

*This question paper contains 6 printed pages.]*

**7192**

Your Roll No. ....

**M.A. / I**

**A**

**ENGLISH – Course 6**

**(Nineteenth Century Poetry)**

**(Admission 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.*

[P.T.O.]

1. Comment critically on any **five** of the following:

(a) (i) Opposition is true friendship

**Or**

(ii) The Printing House in Hell

(b) (i) But Europe at that time was thrilled with joy,  
France standing on the top of golden hours,  
And human nature seeming born again.

**Or**

(ii) There are in our existence spots of time,  
That with distinct pre-eminence retain  
A renovating virtue. . .

(c) (i) The hour is past, the Giaour is gone;  
And did he fly or fall alone?  
Woe to that hour he came or went!  
The curse for Hassan's sin was sent  
To turn a palace to a tomb:

**Or**

(ii) Pedrillo

(d) (i) The Phantasm of Jupiter

**Or**

(ii) To suffer woes which Hope thinks infinite;  
To forgive wrongs darker than death or night;  
To defy Power, which seems omnipotent;  
To love, and bear; to hope till Hope creates  
From its own wreck the thing it contemplates;

(e) (i) Are God and Nature then at strife,  
That Nature lends such evil dreams?  
So careful of the type she seems,  
So careless of the single life;

Or

(ii) I hold it true, whate'er befall;  
I feel it when I sorrow most;  
Tis better to have Lov'd and lost  
Than never to have loved at all.

(f) (i) "The passion caused by the great and sublime in nature... is astonishment; and astonishment is that state of the soul, in which all its motions are suspended, with some degree of horror. In this case the mind is so entirely filled with its object, that it cannot entertain any other." Comment on the uses to which an

evocation of the sublime is put in a literary text in your syllabus.

**Or**

(ii) "What came first: language or thought ?" Why does Rousseau raise this question in the context of inequality and how does he answer it in the essay.

2. (a) "I know of no other Christianity, and of no other Gospel than the liberty both of body and mind to exercise the Divine Arts of Imagination." Comment on Blake's *The Marriage of Heaven and Hell* in the light of this claim.

**Or**

- (b) Blake uses the discussion with the Prophets Isiah and Ezekiel to hammer in the poet's conviction that the imagination is more revealing of truth than any finite perception. Do you agree? Give a reasoned answer.
3. (a) In *The Prelude* physical journeys function as metaphorical vehicles for spiritual journeys. Do you agree? Substantiate your answer using any two journeys from the text.

Or

- (b) *The Prelude* records the failure of language to express what the poet experiences as the truths born out of his exploration of nature, society and his own self. Do you agree? Illustrate the statement using examples from the text.
4. (a) Leila's eyes defy the creed that a woman is but a soulless toy for a tyrant's lust. In what ways does the text support or negate this 'creed'. Discuss.

Or

- (b) "You are too earnest and eager about a work never intended to be serious. Do you suppose that I could have any intention but to giggle and make giggle? – a playful satire, with as little poetry as could be helped, was what I meant." Do you think Byron's *Don Juan* can be read fruitfully according to the claims stated above? Give a reasoned answer.
5. (a) Men can form new ideas of the universe much more quickly than they can make new myths to express them. Comment on Shelley's revision of the Prometheus myth as a vehicle of the new ideas he intends to express.

Or

(b) Keats' *Hyperion* is concerned with the nature of poetry and the development of the poet, distilled through an allegorical tale of ancient gods. Discuss.

6. (a) At the end of *In Memoriam*, Tennyson emerges with his Christian faith reaffirmed, progressing from doubt and despair to faith and hope. Do you agree? Give a reasoned answer.

Or

(b) *In Memoriam* is an account of Tennyson's thoughts and feelings as he copes with his grief using the big scientific-philosophical questions of his day. What are the 'big' scientific-philosophical questions that Tennyson explores in his poem and how do they help him cope with his grief ?