

Remedial Coaching Classes

Semester I, III & V
(09.01.2023 – 21.01.2023)



Department of English
Saltora Netaji Centenary College

The Department of English
Saltora Netaji Centenary College (sem-I)

Sl No.	Full Signature	Mobile No & E-Mail Id	Roll No.	Sem
1	Biswajit Tudu	7501943217	592	
2	Sudip Karmakar	8637078152	617	
3	Abipita Karmakar	9907908785	587	
4	Rukm Mukherjee	7079674782	617	
5	Sumitra Halder	9399328377	759	
6	Mousumi Karmakar	7001407895	600	
7	Prakira Mondal	8936703657	604	
8	Mita Mondal	8649879813	599	
9	Riya Karmakar	9907901723	612	
10	Roni Mukherjee	6297743373	609	
11	Papiya Das	7872354837	602	
12	Riya Gosai	8918792053	611	
13	Shagayashree Karmakar	8101789495	588	
14	Sumitra Muzum	9641107588	618	
15	Hiya Goswami	9883386991 hiya5736@gmail.com	750	


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Saltora Netaji Centenary College (Sem-III)

Sl No.	Full Signature	Mobile No & E-Mail Id	Roll No.	Sem
1	Milan Mondal	9083717568 mondalmilan9083@gmail.com	61	
2	Shyamali Tudu	7001784860 Shyamalitudu123456@gmail.com	78	
3	Sangay Karmakar	7407344221 Sangaykarmakar672@gmail.com	73	
4	Maman Acharjee	9382092324 acharjee31mnu2027@gmail.com	57	
5	Sukla Pattasrayak	7063600990 chandaipattasrayak2000@gmail.com	82	
6	Sulekha Muzmu	8509180063 Pati46486@gmail.com	83	
7	Bipasha Maji.	9754279675 majibipasha3@gmail.com	51	
8	Nisha Sadhu	6237116638 nishasadhu@gmail.com	65	
9	Ananya Patra	9564294477 ananyapatra95095@gmail.com	48	
10	Mamfi Bawri	9832309016 bawri mamfi 50@gmail.com	59	
11	Kailash Karmakar	7318692327 kailashgogra@gmail.com	55	
12	Shipra Dutta	9907436270 Shipradutta855@gmail.com	75	
13	Chaitali Ghosai	977550818 Soculghosai1434@gmail.com	52	
14				
15				


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Sl No	Full Signature	Roll No	Semester
1	Priyanka Maji	81	V
2	Avisikta Mondal	104	5 th
3	Sutapa Mondal	100	V
4	Nisha Panamanik	79	V
5	Soheki Mondal	64	5 th
6	Ashraboni Rakshit	102	5 th
7	Mainak Mondal	98	5 th
8	Bikram Mondal	69	V
9	Sneha Goswami	654	V
10	Bile Tapadar	103	5 th
11	Sarav Dhaa	66	5 th
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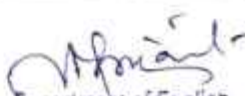

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Sl No	Full Signature	Roll No	Semester
1	Momoni Tudu	219	I
2	Dip Chatterjee	126	1 st
3	Mousumi Pandey	219	1 st
4	Shavanani Mondal	412	I ^{1st}
5	Sumit Shaw	419	I
6	Tapasi Das	515	1 st
7	Sagar Das	305	1 st
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Sl No	Full Signature	Roll No	Semester
1	Thanna Mandi	367	III
2	Kabeni Roy	379	III
3	Ujjwal Hombaram	377	3rd
4	Manohendra Mondal	421	3rd
5	Srejan Mandi	637	III
6	Rahul Shaw	554	II
7	Pratima Maji	514	III rd
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Sl No	Full Signature	Roll No	Semester
1	Purnima Mondal	583	V
2	Sangita Chakraborty	408	V
3	Tithi Roy	472	5
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- Write a note on the supernatural in Macbeth
- Write a note on the witches
- Do you think that weird sisters function as Fate?

Elizabethan England had a particular fondness for the supernatural and Shakespeare had a fondness to cater to public taste. This is why the supernatural occurs in his plays quite frequently. But while in comedy, The Tempest and A Midsummer Night's Dream for example, the supernatural consists mainly of fays and fairies, in tragedies like Hamlet and Macbeth and nowhere else in Shakespeare, the supernatural exhibits itself in the form of ghost. But Macbeth has a special claim since it represents, in addition to the ghost of Banquo, three mysterious creatures, witches by name, who have no parallel in Shakespearean as well as entire Elizabethan literature.

For the detail of witch-craft Shakespeare uses the first chapter of Reginald Scot's Discovery, but merely takes the clue from him and naturally his witches are different from Holinshed's in many respects. In Holinshed they are never witches' they are "weird sisters", "Nymphes or Fairies" or "Goddesses of destinee", though Shakespeare calls them as witches. Moreover, in Holinshed there are "certain wizards" with them. But in Shakespeare they are restricted to mere three and bade to do all what those wizards do.

We witness the three witches right in the beginning we see them veiled in mystery. They appear in thunder and lightning and rain, on a lonely heath. They speak in cryptic enigmatic language. They propose to meet Macbeth, speak about a battle lost and won, and vanish with an enigmatic expression- 'Mystery looms over the atmosphere and it is further heightened by their attachment to abominable creatures such as paddocks and graymalkins.

According to prior proposal, soon they reappear to meet Macbeth and we come to know much more about them. Withered is their looks, choppy is their fingers, skinny is lips, wild-attire. And they are sexless! They seem to have command over nature. For, they plan to punish a sailor by raising a storm in the sea. Mischief making is their favourite pastime, for, one is found engaged in killing swine. A third glimpse of them we have in their conversation with Macbeth and Banquo. It is, to coin Coleridge, their "supernatural idea of information" as well as prediction. They prophecy to Macbeth that he will be the Thane of Glamis, Cawdor and King of Scotland. They hail Banquo as the begetter of kings. All on a sudden, they melt into the air like water-bubbles. Erstwhile in gross, vulgar shape, now they metamorphose themselves into airy beings.

It is not only for the satisfaction of public taste that Shakespeare introduces the weird sisters. They serve dramatic purpose also. Though they do not directly take part in the action of the play, they hugely influence the hero's course of action. Moreover, they invest the whole theme of Macbeth with mystery and diffuse an atmosphere of awe through which the tragedy looms more terrible. In their combination of sublimity and



coarseness they typify the very spirit of the play. They strike its keynote –“Fair is foul, foul is fair”- a topsy-turvy world where fair degenerates into foul.

Now to the most debated point -who are really they? Do they represent what we call the ancient Greeks called Fate or Destiny? The conception of fate is associated with a relentless power whose influence is too inscrutable to be escaped. Oedipus, in a Sophoclean tragedy, was born with the oracle that he will later be accused of patricide and lead a life of incest with his mother. He grew into a robust youth with immense intellectual power. When he came to know the oracle he tried to belie it. But his efforts proved insufficient to cope with such a mighty power as Fate which finally asserted its inevitability but not so with the witches in Macbeth. They have power over human beings but it is not absolute power. True that they influenced Macbeth's soul but Banquo escaped them. And moreover, with all their power they are no more than an influence. Their predictions are but dangerous circumstances with which Macbeth has to deal. They never hinted murder. Macbeth did it on his own initiative. Thus, the witches are not fate, they are not Macbeth's guilt personified either. Actually, they are, as Boas points out, “the embodiment, in visible form, of the malignant influences in nature which are ever on the alert to establish an unholy alliance with the criminal instinct of the human heart”

*** If the question is on supernatural then add by omitting the last section:

Banquo's Ghost constitutes another supernatural machinery. It appears in the banquet scene where all the lords are present to honour the new king and queen. In the midst of it, the Ghost appears with twenty trenched gashes on his head, pushing Macbeth from his stool, shaking his gory locks at him. Its bone is marrowless, its blood cold! The gruesome, grisly sight unmistakably adds to mystery of the atmosphere of the play. Apart from this Banquo's Ghost serves several purposes. Earlier, Macbeth hypocritically said, “Fail not our feast” and really Banquo does not fail to attend the feast. The horror of the sight unmans Macbeth and betrays his heart. It drags out the secret, hitherto a matter of surmise for the few and establishes it as a fact for all. It marks the beginning of Macbeth's end. Banquo's Ghost, therefore, plays an important part in the action of the play

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●Character of Macbeth—villain or hero?

●Macbeth as a tragic hero

●What are measures by which Shakespeare retains our sympathy for Macbeth?

