

3983

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10. With reference to Rousseau's essay, comment on the sources of inequality in society.

(10,000)

[This question paper contains 4 printed pages.]

Your Roll No.....

Sr. No. of Question Paper : 3983

E

Unique Paper Code : 12031402

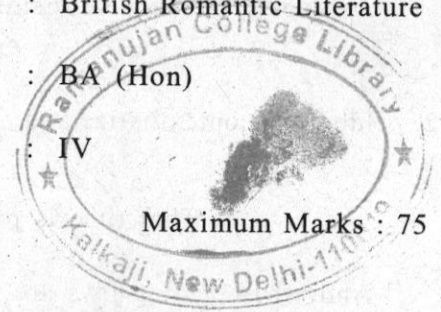
Name of the Paper : British Romantic Literature

Name of the Course : BA (Hon)

Semester : IV

Duration : 3 Hours

Maximum Marks : 75



**Instructions for Candidates**

1. Write your Roll No. on the top immediately on receipt of this question paper.
2. You have to attempt **six** questions. Any **three** from **Part A**, and any **three** from **Part B**.
3. Questions in **Part A** carry **10** marks each, and questions in **Part B** carry **15** marks each.

**Part-A**

(10×3=30)

Attempt any **three** of the following **five** questions :

P.T.O.

1. Identify, contextualize and critically comment :

O Melancholy! – such thy magic power,  
That to the soul these dreams are often sweet,  
And sooth the pensive visionary mind!

2. Identify, contextualize and critically comment :

... That time is past,  
And all its aching joys are now no more,  
And all its dizzying raptures.  
Not for this Faint I, nor moum nor murmur, other gifts  
Have followed; for such loss, I would believe,  
Abundant recompense.

3. Identify, contextualize and critically comment :

Beauty is truth, truth beauty—that is all,  
Ye know on earth, and all ye need to know

4. Identify, contextualize and critically comment :

“No father could claim the gratitude of his child so completely as I should deserve their’s”

5. Write an essay on the idea of the picturesque as conceptualised by William Gilpin.

**Part-B**

(15×3=45)

Attempt any **three** of the following **five** questions :

6. ‘Without contraries is no progression’. Discuss with reference to at least two poems by William Blake.
7. Coleridge’s ‘Dejection: An Ode’ explores the romantic dialogue between hope and despair. Comment.
8. Discuss Byron’s critique of Napoleon in Canto III of *Childe Harold’s Pilgrimage*.
9. Self education was crucial to the constitution of the creature’s subjectivity in *Frankenstein*. Discuss.