

Part-II
ENGLISH LITERATURE

Sastri/ B.A 2nd Year
Course/Paper.2

**Drama - TWELFTH NIGHT by Shakespeare
&
Drama - TUGHLAQ by Girish Karnad**



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CLASS: SASTRI SECOND YEAR
ENGLISH LITERATURE
COURSE: DRAMA

Structure:

Unit One: Introduction to Drama

Unit Two: Twelfth Night

Unit Three: Tughlaq

Introduction: As a student of Sanskrit you are well aware of Kalidasa's Shakuntalam and Sudraka's Mrichhakatikam. These two are called natakas or dramas. In Sanskrit you would have heard of various forms of natakas like natika, uttsristikanka, etc. This course introduces you to one of the very old and popular forms of literature –drama or play as it is produced in the west. The first unit, of course, enables you to recognize the form of drama as distinct from the other forms of literature and also recognize various aspects of drama. The second unit introduces you to one of the famous comedies of Shakespeare **Twelfth Night** and the various themes discussed in the play. The third unit is a study of Girish Karnad's **Tughlaq** which is a tragedy as well as a historical play.

Objectives of the Course:

This Course will help you to understand the drama form as it is created in the west. It will also help you to understand two classic examples of drama in English – Shakespeare's **Twelfth Night** and Girish Karnad's **Tughlaq**. After reading the course you should be able to

- Describe drama and give its definition
- Explain the drama **Twelfth Night** and various themes discussed in it.
- Consider the play **Tughlaq** as a modern classic and discuss the various themes in it
- Last but not the least; appreciate the form of drama better.

UNIT -1

INTRODUCTION TO DRAMA

Structure

1.0. Objectives

1.1. Introduction

1.2. Definition of Drama

1.2.1 The Difference between Drama and other forms of literature

1.3. Components of Drama

1.3.1 Plot

1.3.2. Character

1.3.3. Dialogue

1.4. Conventional Divisions of Drama

1.5. Types of Drama

1.5.1 Tragedy

1.5.2. Comedy

1.5.3. Historical Play

1.6. Summing Up

1.0. Objectives:

This unit will help you to understand Drama as a literary form and its components and types. At the end of the unit you should be able to

- describe the definition of drama
- explain the differences between drama and other forms of literature
- elaborate on the various components of drama
- and recognize the important types of drama

1.1. Introduction:

In the previous year you have studied Charles Dickens' **Oliver Twist** and Raja Rao's **Kanthapura**. Oliver Twist and Kanthapura as you know are novels. Apart from the novel there are many forms of literature which have been created by the writers to give expression to their creative geniuses. Drama is one such form of literature which has been very popular since ancient days. Do you know what a drama is? What are its components? How is it different from the other forms of literature? Let us know more about drama in this unit.

1.2. Definition of Drama:

Drama is a composition designed for performance in the theatre in which actors take the roles of the characters, perform the indicated action and utter the written dialogue. Kalidasa's Shakuntalam is a drama.

S.A.Q.1. Can you think of any other work in Sanskrit which comes under the category called drama?

1.2.1. Difference between Drama and others forms of literature:

The difference between drama and other forms of literature like poem and novel etc. is enormous. While all other forms of literature are meant for reading, Drama is not meant for reading. It is meant for acting. It is three dimensional. Action takes before our eyes, so, demands only a little of our imagination unlike Novel which demands a lot of our imagination. It is more concentrated as it is seen as well as it is presented in a short period of time. In addition to these there are many limitations which are specific to drama alone. Some of them are

- 1) Drama deals with only human affairs
- 2) Travel battle etc., can never be part of drama.
- 3) All activities of human beings also cannot be shown on the stage.
- 4) The dramatist can not introduce his comments like a novelist
- 5) Unlike novel, there is no scope for repetition.
- 6) Unlike novel, the audience cannot go back to previous episode in case of any confusion.

1.3. Components of a play:

You have seen in the previous year that novel has certain components like plot, character, dialogue etc., which determine the worth of the literary work. Let us learn whether Drama has the same or different. Plot, character and dialogue are some of the important components of Drama. Let us begin with Plot.

1.3.1. Plot:

The plot in a dramatic or narrative work is constituted by its events and actions as these are rendered and ordered toward achieving particular artistic and emotional effects. In short, the plot of the play is the actual action as well as the verbal discourse by particular characters in a work. It is a selection of particular events of special interest and not routine work in life. Daily routine like working for a job, washing clothes, cleaning the house do not form part of the plot. It is infrequent and rare events of human life which form part of plot like falling in love, sacrificing oneself, betraying others trust etc. It is the means by which the characters exhibit their moral and dispositional qualities.

S.A.Q. Is there no difference between plot of a novel and plot of a play then?

We have already noted that drama as a form is quite different from other forms of literature. The plot being a life line of a drama, it will certainly be different too. Unlike the plot of the novel the plot of the drama is governed by the three dimensional nature of the play. In a play a plot has to be very clear so that the audience can understand it even though there is heavy rush of events. Unlike the plot of the novel the plot of the drama cannot have events which cannot be shown on the stage.

Then, what is a good plot in drama? A good plot in a play is a closely constructed where no time is wasted nor dialogues are wasted or action is wasted. The events should follow one another. A good plot will have twists and turns which make it interesting. Often a good plot has one or more sub plots. Sub plot is a second line of action and story of equal or subordinate importance. The sub plot often complicates the action or intensifies the tension or provides the comic relief. The plot in a tragedy often ends in death while the plot of a comedy ends in marriage and reconciliation.

The plot will normally have the following stages.

1. *Clarification*: This is often the first part of the play. It is here all the characters are introduced and their problems are shown or indicated.

2. *First Crisis*: This refers to the startling developments in the plot which give rise to new problems for the characters.

3. *Complication*: Crisis leads to other actions or events or modification of character which leads to some more crisis or crises. This is called complication.

4. *Denouement*: the action is brought to a close by some final discovery, action or decision.

The following are some of the devices used in a plot to bring in the various stages of the plot.

1. *Coincidence*: Coincidence is similar events or circumstances happening at the same time by chance. This is nothing but heightening of real life and can be used for tragedy as well as comedy.

2. *Contrast*: In a drama either scene or characters can be contrasted. This can be used for the heightening of the emotions. For instance Shakespeare contrasts Caesar and Brutus in the play Julius Caesar and also the scenes where both talk with their respective wives.

3. *Surprise*: Surprise may be intended for characters in the play. The playwright can also surprise the audience.

4. *Dramatic Irony*: it is a popular device with the play wrights. It involves a situation in which the audience shares with the author knowledge of present or future circumstances of which a character is ignorant. The characters unknowingly act in a way we recognize as inappropriate to the circumstances. This can be used in both in comedy and tragedy. Oedipus in Sophocles' play searches for the father's murderer in his kingdom. He doesn't know that he is searching for himself.

5. *Letters*: Letters are used in plays sometimes to further the intrigue and sometimes to inform the audience about the events which can not be shown on the stage.

1.3.2. Characters:

A character is a person represented in a dramatic or a narrative work that is presented by the writer as possessing certain moral, intellectual and emotional qualities and interpreted by the reader. These qualities are often inferred from the actions and the dialogues of the

character. Though drama is heightened imitation of life and characters are often based on living beings, the portrayal of characters is quite different from the real people. In real life we don't get to know of a person completely in spite of living a whole life with that person. In drama, even very complex characters are laid bare before the audience along with their inner most thoughts.

Various ways of knowing the Characters:

1. *Soliloquy*: In this device, the speaker all alone on the stage expresses his innermost thoughts to the audience. It helps the dramatist in telling the audience about the motives behind the character and his/her actions. It can also reveal the state of mental conflict of the character. This is an unrealistic device though very helpful as we don't in normal life speak loudly our thoughts.
2. *Confidant*: Confidant is a friend or relative with whom the protagonist confides his or her innermost thoughts. It is a conventional method by which the audience is made aware of the secret and hidden thoughts of the character.
3. *Through their Action*: The dramatist often uses the action the characters to tell about them. Sometimes even trivial action is highlighted to reveal to the audience the nature of a character.
4. *From what others say about them*: As in real life we often learn about them from what other characters say about them. But we cannot take all that being said as correct and appropriate. Sometimes the other characters may not be perceptive enough to understand the real nature. So, we have to take the comments with a pinch of salt and try to compare it with our own judgement.

Characters are often divided into two types – Flat characters and Round characters. Flat characters are those who can be summarized in a few words. They are built around only one trait and do not change in course of the drama or novel. Round characters on the other hand have more than one trait and can surprise the audience by a new development or by a change. Usually, a drama will have two or three round characters surrounded by a number of minor characters who are flat.

S.A.Q. You have read two novels in the previous year. Give an example each from the novels for the flat and round characters.

We have to remember that these characters are not living beings but created personalities by choosing and heightening certain traits. We cannot say that no one would be as innocent as Oliver Twist in spite of the terrible experience or no one could change so much as Moorthy does in **Kanthapura**. We have to accept the dramatic illusion created by the writer by suspending our disbelief.

1.3.3. Dialogues:

Dialogue plays a pivotal role in drama so much so that a drama with clumsy and unspeakable dialogue is never a success on the stage in spite of a very good plot and characterization. The dialogue of a good drama often is always to the point, lucid so that a normal competent actor can deliver with ease. The characters are often very talkative giving away secrets and confidences quickly on the stage. Each major character is often given a specialized style of speech. In the traditional poetic drama the main characters are given poetic speeches while the minor characters speak in prose. In case of prose drama, the important characters are given eloquent or heightened imagery in their speeches. The handling of the dialogue determines the speed of the drama. If the dialogue moves fast, the play moves very fast. If the dialogues are lengthy the play slows down. In general we notice the a comedy often has dialogue which moves very fast while a tragedy because of lengthy and thought provoking dialogues the pace of the drama is slow.

1.4. Conventional Divisions:

A drama is conventionally divided into Acts and Scenes. An Act is the chief division in the play while the Scene is a subdivision of an act.

In ancient Greek drama there were no act or scene divisions as the action went on uninterrupted. The breaks came when the Chorus sang songs.

In French Drama whenever a new character enters the stage the new scene begins. It is with the development of the realistic drama which made the division of acts and scenes important. In Shakespeare's time there were no realistic scenery, there was no restriction on the number of scenes. With the development of drama the number of Acts has come to five. But in recent times such rigidity is not followed. The playwright often decides the number of acts and scenes in his drama.

1.5. Types of Drama:

It is very difficult to categorize various dramas because great dramas often will be a mixture of many strands. For example, **King Lear** which is a tragedy has comic scenes too. **Measure for Measure** which is a comedy has pathos in it. Life is a mixture of different experiences; so is the drama which dramatizes life.

There are many types of dramas. Most popular and critically acclaimed among them are the following.

1.5.1 Tragedy: Tragedy is a play with sorrowful ending and at least one death. The action and thoughts in the tragedy are treated seriously. In spite of death at the end tragedy expresses respect for human personality, exhibits the greatness the protagonist who struggles against all odds. Shakespeare's **Othello**, **Macbeth**, are some of the finest of tragedies.

1.5.2. Comedy: Comedy is a play which amuses. The amusement can range from a quite smile to a guffaw. It could be simple or very sophisticated. It could warm and human or brilliant and heartless. **Merchant of Venice**, **As You Like it** are some of the famous comedies of Shakespeare. In recent years Bernard Shaw has some of the finest comedies.

1.5.3. Historical Play: A historical play deals with a historical personage or a historical event. By presenting it as a subject of the play, the dramatist can use it for tragic purposes or for comic purposes. It can also critically analyze the cross section of society in a particular period of history.

1.6. Summing Up:

From this unit you have come to know the definition of drama, the differences between drama and other forms of literature, various components of drama, various devices used and each of these components. After reading this unit you have now known how to categorize a drama and how to judge the plot and characters of any drama.

Suggested Reading:

Anatomy of Drama by Marjorie Boulton , Kalyani Publishers reprinted in 1996

An Introduction to English Literature by R.J. Rees (Macmillan) 1960

UNIT -2

SHAKESPEARE'S TWELFTH NIGHT

Structure

2.0. Introduction

2.1. Objectives

2.2. Summary

2.2.1. Act I Scene I

2.2.2. Act I Scene II

2.2.3. Act I Scene III

2.2.4. Act I Scene IV

2.2.5. Act I Scene V

2.2.6. Act II Scene I

2.2.7. Act II Scene II

2.2.8. Act II Scene III

2.2.9. Act II Scene IV

2.2.10. Act II Scene V

2.2.11. Act III Scene I

2.2.12. Act III Scene II

2.2.13. Act III Scene III

2.2.14. Act III Scene IV

2.2.15. Act IV Scene I

2.2.16. Act IV Scene II

2.2.17 Act IV Scene III

2.2.18. Act V

2.3. Twelfth Night as Romantic Comedy

2.3.1. Introduction

2.3.2. Romantic Element

2.3.3. Comic Element

2.3.4. Music and Song

2.3.5. Role of Women

2.3.6 Conclusion

- 2.4. Theme of Love and Romance**
 - 2.4.1. Self Centred Love**
 - 2.4.2. Self less Love**
- 2.5. Theme of Disguise**
 - 2.5.1 Literal Disguise**
 - 2.5.2. Figurative Disguise**
- 2.6. Festive Element**
- 2.7. Discussion of Various Characters**
 - 2.7.1. Orsino**
 - 2.7.2. Olivia**
 - 2.7.3. Viola**
 - 2.7.4. Malvolio**
 - 2.7.5. Feste**
 - 2.7.6. Sir Toby and Maria**
 - 2.7.7. Sebastian and Antonio**
- 2.8. Annotations**
- 2.9. Summing Up**

2.0. Objectives:

This unit will help you to understand the play ‘Twelfth Night’. At the end of the lesson you should be able to

- Critically analyse the play ‘Twelfth Night’
- Explain how ‘Twelfth Night’ is a romantic comedy
- Comment on various characters in the play their role in the plot
- Analyse and Evaluate critically various themes in the play

2.1. Introduction:

Have you ever seen a play? A play is quite different from the other forms of literature with which we are familiar. Remember, Kalidasa’s *Sakuntalam* and Sudraka’s *Mrichhakatikam* are plays. You have studied an introduction to drama in the previous unit. Let us see if you have a general idea about the play.

S.A.Q. Fill in the blanks with appropriate words:

A play or a drama as it is also called is a composition designed for _____ on the stage in the theatre in which actors take the roles of the _____, perform the indicated action and utter the written dialogue.

It is a three dimensional art. For instance a printed play is like recipe while the play presented on the stage is like the cooked dish. The play has more concentration and intensity of emotions than other forms of literature because it is seen and also because it happens in a short period of time. It is also different from a novel which you have studied in the first year in that the dramatist cannot come directly and tell what he feels about the plot or the characters. Everything should come out of the action presented and the dialogues uttered.

Let us know some thing about William Shakespeare and his play “**Twelfth Night**” now. William Shakespeare (1564-1616) was born on or about 23rd April, 1564 at Stratford-on-Avon in Warwickshire, England. He was the son of a prosperous tradesman of the town who a little later became its mayor. He went to grammar school and was probably taken out due to financial difficulties. In his nineteenth year he married Anne Hathaway, eight years senior. A few years after his marriage he left his native town to seek his fortune in London. At that time the drama as an entertainment was gaining popularity. Shakespeare first became an actor and then a playwright. It is not very clear when he started writing plays. He must have started writing them around 1590 and had a long successful career till about 1612. In his illustrious career he wrote about 38 plays which included tragedies comedies and histories.

‘**Twelfth Night**’ is one of the plays of Shakespeare which are generally referred to as his ‘romantic comedies’. Dover Wilson calls it a ‘happy comedy’. Written somewhere around 1600 and 1601, Twelfth Night has been very popular as a reading play as well as an acting play. ‘**Twelfth Night**’ refers to the festival celebrated on January 6th, the twelfth day from Christmas. For the Elizabethans this day marked the culmination of the twelve day long Christmas celebrations and festivities. The

festivities on this particular day were specially marked by uninhibited merriment with reckless drinking and eating, song and dance. On the day all accepted codes of behaviour and rules of order and civility were flouted by common agreement. No one was misunderstood for this temporary disobedience of accepted norms of social behaviour. Though the play has nothing to do with the particular festival, it certainly recalls the spirit, mood and atmosphere of the merrymaking during the festival. The subtitle of the play 'what you will' means 'whatever you would'. Taken along with the main title it evokes the mood of holiday. Let us understand the play.

2.2. Scene-wise Summary of the Play:

Now, let us look at the act-wise and scene-wise summary of the play so that we can understand better the complex plot and analyse how issues such as love, self-love, self-deception, illusion and reality, festivity etc., are presented from different angles.

2.2.1. Act I Scene I:

The opening scene is laid in a room in the palace of Orsino, Duke of Illyria. We are introduced to Duke Orsino, Curio, Valentine and host of others who attend on Orsino. Duke Orsino orders the musicians to continue playing the music, for music is 'the food of love' and will quench his thirst for love for Olivia, a neighbouring countess. Then suddenly he asks them to stop the music as it doesn't seem to please him any longer. In his fascination for Olivia he compares love's capacity to absorb to a sea, entering which all waters lose their identity and value. He further says that he is like a hart being chased by dog-like desires for Olivia. In the meantime, Valentine a gentleman attending on Orsino returns from Olivia's household to inform that he was not admitted in to her presence. Her handmaid had informed him that Olivia is grief stricken at the death of her brother and has decided to mourn his death for seven years during which she will not show her face even to the sky and will sprinkle sea water in her chamber to help her mourn. Duke Orsino is very pleased to hear Olivia's 'sincere love' for a brother. He contemplates, touched by the

golden arrow of Cupid how she would love the husband if she is showing so much of love for a brother. He then orders his men to a bower of flowers as he believes love thoughts come easily under a bower.

The scene has a few interesting comparisons. The sentimental Orsino compares himself to Acton the hunter who saw the Goddess Diana and whose was changed into a hart by her and his own dogs chased him to death. Another is the comparison of love to sea. Like sea everything that enters love loses its originality.

In drama, more so in Shakespearean drama the first appearance and dialogues of the characters are often indications to their personality. Let us see now how far you have understood the personality of Orsino and Olivia.

S.A.Q.1. Pick out words and phrases which are suitable to Orsino. noble, steadfast, realistic, capricious, romantic, sincerity in love, in love with the notions of love, fanciful
S.A.Q.2. Pick out the words and phrases which are suitable to Olivia. Sentimental, immature, mature, profound , sincere

Thus, the first scene focuses on the main theme of the play, the love theme. We also get a glimpse of the character of Orsino and Olivia. Orsino, we realize, for all his professing about his love for Olivia is only in love with the idea of love and tries to indulge in the thoughts of love by various devices and thus he deceives himself. Moreover, we find him fickle minded and capricious. Olivia seems equally immature. If Orsino dwells on love thoughts Olivia gloats over the death of brother. Further, she unrealistically wants to keep the sadness fresh for 7 years that too with the help of brine.

2.2.2. Act I Scene II:

The scene shifts to the sea coast of Illyria where we see Viola, Captain and some sailors. Viola was shipwrecked and has been rescued by the Captain. Though happy to be alive, she is sad that her twin brother Sebastian is drowned in the wreck. The captain consoles her and gives her hope by saying that just as she has been saved, her brother could have been saved for when he saw him last he was fighting waves clinging on to a mast like Arion on the dolphin's back.

Viola learns from the captain that Orsino rules Illyria and he is in love with Olivia. She expresses her wish to serve Olivia till she knows her state as well as her brother's. The captain tells her that it is difficult as Olivia has abjured all company as she is mourning her brother's death. Faced with problems of safety and security Viola comes up with a practical solution. She requests the captain to help her disguise herself as a boy servant and serve Orsino.

S.A.1. Both Olivia and Viola have lost their brothers. Do you see any difference in their reactions to the situations?

This scene introduces us to Viola, another important character in the play. By her practical and down to earth approach to life she proves a contrast to both Orsino and Olivia. Viola also displays presence of mind. Her disguise as a boy starts the complication in the plot due to mistaken identities and also introduces the theme of disguise.

2.2.3. Act I Scene III

The scene opens in a room in Olivia's household. We are introduced to the characters of the comic subplot Sir Toby Belch, a kinsman of Olivia, Maria a gentlewoman waiting on Olivia and Sir Andrew Aguecheek a foolish knight and a friend of Sir Toby who is made to believe that he can win Olivia's hand.

Sir Toby comes home late after indulging in excessive drink. Maria tells him that Olivia objects to his late coming as well as his excessive drinking in the company of the foolish knight Sir Andrew. Sir Toby defends Sir Andrew as an excellent knight with an income of three thousand ducats a year. While they argue Sir Andrew enters complaining that Olivia had not paid him any attention at all. Sir Toby confuses him with his word-play and flatters him and encourages him to show his talents but actually exposing his foolishness. The whole scene is surcharged with fun and laughter. Much of the fun springs from wit, repartee and word play between Sir Toby and Maria.

