

2010

ENGLISH

THIRD PAPER

Full Marks : 80

Time : 3 hours

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

(New Syllabus)

SECTION—A

Answer any five questions :

12×5=60

1. How effectively does Marlowe use the spirit of Machiavellianism to even out the cultural and religious differences of characters in *The Jew of Malta*?
2. What does the play, *Volpone* tell you about the time in which it was written?
3. Write an essay on the spirit of suspicion that marks the play, *Hamlet*.

4. Show how the theme of usurpation pervades the play, *The Tempest*.
5. Comment on Shaw's presentation of a critique of gentility—genteel manners and language—through the character of Eliza. How would you read the successful transformation of Eliza in the light of such a critique?
6. What are the stage actions through which the ennui and repetitiveness of the play, *Waiting for Godot* are represented? Critically evaluate their effectiveness.
7. Discuss Pinter's treatment of absurdity in *The Birthday Party*.

SECTION—B

8. Explain, with reference to the context, any four of the following : 5×4=20
 - (a) My father's spirit in arms! All is not well.
I doubt some foul play. Would the night
were come
 - (b) The government I cast upon my brother,
And to my state grew stranger, being
transported
And rapt in secret studies

(c) Alas, I'm past already! Pray you, thank him
For his good care and promptness; but
for that,
'Tis a vain labour e'en to fight 'gainst
heaven ...

(d) O my girl,
My gold, my fortune, my felicity,
Strength to my soul, death to mine enemy!
Welcome, the first beginner of my bliss!

(e) No, Jew, we take particularly thine
To save the ruin of a multitude;
And better one want for a common good
Than many perish for a private man.

(f) If by your art, my dearest father, you have
Put the wild waters in this roar, allay them.

(Old Syllabus)

Write the answers to the two Halves in
separate books

FIRST HALF

9. Answer any two of the following questions
(in approximately 500 words each) : $10 \times 2 = 20$

- (a) What do you think is the single most important determinant of the tragic movement in the play, *King Lear*? Comment with relevant illustrations.
- (b) Discuss the connotations of the term 'measure for measure' as they develop in the action of the play, *Measure for Measure*.
- (c) Explore the father-son relationship as it is subverted, parodied and finally understood by the protagonists in *Henry IV, Part I*.
- (d) How would you critique Prospero's attitude to the three figures under his control—Meranda, Caliban and Ariel? Bring out the underlying similarity in his different approach to each one of the three.

- (e) Discuss how confusions and shifts in gender identities become essential ingredients in the comic effect of the play, *Twelfth Night*.

10. Write short notes on any two of the following : 5×2=10

- (a) The storm scene in *King Lear*
- (b) Blood imagery in *Henry IV, Part I*
- (c) Mistress Overdone (*Measure for Measure*)
- (d) Sycorax (*The Tempest*)

11. Comment with reference to the context on any two of the following passages : 5×2=10

- (a) Unhappy that I am, I cannot heave
My heart into my mouth
- (b) Why should a dog, a horse, a rat, have life
And thou no breath at all?
- (c) If it were done when 'tis done, then
'twere well
It were done quickly.

- (d) What, will these hands n'er be clean?
No more o' that
My lord, no more o' that. You mar all
with this starting.

SECOND HALF

12. Answer any two of the following (in about 500 words each) : 10×2=20

- (a) Discuss the role that money had begun to play in the Elizabethan context as you find in *Volpone*. Show the ways in which this impacted social behaviour as portrayed by Jonson in the play.
- (b) Discuss the intertwined issues of sibling rivalry and power politics in *The Duchess of Malfi*.
- (c) Comment on the social structures of the contemporary world that Shaw satirizes in *Pygmalion*. Cite examples from the text to support your points.
- (d) Analyse the dramatic implications of staging the condition of 'waiting' in Beckett's *Waiting for Godot*.

13. Write short notes on any four of the following : 5×4=20

- (a) The idea of 'heroism' in the Irish context with reference to Synge's *The Playboy of the Western World*
- (b) Nano, Androgynio and Castrone in *Volpone*
- (c) Conversation in *Waiting for Godot*
- (d) Motherhood in *The Duchess of Malfi*
- (e) Shaw's 'radicalism' in *Pygmalion*
- (f) The father-daughter relationship in *The Jew of Malta*
- (g) Trade, commerce and money that informs the world-view of *The Jew of Malta*
