

2015

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 essentially French.

( State True or False )

(b) *The Myth of Sisyphus* was written by \_\_\_\_\_.

( Fill in the blank )

(c) Writing about *Death of a Salesman*, Miller writes that the play was begun with 'only one piece of knowledge'. What was that knowledge?

(d) My approach to playwriting and the drama itself is \_\_\_\_; and to make this glaringly evident at once it is necessary to separate \_\_\_\_ from what we think today as literature.

( Fill in the blanks )

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

2×3=6

(a) The audience at San Quentin 'made one error' while watching the staging of *Waiting for Godot*. What was the error made?

(b) What makes Paris the capital of the world's individualists?

(c) What, according to Miller, are some of the questions that broach the mind of the audience when an actor appears on stage?

(d) What does Miller say is the singlemost powerful influence on his way of writing?

3. What, according to Esslin, are the characteristics of a 'good play'? 5

Or

What critical reception did the first staging of *Waiting for Godot* at San Quentin receive? 5

Or

How does the conception and manipulation of time in a play affect its style? Explain with reference to *Death of a Salesman*.

5

4. What does Martin Esslin mean by 'the absurdity of the Absurd'? Explain with reference to the 'Introduction' of *The Theatre of the Absurd*.

10

Or

"Miller believed that tragedy did not depend on the person of a grocer or a President in the modern play. Tragedy depended on the intensity, human passion to transcend his given bonds and the fanatical insistence upon the role chosen for himself."

Discuss *Death of a Salesman* as a modern tragedy in the light of the above statement.

10

SECTION—II

5. Answer any *four* of the following questions in 1 sentence each or as directed :  $1 \times 4 = 4$

(a) Both acts in *Waiting for Godot* end with the line 'Yes, let's go' followed by what stage direction?

(b) We are all born mad \_\_\_\_\_.

( Fill in the blank )

(c) Which building is central to Eliot's play, *Murder in the Cathedral*?

(d) What did Biff take from Bill Oliver?

(e) Why does Linda believe that her sons should treat Willy kindly?

6. How does Linda know that Willy is suicidal? 2

Or

Why do Estragon and Vladimir stay together although it is suggested throughout the play that they part? 2

Or

What does the chorus claim as its purpose in the action of the play? 2

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

(a) To every man his little cross. Till he dies.  
And is forgotten.

Or

Nothing happens. Nobody comes, nobody goes. It's awful.

(b) I am the New England man. I'm vital in New England.

Or

I am gonna show you and everybody else that Willy Loman did not die in vain. He had a good dream. It's the only dream you can have—to come out number-one man. He fought it out here, and this is where I'm gonna win it for him.

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

- (a) What purpose does Godot serve in *Waiting for Godot*? How would you interpret him?
- (b) *Waiting for Godot* is a play about waiting. How is this evident in the play?
- (c) Define the term 'nihilism'. Would you call *Waiting for Godot* a nihilistic play? Discuss.
- (d) Trace the elements of Greek tragedy in *Murder in the Cathedral*.
- (e) Discuss some of the themes that Eliot deals with in *Murder in the Cathedral*.
- (f) Can Willy Loman in *Death of a Salesman* be considered as a tragic hero? Discuss.
- (g) Draw a character sketch of Biff.

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