

MA Semester I

2021

English

CC II

Elizabethan and Jacobean Drama

Full Marks: 40

Time: 2 Hours

**PLEASE READ EACH OF THE FOLLOWING INSTRUCTIONS
CAREFULLY BEFORE YOU START WRITING:**

- Write the **name of the examination, examination roll number, registration number, course name** and the **total number of pages submitted** in the **front page** of the answer script (in the **template** already provided).
 - Leave a **one inch margin** on the **left** and on **top** of each page before starting to write the examination.
 - Put **page number** on **top right** of each page.
 - Students should write **legibly** their answers preferably on **A4 size sheets**, scan them and send the entire answer script as **one PDF file**.
 - The scanned answer scripts should have **enough clarity** to enable evaluation.
 - Of the questions attempted, the answers to only the first required number of questions (as instructed in the question paper) will be evaluated. So **please do not attempt extra questions**.
 - **Word limit** in questions, wherever specified, should be **strictly adhered to**.
 - **No multiple submissions** of answer scripts will be allowed.
 - **Avoid** discussion with anyone else; it may **reduce** your marks if **similarities** are found in answers.
 - **Plagiarism** related to any **online/offline** source(s) will be **strictly dealt with**.
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LONG AND SHORT ANSWER SHOULD NOT BE ATTEMPTED FROM THE SAME SUBUNIT/TEXT.

Unit I

1. Answer any **one** of the following questions (750 words):

15 x 1= 15

a) "Iago: . . . Arise, arise;

Even now, now, very now, an old black ram
Is tupping your white ewe." (Act I, Scene I)

"Othello: . . . Haply for I am black,

And have not those soft parts of conversation
That chamberers have," (Act III, Scene III)

"Othello: . . . Yet I'll not shed her blood,

Nor scar that whiter skin of hers than snow" (Act V, Scene II)

Show how the process of signification related to the interplay of 'black' and 'white' contributes to the construction of 'self' and 'other' in early modern Europe. Discuss with reference to the above dialogues from *Othello*.

b) Show how the lack of promptness, on Hamlet's part, in playing the role of an avenger, displaces Shakespeare's *Hamlet* from the tradition of revenge tragedy.

c) How effective is the structural experimentation in *The Winter's Tale*? Answer with textual references.

2. Answer any **one** of the following questions (250 words):

5 x 1= 5

a) Name any character from *Othello* who has only one dialogue to deliver in the entire play. Briefly comment on that dialogue. (1+4= 5)

b) Briefly comment on the following excerpt:

"Hamlet: . . . My father, methinks, I see my father -

Horatio: Where my lord?

Hamlet: In my mind's eye, Horatio."

c) Explain briefly the classical allusion in the naming of Autolycus.

Unit II

3. Answer any **one** of the following questions (750 words):

15 x 1= 15

a) Critically comment on the metatheatrical elements in Thomas Kyd's *The Spanish Tragedy*.

b) The purpose of justice is thoroughly defeated in Ben Jonson's *Volpone*. Do you agree? Answer with textual illustration.

c) Do you agree that Dr. Faustus in Marlowe's eponymous play precipitates his own tragic downfall? Discuss.

4. Explain briefly the significance of any **one** of the following (250 words):

5 x 1= 5

a) Bel-Imperia's letter to Hieronimo in *The Spanish Tragedy*.

b) Jonson's use of medical jargon in the Mountebank Scene.

c) The good angel and the bad angel in *Doctor Faustus*.