



**WEST BENGAL STATE UNIVERSITY**

B.A. Honours PART-III Examinations, 2017

**ENGLISH-HONOURS**

**PAPER-ENGA-VI**

**NEW AND OLD SYLLABUS**

Time Allotted: 4 Hours

Full Marks: 100

*The figures in the margin indicate full marks. Candidates should answer in their own words and adhere to the word limit as practicable.*

**NEW SYLLABUS**

**Group-A**

1. Answer briefly any *four* questions from the following: 5×4 = 20
- Consider the importance of John Galsworthy with special reference to any one of his plays.
  - Write a short note on Naturalistic Theatre.
  - What do you understand by "drama of ideas"? Discuss with special reference to any one play by Bernard Shaw.
  - Differentiate between a radio play and a stage play.
  - Briefly discuss the impact of existentialism on British drama with special reference to any one major exponent.
  - What are the features of the Angry Young Man Play? Give examples.

**Group-B**

2. Answer any *three* from the following questions in about 500 words each,  $15 \times 3 = 45$  taking one from each play:

(a) Comment on the theme of idealism and disillusionment in *Major Barbara*.

OR

(b) Discuss Shaw's art of characterization with reference to *Major Barbara*.

(c) Do you agree with the view that Synge's *Maurya* is a 'tragic character' who refuses to accept defeat? Give reasons for your answer.

OR

(d) Critically examine Synge's use of symbols and images in *Riders to the Sea*.

(e) Analyze Pinter's play *The Birthday Party* as a critique of society.

OR

(f) Comment on Pinter's use of language and silence in *The Birthday Party*.

**Group-C**

3. Locate and annotate any *three* from the following in about 200 words each,  $5 \times 3 = 15$  taking one from each play:

(a) "It is the undershaft inheritance. I shall hand on my torch to my daughter. She shall make my converts and preach my gospel –"

OR

(b) "You cannot have power for good without having power for evil too".

(c) "It's the life of a young man to be going on the sea, and who would listen to an old woman with one thing and she saying it over?"

OR

(d) "No man at all can be living for ever, and we must be satisfied".

(e) "Oh Stan, that's a lovely room. I've had some lovely afternoons in that room".

OR

(f) "I love that country and I admire and trust its people. I trust them. They respect the truth and they have a sense of humor".

**Group-D**

4. Write the substance and critical appreciation of any *one* from the following: 10+10

- (a) Plato is most true to the character of his master when he describes him as 'not of this world'. And with this representation of him the ideal state and the other paradoxes of the Republic are quite in accordance, though they cannot be shown to have been speculations of Socrates. To him, as to other great teachers both philosophical and religious, when they looked upward, the world seemed to be the embodiment of error and evil. The common sense of mankind has revolted against this view, or has only partially admitted it. And even in Socrates himself the sterner judgment of the multitude at times passes into a sort of ironical pity or love. Men in general are incapable of philosophy, and are therefore at enmity with the philosopher; but their misunderstanding of him is unavoidable: for they have never

seen him as he truly is in his own image; they are only acquainted with artificial systems possessing no native force of truth— words which admit of many applications. Their leaders have nothing to measure with, and are therefore ignorant of their own stature. But they are to be pitied or laughed at, not to be quarrelled with; they mean well with their nostrums, if they could only learn that they are cutting off a Hydra's head. This moderation towards those who are in error is one of the most characteristic features of Socrates in the Republic.

OR

- (b) This blue-washed, old, thatched summerhouse---  
Paint scaling, and fading from its walls---  
How often from its hingeless door  
I have watched dead leaf, like the ghost of a mouse,  
Rasping the worn brick floor---  
The snows of the weir descending below,  
And their thunderous waterfall.  
Fall-fall: dark, garrulous rumour,

Until I could listen no more.

Could listen no more--- for beauty with sorrow

Is a burden hard to be borne:

The evening light on the foam, and the swans, there;

That music, remote, forlorn.

**OLD SYLLABUS**

**Section-I**

1. Answer briefly any *four* questions from the following: 5×4 = 20
- (a) What do you understand by the term 'Play of Ideas'? Discuss with reference to any one major dramatist.
  - (b) What contribution did W.B. Yeats and Lady Gregory make towards the establishment of Irish theatre?
  - (c) What are the representative features of the Angry Young Man Movement in English Drama? Answer with illustrative reference to any one of these plays.
  - (d) Write a note on Expressionist Theatre.
  - (e) Differentiate between a radio play and a stage play.
  - (f) In what aspects did Samuel Beckett change the concept of modern drama?

**Section-II**

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

**Group-A**

- (a) Critically assess the character of Eugene Marchbanks in *Candida*.

