

3 (Sem-5) ENG M 2

Bijni College Library  
P.O. Bijni, Dist. Chirang  
(B.T.A.D) Assam

2016

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) A play, I think, ought to make sense  
to ——— ———.

( Fill in the blanks )

- (b) When was the *Introduction* to Arthur Miller's collected plays written and how many sections are there in it?
- (c) What separates the Theatre of the Absurd from the Existentialist Theatre?
- (d) Other than Beckett and Camus, name two other practitioners of the Theatre of the Absurd.

2. Answer briefly any *three* of the following :

2×3=6

- (a) List two characteristics of the poetic avant-garde theatre.
- (b) What did the prisoners tell the reporter from the *San Francisco Chronicle* after watching *Waiting for Godot*?
- (c) According to Arthur Miller, how does drama differ from other literary genres?
- (d) What does Miller mean when he says that his approach to play writing is 'organic'?

3. What is the original meaning of the word 'absurd'? What does the word mean when we speak of the 'Theatre of the Absurd'? 5

Or

In his *Introduction* to *Collected Plays* Miller asserts his belief that plays need 'ideas' without which they are worthless. What are his views on 'ideas' in plays? 5

Or

What does Esslin say could be the reason for a play like *Waiting for Godot* making so deep an impact on an audience of convicts? 5

4. What are some of the conflicting political arguments that have been levelled at Arthur Miller's works and how does he refute the claims that he is a politically biased writer? 10

Or

Name two dramatists whose plays have often superciliously been dismissed as nonsense or mystification. Why have critics received these plays with incomprehension and bewilderment? 10

Or

Summarize in your own words the views presented by Martin Esslin in *Introduction to the 'Theatre of the Absurd'*. 10

SECTION—II

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

- (a) Which long dead relative does Willy consult on several occasions in *Death of a Salesman*?
- (b) Why does Willy need to borrow money from Charley?
- (c) What two vegetables does Vladimir give Estragon?
- (d) How long does Vladimir think he and Estragon have been together?
- (e) What is the name of the First Tempter in *Murder in the Cathedral*?
- (f) What word does Thomas consider in his sermon?

6. Write a note on the role played by the absent character, Henry II in *Murder in the Cathedral*. 2

Or

What is 'mandrakes' and what is its symbolic reference in *Waiting for Godot*? 2

Or

What improvements does Willy make on his house? 2

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

(a) After all the highways, and the trains, and the appointments, and the years, you end up worth, more dead than alive.

Or

The man knew what he wanted and went out and got it! Walked into a jungle and comes out the age of twenty-one, and he's rich! The world is an oyster, but you don't crack it open on a mattress!

(b) Vladimir : Well? What do we do?

Estragon : Don't let's do anything. It's safer.

Or

Estragon : Who believes him?

Vladimir : Everybody. It's the only version they know.

Estragon : People are bloody ignorant apes.

8. Answer any *two* of the following :  $10 \times 2 = 20$

(a) Discuss the role played by the priests in *Murder in the Cathedral*. Do they add to the story and meaning of the play?

(b) Make a detailed study of the conflict faced by Thomas and the change that is brought about in his character as a result of it.

(c) Beckett called *Waiting for Godot* a 'tragicomedy'. Do you agree with this classification? If not, do you think the play contains more elements of tragedy than comedy? Justify your answer.

- (d) Discuss *Waiting for Godot* as existential literature.
- (e) In your opinion, to what extent does Willy Loman bear responsibility for his action in *Death of a Salesman* ?
- (f) Make an analysis of the roles that parent-child and husband-wife relationships play in *Death of a Salesman*.

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