

Total No. of Printed Pages—7

5 SEM TDC ENG M 1

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(November)

ENGLISH

(Major)

Course : 501

(**Reading Drama**)

Full Marks : 80

Pass Marks : 32/24

Time : 3 hours

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

1. Answer the following as directed (any eight) :

1×8=8

(a) *Doctor Faustus* is a/an

(i) Elizabethan tragedy

(ii) Domestic tragedy

(iii) Satire

(iv) Comedy of Manners

(Choose the correct option)

(b) Which of the following plays is written by Ben Jonson?

(i) *The Jew of Malta*

(ii) *Coriolanus*

(iii) *Volpone*

(iv) *Gorboduc*

(Choose the correct option)

(c) Who is a Restoration dramatist among the following?

(i) Thomas Norton

(ii) Arthur Miller

(iii) Oscar Wilde

(iv) William Congreve

(Choose the correct option)

(d) As a playwright T. S. Eliot can be associated with

(i) Greek tragedy

(ii) Poetic drama

(iii) Absurd drama

(iv) Social plays

(Choose the correct option)

(e) How many times does the 'boy messenger' appear in the play, *Waiting for Godot* ?

(f) Into how many 'scenes' the 'Act V' of the play, *King Lear* is divided?

(g) The title of the original French version of *Waiting for Godot* was

(i) *Rendezvous Godot*

(ii) *En attendant Godot*

(iii) *Waiting En Godot*

(iv) None of the above

(Choose the correct option)

(h) "Hope deferred maketh the something sick." Who says this in *Waiting for Godot* ?

(i) Estragon

(ii) Vladimir

(iii) Lucky

(iv) Pozzo

(i) Whom does Eliza finally marry in the play, *Pygmalion*?

(j) Beckett's *Waiting for Godot* was performed in French for the first time in

(i) 1949

(ii) 1950

(iii) 1953

(iv) 1955

UNIT—I

2. Answer any *one* of the following : 12

(a) Write a note on the impact of the pre-Shakespearean dramatists on Shakespeare.

(b) Prepare a note on the Restoration Comedy of Manners.

(c) Give an account of the modern English poetic drama with special reference to T. S. Eliot.

UNIT—II

3. Answer any *one* of the following : 12

(a) "Lear achieves self-knowledge through suffering." Present a character analysis of Lear in the light of this comment.

(b) Critically evaluate the dramatic significance of the Gloucester-Edgar sub-plot in *King Lear*.

(c) Critically evaluate the storm scene in *King Lear*.

(d) "In a play about filial ingratitude, Cordelia represents extreme filial gratitude." Do you agree? Give a reasoned answer.

UNIT—III

4. Answer any *one* of the following : 12

(a) How does Shaw, through the process of transformation of Eliza, present the theme of appearance and reality in *Pygmalion*?

(b) What role does language play in *Pygmalion* in deciding the social status of an individual? Analyse Shaw's ideas of language and society.

(c) Comment critically on the ending of *Pygmalion*.

UNIT—IV

5. Answer any *one* of the following : 12

- (a) Comment on the symbolic significance of Lucky-Pozzo relationship in *Waiting for Godot*.
- (b) Discuss how a passive action like waiting is dramatized in the play, *Waiting for Godot*.
- (c) Discuss *Waiting for Godot* as an absurd play.

UNIT—V

6. Answer any *four* of the following : 6×4=24

- (a) Discuss the dramatic significance of the character of Fool in *King Lear*.
- (b) Prepare a brief assessment of the character of Edmund in *King Lear*.
- (c) Do you think *Waiting for Godot* warrants a religious reading for its biblical allusions?
- (d) Comment on the title of the play, *Pygmalion*.

- (e) Lear : "I am a man
More sinn'd against than
sinning."

Explain.

- (f) Liza : "I sold flowers. I didn't sell
myself. Now you've made a
lady of me I'm not fit to sell
anything else. I wish you'd
left me where you found me."

Explain.

- (g) Vladimir : I'm beginning to come round
to that opinion. All my life
I've tried to put it from me,
saying, Vladimir, be
reasonable, you haven't yet
tried everything. And I
resumed the struggle."

Explain.

- (h) "The tears of the world are a constant
quantity. For each one who begins to
weep, somewhere else another stops."

Explain.

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