OR

- (b) Shaw's *Candida* presents us with an unresolved conflict. Do you agree?  
(c) Discuss Shaw's presentation of the Salvation Army in *Major Barbara*.

OR

- (d) How far would you agree with the observation that *Major Barbara* is a problem play?

**Group-B**

(e) Comment on the role of the sea in *Riders to the Sea*.

OR

(f) Discuss Synge's *Riders to the Sea* as a modern poetic drama.

(g) Comment critically on the socio-religious background in Synge's *The Playboy of the Western World*.

OR

(h) Bring out the significance of the title in *The Playboy of the Western World*.

**Group-C**

(i) Assess Pinter's *The Caretaker* as a tragic-comedy.

OR

(j) Critically assess Pinter's use of realism in *The Caretaker*.

3. Answer any six questions from the following taking three each from any two groups:  $5 \times 6 = 30$

**Group-A**

(a) "This is what all poets do: they talk to themselves out loud; and the world overhears them." Locate and explain.

(b) Why is *Candida* often called a Pre-Raphaelite play?

(c) "Oh, well, if you want original conversations, you'd better go and talk to yourself."— Explain with reference to the context.

(d) Write a short note on the Auction Scene in *Candida*.

**Group-B**

(e) What, according to Undershaft, are the two things necessary for salvation?

- (f) Bring out the significance of the character of Cousins in *Major Barbara*.
- (g) Locate and explain: "When you vote, you only change the names of the cabinet. When you shoot, you pull down governments, inaugurate new epochs, abolish old orders and set up new".
- (h) "Like all young men, you greatly exaggerate the difference between one young woman and another"- Explain with reference to the context.

#### Group-C

- (i) Explain the reference to Bride Dara in *Riders to the Sea*.
- (j) "Why wouldn't you give him your blessing and he looking round in the door?"- Who says this and to whom? When does she say this? Who is 'he'?
- (k) Bring out the significance of Nora in *Riders to the Sea*.
- (l) "He won't go this day with the wind rising from the south and west. He won't go this day, for the young priest will stop him surely."- Locate and explain.

#### Group-D

- (m) Locate and annotate: "I will then, like a gallant captain with his heathen slave."
- (n) "Oh, it's a hard case to be an orphan and not to have your father that you're used to, and you'd easily kill and make yourself a hero in the sight of all."- Explain with reference to the context.
- (o) Comment on the stage directions in Synge's *The Playboy of the Western World*.
- (p) Write a brief note on the relationship between Pegeen and her father.

#### Group-E

- (q) Discuss the significance of the statue of Buddha in *The Caretaker*.
- (r) Comment on the use of incomplete sentences in Pinter's *The Caretaker*.



- (s) What kind of shirt does Davies want? Why does he not approve of the ones he takes out from the bag?
- (t) Locate and annotate: "I mean, we don't have any conversation, you see?"

**Section-III**

4. Write the substance and critical appreciation of any *one* from the following: 10+10

- (a) The word Revolution, which we Socialists are so often forced to use, has a terrible sound in most people's ears, even when we have explained to them that it does not necessarily mean a change accompanied by riot and all kinds of violence, and cannot mean a change made mechanically and in the teeth of opinion by a group of men who have somehow managed to seize on the executive power for the moment. Even when we explain that we use the word revolution in its etymological sense, and mean by it a change in the basis of society, people are scared at the idea of such a vast change, and beg that you will speak of reform and not revolution. As, however, we Socialists do not at all mean by our word revolution what these worthy people mean by their word reform, I can't help thinking that it would be a mistake to use it, whatever projects we might conceal beneath its harmless envelope. So we will stick to our

word, which means a change of the basis of society; it may frighten people, but it will at least warn them that there is something to be frightened about, which will be no less dangerous for being ignored; and also it may encourage some people, and will mean to them at least not a fear, but a hope.

Fear and Hope— those are the names of the two great passions which rule the race of man, and with which revolutionists have to deal; to give hope to the many oppressed and fear to the few oppressors, that is our business; if we do the first and give hope to the many, the few must be frightened by their hope; otherwise we do not want to frighten them; it is not revenge we want for poor people, but happiness; indeed, what revenge can be taken for all the thousands of years of the sufferings of the poor?

OR

- (b) Sunday too my father got up early  
And put his clothes on in the blue-black cold,  
then with cracked hands that ached  
from labour in the weekday weather made  
banked fires blaze. No one ever thanked him,

I'd wake and hear the cold splintering, breaking.  
When the rooms were warm, he'd call,  
and slowly I would rise and dress,  
fearing the chronic angers of that house.  
Speaking indifferently to him,  
who had driven out the cold  
and polished my good shoes as well.  
What did I know, what did I know  
of love's austere and lovely offices?