

2015

ENGLISH

[Honours]

PAPER – VI

Full Marks : 90

Time : 4 hours

*The figures in the right hand margin indicate marks  
Candidates are required to give their answers in their  
own words as far as practicable*

1. Attempt any *two* of the following questions : 15 × 2
- (a) Critically examine *Arms and the Man* as an antiromantic comedy. 15
- (b) Discuss the role of fate in *Riders to the Sea*. 15
- (c) Who is Godot? What is the significance of 'waiting' for him? 10 + 5

(d) Comment on the use of humour and irony in Girish Karnad's *Tughlaq*. 15

2. Answer any *three* of the following : 8 × 3

(a) Comment on Major Petkoff and his wife as comic characters in *Arms and the Man*.

(b) Write a note on the role of Nicola in *Arms and the Man*.

(c) Discuss the use of supernatural elements in *Riders to the Sea*.

(d) Comment on the use of any two symbols in *Riders to the Sea*.

(e) Consider *Waiting for Godot* as a tragedy-comedy.

(f) Discuss Karnad's use of antithesis as a structuring principle in *Tughlaq*.

3. Answer any *five* of the following : 4 × 5

(a) "And there was Don Quixote flourishing like a drum major." — Who is referred to here as Don Quixote and why?

- (b) Write a short note on any two stage directions in *Arms and the Man*.
- (c) What impression do you form of Raina from your reading of the First Act of *Arms and the Man*?
- (d) Comment on the use of Irish dialect in Synge's *Riders to the Sea*.
- (e) What is Samhain?
- (f) "No man at all can be living for ever and we must all be satisfied." Comment on Maurya's words in *Riders to the Sea*.
- (g) Bring out the significance of Pozzo going blind in *Waiting for Godot*.
- (h) What is the significance of the 'tree' in *Waiting for Godot*?
- (i) Identify and explain two animal symbols used by Karnad in *Tughlaq*.
- (j) Bring out the significance of prayer in *Tughlaq*.

4. Write the substance of any *one* of the following passages and add a critical note : 16

(a) It can be said, then, that the common distinctive characteristic that unites many of the best modern writers is their plainness of style : they aim at saying what they wanted to say and no more , and deliberately avoid artifice and ornament ..... they avoid the act-of-the-way word, the elaborate sentence, all suspicion of 'poetry'. Obviously, this could be an ideal of dullness. A plain style should not be as undistinguished as common speech : it will be closest to common speech in approximating to speech rhythms on the ease of good talk, as in the prose of Shaw and Orwell and closest to plain expression in the choice of the exactly right words or constructions that will convey the writer's thought most clearly.

(b) The essayist, then, is in his particular fashion an interpreter of life, a critic of life. He does not see life as the historian,

or as the philosopher, or as the poet, or as the novelist, and yet he has a touch of all these. He is not concerned with discovering a theory of it all, or fitting the various parts of it into each other. He works rather on what is called the analytic method, observing, recording, interpreting, just as things strike him, and letting his fancy play over their beauty and significance ; the end of it all being this : that he is deeply concerned with the charm and quality of things, and desires to put it all in the cleverest and gentlest light, so that at least he may make others love life a little better, and prepare then for its infinite variety and alike for its joyful and mournful surprises.

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