



BRAINWARE UNIVERSITY

Term End Examination 2022
Programme – B.A.(Eng)-Hons-2020
Course Name – Modern European Drama
Course Code - BELS502
(Semester V)

Full Marks : 60

Time : 2:30 Hours

[The figure in the margin indicates full marks. Candidates are required to give their answers in their own words as far as practicable.]

Group-A

(Multiple Choice Type Question)

1 x 15=15

1. Choose the correct alternative from the following :

(i) Identify the figure/s who contributed to the rise of realist theatre?

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|-------------------|---------------------|
| a) Charles Darwin | b) Auguste Comte |
| c) Karl Marx | d) All of the above |

(ii) Compute the recurring motif of spiritual death and redemption within The Ghost Sonata is anticipated by the inclusion of which of the following paintings as a source of inspiration by Strindberg as evident from his writings in The Inferno?

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|-------------------------------------------------------------------|------------------------------------------|
| a) Arnold Böcklin's Die Toteninsel | b) Gustav Klimt's Death and Life |
| c) Arnold Böcklin's Self Potrait with Death
Playing the Fiddle | d) Caravaggio's The Entombment of Christ |

(iii) Identify the odd one:

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|------------------|----------------------|
| a) Happy Days | b) Endgame |
| c) The Caretaker | d) Krapp's Last Tape |

(iv) Appraise the reason why Egil Tornqvist calls The Ghost Sonata "A Three-Act Play"?

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|---------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|---------------------------------------------------------------------------------------------------------------------------------------------|
| a) Tornqvist's terminology is ironic since the title of the play hints at a musical movement and hence each part should be called a movement instead of an act | b) Since there are three principal actors in the play Tornqvist calls it such to pay homage to the masterful characterisation of Strindberg |
| c) It cannot be called an one-act play since that would mean the unities would have to be adhered to and the play would be staged without an intermission but since it is not followed here Tornqvist gives it a new name | d) There are three precise turns and developments in the play's plot and hence this name is given |

(v) Which of the following best describes the use of language in absurd theatre: i: meaningless ii: repetitive iii: punctured with pause and silence iv: enigmatic

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|-------------------|----------------------|
| a) Only iii | b) i, ii and iii |
| c) ii, iii and iv | d) i, ii, iii and iv |

(vi) Apply your understanding of Nora's character to choose which of the following best describes her.

- a) Angel in the house
c) Both I and II
- b) New Woman
d) None of the above
- (vii) Choose the incorrect statement with reference to Ibsen's A Doll's House.
- a) Dr. Rank inherited his disease from his father.
c) Mrs. Linde rejected Torvald for a richer man.
- b) The play is set in Holmer's garden.
d) Nora ate macaroons against the wish of Torvald
- (viii) Select the option that best describes the characters of absurd theatre.
- a) Lack psychological motivation
c) Have a distinct past
- b) Are sketchy effigies
d) Ramble inconsequential words
- (ix) Evaluate which of the following is not true of the "window-mirror" that the Old Man's fiancée uses?
- a) The fiancée only uses the window mirror because even though she can see and evaluate the world she can't see herself in it and that allows her to ignore her sins and her faults
c) The fiancée doesn't realise that even though she can ignore the reckoning with herself, she cannot avoid the world from looking at her and witnessing her true self in all its depravity
- b) The fiancée can see the world in two directions using the window mirror and this makes her happy as trapped in that little room the mirror is her only outlet and joy
d) The fiancée uses the mirror to look at herself and admire herself by deluding herself into thinking that even as time passes she does not have to change at all
- (x) Assess the following statements and choose the correct option: Statement I: The play Waiting for Godot is set in a strange, unspecified time, and does not take place in the context of any historical events. Statement II: Many have seen the widespread suffering and disillusionment caused by World War II in the background of the play's pessimistic, nihilistic conception of the world.
- a) I is true but II is false
c) Both are true
- b) I is false but II is true
d) Both are false
- (xi) Choose the correct statement: Statement 1: Kattrin's inability to speak puts her in a precarious position on the theatrical stage as her body itself becomes a text for the audience to decipher Statement 2: Kattrin's utterances which differ from normative speech are continuously sidelined and unheard by her family who consider her attempt at articulation as whimsical play on her part
- a) Both of the statements are correct
c) 2 is correct
- b) 1 is correct
d) None of the above
- (xii) Statement I: As Beckett's title indicates, the central act of the play is waiting, and one of the most salient aspects of the play is that nothing really seems to happen. Statement II: All of this waiting for nothing, talking about nothing, and doing nothing contributes to a pervasive atmosphere of nihilism in the play. Identify the correct combination.
- a) I is true but II is false
c) Both are true
- b) I is false but II is true
d) Both are false
- (xiii) Recall Helene Weigel and Bertolt Brecht contribution to the German theatre scene?
- a) He promoted the revival of classical theatre
c) He created the Berliner Ensemble, a theatre company that sought to turn theatre into a tool to instigate revolution
- b) He promoted the use of the theatre of cruelty to appeal to the audience's unconscious desires
d) He promoted the audience's identification with the character's on stage
- (xiv) Select which of the following is true of the chamber plays created by August Strindberg?
- a) The play dealt with a restricted subject which was intimate in form and treated in depth with a help of a few characters
b) The point of view of the play was limited to a character's inner world and use of imagination was discouraged

