

M.A. / I

J

ENGLISH— Course 6
 (Nineteenth Century Poetry)
 (Admissions of 2008 and before)

Time : 3 hours

Maximum Marks 75

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

Answer Question No. 1, which is compulsory and three other questions. Question No. 1 carries 30 marks (5×6) and the other questions carry 15 marks each

NOTE — *The maximum marks printed on the question paper are applicable for the ex-students of the regular colleges (Cat. 'A') These marks will, however, be scaled up proportionately in respect of the ex-students of NCWEB at the time of posting of awards for compilation of result*

1 Comment critically on any five of the following

(a) (i) What is now proved was once only imagined

Or

(ii) The cut worm forgives the plow

(b) (i) "I recognise thy glory " in such strength
 Of usurpation, when the light of sense
 Goes out, but with a flash that has revealed
 The invisible world,

Or

(ii) Oh! who is he that hath his whole life long
 Preserved, enlarged, this freedom in himself?
 For this alone is genuine liberty

(c) (i) Much in his visions mutters he
 Of maiden 'whelmed beneath the sea,
 Of sabres clashing—foemen flying,
 Wrongs aveng'd—and Moslem dying

Or

(ii) Donna Inez

(d) (i) Demogorgon

Or

(ii) Saturn

- (e) (i) I sometimes hold it half a sin
To put in words the grief I feel,
For words, like Nature, half reveal
And half conceal the Soul within
- (ii) Yet less of sorrow lives in me
For days of happy commune dead,
Less yearning for the friendship fled,
Than some strong bond which is to be

(f) (i) "The human quality of free-agency is the chief distinction of man. Man receives the same impulsion, but knows himself at liberty to acquiesce or resist and it is particularly in his consciousness of this liberty that the spirituality of his soul is displayed." Do you agree? Give a reasoned answer, specifically with reference to the historical background of the age in mind

Or

(ii) In his essay "What is Poetry?", what are the values Mill ascribes to poetry?

- 2 (a) "Thus Swedenborg's writings are a recapitulation of all superficial opinions and an analysis of the more sublime, but no further." Discuss Blake's attitude towards Swedenborg as reflected in *Marriage of Heaven and Hell* in light of this claim

Or

(b) "After eighteen centuries during which Christianity had come to identify itself with the interests of the ruling class, it is now high time to recall the disruptive and revolutionary actions of Jesus." Show how Blake's *Marriage of Heaven and Hell* attempts such a recall?

- 3 (a) In *The Prelude* literal journeys become metaphorical vehicles for a spiritual journey through the poet's mind. Do you agree? Give a reasoned answer

Or

The Prelude is a great poem because it registers deeply the significance of historical change. Do you agree?

- 4 (a) Leila is condemned to die in utter isolation, even the structure of the text serves to reinforce her isolation since it denies Leila the reader's sympathy. Comment on Byron's portrayal of Leila in the light of this statement

Or

(b) In *Don Juan*, Byron utilizes a variety of narrative perspectives to comment on a wide range of social concerns. Discuss some of the perspectives and concerns and their interrelations that you found significant.

- 5 (a) *Prometheus achieves his freedom primarily because of his ability to give up hatred. Discuss.

Or

(b) Why does Keats leave *Hyperion* unfinished and begin *Fall of Hyperion* on the same mythological story? Give a reasoned answer.

- 6 (a) The reversion to hope and faith at the end of *In Memoriam* needs to be critically explored and understood. What according to you is the significance of the reversion?

Or

(b) "*In Memoriam* remains an important work for critical examination as its themes of grief, doubt, loss, and longing are universal to humankind." Discuss.