

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.

(3)

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

Or

Analyse the structures of power in Pinter's *The Birthday Party* and comment on the way the struggle for space determines human conduct

SECTION—B

6. Explain, with reference to the context, any *four* of the following : 5x4=20

(a) Content. But we will leave this

paltry land
And sail from hence to Greece, to
lovely Greece.

I'll be thy Jason, thou my
Golden Fleece.

(b) This we were bid to credit from our poet, Whose
true scope, if you would know it,
In all his poems still hath been
this measure,
To mix profit with your pleasure.

(4)

(c) Thus comes the English with full
power upon us
And more then carefully us it concerns
To answer Royally in our defences.

(d) O, I have suffered
With those that I saw suffer!
A brave vessel,
Who had no doubt some noble creature
in her,
Dash'd all to pieces!

(e) A sword seen in the streets of Bath would raise as
great an alarm as a mad-dog. How provoking this is in
Faulkland !

(f) Haven't you ever played blind man's Huff? Keep still,
Mrs. Boles. You mustn't be touched. But you can't move
after she's blind. You must stay where you are after she's
blind. And if she touches you then you become blind.

(g) Was I sleeping, while the others suffered? Am I sleeping
now? Tomorrow, when I wake, or think I do, what shall I say
of today?

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