

POST-GRADUATE DEGREE PROGRAMME
Term End Examination — December, 2024
ENGLISH
Paper-III : BRITISH DRAMA

Time : 4 hours]

[Full Marks : 100

Weightage of Marks : 80%

Special credit will be given for accuracy and relevance in the answer. Marks will be deducted for incorrect spelling, untidy work and illegible handwriting. The weightage for each question has been indicated in the margin.

SECTION – A

1. Answer any *two* of the following : 18 × 2 = 36
- a) Do you agree with Eliot's view that *Hamlet* is an "artistic failure" ? Give reasons for your answer.
 - b) How does Shakespeare represent the subjugation of aboriginals by Europeans in *The Tempest* ? Answer with illustrative references.
 - c) *The Importance of Being Earnest* is a Victorian Comedy of Manners. Do you agree ? Give reasons for your answer.
 - d) *Look Back in Anger* is a series of dramatic monologues. Discuss.

SECTION – B

2. Answer any *three* of the following : 12 × 3 = 36
- a) Does the sub-plot of *Volpone* seamlessly blend with the main plot ? Answer with examples from the text.
 - b) Would you agree that *The Rivals* is an anti-sentimental comedy ? Elucidate with textual references.
 - c) Why does Shaw describe *Man and Superman* as "a dramatic parable of Creative Evolution" ?
 - d) Discuss Eliot's idea of martyrdom in *Murder in the Cathedral*.

- e) How does Beckett dramatise the theme of futility in *Waiting for Godot*?
- f) Analyse Shakespeare's use of magic as a dramatic tool in *The Tempest*.

SECTION – C

3. Answer any *four* of the following : 7 × 4 = 28

- a) Critically analyse the ending of the play *Volpone* as a critique of the very idea of justice.
 - b) Discuss the dramatic significance of the gravediggers scene in *Hamlet*.
 - c) Analyse Gonzalo's speech in Act II, Scene I of *The Tempest*.
 - d) Attempt a character sketch of Miss Lydia Languish in *The Rivals*.
 - e) Critically comment on the title of *The Importance of being Earnest*.
 - f) How does Shaw satirise the conventional drawing room comedy through the nomenclature of his characters in *Man and Superman*?
 - g) Consider the dramatic significance of the Knight's speeches in *Murder in the Cathedral*.
 - h) Critically comment on Beckett's employment of farcical physical action in *Waiting for Godot*.
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