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**6 SEM TDC ENGH (CBCS) C 13**

**2 0 2 2**

( June/July )

**ENGLISH**

( Core )

Paper : C-13

**( Modern European Drama )**

*Full Marks : 80*

*Pass Marks : 32*

*Time : 3 hours*

*The figures in the margin indicate full marks  
for the questions*

**UNIT—I**

1. Answer any *one* of the following questions : 15

- (a) Critically comment on the implications of the title of the play, *Ghosts* by Henrik Ibsen indicating how it suggests the primitive and the occult.

- (b) Discuss the themes of physical ailment, hereditary disease in Ibsen's *Ghosts*.
- (c) "In *Ghosts*, Ibsen examines the modern tragedy as it relates to ancient tragedy, where in both fate is uncompromising and inescapable." Discuss with reference to the text.

2. Answer any *one* of the following questions :

5

- (a) Explain with reference to the context :

Mrs. Alving : It's not only what we inherit from our fathers and mothers that keeps on returning to us. It's all kinds of old dead doctrines and opinions and beliefs, that sort of thing. They aren't alive in us, but they hang on all the same, and we can't get rid of them.

- (b) Write a note on the symbolism in Mrs. Alving's 'Ghost' speech.

- (c) Attempt a character sketch of Pastor Manders.

UNIT—II

3. Answer any *one* of the following questions : 15

(a) To what extent do the dramatic techniques of Bertolt Brecht's epic theatre shape the understanding of issues dealt with in *The Good Woman of Szechuan*?

(b) Comment on the theme of disguise in *The Good Woman of Szechuan* with special reference to the character of Shen Teh.

(c) Brecht's *The Good Woman of Szechuan* 'confronts one of the great contradictions of modern life—the impossibility of being good while participating in the market'. Discuss with reference to the text.

4. Answer any *one* of the following questions : 5

(a) Critically analyze the following lines :

There's only one solution that we

know :

That you should now consider as  
you go  
What sort of measures you would  
recommend  
To help good people to a happy end

- (b) Critically comment on the character of Wang.
- (c) Write a note on the alienation effect in *The Good Woman of Szechuan*.

UNIT—III

5. Answer any one of the following questions : 15

- (a) "Language or Beckett simply assists the passage of time and nothing more." In the light of the given statement, comment on the use of language in *Waiting for Godot*.
- (b) Critically comment on the opening and ending of the play, *Waiting for Godot*.
- (c) Examine how silence and waiting become essential dramatic tools in *Waiting for Godot*.

6. Answer any *one* of the following questions : 5

(a) Critically examine the following lines :

ESTRAGON : Look at the little  
cloud.

VLADIMIR : (Raising his eyes)  
Where?

ESTRAGON : There. In the zenith.

VLADIMIR : Well? (Pause). What is  
there so wonderful about it?

ESTRAGON : Let's pass on now to  
something else, do you mind?

(b) Write a note on Pozzo/Lucky duet.

(c) Attempt an explanation of the theatre of  
the absurd and existentialism.

UNIT—IV

7. Answer any *one* of the following questions : 15

(a) How does Ionesco employ 'varieties of  
allegory' to depict the modernist  
disorientation in the play, *Rhinoceros*?

(b) Critically comment on the predicament of modern culture with specific reference to the themes of 'bureaucratic corruption and vicious authoritarianism' as depicted in the play, *Rhinoceros*.

(c) "The conceit works effectively as a symbol of the marauding encroachment of the totalitarian state."

Critically comment on the title of the play, *Rhinoceros* in the light of the given statement.

8. Answer any *one* of the following questions : 5

(a) Explain with reference to the context :

BERENGER : We must attack this evil at the roots.

DUDARD : The evil! That's just a phrase! Who knows what is evil and what is good? It's just a question of personal preferences.

(b) Write a note on the significance of the relationship between Daisy and Berenger.

( 7 )

- (c) Comment on the ending of the play with reference to Berenger's cry "I am not capitulating!"

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