

Total No. of Printed Pages—4

**6 SEM TDC ENGH (CBCS) C 13**

**2 0 2 3**

( May/June )

**ENGLISH**

( Core )

Paper : C-13

( **Modern European Drama** )

*Full Marks : 80*

*Pass Marks : 32*

*Time : 3 hours*

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

**UNIT—I**

1. Answer any *one* of the following : 15

- (a) How does Henrik Ibsen, in the play, *Ghosts*, expose the hollowness and falsity of conventional morality, particularly the hollowness of traditional Bourgeois marriage and family?
- (b) Prepare a critical note on the significance of the title of the play, *Ghosts*.
- (c) Present a critical evaluation of the character of Mrs. Alving in the play, *Ghosts*.

2. Answer briefly any one of the following : 5
- (a) "It is not only what we have inherited from our father and mother that 'walks' in us. It is all sorts of dead ideas, and lifeless old beliefs, and so forth. They have no vitality, but they cling to us all the same, and we cannot shake them off." Explain with reference to the context.
- (b) Present a character sketch of Oswald in *Ghosts*.
- (c) Prepare a brief note on Ibsen's play, *Ghosts* as a realistic play.

## UNIT—II

3. Answer any one of the following : 15
- (a) Critically evaluate Bertolt Brecht's use of the techniques of epic theatre in the play, *The Good Woman of Szechuan*.
- (b) How does the play, *The Good Woman of Szechuan* deal with interconnections between society's morality and the economic systems?
- (c) Present a critical evaluation of the character of Shen Te in the play, *The Good Woman of Szechuan*.

4. Answer briefly any one of the following : 5
- (a) Prepare a note on the theme of Goodness in *The Good Woman of Szechuan*.
- (b) Discuss Brecht's use of symbols in the play, *The Good Woman of Szechuan*.
- (c) Present a brief character sketch of Shui Ta.

## UNIT—III

5. Answer any one of the following : 15
- (a) Discuss how a passive action like waiting is dramatized in the play, *Waiting for Godot*.
- (b) Critically evaluate the themes of purposelessness and meaninglessness of life as treated in the play, *Waiting for Godot*.
- (c) Present a critical account of the dramatic significance of the character of Godot in the play, *Waiting for Godot*.
6. Answer any one of the following : 5
- (a) Comment briefly on the Lucky-Pozzo episode in *Waiting for Godot*.
- (b) Prepare a note on the symbolic significance of the tree in *Waiting for Godot*.

(c) Explain the following :

Vladimir : Ah Gogo, don't go on like that. Tomorrow everything will be better.

Estragon : How do you make that out?

Vladimir : Did you not hear what the child said?

Estragon : No.

Vladimir : He said that Godot was sure to come tomorrow.

UNIT—IV

7. Answer any *one* of the following : 15

(a) How does Eugene Ionesco demonstrate the existential concepts of irrationality, frustration and futility of human existence in the play, *Rhinoceros*?

(b) Consider Ionesco's play, *Rhinoceros* as a critique of totalitarianism and fascism.

(c) Present a critical evaluation of the character of Berenger in the play, *Rhinoceros*.

8. Answer any *one* of the following : 5

(a) Write a brief note on the significance of the title of the play, *Rhinoceros*.

(b) Prepare a note on the theme of individuality in the play, *Rhinoceros*.

(c) Present a brief character sketch of Jean in *Rhinoceros*.

★ ★ ★