S.A.Q.1. What does Sir Toby like most?

S.A.Q.2. Do you think Maria is against enjoyment? Give reasons?

The characters of comic subplot prove to be a contrast to the characters of the main plot we have seen in the first two scenes. They especially Sir Toby seem to have enormous zest for life and would go to any length to make merry. Maria though not so much given to enjoyment as Sir Toby yet does not hesitate to enjoy a good joke when gets a chance. Sir Andrew wants to make merry. But he doesn't know that he himself provides it. This scene introduces the theme of festivity suggested in the title of the play.

2.2.4. Act I Scene IV

This scene now shifts back to the Duke's palace. Viola has entered the service of the Duke in guise of a boy under the name Cesario. Valentine praises him/her for winning the confidence of the Duke with in a short period. Orsino enters and tells Cesario since he has disclosed to 'him' his passionate love for Olivia; 'he' has to act as his messenger of love to Olivia. He further tells that Olivia will pay more attention to young handsome messenger like Cesario than to a somber looking messenger. Orsino goes on to praise the beauty of Cesario which makes 'him' the most suitable person for the job. Cesario promises to woo Olivia on his behalf. But alone on the stage Viola/Cesario tells herself that she is in love with Orsino and she would like to marry him yet she will do everything to woo Olivia on his behalf.

S.A.Q.1. What do you understand from the fact that Orsino trusts Cesario with such an important task very soon?

S.A.Q.2. Why does Orsino feels that Cesario to be suitable for the post of messenger?

This scene confirms our notion about Viola which we have formed in the previous scene. We see her to very practical as well as a hard worker. Orsino is drawn to him/her in no time and realizes that he/she can convince Olivia very easily. Viola shows great strength of character when she decides to woo Olivia on behalf of Orsino in spite of her love for him.

2.2.5 Act I Scene V

This scene brings back the comic sub plot into focus again. Feste the Clown and Malvolio the Steward are introduced for the first time in the play. Maria tells Feste that Olivia, his employer is very angry with him because of his long absence from the house. Feste has very witty answers to her threats. Meanwhile Olivia enters followed by her Steward Malvolio. Olivia orders the servants to take away the Fool. She calls him a dry fool as well as dishonest fellow. Feste in a typical fool like mastery over language retorts saying that these faults can be mended by wine and good advice. He calls Olivia a fool. She challenges him to prove it. He then tells her that she is a fool for she is mourning for her brother's soul in heaven. Olivia is pleased with his fooling and asks Malvolio's opinion about Feste. Malvolio tells in a haughty manner that the Fool is no good fool at all and calls her as 'fool's zanies' for enjoying his fooling. Olivia in a generous way tells him that he is sick of self love for he takes exceptions to Feste's harmless jokes.

S.A.Q.1. What do you think of Malvolio by his comments on Feste and Olivia?

Maria now comes in to inform that a messenger of Orsino is waiting at the gate to meet her. Olivia asks Malvolio to send away the messenger if he is

from the Duke. Malvolio returns to tell her that messenger would not go away with out seeing Olivia.

She becomes curious and asks Malvolio to send the messenger in. Olivia puts on a veil. Cesario/Viola enters and requests to speak only to the Lady of the house. At his/her request Olivia sends every one away to listen to 'him' alone. When Olivia unveils her face, Cesario praises her incomparable beauty and calls her the cruelest she ever alive. She then tells her very eloquently how much Orsino loves her. Olivia replies that in spite of the excellent qualities of Orsino, she cannot love him. As the conversation moves Olivia gets interested in the messenger and begins to ask 'him' personal questions about his parentage and social status for which Cesario gives evasive answers. Cesario fails to get a positive reply for Orsino from her and leaves. After 'his' departure, Olivia begins to tell herself how attractive are the features and behaviour of the messenger. In a fit of passion she sends Malvolio with a ring to be given to Cesario on the pretext that it was a ring that Cesario had left.

S.A.Q.1. What do you understand of Olivia by her act of sending the ring?

This scene throws light on Malvolio as well as Olivia. Our notions about Olivia that she is immature in her expression of grief about her brother's death are confirmed by the comments of Feste. Her mourning was just a self deception she entertains becomes evident from the speed with which she falls in love with Cesario. Though she appears foolish, we also become aware of her nobility and generosity in forgiving Malvolio's haughtiness. She is very perceptive and able to see the merits and demerits of Malvolio's nature. Malvolio on the other hand is so obsessed with his own merits that he goes on to censure not only Feste but Olivia too. The scene is also important for the fact that with it begins the complications in the plot because of the Viola's disguise.

2.2.6. Act II Scene I

This scene brings in Antonio a sea captain and Sebastian, Viola's twin brother to Illyria. From their conversation we come to know that Sebastian was rescued by Antonio after the ship wreck. Antonio wishes to accompany Sebastian. But Sebastian does not agree to it because he fears that his misfortunes may affect Antonio also. Then he tells him that his name is not Rodrigo as he told him earlier but Sebastian. He tells Antonio of his parentage and his loss of twin sister in the ship wreck. Antonio apologises for a poor reception. Thanking Antonio for his kindness and help Sebastian bids farewell and tells him that he is planning to go to the court of Duke Orsino. Antonio who has many enemies in the court of Orsino decides to follow Sebastian for the sake of his friendship.

S.A.Q.1. What role do you think this scene play in the plot?

This scene is a puzzling scene as regards its time. Some critics believe that it is misplaced. But on the stage, this scene provides the time necessary to fill the gap between Cesario's departure and Malvolio seeing him again in the street. From the point of view of the plot, this scene is important because it shows how the plot is likely to develop since Viola's double Sebastian turns up.

2.2.7. Act II Scene II

The scene takes us to the street in Illyria where Malvolio follows Cesario and gives 'him' the ring which Olivia has asked him to give. He actually throws the ring at Cesario arrogantly. After Malvolio's departure Viola/Cesario ponders within herself about Olivia and her motive in sending her the ring. She recalls how Olivia behaved when she was speaking. She concludes that Olivia has fallen in love with her and the ring she has sent is a token of her love. She understands that Olivia has been deceived by her disguise. Viola is unnerved for a moment by the complications brought by the disguise and considers disguise is wicked. But regaining her usual self possession resolves to trust herself to time to resolve the tangle of love.

S.A.Q. What according to Viola is the reason for Olivia falling in love with her?

This scene brings in the first complication arising out of the disguise of Viola as Cesario.

2.2.8. Act II Scene III

The scene is laid in Olivia's household once again. Sir Toby and Sir Andrew are merry making with eating, drinking and joking. Feste joins them and entertains them with his songs and music. Maria enters this wild party to warn that Olivia is disturbed by the uproar they are making. But, they do not listen to her but continue their merrymaking. Malvolio the steward of the house enters and takes strong exceptions to their merrymaking. But Sir Toby openly defies him calling him a mere steward. Then all the three revelers mock him singing snatches of songs to his face. Malvolio becomes angry and threatens to report on them to Olivia. He even accuses Maria to be hand in glove with these revelers and goes off in a huff. Sir Toby is furious and is pacified by Maria. Maria then tells him of a plan to make a gull or make a fool of Malvolio. Maria argues that Malvolio is a kind of puritan, a time pleaser, and thinks no end of his own virtues. She discloses that she would hatch her plan exactly on these weaknesses of Malvolio. Maria says she can write like her mistress Olivia and she would write a letter in the hand of Olivia and would make Malvolio believe that Olivia is in love with him. Maria then asks them to hide themselves near the Box tree in the garden where she would drop the letter to be seen by Malvolio and enjoy the fun.

S.A.Q.1. Who warn Sir Toby and company about the noise they are making?

Thematically one of the most important scenes, this scene is a sharp contrast to the previous two scenes in mood, content and atmosphere. It presents a scene of uncontrolled merry-making. It also brings to forefront

the clash of rule or order symbolized by Malvolio and misrule or disorder represented by Sir Toby, for Sir Toby openly challenges Malvolio. The scene is also important for the comments made by Maria about Malvolio as a puritan. The reference to puritans has made some critics to believe that the play is satirical comment on puritans. Puritans were a group of extreme Protestants who wanted to purify the Church of England from the remnants of Catholic ritual. But by the time the play was written the word had come to mean any narrow minded person who opposes merry making because puritans were against all merry making and entertainment. That Malvolio is not a puritan but only pretends to their behaviour as he thinks very highly of himself is evident from Maria's words themselves. Malvolio is just a hypocrite who would change his behaviour for the benefits he gets.

2.2.9. Act II Scene IV

The scene shifts back to the Duke's palace. The love sick Duke wants to hear the song that was sung the previous day. Coming to know that it was sung by Feste he sends for him. Meanwhile Orsino wants to know if Cesario has fallen in love with any one. Viola in the disguise gives evasive answers indirectly expressing her love of Orsino. The Duke though doesn't understand the full implication of her confession, advises her not to fall in love with a lady older than himself; for man's love is giddy and 'unfirm' and is easily worn out. Feste turns up to put a break to their conversation and to sing a song for lovelorn Orsino. When every one leaves, Orsino once again asks Cesario to go to Olivia and express his love for her. The Duke gloats over the idea that no one could be as true a lover as he is. Cesario/Viola tries to dissuade him from it by telling 'his' own story under the guise of an account of his sister's love. The Duke becomes interested in the story of Cesario's sister. Cesario/Viola catches 'himself' and diverts Orsino's attention to the thoughts of Olivia.

S.A.Q. What aspect of Orsino's character do you think become evident in this scene?

From the wayward enjoyment of music by Duke Orsino, the way he seem to change his opinion, by his gloating over the greatness of his love, the opinion we formed of Orsino in the first scene itself gets confirmed. It is endorsed by Feste who very perceptively wishes him a changeable taffeta calls his mind 'very opal'. But we also come to notice the tenderness with which he speaks to Cesario and the interest he shows in Cesario reveals that he can come out his self centred obsession.

2.2.10. Act II Scene V

This Scene is known as the 'Gulling Scene' shows how the revelers execute their plan to make a fool/gull of Malvolio. Maria asks Sir Toby and the revelers to go to the box tree in the garden where she has put the letter to be picked by Malvolio. Malvolio enters the garden lost in thought. He comes talking to himself about how Olivia seems to like him and show him respect. He dreams of being Count Malvolio happily married to Olivia and also scolding Toby for his misbehaviour. He then sees the letter laid by Maria. He immediately falls for the letter and believes that it was written by Olivia and the person who is addressed in the letter is himself. In the letter it is told that he should wear cross garters and yellow stockings and should always be smiling if he loves the lady. Malvolio decides to follow the letter in toto much to the fun of the revelers hiding behind the box tree.

They praise Maria for making a laughing stock of Malvolio. Maria tells them that further fun awaits them when he meets Olivia wearing yellow stockings and cross garters which she detests and his smiling would irritate Olivia who is preoccupied with her infatuation with Cesario.

S.A.Q. What do you think of Malvolio's readiness to adopt a behaviour which was contrary to his earlier preferences? What aspect of his nature gets reflected in it?

This scene throws light on the character of Malvolio further. It is significant that he has been dreaming of becoming Count Malvolio even before he sees the letter. He thinks he is good enough to become a count.

Further, after seeing the letter he has no qualms to behave in a manner which was against his own earlier professed behaviour. This proves him to be a ‘time pleaser’ and ‘hypocrite’ as Maria calls him.

This scene, which is full of dramatic irony, makes for excellent staging on the stage providing a lot of fun and excitement.

2.2.11. Act III Scene I

Sent by Orsino, Cesario goes to Olivia’s household to plead with her for one more time. ‘He’ meets Feste in the garden of the house and both of them indulge in witty word play. Cesario proves to be a match to Feste in witty talk. Olivia comes out and Cesario tells her that ‘he’ wants to speak to her again about the Duke’s love for her. Olivia does not listen to ‘him’ but expresses passionate love for Cesario. Cesario tries in vain to make her understand indirectly that it is not possible.

S.A.Q. How do you see Olivia’s predicament here? Does she appear foolish or pathetic?

Olivia in this scene is torn between her pride and modesty which are hurt by Cesario’s rejection and her passionate love for ‘him’. Her attempt to woo Cesario is no longer hilarious and borders on pathetic for we also begin to pity Olivia along with Viola for her love by its very nature will remain unrequited as she is in love with a woman in the guise of a man.

2.2.12. Act III Scene II

After watching Olivia and Cesario in conversation, Sir Andrew is heart broken and declares to Sir Toby that he is not staying there any longer. He tells him that Olivia is showering favours on Cesario while he hasn’t been given a chance to woo. To fool Sir Andrew further, Sir Toby and Fabian convince him that Olivia is doing so because she wants to rouse his jealousy. They incite him to write a letter challenging Cesario to a duel. So that Olivia will be impressed by his valour. Sir Toby declares that he would not deliver the challenge of Sir Andrew but would deliver the message by word and provoke Cesario to accept challenge.

Maria comes to inform that Malvolio, as directed in the letter, is wearing yellow stockings and cross garters. He is also smiling to please Olivia. So, all of them go to see the fun.

S.A.Q.1. Why does Sir Andrew decides to go away?

S.A.Q.2. With whom do Sir Toby and Fabian want Sir Andrew to fight the duel? Why?

2.2.13. Act III Scene III

The scene takes place in the streets of Illyria. Antonio follows Sebastian for he fears it may be dangerous for strangers like Sebastian to go around with out a friend or guide. Sebastian wants to go around the place to see its beautiful places. Antonio tells Sebastian that he can not follow him with out danger to his life for he was involved in a sea fight against Orsino. He may get arrested if he is seen in public. He gives Sebastian his purse for his use so that if Sebastian wishes to buy sometime trifles he can. Antonio tells him to come to the inn called Elephanta where they will lodge.

S.A.Q.1. Why does Antonio follow Sebastian?

S.A.Q.2. What does Antonio give Sebastian?

2.2.14. Act III Scene IV

The scene shifts to Olivia's garden. We see Olivia eagerly waiting for Cesario. Meanwhile Maria comes to report that Malvolio is behaving in a stranger manner. Malvolio himself appears in his yellow stockings and cross garters. He smiles at Olivia which irritates her. As an answer to

her queries he repeats the lines from the letter. A servant informs Olivia that the Duke's messenger is waiting to speak to her. Asking Maria to look after Malvolio, Olivia goes out to meet Cesario.

Maria, Sir Toby and Fabian ridicule Malvolio, trying to treat him as a mad man and put him in the dark room as it was practice to put mad people in dark room. As they plan to carry on their practical joke further and enjoy at the expense of Malvolio, Sir Andrew enters.

S.A.Q. Where do Sir Toby and others shut up Malvolio? Why?

Sir Andrew then becomes the butt of their jokes and scheming. Sir Toby reads out the letter of challenge written by Sir Andrew and decides not deliver to Cesario as he being intelligent would understand that the challenge has come from a fool. He decides to give the challenge by word of mouth exaggerating the courage and fury of Sir Andrew so that Cesario gets frightened. When Cesario comes out after meeting Olivia, as planned Sir Toby informs 'him' about his blood thirsty enemy. Cesario gets so terrified that 'he' wishes to go back to Olivia and ask for escort. But Sir Toby does not allow 'him'. Back at the house Sir Toby creates equal fear in Sir Andrew about Cesario. Both Cesario and Sir Andrew plead with him to persuade the other to drop the matter. He tells both of them that the other is not willing to drop the matter. So the reluctant Cesario and a frightened Sir Andrew are brought together face to face to fight. When they are about to clash, Antonio who has come in search of Sebastian sees them and mistakes Cesario to be Sebastian and offers to fight with Sir Andrew. But just then two officers enter and arrest Antonio on the suit of the Duke. When the officers are about to take him away Antonio asks Cesario the purse which he had given him (the one he had given to Sebastian). But Viola/Cesario ignorant of the purse tells him that 'he' has never taken any purse from him and also swears that he doesn't know who he is. Antonio is utterly disappointed that Sebastian whom he has rescued

and made friends of should turn so ungrateful and curses Cesario for pretending ignorance and not helping him in his need.

The officers take away Antonio and then Viola recalls that Antonio calling her Sebastian. This gives her hope that her brother may be alive. She further thinks that it is possible that Antonio has mistaken her for her brother as she in her present men's attire closely resembles her brother.

S.A.Q. What gives hope for Viola that her brother may be alive?

A long scene the first part of which is full of rollicking laughter especially when Malvolio confronts Olivia in his strange attire and manner and tries to remind her of the letter by quoting from it. Malvolio's true nature shows itself. His puritanical façade is wholly given up by him now because it is no longer needed to please his employer Olivia. It becomes very clear that he was grave and serious not out of principle but by ambition. That is why he does have any problem to assume a dress and behaviour which he himself would have scoffed at earlier. In the second part we see the revelers putting Malvolio in the dark room dubbing him to mad. The third part presents the farcical duel between Cesario/ Viola and Sir Andrew and Antonio turning up to help Cesario and the confusion due to mistaken identity. This scene is one of the important and skillfully managed scenes in the play, full of busy activity and movement and uninterrupted action. The romantic and comic elements are brought together in this scene.

2.2.15. Act IV Scene I

The scene takes place in front of Olivia's house. Feste meets Sebastian and mistakes him for Cesario and jokes with him to much irritation of Sebastian. Sir Toby, Sir Andrew and Fabian also mistake him for timid Cesario. Sir Andrew therefore gains courage to give him a blow. But he is utterly surprised when Sebastian returns a heavier blow. Sir Toby comes to the rescue of Sir Andrew. Before a full fledged fight evolves Olivia intervenes. She too mistakes Sebastian to be Cesario and humours him and takes him indoors. Sebastian is surprised and confused at this kindness of

a beautiful Olivia whom he has never seen before. He wonders whether he is mad or the lady is mad.

S.A.Q. Who mistake Sebastian to be Cesario?

2.2.16. Act IV Scene II

The Scene takes place in Olivia's household. The gulling of Malvolio continues. Maria asks Feste to put a parson's gown and a beard and act like Sir Topas, the curate and try to drive away the devil in Malvolio. Malvolio is still in the Dark room. Feste first goes to Malvolio and acts like Sir Topas trying to convince Malvolio to leave the company of the Devil. Malvolio pleads with Feste thinking him to be Sir Topas to tell Olivia that he is not mad. Feste in the guise of Sir Topas further makes a gull of Malvolio. When he comes out Sir Toby asks Feste to wind up the joke quickly before Olivia comes to know of it. So, Feste goes back to Malvolio in his own person (with out disguising his voice). Malvolio pleads with him to bring him candle, paper and ink to write a letter to Olivia that he is not insane.

S.A.Q.1. Whose imitation does Feste perform?

S.A.Q.2. What does Sir Toby ask Feste to do?

The main function of this scene is to fill the gap between Sebastian meeting with Olivia and his betrothal to her in the next scene. The humiliation of Malvolio in this scene is intended to rouse some of our sympathy for him, because the joke tends to go beyond permissible limits especially when the revelers try their might to prove him mad. The scene is also noteworthy for the role played by Feste. The actor who plays the role Feste has to be so versatile that he can mimic other characters and talk in various voices in addition to singing and playing music.

2.2.17. Act IV Scene III

We are now taken to Olivia's garden. Sebastian thinks that Antonio's advice in the present circumstance would have been of great use for him. For he has not been able to decide why Olivia is showering so much of love and affection on him even though he half suspects that it may be due to some mistake. Unable to contain her passionate love for Cesario, Olivia arranges for betrothal between her and Cesario (but it is actually Sebastian). She asks Sebastian to go with her to chapel near by to be betrothed to her in presence of a priest. She assures that it would be kept secret till he desires it to be made public. Though puzzled at heart, Sebastian follows her to get betrothed.

S.A.Q. 1. Who does Sebastian remember? Why?

S.A.Q.2. What does Olivia want Sebastian to do?

This scene prepares us for the conclusion of the play and resolution of all complications.

2.2.18. Act V

The final act takes place in front of Olivia's house. Duke Orsino accompanied by Cesario and some lords to Olivia's house. Feste entertains the Duke with his witty comments. While they wait for Olivia to come, the officers bring Antonio before the Duke who immediately recognizes him as the person who had attacked their ships. Cesario informs the Duke that Antonio had saved 'him' from a duel. Antonio in turn accuses Cesario of ingratitude mistaking him to be Sebastian. He elaborates that he had saved him from the ship wreck and helped him for three months and has followed him to the town that morning even though it is dangerous for him to do so. The Duke informs him that Cesario has been with him for the last three months. Every one is puzzled by it.

S.A.Q.1. According to Antonio for how long he and Sebastian were together?

