(b) Critically examine the elements of Epic Theatre in Edward Bond' *Lear*. 10

10. (a) Comment briefly on the "tossing of a coin" episode in the first Act of *Rosencrantz and Guildenstern are Dead*. 4

Or

(b) Comment briefly on the portrayal of the character of Cordelia in Edward Bond's *Lear*. 4

★★★





**PG EVEN SEMESTER EXAMINATION, 2023**

**ENGLISH**

2nd Semester

Course No. : ENG - 551

**English Drama (ED)**

Full Marks : 70

Pass Marks : 28

Time : 3 hours

*The figures in the margin indicate full marks for the questions*

(Answer all questions)

UNIT - I

1. (a) Make a critical appraisal of Marlowe's *Edward II* as a history play. 10

Or

(b) "*Volpone* is a powerful moral study of human greed, foxy cunning, and goatish lust. It is not the traditional form of comedy. It is a play that takes on the form of a comical satire as well as a morality play. It also adapts the features of a fable, and in that it strives to teach a moral".

Respond critically to the observation given above with reference to the text. 10

2. (a) Comment in brief on the portrayal of Kent in Marlowe's *Edward II*. 4

Or

(b) Comment briefly on the role played by Celia in Jonson's *Volpone*. 4

UNIT - II

3. (a) Comment critically on the portrayal of gender issues in Aphra Behn's *The Dutch Lover*. 10

Or

(b) Examine critically the thematic as well as the dramatic significance of the Proviso Scene in Congreve's *The Way of the World*. 10

4. (a) Write a short note on the significance of the role played by Marcel in *The Dutch Lover*. 4

Or

(b) Write a short note on the dramatic significance of the role played by Mrs Marwood in Congreve's *The Way of the World*. 4

UNIT - III

5. (a) "The central concerns of *She Stoops to Conquer* are class, love and appearance versus reality." Do you agree? Give a reasoned response. 10

Or

(b) Critically discuss the representation of the Church-State conflict in Bernard Shaw's *Saint Joan*. 10



6. Write a short note on either of the following 4

(a) The Prologue to *She Stoops to Conquer*.

(b) Significance of the Epilogue in *Saint Joan*.

UNIT - IV

7. (a) John Osborne's "*The Entertainer* has often been referred to as a play about the tragedy of a modern man."

Critically comment on the observation quoted above with suitable textual references. 10

Or

(b) Critically comment on the existential aspects of the tussle between the self and the society in Harold Pinter's *The Birthday Party*. 10

8. (a) Comment briefly on the significance of the title of the play *The Entertainer*. 4

Or

(b) Briefly discuss the element of menace in the portrayal of the character of McCann. 4

UNIT - V

9. (a) Would you consider Tom Stoppard's *Rosencrantz and Guildenstern are Dead* as an absurdist/ existentialist tragicomedy? Give a reasoned answer. 10

Or