

2006**ENGLISH****THIRD PAPER**

Full Marks : 80

Time : 3 hours

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

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

FIRST HALF

1. Answer any *two* of the following in approximately 500 words each : 10x2=20
 - (a) What concept of moral justice emerges from an analysis of *King Lear*?
 - (b) Show how Shakespeare explores complex issues of sex, marriage and personal identity in *Measure for Measure*.
 - (c) "But for its poetry, *Macbeth* could not have been sustained at such a high level of dramatic art." Is this statement justified? Give reasons for your answer.

- (d) Assess the role of the women characters in *Twelfth Night*. Do they show a healthier attitude to life than the male characters in the play?
- (e) How does Shakespeare use the characters of Hotspur and Prince Hal to explore ideas of kingship and good governance in *Henry IV Part I*?

2. Answer any *four* of the following in approximately 100 words each : 5x4= 20

a) What is the significance of the storm scene in *The Tempest*?

b) Identify and critically comment on the following :

“Avaunt, and quit my sight! Let the earth

hide three.

Thy bones are marroless, thy blood is cold.

Thou hast not speculation in those eyes

Which thou dost glare with.”

c) Discuss the role of the Fool in *King Lear*.

d) Identify and critically comment on the following :

“This supernatural soliciting

Cannot be ill, cannot be good If ill,

Why hath it given me earnest of success

Commencing in a truth?”

(3)

- (e) Comment on the role of Claudius and Juliet in *Measure for Measure*.
- (f) Identify and critically comment on the following :

"Be your tears wet? Yes faith. I pray weep not If you have poison for me, I will drink it.
I know you do not love me; for your sisters Have, as I do remember, done me wrong You have some cause, they have not."

- (g) Explain with reference to the context :
"The tempest in my mind
Doth from my senses take all feelings else
Save what beats there. Filial ingratitude!
Is it not as this mouth should tear this hand
For lifting food to it?"

SECOND HALF

3. Answer any *two* of the following : 10x2=20
- a) Show how Shaw assimilates classical allusions with various issues of differences in class/language/economic conditions in *Pygmalion*.
- b) Discuss the manipulations of Bosola within the political content of Webster's *The Duchess of Malifi*.

(4)

- c) Comment on the existential situation that is placed on the stage in Beckett's *Waiting for Godot*
- (d) Analyse the motif of disguise and role-playing in Ben Jonson's *Volpone*. How do they help in structuring the plot?

4. Answer/Write short notes on any *four* of the following 5x4=20

- a) The Duchess' secret 'marriage' in *The Duchess of Malfi*.
- b) Sado-masochism in *Waiting for Godot*
- c) Nationalism in *The Playboy of the Western World*.
- d) Celia in Ben Jonson's *Volpone*.
- e) The idea of language in *Pygmalion*.
- f) Explain with reference to the context :
Persuade a wretch that's broke upon
The wheel
To have all his bones new set :
Entreat him live,
To be executed again. Who must
Dispatch me?
I account this world a tedious theatre,
For I do play a part in't' against my will.
- g) The biblical allusions in *Waiting for Godot*.

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