But before they could comment Olivia comes putting a stop to conversation on the matter for sometime. Olivia on her arrival not only refuses the entreaties of Orsino but also shows lot of interest in Cesario. This makes Orsino suspicious about Cesario. When he tries to go off in a huff and Cesaio tries to follow him. Olivia calls Cesario ‘husband’ tells Cesario not to fear any one. This enrages Orsino further while Cesario denies that the claim of Olivia. Olivia brings in the priest to support her argument.

S.A.Q.1. According to Olivia why is Cesario refusing to acknowledge that he is betrothed to Olivia?

S.A.Q.2. Who does Olivia bring as witness to support her argument?

Just when everything seems to go wrong for Cesario, Sir Andrew comes with a broken head and accuses that Cesario has hurt him and Sir Toby. Sebastian follows them to apologize to Olivia for hurting her kinsman. Every one is surprised. Cesario and Sebastian tell each other their parentage and Cesario now reveals that ‘he’ is actually Viola a woman dressed in man’s clothes. They realize that they are the twins who have been separated in the ship wreck. All the misunderstandings are now removed. Olivia has Sebastian and Orsino is only too happy to shift his attention to his dear Cesario. Feste brings the letter of Malvolio to Olivia in which he had written that he is not mad and that Olivia had wronged him. On his release from the dark room Malvolio shows the love letter to Olivia and repeats his accusations. Olivia then clarifies that she has not

written this letter at all. It must have been written by Maria. Olivia pities Malvolio and says that she will find out the persons responsible for this and he can give whatever punishment he wants to give them. Fabian comes forward to explain that it was just a sportful malice which they used against Malvolio for his arrogance and ill-treatment. He says it is better for all to forgive and forget. But Feste is not at all in a mood of forgiveness. He reminds him of the comments he has made calling him 'barren rascal' and says that time brings the revenge one day or the other. Malvolio leaves in huff vowing to take revenge on all those who have fooled him. The main characters prepare for the wedding. The play comes to end with the song of Feste which acts like an epilogue for the play because the song tolls the audience from the romantic world of the play to the realistic world.

S.A.Q. What are two ways of looking at the gulling of Malvolio presented in the play?

2.3. Twelfth Night as a Romantic Comedy.

2.3.1 .Introduction: It has already been told that 'Twelfth Night' is called a Romantic Comedy. The term may imply that there is a formula for it and the play has been written according to it. But it is not true. There is so much variety in so called Romantic Comedies of Shakespeare that one can not deduce a formula from it. The term has been used as label of convenience. When we look at the Romantic Comedies of Shakespeare we realize that in spite of various differences we see in them there are certain broad features commonly found in all of them. To study it becomes a convenient starting point for studying the play.

2.3.2. Romantic Element: 'Twelfth Night' is as the term romantic comedy suggests a combination of romance and comedy. Let us come first to the term 'romance'. Romance does not mean love alone in this context. The word 'romance' suggests something strange, unfamiliar, distant and wonderful. It is often built around a highly improbable plot, far removed

from every day life and based on a strange assumption. For instance, in ‘**Twelfth Night**’, all the dramatic complications spring from the assumption that the twins Sebastian and Viola are so identical and appear so like each other that when Viola disguises as a man she looks exactly like her brother. This leads to the complications in the plot arising out of mistaken identity.

S.A.Q. What is the strange assumption in the play ‘Twelfth Night’ on which the entire play depends on? _____ _____ _____

The setting of a romantic comedy is often some far away imaginary place which you can never find on the geographical map. Illyria where the action of ‘Twelfth Night’ takes place is one such imaginary place.

The characters of the Romantic Comedy are often kings and queens, dukes and duchesses, counts and countesses who are invariably handsome and beautiful and witty. The men are always gallant and courageous. The women are beautiful and graceful. The main occupation in the play is love. They are immersed in love as if they have nothing else to do. Often they fall in love at first sight and follow their loved ones with single minded passion. They are very fickle minded and some times they even change their object of love in a matter of minutes. Theme of love is one of the focal points in any romantic comedy. It is introduced in the very first scene in ‘Twelfth Night’. Apart from love, impossible loyalties and impossible friendships like that of Sebastian and Antonio are also part of Romantic Comedy. The romantic characters speak in verse and their speeches are often are poetic.

2.3.3. Comic Element: Into this world of romance, characters of completely different kind are introduced. They belong to a lower class and status. Unlike the romantic characters they are down to earth and realistic in their attitude to life. They often look like people we meet in our every day life. They show enormous zest for life and live to enjoy life to the fullest. For them enjoying life is of very primary importance. So, they

indulge in song and dance, a lot of word play, wits, puns, quips, repartee and a lot of horse play. Unlike the poetic speeches of the romantic characters the speeches of these comic characters are in prose and are in the salty and peppery speech of every day idiom. They contribute much of the comedy in the play. Thus the romantic comedies of Shakespeare are a blend of romance and comedy.

S.A.Q. What are the differences you perceive between the romantic and comic characters? _____ _____ _____

2.3.4. Music and Song: Music and song play a very important role in romantic comedies of Shakespeare. In fact, the play opens with music and Duke Orsino elaborating on the music being the food of love. Music is not just a background in the play. It is part and parcel of the plot as well as the themes of the play. The romantic characters especially Orsino, assuming himself deeply in love with Olivia listens to music either to soothe his emotions or to indulge in love thoughts. The comic characters enjoy themselves by singing song or listening to songs. The songs, full length as well as snippets, create the romantic and festive atmosphere in the play. Further, the songs especially those sung by Feste the clown refer to various themes that the play deals with, for instance, unrequited love. The songs also indicate towards the attitude of their listeners. For instance, a self indulgent Orsino wants melancholic songs while the comic characters demand love songs.

S.A.Q. What role do the music and song play in the play Twelfth Night? _____ _____ _____

2.3.5. Role of Women: Women play a central role in most of the romantic comedies of Shakespeare; it is so in **Twelfth Night** too. Viola stands out among the characters in the play. She is one of the very few in the play who is very clear from the beginning and never loses sight of what she is and what she has to do, unlike Orsino or Olivia who in their

self indulgence fails to see for what they are. Further, it is Viola's assumption of disguise that starts the complications in the plot.

2.3.6. Conclusion: Often people assume that romantic comedy because it has some improbable plot and as they also include fun and horse play, does not deal with deeper and profounder aspects of life as a tragedy does. But if we suspend our disbelief about the improbable aspects and see them in the right frame of mind we see that romantic comedies like '**Twelfth Night**' also deal with issues of perennial interests like the meaning of true love, friendship, self absorption, self deception and self indulgence and their consequences; the confusion between appearance and reality, order and discipline in life and enjoy and fun in life. Suffering, pain, death and separation are always present; the only thing is they are underplayed. It is the greatest achievement of Shakespeare that in his comedies where he blends entertainment with profound meaning.

S.A.Q. What is required of the spectator or the reader to understand the profundity presented in a romantic comedy?

2.4. Theme of Love and Romance

While discussing 'Twelfth Night' as a Romantic Comedy you have already noted that Love and Romance are central to all romantic comedies. Now let us see now how the theme is treated in '**Twelfth Night**'. In the play the theme of love is dealt with not in isolation but is intertwined with other theme like self love, self deception, illusion and reality, disguise(deliberate and unconscious) etc. The play presents two opposite attitudes to love: first, love which is essentially self centred and self indulgent, interested in itself rather than others; second, love which is self-less, self-effacing, constant and steady in spite of problems.

S.A.Q. You have read the play and also know the scene-wise summary of the play. Can you now tell who are the characters who fit into these two categories?

2.4.1. Self Centred Love: The theme of love and romance is introduced in the play at the beginning of the play when Orsino asks for more of music so that his appetite for love may die after having a surfeit of it. Orsino believes that he is a great lover and deeply in love with Olivia. She has not reciprocated yet. Orsino's desire for the appetite for love may die does not last very long. Once again he begins to dwell on love's capacity to absorb all like a sea. Soon the mood changes once again and he sees himself as a frustrated lover and thinks that his desires are chasing him like hounds just as Acteon was chased down by his own hounds when he was turned into a hart by Diana. Orsino's actions, his talk and his ever changing moods show him to be a moody inconstant, capricious person in love. His love appears more fanciful and sentimental than real. Though he often declares that he is in love with Olivia, he is not very clear about his object of love for he is often seen gloating over unrealistic ideas about love. He assumes the moodiness and fickleness of lovers often found in conventional poetry. He asserts to Cesario that he is a true lover and asks Cesario to take him as a model when 'he' falls in love.

For such as I am, all lovers are:
Unstaid and skittish in all motions else
Save in the constant image of the creature
That is beloved.

Orsino indulges in talking about love. It appears hollow, adolescent and even absurd. In fact, it appears that he is in love with love than any other person. His extravagant passion for Olivia is nothing but excessive self-indulgence and self-deception. This becomes very clear from the fact that in spite of his poetic protestations of love for Olivia, Orsino never meets her personally till the very end of the play.

But there is a change in his attitude. From the Cesario enters his life, he is drawn to 'him'. Forgetting himself for sometime, he takes interest in him, his parents, his familial circumstances, his appearance etc. He becomes sympathetic towards 'him' and shows care and concern to the story of 'Cesario's sister'. This interest shows that he is growing emotionally. So, when the revelation is made that Cesario is Viola, a girl Orsino has no difficulty to transfer his love from Olivia to Viola.

Olivia like Orsino is a self indulgent person. This is evident from the fact that she vows to mourn the death of her brother for seven years.

The element itself, till seven years' heat
Shall not behold her face at ample view;

S.A.Q.1. If Orsino needs music to nourish his love, what does Olivia need to sustain her grief?

If Orsino uses music to indulge in love thoughts, Olivia uses brine to sustain the tears she is shedding for her dead brother. It is nothing but melodramatic display of grief. Only a sentimental Orsino sees in it her capacity to love. Even Sir Toby who is always drunk is struck by it and says 'care is enemy to life'. Feste who is very shrewd judge of character and sees through her self deception proves her folly in mourning. That it has been self deception becomes very clear from the fact that she takes to Cesario in no time and sends 'him' a ring as a token of her love. In addition to self indulgence, she is also overhasty and lacks restraint and moderation. Her betrothal to Sebastian proves it. Though her wooing Cesario appears funny in the beginning, as the play progresses, she puts her honour at stake to confess her love, she turns pathetic.

If Orsino and Olivia show romantic love in addition to self love and self deception, Malvolio offers the most notorious example of self love and self indulgence. He thinks no end of himself and of his virtues so that he has a secret ambition to fulfill which he works all the time.

S.A.Q.1. Can you tell what is the secret ambition of Malvolio?

Malvolio's so called virtuous behaviour and his austere outlook all spring from his desire to marry Olivia not for love but for the rank, status, wealth and other privileges it brings. He is as Olivia once tells him rightly 'sick of self love'. Added to it he is hypocritical, intolerant and humourless, so, becomes an easy target for ridicule.

When Orsino and Olivia fall in love they shed their self absorption and self deception and gain self knowledge and maturity. Orsino is fortunate to Cesario who helps to learn about himself as well as others. Olivia has to learn her lessons by the harder way .Malvolio stands in complete contrast to both of them. He refuses to learn from his experience, but declares that he would take revenge on all of them.

2.4.2. Self Less Love: In complete contrast to Orsino, Olivia and Malvolio, stands Viola. In contrast to their self indulgence and self deception Viola is self-less and self-effacing. In spite of her deep love for Orsino she remains clear headed and illusion free. Her disguise does not allow her to declare her love for Orsino but forces her to woo Olivia on behalf of Orsino. Yet, she does her best to be a faithful messenger of love for Orsino. At a certain point she comes close to confessing her love for Orsino but pulls herself back with remarkable presence of mind. She is steady and constant in her love unlike Orsino. When Orsino threatens to kill her when Olivia confesses her love for Cesario, she readily and gladly welcomes it. There can not be a better proof of her true and self effacing love.

On the scale of love Malvolio and Viola seem to stand on the opposite extremes. One is selfish, self centred with no concern for others; the other self less, self effacing and sympathetic for others.

2.5. Theme of Disguise and Deception

The theme of disguise or mask is a recurrent theme in Shakespearean plays. We in real life to mistake appearances for reality and sometimes even mask our real nature, consciously or unconsciously. Shakespeare has dealt with this eternal theme in all his major tragedies too.

In **Twelfth Night** we meet two types of disguises or masks – literal and figurative. Literal disguise leads to complication of plot and action. Figurative disguises worn by some of the characters lead to laughter and humour.

2.5.1. Literal Disguise: There are two people who wear literal disguise in the play *Twelfth Night*.

S.A.Q. 1. We know that Viola wears disguise in the play who is the other person who wears the disguise?

Viola forced by circumstances adopts male disguise. She wears it not to deceive or cheat anyone but to protect herself in the strange country where she has no friends or relatives. She is always aware that it is only a disguise. She remains very clear headed never entertaining any false notions about herself or others. She is also conscious of her feminine identity and her assumed disguise.

S.A.Q. Can you tell at least one trouble which Viola's disguise tricks her into?

Viola does not think at the beginning that her disguise can cause any trouble for herself or anyone. So, when Olivia falls in love with her male disguise Cesario, she is taken aback and feels sorry for Olivia to have fallen in love with a mere shadow. She tries desperately to tell Olivia that she has fallen in love with something which is not substantial. But her disguise makes it impossible for to elaborate on it or Olivia to understand

what she has been saying. Another trouble which Viola encounters due to her disguise is Antonio mistaking her for Sebastian and accusing her of ingratitude.

Feste the jester is the other person in the play who wears a disguise. His profession requires his wearing a fantastic dress called motley which conceals his real nature, common sense and wisdom. His nonsensical behaviour is part of his professional requirement. At heart he is very sensible and is able to see through many people's nature as is evident in his proving Olivia a fool for mourning her brother being in heaven or in calling the mind of Orsino very opal.

2.5.2. Figurative Disguise: In contrast Orsino, Olivia and Malvolio do not know themselves or their essential nature. They entertain false notions about themselves and hide their real natures. Thus they wear figurative disguises. Orsino as it has been already mentioned entertains exaggerated and fanciful notions about love while Olivia displays sentimental mourning for the dead brother. Genuine sentiment does not require such exaggerated demonstrations as music or brine to sustain. So, these two appear comic in their figurative disguises. They do this because of unconscious self-centredness and self-indulgence. Once they outgrow their self-centredness and find true love they shed these masks. Orsino once he is drawn towards Cesario sheds his self-centredness. Olivia too soon loses her self-deception once she falls in love with Cesario. Despite their self-centredness their nobility is never in doubt. For we see them in all other matters being very noble and magnanimous.

S.A.Q. What mask does Malvolio assume?

Malvolio assumes the mask of virtuousness and austerity to establish his moral superiority over others. In his self-centredness, he believes that he is actually virtuous and superior to others so much that he believes, even before he sees the letter, that he is good enough to become the count and

order about other servants and even Sir Toby who is a relative of Olivia. Because of his self-deception, he becomes an easy victim of the practical joke played by those who were offended by his high handed behaviour. He unlike Orsino and Olivia refuses to learn from experience and vows to take revenge on them.

In '**Twelfth Night**' we laugh with those who know the role they are portraying and the mask they are forced to wear. We laugh at those who wear masks without knowing and make themselves ridiculous and foolish. But, we cannot generalize too much in this matter. For even Viola and Feste who are very clear sighted are sometimes become a butt of ridicule.

2.6. Festive Element in Twelfth Night

2.6.1. Definition: Some critics like C.L. Barber have commented on the festive element in various Romantic Comedies of Shakespeare. More than any other comedy, '**Twelfth Night**' seems to be 'festive'.

S.A.Q. What do you understand by the term festive? What are the common feelings associated with the 'festive' and 'festive occasion'?

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The terms 'festive' and 'festive occasion' often bring the notions of joy, merry making with feasting, singing, dancing and with all those things which go along on a festive occasion. '**Twelfth Night**' is festive in this sense as the comic plot especially is full such merry making often associated with festivities.

'**Twelfth Night**' is 'festive' in another sense also. The title '**Twelfth Night**' provides clues to it. 'Twelfth Night' refers to the festival celebrated on the sixth of January that is the twelfth day from Christmas (December 26th). For the Elizabethans the day was marked by uninhabited merriment and enjoyment with excessive eating and drinking and with song and dance. Above all on that day all accepted codes and rules are flouted by every one and nobody would misunderstand for this temporary

disobedience just as it happens in our own Holi festival. But that does not mean the play is about the festival.

2.6.2. Sub Title: Further the play has a subtitle “What You Will” which means ‘whatever you would’. Taken along with the main title it evokes the spirit and mood of holiday time, merry making which borders on disorder and uncivil behaviour. Thus, the play indirectly but very impressively examines the place and relevance of pleasure merry making as well as its opposite discipline in life and its limits.

S.A.Q. You have understood what festive element is in the context of the play. Now can you tell where do you find it in the plot to begin with?

To begin with the festive element in the play is confined to the comic subplot. All the characters of the sub plot with exception of Malvolio are in different degrees merry makers. They are even reckless in their merry making and do not care at whose expense they are making merry. Sir Toby is the embodiment of pleasure. He refuses to accept any control over his enjoyment. Feste alone among them has some sense of proportion and purpose among them. As the play develops and the two plots mingle the festive elements spreads to the romantic plot too. Further being a romantic comedy the play is pervaded by the spirit of festivities.

The festive element begins in Act One, Scene Three in Olivia’s household with a tipsy Sir Toby comes home late and takes exceptions to Olivia’s mourning. He tells Maria:

What a plague means my niece to take the death of her brother thus?

I am sure care’s enemy to life. [I. III]

Sir Toby, we soon realize, has enormous zest for life. He justifies his excessive drinking on the ground that he drinks to the health of his niece. Sir Andrew share Sir Toby’s enthusiasm for merry making. But he doesn’t realize that he being a fool and an idiot provides much of the fun to others. Feste, whose name itself suggests festivity, being a professional jester provides lot of laughter, fun and entertainment of various sorts. But he

does not abandon himself in merry making as Sir Toby does. He is perceptive and wise enough to know the reality and does not forget himself in jokes, songs and dances. Maria shares Sir Toby's zest for life and fun and indulges in merry making when it comes her way. But she too knows the limits of such fun. She knows quite well that she has to maintain some order in mistress' household. But Malvolio's unwarranted criticism of her that she is supporting the merry makers makes her forget caution and plan a practical joke against Malvolio. Malvolio in contrast to all these people has no sense of humour and openly opposes pleasures of all kind. He is drunk with a high sense of superiority and his own importance in Olivia's household as a steward that he takes excessive delight in exercising his authority and frown upon others even for small matters and more often than not for no reason at all. His hostility towards Feste is unwarranted. So is his anger at Olivia when she enjoys the harmless witticisms of Feste. He actually pretends to oppose merriment for it suits his purposes and that of Olivia who is mourning. So, as Maria points out he is only a pretender to puritanical virtues.

S.A.Q. Can you tell when do these two attitudes to life clash in the play for the first time? <hr/> <hr/> <hr/>

2.6.3. The Clash: The clash of these opposite attitudes – the principle of pleasure and puritanical denial of it – takes place in Act Two Scene Three of the play. Sir Toby, Sir Andrew and Feste are enjoying themselves in songs, riotous dancing, jokes and of course by eating and drinking. Malvolio enters their festive world and commands them to stop their merrymaking. He accuses them of making ‘an ale house of my lady's house’. The revelers see in Malvolio and his objection a narrow minded enemy of all festivity. To exasperate and to insult him they sing to his face snatches of songs they improvise at that moment. Sir Toby openly defies his authority by asking ‘Art any more than a steward? Dost thou think, because thou art virtuous, there shall be no more cakes and ale?’

The merry makers' defiance is no doubt one of the most enjoyable scenes in the play. But it must be said that Malvolio's objections to their unruly behaviour cannot be dismissed. As a steward of the household Malvolio has every right to call halt to the merry making. But it is his lack of humour and tolerance and his love of authority which prompts him to attack the merry-makers not any sense of morality. Their success in exasperating makes the revelers to plot a practical joke against Malvolio. It is Maria who plans to make a gull and nay word of him. She feels that Malvolio is not a puritan but a time pleaser who is putting on the mask of virtuousness and discipline because it is advantageous to appear like that. As said by Maria, Malvolio falls an easy prey to the practical joke. The practical joke lays bare the essential nature of Malvolio, his conceit, his selfish ambitions and desires. Thus he makes a fool of himself before Olivia.

S.A.Q. Is Malvolio alone the victim of Sir Toby's merriment? Who else are made fun of by Sir Toby?

As if Sir Toby is not satisfied by the fun he got of the gulling of Malvolio, he eggs on Sir Andrew to challenge Cesario to a duel so that he and Fabian can have some more fun at their expense. He knows very well that a coward like Sir Andrew would only boast about the duel but would be frightened out of his wits to actually fight. As expected the duel turns out to be a mock duel where not only Sir Andrew but Cesario, who is actually Viola, are too scared to make a move. The mock duel is averted by the arrival of Antonio who mistakes Cesario for Sebastian.

