

**MASTER'S DEGREE PROGRAMME IN  
ENGLISH**

05256

**Term-End Examination**

**June, 2015**

**MEG-2 : BRITISH DRAMA**

*Time : 3 hours*

*Maximum Marks : 100*

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

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1. Annotate any **four** of the following passages with  
reference to the context, in not more than 150  
words each :  $4 \times 5 = 20$

(a) Now, Faustus, must thou needs be damned ?  
And canst thou not be sav'd.  
What boots it then to think of God or heaven ?  
Away with such fancies, and despair;  
Despair in God, and trust in Belzebub.

(b) Such an act  
That blurs the grace and blush of modesty,  
Calls virtue hypocrite, takes off the rose  
From the fair forehead of innocent love  
And sets the blister there, make marriage vows  
As false as dicers' oaths – O, such a deed ...

- (c) From this out I'll have no want of company  
when all sorts is bringing me their food  
and clothing (he swaggers to the door,  
tightening his belt), the way they'd set  
their eyes upon a gallant orphan cleft his  
father with one blow to the breeches belt.
- (d) It is not in time that my death shall be known;  
It is out of time that my decision is taken  
If you call that a decision  
To which my whole being gives entire consent.  
I give my life  
To the law of God above the law of Man.
- (e) But, you see, I was the only one who cared. His  
family were embarrassed by the whole business.  
Embarrassed and irritated ... We, all of us  
waited for him to die ... Every time I sat on the  
edge of his bed, to listen to him talking or  
reading to me, I had to fight back my tears. At  
the end of twelve months, I was a veteran ... you  
see, I learnt at an early age what it was to be  
angry — angry and helpless. And I can never  
forget it. I knew more about — love ... betrayal  
... and death, when I was ten years old than you  
will probably know all your life.

2. Bring out the interplay of the Renaissance and Reformation strain in Elizabethan tragedy. (450 words) 20

**OR**

What is the basic plot of Romantic Comedy ? Why does it end in feasting and dancing ? (450 words)

3. Bring out the enormous significance of the soliloquies in *Hamlet*. (450 words) 20

**OR**

Discuss *The Alchemist* as a classical tragedy in which unities of time, place and action are strictly followed. (450 words)

4. Make a critical assessment of Jimmy – Alison relationship from a feminist perspective. (450 words) 20

**OR**

Examine *The Playboy of the Western World* as an extravagant comedy and bildungsroman. (450 words)

5. Bring out the full significance of the title *Waiting for Godot*. (450 words) 20

**OR**

How is *Pygmalion*, an early 20<sup>th</sup> century play set in England meaningful to you in India at the end of the millenium ? (450 words)

6. What is the role of the chorus in *Murder in the Cathedral* ? (450 words) 20

**OR**

Discuss the gender issues in *A Midsummer Night's Dream*. List the many instances of Shakespeare's sympathy for women in the play.  
(450 words)

7. Write short notes on any *two* of the following :  $2 \times 10 = 20$
- (a) *Dr. Faustus* as the tragedy of a Renaissance man
  - (b) Lucky in *Waiting for Godot*
  - (c) Gertrude in *Hamlet*
  - (d) Prof. Higgins in *Pygmalion*
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