

This question paper contains 4 printed pages

Roll No 949020

B.A. (Hons.)

Eng. Litt.-XII

3201-XII

**B.A. (Hons.) Part-III EXAMINATION, 2025**

(Faculty of Arts)

(Three Year Scheme of 10+2+3 Pattern)

(Honours Subject)

**ENGLISH LITERATURE**

**Twelve Paper**

**(Contemporary British Literature)**

**Time Allowed : Three Hours**

**Maximum Marks: 100**

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*Write your roll number on question paper before start writing answers of the questions. No supplementary answer-book will be given to any candidate, hence the candidates should write their answers precisely.*

*Question No.1: References to Context from unit A,B&C. Candidate will be required to explain four (4) passages of Reference to Context out of Eight (8) of five marks each.*

*Question No.2: Will also be compulsory. The student will be required to attempt 5 questions out of 10, to be answered in about 5 lines each. Each question will carry 4 marks.*

*The other 3 questions will be essay type questions of 20 marks each, one from each section with internal choice.*

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[P.T.O.]

I. Explain with reference to the context (any four)

- (a) Sets neat prints into the snow  
Between trees, and warily a lame  
Shadow lags by stump and in hollow  
Of a body that is bold to come  
Across clearings, an eye,  
A widening deepening greenness,  
Brilliantly, concentratedly,  
Coming about its own business
- (b) Effortlessly at height hangs his still eye.  
His wings hold all creation in a weightless quiet,  
Steady as a hallucination in the streaming air.  
While banging wind kills these stubborn hedges,
- (c) Thumbs my eyes, throws my breath, tackles my heart,  
And rain hacks my head to the bone, the hawk hangs  
The diamond point of will that polestars.  
The sea drowner's endurance: and I,
- (d) The jaws' hooked clamp, and fangs  
Not to be changed at this date;  
A life subdued to its instrument;  
The gills kneading quietly, and the pectorals.  
Three we kept behind glass,  
Jungled in weed: three inches, four,  
And four and a half: fed fry to them-  
Suddenly there were two. Finally one
- (e) I thumped it without feeling remorse.  
One feels guilty insulting the dead,  
Walking on graves. But this pig  
Did not seem able to accuse.  
It was too dead. Just so much  
A poundage of lard and pork.  
Its last dignity had entirely gone.  
It was not a figure of fun.
- (f) Expertly civil tongued with civil neighbors  
On the high wires of first wireless reports,  
Sucking the fake taste, the stony flavours  
Of those sanctioned, old, elaborate retorts:



'Oh, it's disgraceful, surely, I agree'  
 'Where's it going to end?' it's getting worse'  
 'They're murderers.' Internment, understandably  
 The voice of sanity is getting hoarse.

- (g) Lots of folk live on their wits:  
 Lecturers, lispers,  
 Losels, loblolly-men, louts-  
 They don't end as paupers;  
 Lots of folk live up lanes  
 With fires in a bucket,  
 Eat windfalls and tinned sardines-  
 they seem to like it.

- (h) Walking around in the park  
 Should feel better than work:  
 The lake, the sunshine,  
 The grass to lie on,  
 Blurred playground noises  
 Beyond black-stockinged nurses-  
 Not a bad place to be.  
 Yet it doesn't suit me.

- (i) Move forward, run my hand around the font.  
 From where I stand, the roof looks almost new-  
 Cleaned or restored? Someone would know: I don't  
 Mounting the lectern, I peruse a few  
 Hectoring large-scale verses, and pronounce  
 "Here endeth" much more loudly than I'd meant.

2. Attempt any five questions.

- (a) • What is the central metaphor in Ted Hughes' poem "The Thought-Fox"? Discuss its significance.  
 (b) • How does Ted Hughes use imagery to depict the pike in the poem? Provide examples from the text.  
 (c) What is the tone of "Church Going" and how does Larkin use it to convey his attitude toward religious institutions?  
 (d) In "Toads," how does Philip Larkin contrast the lives of the "toads" and the poet's desire for a different existence? Discuss the significance of this contrast.  
 (e) • How does "Toads Revisited" differ in tone and perspective from Larkin's original poem "Toads"? Discuss the shift in attitude toward work and responsibility.  
 (f) What is the central theme of Seamus Heaney's poem "Whatever You Say, Say Nothing"? Discuss its significance in the context of political and social unrest.



(g) In "The Thought-Fox," how does Hughes convey the relationship between the mind of the poet and the act of writing?

(h) In "View of a Pig," how does Hughes explore the idea of animal instincts versus human reason? Discuss how this contrast is portrayed in the poem

3. Harold Pinter's *The Room* is often seen as a play that explores themes of isolation, power, and communication. Discuss how Pinter uses dialogue and silence to create tension and convey the psychological complexities of the characters. How do these techniques reflect the broader themes of the play, particularly in terms of human relationships and the struggle for control? Provide specific example from the text to support your argument.

OR

4. In *The Room*, Harold Pinter examines the dynamics of power and vulnerability through the interaction of the characters. Analyze how the characters, particularly the protagonist, navigate these power struggles. How does the manipulation of language, silence, and behaviour reveal the underlying tension and fear within these relationships? Discuss the role of power in shaping the characters' actions and perceptions.

5. In "Introduction to New Poetry," A. Alvarez discusses the shift in poetic style and sensibility in the mid-20th century. Analyze how Alvarez defines "new poetry" and its departure from traditional forms. Discuss the key features of new poetry as presented in his essay, and provide examples of poets and poems that embody this shift. How does Alvarez's perspective on poetry reflect the cultural and literary changes of the time?

OR

6. In "Introduction to New Poetry," A. Alvarez argues that new poetry breaks away from the constraints of traditional forms and conventions. Discuss how Alvarez critiques the poetry of the past, particularly the Victorian and Romantic poets. How does he explain the necessity for this break, and what do you think is the significance of this change in the context of the modern literary world?

7. The setting of *Lord of the Flies* plays a crucial role in the development of the novel's themes. Analyze how the isolated island serves as both a literal and symbolic space in the story. How does the island's transformation from a paradise to a place of violence and terror mirror the boys' descent into savagery? Discuss how the natural environment influences the behaviour of the characters.

OR

8. In *Summer Before the Dark*, Doris Lessing presents a nuanced portrayal of female sexuality and desire. Discuss how the novel addresses the theme of sexual liberation, particularly in relation to the protagonist's experiences. How does Lessing challenge traditional views of aging and sexuality, and what role does Kate's relationship with her own desires play in her overall personal growth throughout the novel?

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