yeats.

Donne brings up the image of two equal hemispheres of the earth in his poem 'Good Morrow' as he draws images both from the realms of contemporary

ONE REASON FOR THE APPEAL OF DONNE IN MODERN TIMES IS THAT HE CONFRONT US WITH THE COMPLEXITY OF OUR OWN NATURES.

Handwritten notes and scribbles on the right margin, including a large circle and various illegible markings.

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science to religious symbols and imagery such as the invocation of Mary Magdalene or the reference to the Seven sleepers later in the same poem.

In a way, the metaphysical poets democratized poetry by moving away from courtly, aristocratic concerns to talking about the love and religious devotion experienced by the common man.

The removal of every man's proximity with death in poems like 'Death be Not Proud' and the 'Relic' for this accentuates the accessibility of Donne's poetry.

The 20th century reader found in Donne a precursor to the poetry of T.S. Eliot and W.B. Yeats who themselves marked an important break away from literary convention and the initiation of a new chapter in English

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4b

7.25

15

William Shakespeare's King Lear portrays a world that suffers from a crisis of order.

The King is stripped naked and the good are punished while evil elements of the society using control over both the state and the society.

Studying the play in this light reveals a plthora of conflicting and contradicting emotions at work in king Lear.

It is Lear's desire to be publicly adored by his subjects, relative (daughters) that initiates this reversal of order in the play.

Failing to see better, Lear allows his hubris (excessive pride) and his vanity to be the leading characters of the play.

The series of conflicting sessions begin right from the beginning of the play & go on right upto the end bringing death & destruction to all the

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to blind / cloud his judgement as he distributes his power amongst the two daughters while banishing Cordelia who in Lear's estimation, had fallen.

This 'love test' highlights how Lear's abdication of royal duties springs from a conflict between his hubris and his judgement.

Similarly, Edmund's Season must be placed in the context of his status as a bastard in a feudal society whose laws of primogeniture deny him his share of his father's wealth.

Thus, his love and duty towards his father and brother are in conflict with the deprivation bestowed on him and his own desire to seek a fortune.

Mention the conflict between Regan and Cordelia over Edmund's throne. How it leads to their losing their lives over it.

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"wherefore base", argues Edmund as he vows to "grow" and "murther" at the cost of his brother's "foolish honesty".

Cordelia's fate and her eventual tragic death represents the working of such conflicting emotions.

While she loves Lear the most, her reticence and her principles prevent her from adopting the "flib and oily art" of her sisters.

As a result of which she is banished from the land.

The tragedy of King Lear is encapsulated with the image of Lear howling at the injustice of Cordelia's death as he carries his dead body on stage.

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Lear's "howl, howl, howl" is the culmination of the essential conflict that raged both within him with regards to his own blindness, and outside in the society due to his abdication of his throne.

It is Edgar's victory over Edmund, and his eventual anointment as king that adds an element of divine justice in a play that ends with the bodies of both the good and the evil, littered on the stage.

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4c
 $\frac{7\frac{1}{2}}{15}$

"It is after all, his island", argues critic Harold Bloom with regards to Caliban's claim on the island in William Shakespeare's The Tempest.

MULT
 QUOTE
 CALIBAN'S
 DIALOGUE
 " THIS
 ISLAND'S
 MINE,
 BY
 SYCOBAX
 MY
 MOTHER
 WHICH
 THOU
 TAKE'ST
 FROM
 ME "

Most colonial critics have read the play as an allegory of western colonization of the African and Asian countries beginning from the 16th century age of exploration.

Written during this time, a post colonial reading of the play contrasts on Prospero's and Caliban's competing claims on the island.

Prospero's claim of ownership however rests on the dehumanisation of the original inhabitants of the island.

Sycobax is therefore presented by

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Prospero who acts as a surrogate playwright as an evil witch while Caliban is presented as an ungrateful "thing of darkness".

Prospero's magic is contrasted as an element of good in comparison to Sycorax's black magic.

This claim however, is read by critics to argue that Prospero's magic is representative of the significance of European learning that allowed the colonisation of Africa through its knowledge of ship making, gun powder and Renaissance learning.

