



BRAINWARE UNIVERSITY

Term End Examination 2021 - 22
Programme – Master of Arts in English
Course Name – Literature of 20th Century II
Course Code - MELS204
(Semester II)

Time allotted : 1 Hrs.15 Min.

Full Marks : 60

[The figure in the margin indicates full marks.]

Group-A

(Multiple Choice Type Question)

1 x 60=60

Choose the correct alternative from the following :

- (1) Camus defines the feeling of absurdity with reference to which Greek hero?

a) Hercules	b) Hector
c) Sisyphus	d) Achilles
- (2) Ionesco's definition of absurd as "that which is devoid of purpose... Cut off from his religious, metaphysical, and transcendental roots, man is lost..." comes in an essay on which author?

a) Camus	b) Beckett
c) Kafka	d) Pinter
- (3) Who has coined the phrase, 'The Theatre of the Absurd'?

a) Kenneth Tynan	b) Terence Rattigan
c) Bertolt Brecht	d) Martin Esslin
- (4) Which of the following had been influential in the development of the absurd theatre?

a) Jarry's Ubu Roi	b) Apollinaire's The Breasts of Tiresias
c) Picasso's Les Demoiselles d'Avignon	d) All of the above
- (5) Plot structure in the theatre of absurd becomes _____. i: anti-realistic
 ii: unconventional iii: linear

a) Only iii	b) i, ii and iii
c) ii and iii	d) i and ii
- (6) Which of the following pair is odd?

a) Didi-Gogo	b) Goldberg-McCann
c) Macbeth-Banquo	d) Hamm-Clov
- (7) Which of the following is not true of the characters of absurd theatre?

a) Lack psychological motivation	b) Are sketchy effigies
c) Have a distinct past	d) Ramble inconsequential words
- (8) Which philosophical idea can be closely associated with the theatre of absurd?

- a) Aestheticism
c) Formalism
- b) Transcendentalism
d) Existentialism
- (9) Who among the following playwrights of the theatre of absurd won the Nobel Prize in 2005?
- a) Samuel Beckett
c) Arthur Adamov
- b) Harold Pinter
d) Jean Genet
- (10) From whose play did Wardle derive the term 'Comedy of Menace'?
- a) Harold Pinter
c) Nigel Dennis
- b) David Campton
d) N. F. Simpson
- (11) The roots of absurd theatre can be traced to _____. I: Dream plays II: Mad scenes in Elizabethan drama III: vaudeville and slapstick comedy IV: Renaissance paintings
- a) I, II and IV
c) I, II and III
- b) II, III and IV
d) II and III
- (12) Who is Stanley in Pinter's The Birthday Party? I: Petey's son II: A pianist III: A loner IV: Goldberg and McCann's friend
- a) I, II and IV
c) I, II and III
- b) II, III and IV
d) II and III
- (13) Statement I: The opening of The Birthday Party reflects the traditions of naturalistic drama. Statement II: The conversation between Meg and Petey subtly indicates the sterility that their relationship has reached.
- a) I is right but II is wrong
c) Both I and II are right
- b) II is right but I is wrong
d) Both I and II are wrong
- (14) How does Stanley react when Meg informs him about the arrival of two visitors she is expecting?
- a) He feels unsettled
c) He does not react at all
- b) He is overjoyed
d) He makes arrangements for welcoming the guests
- (15) What game do the characters play during the celebration of Stanley's supposed birthday?
- a) Hide and Seek
c) Blindman's Buff
- b) Cards
d) Musical Chair
- (16) I: The celebration of Stanley's supposed birthday involves a frivolous merrymaking where Stanley's blindfolding implies ominous possibilities. II: As Stanley gropes in the dark, the atmosphere of mirth and merriment transforms into horror and pain when Goldberg smashes Stanley's spectacles depriving him of vision, both physical and metaphorical.
- a) I is right but II is wrong
c) Both I and II are right
- b) II is right but I is wrong
d) Both I and II are wrong
- (17) Identify the false statement: I: Like Edward Bond's Lear, Stanley too attains visionary clairvoyance and philosophical wisdom after his blindness. II: The games becomes a grotesque parody or a bizarre irony of the celebration where the chief celebrant is reduced to a non-entity.
- a) Only I
c) Both I and II
- b) Only II
d) None of the above
- (18) Stanley's mental breakdown was caused by _____.
a) The sudden entrance of two more boarders
c) The attempted rape of Lulu
- b) Being forced to confront his past sins and delusions
d) Meg's amorous advances

