

(FOR THE CANDIDATES ADMITTED

24UEL407

DURING THE ACADEMIC YEAR 2024-27 ONLY)

REG.NO. :

N.G.M.COLLEGE (AUTONOMOUS) : POLLACHI

END-OF-SEMESTER EXAMINATIONS : MAY 2026

BA ENGLISH LITERATURE

MAXIMUM MARKS: 75

SEMESTER: IV

TIME : 3 HOURS

PART - III

24UEL407 – DRAMA II

SECTION – A

(10 X 1 = 10 MARKS)

ANSWER THE FOLLOWING QUESTIONS.

(K1)

1. In John Osborne's *Look Back in Anger*, Jimmy Porter's monologues primarily function to—
 - a) Display his hatred for Alison's family only
 - b) Reveal his worldview and internal conflict through stream-of-consciousness narration
 - c) Slow the plot intentionally
 - d) Provide comic relief amid domestic tension
2. In *Look Back in Anger*, the "bear-and-squirrel" game between Jimmy and Alison symbolizes—
 - a) A childish argument with no emotional value
 - b) Their temporary escape into fantasy to avoid real emotional conflict
 - c) A theatrical technique borrowed from Greek comedy
 - d) Alison's attempt to manipulate Jimmy
3. Helena's role in the play can best be interpreted as—
 - a) A reinforcement of middle-class morality that Jimmy detests
 - b) A representative of working-class aspirations
 - c) A purely comic presence
 - d) A symbolic mother figure to Jimmy
4. Which recurring element most sharply triggers Jimmy's class-based resentment?
 - a) Alison's emotional withdrawal
 - b) Colonel Redfern's arrival and presence
 - c) The Sunday church bells
 - d) His financial instability
5. *Look Back in Anger* is considered a landmark of post-war British drama because—
 - a) It uses classical tragic structure
 - b) It marks the rise of "kitchen-sink realism"
 - c) It avoids political commentary
 - d) It uses multiple elaborate stage sets

ANSWER THE FOLLOWING IN ONE (OR) TWO SENTENCES**(K2)**

6. Explain why *Look Back in Anger* is considered kitchen-sink realism.
7. Construct a brief statement on Jimmy Porter's emotional nature in *Look Back in Anger*.
8. Differentiate Helena's moral attitude from Alison's in *Look Back in Anger*.
9. Write a note on Jimmy's anger in *Look Back in Anger*.
10. Relate Helena's decision to interfere with Alison's marriage in *Look Back in Anger* to the central conflict.

SECTION – B**(5 X 5 = 25 MARKS)****ANSWER EITHER (a) OR (b) IN EACH OF THE FOLLOWING QUESTIONS. (K3)**

11. a) "People like me don't get fat. I've tried to tell you before. We just burn everything up."
(OR)
b) "If you could have a child, and it would die...if only I could watch you face that."
12. a) "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!"
(OR)
b) "There are cruel steel traps lying about everywhere, just waiting for rather mad, slightly satanic, and very timid little animals."
13. a) "Why, why, why, why do we let these women bleed us to death?"
(OR)
b) "One day, when I'm not longer spending my days running a sweet-stall, I may write a book about us all. ...It'll be recollected in fire, and blood. My blood."
14. a) Assess the importance of language and phonetics in shaping identity in *Pygmalion*.
(OR)
b) Examine how, in *Pygmalion*, Shaw uses humour to criticize social class distinctions.
15. a) Show how Krogstad's character changes throughout the play *A Doll's House*.
(OR)
b) Compare the deaths of Michael and Bartley in *Riders to the Sea*.

SECTION – C**(5 X 8 = 40 MARKS)****ANSWER EITHER (a) OR (b) IN EACH OF THE FOLLOWING QUESTIONS. (K4 (Or) K5)**

16. a) Appraise, in detail, the major characteristics of 20th-century drama.(OR)
b) Critically analyse how 20th-century dramatists such as Ibsen, Shaw, Brecht, and Beckett transformed dramatic structure and technique.
17. a) Analyse Osborne's exploration of class conflict in *Look Back in Anger*. (OR)
b) Justify *Look Back in Anger* as a representative play of the "Angry Young Men" movement
18. a) Comment on the relationship between Henry Higgins and Eliza in *Pygmalion* (OR)
b) Examine *Pygmalion* as a play about social class mobility.
19. a) Discuss the idea of marriage and its limitations as presented in *A Doll's House* (OR)
b) Evaluate Torvald Helmer as a representative of patriarchal values in *A Doll's House*.
20. a) Assess the role of women in *Riders to the Sea*. (OR)
b) Discuss the representation of grief and loss in *Riders to the Sea*.