The mood of uncontrolled merriment weakens as the play moves to the end. It reaches the saturation point when Malvolio is put in the dark room and is dubbed a mad man. Feste disguising himself as Sir Topas tries to confuse Malvolio. Even Sir Toby who never says no for any joke feels tired of it and wants Feste to wind up the entire thing before it turns sour.

When all the complications arising out of the disguise of Viola are resolved, lovers are reconciled and brother and sister reunited, there is a

prospect of festivities and celebrations in the near future. Malvolio alone refuses to reconcile and to forget and forgive. He swears revenge on all of them.

The play thus raises the question of the place of festivities/merriment/misrule as well as order/sobriety/ rule in life. In the play both are taken to the extremes by Sir Toby on the one hand and Malvolio on the other. The play no doubt is on the side of merry makers and suggests that occasional misrule on the occasion of festivities is permissible. But it does not shut its eyes to the painful consequences of uncontrolled and excessive merriment. Sir Toby has an injured leg and Sir Andrew has a broken head and the doctor cannot treat him for he is too drunk himself. The play thus presents a balanced view and stresses the need for social and personal virtues of order along with a sense of humour, sympathetic understanding of others and tolerance towards others.

Thus the play goes beyond an attack on puritans. It lays stress on moderation and restraint on all aspects of life be it merriment, discipline, love or grief.

2.7. Characters

Let us look briefly at the various characters of the play. You have already known a lot about them. Let us put all our views about them in order.

2.7.1. Orsino:

Orsino is the Duke of Illyria. He is a generally considered very noble. He believes that he is in love with Olivia who is a neighbouring countess. But she has not responded to his love. He assumes moodiness and fickleness of lovers as found in conventional love poetry and goes on gloating over his love for Olivia. His actions, behaviour and his words make us realize that he is not in love with any person though he mentions the name of Olivia but he is actually in love with the idea of love. This is due to his self indulgence and self deception. Orsino in his fickle mindedness and self deception appears foolish.

But Orsino is essentially noble. This is certified by the captain who rescues Viola. Once his self deception ends and he takes sincere interest in

Cesario, there is a change in his attitude. He is no longer obsessed with himself but eager to know about others too and sympathises with Cesario. So, he has no difficulty at all to shift his love from Olivia to Viola once he comes to know that Cesario is Viola in disguise.

2.7.2 Olivia:

Olivia like Orsino, is a self indulgent person. This can be seen in her decision to mourn the death of her brother for seven years that too with the help of brine. Sir Toby who is always drunk realizes the unnaturalness of it and Feste proves her to be a fool for that decision. That her mourning is just melodramatic display of grief becomes evident with the speed with which she falls in love with Cesario.

In addition to self deception, Olivia has emotional immaturity too. Once she falls in love with Cesario, she forgets herself and status and puts her honour at risk when she sends her ring to Cesario. She does not know any restraint and moderation. Her overhasty betrothal to Sebastian testifies to it. In the beginning her wooing of Cesario who is actually a woman appears comic and is a source of amusement. But as the play progresses and as she puts all honour at stake to confess her love for Cesario and her betrothal to not to the person she is in love but to her twin brother makes her pathetic.

2.7.3. Viola:

The moment we think of Twelfth Night we think of Viola. It is around her actions that the plot of **Twelfth Night** revolves. She is also very important for the various issues Shakespeare deals with in the play.

Viola is a woman of remarkable courage and determination. The ship wreck which would have made any other person overwhelmed by sorrow brings out her best qualities. She shows remarkable presence of mind in thinking about what she should do in future following the wreck. Though she feels sad about her brother's death but, she does not allow sorrow to overwhelm her and takes full control of the situation. She hopes that he too may have been saved. She assumes the disguise of a boy not to cheat others but for self preservation and protection. She joins the service

of Orsino as a page till a better fortune awaits her. Unlike Orsino and Olivia, Viola appears mature, self possessed and practical.

From the moment Viola enters the service of Orsino, she wins the confidence of her master so completely that he tells her all his secrets to her. But as fate would have it she falls in love with Orsino which she cannot reveal to him because of her disguise. Orsino sends Viola on the task of giving his message of love to Olivia. Viola in spite of her own love for Orsino does her work with such earnestness that Olivia falls in love with her. Viola/Cesario perceives that Olivia has fallen in love with her male disguise when she sends her ring. In such unforeseen complications Viola places her faith in fate and time and leaves things to resolve themselves in course of time.

Viola/Cesario tries to avoid going to Olivia knowing her passion well. But Orsino finds in 'him' a sympathetic understanding so insists on 'his' going. Viola/Cesarion tries in vain to dissuade Orsino from it. In the process she almost reveals her love to him. But she has presence of mind to pull herself back and divert the attention of Orsino.

She once again shows her great courage and strength of character when her disguise leads her one more complication – Antonio mistaking her to be her twin brother Sebastian and asking for the money and when denied accusing her of ingratitude.

Viola unlike Orsino remains constant and steady in love. Roused to anger at Olivia's open expression of love for Cesario, Orsino threatens to kill Cesario. Cesario with out a second thought agrees to follow Orsino. That is why in the end when all the complications of mistaken identity were resolved; Orsino finds no difficulty in switching his love from Olivia to Viola.

Viola is one of the memorable characters not only in **Twelfth Night** but in Shakespeare's plays too. Her selflessness, her imaginative sympathy for others makes her one.

2.7.4. Malvolio:

Malvolio is another memorable character in the play **Twelfth Night**. He has been the centre of a lot of critical attention. The critical attention on Malvolio has been much divided making him one of the much

discussed issues in **Twelfth Night**. The bone of contention has been the gulling of Malvolio by the revelers. Some critics have seen in Malvolio a potential tragic character and a victim of social discrimination. Some have seen his gulling as what he deserves to get.

Now let us analyse the character of Malvolio.

S.A.Q. Do you see any brighter side to Malvolio's character? If so what is it?

Malvolio is the steward in the household of Olivia who appears very virtuous and is intolerant of the riotous revelry of the merry makers. That he is competent and efficient officer is clear from how Olivia feels when she comes to know that he is mad. He is trustworthy so that Olivia sends the ring, a token of love to Cesario through Malvolio than through Maria. His responsibilities include preserving and maintaining order in the household. He is expected to correct any one who is disorderly and is causing disruption of peace in the house hold. Malvolio therefore is within his limits of his authority when he stops the merrymaking of Sir Toby.

But, Malvolio oversteps his authority in the language he uses to chide them and the pomposity with which he chides them. He accuses not only Sir Toby who was involved in merry making but also Maria who was there in her attempt to control Sir Toby's riotous behaviour. His insults does not confine to revelers alone. He insults Feste for no reason at all. When Olivia tries to make him see reason he even calls her 'fool's zanies'. Maria plans a practical joke against him. Maria makes quite interesting observations on Malvolio.

S.A.Q. What comments does Maria make on Malvolio?

Further, there is every reason in the play to believe that Malvolio's professed love of virtuous conduct and his opposition to merry making is just a façade, a mask he has put on. This mask seems to give him a two fold advantage. Firstly, Olivia seems to like it and secondly, it seems to

give him a sense of superiority over others. Maria's comments that Malvolio is a time pleaser and one who believes that he is 'crammed with excellences' prove indeed correct. For, it is very significant that Malvolio is dreaming about being 'Count Malvolio' even before he sees the letter written by Maria. We see Malvolio practicing authority to his shadow as he is wandering in the garden. He does not hesitate to adopt the dress and pattern of behaviour prescribed in the letter even though it goes completely against his professed attitude and behaviour. So, he easily falls prey to the practical joke of Maria. Whatever good qualities Malvolio has are completely overshadowed by his arrogance and conceit making him an easy gull.

But we have to admit that the joke does get out of hand especially when the revelers try to prove Malvolio a mad man. This has led to the divided opinion about Malvolio – whether he is more sinned against than sinning or his gulling is inevitable result of his conduct. The play itself provides two attitudes to the gulling in the last act.

S.A.Q. Who are the two people who try to explain the reasons for the gulling?

One is that of Fabian and another that of Feste. While Fabian considers the joke 'a sportful malice' intended to provide laughter to be forgotten and forgiven, Feste comments that 'the whirlgig of time brings its own revenges' reminding Malvolio of the unwarranted insults he heaped on them. The reaction of Malvolio is worth considering. Despite the humiliating experience, Malvolio refuses to change and remains haughty, conceited and humourless. He fails to realize that he has caused enough hurt to others. He still regards himself as an innocent victim of the revelers. He vows to revenge against all of them in spite of mollifying words of Olivia.

To conclude, to view Malvolio as a tragic character is to miss the point of the play. We have to remember that those who are responsible for the misrule are also not spared. Sir Toby has a broken leg and Sir Andrew has a broken head and the doctor who has to take care of them is too

drunk to attend to their needs. So, the play therefore pleads for moderation and avoidance of all excesses.

2.7.5. Feste:

Feste is one of the irresistible characters created by Shakespeare. He is called a “wise fool” along with Touchstone of **As You Like It**, and the Fool in **King Lear**. To know the role that Feste plays in the play it is necessary to know and understand the nature of Feste’s profession.

A) His Profession: Feste is a professional fool in Olivia’s household. His job is to provide entertainment to his master thorough jokes, songs quips and word play. As a professional fool, he has the liberty to comment on people including his master. Nobody is expected to take offence by his words. But, in practice, often the professional fool has to taste the whip of his master if he is not satisfied or angered. He has all the gifts and resources to practice his profession – good command over words, wit, gifts for pun, capacity to speak non sense and sense together and above all the gift for music. He wears the motley, the professional fool’s uniform made of patches of cloth.

B) His Role in the Play: Feste has two important functions in the play: first, he is central to form and structure; and second, he is a sort of choric figure commenting upon the other characters and situations in the play.

C) Function: Feste is the link between the romantic plot and the comic subplot. He is actively engaged in both the worlds and travels constantly between the world of romantic lovers and riotous revelers linking from the beginning the seemingly unconnected strands of action. Wherever he is he always draws attention to himself because of his songs and puns. Wherever he goes he provides entertainment.

Feste though wears a fool’s motley he does not wear motley in his brain. Feste prefers to be a detached and intelligent observer of people and comments on them like a choric figure confirming or guiding our opinions on various characters.

S.A.Q. You have read the play. Can you recollect the names of at least two people who have been commented upon by Feste?

Feste admonishes Olivia for mourning a brother's soul in heaven and through a skillful and entertaining catechizing proves her to be a fool. He confirms the opinion we have formed about Orsino. Using the freedom of speech given to his profession as a jester, he comments to the face of Orsino about his fickle mind and capricious nature by calling his mind 'very opal'. It is Feste who first sees Maria's interest in Sir Toby. He silences her bullying by remarking "If Sir Toby would leave drinking, thou wert as worthy piece of Eve's flesh as any in Illyria".

Another feature of Feste's character is his ready stock of songs, both full length as well as snatches, to suit different moods and temperaments. For love sick Orsino he can sing a melancholic song and for the boisterous revelers he can sing a love song. And his songs bring to forefront the various themes of the play like unrequited love, commonsensical attitude to love and life. They also remind us of the realities of life as well as death present even in the romantic world of Illyria. The song which he sings at the end of the play more than any other reflects Feste's temperament as he sings this song all alone on the stage. It shows he wears a mask of gaiety out of professional necessity but, he is wry, open eyed too knowing about life to forget himself in merry making. He has no illusions either about himself or about others. With his last song he jolts the audience and spectators back to the world of reality.

2.7.6. *Sir Toby and Maria:*

Sir Toby and Maria are important characters in the comic sub plot of the play. While Sir Toby is a dependent relative of Olivia, Maria is a gentle woman waiting on Olivia.

S.A.Q. What do you think is Sir Toby's and Maria's attitude to merry making?

Sir Toby is embodiment of riotous pleasure and merriment with his singing, dancing and drinking. He likes no interference regarding his enjoyment. His love of merriment brings him into conflict with Malvolio who detests all merriment. He drives Malvolio mad by singing snatches of songs and punning on words. Maria is not as abandoned in merriment as Sir Toby is. She though enjoys a good joke knows the need to keep order in the household. Both of them get offended by the haughty and arrogant behaviour of Malvolio. Maria is clever, ingenious and perceptive. She hatches a snare to gull Malvolio using his weakness of pride, self-centredness and vanity. Her aim is not only to take revenge on the 'time pleaser' Malvolio but also make Sir Toby marry her. Once the gulling is successful beyond their imagination Sir Toby is satisfied by gulling Malvolio alone. He wants him to be mad so puts him in the dark house. He eggs on Sir Andrew to fight a duel with Cesario for he knows very well that neither Sir Andrew nor Cesario have courage to fight. But they too, especially are forced to realize that the fun cannot last long. In fact, it could be painful for Sir Toby is injured and is out of favour with Olivia.

2.7.7. Sebastian and Antonio

Sebastian and Antonio are important in the play for the role that they play in the romantic plot. They bring in complications to the plot and also become cause for resolving some complications created by Viola's disguise.

Sebastian is the twin brother of Viola and is separated from her in a ship wreck. Viola, lonely and friendless, has no choice but to adopt the disguise of a boy and join the service of Orsino. Sebastian it is reported by the captain who saves Viola is a courageous fellow who puts all his strength to save himself. He is saved by Antonio. Sebastian and Antonio develop such deep friendship that when Sebastian wishes to leave Antonio and wants to go to Orsino's court, Antonio decides to follow him in spite of the danger. These decisions lead to the complication of the plot.

Antonio mistakes Cesario to be Sebastian and seeks money when he is arrested when declined accuses Cesario of ingratitude. Sebastian on the other hand is mistaken for Cesario by the revelers leading to very humorous scenes. Olivia too mistakes him to be Cesario and gets betrothed to him providing a resolution to the complication of the triangle love story. In short his part, bring to focus one of the pet theme of Shakespeare – illusion and reality.

2.8. Annotations:

1. If music be the food of love, play on;

Give me excess of it, that surfeiting,

The appetite may sicken and so die.

These are the opening lines of Shakespeare's **Twelfth Night** and are spoken by Duke Orsino. The Duke imagines himself to be in love with Olivia, a neighbouring countess. He wants the feelings of love should overflow in him. Music is traditionally believed to rouse the feelings of love. So he asks the musicians to play music so that excess of music may take his love to a point of satiety and lead to the death of love.

These lines suggest that the Duke is in love with love not any individual as such. Further he seems to gloat over notions of love as presented in the conventional love poetry.

These lines also bring to focus one of the important themes of the play-love.

2. Diana's Lip

Is not more smooth and rubious, thy small pipe

Is as the maiden's organ, shrill and sound

And all is semblative of a woman's part.

These are the words of Duke Orsino spoken to Cesario, who is none other than Viola in disguise in Act I Scene IV of Shakespeare's **Twelfth Night**. Orsino wants Cesario to go to Olivia as messenger of love on his behalf and tell her how

passionately he loves her. When Cesario expresses doubt, Orsino tells her that 'he' is the most suitable for the job for 'he' looks more like woman than man. He goes on to describe Cesario – 'his' lips are as smooth and red as those of Diana, the goddess of Moon and Chastity in classical mythology. 'His' voice is shrill as that of woman.

The above lines indicate to us how Orsino is drawn towards his page Cesario and in his genuine affection for 'him'. He forgets his self-centred thoughts at least for some time.

The above lines involve a simile where Cesario's lips are compared to that of Diana.

3. She sat like patience on a monument
Smiling at grief.

Viola who is in the guise of Cesario speaks the above lines to Duke Orsino in Act II and Scene IV of very famous romantic comedy of Shakespeare, **Twelfth Night**. When Orsino begins to gloat over that no one can love like him and he is a model lover and Cesario should emulate him, Viola tells the Duke the story of her imagined sister to hint to him what constitutes true love. She fell in love with a man who never returned her love. She never told anyone about it but suffered patiently pining for love with a smile till death came to her. She is symbol of true love, patient and constant.

In these lines, Viola/ Cesario actually tells Orsino about her own plight which she can not express because of her disguise.

Given below are some passages from the play **Twelfth Night**. Using the above given examples as models try to annotate the following passages.

1. And my desires, like fell and cruel hounds,
E'er since pursue me.
2. Where, like Arion on the dolphin's back,
I saw him hold acquaintance with the waves
So long as I could see.
3. I am sure care's enemy to life.

4. yet, a barful strife!
Whoe'er I woo, myself would be his wife.
5. O! You are sick of self love, Malvolio, and taste with a distempered appetite.
6. Disguise, I see thou art a wickedness,
Wherein the pregent enemy does much.
7. Dost thou think, because thou art virtuous, there shall be no more cakes and ale?
8. Unstaid and skittish in all motions else
Save in the constant image of the creature
That is beloved.
9. Now, the melancholy god protect thee and the tailor make thee a doublet of changeable taffeta, for thy mind is a very opal
10. My father had a daughter lov'd a man
As it might be perhaps, were I a woman,
I should your lordship.
11. I am all the daughters of my father's house
And all the brothers too;
12. Some are born great, some achieve greatness, and some have greatness thrust upon them.
13. I have one heart, one bosom, and one truth.,
And that no woman has; nor never
Shall mistress be of it, save I alone.
14. there was never man so notoriously abused: I am as well in my wits, fool, as
thou art.
15. Why should I not, has I the heart to do it,
Like to the Egyptian thief at point of death,
Kill what I love?
16. I 'll sacrifice the lamb that I do love,
to spite a raven's heart within a dove.
17. How with a sport malice it was follow'd,
May rather pluck on laughter than revenge,
If that the injuries be justly weigh'd

That have on both sides past.

18. and thus the whirligig of time brings in his revenges.

2.9. Summing Up

From this unit you have come to know the various themes elaborated in the play **Twelfth Night** along with the discussion of various characters of the play. You have been able to critically analyze the play and see it merits as a Romantic Comedy.

Questions:

Given below are some of the questions on **Twelfth Night**.

- 1) Does Malvolio 'earn his gulling or is he 'more sinned against than sinning'? Justify.
- 2) Discuss the theme love as portrayed in Twelfth Night?
- 3) What role does disguise play in Twelfth Night? Does it have any other role in the plot?
- 4) Compare and contrast the characters of Viola and Olivia?
- 5) Comment on the title of the play Twelfth Night.
- 6) Elaborate on the festive element in the play Twelfth Night.
- 7) Show how Twelfth Night is a typical Romantic Comedy.
- 8) Comment on the gulling of Malvolio.
- 9) Give your opinion on the 'wise fool' Feste. Substantiate your opinion.
- 10) "Twelfth Night is a comedy arising out of mistaken identity" – Comment.
- 11) Write a note on the theme of self- deception in Twelfth Night.
- 12) Comment on the subplot and the way it reinforce the themes introduced in the romantic plot in Twelfth Night.
- 13) What role do music and song play in Twelfth Night?

Suggested Reading:

Shakespearean Comedy by H.B.Chartton

Shakespeare's Happy Comedies by Dover Wilson

Festive Comedies of Shakespeare by C.L. Barner

The Comic Characters of Shakespeare by D.J.Palmer

UNIT – 3

Girish Karnad's TUGHLAQ

Structure

3.0. Objectives

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3.2 Summary

3.2.1 Scene1

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3.3 Tughlaq- A Political Allegory

3.4 Tughlaq- A Historical Play

3.5 Plot Construction

3.6 Character of Tughlaq

3.6.1 Visionary

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3.6.3 People's Well Wisher

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3.6.5 His Frustration

3.7 Aziz and Azam

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3.9. The Step Mother

3.10. Sheikh Imam-ud-din

3.11. Symbolism

3.12. Annotations

3.13. Summing Up

2.0. Objectives

This unit will help you to understand the play *Tughlaq*. At the end of the unit, you should be able to

- critically analyse the play '*Tughlaq*'
- explain how '*Tughlaq*' is a tragedy as well as historical allegory

- comment on various characters of the play
- recognise the factors which make '*Tughlaq*' a modern classic

2.1. Introduction

You have already read the play "**Twelfth Night**". So, let us remember what a play is.

A play or a drama is a composition designed for performance in the theatre in which actors take the roles of the characters, perform the indicated action and utter the written dialogue. It is three dimensional. For instance a printed play is like recipe while the play presented on the stage is like the cooked dish. The play has more concentration and intensity of emotions than other forms of literature because it is seen and also because it happens in a short period of time.

