

**MASTER'S DEGREE PROGRAMME IN  
ENGLISH**

**Term-End Examination**

**December, 2017**

06401

**MEG-2 : BRITISH DRAMA**

*Time : 3 hours*

*Maximum Marks : 100*

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

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1. Critically comment on any **four** of the following passages with reference to the context, in not more than 150 words each : 4×5=20

(a) But you have no idea how frightfully interesting it is to take a human being and change her into a quite different human being by creating a new speech for her.

(b) ... the spring, the summer,  
The childing autumn, angry winter, change  
Their wonted liveries, and the mazed world,  
By their increase, now knows not  
which is which.

And this same progeny of evils comes  
From our debate, from our dissension;  
We are the parents and original.

- (c) O, that this too too solid flesh would melt  
 Thaw and resolve itself into a dew !  
 Or that the Everlasting had not fix'd  
 His canon 'gainst self-slaughter !
- (d) Why then, belike we must sin, and so  
consequently die.  
 Ay, we must die an everlasting death.  
 What doctrine call you this, Che sera, sera,  
 "What will be shall be" ? Divinity, adieu !
- (e) They know and do not know, what is it to  
act or suffer  
 They know and do not know that action  
is suffering  
 And suffering is action.

2. "The issues with which he chose to deal were among the most deeply ingrained preoccupations of his age." Discuss with reference to Ben Jonson's *The Alchemist*.

20

**OR**

Tragic irresolution is the dramatic strength of *Doctor Faustus*. Discuss.

3. Critically comment on Eliot's Christian perspective with reference to *Murder in the Cathedral*. 20

**OR**

Discuss *A Midsummer Night's Dream* as a romantic comedy.

4. Discuss the play-within-the-play and metaphors of theatre with reference to the plot of *Hamlet*. 20

**OR**

Discuss the role of J.M. Synge in the Irish Dramatic Movement with special reference to *The Playboy of the Western World*.

5. Discuss Samuel Beckett's *Waiting for Godot* as an existentialist play. 20

**OR**

Was Shaw a romantic? Is the element of romance in *Pygmalion* in harmony with the ideology of Bernard Shaw.

6. Characters in *Look Back in Anger* are enmeshed in class and gender issues. Discuss. 20

**OR**

Examine the concept of the hero in modern drama with reference to the prescribed plays.

7. Write short notes on any *two* of the following in not more than 200 words each :  $2 \times 10 = 20$
- (a) The Theatre of the Absurd
  - (b) Claudius
  - (c) The Comedy of Humours
  - (d) Mephistophilis
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