

3/H-1 (iii) (Syllabus-2015)

2 0 1 7

(October)

ENGLISH

(Honours)

(**Drama**)

Marks : 75

Time : 3 hours

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

Answer question no. **1** and *any four* from the rest

1. Explain with reference to the context (any
three) : 5×3=15

(a) She never told her love,
But let concealment, like a worm
i' the bud,
Feed on her damask cheek.

(b) There are fathers that have many
children, and there are children that
have many fathers. — 'Tis strange! But I
am Truth, and come to give the world
the lie.

(2)

- (c) She and I were twins;
And should I die this instant,
I had liv'd
Her time to a minute.
- (d) As for myself, I walk abroad O' nights,
And kill sick people groaning under walls.
- (e) They cannot hold them against God.
God did not give them the land under
those forts : they stole it from Him. He
gave it to us. I will take those forts.
- (f) Nearly four years of being in the same
room with you, night and day, and I still
can't stop my sweat breaking out when I
see you doing—something as ordinary
as leaning over an ironing board.
2. How does Shakespeare use disguise and
mistaken identity as comic devices in the
play, *Twelfth Night*? 15
3. Critically analyze *Saint Joan* as a historical
play. 15
4. "Barabas' evil acts highlight not only his own
depravity and moral bankruptcy but society's
evil as well." Discuss. 15

(3)

5. Discuss in detail the major love-intrigues in
the play, *Love for Love*. Would you agree with
the view that the play examines different
aspects of 'love'? 15
6. Attempt a character analysis of Bosola in
The Duchess of Malfi. 15
7. Critically analyze the Jimmy-Alison
relationship in *Look Back in Anger*. 15

2018

(October)

ENGLISH

(Honours)

(Drama)

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Time : 3 hours

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Answer Question No. 1 and **any four** from the rest

1. Explain with reference to the context (any
three) : 5×3=15

(a) Methinks I feel this youth's perfections
With an invisible and subtle stealth
To creep in at mine eyes.

(b) I know no more why I came, than you do
why you called me. But here I am; and
if you don't mean to provide for me, I
desire you would leave me as you found
me.

(2)

(c) Let good men, for good deed, covet
good fame,
Since places and riches oft are bribes
of shame :
Sometimes the devil doth preach.

(d) What, bring you scripture to confirm
your wrongs?
Preach me not out of my possessions.

(e) Where would you all have been now if I
had heeded that sort of truth? There is
no help, no counsel in any of you. Yes : I
am alone on earth : I have always been
alone.

(f) Don't make me feel like a blackmailer or
something, please. I've done something
foolish, and rather vulgar in coming
here tonight. I regret it and I detest
myself for doing it.

2. Critically examine *Twelfth Night* as a
romantic comedy. 15
3. Discuss the significance of the epilogue in
Saint Joan. 15
4. Valentine has been called 'a rather reformed
libertine'. Analyse the role and character of
Valentine on the light of this statement in
Love for Love. 15

(3)

5. Discuss *The Jew of Malta* as a play about
revenge, intrigue and religious conflict. 15
6. Attempt a character analysis of the Duchess
in *The Duchess of Malfi*. 15
7. How does Osborne present the institution of
marriage in the play, *Look Back in Anger*?
Give a detailed answer. 15

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Answer Question No. **1** and *any four* from the rest

1. Explain with reference to the context
(any three) : 5×3=15

(a) And you fought them my way, Jack eh?
Not the old way, chaffering for ransom.
But the Maids way, staking life against
death and heart held high...

(b) I was wrong! I was wrong! I don't want
to be neutral, I don't want to be a Saint.
I want to be corrupt and futile. I want to
be a lost cause.

(2)

(c) Tis a custom held with us,
That when we speak with
Coentiles like to you,
We turn into the air to purge ourselves;
For unto us the promise doth belong.

(d) O World, how apt the poor are to be
proud! If one should be a prey, how
much the better to fall before the lion
than the wolf.

(e) I have no great opinion of myself, yet I
think I'm neither deformed nor a fool.

2. Trace the elements of treachery and injustice that are brought out by events and characters in *The Jew of Malta*. 15
3. Justify the title of John Osborne's play, *Look Back in Anger*. 15
4. Examine the trial-scene in Shaw's *Saint Joan*. What light does it throw on Joan's character? 6+9=15
5. Examine the role of disguise in *Twelfth Night*. 15

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(Continued)

(3)

6. Analyze various love-tangles that complicate the plot in Congreve's *Love for Love*. 15
7. How is Webster's *The Duchess of Malfi* a revenge tragedy? 15

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3/H-1 (iii) (Syllabus-2015)

3/H-1 (iii) (Syllabus-2015)

2019

(October)

ENGLISH

(Honours)

(Drama)

Marks : 75

Time : 3 hours

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

Answer Question No. 1 and **any four** from the rest

1. Explain with reference to the context
(any three) : $5 \times 3 = 15$

(a) In nature there's no blemish but the mind
None can be called deform'd but the
unkind.

(b) Thus, loving neither, will I live with both
Making a profit of my policy.

(c) No Sir : we are afraid of you; But she
puts courage into us.

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(Turn Over)

- (d) I'm wondering how much longer I can go on watching you two tearing the insides out of each other. It looks pretty ugly sometimes.
- (e) Yet take heed;
For to suspect a friend unworthily
Instructs him the next way to suspect
you, And prompts him to deceive you.
- (f) You are a woman,
you must never speak what you think;
your words must contradict your
thoughts.

2. Explore the different themes in Shakespeare's *Twelfth Night*. 15
3. "There was nothing peculiar about Joan except the vigor and scope of her mind and character and the intensity of her vital energy." Examine Joan's character in the light of this statement. 15
4. The major themes in Congreve's *Love for Love* include gender roles and sexual behaviour. Do you agree? Give a reasoned answer. 15
5. Critically examine Barabas as a character obsessed with wealth, hatred and revenge. 15

6. Discuss *The Duchess of Malfi* as a Jacobean tragedy. 15
7. Examine how *Look Back in Anger* is a representative play of the 'angry young men' generation. 15
