

[This question paper contains 4 printed pages.]

Your Roll No.....

Sr. No. of Question Paper : 3459

A

Unique Paper Code : 12031402

Name of the Paper : British Romantic Literature

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

Semester : IV

Duration : 3 Hrs 30 mins

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 **Section A**, and any **three** from **Section B**.

SECTION – A

(Attempt any **three**)

(10×3=30)

1. Identify, contextualize and critically comment :

P.T.O.

Or diedst thou - martyr of disastrous love?

Ah! songstress sad! That such my lot might be,
To sigh and sing at liberty – like thee!

2. Identify, contextualize and critically comment :

This light, this glory, this fair luminous mist,

This beautiful and beauty-making power.

Joy, virtuous Lady! Joy that ne'er was given,

Save to the pure, and in their purest hour

3. Identify, contextualize and critically comment :

Nothing beside remains. Round the decay

Of that colossal Wreck, boundless and bare

The lone and level sands stretch far away.

4. Identify, contextualize and critically comment :

You cannot contest the inestimable benefit which I
shall confer on all mankind to the last generation...
which, if at all possible, can only be effected by an
undertaking such as mine

5. What, according to Rousseau, are the sources of inequality?

SECTION – B

(Attempt any **three**)

(15×3=45)

6. The Chimney Sweeper poems decisively locate Blake within the late eighteenth century tradition of art as radical politics. Do you agree? Discuss.
7. Discuss the correlation between the different parts of Wordsworth's *Ode : Intimations of Immortality from Recollections of Early Childhood*.
8. Examine Byron's 'Childe Harold's Pilgrimage' as a Romantic poem, and a self reflexive critique of the age.
9. In *Frankenstein*, Mary Shelley interrogates the very idea of monstrosity. Discuss.

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10. Write an essay explaining the distinction Kant draws between the beautiful and the sublime.