

4240

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- (b) By not having a clear political point of critique, Ionesco's *Rhinoceros* compromises its relevance in the tradition of radical theatre. Do you agree? Give a carefully reasoned answer.
5. (a) Brecht's *The Good Person of Szechwan* is not so much about asserting what constitutes goodness, as about ways to improve our society and make it "good." Do you agree? Illustrate your answer with precise examples from the text.

OR

- (b) A meaningful performance of Brecht's *The Good Person of Szechwan*, relies on the audience being constantly aware that Shen Teh and Shui Ta are the same person. How, in your view, does this impact issues such as class & gender in the play? (15)
6. (a) How does Beckett's *Waiting for Godot* deal with the social predicament of life in the twentieth century?

OR

- (b) *Waiting for Godot* is a play without any women characters. How do you think the play would transform in terms of structure and content with the inclusion of at least one woman character? (15)

(3000)

9/5/18 Boring
[This question paper contains 4 printed pages.]

Your Roll No.....

Sr. No. of Question Paper : 4240

HC

Unique Paper Code : 12031601

Name of the Paper : Modern European Drama

Name of the Course : B.A. (Hons.) English – CBCS

Semester : VI

Duration : 3 Hours

Maximum Marks : 75

Instructions for Candidates

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

Answer the following questions :

(10×3=30)

PART - A

1. (a) Down there, simply to be alive in the world is held for a kind of miraculous bliss. Mother, have you noticed how everything I've painted is involved with this joy of life? Always and invariably, the joy of life."

(i) Identify the speaker and explain the context.

(2)

(ii) Comment on the two different worlds suggested

by the speaker.

(3)

P.T.O.

- (iii) Analyse the idea of "joy of life". (5)

OR

- (b) Critically comment on the symbolic significance of the "orphanage". (10)

2. (a) Ladies and gentlemen, don't feel let down:

We know the ending makes some people frown.

We had in mind a sort of golden myth

Then found the finish had been tampered with,

Indeed it is a curious way of coping:

To close the play, leaving the issue open.

- (i) Identify the speaker and explain the context.

(2)

- (ii) Why do you think the people will frown at the ending? (3)

- (iii) Comment on the significance of the statement—
"To close the play, leaving the issue open".

(5)

OR

- (b) What are the implications of the change in Lucky and Pozzo as the play progresses from Act I to Act II? (10)

3. (a) Those are the real people. They look happy. They're content to be what they are. They don't look insane. They look very natural. They were right to do what they did.

- (i) Identify the speaker and explain the context.

(2)

- (ii) Who are referred to as "the real people"? (3)

- (iii) Examine the terms "natural" and "right" in the context of these lines. (5)

OR

- (b) Briefly comment on the juxtaposition of naturalistic and non-naturalistic elements in Ionesco's *Rhinoceros*.

PART - B

(3×15=45)

1. (a) "By relegating Captain Alving's dissolute behaviour to the symbolic realm as a rebellion against an oppressive provincial society, Ibsen replaces the figure of the woman-as-victim to woman as a vehicle of social oppression." Discuss Ibsen's representation of Mrs Alving in the light of the above statement. (15)

OR