



Date: 02-04-2019

Dept. No.

Max. : 100 Marks

Time: 09:00-12:00

PART A

Annotate the following given below:

(10x2=20 marks)

1. “And sooner shall the sun fall from his sphere
Than Tamburlaine be slain or overcome”.
2. “Nothing happens. Nobody comes, nobody goes. It’s awful”.
3. “For here though death doth end their misery,
I’ll there begin their endless tragedy”.
4. “We always find something, eh Didi, to let us think we exist?”
5. “Errors, like straws upon the surface flow;
He who would search for Pearls must dive below”.
6. “I’ll not debate how far scandal may be allowable; but in a man,
I am sure, it is always contemptible”.
7. “I have lived, indeed, in the world, madam;
but I have kept little company”.
8. “you could be...caretaker here, if you liked”.
9. “If the electrician who comes to mend my fuse blows it instead, so I should stop
having electricity? I should cut off my light? Socialism is my light...”
10. “How many deaths are in this word, Depart!”

PART B

Answer FIVE of the following questions choosing not less than two from each section:

(5x8=40 Marks)

Section A

11. Describe the cause for Volpone’s downfall as depicted by Ben Jonson.
12. Illustrate a biblical allusion made in *Waiting for Godot*.
13. Comment on the theme of love expressed in *All for Love* by Dryden.
14. How does Sheridan employ the last names of the characters in *The School for Scandal*?

Section B

15. Discuss Marlowe’s *Tamburlaine* as a play about conquest and war.
16. Explain the “pinteresque” style in *The Caretaker*.
17. Describe Kyd’s *The Spanish Tragedy* as a Revenge Drama.
18. How does Goldsmith represent the influence of social class affecting relationships in *She Stoops to Conquer*?

PART C

Answer the following questions in about 300 words each:

(2x20=40 Marks)

19. a. Critically analyze *Waiting for Godot* as an absurd drama.

Or

- b. Explicate Sheridan’s *The School for Scandal* as a Comedy of Manners.
20. a. Examine the significance of the title of the play *All for Love*.

Or

- b. Discuss the theme of ‘the struggle for power’ in Harold Pinter’s *The Caretaker*.

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