The most paradoxical personality in the field of drama is perhaps Macbeth who attracts the attention of critics down the ages and yet remains an enigma. He is a murderer and yet a poet. A man of tremendous action yet keenly imaginative. A general in the Scottish royal army, Macbeth murders the king, ascends the throne and later swims in the whirlpool of blood. He proves a 'tyrant' under whose reign –

.....each new morn

New widows howl, new orphans cry, new sorrows

Strike heaven on the face.

Yet the impression he leaves on our mind is not apathy and hatred but, true to his status of a tragic hero, sympathy and admiration. The secret lies in his every character. Shakespeare takes great pain in presenting Macbeth's essential goodness. In the second scene of the beginning act, the bleeding sergeant recounts his bravery in the battle field who-

..... With his brandished steel

Which smoked with bloody execution

Like valour's minion carved out his passage. To Ross he is "Bellona's bridegroom", to Duncan he is the "valiant cousin". To Lady Macbeth he is "too full of the milk of human kindness". All these descriptions by those who know him well suggest that there must be great capacities of goodness in Macbeth. But these possibilities are annulled by a law in him – his hyper-sensitive ambition that makes him an easy prey to evil temptations. His ambition, combined with some external forces and a conspiracy of circumstances, proves fatal to him. While returning from the battlefield the witches, whom Boas describes as "the embodiment, in visible form, of the malignant influences in nature", hail him as the future King of Scotland. The "supernatural soliciting" enkindles his ambition and it gets a further impetus in Lady Macbeth whom Goethe rightly describes as the "super witch". The thought of murder occurs in him. Duncan's nomination of Malcolm compels a decision of some kind and Duncan's coming furnishes the great, opportunity.

If his ambition proves instrumental in bringing about his fall, it is his innocent heart, a clear conscience rather, coupled with his imagination as well as a keen sensitiveness that makes his fall tragic. He has an imagination that makes him almost a lyric poet so much so that whenever he speaks, he speaks in terms of golden poetry. It is such a kind that turns him almost visionary giving him the power to see things before-hand. When after the "all-hail" of the witches, a faint suggestion of murder appears in him, he is found "rapt" in "horrible imaginings" that unfixes his hair, makes his seated heart strike against his ribs, shakes violently his single state of man. On this Dr. Bradley's remark is worth quoting- "His imagination is thus the best of him, something usually deeper and higher than his conscious thoughts and if he had obeyed it he would have been safe." But he did not obey it and Nemesis makes it a fitting instrument of revenge.



Macbeth's conscience works in and through this imagination. His shaken "single state of man" is indicative of a clear conscience which, as Dover Wilson beautifully remarks, is "utterly reeling under an unforeseen attack". His conscience hampers his schemes and robs success of such satisfaction as the calculating villainy of a Richard III enjoys. A conflict between his ambition and his conscience starts. He weighs not only the bad political consequences of the contemplated assassination, but also the moral value-

.... He's here in double trust:
First, as I am his kinsman and his subject
Strong both against the deed, then as his host
... Not bear the knife myself. (Act I Sc 7)

The victory over his ambition seems gained; he will "proceed no further in this business". But Lady Macbeth intervenes and the deed is done. Almost immediately, remorse grips his mind-

Will all great Neptune's ocean wash this blood
Clear from my hand? (Act II Sc 2)

Such a rueful heart soon realizes the futility of the deed-

For them the gracious Duncan have I murdered
Put rancours in the vessel of peace
Only for them, and mine eternal jewel
Given to the common enemy of man (Act III Sc1)

His oscillation before the murder, his remorse after, his sense of futility about as stormy as his remorse, all hold up an innocent heart.

Of course it is true that we see little of his conscience later. He degenerates onto a dead butcher and slaughter purposeless he prepares. Nothing but his frustrated ambition and tortured conscience amount to this degeneration. But never he forgets that he has given his eternal jewel to the common enemy of man. So long as he remembers this he retains our sympathy. Nor does he lose all of his keen sensitiveness which is perhaps the secret of his faculty of imagination. With this sensitiveness he senses his own degeneration - "I have almost forget the taste of fear" We feel that if he worsens, he does not worsen overmuch. An anagnorisis does occur and time is scarce to amend. But unlike Lady Macbeth, he does not give in. He retains his splendid courage and heroic strength and embraces death. Thus, he retains our sympathy. A sense of waste grips our mind and he remains "less than an arch-angel ruined."

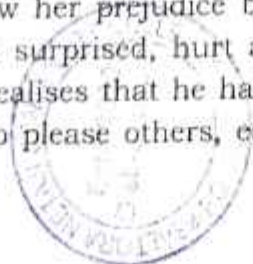


Pride and Prejudice: Title

The title of novel Pride and Prejudice seems to be allegorical. Darcy stands for Pride and Elizabeth for Prejudice. Darcy's pride leads to prejudice. Elizabeth's prejudice stems from pride of Darcy. But the novel is more than allegory because Elizabeth also suffers from pride, pride, of understanding the character of other persons. The novel traces the development of pride and prejudice in Darcy and Elizabeth. Then novel traces the development of pride and prejudice in Darcy and Elizabeth. Then these feelings gradually melt away. The novel was originally called First Impressions. The novelist tells us how the first impressions of Elizabeth about others prove to be wrong. She is prejudiced against Darcy because she does not understand him fully well. And Darcy's pride gives way to tender feelings when he has fallen in love with Elizabeth.

The story of the novel revolves round the pride of Darcy and the prejudice of Elizabeth. Darcy and Elizabeth meet first at the Meryton ball. Darcy fascinates all the girls by his handsome features and his ten thousand a year. But the admiration and fascination are soon turned into disgust when he displays his pride and haughty bearing. While Mr. Bingley dances every dance, Mr. Darcy takes turn only with Mrs. Hurst and Caroline Bingley. He considers no other girl present fit to dance with him. Elizabeth overhears the remark of Darcy that he does not find her handsome enough to tempt him. Elizabeth is prejudiced against him. She then meets the smooth tongued Mr. Wickham who tells Elizabeth that Darcy had cruelly disregarded his father's wish that he be provided for. Now, after meeting Mr. Wickham Elizabeth's prejudice against Darcy is confirmed. Later when she comes to know that Darcy had separated Jane from Bingley, her prejudice against him it strengthened.

Darcy, however, develops a sort of guarded interest in Elizabeth. He has become susceptible to the charm and dark beautiful eyes of lively Elizabeth. Yet he looks down upon Mrs. Bennet her silly giggling daughters and their low connections. He cannot shake off his haughtiness. He falls in love with Elizabeth but his better judgement rebels against this love and he tries to check it in vain. Love for Elizabeth proves stronger to his superiority complex. He proposes to Elizabeth, yet displays his pride. He gives her the impression that he is an unwilling lover. He declares that he has in vain fought against him because she thought that he was instrumental in running Jane's happiness by keeping Mr. Bingley off and that he had ill-treated Mr. Wickham. Now her prejudice becomes more deep rooted. She rejects him angrily. He is surprised, hurt and insulted. Darcy is shocked into self-know-ledge. He realises that he has been selfish and haughty. He makes it his study now to please others, especially Elizabeth. He writes a



letter to Elizabeth and therein he pleads his conduct. He explains that he did not know about Jane's deep love for Mr. Bingley, and that he had always treated Mr. Wickham generously.

That pride of Mr. Darcy is softened down. And now after reading the letter the eyes of Elizabeth are opened to truth. As she wakes to the reality, she rebukes herself and cries. Her prejudice is melting slowly. Later when she knows that Mr. Wickham is courting Miss King for her money the truth dawns upon her. She realises that she, who provided on understanding others' character, has been foolish. Her prejudice melts away altogether.

Darcy's pride is now changed into humility. He becomes humble. He is a willing bondman to Elizabeth. He is in thrall to her dark beautiful eyes. He stoops down to conquer her. When he knows Lydia's elopement he goes in search of Wickham, finds him out, bribes him and persuades him to marry Lydia. For the sake of Elizabeth he is now read to be related to the man whom he has detested all his life. And when Elizabeth comes to know of Darcy's generosity for her sake, her heart goes out for him. She weeps in joy, cries in ecstasy. There is no pride left and no prejudice. They have melted away into love and beauty. So when Darcy proposes for the second time, he is thankfully and joyously accepted.

Thus the story of the novel centres round pride and prejudice. It tells how prejudice of Elizabeth stemmed out of Darcy's pride and how these painful feelings developed and grew, and how they were softened down and then melted away into love and admiration. Thus the title of the novel is not suitable, it is very significant.

