



WEST BENGAL STATE UNIVERSITY
B.A. Honours PART-III Examinations, 2018

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
- How would you define a problem play? Answer with reference to any one playwright.
 - Write a note on the Irish Dramatic Revival and its key figures.
 - Write a short note on Epic Theatre.
 - Assess the contribution of Ibsen in European drama.
 - What is the 'Theatre of the Absurd'? Discuss its major features in brief.
 - Write a note on Eliot's poetic drama.

Group-B

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

- (a) How does Shaw expose the hypocrisy of the Salvation Army in *Major Barbara*?

OR

- (b) Would you consider *Major Barbara* a drama of Ideas?
(c) How does Synge blend the natural with supernatural in *Riders to the Sea*?

OR

- (d) In *Riders to the Sea*, the sea almost assumes the dimension of a character of flesh and blood. Discuss.
(e) How does Pinter create the atmosphere of menace and violence in *The Birthday Party*? Discuss with close reference to the text.

OR

- (f) Assess the intricacies of the character of Stanley in *The Birthday Party*.

Group-C

3. Locate and annotate any *three* from the following in about 200 words each, taking one from each play: 5×3 = 15
- (a) "Excuse me: is there any place in your religion for honour, justice, truth, love, mercy, and so forth?"
 - (b) "That is why I have no class, Dolly: I come straight out of the heart of the whole people".
 - (c) "I've seen the fearfulest thing any person has seen, since the day Bride Dara seen the dead man with the child in his arms".
 - (d) "Why wouldn't you give him your blessings and he looking round in the door"?
 - (e) "Shall I put it around my neck?"
 - (f) "Stan, don't let them tell you what to do".

Group-D

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

- (a) Through the fence, between the curling flower spaces, I could see them hitting. They were coming toward where the flag was and I went along the fence. Luster was hunting in the grass by the flower tree. They took the flag out, and they were hitting. Then they put the flag back and they went to the table, and he hit and the other hit. Then they went on, and I went along the fence. Luster came away from the flower tree and we went along the fence and they stopped and we stopped and I looked through the fence while Luster was hunting in the grass.

'Here, caddie'. He hit. They went away across the pasture. I held to the fence and watched them going away.

'Listen at you, now', Luster said. 'Ain't you something, thirty-three years old, going on that way. After I done went all the way to town to buy you that cake. Hush up that moaning. Ain't you going to help me find that quarter so I can go to the show tonight?'

They were hitting little, across the pasture. I went back along the fence to where the flag was. It flapped on the bright grass and the trees.

'Come on', Luster said. 'We done looked there. They ain't no more coming right now. Let's go down to the branch and find that quarter before them niggers finds it'.

It was red, flapping on the pasture. Then there was a bird slanting and tilting on it. Luster threw. The flag flapped on the bright grass and the trees. I held to the fence.

OR

- (b) Success is counted sweetest
By those who ne'er succeed.
To comprehend a nectar
Requires sorest need.

Not one of all the purple Host
Who took the Flag today
Can tell the definition
So clear of Victory

As he defeated – dying –
On whose forbidden ear
The distant strains of triumph
Burst agonized and clear!

OLD SYLLABUS

Section-I

1. Answer any *four* questions from the following: 5×4 = 20
- (a) Briefly enumerate the different aspects of Naturalistic theatre.
 - (b) Write a short note on Epic Theatre.
 - (c) What do you understand by “the theatre of the absurd”? Discuss with reference to any one major play.
 - (d) Give a brief account of the revival of verse drama in early 20th C.
 - (e) Write a short note on the impact of Pirandello on Western drama.
 - (f) Write a note on the contribution of Wesker or Osborne in the field of Post War British theatre.

Section-II

2. Answer any *two* from the following questions taking each from different groups: 15×2 = 30

Group-A

- (a) Can we read Shaw’s *Candida* as a problem play that “deals with the themes of love and marriage?”
- (b) Critically comment on the sub title of *Candida*.
- (c) Critically analyze Shaw’s thematic concern in *Major Barbara*.
- (d) Discuss the aspect of feminism as presented in *Major Barbara*.

Group-B

- (e) How does Synge blend classicism and realism in *Riders to the Sea*?
- (f) Would you consider Maurya a tragic protagonist? Account for your answer.
- (g) Assess the significance of the title "The Playboy of *The Western World*".
- (h) Critically comment on Synge's art of characterization in "The Playboy of the Western World".

