



**WEST BENGAL STATE UNIVERSITY**  
B.A. Honours PART-III Examination, 2016

**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* of the following questions: 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.
  - Why is Epic Theatre so called? Point out its characteristic features with reference to any two of Brecht's plays.
  - Discuss in brief: Theatre of Cruelty.
  - Discuss in brief the Theatre of the Absurd and give suitable examples.
  - Give two reasons for the development of poetic drama in twentieth century England.

Group-B

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

(a) Critically analyze the character of Barbara in *Major Barbara*.

Or

(b) Comment on Shaw's central thematic concern in *Major Barbara*.

(c) Analyze the role of the sea in Synge's *Riders to the Sea*.

Or

(d) Comment on the title of *Riders to the Sea*.

(e) Discuss Pinter's art of characterization with reference to *The Birthday Party*.

Or

(f) What is the significance of the title, *The Birthday Party*? Comment on the use of the inset birthday party scene.

Group-C

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

(a) "Not at all. Well, the more destructive war becomes the more fascinating we find it"?

Or

(b) "Plato says, my friend' that society cannot be saved until either the Professors of Greek take to making gunpowder, or else the makers of gunpowder become the professor of Greek."

(c) "Isn't it a hard and cruel man won't hear a word from an old woman, and she holding him from the sea."

Or

(d) "Let you go down now to the spring well and give him this and he passing. You will see him then and the dark word will be broken....."

(e) "What do you think, I'm a self-made man? No, I sat where I was told to sit. I kept my eye on the ball."

Or

(f) "Stan, don't let them tell you what to do."

**Group-D**

4. Write a substance and critical appreciation of any *one* from 10+10 = 20 the following questions:

- (a) Dickens's city was London, and London, as we have seen, though it dominated both national and urban development, was in many ways specific: ways which have much to do with Dickens's particular creative achievement. When he looked at the other and even newer kind of city – the industrial concentration of Coketown (Preston) in *Hard Times* – he made a simpler, more rhetorical emphasis. Coketown was a 'triumph of fact'; you saw nothing in it 'but what was severely workful'. It was a town of red brick, or of brick that would have been red if the smoke and ashes had allowed it; but as matters stood it was a town of unnatural red and black like the painted face of a savage.

In its human as in its physical landscape it was, in this view, uniform:

It contained several large streets all very like one another, and many small streets still more like one another, inhabited by people equally like one another, who all went in and out at the same hours, with the same sound upon the same pavements, to do the same work, and to whom every day was the same as yesterday and tomorrow, and every year the counterpart of the last and the next.

But whatever the adequacy of this uniform view as an image of a new and unnatural industrial order, it implicitly contradicted Dickens's own characteristic way of seeing people and their actions. Indeed it is tacitly dropped at every other point even in *Hard Times*, where the people, quite clearly, are not 'equally like one another'; where indeed their emphatic differences and contrasts are in the end the decisive organization of the novel.

Or

- (b) Give thy thoughts no tongue,  
Nor any unproportioned thought his act.  
Be thou familiar, but by no means vulgar.  
Those friends thou hast, and their adoption tried, Grapple  
them to thy soul with hoops of steel;  
But do not dull thy palm with entertainment.  
Of each new-hatch'd, unfledged comrade.  
Beware Of entrance to a quarrel, but being in.  
Bear't that the opposed may beware of thee. Give every  
man thy ear, but few thy voice;  
Take each man's censure, but reserve thy judgment.  
Costly thy habit as thy purse can buy,  
But not express'd in fancy; rich, not gaudy;

OLD SYLLABUS

SECTION-I

1. Answer briefly any *four* from the following questions: 5×4 = 20
- (a) How would you define a problem play? Answer with reference to any one playwright.
  - (b) Write a note on the Irish Dramatic Revival and its key figures.
  - (c) Why is Epic Theatre so called? Point out its characteristic features with reference to any two of Brecht's plays.
  - (d) Discuss in brief: Theatre of Cruelty.
  - (e) Discuss in brief the Theatre of the Absurd and give suitable examples.
  - (f) Give two reasons for the development of poetic drama in twentieth century England.