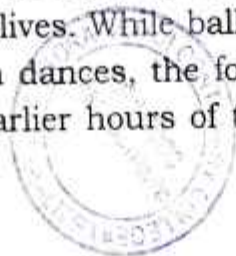


Describe the contemporary social life in *Pride and Prejudice*.

Jane Austen lived in the middling class of society, and she has given us the minute details of the life. She writes about the daily life and the ways of life of Hampshire and near about places. She writes about their breakfast gossips and scandals. In her novels the day continues without formal intersections after the breakfast till the dinner. A mid-day meal intervenes very informally during the morning. The last official function of the day is tea. With which goes some sort of light refreshment. A certain amount of incidental and social eating takes place also as an accessory to morning calls. Refreshments are offered to Elizabeth Bennet, her aunt and uncle at Pemberley.

There are the numberless goings-on of life, the upbringing of children, the occupations of people before marriage, visiting, games, dancing, sports and the numerous small obligations as newspaper reading and letter writing that she describes in her novels.

Visits play a considerable part in her novels. Travels are important pieces of life. All her heroines travel. They enjoy long holiday. Elizabeth is disappointed of her tour to the lakes because a month is not considered long enough. The most important and the commonest social meeting is the dinner engagement or the evening visit following it. At such meetings and visits games formed a large part of the entertainment. Along with music, conversation, and dancing, cards constitute the staple. Every dance floor has its card room. Besides cards, people amuse themselves with making anagrams and backgammon. The other great indoor evening amusement is dancing. All the heroines of Jane Austen are very fond of ball. A ball is a great exciting event in their lives. While balls at places like Bath might be as large as modern dances, the formal ones were very much smaller. During the earlier hours of the day women make visits



for gathering news and men turn to sport. Fox hunting is a popular new sport. Shooting is only for the privileged. Jane Austen ignores the masculine amusements. Men also play billiards. Newspaper is also an amusement. News do not get cold so quickly as they do now. Men and women are fond of writing letters. Persons are attentive to dress, address and decorum. Courtship is somewhat public. Tete-a-tete makes a major part of their life.



Character of Charles Bingley

It is with Mr. Bingley that the novel starts. He is a single man, with a large fortune – four or five thousand pounds a year .he rents Netherfield Park and becomes a neighbour of the Bennet family. He is amiable, sensible, lively and good humoured. He possesses happy manners and perfect breeding. He falls in love with Jane Bennet at first sight. They are separated for a considerable time due to the interference of Mr. Darcy. But the warmth of their love could not be cooled down by the intervening time. Happy marriage is the consummation of their real affection.

He is polite, gay and amiable. He makes friends wherever he goes. Lively and debonair he is the lodestar of the young ladies in the ball-rooms of Netherfield. He is a drawing-room hero. He is good looking and gentle. He has a pleasant countenance and easy unaffected manners. He is somewhat epicurean. He possesses a strong relish for the pleasures of life. He cares not much about the ethical standards, he is a contrast to his friend Mr. Darcy, he appreciates life while Darcy is cold and contemptuous about it .he is pleasing while Darcy is proud and unsocial. He seeks pleasure while Mr. Darcy is a stern moralist. But he is weak-willed while Darcy is strong.

While Jane is too good-natured, he is too easily influenced. His amiability is, therefore, qualified by negativness. If Darcy had played ligo, Bingley must have played Othello. It is something good that he admires the superior discernment of his friend , Darcy. But it is bad when it is blind devotion. Mr. Darcy is the eye and mind of Mr. Bingley. Mr. Bingley is irresolute and credulous. He yields too easily . At least in the matter of his love with Jane he should have trusted himself. At least he should have been critical of his friend's judgement. Darcy influences him against Jane. He is separated from his beloved for a long time. His love is at the mercy of his friend. He is weak-willed , and is responsible for the injury he inflicted in the heart of Jane. He can be exonerated to some extent because he was assured by his friend that Jane was indifferent to him

And he is redeemed as a husband when she renews his attentions to Jane. He is sincere and true. The warmth of his realaffection could not be cooled down by the passage of time.



Elizabeth.

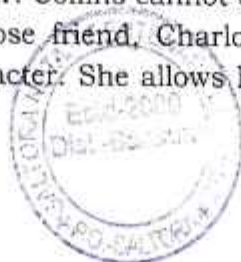
Jane Austen fell in love with Elizabeth. She wrote "I must confess that I think her as delightful tolerate those who do not like her at least, I do not know." The main interest of the novel depends on Elizabeth. She is the Beatrice of the novel. W.A Craik remarks in Jane Austen: The Six Novels

"Elizabeth Bennet is the key to Pride and Prejudice, both for the personality Jane Austen gives her and the way she uses it. Elizabeth is a much more accomplished piece of work and a much more subtle character than any preceding her."

Elizabeth is the second daughter of the Bennets. In beauty she is inferior only to Jane: Her physical charm is not striking. It reveals itself on closer scrutiny. Her beauty lies in her eyes. She is rendered uncommonly intelligent by the beautiful expression of her dark eyes. Her figure is light and pleasing. Darcy was attracted towards her by her beautiful eyes and her playfulness. The secret of her charm lies in her dynamic personality. And her dynamic personality is the blending of many qualities. She possesses a playful disposition, liveliness of mind, vivacity, and challenging temper.

She is not meek and submissive like Jane. She possesses toughness of fibre and independence of mind which assert themselves when she meets challenge. She resists the folly of Mr. Collins and turns down his fatuous proposal. She is a good match to the haughty Darcy. She cannot forget the insult she met at his hand at the Netherfield ball. Later when Sir William proposes that Darcy should dance with Elizabeth and Darcy is keen to dance with her she puts her foot down and refuses the offer. She takes the full measure of Darcy and humbles him down on her feet. When Lady Catherine affronts and bullies her she offends her in her own way. She cannot be brow-beaten when Catherine tries to extort a promise from her that she will never marry Mr. Darcy. She replies defiantly: "I will make no promise of the kind." She always asserts her personality. She is capable of holding her own. The secret of a great character lies not in being passive but in reacting to the warring forces. Viewed in this light the impertinence, saucy wit and a touch of vulgarity of Elizabeth provide and added charm to her personality.

But she fails to understand those characters who are intricate and very close to her. Intimacy blurs perception. Her successes against Lady Catherine, Miss Bingley and Mr. Collins cannot counterbalance her failure to understand Wickham, her close friend, Charlotte and Mr. Darcy. She is blind to Wickham's true character. She allows him to pour poison into her



credulous ears, and for some time flirts with him. She is prejudiced against Darcy since she overheard him slight her. She judges him with prejudiced vision, with preconceived notions.

"She grew absolutely ashamed of herself. Of neither Darcy nor Wickham could she think without feeling that she had been blind, partial, prejudiced and absurd. How despicably have I acted! She cried. I who have pride myself on my discernment ...How humiliating is this discovery! Yet how just humiliation!"

Yet these faults are the part of her attraction because they keep her human like us. And though she has faults, she is honest with herself.

Elizabeth is gay, vivacious, witty and playful. In the most vital situations of life she cannot help laughing either at herself or at others. She is bubbling with humour and sparkling with wit. In wit and vivacity she can be compared to Beatrice in Much Ado About Nothing and Rosalind in As You Like It. When Darcy says that the wisest and the best men can be rendered ridiculous by a person whose first object in life is joke, she replies:

"I hope I never ridicule what is wise and good. Follies and nonsense, whims and inconsistencies do divert me. I own, and I laugh at them whenever I can."

Elizabeth that wins our heart with her virtues and limitations, her saucy wit, her vulgarity, her impertinence, and her warm heart her stout spirit, and her good sense.

"Countless readers have fallen in love with her for more than hundred and thirty years. To her creator she was a life long joy."



Fitzwilliam Darcy

Darcy is the hero of the novel. He is the proprietor of the Pemberley estate and has an income of 10000 a year. He is twenty-seven years old. He is tall, handsome and of noble appearance. He is looked at with great admiration. He is well read and cultured. His besetting sin is pride, which makes him unpopular. But he improves on acquaintance. On closer study his pride is found to be an exaggerated sense of self-respect.

Darcy parallels Elizabeth. Like her, he is deluded about his own character. Elizabeth is the means of reforming him, as he is of her. Like her, he is presented differently before and after his first proposal of marriage. For the most part Darcy is seen only through what he does and says and through Elizabeth's interpretation of him, with help from occasional unprejudiced observers like Colonel Fitzwilliam and Mrs. Gardiner.

