

Total No. of Questions – 6]  
(2062)

[Total Pages : 3

**9689**

**M.A. (English) Examination**

**AMERICAN DRAMA**

**Paper–XIV**

**(Semester–IV)**

Time : Three Hours]

[Maximum 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 :** Regular marks distribution : Q. No. 1 carries 18 marks and the next three questions carry 14 marks each.

Private marks distribution : Q. No. 1 carries 24 marks and the next three questions carry 17 marks each.

**Compulsory Question**

1. Write short notes (about 100 words each) on any *six* of the following :

- (a) Imagery and symbolism as used by O'Neill.
- (b) The influence of Friedrich Nietzsche on O'Neill.

- (c) 'Desire Under the Elms' as a tragedy.
- (d) The American Dream and American Drama.
- (e) Freedom for Linda Loman.
- (f) The historical context of 'Death of a Salesman'.
- (g) Symbolism and the breaking of glass animals in 'The Glass Menagerie'.
- (h) The Social Context of 'The Glass Menagerie'.
- (i) The Tom - Laura relationship.
- (j) The social and historical context of 'Who's Afraid of Virginia Woolf?'
- (k) The significance of the title 'Who's Afraid of Virginia Woolf?'
- (l) The treatment given to feminism in 'Who's Afraid of Virginia Woolf?'

### SECTION-A

**Note :** Attempt any *three* questions.

2. What significance does the farm hold for Cabot and Abbie in 'Desire Under the Elms'?

OR

Do you find traces of the Oedipus myth in the play? If yes, where and how?

3. Attempt a character-sketch of Willy Loman.

OR

Is 'Death of a Salesman' a tragedy?

4. How is 'The Glass Menagerie' a memory play?

OR

It has been said that "In 'The Glass Menagerie', Jim is just a symbolic figure for the Wingfields". Do you agree? Why/Why not?

5. Why is Honey presented as always sick and unwell?

OR

Critically describe the role of religion in 'Who's Afraid of Virginia Woolf'.

6. Edward Albee wrote in the *New York Times* in 1962 that he was 'deeply offended' when he learned he was becoming associated with the Theatre of the Absurd. Do you think his outrage was justified and did it stem from the difference between Naturalism and the Theatre of the Absurd?

OR

How did Modern Drama overturn the conventions of the earlier drama?

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