

ENGA (HN)-06

West Bengal State University  
B.A./B.Sc./B. Com. ( Honours, Major, General ) Examinations, 2015

**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) Write a short note on Naturalistic Theatre.
  - b) How would you define 'The Theatre of the Absurd' ? Answer with illustrative examples.
  - c) Assess the contribution of Brecht in European Drama.
  - d) Comment critically on the role of Ibsen on 20th century plays.
  - e) How are T.S. Eliot's plays significant in the development of Modern English drama.
  - f) Assess the contribution of W.B. Keats or Lady Gregory to the revival of Irish drama.

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## 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) Examine the socio-political climate of England as revealed in Shaw's *Candida*.

OR

- b) Discuss Shaw's use of a conventional plot based on the "eternal love triangle" in *Candida*.

- c) Critically analyze the character of Barbara in *Major Barbara*.

OR

- d) Comment on Shaw's central thematic concern in *Major Barbara*.

## Group - B

- e) Would you consider Maurya a tragic protagonist ? Account for your answer.

OR

- f) Assess *Riders to the Sea* as a poetic play.

- g) Explain the significance of the title in Synge's *The Playboy of the Western World*.

OR

- h) Comment on the role of irony in Synge's *The Playboy of the Western World*.

## Group - C

- i) How does Harold Pinter create an atmosphere of menace and violence in *The Caretaker*? Discuss with reference to the text.

OR

- j) Discuss Pinter's use of language in *The Caretaker*.

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

Groups :

6 × 5 = 30

## Group - A

- a) Explain with reference to the context :

"We have no more right to consume happiness without producing it than

to consume wealth without producing it."

*Morell to Lexy (Act I)*  
*In course of lecturing him abt the bliss of marriage. Seems to say that one of the ways of repaying Heaven's debt is being married to a good woman. Like C. It is the "fortunate" of the earthly Heaven. Morell & L. had intend to challenge.*

- b) Locate and annotate : "I try to follow his example, not to imitate him."

*(Lexy to Proppine, Act 3)*

- c) "That is what all the poets do ... " What do all poets do according to the speaker? Why does he say that?

*(Act 4 - March to Proppine)*  
*Act 5 - March to Proppine*  
*mostly talk to themselves but at times it becomes so boring that they long for another person to speak to*  
*& humbly help*  
*⊗ the world overhaars them*

- d) Why does Marchbanks say, "I loved her so exquisitely that I wanted

nothing more than the happiness of being in such love" ?

*to Morell*  
*in reply to M's query as to what has happened b/w March & Lexy during Mor's [ Turn over absence/ while Mor was out on one of his preaching sessions*

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**Group - B**

- e) Bring out the significance of the name of Undershaft's partner Lazarus in the play.
- f) Assess any element of the theme of Major Barbara which demarcates it as a typically Shavian play.
- g) "Not at all. Well, the more destructive war becomes the more fascinating we find it." Who says this to whom and why ?
- h) "Come come, my daughter ! Don't make too much of your little tinpot tragedy" — Who is the speaker ? What does "tinpot tragedy" mean and signify for the speaker ?

**Group - C**

- i) Bring out the significance of the character of the Young Priest in *Riders to the Sea*.
- j) Explain with reference to the context :  
"No man at all can be living forever,  
and we must be satisfied."
- k) Explain the reference to Bride Dara in *Riders to the Sea*.
- l) Locate and annotate : "They're all gone now, and there isn't anything more the sea can do to me ... "

**Group - D**

- m) Comment on the last speech of *The Playboy of the Western World*.
- n) Who are Philly Cullen and Jimmy Farrel ?
- o) Write a note on Pegeen's father.
- p) "I've lost the only playboy of the Western World" — Who says this and why ?

**Group - E**

- q) What was the dream of Aston ?
- r) Discuss the significance of the statue of Buddha in *The Caretaker*.
- s) Who is Bernard Jenkins.
- t) Comment on the use of incomplete sentences in *The Caretaker*.

**Section - III**

4. Write a substance of either (a) the passage or (b) the poem. Critically comment on the ideas, language, style and technique. 10 + 10 = 20
- a) The English Parliament of 1688 did a certain thing, which, for themselves and their constituents, they had a right to do, and which it appeared

right should be done. But, in addition to this right, which they possessed by delegation, they set up another right by assumption, that of binding and controlling posterity to the end of time. The case, therefore, divides itself into two parts; the right which they possessed by delegation, and the right which they set up by assumption. The first is admitted; but with respect to the second, I reply: There never did, there never will, and there never can, exist a Parliament, or any description of men, or any generation of men, in any country, possessed of the right or the power of binding and controlling posterity to the "end of time," or of commanding for ever how the world shall be governed, or who shall govern it; and therefore all such clauses, acts or declarations by which the makers of them attempt to do what they have neither the right nor the power to do, nor the power to execute, are in themselves null and void. Every age and generation must be as free to act for itself in all cases as the age and generations which preceded it. The vanity and presumption of governing beyond the grave is the most ridiculous and insolent of all tyrannies. Man has no property in man; neither has any generation a property in the generations which are to follow.

- b) Let the boy try along this bayonet-blade  
How cold steel is, and keen with hunger of blood;  
Blue with all malice, like a madman's flash;  
And thinly drawn with famishing for flesh.  
Lend him to stoke these blind, blunt bullet-heads  
Which long to nuzzle in the hearts of lads,  
Or give him cartridges of fine zinc teeth,  
Sharp with the sharpness of grief and death.  
For his teeth seem for laughing round an apple.  
There lurk no claws behind his fingers supple;  
And god will grow no talons at his heels,  
Nor antlers through the thickness of his curls.
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