" Mr. Darcy is the first hero Jane Austen tackles seriously. He develops like Elizabeth from complacency to self-knowledge and reformation. He is her equal, and reforms her in the same process as she reforms him"

There is no doubt that Darcy is a proud man. He is the 'Pride' of Pride and Prejudice. He is overlaid with class superciliousness. He despises and treats insolently those whom he considers of lower social rank. At the ball in Metyron he does not condescend to dance with any lady present. He dismisses Elizabeth as tolerable but not good enough to tempt him. Soon his pride becomes the talk of the neighbourhood. He dines at the Bennets only to take the measure of the family. He warns his friend Bingley against marrying Jane Bennet because she belongs to an inferior rank. All his actions can be traced to his supercilious attitude and pride. He seems to be an august personality whom everyone fears. He speaks from a height and keeps distance. He speaks from a height and keeps distance. His reserve, his austerity and cold principles make his rather grim and forbidding. He is stern and inflexible and never stoops to humble walks of life. He may sometimes win our admiration, but never our love. He stands in dignified exclusiveness from the society. Even his sister stands in awe in presence of his august personality. He does not shake off his pride even when he is captivated by the lively Elizabeth and falls in love with her. He shows that his love for Elizabeth is an act of condescension. He only provokes Elizabeth by telling her that he liked her against his will, against his reason and against his character.



The pride of Darcy is corrected by love and that is the most important part of the novel. In the beginning he is complacent and takes it for granted that Elizabeth will feel obliged in accepting his offer of marriage. But he is jolted out of his pride when Elizabeth refuses his offer of marriage. It is an irony that Darcy is captivated by Elizabeth when she behaves disdainfully. At Sir William Lucas's party her refusal to dance with him only sets him to thinking of her attractive eyes. And then Darcy proposes to her insultingly. He is refused angrily. This marks the beginning of the great change in Darcy. He feels humbled. He is almost bewitched and makes every noble effort to win her. Darcy's feeling of Elizabeth is stronger than his pride. And it is the strength of the feeling that wins at last. He appears in a new role of a lover.

Darcy improves on close observation. It is not only that love has purged him of pride, and ennobled him, but that love has revealed his finer nature which was hidden to certain extent. His housekeeper says to Elizabeth in his absence

"some people call him proud but I am sure I never saw anything of it. To my fancy it is only because he does not rattle away like other young men."

Still whatever pride lay there in his heart is won over by the spring of love. He is humble. He now behaves heroically. He explains himself:

"It have been a selfish being all my life, in practice though not in principle. As a child I was thought what was right, but I was not taught to correct my temper. ... dearest, Elizabeth! What do I not owe you! You taught me a lesson, hard indeed at first, but most advantageous. ... You showed me how insufficient were all my pretensions to please a woman worthy of being pleased."



Eliot's delineation of despair in the Love Song of J. Alfred Prufrock

This has been repeatedly associated with the modernist idea of "the inner landscape" of feeling and emotion, which is contemporary society as he himself puts it and in the whole context of his poetry, he presents a series of metaphorical picture of a thoroughly dehumanized world a world which is barren of its basic spiritual values. The world depicted in Eliot's poetry is essentially a wasteland where to live is a sad waste of time and which is created by "the hollow men" for whom the "the world feels / Once with a being but a hollow man" in the Love Song of J. Alfred Prufrock also thus expresses his vision of the contemporary life with all its loneliness and despair in terms of a series of metaphorical images which are made to perform the function of atmosphere-revelation.

The poem written in the form of "free verse monologue" deals with current and social concerns of thoughts that crowd the mind of Prufrock who is the poet of the poem. What occurs within Prufrock's psyche forms the substance of the poem and although the physical landscape of the poem is a receding temporal city that essentially resembles Dante's inferno, it depicts a psychological landscape, which derives its form and colour from the mental state of Prufrock.

A description of *Inferno* and *Paradiso* is struck in the very opening, which is linked to a quotation from Dante's *Inferno*. Some scholars identify the character called Guido de Montefeltro who agrees to betray the city to come on the assumption that the poet is a priest but who will never return to tell the people of the world of Guido's abuse. The poet here obviously intends to suggest a similarity between Montefeltro's episode and Prufrock's situation. Guido is to be understood as a character living in hell which is the contemporary world. The poem does not project a scene of love making or the making of a love song; nor does it tell a love story in a romantic fashion. It dwells on a futile and meaningless yearning for love, its atmosphere is a cold-headed, middle aged man, anxious to conceal his age but at the same time conscious of his inability to do so. A hypocritical person and a neurotic, Prufrock is given to brooding, reflecting and vainly debating within himself the implications of life or that moment, this or that word.

He is utterly self-aware, he is a bundle of hesitations and indecisions, and in actuality his function is weakened in consequence. He wishes, therefore, that he were successful in thinking up courage enough even to propose love to his beloved; he has a split personality which is suggested in the very first line that introduces a 'you' and 'I' that can be interpreted to be the objective and subjective selves of Prufrock's inner consciousness. These two selves seemed to be separated and posed with each other, so much that the consciousness has lost all incentive to action and even to will to take decisions. The employment of parallel phrases like 'he might have said' and 'he might have said' suggests his will and his power to act.

His self-consciousness—awareness of truth himself and observing his the constant reluctance to pose the unsated 'overwhelming question' for fear of being ridiculed and of a suffering from indigestion, indigestion and consequently from self—disgust. The metaphorical image in which the evening is compared to 'a patient etherised upon a table' suggests Prufrock's mental agony and inertia. The brilliant image 'I have measured out my life with coffee spoons' to signify the utter triviality of life in modern, polished society. Prufrock instead of understanding any such advantages in a fancy of being 'a pair of ragged claws / scuttling across the floors of silent seas.' This image conveys Prufrock's acute self—disgust, self-contempt and panic and his desire for a release from consciousness.



The *Prufrock* impresses us a portrait of failure, a quintessence of despair, futility, meaninglessness and purposelessness underlying the modern existence. His Consciousness solitary, lonely, neurotic, disgusted with himself and all human company, tends ultimately to strike us as a representative consciousness of the contemporary man. By deft, skilful touches Eliot has underlined the hollowiness, the barrenness, the frustration, and the triviality modern urban life along with its squalor, dirtiness, seediness and disintegration. It is this negativism or pessimism that is chiefly instrumental in making him the ground interpreter of the contemporary tragedy. The use of images, symbols, allusion and parallelism enables Eliot to show that the tragedy of failure and despair that the poem depicts affects not only the twentieth century but all ages.

Prufrock's typical mood of despair signals the human predicament which through the ages has remained essentially the same and has only found different mode of expression. The particular tragedy of *Prufrock* has thus been elevated to a level of the general tragedy of contemporary life and the universal tragedy of all ages in human civilization. Thus, the particular has been transmuted into something rich and strange something universal and impersonal. Eliot is essentially a tragic writer and it is his tragic vision of life which is the common binding link between him and the great creative artist like Shakespeare and Dante.

Thank you



The Hound of the Baskervilles: Plot

Dr James Mortimer calls on Sherlock Holmes in London for advice after his friend Sir Charles Baskerville was found dead in the yew alley of his manor on Dartmoor in Devon. The death was attributed to a heart attack, but according to Mortimer, Sir Charles's face retained an expression of horror, and not far from the corpse the footprints of a gigantic hound were clearly visible. According to an old legend, a curse runs in the Baskerville family since the time of the English Civil War, when a Hugo Baskerville abducted and caused the death of a maiden on the moor, only to be killed in turn by a huge demonic hound. Allegedly, the same creature has been haunting the manor ever since, causing the premature death of many Baskerville heirs. Sir Charles believed in the plague of the hound and so does Mortimer, who now fears for the next in line, Sir Henry Baskerville.

Even though he dismisses the curse story as nonsense, Holmes agrees to meet Sir Henry in London as soon as Sir Henry arrives from Canada, where he has been living. He is a young and jovial good-looking fellow, sceptical toward the grim legend and eager to take possession of Baskerville Hall, even though he has just received an anonymous note in the mail warning him to stay away from the moor. When someone shadows Sir Henry while he is walking down a street, however, Holmes asks Watson to go with the young man and Mortimer to Dartmoor, in order to protect Sir Henry and search for any clues about who is menacing his life.

The trio arrives at Baskerville Hall, an old and imposing manor in the middle of a vast park, managed by a butler and his wife the housekeeper. The estate is surrounded by the moor and borders the Grimpen Mire, where animals and humans can sink to death in bog. The news that a convict named Selden, a murderer, has escaped from the nearby Dartmoor Prison and is hiding in the nearby hills adds to the barren landscape and the gloomy atmosphere. There are inexplicable events during the first night, keeping the guests awake, and only in the daylight can Watson and Sir Henry relax while exploring the neighbourhood and meeting the scattered and idiosyncratic residents of the district.