- c) Superfluous minor characters were used to promote a social message and even though such characters lacked depth they were vital to the socialist mission of the drama
- d) The agenda of the playwright was to make the audience uncomfortable and create a claustrophobic atmosphere within the theatrical space
- (xv) Judge which of the following statements related to Strindberg's correspondence with his German Translator, Emil Schenng rings true for the philosophical import of the play?
- a) The play was subtitled 'Kama Loka' a title Strindberg borrowed from Vedic mythology and by asking the translator not to include the subtitle Strindberg wanted to hide his debt to Eastern modes of belief so that he would not have to offend Hindus in India
- b) Strindberg claimed that the play's central movement which is mirrored in all the character's development is based on the realisation of the 'horrible' in life once the scales of ignorance fall off and we are forced to confront our own depravity
- c) Strindberg preached that giving up and accepting our own ugly nature is the only way out of the mire that is our world, no amount of struggling to free ourselves will work, this is noticed too in the characters' nihilistic perspectives of the world
- d) Strindberg described the very act of writing *The Ghost Sonata* as a journey through paradise where he could understand the beauty of the world of God and was filled with hatred for the human condition

Group-B

(Short Answer Type Questions)

3 x 5=15

2. What do you understand by the term *Verfremdungseffekt* in Brechtian theatre? (3)
3. Examine the symbolic significance of the christmas tree in Ibsen's *A Doll's House*. (3)
4. "I have been your doll wife, just as at home I was Daddy's doll child." Explain. (3)
5. Distinguish between the roles played by Mr Arkenholz and Jacob Hummel in the progression of the plot in *The Ghost Sonata* (3)
6. Analyze the notion of boredom and nihilism in Beckett's *Waiting for Godot*. (3)

OR

Write a note on the use of the names in Beckett's *Waiting for Godot*. (3)

Group-C

(Long Answer Type Questions)

5 x 6=30

7. How can the figure of Godot be interpreted? Explain. (5)
8. Develop the idea of Courage's hypocrisy in the play *Mother Courage and her Children* (5)
9. Articulate the significance of the song of fraternisation in *Mother Courage and her Children* (5)
10. Analyze Beckett's *Waiting for Godot* as an absurd drama. (5)

OR

Evaluate the concept of waiting in Beckett's *Waiting for Godot*. (5)

11. The character of Nora in Ibsen's *A Doll's House* offers a critique of traditional roles of women. Argue. (5)

OR

Money plays a dominant role in Ibsen's *A Doll's House*. Justify. (5)

12. Examine how the Director's crime is repaid in *The Ghost Sonata*? (5)

OR

Examine the figure of the Mother in the closet in *The Ghost Sonata* (5)