Girish Karnad is one of the leading playwrights in India after Independence. He was born in Matheran, near Mumbai in 1938. He was a Rhodes Scholar at Oxford from 1960 to 1963, and a Bhabha Fellow from 1970 to 1972. He is a well-known playwright, film actor and television artist. He writes in Kannada. '*Yayati*', his first play, was published in 1961. It was a great success. It is a retelling of the Hindu myth on the theme of responsibility. '*Tughlaq*' is his second play published in 1964. It was originally written in Kannada and later on it was translated into English by Karnad himself. His other works are '*Hayavadana*', '*Nagamandala*', '*Agni Mattu Male*' (*The Fire and the Rain*), '*Tale Danda*' (*Death by Decapitation*), '*The Dreams of Tippu Sultan*', '*Flowers: A Monologue*'.

Karnad like many of his contemporaries felt that playwriting is a complex verbal art, a serious literary activity connected to and also independent of theatrical practice. He is one of the very few play wrights of present day to have offered theories of dramatic representation. He uses myth, history and folklore to make the past in the image of the present. Thus he has carved a niche for himself with respect to subject matter and dramatic style.

'*Tughlaq*' was an immediate success on the stage. There are several factors that account for the success of the play. The story of the play has been taken from history. In fact, Karnad has borrowed

extensively from historical sources. The play portrays the story of the most idealistic and intelligent king ever to come on the throne of Delhi. It has an intricate plot, which gives scope for the psychological study of the characters. The sub-plot centering on the non historical comic pair, Aziz and Aazam, provides not only fun and laughter but intensifies the action. The play can also be seen as a political allegory, offering a striking parallel between Tughlaq's regime and the Nehru era.

About this play, Girish Karnad himself writes: “When I came to ‘Tughlaq’ I said oh! Marvellous! That is what I wanted.....so I started reading about Tughlaq. But as I started reading about Tughlaq I suddenly realised what a fantastic character I had hit upon..... certainly Tughlaq was the most extraordinary character to come on the throne of Delhi, in religion, in philosophy, even in calligraphy, in battle, war-field, anything we talk about he seems to have outshone anyone who came before him or after him. After that writing the play was not difficult at all”.

Tughlaq is a play in thirteen scenes. Let us know more the play.

2.2 Scene wise summary of the play

Let us look into the scene-wise summary of the play so that we can understand the intricate plot of the play and its significance.

2.2.1 Scene 1: The play opens just outside the Court of Chief Justice in Delhi in 1327 A.D. Crowds of citizens - mostly Muslims with a few Hindus here and there - are seen there waiting for a judgment. They are talking about the flaws in the administration of Muhammad-bin-Tughlaq. An old man and a young man are arguing about the laws and the taxes in the sultanate. Another man joins the two persons. Their conversations show that neither the Hindus nor the Muslims are happy with the Sultan. Only a young man supports the Sultan. In the meantime, the Public Announcer comes out and announces that one Hindu Vishnu Prasad, a Brahmin of Shikanar has filed a suit against the Sultan. His land has been seized illegally by the officers of the Sultan. So he has claimed compensation for the loss of the land. The matter was carefully considered by the Chief Justice, Kazi-i-Mumalik and it has been declared that Vishnu Prasad's claim as just and that the Brahmin should receive a grant of five

hundred silver *dinars* from the State Treasury. Vishnu Prasad has been offered a post in the Civil Service to ensure him a regular income.

Muhammad-bin-Tughlaq appears before the citizens. The crowd shouts victory to the Sultan. He tells the crowd that justice works in his Kingdom without any consideration of caste, religion or creed. The judgment in the case of Vishnu Prasad is a proof to show to the citizen how justice works in his kingdom. He further tells the citizens that his kingdom should witness greater justice, equality, progress, peace and a more purposeful life. To achieve this, he says that he seeks the support and cooperation of the people. Then he informs the people of his decision to shift the capital of his empire from Delhi to Daulatabad. The crowd is shocked at the decision of the Sultan. He tries to convince the citizens saying that the decision has been taken after careful thought and discussion. Since the empire is very large, he needed a capital at the centre of the empire for the convenience of administration. Delhi is too near the border and so it is never free from the fear of invaders. But the most important factor is that since Daulatabad is a city of Hindus, as the capital, it will be a symbol of the bond between the Hindus and Muslims. He wishes to establish peace between the Hindus and the Muslims in his kingdom. He invites all the citizens to go with him to Daulatabad.

The old man, the young man and the other man continue their conversation. The old man and the other man talk of how the Sultan killed his father and throne. But the young man retorts that it was only an accident. The third man tells them that in Kanpur he has heard Sheikh Imam-ud-din openly declare in his speech that the Sultan is guilty of killing his father and his brother. Just then the guard comes out of the court and orders the crowd to disperse.

The crowd disperses. Only Aazam, a pickpocket, stays back. He tells the guard that he wants to see the Brahmin Vishnu Prasad. The Brahmin comes out of the court. To Aazam's great surprise, he finds that the Brahmin is none other than Aziz, a Muslim dhobi, in disguise. He is an old friend of Aazam. Both of them are very happy to see each other. Aazam asks Aziz how he, a Muslim dhobi, becomes a Hindu. Aziz tells Aazam that he could not lead the boring life of a dhobi any more and adds

he wanted to test whether Sultan's justice would be impartial at all. He tells Aazam how he brought the land from Vishnu Prasad back-dating the contract and filed a suit against the Sultan in the name of Vishnu Prasad. Aziz tells Aazam that he is going to join the Civil Service and asks him to join him as his assistant. He adds that a Hindu officer with a Muslim friend would be most suitable in the existing circumstances.

The opening scene tells us about Tughlaq's nature and his plans for his Kingdom. Tughlaq in this appears to be a well-wisher of his people. He wants justice to work in his kingdom without any consideration of religion or creed. He wants his kingdom to flourish and prosper. He wants to establish peace between Hindus and Muslims. With these aims in his mind, he decides to shift his capital from Delhi to Daulatabad. But the citizens are not happy about the shifting of the capital. They criticize the decision of the Sultan. The comments of the citizens show that the Sultan is a man of cunning nature and that he has usurped his father's throne by murdering his father and his brother. Thus, the scene reveals the two opposite sides of the Sultan's nature.

S.A.Q.1. What is the innovative measure that Tughlaq introduces in the first scene?

Ans _____

Q.2.What is Tughlaq being accused of by some of the citizens?

Ans: _____

Q.3.What aspects of Tughlaq's personality do we see in this scene?

Ans: _____

2.2.2. Scene 2: The scene takes place in the palace of Muhammad Tughlaq. Muhammad is bent over a chess-board, smiling with suppressed excitement. His step-mother enters. He tells her that he has just then solved a very difficult problem in chess, which could not be solved even by the famous chess players like Al-Adli and Al-Surakhi. But she is not

interested in chess. She wants to know what worries Muhammad as he does not go to bed these days. He tells her that he has got news that his boyhood friend Ain-ul-Mulk is marching towards Delhi with a large army. Then he asks her whether she believes in the rumours that he is responsible for the murder of his father and his brother. She tells him that she does not believe in such rumours. Just then Muhammad Najib, the Vizier and Barani, the historian, advisers to Tughlaq arrive there.

The Sultan asks Najib how far he has succeeded in collecting soldiers to counter Ain-ul-Mulk. He replies that he is doing his best but he will not be able to collect more than six thousand soldiers. Then Najib informs the Sultan that Sheikh Imam-ud-din the leader of the rebels, is in Delhi, and is instigating the people against Sultan Muhammad, openly telling the people that the Sultan is a disgrace to Islam as he has murdered his father and his brother at prayer time and usurped the throne. Sheikh Imam-ud-din has already instigated riots in Kanpur. The Sultan, Najib and Barani discuss the reasons and circumstances for Sheikh Imam-ud-din and Ain-ul-Mulk to turn against the Sultan. Najib thinks that Ain-ul-Mulk is angry with the Sultan because he is being sent to Deccan as Governor and this he thinks is being done to snatch away his power. Najib suggests that Sheikh Imam-ud-din be killed for inciting people. But Barani does not want the Sultan to kill the Sheikh. Then the Sultan asks Najib what course of action he suggests in the present situation. Najib only says that the Sultan and the Sheikh look very much alike. At this comment the Sultan is startled and praises the sharp mind of Najib. The Sultan tells Najib to get the army ready to go to Kanauj to meet Ain-ul-mulk's army and tells his step-mother not to worry about administration as Najib and Shihab-ud-din, the prince of Sampanshahr will be there to look after the administration in his absence.

When Muhammad and Najib go away, the step-mother expresses her dislike of Najib and persuades Barani to advise Sultan and requests him not to leave the Sultan alone. This scene indicates to the rampant power mongering and intrigues in the palace.

The scene ends with announcement that the Sultan has decided that in the evening after the prayer, a meeting is going to be organised in the

open space in front of the big mosque. Sheikh Imam-ud-din, the great saint, will address the meeting. He will talk about the Sultan's administration and show where the Sultan has taken wrong steps and brought disgrace to the country and religion. The Sultan himself will be present in the meeting to seek guidance from the Sheikh and all the citizens of Delhi are requested to listen to the Sheikh.

The scene throws some light on the nature of Najib and Barani. Though both are well-wishers of the Sultan, they have different views when they advise the Sultan. This scene also tells as to what the Sultan may be thinking on the suggestion given by Najib that there is a close resemblance between the Sultan and the Sheikh.

S.A.Q.1. Why do you think the Sultan is very happy at the beginning of the scene?

Ans: _____

Q.2. Why is Ain-ul-Mulk marching towards Delhi according to Najib?

Ans: _____

Q.3. What does the conversation between the Step mother and Barani indicate?

Ans: _____

2.2.3. Scene 3: The scene is shifted to the yard in front of the Big Mosque in Delhi. The Sultan, Sheikh Imam-ud-din and a few servants of the palace enter. The Sultan pretends to be furious as the citizens have not gathered in the yard in response to his call. Imam-ud-din tells the Sultan that he wants to speak to the citizens who are willing to do something for

Islam and the country. He further says that if no one turns up, he will go to the market place and speak there. Muhammad tries to convince that he has not at all violated the tenets of Islam intentionally. But Imam-ud-din accuses that the Sultan has violated the rules of Islam by putting the best of Sayyids and Ulemas behind bars in the name of justice. Imam-ud-din emphatically says that the spreading of Islam should continue and the Sultan can do it as he is one of the most powerful kings on earth. The Sultan claims that he has put many Ulemas and Sheikhs behind bars because they were indulging in politics. He tells Imam-ud-din that people have not come to hear him because they suspect him to be hand in glove with the Sultan now as the sultan himself has arranged the meeting. Imam-ud-din is stunned to hear this. He understands the trick played by the Sultan to make the people believe that Sheikh Imam-ud-din is a spy of the Sultan. When the Sheikh is about to leave the place, the Sultan tells him that Ain-ul-Mulk is marching in Delhi and so the Sheikh must help the Sultan. He tells the Sheikh that he wants peace in his Kingdom and so he is willing to make peace with Ain-ul-Mulk. He requests Sheikh Imam-ud-din to go as his envoy to Ain-ul-Mulk and make peace with him. Though the Sheikh is suspicious of the Sultan's motives, he finally agrees to go as a royal envoy. The Sultan tells the Sheikh in a convincing way that it is the Sheikh's moral responsibility to stop the war which will result in great massacre of a large number of Muslims at the hands of the fellow Muslims. He orders to bring the robes of honour. Imam-du-din wears the robes of honour.. Both of them stand facing each other and both of them look alike.

The scene throws more light on the nature of the Sultan. He is shown to be a clever manipulator and a man of intrigue. He cleverly designs a trap for the Sheikh, his bitterest critic, in getting him as his envoy to Ain-ul-Mulk.

S.A.Q. Why doesn't Sheikh Imam-ud-din want to address the courtiers?

S.A.Q. What reason does the Sultan give the Sheikh for putting Imams behind the bars?

S.A.Q. Why does the Sultan ask the Sheikh to go to Ain-ul-Mulk as his envoy?

2.2.4. Scene 4: The scene takes place in the palace. Shihab-ud-din is looking at a few letters. Muhammad Tughlaq's stepmother arrives there and asks Shihab-ud-din whether there is any news from the battlefield. She appreciates him for looking after the administration in the absence of the Sultan. In the meantime, Sardar Ratan Singh, the adopted brother of Shihab-ud-din, announces the arrival of the Sultan. The step-mother is not happy as the Sultan did not send word of his arrival to her. Ratan Singh tells the step-mother that the Sultan has just gone to meet Najib and will be there very shortly. He also informs the stepmother and Shihab-ud-din that Sheikh Imam-ud-din is killed in the battle. The stepmother and Shihab-ud-din are shocked to hear of the death of the Sheikh. Just then Muhammad accompanied by Najib and Barani enter. Shihab-ud-din asks what has happened to the Sheikh. The Sultan tells him that Sheikh Imam-ud-din is dead. They are shocked to hear that the Sultan has forgiven Ain-ul-Mulk just because he has spotted a flaw in the solution to chess problem with in half a minute which Muhammad has spent many days to find. Muhammad leaves, thanking Shihab-ud-din for looking after his kingdom in his absence.

Now Ratan Singh and Shihab-ud-din are left alone. Ratan Singh calls the Sultan an honest scoundrel. He tells Shihab-ud-din how calmly the Sultan murders a man and enjoys the feeling of guilt. Ratan Singh describes what really happened in the battle and how Imam-ud-din was

killed in cold blood by the treacherous act of the Sultan. The Sheikh was sitting on a royal elephant. He resembled very closely the Sultan in his royal robes. The Sultan was hiding with soldiers behind the hills. When the army, led by the Sheikh marched forward to make peace with Ain-ul-Mulk, suddenly a trumpet was blown on their own side indicating an attack on the enemy. It led to utter chaos as their own army started the offensive. Ain-ul-Mulk's army retaliated. The Sheikh tried to stop the battle only to be pierced by the arrows of the enemy. The Sultan's army fled in confusion, crushing the body of the Sheikh. Thinking that the Sultan was dead, the enemy army started chasing the soldiers. They fell into the trap of the Sultan who was hiding behind the hills with soldiers. The Sultan's soldiers massacred all the soldiers of the enemy army and thus the Sultan won the battle.

Ratan tells Shihab-ud-din that the nobles and the prominent citizens of Delhi are going to hold a meeting to discuss this matter. He further says that on their invitation, he is going to join them and asks Shihab-ud-din to go with him.

This scene shows that the Sultan is a man of intrigues and evil designs. He is shown to be a real scoundrel. He succeeds in his plan to get rid of Sheikh Imam-ud-din defeats the army of Ain-ul-Mulk and makes Ain-ul-Mulk responsible for the Sheikh's murder. But then he pretends to be grief stricken at the death of the Sheikh. It shows how cunning, cruel and evil natured man the Sultan is.

<p>S.A.Q. What news does Ratan Singh bring? Ans: _____ _____</p> <p>Q.2. Why has the Sultan left Ain-ul-Mulk free? Ans: _____ _____</p> <p>Q.3. Who is responsible for the death of Sheikh Imam-ud-din according to Ratan Singh? Ans: _____ _____</p>

2.2.5. Scene 5: The scene takes place in a house in Delhi where a group of Amirs, Sayyids, Shihab-ud-din and Ratan Singh are holding a discussion. The Amirs are discussing why Muhammad is shifting the capital to Daulatabad. They feel the Sultan is shifting the capital because they are strong in Delhi and would become weak in Daulatabad. Disgusted by their petty minded politics and criticism of the Sultan, Shihab-ud-din is about to leave the place taking Ratan Singh with him, an old man named Sheikh Shams-ud-din Tajuddarfim, comes forward and complains of what is happening to the leaders of Islam. He says that the leaders of Islam are oppressed and put in prison and they are even exiled. He adds that Sheikh Imam-ud-din has been killed for no fault of his. And then he tells Shihab-ud-din what an ugly drama the Sultan has played when he invited the people of Delhi to hear Sheikh Imam-ud-din. His soldiers went from door to door threatening the people with dire consequences if they dared to attend the meeting. The soldiers stopped the people on the way, who tried to come to the meeting. It is all the dirty politics played by the Sultan. Then the old man pleads with Shihab-ud-din to act and help the people of Delhi. The people of Delhi do not want to go to Daulatabad.

Then Ratan Singh too pleads with Shihab-ud-din to support the people of Delhi. Shihab-ud-din is shocked to hear the crookedness of the Sultan. He begins to see the intrigues played by the Sultan by bringing him to Delhi. Ratan Singh then tells the Amirs and Shihab-ud-din that he has a perfect plan. He tells them that the Sultan is very particular about prayer. Even the soldiers have to pray five times a day. During prayer time, they are not allowed to carry their arms with them. So at prayer time, the palace is completely unarmed. And that is the proper time to attack the Sultan and his soldiers. He further adds the next Tuesday; the Amirs are going to see the Sultan at the Durbar-i-Khas. He asks the Amirs to continue the meeting till the prayer time. When the Muezzin at the mosque calls the people for prayer, that call must be the signal for attack on the Sultan. When the Amirs and Sayyids express their reservation against killing the Sultan at prayer time, Ratan Singh convinces them saying that a tyrant is not considered a faithful Muslim according to Holy Koran. Moreover, the

Sultan himself killed his father and his brother during the prayer. Finally, Shihab-ud-din agrees to the plan. They decide to prepare the details of the plan very carefully.

This scene shows that the treacherous act of the Sultan has been known to the people of Delhi. The religious leaders are against the Sultan. They prepare a cunning plan to attack the Sultan during the prayer time. They think that to defeat the Sultan in normal battle is impossible so, decide to kill him treacherously as he had done.

S.A.Q. Why has the Sultan decided to shift the capital according to Amirs?

S.A.Q. How and when does Ratan Singh want to attack the Sultan?

2.2.6. Scene6: The scene takes place in the palace of the Sultan. The Amirs have come for Darbar-i-khas. They have come along with Shihab-ud-din. Muhammad tells them that a member of the holy family of Abbasid Khalifa, has accepted his invitation to visit his kingdom and he would come to Daulatabad their new capital city. Shihab-ud-din pleads with the Sultan not to move the capital to Daulatabad as the people are not happy about the shifting of the capital. But the Sultan is obstinate and tells Shihab-ud-din that people would soon see the point. Then he announces that there will be copper coins along with silver dinars in the country, which looks like a foolish idea to the Amirs. Then he makes a gesture of kneeling before the Amirs, pleading with them not to let him down but to give him their full support. Shihab-ud-din and the Amirs promise to extend their full support. Then the Sultan takes the Koran and asks them to take an oath on the Koran, Shihab-ud-din expresses his reservations about the oath and tells the Sultan to trust them. The atmosphere becomes very tense. The doorkeeper announces that it is prayer time. The Sultan asks the Amirs to pray there. As soon as the Muezzin's call begins, the Sultan unbuckles his sword and places it on the throne. He leads the prayer - halfway through the prayer; a commotion is heard off stage. Shihab-ud-

din and the Amirs draw out their daggers and step towards the throne near which the Sultan is praying. Suddenly from behind the curtain, some twenty Hindu soldiers appear with spears and surround the Amirs. The soldiers drag all the Amirs except Shihab-ud-din. But the Sultan goes on praying as if unconcerned about what is happening there. After he finishes his prayer, Shihab-ud-din asks him how he could guess what was going to happen. The Sultan tells him that how he had a letter from Ratan Singh and shows the letter. Shihab-ud-din becomes very much frightened and understands how he has been trapped by Ratan Singh. Then the Sultan asks Shihab-ud-din why he has turned against him. Shihab replies that there is no use of giving any explanation. He suddenly becomes violent and asks the Sultan to kill as many people as he can but he can't stop the rebellion. The Sultan slowly takes out his dagger and stabs Shihab-ud-din. He is so furious and mad with anger that he goes on stabbing Shihab-ud-din even after he is dead. The Sultan tells Najib to see it that all the persons involved in the act of treachery are caught and killed. He orders that their bodies be sent round the kingdom so that, all the citizens should see the consequence of treachery. When Najib suggests that Shihab-ud-din's father may revolt because his son has been killed, the Sultan instructs him to weave a story and make a public announcement that there was rebellion in the palace. The Amirs tried to kill the Sultan but the Sultan was saved by Shihab-ud-din, but he died while saving the Sultan. The Sultan declares Shihab as a martyr and orders his funeral should take place in the capital with full royal honours and his father should be invited to attend the funeral.

The Sultan then tells Najib to order the people to vacate Delhi within fifteen days. He also orders that hereafter no one should pray in his kingdom as prayer time has been defiled by attempt to murder. Anybody caught praying will be severely punished. But Najib requests the Sultan to make a slight change in his announcement that there will be no prayer till the arrival of Ghyasud-din Abbasid. The Sultan goes away ordering Barani to keep Shihab-ud-din's body uncovered so that people should see his wounds. Then the announcement is made that every citizen of Delhi should leave for Daulatabad with in the next month.

This scene shows how shrewd the Sultan is. He foils the revolt of the Amirs very cleverly and projects the murder of Shihab-ud-din as martyrdom.

S.A.Q. How does the Sultan foil the revolt of the Amirs?

