

B.A. DEGREE EXAMINATION, NOVEMBER 2015
BRANCH XII – ENGLISH
THIRD SEMESTER

COURSE : MAJOR – CORE
PAPER : DRAMA - II
TIME : 3 HOURS

MAX. MARKS: 100

- I. Critically analyse the following extract in not more than 600 words with reference to theme, technique and characterisation: (1x20=20)

SONG OF THE DEFENCELESSNESS OF THE GOOD AND THE GODS

SHEN TEN:

In our country
The capable man needs luck. Only
If he has mighty backers
Can he prove his capacity.
The good
Have no means of helping themselves and the gods are powerless.
So why can't the gods launch a great operation
With bombers and battleships, tanks and destroyers
And rescue the good by a ruthless invasion?
Then maybe the wicked would cease to annoy us.

She puts on Shui Ta's costume and takes a few steps in his way of walking.

The good
Cannot remain good for long in our country
Where cupboards are bare, housewives start to squabble.
Oh, the divine commandments
Are not much use against hunger.
So why can't the gods share out what they've created
Come down and distribute the bounties of nature
And allow us, once hunger and thirst have been sated
To mix with each other in friendship and pleasure?

She dons Shui Ta's mask and sings on in his voice.

In order to win one's mid-day meal
 One needs the toughness which elsewhere builds empires.
 Except twelve others be trampled down
 The unfortunate cannot be helped.
 So why can't the gods make a simple decision
 That goodness must conquer in spite of its weakness?-
 Then back up the good with an armoured division
 Command it to: 'fire!' and not tolerate meekness?

II. Answer any THREE of the following in not more than 400 words each: (3x10=30)

1. How does Oscar Wilde satirize society in *The Importance of Being Earnest*?
2. Write an essay on characterisation in Samuel Beckett's *Waiting for Godot*.
3. Discuss existentialism in the context of Samuel Beckett's *Waiting for Godot*.
4. How are the Gods portrayed in Brecht's *The Good Woman of Tsetzuan*?
5. Write an essay on the various themes present in Brecht's *The Good Woman of Tsetzuan*.

III. Briefly discuss any TWO of the following in not more than 650 words each: (2x25=50)

1. Describe how false identities contribute to the humor of Oscar Wilde's *The Importance of Being Earnest*?
2. Critically analyse the various techniques and themes used by the dramatists in the latter half of the twentieth century giving suitable examples from the plays prescribed for study.
3. List the features of Epic Theatre with suitable examples from Brecht's *The Good Woman of Tsetzuan*.
4. Write an essay on Absurd Theatre using examples from Samuel Beckett's *Waiting for Godot*.
