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5 SEM TDC ENG M 1

2016

(November)

ENGLISH

(Major)

Course : 501

(**Reading Drama**)

Full Marks : 80

Pass Marks : 32 (Backlog)/24 (2014 onwards)

Time : 3 hours

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

1. Answer any *eight* of the following : 1×8=8

(a) Four of the tragedies of Shakespeare are considered to be the greatest. Three of them are King Lear, Hamlet and Macbeth. Which is the fourth?

(b) By what name do we know a type of play which concentrates upon the depiction of men and women living in a social world ruled by convention?

(c) Who wrote *Prometheus Unbound*?

- (d) To which genre does T. S. Eliot's play, *Murder in the Cathedral* belong?
- (e) What is the subtitle of the play, *Pygmalion*?
- (f) Against the background of which city does the actions of *Pygmalion* take place?
- (g) Who appears at the end of each Act as the messenger of Godot in the play, *Waiting for Godot*?
- (h) In which language was the play, *Waiting for Godot* originally written?
- (i) Who is Regan's husband in the play, *King Lear*?
- (j) Who withdraws his proposal of marriage to Cordelia after hearing that she has been disinherited?

UNIT—I

2. Answer any one of the following : 12

- (a) Present a critical evaluation of either William Shakespeare or Christopher Marlowe as Elizabethan playwright.
- (b) Discuss the contribution of either Richard Sheridan or Oliver Goldsmith to the revival of comedy in 18th century English drama.

- (c) Discuss the elements of modernity in twentieth century drama.
- (d) Present a note on the realistic social drama of twentieth century.

UNIT—II

3. Answer any one of the following : 12

- (a) Do you agree with the view that Lear is 'more sinned against than sinning'? Substantiate your answer with reasoned arguments.
- (b) "He sacrifices virtue to convenience and is so much more careful to please than to instruct that he seems to write without any moral purpose." Evaluate this statement of Dr. Johnson in the context of *King Lear*.
- (c) Comment critically on the element of conflict in *King Lear*.

UNIT—III

4. Answer any one of the following : 12

- (a) Present a critical evaluation of the character of Eliza Doolittle in the play, *Pygmalion*.

- (b) "I sold flowers. I didn't sell myself. Now you have made a lady of me I am not fit to sell anything else. I wish you would left me where you found me." Discuss how Shaw treats the theme of education in *Pygmalion*.
- (c) Comment critically on the ending of Shaw's *Pygmalion*.

UNIT—IV

5. Answer any *one* of the following : 12
- (a) "Nothing happens, nobody comes, nobody goes, it's awful!" Critically comment on the action of the play, *Waiting for Godot*.
- (b) Comment critically on the treatment of the concept of time in *Waiting for Godot*.
- (c) Comment critically on the dramatic significance of the Pozzo-Lucky episode in *Waiting for Godot*.

UNIT—V

6. Answer any *four* of the following : $6 \times 4 = 24$
- (a) Discuss the dramatic significance of the character of the Fool in *King Lear*.
- (b) Present a brief character sketch of Gloucester in *King Lear*.

- (c) Present a brief note on the use of language and accent to indicate social class identity in the play, *Pygmalion*.
- (d) Discuss how Shaw uses the myth of Ovid's *Metamorphoses* in the play, *Pygmalion*.
- (e) Write a brief note on Vladimir-Estragon relationship in *Waiting for Godot*.
- (f) Present a brief note on the comic and farcical elements in *Waiting for Godot*.
- (g) Explain with reference to the context any *one* of the following :

Cordelia : Unhappy that I am. I cannot heave. My heart into my mouth: I love your majesty. According to my bond, nor more nor less.

Or

Estragon : On the other hand, it might be better to strike the iron before it freezes.

Vladimir : I'm curious to hear what he has to offer. Then we'll take it or leave it.

Estragon : What exactly did we ask him for?

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