

2013

ENGLISH

(Major)

Paper : 3.3

Time : 3 hours

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

(New Syllabus)

(**Drama—II : Twentieth Century Drama**)

Full Marks : 90

SECTION—I

1. Answer any *two* of the following questions :

9×2=18

(a) Discuss Bertolt Brecht's theory of theatre.

(b) Discuss Miller's views on playwriting as put forward in his 'Introduction' to the *Collected Plays*.

- (c) Analyze Antonin Artaud's views on masterpieces as put forward in *No More Masterpieces*.
- (d) Why does Martin Esslin comment that the emphasis in drama has shifted away from traditional forms towards images?

SECTION—II

2. Answer any four of the following questions :

14×4=56

- (a) Bring out Shaw's use of symbolism in *Saint Joan*.

Or

Discuss the theme of *Saint Joan* as a struggle of religious inspiration against established religion.

- (b) Analyze the role of the tempters in *Murder in the Cathedral*.

Or

Write a note on 'Poetic Drama' with special reference to *Murder in the Cathedral*.

- (c) Discuss Miller's use of technique in *Death of a Salesman*.

Or

Analyze the character of Willy Loman.

- (d) Bring out the absurdist elements in *Waiting for Godot*.

Or

Analyze the characters of Vladimir and Estragon. Show how they differ from each other in their traits and are yet inseparable.

- (e) Bring out the relationship between Jimmy and Alison.

Or

Bring out the characteristics of 'Kitchen-sink Drama' with special reference to *Look Back in Anger*.

3. Explain, with reference to the context, any *two* of the following : 8×2=16

- (a) I believe God is wiser than I; and it is His commands that I will do.
- (b) If the Church Militant tells you that your revelations and visions are sent by the devil to tempt you to your damnation, will you not believe that the Church is wiser than you?
- (c) Where do you go from here?
- (d) In theory the bones go to the carrier.
- (e) He had a good dream.
- (f) The trouble is he's lazy. Biff is a lazy bum!

(Old Syllabus)

(Drama—II)

Full Marks : 90/100

SECTION—I

4. Students **eligible** for *Internal Assessment* will answer *one* of the following questions, while students **not eligible** for *Internal Assessment* will answer *two* of the following questions :
- 10 and
10×2=20

(a) What are the features of a play that Arthur Miller discusses in his 'Preface' to the *Collected Plays*?

(b) Elucidate Bertolt Brecht's views on the role and function of the street scene as a basic model for the Epic theatre.

(c) "If the masses do not frequent literary masterpieces, this is because the masterpieces are literary, that is to say set in forms no longer answering the needs of the times."

Comment on the above statement with reference to Antonin Artaud's *No More Masterpieces*.

- (d) "There are great prose dramatists ... who seem to me, in spite of their success, to have been hampered in expression by writing in prose."

What are the arguments that T. S. Eliot forwards for the need to revive 'Poetic Drama' in the twentieth century?

SECTION—II

Answer Question No. 10 and any four from the rest

5. Would you consider Bernard Shaw's *Saint Joan* a religious play? Give reasons for your answer. 15

Or

Make an assessment of Bernard Shaw's handling of the trial scene in his play, *Saint Joan*.

6. "Waiting for Godot does not tell a story; it explores a static situation."
Consider the aptness of the above remark with reference to Samuel Beckett's play, *Waiting for Godot*. 15

Or

Comment on the significance of repetition in Samuel Beckett's *Waiting for Godot*.

7. Do you agree that the common man alone can adequately portray the anguish or angst of the 20th century? Base your answer on your understanding of Arthur Miller's *Death of a Salesman*. 15

Or

Critically examine the roles played by the characters of Happy and Biff in Arthur Miller's *Death of a Salesman*.

8. How does Stoppard make the theme of death significant in *Rosencrantz and Guildenstern are Dead*? 15

Or

Would you consider Tom Stoppard's play, *Rosencrantz and Guildenstern are Dead* as an Absurd play? Give reasons for your answer.

9. Make an assessment of the theatrical innovations used by Eugene O'Neill in *The Emperor Jones*. 15

Or

Write a critical note on Eugene O'Neill's use of symbolism in *The Emperor Jones* with illustrations from the text.

10. Explain, with reference to the context, any two of the following : 10×2=20

- (a) Heresy, gentlemen, heresy is the charge we have to try.
- (b) I am not a daredevil; I am a servant of God.
- (c) We all are born mad. Some remain so.
- (d) One day like any other day, one day he went dumb, one day I went blind, one day we'll go deaf, one day we were born, one day we shall die, the same day, the same second, is that not enough for you?
- (e) I am not a leader of men, Willy, and neither are you. You were never anything but a hardworking drummer who landed in the ashcan like all the rest of them.
- (f) The only thing you get in this world is what you can sell. And the funny thing is that, you're a salesman, and you don't know that.

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