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S. No. of Question Paper : 7375

F-7

Unique Paper Code : 2031503

Name of the Paper : Modern European Drama

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

Semester : V

Maximum Marks : 75

Duration : 3 Hours

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

1. "In other words you know nothing of what you are condemning?"
- (a) Identify the speaker and explain the context. 3
- (b) What is being "condemned"? 2
- (c) Discuss the speaker's views in the context of the discussion. 5

Or

"All your life you've been governed by an incorrigible spirit of wilfulness. Instinctively you've been drawn to all that's undisciplined and lawless."

- (a) Identify the speaker and explain the context. 3
- (b) Discuss the speaker's views about the concerned person. 4
- (c) Comment on Ibsen's depiction of the speaker. 3

P.T.O.

2. What do you understand by alienation or defamiliarisation ? Give two examples of alienation from Brecht's *The Good Person of Szechwan* and analyse how this alienation takes place.

Or

Critically assess the content and significance of the Song of the Eighth Elephant in terms of the scene where it is placed and in terms of the play as a whole.

3. Lucky's speech is an explosive illustration of the desires of an underdog in any oppressive system. Do you agree ? Base your answer on a close analysis of the speech.

Or

In your view, what purposes, if any, do the changes in Pozzo, within Act I itself and from Act I to Act II, serve in terms of the major themes of the play ?

4. Ionesco's *The Rhinoceros* is not so much about totalitarianism but more about our inadequacy to resist totalitarianism. Do you agree ? Assess Berenger's stance at the end in the light of the above statement.

Or

The use of non-realistic devices does not detract from but adds to the politics of Ionesco's *The Rhinoceros*. Do you agree ? Analyse in detail any two non-realistic devices.

5. Brecht's *The Good Person of Szechwan* smudges the divisions between the exploiter and the exploited to show us our helplessness before a cannibalistic capitalist world. Do you agree ?

Or

In your view, is the idea of goodness that the play is exploring totally fluid or does the play identify some essential ingredients of goodness ? Give a reasoned answer. 15

6. A consummate illustration of existential and absurd ideas or a scathing critique of contemporary capitalism; where do you place Beckett's *Waiting For Godot* and why ?

Or

Beckett's omission of women characters in *Waiting For Godot* has been a topic of considerable discussion and the play has occasionally been performed by women actors. How do you assess this omission, and in your view would the play improve if some or all of the characters were played by women ? 15