

West Bengal State University**B.A./B.Sc./B.Com. (Honours, Major, General) Examinations, 2014****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**

1. Answer briefly any *four* of the following questions : 4 × 5 = 20
- a) What does the Irish Literary Revival in the 20th Century refer to ? Who were the main dramatists associated with it ?
 - b) What is meant by 'drama of ideas' ? Discuss with reference to any one major exponent of this form.
 - c) Write a brief note on 'expressionist theatre'.
 - d) In what ways did Samuel Beckett change the concept of drama ? Elaborate with reference to his plays.
 - e) Write a short note on the features of Epic theatre.
 - f) Who introduced 'The Theatre of Cruelty' ? What are its main characteristics ?

SECTION - II

2. Answer any *two* of the following questions. Do not take two questions from the same group : 2 × 15 = 30

GROUP - A

- a) Critically comment on the element of conflict in *Candida*.

OR

- b) Critically analyse the 'auction scene' in *Candida*.
- c) Comment on the title, *Major Barbara* highlighting how Shaw has depicted feminism in the play.

OR

- d) Discuss the differences between Undershaft and Major Barbara's commitment to the improvement of humanity.

GROUP - B

- e) Comment on the suitability and significance of the title, *Riders to the Sea*.

OR

- f) Discuss Synge's *Riders to the Sea* as a modernist play rich in poetic symbolism and imagery.

- g) Comment on the social and religious background in Synge's *The Playboy of the Western World*.

OR

- h) Do you feel that the mixture of humour and seriousness is deliberate in *The Playboy of the Western World*? Analyse the play in support of your argument.

GROUP - C

- i) How appropriate is the title, *The Caretaker*? Elucidate with reference to the play.

OR

- j) How does Pinter handle the question of identity in *The Caretaker*? Analyse the play to substantiate your answer.

3. Answer any six of the following questions taking three each from any two Groups :

6 × 5 = 30

GROUP - A

- a) 'Ah, if you Women only had the same clue to Man's strength that you have to his weakness there would be no Woman Question.

Who is the speaker? What is meant by the 'Woman Question'?

- b) Comment, with suitable examples, on the language used by Burgess. Where does it place him on the social scale ?
- c) Briefly comment on the character of Lexy.
- d) 'We all go about longing for love : it is the first need of our natures, the loudest cry of our hearts ; but we dare not utter our longing : we are too shy.' Locate, annotate and comment on the statement.

GROUP - B

- e) What, according to Undershaft, are the two things necessary for salvation ?
- f) Locate and explain : 'It is the Undershaft inheritance. I shall hand on my torch to my daughter. She shall make my converts and preach my gospel ...'
- g) Who is Rummy Mitchens ?
- h) Who uses the phrase 'Little tinpot tragedy' and in what context ?

GROUP - C

- i) What is "the fearfulest thing" seen by Maurya in *Riders to the Sea* ?
- j) "They're all gone now, and there isn't anything more the sea can do to me ... " . Who says this and why ?
- k) Who play the choric role in *Riders to the Sea* ? Explain.
- l) What is the significance of keening in *Riders to the Sea* ?

GROUP - D

- m) Who is Michael James Flaherty ? Why is he referred to as "You Old Pagan" by Shaw ?
- n) "A daring fellow is the jewel of the world" Who makes this comment ? What light does this comment throw on the character of the speaker in the context of his role in the play ?
- o) Who is a 'Law fearing man' ? Why is this utterance ironical ?
- p) "You've turned me a likely gaffer in the end of all, the way I'll go romancing through a romping lifetime, from this hour to the dawning of the Judgement Day." Explain.

GROUP - E

- q) Bring out the significance of Ashton's famous monologue in Harold Pinter's *The Caretaker*.
- r) Who is Mick ? How does he describe Davies towards the end of the play ?
- s) What kind of shirt does Davies want ? Why does he not approve of the shirts he takes out of the bag ?
- t) "Listen ! I wake up in the morning I wake up in the morning and he's smiling at me ! He's standing there, looking at me smiling ! I can see him" Locate and explain.

SECTION - III

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

a) Dramatic poetry is to experience as wine is to the grape : this is true both of the conception and of the speech which is the bodily vehicle of the conception. Prose is the unintoxicating utterance of common experience, in poetry, the utterance has been fermented into metre and heady imagery. To use spoken poetry for the medium of drama is, therefore, to obey, simply and without violence, the fundamental nature of drama right through, from first conception to ultimate expression. Prose drama is an adulteration. But of course, even adulterated wine can intoxicate though not so handsomely as the pure vintage ; and I would not be understood to imply that avowedly poetic drama is the only one which can appeal to the patronage of Dionysus. But I certainly do mean to imply that the fundamentally enjoyable qualities in prose drama, yes, even in drama dealing with the politics and economies of everyday affairs, are those qualities which have their freest and fullest exercise in poetic drama ; and I say that these qualities are diluted in prose drama because the stuff of prose drama — external imitation — is less disturbing, therefore a weaker solvent of our ordinary states of mind, than the stuff of poetic drama, emotional imitation.

b) Like as the waves make towards the pebbled shore

So do our minutes hasten to their end;

Each changing place with that which goes before,

In sequent toil all forwards do contend.

Nativity, once in the main of light,

Crawls to maturity, wherewith being crown'd,

Crooked eclipses 'gainst his glory fight,

And Time that gave, doth now his gift confound.

Time doth transfix the flourish set on youth,

And delves the parallels in beauty's brow;

Feeds on the rarities of nature's truth,

And nothing stands but for his scythe to mow :-

And yet, to times in hope, my verse shall stand

Praising Thy worth, despite his cruel hand.
