

Total No. of Questions - 6]
(2022)

[Total Pages : 3

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M.A. Examination
ENGLISH
(Modern British Drama)
Paper – XI
(Semester-III)

Time : Three Hours]

[Max. Marks : { Regular : 60
Private : 75

The candidates shall limit their answers precisely within the answer-book (40 pages) issued to them and no supplementary/ continuation sheet will be issued.

Note : Attempt *four* questions in all. Q. No. 1 is compulsory.

Compulsory Question

1. Write short notes on any *six* of the following (100 words each) :
 - (a) War background in *Arms and The Man*.
 - (b) Role of Raina Petkoff.
 - (c) Explain the 'pun' in the title 'An Ideal Husband'.
 - (d) Wilde's symbolic overtones in *An Ideal Husband*.

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- (e) What dramatic form was T.S. Eliot following in *Murder in The Cathedral* ?
 - (f) The opening of *Murder in the Cathedral*.
 - (g) Role of Miners in *Sargeant Musgrave's Dance*.
 - (h) Is there any influence of Bertolt Brecht on Arden's play ?
 - (i) Explain the meaning of the title *Arms and the Man*.
 - (j) Conflict of spiritual and secular powers in *Murder in The Cathedral*.
 - (k) Who are John Arden's contemporaries ?
 - (l) Variations in Modern British Drama.
2. Discuss *Arms and the Man* as an anti-romantic play.

OR

'Shaw's aim in *Arms and the Man* is to destroy illusions, and compel his audience to see reality.'

3. According to you, in which genre does *An Ideal Husband* fall ? Comedy, Realism or Satire ? and Why ?

OR

Analyse and interpret critically the plot of *An Ideal Husband*.

4. Explain the idealistic/revolutionary aim behind *Sergeant Musgrave's Dance*.

OR

Explain how and why the idea of 'conflict' between different forces become central in *Sergeant Musgrave's Dance*.

5. 'Murder in the Cathedral is just not a dramatization of the death of Thomas Berkett; it is on deep searching study of the significance of masterydom.

OR

How does T.S. Eliot handle a sensitive and crucial Christian subject in *Murder in the Cathedral* ?

6. Write a critical essay on the innovation and experimentation in *Modern British Drama*.

OR

What is the 'Absurd' ? In which plays has the idea/notion of the absurd been used effectively in British Drama of 20th Century ?
