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UE-7107

M. A. (Sem. II) Examination – June-2025

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 50 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.

SECTION - A

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

2×10=20

(i) How does Eliza Doolittle change throughout the play?

(ii) Who is Jimmy Porter and what does he represent?

(iii) What historical concern is addressed in Yeats's *Nineteen Hundred Nineteen*?

(iv) What is the significance of art in *Sailing to Byzantium*?

(v) What is the pen name of Orwell?

(vi) How does Orwell define "clear thinking" in *Politics and the English Language*?

(vii) What major event influenced Auden's *September 1, 1939*?

(viii) How does Auden reflect on Yeats's legacy in *In Memory of W.B. Yeats*?

(ix) What narrative technique is used in *To the Lighthouse?*

(x) Which month has been called the cruellest one in *The Waste Land*? April

SECTION - B

Answer FIVE questions in approximately 400-500 words, each question has an internal choice.

16×5=80

UNIT - I

2 Analyze the role of Professor Higgins as both a creator and a destroyer. How does his treatment of Eliza reflect Shaw's commentary on power, patriarchy, and education?

OR

Explain with reference to the context :

i. "You see this creature with her kerbstone English: the English that will keep her in the gutter to the end of her days. Well, sir, in three months I could pass that girl off as a duchess at an ambassador's garden party. I could even get her a place as a lady's maid or shop assistant, which requires better English than you'll ever learn."

ii. "The difference between a lady and a flower girl is not how she behaves, but how she is treated. I shall always be a flower girl to Professor Higgins, because he always treats me as a flower girl, and always will; but I know I can be a lady to you, because you always treat me as a lady."

UNIT - II

3 Examine *Look Back in Anger* as a social and psychological portrait of post-war Britain. How does Osborne represent the frustration of a generation through the character of Jimmy Porter?

OR

Explain with reference to the context :

i. "There aren't any good, brave causes left in the world, that's all. If the big bang does come, and we all get killed off, it won't matter. Somebody's got to make a fuss, and I suppose it's got to be me. I don't know what I'm waiting for, but I do know that I'm waiting."

ii. "I may be a lost cause, but I thought if you loved me, it needn't matter. I've tried to stop thinking about you an about me–a sort of emotional winter. But it doesn't work. I keep remembering everything".

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UNIT - III

4 In what ways do Orwell's essays *Shooting an Elephant* and *Politics and the English Language* critique imperialism, conformity, and linguistic manipulation? Explain with textual support.

OR

Explain with reference to the context :

i. That is no country for old men. The young
In one another's arms, birds in the trees,
–Those dying generations–at their song,
the salmon-falls, the mackerel-crowded seas,
Fish, flesh, or fowl, commend all summer long
Whatever is begotten, born, and dies.

ii. Miracle, bird or golden handiwork,
More miracle than bird or handiwork,
Planted on the starlit golden bough,
Can like the cocks of Hades crow,
Or, by the moon embittered, scorn aloud
In glory of changeless metal
Common bird or petal
And all complexities of mire or blood.

UNIT - IV

5 Discuss Virginia Woolf's use of stream-of-consciousness technique and symbolism in *To the Lighthouse*. How does she portray time, memory, and gender roles?

OR

Explain with reference to the context ;

I sit in one of the dives
On Fifty-second Street
Uncertain and afraid
As the clever hopes expire
Of a low dishonest decade:
Waves of anger and fear
Circulate over the bright
And darkened lands of the earth...
Follow, poet, follow right
To the bottom of the night,
With your unconstraining voice
Still persuade us to rejoice;
With the farming of a verse
Make a vineyard of the curse...

UNIT - V

6 Critically analyze *The Waste Land* as a modernist text. How does Eliot represent the disillusionment, fragmentation, and spiritual crisis of post-war Europe?

OR

Explain with reference to the context :

April is the cruellest month, breeding
Lilacs out of the dead land, mixing
Memory and desire, stirring
Dull roots with spring rain.
Winter kept us warm, covering
Earth in forgetful snow...

Unreal City,
Under the brown fog of a winter dawn,
A crowd flowed over London Bridge, so many,
I had not thought death had undone so many.
Sighs, short and infrequent, were exhaled...