

AU-6010

M.A.(Third Semester) Examination,2014

Drama-III

Twentieth Century Drama

Section A

- 1.(i) Lucky in his bag carries sand, a symbol of burden and of time (in hour glass) , in his bag.
- (ii) Shaw belongs to Fabian society.
- (iii) "a tragicomedy in two acts"
- (iv) (a) Seven.
- (v) Harold Pinter
- (vi) Mr.Albert
- (vii) October 1922 to January 1939
- (viii) The two tramps by mentioning 'mandrakes' give an evidence of their love for knowledge. An ancient fertility symbols, mandrake, is believed to grow below the gallows. Notably there, death and birth being two facts of the same coin, Gallows, a symbol of death, is put side by side with mandrakes, fertility symbol.
- (ix) Pinter worked as a professional actor under which pseudonym?
- (x) deck-chair attendant at the unidentified seaside resort.

Section B

2.The conflict in Shavian drama is unique. Since Shavian drama is basically intellectual, physical action and emotional conflict are bound to be missing. Action is there, but it is mental action. Conflict is there, but it is essentially conflict of ideas through characters. The clash between Magnus and Proteus in Apple Cart symbolizes the clash between monarchy and democracy or rather between plutocracy and both democracy and monarchy. Magnus ultimately wins, but by a paradoxical method.

3. The many roles played by McCann and Goldberg during the play have great significance. Whether they are perceived as grim reaper like visitors whose arrival is expected and dreaded, or lost souls trapped in a horrific social cycle, caught in the endless deep dark pit of the Pinter world - grappling to retain some sense of identity, these are important creations. During the action of the play, they seem to have considerable power' over the other characters, but in reality, they have no power of their own at all and are not in control. In creating these characters Pinter reveals himself as a humanist who is very concerned about the fate of humanity, showing us that language is betraying us and placing absurd roles on people.

4. Stanley Webber is ostensibly the protagonist of *The Birthday Party*. He is the only boarder at the Boles's boardinghouse, and is initially defined by laziness, unkemptness, and smug cruelty towards Meg. The many details of his past are never confirmed - he might be a musician, might have been famous, etc. - although there is a sense that he has sins unatoned

for. His aggressive depression transitions into a nervous breakdown when Goldberg and McCann arrive, until he is nothing but a bumbling idiot in Act III.

5. In *Murder in the Cathedral*, T.S. Eliot uses the chorus for a variety of reasons - mainly to speak for the ordinary people who were caught up in hardships that they did not bring upon themselves but were burdened by because of temporal power. The chorus narrates to the audience by summing up the past, bringing the situation into the present, and they express their fear for Becket's fate. Their hysterical, pleading voices enhance the dramatic effect by creating a total atmosphere of doom and helping the audience focus on death and martyrdom. The "poor women of Canterbury" (11) were associated with life and death. They had no power and their intuition of danger foreshadows the coming death of Thomas Becket.

6. Theatre of Absurd is a form of drama that emphasizes the absurdity of human existence by employing disjointed, repetitious and meaningless dialogue, purposeless and confusing situations, and plots that lack realistic or logical development.

The Theatre of the Absurd was the major theatrical phenomenon of the 1950s. It was played out against the backdrop of the Cold War. The settings and characters are unhistorical, reflecting the metaphysical rather than social preoccupations of this type of drama. The absence of plot emphasizes the futility and monotony of human existence. Characters lack motivation, and are seen to spend their time either waiting for something to happen (a motif common to all three playwrights) or engaged in meaningless exchanges of words. Cause and effect are dissociated, making events appear arbitrary and unpredictable. Material objects and stage properties appear incongruous. Time is elastic and non-linear. The characteristic mood of these plays is tragicomic, inevitably so, because they express a nihilistic view of human existence whilst simultaneously denying man the dignity necessary to achieve genuine tragic stature.

Waiting for Godot reflects all of the above characteristic features of Theatre of Absurd.

7. a. *Waiting for Godot*, Act I, Pozzo.

b. *The Birthday Party*, Act II, Meg

c. *The Apple Cart*, Interlude, Magnus

d. *Murder in the Cathedral*, Part I, Thomas speaks to the Priests.

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