- (19) Why did Petey lie to Meg at the end of the play when she asked where Stanley was?
- a) Because he was jealous of Stanley and wanted him gone
- b) Because Stanley was not a good person and manipulated Meg whenever he got the chance
- c) Because Petey had killed Stanley and did not want to tell the truth
- d) Because the knowledge that Stanley had been taken away would leave Meg mentally fragile
- (20) The piece of news Petey reads out aloud from the newspaper in Act I part I of The Birthday Party is about _____.
- a) The death of a neighbour
- b) An accident
- c) A birth announcement
- d) An event in the neighbourhood
- (21) Name the official biographer and the biography of Harold Pinter which is the source of all we know about Pinter's life and its connection with his literary oeuvre.
- a) Michael Billington, Harold Pinter
- b) Bernard Dukore, Harold Pinter
- c) Martin Esslin, Pinter the Playwright
- d) Ruby Cohn, The Theatre of Harold Pinter
- (22) Who directed The Birthday Party when it was first dramatised in 1958?
- a) Harold Pinter
- b) Peter Wood
- c) David Baron
- d) Mel Gussow
- (23) I: Stanley has been depicted as an individual who appears to have experienced the uncertainties and hostilities of the outer social world. II: His withdrawal into a shell of isolation from humans and relationships is an escape from establishment.
- a) Both are right and II is a proper explanation of I.
- b) Both are right but II is not a proper explanation of I.
- c) I is right but II is wrong
- d) II is right but I is wrong
- (24) I: The concept of establishment looms large in the backdrop of The Birthday Party that threatens to claim Stanley back from his burrow to the mainstream society. II: Petey and Meg are the instruments for this process of reclaiming.
- a) I is right but II is wrong
- b) II is right but I is wrong
- c) Both I and II are right
- d) Both I and II are wrong
- (25) Where is Stanley taken to at the end of The Birthday Party?
- a) To his mother
- b) To an asylum
- c) To Monty for treatment
- d) To his grave
- (26) What is the profession of Lenny in Pinter's The Homecoming?
- a) A driver
- b) A teacher
- c) A boxer
- d) A pimp
- (27) I: In The Homecoming Pinter explores the mother-wife-whore paradigm of women explicitly. II: Neither Jessie, the absent wife of Max, nor Ruth, the wife of Teddy, embody the mother-prostitute dichotomy.
- a) I is right but II is wrong
- b) II is right but I is wrong
- c) Both I and II are right
- d) Both I and II are wrong
- (28) Identify the play not by Harold Pinter.
- a) The Room
- b) Old Times
- c) A Night Out
- d) Happy Days
- (29) What are the unique features of Pinter's plays? I: treatment of time II: anonymity of characters III: power-conflicts within family IV: menacing possibilities of the outsider V: blatant pleonasms, tautologies and lunatic ravings
- a) I, II and IV
- b) II, III and V
- c) I, II, III and IV
- d) I, II, III, IV and V

