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S. No. of Question Paper : 1295

Unique Paper Code : 203507

D

Name of the Paper : **XIX(D) : Modern European Drama (i)**

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

Semester : **V**

Duration : **3 Hours**

Maximum Marks : **75**

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

Attempt all six questions.

1. "This bourgeois notion of the immobility of the soul was transferred to the stage, where bourgeois ideas have always prevailed."

Discuss Strindberg's *Miss Julie* in the context of this statement.

Or

"You'll be the mistress of the house; the jewel in the crown. With your looks and your class ! A guaranteed success. Wonderful ! You'll sit like a queen behind the counter, pressing the electric bell to summon your slaves."

Analyse the Jean-Julie relationship in the context of these lines. Do you think Julie's suggested transformation has the potential to liberate her ?

10

P.T.O.

2. "I almost think we are all ghosts—all of us, Pastor Manders. It isn't just what we have inherited from our father and mother that walks in us. It is all kinds of dead ideas and all sorts of old and obsolete beliefs."

Discuss the relevance of the term "ghosts" in the context of this statement.

Or

"A poor girl has got to make the best of her life when she's young. Otherwise she'll be left high and dry before she knows where she is. And I've got the joy of life in me too, Mrs. Alving."

How does the speaker plan to assert the "joy of life" in the future ? 10

3. The site of performance is the best site for social change. Do you agree ? Explain with reference to any *one* essay in your course.

Or

The politics of a text emerges in its performance. Do you agree ? Illustrate your answer with examples from any *one* play in your course. 10

4. "In this play I have not tried to do anything new, for that is impossible, but only to modernise the form, according to the demands which I imagine this new generation would make on this art form."

Discuss the suggested innovativeness of the art form with reference to Strindberg's *Miss Julie*.

Or

The complexities of class and gender in Strindberg's *Miss Julie* provide a scathing criticism of the society. Comment. 15

5. "Ibsen's *Ghosts* shares a problem with many contemporary naturalistic plays, it has some, but *very little* relevance in our world today." Do you agree? Support your answer with an analysis of the treatment of any *two* issues in the play.

Or

In your view, does Mrs. Alving mark the emergence of the "modern woman" in western theatre? Assess her characterisation specially in the light of her conduct with her husband in the past and her son at the end of the play. 15

P.T.O.

6. What, in your view, is Raymond Williams' primary concern in *Tragedy and Revolution* ?

To what extent do you agree with it ?

Or

"You need truth, in the theatre, to the extent to which you can believe in it." What do you understand by the statement above ? What does it show about Stanislavsky's theatre

methodologies ?

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