Jawaharlal Nehru College Library
Estd - 1964
Boko, Kamrup

2023

ENGLISH

(Honours Core)

Paper : ENG-HC-6016

(Modern European Drama)

Full Marks : 80

Time : 3 hours

The figures in the margin indicate full marks for the questions

1. Answer the following questions as directed : 1×10=10

(a) Who wrote the book, *Theatre of the Absurd*?

(b) Why was Lopakhin called Little Peasant?

(c) What is Estragon doing at the opening of the play?

(d) "There was a time, forty-five years ago when the cherries were dried, soaked, pickled, cooked into jam and it used to be... ." Who is the speaker?

(e) Who are Anya and Varya?

(f) Where was Henrik Ibsen born?

(g) When was *A Doll's House* first performed?

(h) What do you mean by Kolchoz?

(i) All the characters in the opening scene of *The Caucasian Chalk Circle* address each other by _____.

(Fill in the blank)

(j) "The sins of the father are visited upon the children." Who says this?

2. Answer the following questions : 2×5=10

(a) What does Lopakhin plan to do with the Cherry Orchard?

(b) In what ways is Mrs. Alving radical?

(c) What do the final lines of the play, *The Caucasian Chalk Circle* signify?

(d) What does the tree symbolize in the play, *Waiting for Godot*?

(e) Estragon : Which Saturday did he say? Is it Saturday today? Is it not Sunday, (Pause) or Monday (Pause)? It might even be Friday.

What is the significance of these lines in terms of the theme of the play?

3. Answer any *four* of the following questions : 5×4=20

(a) "All the gestures and devices, which we know as 'Brechtian' are experimental efforts to transform how audiences respond to a staged narrative in order to influence and change interpretations of the world." Justify this statement from your reading of Brecht's, *The Caucasian Chalk Circle.*

(b) Critically comment on the ending of *The Cherry Orchard.*

(c) "The stick and watch are symbols of Lopakhin's divided personality." Discuss the validity of the statement.

(d) The title *Ghosts* suggests that Mrs. Alving's struggle to alter her circumstances is bound to fail. Discuss.

(e) Critically comment on the Pozzo-Lucky relationship in *Waiting for Godot.*

(f) "And I've got this, joy of life too, Mrs. Alving—in me!"

Who is the speaker? What light do these words throw on the theme of the play?

4. Answer any *four* of the following questions : 10×4=40

(a) Discuss how theatre can plead for social change with reference to a play prescribed in your course.

(b) Analyse *Ghosts* as a naturalistic play. Would you agree that Ibsen moved beyond the ideology of naturalism?

(c) Time is a fundamental concern in Beckett's play, *Waiting for Godot.* Discuss.

(d) Would you regard Madame Ranevskaya and Gayeff as tragic or comic characters? Give a reasoned answer.

(e) Critically comment on the breakdown of language in *Waiting for Godot.*

(f) "Azdak's main purpose is to upset those social norms for the audience so that we may challenge our own beliefs and truths." Comment on the role of Azdak in the light of this statement.

(g) How do you analyse Grusha's character? Give a justified answer.

(h) Comment on the orphanage as a key symbol in Ibsen's *Ghosts.*

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