- c) The term "post modernist" indicates a historical sense rather than stylistic differences
- d) The term "postmodern" and "postmodernist" are one and the same and indicates a specific moment in history that gave rise to works which could aesthetically capture the zeitgeist of the moment and the turmoils within society
- (38) According to Philip Auslander why is it difficult to analyse the impact of postmodernism in theatre that it is to do the same in case of dance ?
- a) There is a synergy and coherence between the performance and the text being performed in the theatre that does not exist in dance
- b) The simplicity of dance forms opens itself upto interpretation more easily than the complexities inherent with the theatrical form
- c) In dance since the performance style and genre are encoded in choreography it is easier to analyse the impact of postmodernism in dance. Whereas the absence of choreography is what creates the interpretative barrier when it comes to theatre
- d) The relationship between the text and the performance that characterizes the form in theatre is most important since the disjuncture between the performance and the text being performed in theatre does not exist in dance and makes it easier to analyse
- (39) Which of the following is not discussed by Philip Auslander as being a result of postmodern production styles in theatre?
- a) Better representation of women playwrights, playwrights of colour, and queer playwrights in mainstream theatre as a result of the identity politics of social movements in late 1960s and 1970s
- b) Non-traditional casting in which actors whose race and sometimes gender does not match those of the characters they play is another form of pluralism characteristic of the postmodern stage
- c) The growing distaste of monologue performances and works focusing on intensely on autobiographical performances that were acts of self scrutiny
- d) Intercultural performance in which elements of performance originating in different natural and cultural settings are intermixed to form the theatrical equivalent of world music
- (40) Who is responsible for the development of the genre of postmodern monologue performances that proliferated in the late 1980s and 1990s?
- a) Splading Gray and his involvement in the New York experimental theatre scene
- b) Peter Sellars' production of the opera The Marriage of Figaro
- c) Peter Brooke and his production based on the ancient Indian Mahabharata
- d) Balanchine choreography presented in a postmodern performance of the Swan Lake
- (41) According to Elinor Fuchs 1983 essay titled "The Death of Character" which of the following was considered as a harbinger of postmodernism in theatre?
- a) A reliance on stable and locatable identities in terms of characterisation
- b) A reliance on the coherent narratives instead of fragmented narration
- c) A reliance on historical depictions and a celebration of the past
- d) A reliance on fragmented, flowing and uncertain identities whose exact locations and boundaries cannot be pinpointed
- (42) What is the relevance of Don Shewey's statement that in postmodern theatre there is an impulse towards creating a cultural collage?
- a) Shewey commented on the harmful effects of cultural imperialism
- b) Shewey commented on the work of directors like Peter Sellars who incorporate different cultural materials from different places in order to create a globalist sense of art on stage
- c) Shewey commented against the de-emphasis on native European cultural forms in favour of adopting Eastern aesthetic practices
- d) Shewey commented on the fact that postmodernist drama does not have any

coherent origin and is in fact influenced by multiple cultures

- (43) Shortly after World War II was over, Beckett began to write on a trilogy of fiction. Which of these works does not belong to that trilogy.
- a) Molloy
 - b) The Unnamable
 - c) How it is
 - d) Malone Dies
- (44) In 1928 Beckett moved to Paris to become a lecturer at the Ecole Normale Superieure. In Paris he got to know a famous author who asked him to write an essay about one of his works. Who was this famous author?
- a) T.S Eliot
 - b) Eugene O'Neil
 - c) James Joyce
 - d) Thomas Mann
- (45) Which of the following are not features of Samuel Beckett's literary and theatrical works?
- a) bleak impersonal tragi-comic experiences of life
 - b) black comedy and nonsense
 - c) minimal stage setups
 - d) aesthetic and linguistic traditionalism
- (46) Which of the following is Clov's response in Endgame to the sight of Hamm sleeping with a blood-stained handkerchief on his face?
- a) He keeps staring with a fixed gaze
 - b) He turns to the audience and lets them know that he once loved this man
 - c) He laughs briefly, goes to the door and then stops
 - d) He gently removes the handkerchief and wakes Hamm up
- (47) Which of the following is not a significance of the opening lines of Endgame where Clov claims that something has finished?
- a) The play starts with an ending and its continued deferral since Clov claims it was finished and then rectifies his statement with a timid assurance of it being nearly finished
 - b) This craving for an end and a fear of it marks the lives of the characters in the play who struggle against their unending fixity at the same time are unable to let go of it completely
 - c) It talks about the end of the relationship between Hamm and Clov as Hamm decides to replace Clov with another little boy
 - d) It talks about how the lives of the characters in the play had been reduced to a meaningless, endless wait for their torturous existence to end.
- (48) Which of the following is not true of Hamm's statement on the nature of suffering?
- a) Hamm believes that to live is to suffer, all beings suffer in their own way
 - b) Suffering is an absolute and the history of the world is also a history of suffering that is generationally transmitted from one to the other
 - c) Suffering experienced by Hamm even though rationally is no more intense than that felt by others seems to drown out all logic as seems the loftiest in the world
 - d) The more that man thinks about suffering, the bigger he is and his expectations are the less he suffers. Hence the cure to this cursed legacy lies in philosophising about pain
- (49) The entire play of Endgame is punctuated by which of the following demands on the part of Hamm?
- a) Hamm makes incessant demands for his parents to love him
 - b) Hamm makes incessant demands for Clov to stay with him and not abandon him to the endless pain
 - c) Hamm makes incessant demands for painkillers to help numb his pain or for Clov to put an end to his miserable existence once and for all
 - d) Hamm makes incessant demands to go out to the beach and demand answers from a cruel God