Watson keeps on searching for any lead to the identity of whoever is threatening Sir Henry's life, and faithfully sends the details of his investigation to Holmes. Among the residents, the Stapletons, brother and sister, stand out: Jack is overfriendly and a bit too curious toward the newly arrived, while Beryl, a rare beauty, seems all too weary of the place and attempts to warn Sir Henry, via Watson, of danger. Distant howls and strange sightings trouble Watson during his long walks on the hills, and his mood gets no better even inside Baskerville Hall.

Watson grows suspicious of the butler, Barrymore, who at night appears to be signalling from a window of the house with a candle to someone on the moor. Meanwhile, Sir Henry is drawn to Beryl, who seems to be afraid of her brother's opinion on the matter. To make the puzzle even more complex, there is Mortimer, who is all too eager to convince Sir Henry that the curse is real; Frankland, an old and grumpy neighbour who likes to pry with his telescope into



other people's doings; his daughter Laura, who had unclear ties to Sir Charles, and even a bearded man roaming free in the hills and apparently hiding on a tour where ancient tombs have been excavated by Mortimer for an unclear purpose.

Unknown to everyone, even to his friend Watson, Holmes has been hiding on the moor all the time and has solved the mystery. He reveals that the hound is real and belongs to Stapleton, who seduced Laura and convinced her to lure Sir Charles out of his house by night, in order to frighten him with the apparition of the legendary hound. Beryl is indeed Jack's legitimate wife, abused and forced into posing as his sister to seduce Sir Henry and expose him also to the fangs of the hound, since Stapleton is in fact a descendant of the Baskervilles wanting to claim their inheritance. Meanwhile, the hound is set on to a man thought to be Sir Henry, but Barrymore had given the former's clothes to Selden, his brother-in-law, who dies in his place.

Unfortunately the collected evidence is not enough for a jury to condemn Stapleton, so Holmes decides to use young Baskerville as bait to catch the criminal red-handed. Sir Henry will accept an invitation to Stapleton's house and will walk back alone after dark, giving his enemy every chance to unleash the hound on him. Holmes and Watson pretend to leave Dartmoor by train, but instead they hide near Stapleton's house with Inspector Lestrade of Scotland Yard. Despite the dark and a thick fog, Holmes and Watson are able to kill the fearsome beast as soon as it attacks the designated victim, while Stapleton, in his panicked flight from the scene, is presumed to drown in the mire.



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Semester VI

(10.05.2023 -20.05.2023)



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Saltora Netaji Centenary College

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Saltora Netaji Centenary College

Full Signature	Mobile No & E-Mail Id	Roll No.	Sem
Priyanka Maji	9339030212, priyankamaji786@gmail.com	81	6
Avisikta Mondal	8389857853 Pallabi00799@gmail.com	104	6
Subala Mondal	9832369707	100	6 th
Sandipan Chowdhury	9026204564 Sandipanchowdhury2003@gmail.com	12	IV
Nisha Panamanik	9883185060, nishapanamanik07@gmail.com	79	6 th
Sonehi Mondal	8927084611 Sonehi.mondalchhatra@gmail.com	64	6 th
Sanjay Karmakar	7407944221 Sanjaykarmakar672@gmail.com	73	IV
Aharoni Rakshit	9593120913	102	6 th
Shyamali Tudu	7001784860	78	4 th
Kailash Karmakar	7318692327 kailashgagra@gmail.com	55	IV
Preetam Dutta	7478279727 PreetamDutta2018@gmail.com	68	IV
Dipu Gopai	8617052664 dipugopai2003@gmail.com	53	IV

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3	Tanushree Chatterjee	707	VI
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Describe the court of Muhammad Bin Tughlaq

The Arab traveller Ibn Batuta came to Delhi in 1334. According to him Delhi city is made with four "neighbouring and contiguous towns" ; Delhi proper, Siri, Tughlaq Abad and Jahan Panah. Sultan Muhammad Bin Tughlaq is a generous courageous person. He is cruel and violent to the criminals. He loves very much to making gifts and "shedding blood". He is humble at the same time strict ruler who shows equality and justice. He is so strict to carry on rituals that he punishes people who neglect.

The Sultan's palace at Delhi is called 'Dar Sara' which has many doors. At the very first door there are members of 'guardians' and beside it the 'trumpeters' and flute players sit. When some rich man or any important person comes to visit Sultan they just make a declaration that 'so and so has come' repeatedly. The same declaration is also made at the second and third gate. Executioners sit at the outside of the first gate to carry out Sultan's order of execution. The execution is done at the gate of audience hall and the body lies there for three nights. In between 1st and 2nd gates there are lots of guards and in between 2nd and 3rd gates on a large platform the principal naqib, the keeper of the register sits and the 2nd door leads to the audience hall. At the third door platforms are occupied by scribes. Nobody is allowed inside without Sultan's permission. If anyone absent for 3days from the palace he needs Sultan's permission to join again.

Sultan generally holds the meeting with audiences in the afternoon. He sits crossed legged on throne placed on a dais carpeted in white with large cushion behind and two sides. When he sits, the Wazir, secretaries, chamberlains and naqibs stand according to their rank and say 'Bismillah'. 100 soldiers stands in left and same number are in the right. 60 horses with royal harness and 50 decorated elephants with mahout stand in both sides as Sultan can see them from the throne. Every person makes obeisance to the sultan including the elephants. The chamberlains makes 3 obeisances and inform sultan that someone wants to offer gift. If sultan ordered then he can enter and perform 3 obeisance to sultan and one to the chamberlains. Sultan welcomes with courtesy accordingly with the visitor's status with return gift.

When sultan returns from a journey, the road and the walls are covered with silk. Elephants are decorated with 16 parasols and jewels. On the wooden silk covered platform girls are singing and dancing as well as syrup-water, betel leaves and areca nuts are distributed to the common people. While Sultan is approaching towards the palace on horseback ,silver and gold coins are thrown to the people.



Remedial Coaching Classes

Semester II & IV

(01.06.2023 – 06.06.2023)



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Sl No.	Full Signature	Roll No.	Semester
1	Sumita Kumar	618	2nd
2	Riya Gosai	611	2nd
3	Riya Karmakar	612	2nd
4	Hira Goswami	750	2nd
5	Tanushree Rakshit	620	2nd
6	Manika Phandak	598	2nd
7	Bhagyashree Karmakar	588	2nd
8	Priya Das	602	2nd
9	Mousumi Karmakar	600	2nd
10	Vivek Das	622	2nd
11	Biswajit Tudu	592	2nd
12	Swarna Halder	752	2nd
13	Sangay Karmakar	73	4th
14	Sudip Karmakar	617	2nd
15	Mita Mondal	599	2nd



The Department of English
Saltora Netaji Centenary College

Full Signature	Mobile No & E-Mail Id	Roll No.	Sem
Milan Mondal	mmondalmitan9013@gmail.com 9749142377	61	4th
Prachin Dutta	7478219727	68	4th
Maman Acharjee	acharjeeamanu2017@gmail.com 9382092321	57	1th
Dipu Choudhary	dipugorai2003@gmail.com	53	4th
Nisha Saha	nishasaha@gmail.com	55	4th
Bipasha Maji	majibipasha3@gmail.com 9734279675	51	4th
Subhasjit Kundu	Subhasjitkundu2003@gmail.com 9642854793	81	4th
Snigdha Acharya	AcharyaSnigdha@gmail.com 8389052830	79	1th
Shrabani Shaw	Sanjibkumarsshaw11@gmail.com 9933551197	76	4th
Parthasarathi Mondal	8172006410 partha-bindas25@gmail.com	67	4th
Sanjay Karmakar	Sanjaykarmakar672@gmail.com 7407944221	73	4th
Kailash Karmakar	kailashgogre@gmail.com 7318692327	55	4th
Ananya Patra	ananyaPatra25095@gmail.com 9564294477	48	4th
Kiran Paul	KiranPaul2001@gmail.com 9587969457	56	4th

1	Sudipon Choudhury	9635204864	72	4 th
2				
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1	Bishal Paramanik	91	II
2	Sumit Mondal	744	2 nd
3	Somnath Goswami	438	2 nd
4	Subham Majhi	462	II
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3	Rahul Shgw	584	4 th
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5	Pratima Maji	514	IV
6	Sonali Hansda	685	IV
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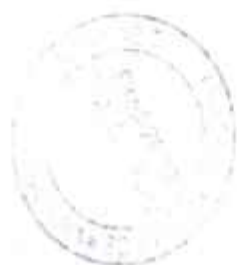



