

**BDP Term End Examination  
December-2017 & June-2018**

**Subsidiary Course**

**ENGLISH**

**3rd Paper**

**Drama : SEG - III**

**Time : 3 Hours**

**Full Marks : 100**

Weightage of Marks : 70%

**Special credit will be given for precise and correct answer. Marks will be deducted for spelling mistakes, untidiness and illegible handwriting. The figures in the margin indicate full marks.**

1. Answer any *two* of the following questions :

20 × 2 = 40

- a) Discuss the birth and development of drama in medieval England.
- b) How far is Lady Macbeth instrumental in bringing about the tragic end of Macbeth ? Justify your answer.
- c) Examine the different stages of the development of Macbeth's character in the play.

- d) *The Merchant of Venice* encompasses comic, tragic and romantic elements. Discuss.
- e) Discuss the justification of the title *The Merchant of Venice*.
- f) Assess Goldsmith's use of comic devices in *She Stoops to Conquer*.

2. Answer Option (a) and *two* other questions from the following : 12 × 3 = 36

- a) Make a précis of any *one* of the following passages and add a suitable title : 8 + 4
  - i) The pleasures of ignorance are as great, in their way, as the pleasures of knowledge. For though the light is good, though it is satisfying to be able to place the things that surround one in the categories of an ordered and comprehensible system, it is also good to find oneself sometimes in the dark, it is pleasant now and then to have to

speculate with vague bewilderment about a world which ignorance has reduced to a quantity of mutually irrelevant happenings dotted, like so many unexplored and fantastic islands, on the face of a vast ocean of incomprehension. For me, one of the greatest charms of travel consists in the fact that it offers unique opportunities for indulging in the luxury of ignorance. I am not one of those conscientious travellers who, before they visit a new country, spend weeks mugging up its geology, its art history, its economics, its literature. I prefer, at any rate during my first few visits, to be a thoroughly unintelligent tourist. It is only later, when my ignorance has lost its virgin

freshness, that I begin to read what the intelligent tourist would have known by heart before he bought his tickets. I read — and forthwith, in a series of apocalypses, my isolated and mysteriously odd impressions begin to assume significance, my jumbled memories fall harmoniously into patterns. The pleasures of ignorance have given place to the pleasures of knowledge.

- ii) It is not easy to make a living in India as a man of letters. People don't buy books enough, there aren't adventurous or reliable publishers enough, book reviewing is not quick or helpful enough, and current critical standards aren't informed or exciting enough. One can turn out an

occasional poem or short story or even a novel while earning one's bread and butter in a safe or steady occupation like law, medicine, teaching, business, Government Service, journalism — that is, if one hasn't the present-day Indian equivalent of the Virginia Woolfian desiderate ( for women writers ) of a room of one's own and £ 500 per year. But to make serious writing — 'Creative writing' if you will — one's career is too risky anywhere, and more so in India for one who chooses to write in English. As in the United Kingdom, here in India too the writer has at least to try to supplement his income ( or neutralise his losses ) through journalistic hack-work or

preparation of text-books or translating for the Sahitya Akademi. Grow the cabbage that pay at once so that some roses too may be grown to meet the soul's need for beauty.

- b) Give an account of the Sentimental Drama in England.
- c) Discuss the role of the witches in *Macbeth*.
- d) What is the dramatic significance of the Banquet Scene in *Macbeth* ?
- e) What, in your opinion, are the major themes of *The Merchant of Venice* ?
- f) Comment on the relationship between Portia and Nerissa in *The Merchant of Venice*.
- g) Assess the significance of the sub-title 'The Mistakes of a Night' in relation to the play *She Stoops to Conquer*.

h) Write a paragraph of about 150 words on any *one* of the following :

- i) A Library of Your Desire
- ii) Multiculturalism
- iii) Power of the Media.

3. Answer any *four* of the following :  $6 \times 4 = 24$

- a) Write a note on the dramatist William Congreve.
- b) Analyse the manner in which Elizabethan Drama reflected contemporary English society.
- c) How did Anti-Sentimental Comedy provide an element of novelty to the English Stage ?
- d) Explain the following lines with reference to the context :  
  
Thou hast it now, King, Cawdor, Glamis,  
all,  
  
As the Weird Women promis'd ; and, I fear.

- e) What role do the sons of Duncan play in *Macbeth* ?
- f) What reasons does Antonio give for his melancholy in the beginning of *The Merchant of Venice* ?
- g) Explain Salario's statement "I have never heard a passion so confused, so strange, outrageous, and so variable."
- h) What dramatic function is served by the Hastings-Neville subplot in *She Stoops to Conquer* ?

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