

10(D) M.A/Sem-III/Eng/CC-08/DODL/21

2021

ENGLISH

Semester-III Examination (DODL)

Paper : CC-08

(Twentieth Century Poetry and Drama)

Full Marks : 80

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.

GROUP-A

Answer any **four** questions : 15×4=60

1. a) "T.S. Eliot's poems reflect a mood of deep disillusionment stemming both from the collective experience of the First World War and from his personal travails." How far can the statement be justified in the context of his poem, *The Waste Land*? Discuss. 15

OR

- b) Initially, Eliot thought of calling his poem *He do the Police in Different Voices*. Later, he changed the title to *The Waste Land*.

Which title, according to you, appropriately relates to the thematic concerns of the poem? Validate your argument logically. 15

2. a) Do you think that Yeats' "Byzantium" poems embody a search for a spiritual life and a desire for spiritual ascendance? Justify your standpoint. 15

OR

- b) How does Auden employ a mythical framework in his poem "The Shield of Achilles" to criticise the contemporary social order that has lost every association with peace and humanity? 15
3. a) What are the characteristic traits of the "Theatre of the Absurd"? Examine the elements of absurdity in Samuel Beckett's *Waiting for Godot*. 15

OR

- b) Beckett's *Waiting for Godot* is loaded with symbols which define the purposelessness of human existence. Critically analyse the major symbols in the play. 15

[Turn over]

10(D)

[2]

4. a) Harold Pinter, the profound and illustrious playwright of the twentieth century, has been concerned with the existential problems of man in a hostile universe. How would you analyze this theme of the individuals being threatened and victimized by unidentified power mechanics as reflected in *The Birthday Party*? 15

OR

- b) What are the characteristics of the “Comedy of Menace”? Would you consider Harold Pinter’s *The Birthday Party* as a powerful manifestation of the “Comedy of Menace”? Substantiate your answer. 15

GROUP - B

Answer any **four** questions: 5×4=20

5. a) Locate and annotate:
*“At the violet hour, when the eyes and back
Turn upward from the desk, when the human
engine waits
Like a taxi throbbing waiting,
I Tiresias, though blind, throbbing between
two lives,*

*Old man with wrinkled female breasts, can
see...*

*The typist home at teatime, clears her
breakfast, lights*

Her stove, and lays out food in tins.” 5

OR

- b) Briefly comment on the ‘Epigraph’ of *The Waste Land*. 5

6. a) Locate and annotate:

“Closed like confessionals, they thread

Loud noons of cities, giving back

None of the glances they absorb.

Light glossy grey, arms on a plaque,

They come to rest at any kerb:

All streets in time are visited.” 5

OR

- b) Comment on the use of animal imagery in Hughes’ poem “The Thought Fox”. 5

7. a) What role does the ‘Boy’ play in Beckett’s *Waiting for Godot*? 5

OR

- b) Comment on the following dialogue:

ESTRAGON:(*giving up again*). Nothing to be done.

VLADIMIR:(*advancing with short, stiff strides, legs wide apart*). I'm beginning to come round to that opinion. All my life I've tried to put it from me, saying Vladimir, be reasonable, you haven't yet tried everything. And I resumed the struggle. (*He broods, musing on the struggle. Turning to Estragon.*) So there you are again. 5

8. a) Comment briefly of the significance of the 'room' and Stanley's life in it as depicted by Harold Pinter. 5

OR

- b) Describe the meaningful interaction between Stanley and Lulu and the sexual tension between them. 5