SECTION-II

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

Group-A

- (a) Following Ibsen, Shaw projected the "Woman Question" in his play *Candida*. Discuss the above mentioned statement with reference to the play.

Or

- (b) Comment on the subtitle of the play *Candida*. How does Shaw use the conventional plot of "eternal love triangle"?
- (c) *Major Barbara* is concerned with social and religious questions. Discuss with reference to the text.

Or

- (d) How does *Major Barbara* revolt against the traditional feminine roles?

Group-B

- (e) *Riders to the Sea* is shaped as a classical Greek tragedy. Discuss.

Or

- (f) Would you consider Maurya as a tragic protagonist? Justify.  
(g) Assess the importance of *The Playboy of the Western World* in Irish Dramatic Revival.

Or

- (h) How does Synge in *The Playboy of the Western World* depict Christy Mahon's self-realization?

Group-C

- (i) Comment on the significance of the title of Pinter's play *The Caretaker*.

Or

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

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

Group-A

- (a) Briefly comment on the role of Alexander Mill.  
(b) "I'm not afraid of you: it's you who are afraid of me". Locate and explain.  
(c) "You are my wife, my mother, my sisters: you are the sum of all loving care to me." – Explain with reference to the context.  
(d) "Let us sit and talk comfortably over it like three friends." – Name the "three friends". Describe the subject matter of their discussion.

**Group-B**

- (e) Locate and explain: "Plato says, my friend, that society cannot be saved until either the Professors of Greek take to making gunpowder, or else the makers of gunpowder become the professor of Greek."
- (f) Locate and explain: "Yes through the raising of hell to heaven and of man to God, through the unveiling of an eternal light in the Valley of the Shadow."
- (g) Briefly comment on the character of Britomart.
- (h) "I dare say we have been the very imperfect children of a very perfect mother;" Identify the speaker and state the reason for this statement.

**Group-C**

- (i) Explain with reference to the context: "Didn't the young priest say the Almighty God wouldn't leave her destitute with no son living?"
- (j) "...and may He have mercy on my soul, Nora, and on the soul of everyone is left living in the world". Who says this and why?
- (k) "Isn't it a hard and cruel man won't hear a word from an old woman, and she holding him from the sea". Explain.
- (l) What does Cathleen's act signify – "stops her wheel with a sudden movement, and leans out to listen"?

**Group-D**

- (m) "There is a great gap", says Pegeen, "between a gallows story and a dirty deed". Explain.
- (n) Who is Widow Quin?
- (o) Compare and contrast Old Mahon and Christy Mahon.

- (p) Briefly comment on Synge's use of language in *The Playboy of the Western World*.

**Group-E**

- (q) In Pinter play's language and silence are balanced. Explain with two suitable examples from the *The Caretaker*.
- (r) How does Pinter employ games in *The Caretaker*? Cite two examples and illustrate.
- (s) Cite an example from the play to show how in *The Caretaker* Realism is blended with the Absurd.
- (t) Locate and analyse the theatricality of this:

"A door bangs.

Sound of a key in the door of the room.

DAVIES enters, closes the door, and tries the light switch, on, off, on, off".

**SECTION-III**

4. Write a substance and critical appreciation of any *one* from 10+10 = 20 the following:

- (a) Dickens's city was London, and London, as we have seen, though it dominated both national and urban development, was in many ways specific: ways which have much to do with Dickens's particular creative achievement. When he looked at the other and even

newer kind of city – the industrial concentration of Coketown (preston) in *Hard Times* – he made a simpler, more rhetorical emphasis. Coketown was a ‘triumph of fact’; you saw nothing in it ‘but what was severely workful’. It was a town of red brick, or of brick that would have been red if the smoke and ashes had allowed it; but as matters stood it was a town of unnatural red and black like the painted face of a savage. In its human as in its physical landscape it was, in this view, uniform:

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