S.A.Q. What important announcement does the Sultan make after the attempt of Amirs to kill him?

2.2.7.Scene 7: The scene shifts to Delhi-Daulatabad route. In a camp on this road a woman kneels before Aziz who is dressed as a Brahmin and Aazam is with him. She is crying before Aziz who is in charge of the camp because she wants to go out of the camp to show her crying child to a doctor. Aziz refuses to permit her. He is unmoved even when Aazam persuades him to permit the woman to take her child to a doctor.

Aziz starts reading his books. A family of eight persons -- a man, a woman and six children--comes before Aziz. They wait patiently and after some time, Aziz looks up and asks why they were late. He goes on telling his tale of miseries and sufferings.

Then Aziz and Aazam are talking about the Sultan's plan of introducing copper coins. They plan to make counterfeit copper as the value of the copper coins will be equal to that of the silver coins.

The scene throws more light on the characters of Aziz and Aazam. Aziz is merciless. He does not feel pity at the sufferings of others. He is always bent upon making money illegally. Aazam feels pity for others. He has a desire to change his way of life. He realises what he is doing is wrong. He is worried about his future. He thinks he cannot lead a life like this forever. But Aziz shapes his life according to the situation. He is a thorough cheat. The scene has instances of dark comedy especially when Aziz comments on the man and his inability to marry even after begetting six children.

S.A.Q. Why does the woman want to go out of the Camp?

S.A.Q. What do Aziz and Aazam plan to do in future?

2.2.8. Scene 8. The scene takes place after five years in A.D. 1332. The scene is shifted to Daulatabad where we see two watchmen, one young man and the other middle aged at the ramparts of the fort of Daulatabad, It is night. They are talking about the magnificence of the fort of Daulatabad. In the meantime, the Sultan appears. The young soldier not knowing that it is the Sultan raises his spear and asks who he is. When he comes to know that it is the Sultan, he asks the Sultan to pardon him. Then the Sultan tells the soldier that when he was the soldier's age, he had the ambition of clasping the whole world, as does every young man. He further adds that at twenty-one he came to Daulatabad first and then he had the fort built under his careful supervision. In spite of his best efforts to bring out a lot of changes for the welfare of the people and set up a powerful empire, he failed, miserably. In the meantime Barani enters. The Sultan sends the sentries away. He tells Barani that he needs some one to whom he can pour out his heart. He needs someone to whom he can confess his grief and sufferings. Then he talks about the uprisings by Fakr-ud-din in Bengal, another in the Deccan and yet another by Bakal-ud-din Gashtasp. He then says that there are miseries everywhere; especially drought in Doab is spreading from town to town. He says that the only industry that is flourishing in his country is making counterfeit copper coins.

He could not find the happiness that he expected in Daulatabad. He becomes emotional and suddenly he pleads with Barani to suggest ways which can make him wise again. Barani consoles him. He asks him to stop all bloodshed and torture for the smallest offence.

Just then the old man comes in running to inform the Sultan about the murder of Vizier Najib. His body has been found in his bed.

This scene shows the futility of the Sultan's efforts to build a powerful empire on earth. All his ideas and dreams have been shattered to pieces. He realises that all his efforts have led him nowhere. He has lost the peace of mind. He is overwhelmed with remorse. He has been haunted by his sins.

S.A.Q.1.How was the Sultan when he was young? Ans: _____ _____ _____
Q.2.Whose death news does the Sultan hear in this scene? Ans: _____ _____ _____

2.2.9. Scene 9. This scene takes us to the hills where we see Aziz and Aazam now high way robbers stretched out on the floor. Aazam, fed up with the kind of life he is leading, asks Aziz why both of them are not like other people, having a nice home, tilling the farm and living happily. But Aziz tells him of all crooked ways for becoming famous. In the meantime, Karim, their servant comes in with a man bound and gagged. But when they untie the man, they are horrified because Karim has brought the wrong man. Aziz told Karim to bring a Turkish merchant. They came to know that the man who was brought by Karim was Ghiyas-ud-din Abbasid, the descendant of Khalif Abbasid, the Sultan's guest of honour from Arabia. He has come all the way from Arabia at the invitation of the Sultan. He shows the Sultan's letters and a ring sent by the Sultan. Aziz and Aazam prostrate before him and plead with him to forgive them. But then they come to know that he has no friends or acquaintances in Daulatabad. Immediately a plan strikes Aziz's mind. He decides to kill Ghiyas-ud-din and go to Daulatabad in the disguise of Ghiyas-ud-din. Ghiyas-ud-din tries to run away. Aziz shouts to Aazam to catch him. Aziz gets him and kills him. He puts on the robes of Ghiyas-ud-din and gets ready to go to the Sultan masquerading as Ghiyas-ud-din with Aazam as his follower.

This scene provides another opportunity for the rogues Aziz and Aazam to make money. It shows how merciless Aziz is. He is a thorough rogue, ready to commit crimes for a living.

S.A.Q. What are Aziz and Aazam now?

S.A.Q. Who is Ghiasuddin Abbasid?

S.A.Q. Why does Aziz kill Ghiasuddin?

2.2.10. Scene10: The scene takes place in the palace of Muhammad. His step mother comes in, to tell the Sultan that she is very much worried about the bad state of affairs in the Kingdom. She tells him that she came to know that on the very first day of the exchange of copper coins for silver dinars, there are five hundred carts out carrying copper coins. They are all full of counterfeit coins. She warns him that it will ruin the economy if the counterfeit coins are sent to the treasury. The sultan has realised his mistakes. He replies that he cannot take back his orders because to do it would be to accept he is wrong. The counterfeit coins would not go to the treasury. They will be heaped in his new rose garden. Then the step-mother tells him to stop torturing the Amirs and the Khans. He says he does it only to find out who has murdered Najib and why. The step-mother tells the sultan that she is glad that Najib is dead as he is the source of all problems and troubles prevalent in the kingdom. All are against the Sultan. The Ulemas are against him, the noble men are against him, the people hate him. It is all Najib's work. The Sultan is not all convinced. He tells her that actually Najib was persuading him to be non-violent just before his death. The Sultan says he would stop only if he has come to know who is the killer of Najib. And so she finally confesses that it is she who got Najib murdered. At first the Sultan does not believe her words. She tries to justify that Najib was the cause of all the miseries, killings, torture, cruelty, crimes in the country. As she could not bear the deteriorating situation in the country, she got Najib murdered.

The Sultan is enraged and tells his step-mother that she has turned treacherous and the punishment for treachery is death. She is frightened and she tries to convince the Sultan that she got Najib murdered for his welfare. She pleads with him not to kill her. But the Sultan tells her that others died unjustly but she deserves death for she thought of controlling him. The step-mother is shocked and frightened. The Sultan orders that she be stoned to death publicly like an adulteress the next morning

When the step-mother is dragged away, the Sultan is overwhelmed by surging emotions. He falls to his knees and burst so out crying, "God in Heaven, please help me.I started in your path, Lord, I strayed in search of You. Raise me, clean me, cover me with your Infinite Mercy. Have pity on me". In the meantime, Barani comes in with the news that Ghiyas-ud-din Abbasid is arriving within next month.

An announcement is made about the arrival of Ghiyas-ud-din Abbasid in Daulatabad that all the citizens should assemble in large numbers to welcome him. The public prayer which has been banned in the kingdom will be started again from next Friday. So, hereafter every Muslim will pray five times a day as prescribed in the Holy Koran.

In this scene Muhammad is shown spiritually fermented. He undergoes self-realisation. After ordering his step-mother to be stoned to death as punishment for her treachery, he falls to his knee and clutches his hands to his breast and cries, pleading with God to cleanse him from the 'gory mud' and cover him with mercy. He is overwhelmed with remorse and wants God's mercy. He realises that he is wandering naked in a desert with nobody to support him. All the crimes that he has committed torment him beyond endurance. He cries that his skins and fingers are dropping with blood. He experiences spiritual disillusionment.

S.A.Q.1 Why is the Sultan taking back the counterfeit coins?

Ans: _____

Q.2. Who has killed Najib?

Ans: _____

Q.3. Do you think the Sultan has changed? How far?

Ans: _____

2.2.11. Scene 11: The scene shifts to a plain outside the fort of Daulatabad where crowds of citizens have gathered. They are talking to one another about the abject poverty and the unbearable miseries of the people in Daulatabad. They are frustrated with the miserable life they are leading. People are being starved to death. The announcement of the arrival of Ghiyas-ud-din does not make the people happy. They want food, not prayer. A citizen says that there is no food for the people. Food is only in the palace of the Sultan. When another man says that the Sultan has opened up the granary, the second citizen says that there is not a grain or paddy in the granary. When the third man describes the pathetic condition of the people in the village the second man attacks him. Both of them fight. In the meantime, the arrival of Muhammad and of Ghyas-ud-din is announced.

Aziz disguised as Ghyas-ud-din, accompanied by Aazam enters. Muhammad and his entourage also enter. Muhammad welcomes Ghyas-ud-din embracing and then falling to his feet. And then Muhammad and his entourage depart. In the meantime, the Hindu woman of scene seven who recognises Aziz, steps out of the crowd and screams that it was he who has killed her child. But the crowd does not understand what she is shouting. The people gathered there think that killing means starving to death. The mob becomes angry. They start beating the soldiers. Some more soldiers arrive and beat the people up. There is confusion all around. Thus the riots begin.

This scene shows that the people are fed up with the miseries of life. Their only concern is getting food. The arrival of Ghiyas-ud-din does

not bring them happiness. They want food first, not prayer. This scene also shows how Aziz fools the Sultan in the guise of Ghiyas-ud-din..

S.A.Q. Are the people happy about prayer being renewed? Why?

S.A.Q. Why does the woman scream when she sees Ghiyas-ud-din Abbasid?

2.2.12 .Scene 12: The scene takes place in Muhammad's palace. Aziz is eating some fruit. Aazam enters and tells Aziz that he is fed with the game of cheating the Sultan and the people. He wants to go away from the palace. He informs Aziz that he has already bribed two servants of the palace, who will bring two horses for them to escape from the palace. Aziz becomes angry and tells Aazam that nothing would happen to them in the palace. But Aazam is afraid of being caught and so he is unwilling to stay any longer there. He further tells Aziz that he has been to the city twice through a secret passage. In the city people are behaving like mad dogs. They have been killing people and burning houses for a whole week. He urges Aziz to stop the game of cheating and go with him out of the palace. But Aziz argues that the palace is the safest place and asks Aazam to stay with him. Aazam replies that the palace is not safe place because the Sultan is mad. He tells Aziz that on the night they arrived there, he was standing by the window of their room in the palace, as he could not sleep because of fear. He saw the Sultan going to the garden where the counterfeit coins have been heaped. It was frightening to see the Sultan moving like a shadow among the counterfeit coins. The sultan went to a heap and stood there for half and hour still as a rock. Then he dug into the heaps with his fists, raised his fists and let the coins trickle out. He does that every night. Aazam further tells Aziz that he has tied all their presents in a bundle. It is a huge bundle, which will last them forever. He pleads with Aziz to go with him, as he cannot of alone. But Aziz orders him to stay with him. But Aazam does not heed to the orders of Aziz and goes out.

This scene throws more light on the characters of Aziz and Aazam. Aazam wants to leave the palace as he is afraid of being caught. He is also afraid of the riots outside the palace. He is fed up with the games of cheating the people and the sultan. But Aziz does not want to leave the palace. He thinks that the palace is the safest place. To him, Aazam is an idiot who does not know how to take advantage of the situation.

S.A.Q.1. Why does Aazam want to go away?

Q.2. Which is the safest place according to Aziz?

Ans: _____

Q.3. Do you see a redeeming quality in Aazam? What is it?

Ans: _____

2.2.13. Scene 13: The scene shifts to another part of the palace where we see Muhammad and Barani. Barani wants to leave for his village, Baran, as he has received the news of the death of his mother. He wants to be there at least for her funeral. When Muhammad asks Barani to tell him the cause of his mother's death, Barani pretends ignorance. But the Sultan knows the reason. Barani's mother died in the riots. The soldiers killed everyone they saw - old men, women and children. The Sultan accepts that he is responsible for the massacre. In the meantime, a soldier comes running and informs the sultan that Aazam Jahan, the friend of Ghiyas-ud-din Abbasid is murdered in the secret tunnel from the palace. He reports that there were two horsemen who had a bundle with them, taken from Aazam. Muhammad at once understands the game. He asks the soldier to keep it a secret and orders the door man to fetch Ghiyas-ud-din. Aziz disguised as Ghiyas-ud-din enters with soldiers. Muhammad at first pretends to apologize that he was busy and so he could not attend to the needs of Ghiyas-ud-din personally and then asks him who he is. Aziz discloses his identity. When Muhammad asks him whether he knows the punishment for killing a saint like Ghiyas-ud-din. Aziz becomes bolder

and tries to flatter the Sultan. Aziz tells the Sultan that he is the true follower of the Sultan and his innovative measures and almost in the manner of black mailing that he says that he (Aziz) was publicly welcomed as a saint by the Sultan to start the public prayers after a lapse of five years and even the Sultan fell at his feet publicly. Aziz says that he was not responsible for that. Then he goes on enumerating all the tricks and games he played to befool the people and the Sultan. He declares that he was the one who disguised as the Brahmin and won the case against the Sultan. He started making counterfeit coins when the Sultan introduced copper coins, he joined the royal officers as servant to shift the corpses of all the rebels executed by the state, and then he and Aazam went to the hills and became robbers. And then finally he killed Ghiyas-ud-din and cheated the Sultan. Now Muhammad asks Aziz what punishment he should be given for all those crimes. Aziz replies that he wants the Sultan to make him an officer of the state. The Sultan agrees to give a letter to Khusrau Malik appointing Aziz as an officer in his army and then tells Aziz that he is still Ghiyas-ud-din and he must lead the prayer. Thanking the sultan, Aziz goes out.

Now Barani and the Sultan are left. Barani is not happy about the Sultan's decision not to punish Aziz. When Barani suggests a number of tortures that can be inflicted on Aziz as punishment for his crimes, the Sultan comments that even the dhobi could not have thought of so many tortures. Barani feels hurt asks pardon.

The Sultan moves slowly to the throne. He seems to be tired. He utters that he is not alone. He has a companion to share his madness - the omnipotent God. He sits on the throne with his eyes closed. He tells Barani that he suddenly feels tired and wants to sleep. For the last five years, sleep has avoided him and now suddenly it is coming back to him. He then asks Barani to go to his village. The Sultan closes his eyes and Barani goes out in tears. The Sultan is in deep sleep. The Muezzin's call to prayer is heard. As the call to prayer fades away, the Sultan suddenly opens his eyes. He looks around frightened as if he does not know where he is.

The last scene focuses on the spiritual crisis that the Sultan experiences. The shattering of his ideals, the failures of his policies and administration, his crimes - all pass before his mind's eye. His sleep and tiredness signify that he has fallen from a state of powerful and intelligent emperor. He is now a mere shadow of his former self - a dispirited and dejected man.

S.A.Q.1. Why does Barani want to go to his village? Ans: _____ _____ _____
Q.2. What does Aziz want the Sultan to give him as a punishment? Ans: _____ _____ _____
Q.3. Why does the Sultan pardon Aziz? Ans: _____ _____ _____

2.3. Tughlaq as a Political Allegory

Do you know what is a political allegory? As you see in the term political allegory there are two terms- **political** and **allegory**. Let us know first what is an allegory? An allegory strictly speaking is a narrative in prose or in verse, in which the agents and action and the setting as well are created by the author in such a manner that there are two levels of meaning –one, primary level, two a second and deeper level of meaning. The allegory in which the characters and action represented at the secondary level political personages or political events respectively can be called a political allegory.

In his introductory note to Girish Karnad's "*Tughlaq*", U.R. Anantha Murthy writes that one of the reasons for the "*Tughlaq's*" appeal to Indian audiences is that it is a play of the sixties, and reflects as no other play perhaps does the political mood of disillusionment which followed the Nehru era of idealism in the country. Karnad himself had said: "What struck me absolutely about *Tughlaq's* history was that it was contemporary. The fact that here was the most idealistic, the most

intelligent king ever to come on the throne of Delhi.... And one of the great failures also. And with in a span of 20 years this tremendously capable man has gone to pieces. This seems to be both due to his idealism as well as the short comings with in him, such as his impatience, his cruelty, his feeling that he alone had the correct answer. And I felt in the early sixties India had also come very far in the same direction - the twenty year period seem to be very much a striking parallel”.

When Karnad talks of striking parallel between the reign of Tughlaq and the India of the sixties, he is talking of parallels in a broad sense, not one to one representation of characters or action. It is the similarity of the mood than similarity of the events or characters. So when critics name the play *Tughlaq* a political allegory it is in a very broad sense and not in the sense that they would describe Dryden’s *Absalom and Achitophel*. Let us now see the similarities that we find between the Nehruvian era and Tughlaq’s reign. Just like Tughlaq, Nehru also had the dream of building a prosperous India. Nehru took many innovative steps to build an empire which will be the envy of the world. He also wished to translate all his ideals into actions. Like Tughlaq Nehru too couldn’t realize all his dreams. All those ideals which had prompted people to do self less service during the independence movement have eroded. Corruption entered politics. People became disillusioned with the prevailing policies and the administrative reforms.

Karnad throws light on the disillusionment of people with Tughlaq's reign. People though at first inclined to believe in the Sultan, they became disillusioned with his policies. When Tughlaq announces that the capital will be shifted from Delhi to Daulatabad, the crowd reacts in bewilderment. The citizens have started doubting his motives behind his policies. When Tughlaq informs the Amirs about the introduction of copper currency in his kingdom from next year in the place of silver dinars, they take him for a mad man.

Tughlaq's policies and ideals fail miserably. No doubt, he is intelligent and scholarly. But his impatience spoils his ideals. He believes that he alone has the answers and all others are good for nothing. He takes

to not so idealistic means to arrive at the idealistic goals he has. He kills whoever opposes him and then tries to gag all opposing voices. Further, we are not sure whether all of Tughlaq's policies are idealistic and benevolent. For instance, the shifting of capital from Delhi to Daulatabad is for the reasons of security and also to show the brotherhood between the Hindus and Muslims. But the Amirs complain that it is intended to control them and not for anything else. Moreover, the so called pro-Hindu policies do not help the Hindus but helps a crook like Aziz who wears the disguise of a Hindu. Tughlaq has many developmental programmes for his kingdom. But they all of them fail. His scholarship and his ideals do not allow him to weigh the merits and demerits of his plans and policies. He thinks that he only has the correct answer and others are not good enough even to think about his policies. So, he expects them to follow him without questioning. Then the officers like Aziz and Aazam are dishonest. They take advantage of the liberal ideals of Tughlaq. They take bribes from the citizens. They are indifferent to the welfare of the people. We find in scene VII that Aziz does not allow the woman to take her ailing child to the doctor. He expects some money from her.

S.A.Q. Why do Tughlaq's policies fail miserably? _____ _____ _____

Girish Karnad's play implies by analogy that the modern political situation in India is in a bad state because the plans and policies have not helped the people for whom it is intended. Corruption has eaten into our core of our social life. Nehru too was very idealistic and scholarly. But he did not realize that some of his policies can not be practically applied. New Delhi turned into a centre of politics where self seekers had the maximum advantage. This comment of Aziz is nothing but a scathing attack on modern Indian politics: "Only a few months in Delhi and I have discovered a whole new world - politics! My dear fellow that's where our future is - politics! It's a beautiful world - wealth, success, position, power - and yet it's full of brainless people with not an idea in their head..... it's a fantastic world!" These lines show that politics is the refuge of criminals.

In the modern Indian politics also we find many criminal -turned politicians. Politics offers asylum to criminals in modern India. And the politics of our country often controlled by people who do not have intelligence and new ideas and who are just self seekers.

Just as Mohammad Tughlaq feels frustrated as all his dreams come to nothing, the modern Indians feel frustrated all their dreams of becoming great and their efforts fail to bring forth fruits because of the corruption of the politicians.

Nehru's era also faced similar situation just like the present-day Indian political situation. There was frustration. The plans and programmes did not alleviate the miseries of the people. There was famine. There was drought. There were revolts. There was chaos. There was disillusionment.

The same situation prevails even now. Many of the welfare schemes have not reached people in the remotest parts of the India. Corruption has spread its tentacles in all walks of life. Just like minting of counterfeit coins shattered the economy in Tughlaq's regime, now a days black money in the market shatters our economy. Thus, Karnad's play vividly portrays contemporary India with all its evils. Karnad has made the play relevant to the present - day. Indian politics: It can be called a political allegory.

That is why it is said that the play *Tughlaq* resonates with contemporary meaning. Apart from the Nehruvian resonances *Tughlaq* gives the feeling of contemporariness even to people of other generations. For instance, the authoritarian rule of Tughlaq reminds one of the rule of Indira Gandhi; the distrust between Hindus and Muslims presented in the play has reminded the people of 1990s the communal conflict. It is this quality that makes which makes the play a popular not only on the stage but as a text taught in the classrooms even today. It is one of the qualities which make the play a modern classic.