Group-C

- (i) Comment on the element of violence as presented in Pinter's *The Caretaker*.
- (j) Discuss Pinter's use of language in *The Caretaker*.

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

Group-A

- (a) What is referred to as Prossy's complaint in *Candida*?
- (b) "That is what all poets do".— What is it that all poets do?
- (c) Explain with reference to context: "We have no right to consume happiness without producing it than to consume wealth without producing it".
- (d) Locate and annotate: "I try to follow his example, not to imitate him".

Group-B

- (e) What according to Undershaft, are the two things necessary for salvation?
- (f) "We have to win her: and we are none of us Methodists". Who is the speaker? Who is being referred to? What is the context of these words?
- (g) Write a note on the "Salvation Army".
- (h) How is *Candida* concerned with the theme of marriage?

Group-C

- (i) Comment on the significance of the spinning wheel in the play *Riders to the Sea*?
- (j) Explain with reference to context: "No man at all can be living forever, and we must be satisfied".
- (k) What does the character of the Young Priest in *Riders to the Sea* signify? Discuss briefly its importance.
- (l) "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?" Who says this about whom? Who is the young man referred to?

Group-D

- (m) Write a note on Pegeen's father.
- (n) How do we understand the term 'playboy' in context of the play?
- (o) What accounts for Old Mahon's acceptance of his son at the end of the play?
- (p) "I've lost the only playboy of the western world". Who says this and why?

Group-E

- (q) Who is asked to be the *Caretaker*? How does he take the suggestion?
- (r) How does Pinter employ games in '*The Caretaker*'? Cite two examples for illustration.
- (s) Locate and annotate: "You see? They prove who I am!"
- (t) "I've lived all my life in the air, boy". Who is the speaker? Explain the significance of the line.

Section-III

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

(a) Remember me when I am gone away,
Gone far away into the silent land;
When you can no more hold me by the hand.
Nor I half turn to go yet turning stay.
Remember me when no more day by day
You tell me of our future that you plann'd:
Only remember me; you understand
It will be late to counsel then or pray.
Yet if you should forget me for a while
And afterwards remember, do not grieve:
For if the darkness and corruption leave
A vestige of the thoughts that once I had.
Better by far you should forget and smile
Than that you should remember and be sad.

(b) It is simple enough to say that since books have classes— fiction, biography, poetry— we should separate them and take from each what it is right that each should give us. Yet few people ask from books what books can give us. Most commonly we come to books with blurred and divided minds, asking of fiction that it shall be true, of poetry that it shall be false, of biography that it shall be flattering, of history that it shall enforce our own prejudices. If we could banish all such preconceptions when we read, that would be an admirable beginning. Do not dictate to your author; try to become him. Be his fellow-worker and accomplice. If you hang back, and reserve and criticise at first, you are preventing yourself from getting the fullest possible

value from what you read. But if you open your mind as widely as possible, then signs and hints of almost imperceptible fineness, from the twist and turn of the first sentences, will bring you into the presence of a human being unlike any other. Steep yourself in this, acquaint yourself with this, and soon you will find that your author is giving you, or attempting to give you, something far more definite. The thirty-two chapters of a novel— if we consider how to read a novel first— are an attempt to make something as formed and controlled as a building: but words are more impalpable than bricks, reading is a longer and more complicated process than seeing. Perhaps the quickest way to understand the elements of what a novelist is doing is not to read, but to write, to make your own experiment with the dangers and difficulties of words. Recall, then, some event that has left a distinct impression on you— how at the corner of the street, perhaps, you passed two people talking. A tree shook; an electric light danced; the tone of the talk was comic, but also tragic; a whole vision, an entire conception, seemed contained in that moment.

But when you attempt to reconstruct it in words, you will find that it breaks into a thousand conflicting impressions. Some must be subdued; others emphasised; in the process you will lose, probably, all grasp upon the emotion itself. Then turn from your blurred and littered pages to the opening pages of some great novelist— Defoe, Jane Austen, Hardy. Now you will be better able to appreciate their mastery. It is not merely that we are in the presence of a different person— Defoe, Jane Austen, or Thomas Hardy— but that we are living in a different world.