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Your Roll No.

1326

B.A. (Hons.)/III

D

ENGLISH—Paper IX (d)

(Modern European Drama)

Time : 3 Hours

Maximum Marks : 100

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

Note :— The maximum marks printed on the question paper are applicable for the candidates registered with the School of Open Learning. These marks will, however, be scaled down proportionately in respect of the students of regular colleges, at the time of posting of awards for compilation of result.

All questions are compulsory.

P.T.O.

1. (a) A “contemporary modernist wallowing in anxiety” or a “resistant subject moving towards changing contemporary processes,” where do you place Jean in Ionesco’s *Rhinoceros* and why ?

Or

Write a short essay critically assessing the success or failure of the symbol of the rhinoceros in Ionesco’s *Rhinoceros*. 15

- (b) Critically comment on the theme ‘euthanasia’ in Ibsen’s *Ghosts*. In your opinion, does it provide an adequate solution to the problems that the play raises ? Support your answer with examples from the text.

Or

Mrs. Alving. Your poor father never found any outlet for the overmastering joy of life that was in him. And I brought no holiday spirit into his home, either.

Oswald. You didn’t, either ?

Mrs. Alving. I had been taught about duty, and the sort of thing that I believed in so long here. Everything seemed to turn upon duty—my duty, or his duty—and I am afraid I made your poor father's home unbearable to him, Oswald.

Identify and critically comment on the passage above assessing the speaker's confession in the light of the conduct of the "poor father".

15

- (c) I have motivated Miss Julie's tragic fate by a great number of circumstances; her mother's primary instincts, her father raising her incorrectly, her own nature, and the influence of her fiance on her weak and degenerate brain.

The passage above shows some serious limitations of Strindberg's *Miss Julie* and beyond that the limitations of some conventions of naturalistic theatre itself. Do you agree ? Give a reasoned answer.

P.T.O.

Or

Oh yes, deeply, but I've hated him, too. I must have done so without realizing it ! It was he who brought me up to despise my own sex, making me half woman, half man. Whose fault is what's happened ? My father's, my mother's, my own ?

Identify the passage above. Do you agree with it as an appropriate description of the speaker ? What light, if any, does it throw on the text's depiction of women ? 15

2. (a) The conversational tone of Brecht's *The Street Scene* covers a deep engagement with both the aesthetics and the politics of performance. Do you agree ? Give a reasoned answer.

Or

Do you agree with the basic premises of Raymond Williams' *Tragedy and Revolution* ? Give a reasoned answer. 8

- (b) Which of the prescribed essays, in your view, provides a theory of Theatre for social change and how ? Explain with illustrations from that essay.

Or

Can the theatre of the Absurd have a political purpose ? Illustrate your answer with any *one* text of your choice. 7

3. (a) Show how Brecht seeks to involve the audience in defining and assessing the concept of "goodness" in *The Good Person of Szechwan*. Tracing the process through the play, critically assess the success or failure of the attempt.

Or

- (b) Though critiquing closely the ethics of contemporary western Capitalism, Brecht chose to locate *The Good Person of Szechwan* in Szechwan. Critically assess the importance of Szechwan in the themes of the play. 20

P.T.O.

4. (a) Roger's last "act" constitutes the real climax of the play. In the interplay of role and performance in Genet's *The Balcony*, critically assess the importance of Roger's castration.

Or

- (b) Inconsistent with the rest of her performance, Irma's last speech takes the play away from social analysis into the realms of political protest and propaganda. Do you agree? Give a reasoned answer assessing the growth of Irma's character through the play. 20