2.4. Tughlaq as a Historical Play

We all know what a historical play is? Don't we? A play which uses historical material, or is about a historical personage is a historical

play. Girish Karnad's *Tughlaq*" is called a historical play. It has all the major elements that go into the making of a historical play. Karnad has taken an important period from history. It is the history of the most idealistic and the most intelligent king who ever ruled the Sultanate of Delhi. It is the history of the reign of Muhammad-bin-Tughlaq.

Karnad sticks to history in his portrayal of Muhammad-bin-Tughlaq and his reign. There are some deviations from history in the inclusion of some characters and the projection of some events.

Like Shakespeare's historical plays, the play is titled after the hero of the play, Tughlaq. The whole play revolves around Tughlaq. At the surface level it shows how the most idealistic and the most intelligent king becomes a mere shadow within a span of twenty years. In spite of his tremendous capabilities, scholarship, desire to uphold justice, dream to build a prosperous state and his wish to be the well-wisher of his people, Muhammad proves to be a desperate ruler who is unable to control himself and his kingdom.

In the opening scene, Muhammad is portrayed as a ruler who has dedicated his life for the welfare of his subjects. He wants to rule his kingdom without showing partiality and the basis of caste, creed and religion. He wants to show the people how justice works in his kingdom without partiality. He wants the people to realize that he is their real well-wisher. He wants to translate all his ideals and dreams into actions so that his citizens will lead a progressive, peaceful and meaningful life. He accepts the Kazi's judgment in which he is held guilty of seizing the land of Vishnu Prasad illegally. He wants his citizens to realize that he was a just king whose reign guarantees equal justice. After the Kazi's judgment, he tells the citizens:

"My beloved people, you have heard the judgment of the Kazi and seen for yourselves how justice works in making them—without any consideration of might or weakness, religion or creed".

Muhammad's idealism finds its profound expression when he tells his step-mother that he wants to speak to the people thus:

"Come, my people, I am waiting for you. Confide in me your worries. Let me share your joys. Let's laugh and cry together and then, let's pray.....

History is ours to play with - ours now! Let's be the light and cover the earth with greenery".

Muhammad's intelligence and scholarship are highlighted by Karnad. Muhammad tells his step-mother that he has just solved the most famous problem in chess which could not be solved even by al-Adlil and as-Sarakhi. It shows that Muhammad is intelligent.. Thus Karnad projects Muhammad as a learned man.

Besides projecting Muhammad, the protagonist of the play, as a historical figure and idealistic king with all the natural endowments, Karnad makes use of other elements that characterize a historical play.

SAQ. Do you see any other historical references in the play? Can you name them? <hr/> <hr/>

Announcement of news of battles is one of the characteristics of a historical play. In Scene II, Muhammad tells his step-mother that Ain-ul-Mulk is marching towards Delhi with an army of thirty thousand soldiers. Muhammad orders the army to be ready to start for Kanauj after two days. We hear from Ratan Singh about the death of Sheikh Imam-ud-din in the battle field and the description of the battle.

We also hear of revolts - revolt of Fakr-ud-din of Bengal, revolt of Ehsanshah and the revolt of Bahal-ud-din Gashtasp.

Shifting of the capital from Delhi to Daulatabad is an important step in the administrative reforms of Muhammad. He orders to transfer the capital to Daulatabad for the sake of administrative convenience and to strengthen the bond between the Hindus and Muslims. Karnad projects the shifting of the capital as the central action of the play. Muhammad announces his decision to shift the capital in scene I. The announcement about vacating Delhi for Daulatabad is made in Scene VII. Scene VII shows us what is happening in a camp on the route from Delhi to Daulatabad. From Scene VIII to the last scene, we see what happens in the

palace of Muhammad. Thus Karnad devotes the major part of the play to the shifting of the capital and its disastrous consequences.

The introduction of copper coins was the most significant step taken by Muhammad in the history of Indian coinage. Karnad highlights this innovative step of Muhammad in this play. In Scene VI, when the Amirs and the Sayyids have gathered before Muhammad for Durbar-i-Khas in the palace, Muhammad informs them that copper currency will be issued in the kingdom along with the silver currency. To dispel the doubts of the Amirs about the circulation of copper currency, Muhammad refers to China having paper currency.

History tells us that Muhammad Tughlaq was said to be guilty of murdering his father and his brother in order to usurp the throne. This also has been highlighted in the play by Karnad. The citizens make frequent reference to this fact and sometimes they argue about this. Later on Tughlaq himself, confesses to his Step Mother that he has murdered his father and brother but for an ideal.

But to consider *Tughlaq* only a history play depicting a historical personage is to miss the point completely. Karnad, no doubt, uses historical personage and several historical incidents, but he also introduces non-historical incidents and characters into this historical play. Karnad introduces Aziz and Aazam in the subplot, who are not historical characters. These two play a very important role in the play. At surface level they seem to provide comic relief, but at a deeper level they, especially Aziz, acts as a foil to Tughlaq to show how the so called benevolent gestures of Tughlaq actually are misused. Further, as Tughlaq fails Aziz making use of Tughlaq's policies raises to power. Another non-historical character is the Step mother with whom Tughlaq is very affectionate. The Step mother's dislike of Najib and decision to get Najib murdered reflect the power politics in the court. Tughlaq ordering her death reflects a turning point in the life of Tughlaq. For, after killing her he is filled with remorse and a feeling of disillusionment at his own life and its high ideals. This turns *Tughlaq* into a tragedy, thus introduces the human element in to the play.

S.A.Q. Tick the appropriate choices:

- a) The play discusses the ideals / the failures / the ideals and their failures of Tughlaq.
- b) The play has only historical / non-historical/ both historical and non-historical characters
- c) The play is historical play / tragedy
- d) The central action of the play is shifting of capital /or issuing copper currencies.

2.5. Plot Construction

Do you know what is a plot? Plot is a very essential component in a play or a novel for that matter in any narrative. But how is it different from a story? Let me suggest to you the difference between a plot and a story by giving one small example. “The King died and the Queen died” is a story. “The King died and the Queen died of grief” is a plot. Thus while a story gives an account of the incidents, the plot tells about the effects and results of each action or incident on the characters as well as the play or novel as a whole, and also how the incidents are ordered to achieve particular artistic or emotional effects. There are two types of plots-main plot and subplot. Main plot often deals with the main characters and main action of the play. Sub plot is a story that is complete in itself, and acts like a foil to the main plot and widens our understanding of the play and issues of the play.

.The play *Tughlaq* too has a main plot and a subplot. The main plot revolves around Muhammad Tughlaq, the protagonist of the play and the other characters like Tughlaq's step-mother, Barani, Najib, Shihab-ud-din and Sheikh Imam-ud-din. The sub-plot centers on Aziz and Aazam.

The whole play presents the five years of the reign of Muhammad Tughlaq. The action takes place first in Delhi in the year 1327 and then on the Delhi-Daulatabad route and then ends in the fort of Daulatabad. All these show that the three unities - unity of action, unity of time and unity of place - are not observed.

The sub plot deals with the disguises of Aziz, a Muslim dhobi and Aazam, a common pick-pocket and their treacherous activities. The sub-plot runs parallel to the main plot. They are directly linked in the first scene, seventh scene, ninth scene, twelfth and thirteenth scene. After the

Kazi's judgment in favor of a Hindu Vishnu Prasad, Aazam learns that the Brahmin is none else than Aziz. Then on the Delhi-Dalatabad route (in a relief camp) we see Aziz and Aazam. The Ghiyas-ud-din episode is an important link between the main plot and the sub-plot. Aazam is killed when he tries to escape from the fort of Daulatabad through a secret tunnel. Aziz is recognized as a cheat at the end. The Sultan is impressed by the clever replies of Aziz and so the Sultan does not punish him. Aziz's rise is marked by the fall of the Sultan.

The main plot begins as in the famous play of Shakespeare *King Lear*, with a conversation among not so important characters about the protagonist, Tughlaq. We are immediately introduced to the controversies in Tughlaq's life with the young supporting his policies and the old expressing their reservations on them. Later we see the Sultan himself in person. The first scenes show the Sultan as an idealist, a well wisher of the subjects and also an intelligent king full of various plans to make his kingdom envy of the world. As the scenes progress we also become aware of the other side to the Sultan's personality-the scheming politician. Set against him are religious leaders like Sheikh Imam-ud-din who do not like his irreligious conduct. The Sultan gets rid of the Sheikh as well as a rebellious Ain-ul-mulk by a very clever plan. This proves to be a turning point in the play, for killing of Sheikh Imam-ud-din makes even his supporters like Shihab-ud-din turn against him. The killing of Shihab-ud-din by Tughlaq himself proves another turning point in the play. This is followed by a series of murders by the Sultan and shifting of the capital to Daulatabad from Delhi in spite of the stiff resistance by the people and Amirs. This is followed by increasing sense of discontentment among the people and more rebellions for the Sultan.

The main plot in the first half of the play presents the protagonist Muhammad Tughlaq as an idealist, a well-wisher of the subjects and an intelligent king who has a lot of policies and plans for the welfare of the people. But as the play progresses, when the Sultan finds obstacles in his way, he commits crimes after crimes. He gets rid of Sheikh Imam-ud-din who publicly criticizes the Sultan for his failures as a king. The shifting of the capital from Delhi to Daultabad is a major incident in the main plot.

Towards the end of the play, the Sultan is seen as steeped in frustration. He does not find peace of mind. He feels lonely and frustrated. He cries to God to help him. At the end of the play, Muhammad Tughlaq tells Barani: "For five years sleep has avoided me and now suddenly it's coming back". When the play ends Muhammad Tughlaq is only a shadow of the powerful, idealistic, intelligent, and scholarly king ever to come on the throne of Delhi. He becomes almost a Shakespearean tragic hero. Excepting a few incidents, all the other incidents in the main plot are serious, tragic and gruesome. It is nothing but a portrayal of murders, bloodshed, treacherous acts, etc.

S.A.Q. Do you find any difference between Tughlaq in the beginning of the play and Tughlaq at the end of the play?

The subplot provides at the surface level provides comic relief especially when Aziz in Falstaffian way tells certain truths to Aazam. But the subplot goes further than this. By acting like a foil for the main plot, the subplot acts as a source of comparison and contrast to the main plot and its action. For instance, Tughlaq's attempt to appease Hindus by giving back the land of Vishnu Prasad is seen as a strategy by Aziz, so also, inviting Ghiasuddin Abbasid the descendent of the Khalifa. The way Aziz and Aazam misuse various policies of Tughlaq for their purposes shows the failure of Tughlaq's so called benevolent policies. Ultimately by successfully duping the Sultan, Aziz intensifies the tragedy of Tughlaq.

As the critic U.R. Anantha Murthy has pointed out the play is structured on opposites-the ideal and the real, the divine aspiration and deft intrigue. Tughlaq initially appears to be idealistic but in his pursuit of the ideal he turns out to be the very opposite of the ideal. Najib and Barani for instance are contrast in their natures and along with being individualized characters, they also act as the conflicting sides of Tughlaq

own personality. Aziz too turns out to be Tughlaq's double by using his methods for his ends.

Added to the intricacies of the plot is Karnad's deft use of symbolism and irony which make the play more powerful. The symbolism of chess, the prayer, the characters of Aziz and Aazam etc, have been deftly intertwined with the plot of the play.

The play with its psychological depth and political intricacies has become a great success on the stage and appeals to the Indian audiences because of the dexterous construction of the intricate plot.

2.6 The Character of Tughlaq

Girish Karnad comments that Tughlaq was the most idealistic and the most intelligent king ever to come on the throne of Delhi and one of the greatest failures also. Within a span of twenty years this tremendously capable man had gone pieces. He became a great failure due to his idealism as well as short comings within him. Such is his impatience, his cruelty and his feeling that only he had the correct answer. In the play Muhammad Tughlaq has been portrayed as a man of virtues and vices. He has been projected as an idealistic ruler, a great visionary as well as a great crafty politician. His idealism on one side and his craftiness and intriguing nature on the other side make him a complex personality.

SAQ. Can you guess why Tughlaq is called a visionary?

2.6.1. A Great Visionary: Muhammad Tughlaq has been portrayed as a great visionary. He dreams of building an empire which will be the envy of the world. He desires his citizens to lead a more purposeful life. To achieve greater justice, equality, progress and peace, he takes some innovative steps. One of the steps he has taken is shifting the capital from Delhi to Daulatabad for administrative convenience and strengthening the bond between the Muslims and the Hindus. He dreams of creating the better world. He makes plans day and night to build a new future for India. He doesn't want to waste his time sleeping. He longs to call out to his

people: "come, my people, I am waiting for you. Confide me your worries. Let me share your joys. Let's laugh and cry together and then, lets pray..... History is ours to play with - ours now! Let's be the light and cover the earth with greenery." He pleads with the Amirs who extend their support to fulfill his visions of a new India. He gives a profound expression to his idealism when he speaks to the young man on the ramparts of the fort at Daulatabad. He says that he started nourishing his ideals when he came to Daulatabad first at the age of twenty one. He says: "I said to my self, one day I will built my own history like this, brick by brick".

S.A.Q. One innovative step of Tughlaq is to shift the capital. Can you guess any other innovative step he has taken?

2.6.2 His Scholarship: There are many references in the play to show that Muhammad Tughlaq is a great scholar. Imam-ud-din tells Tughlaq: "God has given you every thing - power, learning, intelligence, talent." Muhammad Tughlaq has read the Greeks - the writings of Sukrat (Socrates) and Aflatun (Plato). Barani calls Tughlaq a learned man. He tells Tughlaq: "Your Majesty, you are known the world over for your knowledge of philosophy." Tughlaq has read the poems of Sheikh Sadi. When he talks to his step-mother about the rose garden, he says: "I built it because I wanted to make for myself an image of Sadi's poems. I wanted every rose in it to be a poem." He proves his sharp intelligence when he solves the most famous problem in chess which could not be solved even by the famous chess players like As-Adhi and As-Sarakhi.

S.A.Q.1. Name some poets that Tughlaq has read?

2.6.3. A Well-wisher of His People: Muhammad Tughlaq wants his people to realize that he is their well-wisher. He wants to ensure justice

to all people without any consideration of might or weakness, religion or creed. After the judgment of the Kazi, he asks the people to see for themselves how justice works in his kingdom. He wants to share their joys and sorrows. He wants the people to confide in him. He wants to appeal to the citizens: "Come, my people, I am waiting for your joys. Let us laugh and cry together, and then, let us pray.

S.A.Q.1. Do you find any aspects of Tughlaq's own personality are not so positive and which are responsible for his downfall?

Ans: _____

2.6.4. A Clever Intriguer: Muhammad Tughlaq, has murdered his father and his brother to usurp the throne. He is wicked and cunning. He invites Sheikh Imam-ud-din to address the public in order to point out the wrong measures that he has taken in his administration. An announcement is made inviting the people for the meeting. But in secret he orders the soldiers to stop the people from attending the meeting, and to threaten them with dire consequences if anyone tries to attend the meeting. He cleverly gets rid of Sheikh Imam-ud-din who publicly criticizes him. He makes the Sheikh an envoy of peace between him and Ain-ul-Mulk. And A clever intriguer finally he gets the Sheikh killed in the battle. He has tortured the leaders of Islam. Sheikh Haidari is in prison and Sheikh Hood is in exile Tughluq kills Shihab-ud-din when he comes to know that Shihab-ud-din has turned against him. He orders his step-mother to be stoned to death for her treacherous act of killing Najib. He is clever enough to thwart the plot hatched by the Amirs and Shihab-ud-din. He is quick to smell the foul play in the Ghiyas-ud-din episode when he is informed about the murder of Aazam in the tunnel. He catches Aziz red-handed.

Muhammad Tughlaq is a great intriguer. He becomes bloodthirsty. He commits crimes after crimes. He becomes a ruthless tyrant. He bans prayer in his kingdom. Barani speaks of the change in Muhammad's personality: "Your Majesty, there was a time when you believed in love,

in peace, in god. What has happened to those ideals? You won't let your subjects pray. You torture them for the smallest offence. Hang them on suspicion. Why this bloodshed?".

S.A.Q.1 Do you think Tughlaq to be a tragic hero? If so why? Ans: _____ _____ _____ _____

2.6.5. His Frustration: Towards the end of the play, we find Tughlaq a mere shadow - a tremendously capable ruler has gone to pieces. The most idealistic and the most intelligent king ever to come on the throne of Delhi proves to be the greatest failure as a ruler. His ideals have been shattered. His policies have failed. His innovative steps in his attempt to build a new future have brought only miseries for the people. Revolts, famine, sufferings, and crimes have been let loose. Tughlaq is steeped in frustration. He feels desperate and helpless. He cries to God: "I started in your path, lord why am I wandering naked in this desert now? I started in search of you. Why have I become a pig rolling in this gory mud? Clean me. Cover me with your infinite Mercy. I can only clutch at the hem of your cloak with my bloody fingers and plead. I can only beg have pity on me." His idealism and his shortcomings have brought him to a state of despair and anguish. He stands as a Shakespearean tragic hero.

2.7. Compare and Contrast the Characters of Aziz and Aazam:

Aziz is a Muslim dhobi. He is clever and cunning. His only aim in the life is to make money by cheating, stealing and exploiting. Throughout the play he is portrayed as a complete rogue, devoid of all human virtues.

Aazam is Aziz's friend. He is a common pickpocket. He is always found along with his friend Aziz. But he is not so wicked and cunning as Aziz.

S.A.Q.1. Do you remember the first cunning act of Aziz against the sultan? Name it.

Aziz is clever and intelligent. He takes advantage of the situations prevailing in the kingdom. After the Kazi's judgment in favor of the Hindu Vishnu Prasad is none else than Aziz. He disguises as Vishnu Prasad and files a suit against Muhammad Tughlaq for illegal seizure of his land by Tughlaq's officers. Aziz wins the case and gets five hundred silver dinars from the State Treasury and a post in the civil service to ensure him a regular and adequate income. Aziz offers Aazam a job under him.

Aziz is unkind and indifferent to the suffering of the people. He exploits the helplessness of the people. He is unsympathetic to the woman with an ailing child in the relief camp. He does not allow her to take her ailing child to the doctor. He wants some money from her. Aazam feels pity for the woman. He tells Aziz: "I just keep thinking of that poor woman. Why don't you let her see the doctor?.... Look, if you want money, tell me..... I'll get some in time."

Aziz calls Aazam a hopeless fellow-He calls Aazam stupid as he has not learned the tricks of the trade. Aziz wants to enter the world of politics. He tells Aazam once "a few months in Delhi and I have discovered a whole new world - politics! It is a beautiful world - wealth, success, position, power - and yet it's full of brainless people, people with not an idea in their head...It is a fantastic world!" Aziz has discovered what politics is. He plans to join politics to make money. He is intelligent enough to understand the policies of the sultan and to find the drawbacks of the policies to take advantage of them.

When the Sultan introduces the copper currency, Aziz and Aazam plan to make counterfeit copper coins. Aziz likes the kind of the life he leads - cheating, robbing, making counterfeit coins, receiving brides, etc. But Aazam is fed up with this kind of life. He says "Why aren't we like other people? Have a nice home, till a farm and live happily?" When Aziz comes to know that Ghiyas-ud-din Abbasid, the descendant of Khalif Abbasid, has no friends or acquaintances in Daulatabad, he plans to kill

Ghiyas-ud-din Abbasid who has come to purify the land of Dualatabad on the invitation of the Sultan. Aazam tries to persuade Aziz not to kill Ghiyas-ud-din. But Aziz does not listen to him. He kills Ghiyas-ud-din and appears in the guise of Ghiyas-ud-din. He goes to the Sultan in the guise of Ghiyas-ud-din with Aazam as his follower. Aazam feels that they (Aziz and Aazam) are not safe in the palace of the Sultan. He thinks that they will be caught by the sultan. He is fed up of the games and the disguises. He wants to leave the palace. He persuades Aziz to go with him. But Aziz tells him that the palace is the safest place for them. Azam bundles all the presents and leaves the palace through the secret passage. But he is murdered by the horsemen in the secret tunnel.

Aazam seems to have some sense of morality. He wants to change his way of life. He wants to give up the crooked ways of making money. He is always afraid that he will be ruined one day if he continues to be in the company of Aziz, earning their live hood through unfair means.

Aziz is an opportunist. He is an incorrigible rogue. He has no sense of morality. He is ready to do anything for making money. When the Sultan recognizes Aziz as a cheat, when he is caught red-handed in his disguise, he tries to convince the Sultan that he is a real follower of the Sultan. He tells the Sultan that he is a real follower of the sultan. He tells the Sultan: "...since your majesty came to the throne, I have been your most devout servant. I have studied every order, followed every instruction, considered every measure of your Majesty's with the greatest attention. I insist I am your Majesty true disciple."

