

**3 (Sem-5) ENG M 1**

**2 0 1 8**

**ENGLISH**

**( Major )**

**Paper : 5.1**

**( Modern Drama—I )**

*Full Marks : 60*

*Time : 3 hours*

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

**SECTION—I**

**1. Answer the following as directed (any  
three) : 1×3=3**

**(a) Who used the 'flower way' of the  
Chinese theatre?**

**(b) \_\_\_\_\_ has revealed to us a physical  
and non-verbal idea of the theatre.**

**( Fill in the blank )**

**A9/147**

**( Turn Over )**

( 2 )

(c) The principle consists in introducing in place of sympathetic understanding what we will call \_\_\_\_.

( Fill in the blank )

(d) What is everything for the Occidental theatre?

2. Answer any *two* of the following as directed : 2×2=4

(a) Write the names of independent and autonomous arts Artaud mentions in his essay.

(b) What can be substituted for \_\_\_\_ and \_\_\_\_, the twin-yoked classical cause of Aristotle's catharsis?

( Fill in the blanks )

(c) To change the role of speech in theatre is to make use of it in a \_\_\_\_ and \_\_\_\_ sense.

( Fill in the blanks )

A9/147

( Continued A9/147

( 3 )

3. Write a short note on any *one* of the following : 5

(a) Artaud's idea of the 'untranslatability' of true feeling

(b) Brecht's idea of 'sympathetic understanding'

4. Answer any *one* of the following : 10

(a) Write a note on Brecht's analysis of the two priorities of dramatic practice, namely entertainment and instruction.

Or

"The theatre no longer seeks to intoxicate him, supply him with illusions; make him forget the world, to reconcile him with his fate. The theatre now spreads the world in front of him to take hold of and use for his own good." Explain these words in the context of Brecht's idea of alienation.

(b) Why is it necessary, in the view of Artaud, to change of speech in the theatre?

( Turn Over )

( 4 )

Or

Make a comparison between Oriental theatre and Occidental theatre following Artaud.

SECTION—II

5. Answer any *four* of the following :  $1 \times 4 = 4$

- (a) Who, in *Arms and the Man*, is Swiss officer in the Servian Army?
- (b) Who utters the words 'what a man! what a man!' to conclude the play?
- (c) How many wordless roles are there in Brecht's play, *Galileo*?
- (d) What is the new name Brecht gave to 'Epic Theatre' during the last year of his life?
- (e) What is Lopakhin?
- (f) Whose nickname is Anichka?

6. Answer any *two* of the following as directed :  $2 \times 2 = 4$

- (a) "She is a witch! She is a witch!"  
Who says this, to whom?

A9/147

( Continued )

( 5 )

- (b) "The depths are \_\_\_\_\_, the heights are \_\_\_\_\_,  
The streets are \_\_\_\_\_, the court is \_\_\_\_\_."

( Fill in the blanks )

- (c) "Such news. There has been a battle!" Who says this, to whom?
- (d) When and where is Act-III of *Arms and the Man* set?
- (e) "Don't cry, little peasant." Who utters these words and when?

7. Answer any *two* of the following :  $5 \times 2 = 10$

- (a) Write a short note on Priuli, the curator or Virginia Galilei.
- (b) "If they prescribe a lot of remedies for some sickness or other, it means that the sickness is incurable. I think, I strain my brain, I come up with a lot of remedies, a lot, but that means, in fact, that I don't have one." Explain with reference to the context.

A9/147

( Turn Over )

- (c) "You can always tell an old soldier by the inside of his holsters and cartridge boxes. The young ones carry pistols and cartridges : the old ones grub." Explain with reference to the context.

8. Answer any *two* of the following : 10×2=20

- (a) Discuss *Arms and the Man* as an anti-romantic comedy.

Or

Write a note on G. B. Shaw as a dramatist of ideas with special reference to *Arms and the Man*.

- (b) Would you call *The Cherry Orchard* a comedy or tragedy? Give a reasoned answer.

Or

"*The Cherry Orchard* captures the moment of displacement in Russian history." Do you agree? Give a reasoned answer.

- (c) Make an assessment of Galileo's character as presented in Brecht's play.

Or

"The figures portrayed in Brecht's plays are not matter for empathy; they are there to be understood." Discuss this remark with reference to Galileo Galilei.

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