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Sr. No. of Question Paper : 6109

E

Your Roll No.....

Unique Paper Code : 203606

Name of the Course : BA (Hons.)

Name of the Paper : Modern European Drama (ii)

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.

1. Answer with reference to context :

“My history was lived so that a glorious page might be written and then read. It’s reading that counts.”

(i) Identify the speaker and explain the context of these lines. (4)

(ii) Discuss the speaker’s attitude towards the formation of history. (6)

OR

“And I demand respect for the visitors. Vi-si-tors! I don’t allow myself—my own self even to refer to them as clients.”

(i) Identify the speaker and explain the context of these lines. (4)

(ii) Comment on the speaker’s use of the term “visitors”. (6)

2. (i) Using two examples from Ionesco’s *Rhinoceros*, show the effect that the comic elements have on the serious concern of the play?

OR

(ii) Write short notes on the significance of any two of the following characters in Ionesco’s *Rhinoceros* :

(i) Daisy

(ii) Botard

(iii) Dudard

(10)

3. THE GOOD

Cannot remain good for long in our country
Where cupboards are bare, housewives start to squabble.
Oh, the divine commandments
Are not much use against hunger.
So why can't the gods share out what they've created
Come down and distribute the bounties of nature
And allow us, once hunger and thirst have been sated
To mix with each other in friendship and pleasure?"

(i) Identify and place the context of the song above. (3)

(ii) Briefly assess the significance of what the protagonist is doing while the song is sung. (7)

OR

"To be good while yet surviving
Split me like lightening into two people."

(i) Identify and place the context of the lines above. (3)

(ii) Focussing on the binary between "good" and "surviving" briefly assess the predicament of the speaker. (7)

4. (i) Comment on the role played by the Chief of Police in Irma's brothel. How does it reflect on the structures of power present in society?

OR

(ii) "It's a true image, born of a false spectacle." Analyse the role played by the photographers in the context of this statement. (15)

5. (i) In Ionesco's *Rhinoceros*, the horror seems to arise not so much from the rhinoceros as an external entity, but more through the possibility of becoming them. Do you agree? Give reasons.

OR

(ii) Critically analyse Berenger's final 'heroic' stance in Ionesco's *Rhinoceros*. (15)

6. (i) The cross dressing of the protagonist is crucial to both the themes and the techniques of Brecht's play, *The Goodperson of Schezwan*. Assess the truths of the statement in terms of the critique of contemporary western Capitalism and Brecht's use of alienating devices (V-effect) in the play.

OR

(ii) Brecht's *The Goodperson...* provides a succinct example of Marx's need not to "interpret" but to "change" the world. Do you agree? Give a reasoned answer illustrated ... from the text. (15)

(1500)