This is further highlighted by Prospero's dependence on the books, who without which, according to Caliban, "he's but a rot, as I am".

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Similarly Caliban's passionate plea in which he rages against the magic of Prospero who he refers to as a "tyrant", who by his cunningly ~~was~~ cheated me of the island.

In fact, Caliban reveals that he was tricked into showing the secrets of the island through Prospero's initial acts of kindness, only to be later imprisoned in his own island.

Prospero's claim of civilizing Caliban is also shown to be hypocritical as he only teaches Caliban to allow him to serve Prospero better while withholding knowledge that would give him equal powers.

Hence, it can be argued that the later colonialists who came to India and the Indies suffered from a "Prospero complex".

11: You TAUGHT ME LANGUAGE AND MY OWN IT IS I KNOW HOW TO CURSE

CALIBAN QUOTE ON HIS CIVILIZING BY PROSPERO & HIS BEING TAUGHT THE LANGUAGE

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5a-1

William Shakespeare's King Lear

is a meditation on the nature of
divine justice in a world where things
rarely seem as they actually are.

The theme of appearance and
reality is initiated by Lear himself.
The King makes a formidable impression
at the start of the play as he arrives
with his royal retinue, but his eventual
abdication of his kingship renders him
without a role in the society.

"I am a fool, thou art nothing."

The fool correctly highlights this
discrepancy as Lear insists on maintain-
ing his appearance as a king even after
devolving his powers to Cordelia and Regan.

His 'love test' further accentuates

BY FALSE WORDS — APPEARANCE JUST
AS GLOUCESTER W.

10
20

BOTH
LEAR &
GLOUCESTER
ARE

FATHERS
IN THE

PLAY &
SUB-PLAY

RESPECTIVELY

WHO

DEAL

WITH

CHILDREN

WHO

DECEIVE

BY

APPEARANCE

LEAR

IS

TAKEN

IN

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The contrast between appearance and reality as ^{the} two sisters Goneril and Regan are able to proclaim a much larger love for Lear than Cordelia through their "glib and only art" of language.

Lear's inability to see through their appearance of love reveals his blindness as he himself becomes the agent of his own tragic fall.

"See better", Kent urges Lear, only to be banished by the King who once again fails to make the distinction between appearance and reality.

The forces of good must change their appearance, as represented by the disguise employed by Edgar and Kent.

The fool becomes an agent of wise counsel, and the King a source of amusement

LEAR'S
BASIC
FLAW
↓

HE
VALUES
APPEARANCES
ABOVE
REALITY

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in a play that reveals the subversion
of the natural order.

Edmund's attempts to dupe his father
using the "foolish honesty" of his brother
Edgar also reveals how reality is
obscured appearances.

It is only when Lear rushes off into
the heath that he realizes his failure
to make a distinction between appearance
and reality.

He realizes that he is the "natural
fool of fortune", and this shedding of his
symbolic blindness eventually allows
him to reconcile with Cordelia.

A similar movement from appearance
to reality is made both by Gloucester and
Edgar. However, the tragic deaths of Lear
and Cordelia highlight the absence of divine
intervention that fails to make distinction

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56

6.5
15

IMAGES

IN

TO HIS
MISTRESS

↓

REY

IS

COMPARED
TOTEMPLE
OF

LOVE

↓

PARTHEN

IS

COMPARED
TOANGEL
WHO

BRINGS

PARADISE

John Donne's poetry marked a break away from his contemporary Elizabethan poetry as he employed a series of disparate metaphors and an urgent language to reveal in his love sonnets and religious meditations.

Donne employs the conventional image of the candle and the eagle and the dove in his poem 'The Canonization' to reveal or deliberate upon the value of his love with his beloved.

However, he uses this series of seemingly disparate images in the same argument to make the argument that his love for his beloved does not die with his death, but is reinforced by death.

Hence Donne uses conventional images but develops these images in

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an original manner to accentuate his arguments.

He uses images of commerce such as the "merchant ships" or currency

to similarly raise the status of his love for his beloved as above such base human impulses.

Critic Clayton claims that Donne's use of disparate imagery provides a "new twist" to the conventional metaphors of love poetry during the Elizabethan age.

