

**MASTER'S DEGREE PROGRAMME IN
ENGLISH (MEG)**

Term-End Examination

June, 2021

MEG-02 : BRITISH DRAMA

Time : 3 hours

Maximum Marks : 100

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

1. Critically comment on any **four** of the following passages with reference to the context in about 150 words each : 4×5=20

(a) To be or not to be : that is the question;
Whether 'tis nobler in the mind to suffer
The slings and arrows of outrageous
fortune,
Or to take arms against a sea of troubles
And by opposing end them ?

(b) I think a woman fetching a man's slippers
is a disgusting sight ... I think a good deal
more of you for throwing them in my face ...
who cares for a slave ?

- (c) When I behold the heavens, then I repent,
And curse thee, wicked Mephistophilis
Because thou hast depriv'd me of those joys.
- (d) Astride of a grave and a difficult birth.
Down in the hole, lingeringly, the
grave-digger puts on the forceps. We have
time to grow old. The air is full of our cries.
But habit is a great deadener.
- (e) ... as imagination bodies forth
The forms of things unknown, the poet's pen
Turns them to shapes and gives to airy
nothing.
A local habitation and a name.

2. Jonsonian comedy redirected attacks from persons towards follies and foibles. Discuss with reference to *The Alchemist*. 20

OR

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

3. Trace the development of Beckett's martyrdom in T.S. Eliot's *Murder in the Cathedral*. 20

OR

Critically comment on Shakespeare's use of Romantic Comedy formula in *A Midsummer Night's Dream*.

4. “Hamlet’s character is the prevalence of the abstracting and generalizing habit over the practical.” Discuss with reference to the play as a revenge tragedy. 20

OR

Discuss *The Playboy of the Western World* as an extravagant comedy and a dramatic bildungsroman.

5. “Unlikely conversions, miraculous transformations and providential assistance are inseparable from comedy.” Discuss with reference to Shaw’s *Pygmalion*. 20

OR

Critically comment on *Waiting for Godot* as a play establishing new conventions for modern theatre.

6. *Look Back in Anger* examines the relationship between the individual and society in the modern age. Critically comment. 20

OR

Discuss the salient features of Elizabethan tragedy with reference to the prescribed plays.

7. Write short notes on any **two** of the following in about 200 words each : 2×10=20

- (a) Hamlet's Soliloquies
 - (b) Romantic Comedy
 - (c) Use of Myth by Shaw in *Pygmalion*
 - (d) Poetic Drama and Modernism
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