

STELLA MARIS COLLEGE (AUTONOMOUS), CHENNAI 600 086  
DEPARTMENT OF ENGLISH

M.A. DEGREE EXAMINATION SEPTEMBER 2020  
II M.A. ENGLISH

**COURSE: POSTGRADUATE CORE**

**CODE:15EL/PC/SH44**

**PAPER: SHAKESPEARE**

**DURATION: 1 ½ HOURS**

**MARKS: 50**

**SECTION A**

**I. Attempt a critical analysis of any one of the given passages. You may use the hints given to frame your analysis. (20)**

1.

**(From *Hamlet* Act I, scene iii)**

**LORD POLONIUS**

What is't, Ophelia, he hath said to you?

**OPHELIA**

So please you, something touching the Lord Hamlet.

**LORD POLONIUS**

Marry, well bethought:

'Tis told me, he hath very oft of late

Given private time to you; and you yourself

Have of your audience been most free and bounteous:

If it be so, as so 'tis put on me,

And that in way of caution, I must tell you,

You do not understand yourself so clearly

As it behoves my daughter and your honour.

What is between you? give me up the truth.

**OPHELIA**

He hath, my lord, of late made many tenders

Of his affection to me.

**LORD POLONIUS**

Affection! pooh! you speak like a green girl,

Unsifted in such perilous circumstance.

Do you believe his tenders, as you call them?

**OPHELIA**

I do not know, my lord, what I should think.

**LORD POLONIUS**

Marry, I'll teach you: think yourself a baby;

That you have ta'en these tenders for true pay,

Which are not sterling. Tender yourself more dearly;  
Or--not to crack the wind of the poor phrase,  
Running it thus--you'll tender me a fool.

**OPHELIA**

My lord, he hath importuned me with love  
In honourable fashion.

**LORD POLONIUS**

Ay, fashion you may call it; go to, go to.

**OPHELIA**

And hath given countenance to his speech, my lord,  
With almost all the holy vows of heaven.

**LORD POLONIUS**

Ay, springes to catch woodcocks. I do know,  
When the blood burns, how prodigal the soul  
Lends the tongue vows: these blazes, daughter,  
Giving more light than heat, extinct in both,  
Even in their promise, as it is a-making,  
You must not take for fire. From this time  
Be somewhat scanted of your maiden presence;  
Set your entreatments at a higher rate  
Than a command to parley. For Lord Hamlet,  
Believe so much in him, that he is young  
And with a larger tether may he walk  
Than may be given you: in few, Ophelia,  
Do not believe his vows; for they are brokers,  
Not of that dye which their investments show,  
But mere implorators of unholy suits,  
Breathing like sanctified and pious bawds,  
The better to beguile. This is for all:  
I would not, in plain terms, from this time forth,  
Have you so slander any moment leisure,  
As to give words or talk with the Lord Hamlet.  
Look to't, I charge you: come your ways.

**OPHELIA**

I shall obey, my lord.

*Exeunt*

(your analysis may include, but need not be restricted to: (a) the portrayal of Polonius as a father (b) the portrayal of Ophelia as a daughter (c) Polonius's 'interpretation' of Hamlet and (d) possibilities in the performance of this scene)

2.

(From *A Midsummer Night's Dream* Act 2, scene ii)

**LYSANDER**

Content with Hermia! No; I do repent  
The tedious minutes I with her have spent.  
Not Hermia but Helena I love:  
Who will not change a raven for a dove?  
The will of man is by his reason sway'd;  
And reason says you are the worthier maid.  
Things growing are not ripe until their season  
So I, being young, till now ripe not to reason;  
And touching now the point of human skill,  
Reason becomes the marshal to my will  
And leads me to your eyes, where I o'erlook  
Love's stories written in love's richest book.

**HELENA**

Wherefore was I to this keen mockery born?  
When at your hands did I deserve this scorn?  
Is't not enough, is't not enough, young man,  
That I did never, no, nor never can,  
Deserve a sweet look from Demetrius' eye,  
But you must flout my insufficiency?  
Good troth, you do me wrong, good sooth, you do,  
In such disdainful manner me to woo.  
But fare you well: perforce I must confess  
I thought you lord of more true gentleness.  
O, that a lady, of one man refused.  
Should of another therefore be abused!

*Exit*

**LYSANDER**

She sees not Hermia. Hermia, sleep thou there:  
And never mayst thou come Lysander near!  
For as a surfeit of the sweetest things  
The deepest loathing to the stomach brings,  
Or as tie heresies that men do leave  
Are hated most of those they did deceive,  
So thou, my surfeit and my heresy,  
Of all be hated, but the most of me!  
And, all my powers, address your love and might  
To honour Helen and to be her knight!

*Exit*

**HERMIA**

[Awaking] Help me, Lysander, help me! do thy best  
To pluck this crawling serpent from my breast!  
Ay me, for pity! what a dream was here!  
Lysander, look how I do quake with fear:  
Methought a serpent eat my heart away,  
And you sat smiling at his cruel pray.  
Lysander! what, removed? Lysander! lord!  
What, out of hearing? gone? no sound, no word?  
Alack, where are you speak, an if you hear;  
Speak, of all loves! I swoon almost with fear.  
No? then I well perceive you all not nigh  
Either death or you I'll find immediately.

(your analysis may include but not be restricted to (a) an analysis of the characters of Helena, Hermia and Lysander as seen in the passage (b) the significance of dream in this context (c) significance of the metaphor of the serpent and (d) references to the romantic tradition)

## SECTION B

**II. Answer any two of the following in about 800 words each. (15x2=30)**

3. Discuss surveillance and performance as motifs in *Hamlet*.
4. How differently have Laurence Olivier and Kenneth Branagh interpreted Shakespeare's *Henry V* for the medium of cinema?
5. Discuss the relevance of the changeling boy in *A Midsummer Night's Dream*.
6. Examine desire as a major concern in Shakespeare's Sonnets.