Insley, Donne employs original image to make an argument for physical satisfaction of love as compares his beloved to his "America!", a virginal land full of promises and exotic riches.

Donne draws upon 17th century colonial expeditions while employing classical

IMAGES

IN

(ANALYZE)

↓

COMPARES

LOVE

TO

PHENOMENON

TO

SAINTHOOD

↓

HOPE

TO

AMERICA

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allusions "Atlanta's balls" to meditate upon his urgency for physical union with his mistress.

He refers to his wishes as his "myne of precious stones" and urges her to disrobe using images of the "midwife" that were as original at the time as they were shocking.

Hence employing such disparate images and a series of persuasive arguments, Donne's 'The Canonization' and his poem 'To His Mistress Going to Bed' reveals an ingenuity that was a hallmark of the metaphysical poets.

Dr. Johnson referred to Donne's

imagery as 'discordia concors', that is, a series of unrelated images that are startling at the beginning and just in the

←
 VERY
 GOOD
 POINT
 BUT
 THE
 QUESTION
 ASKS
 US
 TO
 REFER
 TO
 SUCH
 IMAGERY
 IN
 2
 SPECIFIC
 POEMS

→
 TO
 MENTION
 ALL
 SUCH
 IMAGERY
 IN
 BOTH
 THE
 POEMS

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5c)

"It is after all, his island," writes Harold Bloom as he discusses the nature of Caliban's revolt in William Shakespeare's The Tempest.

Caliban's relationship with Prospero provides an allegory of European colonialism.

Imprisoned by Prospero at the "stone/In this hard rock", the question that arises is whether Caliban is brutish by nature or is he made brutish by Prospero's subjugation.

Prospero paints Caliban as an ungrateful semi-human figure who despite his best attempts at 'civilization', remains a "thing of darkness".

Miranda claims that he is brutish by nature, which will not take "any

2/2
15

Caliban
ALWAYS
RESISTS
PROSPERO
↳
HE IS
CONTROLLED
BY
HIS
MAGIC ONLY

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print of goodness".

Caliban's attempt to rape Miranda further highlights his brutish disposition.

However, post-colonial critics highlight that Caliban voices the "displaced and the oppressed" natives of the world who suffered unjustly at the hands of white colonials symbolized here by Prospero.

Caliban's own passionate pleas reveal how he was initially tricked into revealing the secrets of the island through Prospero's initial actions of love and kindness ^{only} to be later imprisoned in menial servitude.

"I am all the subjects that you have / which first was mine own king", claims Caliban as he violently rejects Prospero's attempts to civilize him.

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Caliban's refusal to learn the language reveals his keen awareness of the fact that he had been a victim of an unjust transaction between himself and Prospero.

While Prospero took his land, which "by Sycorax my mother" belonged to him, he was taught European language and employed in menial servitude.

Hence Shakespeare's account of Caliban reveals the voice of an imprisoned native who otherwise lived in harmony with the magical isle that lulls him to sleep with its magical noises.

Imprisoned and rendered voiceless, Caliban is stripped of his agency and reduced in stature by Prospero's racial and cultural superiority. "Burn but his books", Caliban reveals, "for without them/he's but a cat"

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- Q1) $3.5 + 4 + 4.25 + 4.75 + 5 = 21.5$
 $= 17.75$
- Q2) $7.25 + 10.5 + 0 = 17.75$
 $= 21$
- Q3) $5 + 8.5 + 7.5 = 21$
 $= 24.25$
- Q4) $9.5 + 7.25 + 7.5 = 24.25$
 $= 24$
- Q5) $10 + 6.5 + 7.5 = 24$
 $= 24$
-
- 108.5

15 MARKS WERE ~~ATTEMPTED~~
 ATTEMPTED

- There is visible improvement
- JUST NEED TO CHOOSE MORE
 OR ~~Q~~ & STAY AS CLOSE
 TO THE TEXT
 AS POSSIBLE.
 WHILE ANSWERING
 THE QUESTION.
- You can
 EASILY SCORE
 250+ ~~overall~~
 overall
 Paper I + Paper II