

6. (a) How does Beckett's *Waiting for Godot* express the anxieties of a system in stasis that cannot deal with its own socio-political context? Further, does the play indicate a way out of this deadlock in society? 15

Or

- (b) Discuss the idea of circularity in *Waiting for Godot* and the way in which it determines the larger thematic of the play. 15

This question paper contains 4 printed pages]

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Name of the Paper : Modern European Drama

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

Semester : VI

Duration : 3 Hours

Maximum Marks : 75

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

**Part A**

Answer the following questions :

1. (A) Oswald : But it's all the torture of remorse - and then the great deadly fear - Oh, the terrible fear !
- (a) Identify the speaker and explain the context. 2
- (b) What is the "great deadly fear" that the speaker mentions in these lines? 3
- (c) Critically comment on the psychological state of the speaker. 5

Or

- (B) "I'll get my champagne in society yet, just see if I don't." Discuss Regina's decision in the context of this statement. 10

2. (A) Here you, that's not proper work ! The basket has got to be kept moving ! *To a child* : Sit on the ground, can't you. It takes up less room ! And you might as well get on with a bit of pressing: yes, it's you I'm talking to ! You idle loafers, what do you think you are paid for ? Come on with that basket !

- (a) Identify the speaker and explain the context. 2  
 (b) What is the role of the speaker in the factory ? 3  
 (c) How has the speaker risen to this position in the factory ? 5

Or

- (B) Discuss Lucky's speech in *Waiting for Godot*. 10

3. (A) Oh well, too bad! I'll take on the whole of them ! I'll put up a fight against the lot of them, the whole lot of them ! I'm the last man left and I'm staying that way until the end. I'm not capitulating.

- (a) Identify the speaker and explain the context. 2  
 (b) Who does the speaker plan to take on ? -3  
 (c) Critically analyse the relevance of the speaker's decision. 5

Or

- (B) Critically comment on the relationship between Berenger and Daisy. 10

Part B

4. (a) "The representation of lower classes in Ibsen's *Ghosts* while rejecting any attempts to sentimentalise their condition drifts towards a simplistic characterization of them as unequivocally base and unethical". Discuss. 15

Or

- (b) What do you understand by the term "rhinoceritis"? Explain the term in the contexts of your text and of contemporary history. 15

5. (a) Brecht's *The Good Person of Szechwan* is a scathing comment on a capitalist society that pays no attention to the mass of people living on the margins. 15

Or

- (b) What do you understand by Alienation/Distancing devices ? Analyse in detail any *three* examples of the above in Brecht's *The Good Person of Szechwan*. 15