Aziz confesses to the Sultan all the crimes he has committed. He is bold and clever when he speaks to the sultan. The sultan appreciates his cleverness and so he does not punish him for his treachery.

S.A.Q. How does Aziz escape punishment? _____ _____ _____

The sub-plot of the play revolves around Aziz and Aazam. They represent the class of people who exploit the situations prevailing in the kingdom. We find a glimpse of the modern Indian politics in Aziz's

observation of politics of Tughlaq's times. Further Aziz proves to be the opposite of the Sultan. As Tughlaq commits blunder after blunder and travels on the path of destruction, it is Aziz an utterly unscrupulous man who makes a maximum benefit out of it. As the Sultan falls in grace, it is Aziz who rises in power suggesting and reinforcing the tragedy of Tughlaq.

2.8. Najib and Barani:

Najib and Barani are the advisers of the Sultan. They are very honest to their job and do their conscientiously. But they hold antithetical attitudes to life as well as politics. Najib is a thorough politician, well versed in strategies political as well as military. By nature suspicious, Najib suspects every one's motives. He actually confesses to the dismay of everyone that he would even suspect the motives of the Sultan. He has a hold on the Sultan. Because of his closeness to the Sultan and because of his Hindu childhood he is not liked by the courtiers and the Step Mother.

Barani is a scholar, a historian and a pious Muslim. He is very idealistic talks of god, love and forgiveness. He does not have any knowledge of the intrigue in politics. His reactions to various political events are just naïve reactions of a lay man. He too is a trusted friend of Tughlaq so much that when he decides to leave for Baran it comes as a heavy blow to the Sultan.

In course of the political turmoil that the kingdom undergoes due to various moves of Tughlaq, Najib is murdered. Najib's murder instigated by the Step Mother becomes an indication of the intrigues of the place though she claims to have him eliminated for the bad influence on the Sultan.

Barani on the other hand lives on but loses all his admiration for Tughlaq and his policies. His mother's death at the hands of the rioters is such a blow to him that he cannot stay with Tughlaq any more. One who had promised that he would never leave the Sultan side, seeks permission to go away and never to come back. Going away to Baran suggests the fizzling out of idealism of not only Barani but also Tughlaq.

Though Najib and Barani exist as individual characters, they also become the external manifestations of the two sides of Tughlaq's personality – the political intriguer and the idealist.

S.A.Q. What role do Najib and Barani play in the drama? _____ _____ _____

2.9. The Step Mother:

Through the character of the step mother the dramatist brings to the surface the intrigues of the palace which often work at cross purposes and add to the confusion already existing confusion in the kingdom of Tughlaq.

The Step Mother is a loving mother. She interested in her son's welfare. Though she is only a step mother to the Sultan, yet she showers all her love and concern him which he fails to get form his own mother. But she suspects that Tughlaq may have got his father and brother murdered.

She does not like Najib and fears that Najib is leading Tughlaq astray. So, she tries to endear Barani and other Amirs who do not like Barani. She gets Najib murdered. When Tughlaq orders for an investigation she confesses to him the truth. The Sultan realizes that she has been trying to control him and as Najib would have been an obstacle she gets him removed. In a fit of rage Sultan Tughlaq orders that she should be stoned to death like an adultress. Her death proves a turning point in the life of the Sultan. He is forced to realize the futility of his life. Tughlaq, at last realizes that he wanted to create a kingdom of heaven on the earth but instead he has created a kitchen of death.

S.A.Q. According to the Step Mother, why has she got Najib murdered? What does Tughlaq think about it? _____ _____ _____

2.10. Sheikh Imam-ud-din:

Prof Ananta Murthy comments in his 'Introduction' that the entire play is structured on opposites. The character of Sheikh Imam-ud-din testifies to it. The Sheikh is a Muslim saint respected by everyone because he is known for his integrity. He minces no words when he criticizes the anti-Muslim practices of the Sultan. He is the first opponent of Tughlaq we happen to see in the play. He is the one who accuses him of patricide and fratricide, of not following the Koran, of imprisoning Muslim clerics. He demands abdication of the throne by Tughlaq. His words make so much impression on the people that Kanpur burns after listening to his speech. A conspicuous feature of the Sheikh is that he looks like Tughlaq. The resemblance of which is repeatedly emphasized in the play. Najib thinks that he is behind all the rebellions against the Sultan. He comes to Delhi and accepts the invitation of the Sultan to address the gathering in his presence not knowing that he has fallen prey to the machinations of the Sultan. Nobody turns up for the meeting. When Ain-ul-Mulk attacks Delhi, Tughlaq puts the Sheikh in such a situation where he can not say no. He goes as an envoy of Tughlaq to Ain-un-Mulk not knowing that once again he has fallen prey to the intrigues of Tughlaq. In the royal robes he is mistaken to be the Sultan as attacked and killed. Later on it becomes evident that it was a plan of Tughlaq to eliminate the Sheikh and Ain-ul-Mulk at one throw.

The Sheikh is the Sultan's double in his idealism. But the path they choose is quite different. For Sheikh there is no difference between religion and politics; so he warns Tughlaq that these differences may ultimately rip him apart. The Sheikh acts as the opposite of the Sultan. It is as if the Sultan moves from the Sheikh to Aziz in the scale of humanity, from divine aspirations to deft intrigue losing in the journey whatever idealist notions he had which made him look like the Sheikh.

2.11. Symbolism:

The puzzling quality of the play is due to the symbolism we find in the play. Symbol is a word or phrase that signifies an object or event which in turn signifies something or has a range meaning. Recurrent and consistent use of some symbols in a particular work is called symbolism.

Various events like the game of chess, as well as objects like the rose garden and the road to Daulatabad all get vested with symbolic meaning in the context of the play. The game of chess in which Tughlaq is immersed is not just a game where he finds a solution for a difficult problem, it also indicates to the manipulations that Tughlaq is good at. The rose garden which once the apple of his eye where he wants every rose to like a poem turns into a dumping ground of the counterfeit coins reflects the gradual erosion of idealism in Tughlaq. The road to Daulatabad is described as a python for it is this decision to shift the capital to Daulatabad that consumes away not only Tughlaq but all his idealistic aspirations. But the most significant symbol in the play remains the prayer. Tughlaq the idealist issues an order that all Muslims have to pray five times a day. Whoever does not pray is severely punished. He tries to project this aspect to show his being a devout Muslim. But the irony comes out when we come to know that he has killed his father and brother during prayer time. Further, the opponents of Tughlaq forgetting the fact that they too would insult Islam by defiling the prayer time, attack Tughlaq during the prayer time. This leads Tughlaq to ban prayer in his kingdom till Ghasiuddin Abbasid the descendent of the Khalifa comes to his kingdom. It is indeed ironical that the person who comes as Ghasiuddin Abbasid turns out to be the crook Aziz. Thus the symbol of prayer shows how Tughlaq in spite of his scholarship and idealism fails so miserably for he chooses wrong path for his right means. Thus the symbols in the play reinforce the tragedy of Tughlaq.

2.12. Annotations:

Annotation means explanation. When we annotate a passage we explain the passage and also provide information about the passage like who said to whom and also comment the importance of the passage in the context of the entire play or poem. Thus an annotation helps us understand better the significance of various aspects of a play or a poem.

When we write an annotation for a passage we have to include the following aspects:

- 1) the text from which the passage is taken
- 2) the writer or the dramatist or the poet of the text

- 3) who speaks those words to whom if it is a play or a narrative poem
- 4) what is the context of the speech
- 5) comment, if any, on the passage, throwing light on the character of the speaker or the listener, or on the meaning of the play as a whole if it is a play, or on the symbolic significance of the passage in the context of a poem if it is a poem.

Given below are some annotated passages. Use them as models to annotate the other passages.

1. "May this moment burn bright and light up our path towards greater justice, equality, progress and peace - not just peace but a more purposeful life."

These words have been spoken by Muhammad Tughlaq in scene-I of Girish Karnad's *Tughlaq*. When the play opens, a large number of citizens have gathered in front of the Chief Court of Justice in Delhi to hear the judgment of the case of one Hindu Vishnu Prasad, a Brahmin of Shiknar who has filed a suit against the Sultan. The Brahmin claims that his land has been seized illegally by the officers of the Sultan. The case has been carefully considered by the Kazi-i-Mumalik and it is declared that the Brahmin's claim is just and the Sultan is guilty of illegal seizure of the land. The Kazi also declares that the Brahmin will get five hundred silver dinars from the State Treasury. Now the Sultan arrives to address the citizens. He refers to the judgment of the Kazi and asks the citizens to see for themselves how justice works in his kingdom with out any consideration of religion, caste or creed. The Sultan wants to project this judgment as a significant step in his administration. He wants this moment to shine brightly and be the first step towards greater justice, equality, progress and peace that he will bring about in the days to come. He wants the people to trust him and extend their support and cooperation in all his administrative reforms. His speech to the citizens shows that he is the king who is really interested in the welfare of his citizens irrespective of their caste, creed and religion. This judgment stands as a testimony to his idealism and impartiality.

2. "My empire is large now and embraces the south and I need a capital which is at its heart."

These words have been spoken by Muhammad Tughlaq in the first scene of *Tughlaq* written by Girish Karnad. When he addresses the citizens gathered in front of the chief Court of Justice, he declares his decision to shift the capital from Delhi to Daulatabad. The citizens are surprised to hear the decision. The Sultan tries to convince the citizens that the decision to shift the capital has been taken after careful thought and discussion. He appeals to the citizens to realise the necessity of shifting the capital. He says that he has taken the decision because his kingdom is large at present and so he needs a capital, which is at the centre of his kingdom. He further says that Delhi is too near to border and so there is always the fear of invaders. Then he says that the most important factor that has made him take the decision to shift the capital is that Daulatabad is a city of the Hindus and if it is made the capital, it will symbolize the bond between Muslims and Hindus. He wishes to strengthen the bond between the Hindus and the Muslims.

The Sultan's speech shows his eloquence and intelligence. He tries to convince the citizens by giving proper reasons for his decision to shift the capital. He makes the people realise that he wants to shift the capital only to strengthen the bond between the Hindus and Muslims.

3. "Come, my people, I am waiting for you. Confide in me your worries. Let me share your joys. Let's laugh and cry together and then, let's pray."

These words have been spoken by Muhammad Tughlaq in scene two of the famous play *Tughlaq* by Girish Karnad. Muhammad's step-mother is worried about his sleepless nights. Muhammad never seems to go to bed at all. She wants to know what he does all night. In reply to her question, Muhammad, in a theatrical manner, speaks. He says that all day long he has to worry about the next day. And only when the night falls, he can step beyond all the worries. He finds intellectual bliss looking at the stars and reading poetry at night. He has a lot of aspirations and wants to do many good things for the people. He wants to bring joy to his people

and lighten their worries. He wants to bring about a new social order where his people enjoy greater justice, progress and peace. He wants to call out to his people, telling them that he is waiting for them to share their joys and sorrows.

Muhammad's speech reveals his idealism. He is dreaming of establishing an ideal kingdom where the citizens enjoy full justice and equality. He considers himself a father to the citizens, with his both hands open, offering comfort and consolation.

4. "I wish I could believe I recurring births like the Hindu but I have only one life, one body, and many hopes, many people, many God are all fighting for it."

These words have been spoken by Mohammad Tughlaq is scene two of Girish Karnad's *Tughlaq*. His step-mother is worried about his not going to bed during nights. She asks him what worries him. In reply to her, he speaks in a theatrical manner what he does during the night. He says that he is not worried about his treacherous friend Ain-ul-Mulk who is marching towards Delhi. He spends the nights stepping beyond all the worries about his kingdom. He finds intellectual solace and nourishes his ideals during the nights by looking at the stars and reading poetry. He has a lot of dreams for his people. He wants to achieve so many things for his people. He wants to share there joys and sorrows. He wishes to call his people to come to him and confide in him there worries. He desires to fly higher and achieve his ideals. But he finds that his earthly desires prevent him from fulfilling his dreams. This life, he thinks, is not sufficient for him to fulfill all his dreams. So he wishes that he could believe in recurring in birth like a Hindu and fulfill his dreams. But being a Muslim he has only one life and one body. So, he cannot waste his time sleeping. He has to find ways and means to do all the things he desires for the people, thinking day and night.

In these lines Mohammad voices his aspirations and his dreams for the people of his kingdom. He has high ideals. His ideals make him a visionary. He wants to do many things for his people. He wants to establish a new social order in his Kingdom. But he feels that it will take a

long time to materialize his dreams. So he must race against time to fulfill his cherished goals.

5. "Quite! Even though soldiers have to pray and while they pray they are not allowed to carry arms. Which means that at the time of prayers the whole palace is unarmed."

These words have been spoken by Ratan Singh in scene five of Girish Karnad's *Tughlaq*. In a house in Delhi, some Amirs, Siads, Shihab-ud-din, Ratan Singh and a number of other citizens have gathered to discuss the deplorable condition of administration in the kingdom. They have come to know the cruelties of the Sultan. After persuading Shihab-ud-din to help them in their plan to overthrow the sultan, Ratan Singh suggests a plan of action. He tells them that the Sultan is very particular about the prayer. The sultan has made it compulsory for every Muslim to pray five times a day. Even the soldiers in the palace have to pray and when they pray they are not allowed to carry arms. The people in the palace are without arms at the time of prayers. That is the most suitable time to make an attack on the Sultan. Ratan Singh convinces the Amirs and Sayyids that it is not a crime to kill the Sultan during prayer time because the Sultan is a tyrant and he himself killed his father at prayer time. Ratan Singh gives a detailed plan of attack on the Sultan, with the Amirs, the Sayyids and the other citizens consider perfect and brilliant plan.

Ratan Singh is very shrewd as he knows very well that all the soldiers in the palace are without prayer during prayer time and that is the suitable time to attack the Sultan and soldiers.

6. "But please don't let me down, I beg you. I'll kneel before you if you wish but please don't let go of my hand."

These lines have been taken from the speech of Mohammad Tughlaq in Scene Six in the famous play of Girish Karnad called *Tughlaq*. Mohammad speaks to Amirs and Shihab-ud-din who have come for the Darbar-I-khas. He informs that Abbadid Ghiyas-ud-din Mohammad has accepted his invitation to visit the capital - Daulatabad. He also informs

them that there will be copper currency in the kingdom along with silver diners. The Amirs are baffled at these announcements of the Sultan. They think that the Sultan has gone mad. The Amirs whisper to one another that the Sultan is mad. Mohammad Tughlaq asks one of the Amirs who whispers to the next man to speak openly what he wants to say. He tells the Amirs that they can laugh at him if they like, they can criticize him if they want to, but he does not like their distrusting him. He feels that the Amirs are distrusting him. He wants them to trust him. He does not want to order them to obey him. He says that he wants to gain their full trust in him.

Mohammad Tughlaq wants the Amirs and the people to understand his policies. He wants the people to believe that he brings about the new changes in his administration only for building a better India. His only worry is that the people won't trust him. He asks the people to wait for the results of his policies. He has an unshakable faith that all his ideals will certainly help him to build a bright future for India.

7. "Only a few months in Delhi and I have discovered a whole new world-politics! My dear fellow, that's where the future is - politics!" These words have been spoken by Aziz in scene seven of the play *Tughlaq*. Aziz and Aazam are in a camel on the Delhi-Daulatabad route. A woman kneels before Aziz pleading with him to let her take her ailing child to a doctor. But Aziz does not allow her to take her child to the doctor, because he wants to take some money from her. Then a man and a woman with six children come there. Aziz asks the man why they came late. The man narrates the pathetic condition on the route and what he is going to do in Daulatabad. Aziz praises the man and calls him a real stoic. Aazam is fed up with the kind of life he leads. He still feels pity for the women with the ailing child and asks Aziz not to behave so cruelly to the women. He tells Aziz that if he (Aziz) wants money, he (Aazam) will steal money from the rich men in the camp. He further tells Aziz that they will be certainly ruined in the end. There is no future for them. They will be left only with a tattered mat and a begging bowl. At this remark Aziz calls Aazam a hopeless fellow, and tells him that he (Aazam) has not learned the tricks of the trade even though he has been in Delhi for a long time. But he

(Aziz) has been in Delhi for a few months only. And he has found a new world - the new world of politics. He says that the world of politics is beautiful, full of wealth, position, success and glory. It does not require much intelligence. People in politics have no ideas in their heads. He further says that he used so intelligent tricks in his village to get torn clothes from people. If a person uses half that intelligence there in Delhi, he will certainly raise to position and power. So Aziz tells Aazam that the world of politics is fantastic and beautiful.

What Aziz speaks about politics is entirely true in the modern context also. There are many politicians with criminal back ground. To many criminals, politics offers a wonderful asylum. Some, these lines can be considered a direct satire on politics and politicians of the present day in India.

Given below are some more passages. Annotate these passages on the model of the above annotated passages.

- (1) Beware of the Hindu who embrace you. Before you know what, he'll turn Islam into another caste and call the Prophet an incarnation of his god...
- (2) May this moment burn bright and light up our path towards greater justice, equality, progress and peace - not just peace but a more purposeful life.
- (3) My empire is large now and embraces the south and I need a capital which is at its heart.
- (4) But for me the most important factor is that Daulatabad is a city of the Hindus and as the capital it will symbolize the bond between Muslims and Hindus which I wish to develop and strengthen in my kingdom.
- (5) Only a week ago in Kanpur, What a man! What a voice! The audience was spellbound.
- (6) I look at the Pleiades and I think of Ibn-ul-Mottazz who thought it was a swallow. And then I want to go back to their poetry and sink myself in their words
- (7) Come, my people , I am waiting for you. Confide in me your worries. Let me share your joys. Let's laugh and cry together and then, let's pray.

(8) I wish I could believe in recurring births like the Hindu but I have only on life, one body, and my hopes, my people, my God are all fighting for it.

(9) I want to speak to the people who are willing to act, who are willing to do something for Islam and the country. If no one comes today, well no matter. I'll go to the market - place tomorrow and speak there.

(scene III)

(10) You can do it. You are one of the most powerful kings on earth today and you could spread the kingdom of Heaven on earth. God has given you everything - power, learning, intelligence, talent. (Scene III)

(11) They tore me into shreds. And to be whole now, I shall have to kill the part of me which sang to them. (scene III)

(12) My turn to congratulate you. Your experiment was brilliant success. Yes, I have learnt my lesson. (Scene III)

(13) I have never seen an honest scoundrel like your Sultan. He murders a man calmly and then actually enjoys the feeling of guilt. (Scene IV)

(14) Quite! Even the soldiers have to pray, and while they pray they are not allowed to carry arms which means that at the time of prayers, the whole palace is unarmed (Scene V)

(15) The other day I heard that in China they have paper currency - paper, mind you - and

yet it works because the people accept it (Scene VI)

(16) Laugh at me if you like, criticize me, but please don't distrust me. (Scene VI)

(17) Not a light should be seen in the windows of Delhi. Not a wisp of smoke should rise from its chimneys. Nothing but an empty graveyard of Delhi will satisfy me now. (Scene VI)

2.13. Summing Up:

From this unit, you have come to know and understand the scene by scene summary of the play Tughlaq, the various interpretations of the play as a political allegory, historical play or tragedy of Tughlaq along with the plot construction of the play and the character analysis of Aziz and Azam and

their role in the play. You have also been able to annotate a given passage from the text after reading this unit.

Questions

Given below are some of the questions on the play :(15 Marks)

1. Discuss "*Tughlaq*" as a historical play.
2. Discuss "*Tughlaq*" as a political allegory
3. Write an essay of the plot - construction of the play "*Tughlaq*"
4. Write an essay on the element of fun and humor in "*Tughlaq*".
5. Discuss "*Tughlaq*" as a play of intrigues.
6. Justify, the title of the play "*Tughlaq*".
7. Discuss the mixing of religion and politics in "*Tughlaq*".
8. Write an essay on the symbolism used in "*Tughlaq*".
9. Write an essay on the sub - plot of the play "*Tughlaq*".
10. Discuss the parallelism between the reign of Tughlaq and the India of the sixties.
11. Sketch the character of "Tughlaq"
12. Sketch the character of Tughlaq's step-mother.
13. Compare and contrast the character of Barani and Najib.
14. Compare and contrast the characters of Aziz and Aazam.
15. Describe the administrative failures of "Tughlaq".
16. Describe how Girish Karnad portrays the citizens of Delhi during the reign of "Tughlaq"
17. Discuss how Karnad portrays "Tughlaq" as a tragic hero.

Suggested Reading

The Plays of Girish Karnad by Jayadip Sinh Dodhiya, Prestige Publications

Introduction to the ***Collected Plays of Girish Karnad Vol I, OUP***