- (50) In Endgame which of the following might be a reason why Hamm hesitates to end his pain and suffering?
- a) Hamm wants to spend a few more years with Clov and his family
- b) Hamm cannot gather enough courage to commit suicide since like Hamlet Hamm is afraid that greater unimaginable torment lies ahead of him in the land beyond life and he wants to hang on to life, a known enemy.
- c) Hamm is afraid of abandoning his parents to a cruel and unfeeling world
- d) Hamm wants to finish writing his book and leave behind a legacy for others to remember him by
- (51) In Endgame it seems apparent that the characters endlessly go through the same conversations and scenarios again and again, what is the significance of this proposition on the narrative of the play?
- a) It proves the benevolence of the creator who gives humans ample chances to fix their mistakes
- b) It proves that Hamm and Clov are mirroring each other and having fun with the meaninglessness of their lives
- c) It shows the desolation face by the characters where their life had turned into a meaningless performance, an endless spiral of pain that centres in on itself and yet goes nowhere and a suffering haunted by loss of meaning
- d) It shows that the characters are remembering the happy days one last time before they kill themselves by enacting all the pivotal moments in their relationships
- (52) Which of the following can be considered as a possible interpretation of the set of dialogues in Endgame preceding Clov's confession that he had loved Hamm once?
- a) It shows a distanced sense of nostalgia in the characters for a once loving past which has long been gone and a reckoning with the fact that no such comforting assurances exist in the presence and no amount of repetition will be able to resurrect what once was, highlighting the predicament of the postmodern world
- b) It shows the characters' attempt to connect with themselves and reestablish ties of love
- c) It shows that the characters simply hate each other and cannot stand each other any longer
- d) It shows that the characters can no longer feel pain or suffer and they are indulging in a meaningless play
- (53) In the play Endgame where are Hamm's parents situated?
- a) On the staircase that leads to the room
- b) In the coffin that they use as their bed
- c) In separate dustbins where Hamm keeps them locked for most of the day
- d) In the kitchen where Hamm has appointed them to hunt down the fleas
- (54) Which of the following statements in Endgame is offered by Hamm in response to Clov's claim that nature has forgotten them?
- a) Hamm asks Clov to take the ladder and go and take a look at the beautiful land and see to witness nature's glory
- b) Hamm claims that no matter how much humans destroy or separate themselves from nature, human nature is the distilled essence of nature and in the changes of their body, as they grow old and helpless nature will continue to be present
- c) Hamm asks Clov to forget about nature and asks him to promise that he will never abandon him no matter what
- d) Hamm curses nature for creating him and the world since being born means to inherit a legacy of suffering
- (55) The dying of light in the text of Endgame signifies which of the following?
- a) The end of hope and redemption
- b) The loss of literal sight
- c) The loss of the past
- d) The loss of friendship

- (56) Which of the following is a coping mechanism of Nell and Nagg in the face of their son's cruelty in Endgame?
- a) The cry and whine for food
 - b) They plead Hamm to forgive them and let them go
 - c) They try to seek refuge in their shared memories of a happy past but this is ephemeral and their vision is shattered by Hamm's cruel words reminding them that what has been lost cannot be recovered
 - d) They kiss and make love and huddle for warmth together reminding us of the perseverance of love in the face of all difficulties
- (57) Which of the following statements best describes the following lines from Sylvia Plath's poem "Daddy"? "Daddy, I have had to kill you. You died before I had time _____"
- a) Plath comments that she achieved emancipation by killing her father symbolically
 - b) The above lines, in a very complex manner, Plath's questions her own anxieties of not being able to be free of her father's symbolic shadow even after his death or time and again after she symbolically kills him
 - c) Both of the above
 - d) None of the above
- (58) "The Colossus" is assumed to be about
- a) Sylvia Plath
 - b) Otto Plath
 - c) Robert Lowell
 - d) Ted Hughes
- (59) Where does the poet spend the night in "The Colossus"?
- a) In the statue's ear
 - b) In the statue's head
 - c) In the statue's hand
 - d) In the statue's mouth
- (60) The line "The young in one another's arms" in the poem "Sailing to Byzantium" is best interpreted to mean
- a) Teen Kids holding each other
 - b) A young boy comforting someone who has lost a loved one
 - c) The reproduction of life
 - d) Teenagers giving birth