

3 (Sem-5) ENG M 2

2018

ENGLISH

(Major)

Paper : 5.2

(Modern Drama—II)

Full Marks : 60

Time : 3 hours

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

SECTION—I

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

(a) *The Theatre of the Absurd* is a part of the 'anti-literary' movement.

(State True/False)

(b) What was the initial title of the play, *Death of a Salesman*?

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(Turn Over)

(2)

(c) What is the assumption or presumption behind writing the plays of Arthur Miller?

(d) *The Myth of Sisyphus* was written by ____.

(Fill in the blank)

2. Answer briefly any *three* of the following :
2×3=6

(a) Why did Herbert Blau compare *Waiting for Godot* to jazz music?

(b) How does Esslin define the term 'Absurd' in his introduction to *The Theatre of the Absurd*?

(c) What does Miller say about 'actors' in his *Introduction to the Collected Plays*?

(d) Why does Miller call *Death of a Salesman* a slippery play?

3. Write in brief Miller's views on 'time' in a play and 'idea' of a play as put forward in his *Introduction to the Collected Plays*.
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(Continued)

(3)

Or

Why does the play, *Waiting for Godot* make so immediate and so deep an impact upon the audience of San Quentin Penitentiary?

4. "When 'All My Sons' opened on Broadway it was called an Ibsenesque play."

How does Arthur Miller acknowledge the influence of Ibsen upon *All My Sons* in his *Introduction to the Collected Plays*?
10

Or

What is Esslin referring to when he talks of a 'good play' and 'plays written in this new convention'? What are the differences between these two kinds of plays?

SECTION—II

5. Answer in *one* or *two* sentence(s) of the following (any *four*) :
1×4=4

(a) When and where does the action of the play, *Waiting for Godot* take place?

(b) When Willy tells his brother that 'nothing is working out', what opportunity does Ben offer him?

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(Continued)

- (c) What is the matter with Estragon's foot?
- (d) What memory or day dream does Willy have immediately after he tells Linda "You are the best there is"?
- (e) Why did Eliot write the play, *Murder in the Cathedral*?
- (f) Who was the King of England during Becket's time?

6. Recount the visit of the Fourth Tempter and show in brief why he is more significant to the unfolding of the drama. 2

Or

In what way has Miller used the transparent walls to indicate when characters are in the past rather than the present?

Or

Write in brief the symbolic significance of Pozzo's boldness.

7. Explain the following with reference to the context : 5×2=10

- (a) "Forgive me, dear. I can't cry. I don't know what it is, but I can't cry. I don't understand it. Why did you ever do that?"

Or

"There was respect and comradeship, and gratitude in it. Today it's all cut and dried, and there's no chance for bringing friendship to bear-or personality. You see what I mean? They don't know me anymore."

- (b) But that is not the question. What are we doing here, that is the question. And we are blessed in this, that we happen to know the answer. Yes, in this immense confusion one thing alone is clear. We are waiting for Godot to come.

Or

Why it's very natural, very natural. I myself in your situation, If I had an appointment with a Godin ... Godet

... Godot ... anyhow, you see who I mean, I'd wait till it was black night before I gave up.

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

- (a) Assess the dramatic effectiveness of T. S. Eliot's use of chorus in *Murder in the Cathedral*.

Or

"The character of Becket, as it emerges in *Murder in the Cathedral* is passive, negative and completely lacking in emotional intensity." Do you agree? State your reasons fully.

- (b) Critically analyze the characters of Vladimir and Estragon.

Or

"In *Waiting for Godot*, Becket has created a modern tragedy which reveals man's sense of his tragic existence." Discuss.

- (c) Discuss Willy Loman as a tragic hero— in the play, *Death of a Salesman*.

Or

To what extent can *Death of a Salesman* be said to deal with the quest motif— a quest for values and identity?
