

SEG-III (UT-130/15)

Bachelor Degree Programme

B. D. P.

Term End Examination — December 2014 & June 2015

Subsidiary Course

ENGLISH

(Subsidiary – 3)

(Third Paper : Drama)

Time : Three Hours

Full Marks : 100

(Weightage of Marks : 70%)

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.

1. Answer any *two* of the following questions :
20 × 2 = 40
- Analyse the role of Lady Macbeth in Shakespeare's play.
 - What is the significance of the Banquet Scene ?
 - How does Shakespeare present Shylock in *The Merchant of Venice* ?
 - Show how the trial scene reveals a conflict between justice and mercy in *The Merchant of Venice*.

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- Discuss *She Stoops to Conquer* as an anti-sentimental comedy.
 - Assess the contribution of the University wits to the development of English drama.
2. Answer Option (a) and *two* other questions from the following : 12 × 3 = 36
- Make a précis of any *one* of the following passages and add a suitable title :
 - Tragedy is, of course, a psychological tonic or safety-valve, but it is something far more important, than merely the psychiatrists apprentice. Of course, through self-identification with Othello (a figure already felt and experienced by the dramatist in the process of creation) we do feel and learn the possible follies and dangers of our human incongruity. But tragedy does much more than this something that reminds us of its origin from religion. It creates and explores, not merely Man's suffering, but the causes and inevitable process of that suffering ; through the tragic

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protagonist, it makes us feel not just Othello's agony and its relation to ourselves, but the very nature of human agony, the essence of suffering as it exists throughout Mankind. To have truly and fully experienced 'Macbeth', is to have moved closer to a full understanding of the human reality behind every evil agony of which human being, we ourselves, are capable. Even so, tragedy is never wholly pessimistic. In the process of realising Man's potential for evil and suffering, we can become aware that potential is not of absolute force, that the evil and suffering are not inevitable or final. Thus one can benefit in the theatre from experiencing the extremes of evil and its accompanying pain, as long as one knows that good is present ; I would claim that all the greatest tragedy, even the starkest Greek tragedy, always suggests that good, something

positive as against the negative nature of evil, does exist in the midst of evil and torment even if it is no more than the assertion of Man's courage, his power of stoic acceptance. Indeed, the fact that drama can make us feel the strength of evil, proves that we recognise its opposite, and cherish it in spite of all — otherwise there would be no agony — evil exists only in the knowledge of good.

- ii) The idea of courtly love proved to be one of the most far-reaching and one of the most revolutionary in the history of European sensibility. Hitherto, love between the sexes had been regarded simply as physical passion, or as a form of affection, or as a kind of madness, or as a combination of any of these three elements. In the poetry of the troubadours a new conception of love first appears. Love is service, like that of a slave to his master except that it

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is not based on outside compulsion. The knight serves the lady of his choice, suffers any and every kind of indignity for her sake, thinks only of her, commends himself to her when he goes into battle, and in referring to her uses language that is scarcely, if at all, distinguishable from that used in religious poems with reference to the Virgin Mary. The slightest favour the lady chooses to bestow upon her 'servant' is sufficient reward for the greatest hardship he may undergo for her sake. He must be loyal to her for life, however she may treat him. He must never think of ceasing to be the servant of her whom he has originally chosen. This is not a relation between husband and wife. The courtly love tradition implies, in fact, an idealization of adultery. The concept of falling in love, wooing and marrying, which has been one of the staple themes of fiction for two centuries,

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represents a modification of the courtly love tradition while deriving from that tradition. In addition to the service of his lady the lover must dedicate himself to the cause of women in a general sense, always ready to defend them, always prepared to succour damsels in distress. The rules of knightly behaviour were carefully defined, and involved many subtle points of conduct : by these rules every lover was found.

- b) Discuss the significance of the Opening Scene in *Macbeth*.
- c) What characteristic of a king do you find in the character of Duncan ? Explain with illustrative references.
- d) Describe how Tony Lumpkin deceives his mother.
- e) Comment on the title of *She Stoops to Conquer*.
- f) Discuss the Nerissa-Gratiano sub-plot in *The Merchant of Venice*.

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- g) Does the final act of *The Merchant of Venice* succeed in restoring comedy to the play ? Discuss.
- h) Write a paragraph in about 150 words on any *one* of the following :
- i) Knowledge is Power
 - ii) Social Networking
 - iii) Violence in today's Politics.

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

- a) Discuss the contribution of Webster as a writer of revenge tragedy.
- b) Discuss the contribution of William Congreve as a Restoration comic playwright.
- c) Comment on Shakespeare's use of prose in the Porter Scene in *Macbeth*.
- d) What excuse does Lady Macbeth give for not killing Duncan herself ?
- e) What is the purpose of the fancy song in the last casket scene ?
- f) What was the difference between the Miracle and the Morality play ?

- g) What are the different views on fashion of Mr. and Mrs. Hardcastle ?
- h) Examine the relationship between Tony Lumpkin and other members of the Hardcastle family.

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