

2007

ENGLISH  
THIRD PAPER

(Drama)

Full Marks: 80

Time: 3 hours

*The figures in the margin indicate full marks  
for the questions*

New Syllabus

**SECTION-A**

1. Comment on the presence of the Machiavellian temper in Marlowe's *The Jew of Malta*. How does Marlowe situate political expediency and personal choice in the play? Give a reasoned answer. 12

Or

How does Ben Jonson dramatise the machinations of the corrupt mind in *Volpone*? Illustrate your argument with suitable examples.

2. Examine Shakespeare's representation of the theme of governance in *The Tempest* and *Henry V*. 12

Or

Would you agree with the view that *The Tempest* anticipates much of the concerns that occupy postcolonial criticism? Situate the themes of colonial experience and statecraft in *The Tempest* in the context of contemporary reading practices.

3. Write a note on Shakespeare's appropriation of dramatic strategies like the soliloquy and the play-within-a-play to enhance the tragic experience in *Hamlet* 12

Or

Discuss the significance of the minor characters in *Hamlet* and offer a perspective on their contribution to the eventual dramatic experience.

4. "The scope and immediate object of a play is to please a mixed assembly in representation", wrote Sheridan about *The Rivals*. Examine his play and its comic orientation in the light of the above remark. 12

Or

Consider Shaw's *Pygmalion* as a treatise on education and evaluate its dramatic structure in the context of Shavian practice.

5. Write a note on the representation of the existentialist outlook in Beckett's *Waiting for Godot* 12

Or



(Old Syllabus)

*Write the answers to the two Halves in separate books*

**FIRST HALF**

7. Answer any *two* of the following (approximate 500 words each):  $10 \times 2 = 20$
- (a) Comment on Goneril and Regan as daughters. What picture of the position of women do you get from Lear's expectations of his daughters?
  - (b) Write briefly on the juxtaposition of scenes in *Measure for Measure*.
  - (c) What is the dramatic significance of the poetic scene in *Macbeth*? How would you link this with the first scene with the witches and their prophecies about Macbeth's death later?
  - (d) Discuss Hal's friendship with Falstaff and the commoners. What significance does this have for his growth as 'future king of England'?
8. (a) Write briefly on any two of the following:  $5 \times 2 = 10$
- (i) The significance of Prospero's story as told to Miranda. (*The Tempest*)
  - (ii) Children in *Macbeth*
  - (iii) The Lear-Gloucester relationship
  - (iv) The prison as described by Pompey (*Measure for Measure*)
- (b) Critically comment with reference to the context' on any *two* of the following:  $5 \times 2 = 10$
- (i) So, farewell.  
Fly; brother. Torches ! torches !  
So, farewell [Evil Edgar]  
Some blood drawn on me would  
beget opinion [Wounds his arm]  
Of my more fierce endeavour:
  - (ii) This is most strange,  
That she, whom even but now was  
your best object,  
The argument of your praise,  
balm of your age,  
The best, the dearest, should in  
this trice of time  
Commit a thing so monstrous....
  - (iii) Sleep that knits up the ravell'd  
sleave of care,  
The death of each day's life, sore  
labour's bath,  
Balm of hurt minds, great nature's  
second course,  
Chief nourishes in life's feast.

## SECOND HALF

9. Answer any *two* of the following (approximate 500 words each):

10×2=20

- a) What ideas of environment/ reality /self-construction would you think' emerge from Shaw's *Pygmalion*?
- b) Discuss the implications of widowhood and power in Jacobean England-the setting for *The Duchess of Malfi*.
- c) Analyse the structuring of *Waiting for Godot*, and show how absurdist devices are used in the play within such a structure.
- d) Discuss Jonson's treatment of the female in *Volpone* in the context of the Renaissance period.

10. Answer *1* Write short note~ on any *four* of the following:

5×4=20

(a) Madness in *The Duchess of Malfi*

(b) The role of language in *Waiting for Godot*

(c) 'Heroism' in the context of nationalism in *Playboy of the Western World*

(d) Nano *I* Androgyno *I* Castrone-their place in Jonson's *Volpone*

(e) The setting of *Playboy of the Western World*

(f) The notions. of 'love' and 'marriage' in play like *Pygmalion*.

(g) Explain, with reference to the context:

"Good morning to the day; and next,  
my gold!"  
Open the shrine, that I may see  
my saint.