

This question paper contains 3 printed pages]

Roll No.

--	--	--	--	--	--	--	--	--	--

S. No. of Question Paper : 1658

Unique Paper Code : 2032102301

A

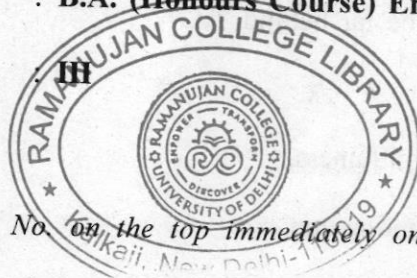
Name of the Paper : Romantic Literature

Name of the Course : B.A. (Honours Course) English

Semester

Duration : 3 Hours

Maximum Marks : 90



(Write your Roll No. on the top immediately on receipt of this question paper.)

This question paper contains 2 parts. Both parts are compulsory.

Candidates have to answer *all* the questions in Part A and any *three* questions in Part B.

Questions in Part A carry 10 marks each and questions in Part B carry 20 marks each.

Part A

1. Identify, contextualise and critically comment :

(a) And because I am happy & dance & sing,

They think they have done me no injury,

And are gone to praise God & his Priest & King,

Who make up a heaven of our misery.

Or

(b) Though I should gaze for ever

On that green light that lingers in the west :

I may not hope from outward forms to win

The passion and the life, who fountains are within.

P.T.O.

2. Identify, contextualise and critically comment :

- (a) Scatter, as from an unextinguish'd hearth
Ashes and sparks, my words among mankind!
Be through my lips to unawaken'd earth
The trumpet of a prophecy! O Wind,
If Winter comes, can Spring be far behind ?

Or

- (b) Season of mists and mellow fruitfulness,
Close bosom-friend of the maturing sun;
Conspiring with him how to load and bless
With fruit the vines that round the thatch-eves run;

3. Identify, contextualise and critically comment :

- (a) "The fallen angel becomes a malignant devil. Yet even that enemy of God and man had friends and associates in his desolation; I am alone."

Or

- (b) "I bore a hell within me, which nothing could extinguish."

Part B

4. (a) Coleridge's "Dejection : An Ode" explores the romantic dialogue between hope and despair. Discuss.

Or

- (b) The Chimney Sweeper poems decisively locate Blake within the late eighteenth century tradition of art as radical politics. Discuss.

5. (a) The Odes of Keats can be read as "an investigation of the imagination's ability to cope with time and change." Do you agree ? Discuss.

Or

- (b) Attempt a short essay on Shelley's engagement with power, tyranny and mutability in his poetics.

6. (a) In *Frankenstein*, Mary Shelley interrogates the very idea of monstrosity. Discuss.

Or

- (b) Nature's capacity for triggering calm introspection is positioned as an antidote to human ambition and scientific hubris in *Frankenstein*. Discuss.

7. (a) Nature is incidental in Romantic poetry, functioning merely as a site of representation, or the passive trigger for a predominantly male poetic imagination. Do you agree ? Discuss.

Or

- (b) Trace the evolution of imagination as a central concern in the poetics of the first and second generation Romantic poets. Give examples from the poems in your course.

(a) The Ode of Keats can be read as "an investigation of the imagination's ability to cope

with time and change." Do you agree? Discuss.

Or

(b) Attempt a short essay on Shelley's engagement with power, tyranny and mutability in

his poetry.

(c) In "Prometheus Bound" Shelley interrogates the very idea of monstrosity. Discuss.

Or

(d) Nature's capacity for triggering calm introspection is positioned as an antidote to human

ambition and scientific hubris in "Prometheus Bound". Discuss.

(e) Nature is incidental in Romantic poetry. Justify or deny as a site of representation.

or the passive trigger for a predominantly male poetic imagination. Do you agree? Discuss.

Discuss.

Or

(f) Trace the evolution of imagination as a central concept in the poetry of the first and

second generations of Romantic poets. Give examples from the poems in your course.