

8. "Ionesco's *Rhinoceros* leaves us with a curious choice between fascism and a vacuous middle class existence." Do you agree with that assessment or does the text make us cast our vote in favour of one?
9. "Radical theatre is not just an appeal for political action, it is that action itself." Illustrate the statement with a close analysis of Franca Ramé's *Rape*.
10. What do you understand by the term Epic theatre? Discuss the street corner as a basic model for epic theatre.

[This question paper contains 4 printed pages.]

Your Roll No.....

Sr. No. of Question Paper : 1358

H

Unique Paper Code : 12031601

Name of the Paper : Modern European Drama

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

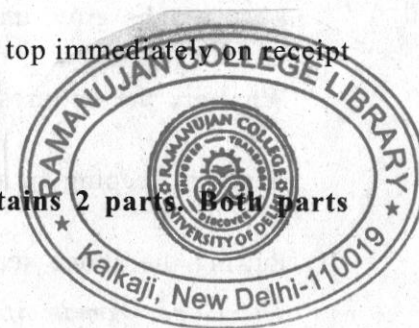
Semester : VI

Duration : 3 Hours

Maximum Marks : 75

Instructions for Candidates

1. Write your Roll No. on the top immediately on receipt of this question paper.
2. **This question paper contains 2 parts. Both parts are compulsory.**
3. Candidates have to answer **ANY THREE questions in Part A** and **ANY THREE questions in Part B.**
4. Questions in **Part A** carry **10 marks each** and questions in **Part B** carry **15 marks each.**



Part A - Answer any THREE questions (3×10=30)

1. Write a short note on Engstrand as a working-class man in Ibsen's *Ghosts*.
2. How can one remain free of every weakness, above all of the most deadly, of love? It is intolerable! It costs too much! Tell me, has one got to spend one's whole life on the look-out? What sort of a world do we live in?

Love's caresses merge in strangulation.

Love's sighs grow into a scream of fear.

What are the vultures hovering for?

A girl is keeping an appointment.

Putting the above section in its context in Brecht's *The Good Woman of Szechwan*, identify the use of alienation devices. Is this the only view of love put forward in the text? Illustrate your answer with examples.

3. Write a short note on the Berenger - Jean relationship in Ionesco's *Rhinoceros*.

4. Fo believed that "Laughter does not please the mighty". Give two examples of the use of laughter to undercut authority in Dario Fo's *Can't Pay, Won't Pay*.
5. "Stanislavski's concept of acting is based on a distinction between 'genuine' and 'theatrical' emotion. Do you agree? Discuss.

Part B - Answer any THREE questions (3x15=45)

6. "Osvold expects the act of mercy from Regina. It is her refusal to act for him that denies him his peace." Do you agree? Analyse this statement with respect to Ibsen's *Ghosts*.
7. "The evolutionary nature of the script of Brecht's *The Good Woman of Szechwan*, evidences Brecht's increasing tussle with failures of fascist, capitalist systems." In your view does Brecht offer an agenda or method for social change in this play? Give a reasoned answer.