

2017

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*

[OLD SYLLABUS]

1. Attempt any *two* of the following questions : 15 × 2

- (a) Discuss how Bernad Shaw acts as an iconoclast in writing the drama, *Arms and the Man*.

- (b) *Riders to the Sea* is set in the local back-ground but it attains the level of universality.— Discuss.
- (c) Would you agree with the view that *Waiting for Godot* is a play dealing with the post-war disillusionment? Justify your answer.
- (d) Show how Girish Karnad's *Tughlaq* is a depiction of the contemporary situation of India.

2. Answer any *three* of the following questions :

8 × 3

- (a) Consider how hints and forebodings intensify the tragic atmosphere in *Riders to the Sea*.
- (b) What picture of Irish peasant life do you find in *Riders to the Sea* ?
- (c) Write a short note on the roles of Vladimir and Estragon.

- (d) Examine the role of Louka in *Arms and the Man*.
- (e) How does Shaw satirise the romantic notion of war in *Arms and the Man* ?
- (f) Give your impression about the character of Tughlaq.

3. Answer any five of the following questions : 4 x 5

- (a) Why is Sergius called Don Quixote ?
- (b) Comment on the function of Petkoff's coat in *Arms and the Man*.
- (c) 'Nicola is the ablest man I have ever seen' — Comment.
- (d) Explain the significance of 'Samhain' in *Riders to the Sea*.
- (e) What instructions did Bartley give to Cathleen before his departure to the Sea ?

(f) What role does the boy play in *Waiting for Godot* ?

(g) What does 'Waiting' signify in *Waiting for Godot* ?

(h) What do 'Aphasia', 'Athambia', 'Apathia' signify in *Waiting for Godot* ?

(i) Who is Azam in *Tughlaq* ?

(j) Who are called Riders to the Sea and Why ?

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

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(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.