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- They want him to find out the cause of the plagues and they want him to end it.
11. Who is Creon?
----- Oedipus's brother in law, Jocasta's son and was king of Thebes for a short time. He has no desire to be king
12. Who does Oedipus send to Delphi to learn how to save Thebes?
----- Creon because Oedipus loves and trusts him.
13. What suggestion does Creon make when Oedipus asks about the message from the god, Apollo?
----- Creon says that he wants to talk to Oedipus alone to protect his privacy.
14. Who is Laius?
----- He was the prior king, father of Oedipus, dead husband of Jocasta.
15. Why has no one made an attempt to find out the truth about what had happened to Laius? ----- They were so preoccupied with the sphinx terrorizing the town.
16. To which three gods does the Chorus pray for help?
----- Apollo, Athena, Artemis
17. What does the Chorus want the gods to do for them?
----- save their city of Thebes
18. What promise does Oedipus make to anyone who comes forward with information about Laius' murder?
----- He will be pardoned if he is a foreigner but greatly punished if he isn't. He will give a reward to anyone who gives information leading to his capture.
19. Why does Oedipus berate his people with regard to King Laius?
----- They haven't done anything about the murder of their king.
20. Who does the Chorus suggest could help Oedipus locate the whereabouts of the murderer? ----- Tiresias
21. When does Oedipus ask the prophet to reveal the name of the murderer, what is the prophet's response?
----- you don't want to know, I don't want to say
22. What conclusion does Oedipus jump to when the prophet continually refuses to give specific information about the events surrounding the death of King Laius?
----- He doesn't think Tiresias did it, he thinks it was Creon.
23. Who does the prophet finally reveal as the murderer of King Laius?
----- Oedipus
24. Who is said to be the most concerned with the fate of Laius' murder?
----- Chorus



25. Who does Oedipus accuse of being behind a plot to destroy him?
----- Creon
26. Who does the Chorus say will follow the killer wherever he goes?
----- the furies
27. What seems to be the attitude of the Chorus in Ode 1 toward the prophet's revelation?
----- They doubt it, they say it is all lies, They are with Oedipus and against Tiresias.



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28. What does Teiresias answer when Oedipus asks the identity of his father?

Ⓒ That it will be revealed today and destroy Oedipus.

29. What does Oedipus ask Creon to do about Jocasta?

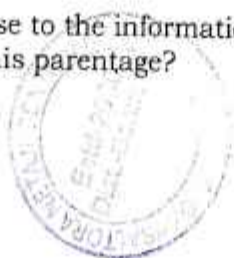
Ⓒ to close up their bedroom as Jocasta's tomb

30. What does Creon do initially when he hears Oedipus charged him with causing Teiresias to lie?

Ⓒ talks to the people of Thebes



31. How has Teiresias' pronouncement made the chorus feel?
- Ⓐ fearful
32. What does Creon say Oedipus can do, if he finds proof Creon's lying?
- Ⓐ arrest Creon and sentence him to death
33. Who does Jocasta say Laius had with him, as an escort?
- Ⓐ five men, including a herald
34. Who does Creon want to consult before he does what Oedipus desires?
- Ⓐ the gods
35. What does Oedipus foresee will happen to his daughters?
- Ⓐ No one will marry them.
36. Where does Jocasta say that Laius was murdered?
- Ⓐ where three roads meet
37. What possible explanation does the chorus leader give for Oedipus' charge against Creon?
- Ⓐ That it was some sudden burst of Oedipus' anger.
38. Does the messenger identify the shepherd as the man he mentioned earlier?
- Ⓐ Yes, the messenger identifies him easily.
39. What was Oedipus' response to the information he got from the oracle at Delphi, when he asked about his parentage?



- 6 Oedipus ran away from Corinth.
- 7 40. Where does Oedipus ask to be taken?
- 6 away from Thebes
42. What does the chorus say about Oedipus' possible motive for killing Laius?
- 6 The chorus remembers rumors of a quarrel between the two houses.
44. Who does Oedipus say brought on his troubles?
- 6 Apollo
45. What does Jocasta advise Oedipus about his fears?
- 6 to ignore prophecies and live life as best he can
47. How does Oedipus know that his daughters have come out of the palace?
- 6 They run to him and embrace him.
48. Where did Laius order his infant child to be put?
- 6 on a mountain
49. What children did Polybus have before Oedipus?
- 6 none
50. Who accused Oedipus of not being his father's real son?



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4 a drunk man at a dinner

51. What does Jocasta say before she leaves?

c) that she'll never see Thebes again

52. What does Oedipus say that he still fears, after hearing the news of Polybus' death?

d) wedding his mother

53. How does the messenger say Jocasta will feel about his news?

d) both glad and sad

54. Who does the chorus think can help end the conflict between Creon and Oedipus?

a) Apollo

55. What does Oedipus ask of the citizens of Thebes?

b) He orders them to reveal the murderer, if they know who he is.

56. What does Oedipus say he has to fear from Laius' murderer?

d) The murderer may want to kill the new king, too.

57. What does the priest call pestilence?

d) a fiery god

58. What does Oedipus tell the messenger he regrets about leaving Corinth?

c) not seeing his parents

59. Does Oedipus want to see the person the messenger says gave him the infant Oedipus?

c) Yes, Oedipus wants to question the person to find the truth.

60. At the beginning of the play, where have the townspeople gathered?



-----In front of the palace

61. What does Oedipus call the people of Thebes?

-----his children

62. What is Oedipus' initial attitude toward the crowd that has gathered?

-----caring and helpful

63. Who speaks for the people of Thebes as their leader?

-----the priest of Zeus

64. Who does the priest say has gathered?

-----Town's people from the very young to the very old

65. Where are the townspeople who are not gathered to speak with Oedipus?

-----at the gods' shrines asking for help

66. Why does the priest say they've come to Oedipus?

----- because he's the first among men

67. What does the priest point out about Oedipus overcoming the Sphinx?

-----Oedipus had no more knowledge or instruction than the townspeople, and yet was able to handle the Sphinx.

68. Artemis: Greek goddess, called Diana by the Romans. According to the most ancient account, she was daughter of Zeus and Leto, the twin-sister of Apollo, born with him in the Island of Delos.

69. Athena: One of the great divinities of The Geeks. She was the daughter of Zeus and Metis . She is frequently called Pallas Athena, or simply Pallas.

70. Dionysus: He is called also Bacchus, the god of wine. He was son of Zeus and Semele, the daughter of Cadmus of Thebes.

71. Delphi: town in Phocis, celebrated in Greece, on account of its oracle of Apollo.

72. Zeus: Identified with Jupiter by the Romans, the greatest of the Olympian gods, was a son of Cronus and Rhea and was also mariid to his sister, Hera .



73. Olympus: Range of mountains separating Macedonia and Thessaly. The Olympian, a surname of Zeus, Jupiter, Hercules, the Muses, and in general of all the gods who were believed to live in Olympus.



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Siltana Niemi Secondary College
P.O. -Siltana Niemi-Bankira

King Oedipus

1. Who is Oedipus ?

Ans: The Tragic protagonist of King Oedipus , supposed son of Polybus, elected King of Thebes who has killed his own father and married his own mother.

2. Who is Jocasta?

Ans: Queen of Thebes; widow of Laius, the late King, and now wife to Oedipus.

3. Who is Apollo?

Ans: The Greek God, son of Zeus and Leto and twin brother of Artemis, was born in the island of Delos. The powers ascribed to Apollo are apparently of different kinds – a. The god who punishes b. The god who affords help and wards off evil c. The god of prophecy. D. The God of Song and music. D. The god of the sun etc.

4. what are the other names of Apollo?

Ans: He is called Phoebus, the pure; Loxias, supposed to mean " he of the Crooked Words"; "I-e" and "Paian" .

5. What is Cithaeiron?

Ans: A mass of wild mountain which is situated south-west of Thebes.

6. What is Sphinx?

Ans: The strangling one, a she -monster, born in the country of the Arimi, daughter of Typhon and Chimaera .she is said to have proposed a riddle to the Thebans, which was eventually solved by Oedipus.

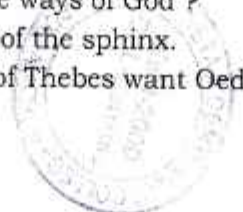
7. What has been happening in Thebes that brings all the members of the community to Oedipus's palace for answers?

