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S. No. of Question Paper : 3121

Unique Paper Code : 2031503

F-5

Name of the Paper : Modern European Drama

Name of the Course : B.A. (H) English

Semester : V

Duration : 3 Hours

Maximum Marks : 75

(Write your Roll No. on the top immediately on receipt of this question paper.)

Attempt All questions.

1. DUDARD : I feel certain scruples ! I feel it's my duty to stick by my employers and my friends, through thick and thin.

BERENGER : It's not as if you were married to them.

DUDARD : I've renounced marriage. I prefer the great universal family to the little domestic one.

- (a) Identifying the lines above, interpret them in their context and in terms of your understanding of the themes of the play.
- (b) Show how the passage above illustrates and contributes to any two important themes of the play.

Or

Briefly interpret the ending of Ionesco's *The Rhinoceros*.

10

P.T.O.

2. In your view, would the presentation improve if the central character, Shen Teh/Shui Ta, was played by a man ? Give a reasoned answer in the context of Brecht's theories of alienation.

Or

Critically assess the title, content and significance of the Song of the Defencelessness of the Good and the Gods.

10

3. "(1) Vladimir and Estragon all attention, Pozzo dejected and disgusted.

(2) Vladimir and Estragon begin to protest, Pozzo's sufferings increase.

(3) Vladimir and Estragon attentive again, Pozzo more and more agitated and groaning.

(4) Vladimir and Estragon protest violently. Pozzo jumps up, pulls on the rope. General outcry.

Lucky pulls on the rope, staggers, shouts his text. All three throw themselves on Lucky who struggles and shouts his text."

Put the liens in their context and briefly analyse why the characters are behaving in this manner.

Or

Critically assess the relationship of Vladimir and Estragon. Are they depictions of a stationary order or agents of change ?

10

4. Ibsen's *Ghosts* expresses the anxieties of a society whose values are shown to be false and hypocritical. Discuss.

Or

In Mrs. Alving, Ibsen has created the prototype of the early feminist. Do you agree ? Give a reasoned answer.

15

5. Unlike his more famous play, Brecht's *The Good Person of Szechwan*, is not about stating Marxian ideals but about working out ways of radicalising a society. Discuss.

Or

Critically assess the last scene (10) of Brecht's *The Good Person of Szechwan*. Does it present a satisfactory resolution ? 15

6. "What we see in his work is not some timeless *condition humaine* but war torn twentieth century Europe ?" In your view is Beckett's *Waiting For Godot* a critique of and a warning against the way the western world had evolved in the decades preceding the writing and performance of this play ? Give a reasoned answer.

Or

Critically assess the importance of Act II of *Waiting For Godot*. Is it a case of "Nothing happens, twice" or does it add to or contradict the thematic concerns of Act I ? 15