

PB**7107**

Roll No. _____

Total No. of Pages: 04

M.A. (Semester-II) Examination - June - 2026
English Literature
Paper - VII-MAEN-CC-203
G.B. Shaw to T.S. Eliot

Time Allowed: Three Hours

Max. Marks: 100

*This question paper contains two sections as under :***Section-A**

Max. Marks-20

Will carry 20 marks with 01 compulsory question comprising 10 short answer type questions taking two questions from each unit. Each question shall be of two marks. Word limit 20 words.

Section-B

Max. Marks-80

Will carry 80 marks, equally divided into five long answer type questions. Paper setter shall be advised to set two questions from each unit and students are instructed to attempt five questions by selecting one question from each unit. Unit I to V will have one question on Reference to Context from each unit. Word limit-500 words.

Note : The reference to context will be of 04 marks each combined with a 12 mark question.

Section-A

1. Answer the following 10 questions in not more than 20 words, all questions carry equal marks. 2×10=20

- (i) What qualities enable Eliza to emerge as an independent woman at the end of the play?
- (ii) What causes conflict between Jimmy Porter and Helena?
- (iii) What does the play Look Back in Anger reveal about post-war Britain?
- (iv) What does "unaging intellect" suggest in the poem "Sailing to Byzantium"?
- (v) What does Orwell mean by "Dying metaphor"?
- (vi) Name the two most famous novels associated with Orwell.
- (vii) What symbolic significance does the "light-house" carry in the novel?
- (viii) What does the "Irish Vessel" refer to in the poem "In memory of W.B. Yeats"?
- (ix) Which two anthropological books heavily influenced Eliot's poem "The Waste Land"?
- (x) What does the title "A Game of Chess" symbolize?

Section-B**Unit-I**

Answer Five questions in approximately 400-500 words, each question has an internal choice. 16×5=80

2. Discuss "Pygmalion" as a "Problem Play". How does Shaw successfully use humour, wit and anti-romanticism to convey his serious didactic message? (57)

OR

Explain with reference to the context :

- i) You see, we're all savages, more or less. Were supposed to be civilized and cultured. - to know all about poetry and philosophy and art and science, and so on; but how many of us know even the meanings of these names? [To Miss Hill] What do you know of poetry? [To Mrs. Hill] What do you know of science [Indicating Freddy] What does he know of art or science or anything else? What the devil do you imagine I know of philosophy?
- ii) Aha! Now I know how to deal with you. What a fool I was not to think of it before! You can't take away the knowledge you gave me. You said I had a finer ear than you. And I can be civil and kind to people which is more than you can. Aha! That's done you, Henry Higgins, it has. Now I don't care that [Snapping her fingers] for your bullying and your big talk. I'll advertise it in the papers that your duchess is only a flower girl that you taught, and that she'll teach anybody to be a duchess just the same in six months for a thousand guineas.

Unit- II

3. "John Osborne revolutionized British drama by introducing the raw energy of kitchen-sink realism." Critically evaluate the dramatic technique of "Look Back in Anger".

OR

Explain with reference to the context :

- i) They all want to escape from the pain of being alive. And, most of all, from love... It's no good *trying to fool yourself about love*. You can't fall into it like a soft job, without dirtying up your hands. It takes muscle and guts. And if you can't bear the thought of messing up your nice, clean soul, you'd better give up the whole idea of life, and become a saint because you'll never make it as a human being. It's either this world or the next.
- ii) Oh heavens, how I long for a little ordinary human enthusiasm. Just enthusiasm- that's all, I want to hear a warm, thrilling voice cry out Hallelujah! Hallelujah! I'm alive! I've an idea. Why don't we have a little game?

Unit - III

4.

"George Orwell's 'Shooting an Elephant' and 'Politics and the English Language' are both critiques of power, deception and moral compromise." Discuss.

OR

Explain with reference to the context :

- i) Once out of nature I shall never take
My bodily form from any natural thing,
But such a form as Grecian goldsmiths make,
Of hammered gold and gold enamelling
To keep a drowsy Emperor awake;
Or set upon a golden bough to sing
To lords and ladies of Byzantium
Of what is past, or passing, or to come.

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- ii) Before me floats an image, man or shade,
 Shade more than man, more image than a shade;
 For Hades' bobbing bound in mummy-cloth.
 May unwind the winding path;
 A mouth that has no moisture and no breath.
 Breathless mouths may summon;
 I hail the superhuman;
 I call it death-in-life and life-in-death.

Unit- IV

5.

"To the Lighthouse" is a novel of consciousness rather than of action." Discuss this statement with reference to Woolf's narrative method, character presentation and philosophical vision.

OR

Explain with reference to the context :

- i) All I have is a voice
 To undo the folded lie,
 The romantic lie in the brain
 Of the sensual man-in-the street
 And the lie of Authority
 Whose buildings grope the sky;
 There is no such thing as the state.
 And no one exists alone;
 Hunger allows no choice;
 To the citizen or the police;
 We must love one another or die.
- ii) Now he is scattered among a hundred cities,
 And wholly given over to unfamiliar affections,
 To find he happiness in another kind of wood.
 And be punished under a foreign code of conscience.
 The words of a dead man
 Are modified in the
 guts of the living.

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Unit- V

6. Discuss the themes of alienation, emotional sterility and cultural disintegration in 'The Waste Land' and analyse how T.S. Eliot depicts the fractured human relationships in the mechanized life of modern metropolis?

OR

Explain with reference to the context :

- i) The river's tent is broken ; the last fingers of leaf

Clutch and sink into the wet bank. The wind crosses the brown land, unheard.

The nymphs are departed.

Sweet Thames, run softly, till I end my song.

The river bears no empty bottles, sandwich papers,

Silk handkerchiefs, cardboard boxes, cigarette ends or other testimony of summer nights.

- ii) After the torchlight red on sweaty faces

After the frosty silence in the gardens

After the agony in stony places

The shouting and crying

Prison and palace and reverberation

Of thunder of spring over distant mountains

He who was living is now dead

We who were living are now dying

With a little patience.
