

STELLA MARIS COLLEGE (AUTONOMOUS) CHENNAI 600 086
(For candidates admitted during the academic year 2011–12 and thereafter)

SUBJECT CODE:11EL/MC/DR34
B.A. DEGREE EXAMINATION, NOVEMBER 2013
BRANCH XII – ENGLISH
THIRD SEMESTER

COURSE : MAJOR – CORE
PAPER : DRAMA - II
TIME : 3 HOURS

MAX. MARKS : 100

- I. Critically analyse the following extract in not more than 600 words with reference to theme, technique and characterisation: (1x20=20)

(Shen Teh comes down the street carrying a pot of rice.)

SHEN TEH , *to the audience*: I had never seen the city at dawn. These were the hours when I used to lie with my filthy blanket over my head, terrified to wake up. Today I mixed with the newsboys, with the men who were washing down the streets, with the ox-carts bringing fresh vegetables in from the fields. It was a long walk from Sun's neighbourhood to here, but with every step I grew happier. I had always been told that when one is in love one walks on air, but the wonderful thing is that one walks on earth, on tarmac. I tell you, at dawn the blocks of buildings are like rubbish heaps with little lights glowing in them; the sky is pink but still transparent, clear of dust. I tell you, you miss a great deal if you are not in love and cannot see your city at that hour when she rises from her couch like a sober old craftsman, filling his lungs with fresh air and reaching for his tools, as the poets have it. *To the group waiting* : Good morning! Here is your rice! *She shares it out, then notices Wang* : Good morning, Wang, I am light-headed today. All along the way I looked at my reflection in the shop windows, and now I would like to buy myself a shawl. *After a short hesitation* : I should so like to look beautiful.

She turns quickly into the carpet shop.

MR. SHU FU, *who is again standing in his doorway, to the audience* :

I am smitten today with the beauty of Miss Shen Teh, the owner of the tobacconist's opposite, whom I have never previously noticed. I have watched her for three minutes, and I believe I am already in love. An infinitely charming person! *To Wang* : Get to hell, you lout!

He turns back into the barber's shop. Shen Teh and an extremely old couple, the carpet-dealer and his wife, come out of the carpet-shop. Shen Teh is carrying a shawl, the carpet-dealer a mirror.

THE OLD WOMAN: It's very pretty and not at all dear; there's a small hole at the bottom.

SHEN TEH, *trying the shawl on the old woman's arm* : I like the green one.

THE OLD WOMAN, *smiling*: But I'm afraid it's in perfect condition.

SHEN TEH : Yes, a pity. I cannot undertake too much with my shop. The income is small, and there are many expenses.

THE OLD WOMAN: For charity; don't you do so much. When you are starting every bowl of rice counts, eh?

II. Answer any THREE of the following in not more than 300 words each: (3x10=30)

1. Consider *The Importance of Being Earnest* as an example of Restoration Theatre.
2. Briefly discuss Beckett's handling of time in *Waiting for Godot*.
3. Critically analyse the significance of the Chorus in *The Good Woman of Tsetzuan*.
4. Comment on characterisation in *The Importance of Being Earnest*.
5. 'Failure of memory constitutes a significant fragmentation of all four main characters' in *Waiting for Godot*. Discuss.

III. Briefly discuss any TWO of the following in not more than 650 words each: (2x25=50)

1. *The Importance of Being Earnest* is referred to as a 'comedy of manners'? Do you think this play could operate effectively in a classless, non-hierarchical society? Explain.
2. In *Waiting for Godot*, Estragon says, 'Nothing happens, nobody comes, nobody goes, it's awful.' Would you consider these words an apt summary of the play itself? Substantiate your views.
3. Comment on the features of epic theatre as seen in *The Good Woman of Tsetzuan*.
4. Using two of the prescribed plays, discuss some of the trends seen in the second half of the twentieth century.