----- There have been plagues in which there is famine and women can't have children. There have been droughts so nothing can grow in Thebes.

8. What deed had Oedipus accomplished that makes the people believe that he is the "wisest in the ways of God"?

9. ----- He solved the riddle of the sphinx.

10. What do the people of Thebes want Oedipus to do for them?



- They want him to find out the cause of the plagues and they want him to end it.
11. Who is Creon?
----- Oedipus's brother in law, Jocasta's son and was king of Thebes for a short time. He has no desire to be king
12. Who does Oedipus send to Delphi to learn how to save Thebes?
----- Creon because Oedipus loves and trusts him.
13. What suggestion does Creon make when Oedipus asks about the message from the god, Apollo?
----- Creon says that he wants to talk to Oedipus alone to protect his privacy.
14. Who is Laius?
----- He was the prior king, father of Oedipus, dead husband of Jocasta.
15. Why has no one made an attempt to find out the truth about what had happened to Laius? ----- They were so preoccupied with the sphinx terrorizing the town.
16. To which three gods does the Chorus pray for help?
----- Apollo, Athena, Artemis
17. What does the Chorus want the gods to do for them?
----- save their city of Thebes
18. What promise does Oedipus make to anyone who comes forward with information about Laius' murder?
----- He will be pardoned if he is a foreigner but greatly punished if he isn't. He will give a reward to anyone who gives information leading to his capture.
19. Why does Oedipus berate his people with regard to King Laius?
----- They haven't done anything about the murder of their king.
20. Who does the Chorus suggest could help Oedipus locate the whereabouts of the murderer? ----- Tiresias
21. When does Oedipus ask the prophet to reveal the name of the murderer, what is the prophet's response?
----- you don't want to know, I don't want to say
22. What conclusion does Oedipus jump to when the prophet continually refuses to give specific information about the events surrounding the death of King Laius?
----- He doesn't think Tiresias did it, he thinks it was Creon.
23. Who does the prophet finally reveal as the murderer of King Laius?
----- Oedipus
24. Who is said to be the most concerned with the fate of Laius' murder?
----- Chorus



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25. Who does Oedipus accuse of being behind a plot to destroy him?
----- Creon
26. Who does the Chorus say will follow the killer wherever he goes?
----- the furies
27. What seems to be the attitude of the Chorus in Ode 1 toward the prophet's revelation?
----- They doubt it, they say it is all lies, They are with Oedipus and against Tiresias.



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Saltora Branch, Smt. Nehru College
P.O.-Saltora, Dist.-Bankura

The Hound of the Baskervilles: Plot of the novel

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Dr James Mortimer calls on Sherlock Holmes in London for advice after his friend Sir Charles Baskerville was found dead in the yew alley of his manor on Dartmoor in Devon. The death was attributed to a heart attack, but according to Mortimer, Sir Charles's face retained an expression of horror, and not far from the corpse the footprints of a gigantic hound were clearly visible. According to an old legend, a curse runs in the Baskerville family since the time of the English Civil War, when a Hugo Baskerville abducted and caused the death of a maiden on the moor, only to be killed in turn by a huge demonic hound. Allegedly, the same creature has been haunting the manor ever since, causing the premature death of many Baskerville heirs. Sir Charles believed in the plague of the hound and so does Mortimer, who now fears for the next in line, Sir Henry Baskerville.



Even though he dismisses the curse story as nonsense, Holmes agrees to meet Sir Henry in London as soon as Sir Henry arrives from Canada, where he has been living. He is a young and jovial good-looking fellow, sceptical toward the grim legend and eager to take possession of Baskerville Hall, even though he has just received an anonymous note in the mail warning him to stay away from the moor. When someone shadows Sir Henry while he is walking down a street, however, Holmes asks Watson to go with the young man and Mortimer to Dartmoor, in order to protect Sir Henry and search for any clues about who is menacing his life.



The trio arrives at Baskerville Hall, an old and imposing manor in the middle of a vast park, managed by a butler and his wife the housekeeper. The estate is surrounded by the moor and borders the Grimpen Mire, where animals and humans can sink to death in bog. The news that a convict named Selden, a murderer, has escaped from the nearby Dartmoor Prison and is hiding in the nearby hills adds to the barren landscape and the gloomy atmosphere.

There are *inexplicable* events during the first night, keeping the guests awake, and only in the daylight can Watson and Sir Henry relax while exploring the neighbourhood and meeting the scattered and idiosyncratic residents of the district.



Watson keeps on searching for any lead to the identity of whoever is threatening Sir Henry's life, and faithfully sends the details of his investigation to Holmes. Among the residents, the Stapletons, brother and sister, stand out: Jack is overfriendly and a bit too curious toward the newly arrived, while Beryl, a rare beauty, seems all too weary of the place and attempts to warn Sir Henry, via Watson, of danger.

Distant howls and strange sightings trouble Watson during his long walks on the hills, and his mood gets no better even inside Baskerville Hall.



Watson grows suspicious of the butler, Barrymore, who at night appears to be signalling from a window of the house with a candle to someone on the moor. Meanwhile, Sir Henry is drawn to Beryl, who seems to be afraid of her brother's opinion on the matter. To make the puzzle even more complex, there is Mortimer, who is all too eager to convince Sir Henry that the curse is real; Frankland, an old and grumpy neighbour who likes to pry with his telescope into other people's doings; his daughter Laura, who had unclear ties to Sir Charles; and even a bearded man roaming free in the hills and apparently hiding on a tour where ancient tombs have been excavated by Mortimer for an unclear purpose.



Unknown to everyone, even to his friend Watson, Holmes has been hiding on the moor all the time and has solved the mystery. He reveals that the hound is real and belongs to Stapleton, who seduced Laura and convinced her to lure Sir Charles out of his house by night, in order to frighten him with the apparition of the legendary hound. Beryl is indeed Jack's legitimate wife, abused and forced into posing as his sister to seduce Sir Henry and expose him also to the fangs of the hound, since Stapleton is in fact a descendant of the Baskervilles wanting to claim their inheritance. Meanwhile, the hound is set on to a man thought to be Sir Henry, but Barrymore had given the former's clothes to Selden, his brother-in-law, who dies in his place.



Unfortunately the collected evidence is not enough for a jury to condemn Stapleton, so Holmes decides to use young Baskerville as bait to catch the criminal red-handed. Sir Henry will accept an invitation to Stapleton's house and will walk back alone after dark, giving his enemy every chance to unleash the hound on him. Holmes and Watson pretend to leave Dartmoor by train, but instead they hide near Stapleton's house with Inspector Lestrade of Scotland Yard. Despite the dark and a thick fog, Holmes and Watson are able to kill the fearsome beast as soon as it attacks the designated victim, while Stapleton, in his panicked flight from the scene, is presumed to drown in the mire.



Thank you

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Character of Draupadi

Mahasweta Devi's short story " Draupadi" is a story of protest of a tribal girl, Dopdi Mejhen.

Dopdi and her husband Dulna Majhi both are fugitives; residents of Cherakhan, Bankrajharh.

They are in the wanted list of the Government.

Mahasweta Devi portrays the character of Dopdi as a symbol of protest.

The author uses the mythical name of Draupadi from the great epic Mahabharata.

The writer wants to show that since the age of Mahbharata, the status of women have not been changed in the course of time.

Draupadi of the Mahabharata has five husbands. In the game of dice her eldest husband has lost her with his all assets.

In front of the king and her five husbands, Draupadi has been molested as well as stripped by the Kauravas.

In Mahabharata, Lord Krishna appears as a protector to save Draupadi's honour but there is no magical appearance of divine like protector in Mahasweta Devi's Dopdi.

The suffering of Mythical Draupadi is entirely a patriarchal conspiracy.




Dopdi Mejehen not belongs to the aristocrat society. She is a simple tribal village woman who thinks how to kill the lice in her hair with kerosene oil and with baking soda.

The entire Birbhum district was under draught and no water anywhere except Suraj Sahu's house who managed the local Government officer to dig two tubewells and three wells.

Dopdi, her husband Dulna and poor tribal people of the locality have protested against the local rich man Surja Sahu who has been refused to share the tubewell and well water without money.

The Government forces have killed her husband Dulna brutally.





Her husband is not like the mythological husbands like Pandavas.

He sacrificed himself to protect his wife and others.

Dopdi is also not like the mythological Draupadi. She protest against the injustice and knows the consequences if she caught by the forces.

