

**MASTER'S DEGREE PROGRAMME IN
ENGLISH**

Term-End Examination

December, 2015

MEG-2 : BRITISH DRAMA

Time : 3 hours

Maximum Marks : 100

Note : Answer question no. 1, which is **compulsory** and any **four** from the remaining questions. All questions carry equal marks.

1. Annotate any **four** of the following passages with reference to the context, in not more than 150 words each : 4×5=20
- (a) Sweet Helen, make me immortal with a kiss.
Her lips suck forth my soul: see, where it flies !
Come, Helen, come, give me my soul again.
Here will I dwell, for heaven is in these lips,
And all is dross that is not Helena !
- (b) We'll put on those shall praise your excellence
And set a double varnish on the fame
The Frenchman gave you; bring you, in fine,
together,
And wager o'er your heads: he, being remiss,
Most generous and free from all contriving,
Will not peruse the foils; ...

- (c) The children of perdition are, oft-times
Made instruments even of the greatest works.
Beside, we should give somewhat to man's nature,
The place he lives in, still about the fire,
And fume of metals, that intoxicate
The brain of man, and make him prone to passion.
- (d) But when it comes to business, to the life
that she really leads as distinguished from
the life of dreams and fancies, she likes
Freddy and she likes the Colonel; and she
does not like Higgins and Mr. Doolittle.
Galatea never does quite like Pygmalion: his
relation to her is too godlike to be altogether
agreeable.
- (e) Why, why, why, why do we let these women
bleed us to death ? Have you ever had a
letter, and on it is franked 'Please Give
Your Blood Generously' ? Well, the
Postmaster-General does that, on behalf of
all the women of the world ... There aren't
any good, brave causes left ... No, there's
nothing left for it, me boy, but to let yourself
be butchered by the women.

2. Discuss the features of revenge tragedy in Elizabethan England. (450 words) 20

OR

How is a Romantic comedy different from a comedy of humours ? (450 words)

3. Bring out the nature of tragic conflict of *Faustus*. (450 words) 20

OR

The tragedy of *Hamlet* is the tragedy of irresolution and inaction. Do you agree with the assessment ? (450 words)

4. What role does Subtle play in Ben Jonson's *The Alchemist* ? (450 words) 20

OR

Dreams play an important role in *A Midsummer Night's Dream*. Discuss with reference to the play. (450 words)

5. *The Playboy of the Western World* is neither a comedy nor a tragedy. Discuss critically. (450 words) 20

OR

What is your understanding of the concept of the "angry young man" and its implications in the context of *Look Back in Anger* ? (450 words)

6. What is so commendable about the structure of *Waiting for Godot* ? Illustrate with reference to the text. (450 words) 20

OR

Attempt a feminist reading of the chorus in *Murder in the Cathedral*. (450 words)

7. Write short notes on any **two** of the following : 2×10=20

- (a) Use of myth in *Pygmalion*
 - (b) The agony of *Dr. Faustus*
 - (c) Puck in *Midsummer Night's Dream*
 - (d) Lucky in *Waiting For Godot*
-