

West Bengal State University
B.A./B.Sc./B.Com. (Honours, Major, General) Examinations, 2013

PART-III
ENGLISH — HONOURS
PAPER-VI

Duration : 4 Hours]

[Maximum Marks : 100

Candidates are required to give their answers in their own words as far as practicable.

The figures in the margin indicate full marks.

SECTION - I

Answer briefly any four of the following questions :

4 × 5 = 20

- a) What is meant by "problem play" ? Name two dramatists writing in this genre and mention their plays.
- b) Bring out the salient features of either T.S. Eliot's or W.H. Auden's plays.
- c) Write a short note on Naturalist theatre.
- d) Comment on the major features of Absurd Drama and give suitable examples.
- e) Name a play that reflects the impact of the Angry Young Man Movement and bring out two representative features of the movement.
- f) Assess the contribution of John Galsworthy.

SECTION - II

Attempt any two questions from the following. Do not take two questions from the same group :

2 × 15 = 30

GROUP — A

- a) Discuss Shaw's use of a conventional plot based on the "eternal love triangle" in *Candida*. How is the plot related to the subtitle of the play ?

OR

- b) Shaw's characters represent different social, economic and political ideas. Elucidate with reference to *Candida*.
- c) How does Shaw expose the hypocrisy of the Salvation Army in *Major Barbara* ?

OR

- d) Comment on Shaw's use of dialect in *Major Barbara*. How is it related to the central thematic concern of the play ?

GROUP — B

- e) Comment on the role of the sea in Synge's play *Riders to the Sea*. Discuss whether the sea can be solely blamed for the sufferings of the Aran islanders.

OR

- f) How does Synge blend the natural with the supernatural in his play, *Riders to the Sea* ?
- g) Assess the importance of Synge's play *The Playboy of the Western World* in the Irish Literary Revival.

OR

- h) Bring out the role of irony in the dramatic structure of *The Playboy of the Western World*.

GROUP — C

- i) Assess *The Caretaker* as a tragi-comedy.

OR

- j) Explain the importance of the structure of Pinter's play, *The Caretaker*.

3. Answer any six of the following questions taking *three* each from the any two groups : 6 × 5 = 30

GROUP — A

- a) What is referred to as Prossy's complaint in *Candida* ?
- b) "I try to follow his example, not to imitate him." — Who is the speaker ? Why does he say so ?
- c) What is the dramatic function of Eugene Marchbanks ?
- d) Name three organisations / associations that have sent invitation to Mr. Morrell to deliver lectures. Discuss in brief the topics on which Mr. Morrell delivers such invitation lectures.

GROUP — B

- e) Comment on the use of elaborate stage direction in *Major Barbara*.
- f) "Not at all. Well, the more destructive war becomes the more fascinating we find it." — Who says this to whom and why ?
- g) "We have to win her ; and we are neither of us Methodists" — who is the speaker ? Who is being referred to ? What is the context of these words ?
- h) "The seven deadly sins !" What, according to Undershaft, are they ?

GROUP — C

- i) Critically comment on the role played by the Young Priest in *Riders to the Sea*.
- j) "... it is the young men do be leaving things behind for them that do be old" — In what context are these words spoken? What emotions do they reveal?
- k) "Didn't the young priest say the Almighty God won't leave her destitute with no son living?" Comment on the irony.
- l) Write a note on the dialect used in *Riders to the Sea*.

GROUP — D

- m) Who is the "Playboy of the Western World"? Why is he called so?
- n) Comment on the language used to describe the courtship scene of Christy and Pegeen.
- o) What is the significance of the last speech of Synge's play *The Playboy of the Western World*?
- p) "Oh my grief, I've lost the only Playboy of the Western World". Who says this? Why?

GROUP — E

- q) What lies at the root of Davies' racism and intolerance?
- r) "That's the name I'm known, anyway. But it's no good me going on with that name. I got no rights." Explain.
- s) Comment on the constant use of incomplete sentences in *The Caretaker*.
- t) Who is asked to be the "Caretaker"? How does he accept the suggestion?

SECTION - III

4. Write a substance of the following (a) passage / (b) poem and critically comment on the idea, language, style and technique : 10 + 10 = 20

- a) Much has been said of the common ground of religious unity. I am not going just now to venture my own theory. But if anyone here hopes that this unity will come by the triumph of any one of the religions and the destruction of the others, to him I say, "Brother, yours is an impossible hope." Do I wish that the Christian would become Hindu? God forbid. Do I wish that the Hindu or Buddhist would become Christian? God forbid.

The seed is put in the ground, and earth and air and water are placed around it. Does the seed become the earth, or the air, or the water ? No. It becomes a plant. It develops after the law of its own growth, assimilates the air, the earth, and the water, converts them into plant substance and grows into a plant.

Similar is the case with religion. The Christian is not to become a Hindu or a Buddhist, nor a Hindu or a Buddhist to become a Christian. But each must assimilate the spirit of the others and yet preserve his individuality and grow according to his own law of growth.

If the Parliament of Religions has shown anything to the world, it is this : It has proved to the world that holiness, purity and charity are not the exclusive possessions of any church in the world, and that every system has produced men and women of the most exalted character. In the face of this evidence, if anybody dreams of the exclusive survival of his own religion and the destruction of the others, I pity him from the bottom of my heart, and point out to him that upon the banner of every religion will soon be written in spite of resistance : "Help and not fight," "Assimilation and not Destruction," "Harmony and Peace and not Dissension."

- b) O, reason not the need : our basest
 beggars
 Are in the poorest thing superfluous :
 Allow not nature more than nature
 needs,
 Man's life's as cheap as beast's : thou
 art a lady ;
 If only to go warm were gorgeous,
 why, nature needs not what thou
 gorgeous wear'st,
 Which scarcely keeps thee warm. But,
 for true need, ..
 You heavens, give me that patience,
 Patience I need !