By the treachery of some villagers she is caught by the forces and taken to the custody.



By the order of the commanding officer, she is being gang raped by the soldiers throughout the night. When she is called to face the commanding officer, naked Dopdi with her wounded blood drenched body stands in front of the officer.

She does not feel any need to wear the sari. Why does she will be ashamed of her nakedness? These men in uniform raped her brutally like animal.

Naked Dopdi approaches towards the officer and pushes him through her wounded blood drenched breasts.



Analyse the theme of love and its portrayal in Arms and the Man

In "Arms and the Man," George Bernard Shaw explores the theme of love by presenting contrasting notions of romantic love and practical love.

The character of Raina Petkoff represents the traditional view of romantic love. She is portrayed as a romantic idealist, who believes in the notion of love as something pure, beautiful, and based on grand gestures and romantic notions. Raina's love for Sergius, a heroic soldier, is highly influenced by societal expectations and the glorification of war. She sees love as something sentimental and idealized, built on notions of bravery and chivalry.

On the other hand, Captain Bluntschli presents a more pragmatic approach to love. He embodies the concept of practical love, which is grounded in reality and lacks the romantic idealism. Bluntschli is initially captured by Raina, and their interactions challenge her romanticized notions. Bluntschli admits to being driven by practicality, survival, and self-preservation rather than romantic notions of honor and heroism.

Throughout the play, Shaw sets up a contrast between Raina's romanticized love for Sergius and her developing relationship with Bluntschli. As Raina's love for Sergius begins to crumble due to his flaws and lack of authenticity, her connection with Bluntschli grows stronger. Bluntschli's practicality, honesty, and sincerity attract Raina, leading to a more genuine and enduring connection between them.

Shaw's portrayal of love in "Arms and the Man" challenges societal expectations and conventional ideas of romance. He suggests that love should be based on honesty, practicality, and genuine connection rather than superficial ideals and romanticized notions. The play questions the role of societal expectations in shaping people's perceptions of love and highlights the importance of authenticity and pragmatism in relationships.



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Saltora (Dab) Centenary College
P.O. Saltora, Dist. Bankura

How does Shaw depict war and its consequences in Arms and the Man

In the play "Arms and the Man," George Bernard Shaw depicts war and its consequences as senseless and absurd. He uses the character of Captain Bluntschli to contrast the romanticized notions of heroism and bravery on the battlefield with the practicality and honesty needed to survive it.

Shaw satirizes the idea of war as an honorable pursuit, ridiculing societal conventions, and exposing the hypocrisy and futility of it all. The play dismisses the idea of heroism as a romantic convention and promotes a more pragmatic approach to conflict resolution.

Throughout the play, Shaw emphasizes the contrast between the lavish romanticized notions of war propagated by the upper-class society and the realities of war. He asserts that the focus on manners, courtship, and traditions does not benefit the soldiers on the front line.

Additionally, Shaw highlights the absurdity of war by using the example of loot. In the play, Bluntschli sees no value in taking the time to loot from their recent victory, proving that something typically glorified as a battle reward is merely a distraction from the realities of war.

Shaw rejects the typical idea that war leads to self-discovery and personal growth. Instead, he suggests that war is often a result of flawed human reasoning and a lack of foresight. He critiques the notion of honor, which is often used to justify conflict, in favor of logic and practical considerations.

Overall, Shaw's depiction of war in "Arms and the Man" provides a critique of societal conventions and a call for more pragmatic decision-making in times of conflict. He uses satire and humor to highlight the absurdity of romanticizing war and exposes the hypocrisy of those who promote such notions.



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Discuss the significance of the character of captain Bluntschli in the play Arms and the Man

In "Arms and the Man," George Bernard Shaw subverts the image of the traditional hero by presenting Captain Bluntschli as an anti-hero, challenging conventional ideas of bravery and heroism.

Bluntschli's character is an amoral figure, initially motivated purely by survival and practicality, rather than by courage, valor, and loyalty. He criticizes the romanticized notions of war and heroism and is depicted as a survivor who uses practicality and resourcefulness to get what he wants.

Shaw underscores Bluntschli's unconventional nature by using him to mock the traditional model of the soldier-hero. Bluntschli's lack of concern for honor and other romanticized ideals is emphasized as he presents himself as a man of the real world, driven solely by practical considerations. Shaw feels that a true hero is not the one who blindly follows codes of conduct but the one who relies on practicality and logic to navigate through difficult situations.

Throughout the play, Shaw contrasts Bluntschli with Sergius, who conforms to a traditional heroic code of conduct but is ultimately exposed as a hypocrite. Sergius's character is shown to be self-indulgent, superficial, and fake, while Bluntschli, who initially seems amoral, turns out to be honorable and truthful.

Ultimately, Shaw's portrayal of Bluntschli as an anti-hero challenges the romanticized notion of valor and honor, highlighting the absurdity of being bound to these ideals in the face of real-life danger. Bluntschli's character serves to expose the hypocrisy of traditional heroism and, instead, glorifies survival, practicality, and authenticity.



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Saktara National Postgraduate College
P.O.-Saktara, Dist.-Banskura

How does Shaw satirize the upper-class society in Arms and the Man

In "Arms and the Man," George Bernard Shaw employs satire to criticize the upper-class society and its conventions. He uses the character of Raina Petkoff to mock the romanticized view of war, societal expectations, and the shallowness of the upper class.

Raina represents the upper-class society's idealized view of love, war, and social status. She is depicted as a naive and superficial young woman who is infatuated with the heroic ideals associated with war. Raina's belief in the honor and bravery of soldiers reflects the societal glorification of war.

Shaw satirizes Raina's perspective by contrasting it with the character of Captain Bluntschli. Bluntschli, a Swiss mercenary, exposes the realities of war and undermines Raina's romanticized notions. He reveals that soldiers are not motivated by honor and heroism but by practicality and a concern for personal survival.

Furthermore, Shaw uses the character of Raina's father, Major Petkoff, to satirize the upper-class society's obsession with trivial matters and social status. Major Petkoff's preoccupation with his library, his obsession with securing a higher military rank, and his obliviousness to the true nature of war highlight the absurdity of their values.

Shaw's satire also extends to the social expectations placed on Raina. Raina is expected to conform to societal norms, such as maintaining a respectable image and marrying someone of a similar social standing. However, Shaw ridicules these expectations by exposing the shallowness and lack of substance in Raina's interactions with Sergius, her fiancé.

Through satire, Shaw critiques the upper-class society's conventions, particularly their idealized view of war and love. He ridicules their ignorance and highlights the disparity between their vaunted ideals and the messy realities of life. Shaw challenges the audience to question these societal norms and to recognize the absurdity of blindly adhering to hollow conventions.



Department of English
Saltara (West) College, Gandhinagar
P.O. Saltara, Dist. Sonbhadra

What role does humour play in *Arms and the Man*

In "*Arms and the Man*," George Bernard Shaw critiques the rigid class system prevalent in society and exposes the shallow nature of the upper class. He uses various characters and their interactions to highlight the absurdity of social conventions and the superficiality of societal norms.

One of the main targets of Shaw's satire is the Petkoff family, who represent the upper-class society. Major Petkoff and his wife Catherine are portrayed as comical characters obsessed with material possessions and social status. Their focus on trivial matters, such as the acquisition of new furniture or the proper way to address a servant, highlights their detachment from the real world and their narrow-minded priorities.

Through the character of Raina, the audience is exposed to the artificiality and hypocrisy of the upper class. Raina initially embodies the ideal upper-class woman, adhering to societal expectations and conventions. However, her actions and beliefs become increasingly hollow and meaningless as the play progresses. She indulges in the false romanticism of war and love, showing her inability to critically examine her own beliefs and challenge the societal norms imposed upon her.

Shaw contrasts the Petkoffs with the character of Nicola, the family's servant. Nicola represents the lower class and serves as a foil to the superficiality and pretentiousness of the Petkoffs. He is pragmatic, practical, and reveals the harsh realities of life to those who are oblivious to them. Nicola's character demonstrates Shaw's criticism of the deeply entrenched class system and the inequality it perpetuates.

Overall, Shaw's satire in "*Arms and the Man*" aims to expose the absurdity and shallowness of the upper class. He questions the validity and purpose of societal norms and presents a critique of the rigid class divisions in society. Through his characters, Shaw challenges the audience to question their own beliefs and values and, ultimately, to recognize the need to move beyond artificial distinctions and embrace a more genuine and egalitarian society.



Department of English
Saktora Netaji Memorial Secondary College
P.O. Saktora, Dist.-Bankura