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S. No. of Question Paper : 939

Unique Paper Code : 203501

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Name of the Paper. : English Literature 3 (ii)

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

Semester : V

Duration : 3 Hours

Maximum Marks : 75

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

Attempt *All* questions.

Section A

(Close Reading)

10×3=30

I wander thro' each charter'd street.

Near where the charter'd Thames does flow

And mark in every face I meet

Marks of weakness, marks of woe.

In every cry of every Man,
 In every Infants cry of fear,
 In every voice; in every ban.

The mind-forg'd manacles I hear (Blake, "London," 11. 1-3)

- (a) Comment on the multiple connotations of "charter'd" in the first two lines.
- (b) Develop the implications of the term "mind-forg'd manacles." Comment on their effect on "every Man" and "every Infant".

Or

Thou little child, yet glorious in the might
 Of heaven-born freedom on thy being's height.
 Why with such earnest pains dost thou provoke
 The years to bring the inevitable yoke,
 Thus blindly with thy blessedness at strife ?
 Full soon thy soul shall have her earthly freight
 And custom lie upon thee with a weight
 Heavy as frost, and deep almost as life ! (Wordsworth
 "Ode : Intimations of Immortality", 11. 126-133)

- (a) Elucidate the meaning of "the inevitable yoke". What is the nature of the "pains" with which the child "provoke[s] the inevitable yoke" ? 5
- (b) Bring out the implications of the analogy between custom and frost with reference to the lines above. 5

Or

But oh ! that deep romantic chasm which slanted
Down the green hill athwart a cedarn cover !
A savage place ! as holy and enchanted
As e'er beneath a waning moon was haunted
By woman wailing for her demon-lover ! (Coleridge, "Kubla
Khan", 11. 12-16)

- (a) Bring out the significance of the "deep romantic chasm". In what way is the chasm, simultaneously, "savage" and "holy and enchanted" ?
- (b) Comment on the image of the "woman wailing for her demon-lover".

2. And I have loved thee, Ocean ! and my joy
 Of youthful sports was on thy breast to be
 Borne like thy bubbles, onward : from a boy
 I wantoned with thy breakers—they to me
 Were a delight; and if the freshening sea
 Made them a terror—'twas a pleasing fear,
 For I was as it were a child of thee,
 And trusted to thy billows far and near,
 And laid my hand upon thy mane—as I do here.

Childe Harold's Pilgrimage, Canto IV, 11. 1648-1656

(a) Comment on the peculiarity of the phrase "pleasing fear" in the context of discussions of the sublime in the Romantic period. : 5

(b) In what way does the disposition towards nature reflected in the lines above stand out in comparison with other Romantic poets ? 5

Or

A thousand years the Earth cried, 'Where art thou ?'

And then the shadow of thy coming fell

On Saxon Alfred's olive-cinctured brow :

And many a warrior-peopled citadel.

Like rocks which fire lifts out of the flat deep,

Arose in sacred Italy,

Frowning o'er the tempestuous sea

Of kings, and priests, and slaves, in tower-crowned majesty;

.....and Art, which cannot die,

With divine wand traced on our earthly home

Fit imagery to pave Heaven's everlasting dome. (Shelley
"Ode to Liberty," ll. 121-135).

(a) Explain the reference to "Saxon Alfred's olive-cincture
brow."

(b) Bring out the significance of the rise of "warrior-people
citadel[s] in sacred Italy" in the context of
rise of liberty.

Or

She found me roots of relish sweet,

And honey wild, and manna-dew,

And sure in language strange she said—

'I love thee true'.

She took me to her elfin grot,

And there she wept and sighed full sore,

And there I shut her wild wild eyes

With kisses four. (Keats, "La Belle Dame sans

ll. 25-32)

(a) Bring out the significance of the kind of food offered by the lady to the knight. What do the lady's food, language and home suggest regarding their relationship ? 5

(b) Comment on the manner in which the two stanzas above intersect with—and invert—the motifs that characterize medieval quest romances. 5

[Victor Frankenstein] : Learn from me, if not by my precepts, at least by my example, how dangerous is the acquirement of knowledge, and how much happier that man is who believes his native town to be the world, than he who aspires to become greater than his nature will allow. (*Frankenstein*, Volume I, Chapter 3)

(a) Comment on Victor's view that acquisition of knowledge is "dangerous" because it necessarily creates the

- (b) Within the context of the novel Victor's speech carries the implication that "knowledge" is associated with the fallen condition of man. Comment.

Or

[Creature] : Cursed creator ! Why did you form a monster so hideous that even you turned from me in disgust ? Pity in your countenance made man beautiful and alluring, after his own image but my form is a filthy type of your's, more horrid from the very resemblance. Satan had his companions, fellow devils to admire and encourage him, but I am solitary and detested.
(*Frankenstein*, Volume II, Chapter 7)

- (a) Briefly discuss the Creature's suggestion that his appearances are instrumental to acceptance and companionship, both of which are ultimately the foundations of goodness.

- (b) Comment upon the Creature's perception that his loneliness, born out of his rejection by his creator, makes his situation even worse than that of Satan. 5

Or

[Walton] : I desire the company of a man who could sympathize with me, whose eyes would reply to mine. You may deem me romantic but I bitterly feel the want of man. (*Frankenstein*, Volume I, Letter 2)

- (a) What is "romantic" in Walton's "bitter[] want" for intelligent communication with a companion "whose eyes could reply" back ? 5
- (b) Does Walton's intense desire for company make the readers more empathetic with the Creature's alienation in being the "only" creation of its kind in existence ? 5

Section B

(Essays)

4. Examine "The Lamb" and "The Tyger" as "Shewing the
Contrary States of the Human Soul." In what ways do the
contrary states shape each narrator's perception of, or search
for, the nature of the maker or the creator ?

Or

Critically analyse the observation that "framed as it is with
references to the passage of time and the narrator's
imagined demise, "Tintern Abbey" is, in fact, a poem about
mutability that masquerades as a landscape poem."

5. "Shelley's revolutionary project is merely a noble
poetic dream : the transformative zeal of his poet persona
perfectly counterpoised by an acknowledgment of helplessness
so complete that it makes him turn to a suprahuman Power
as the real agent of revolution." Discuss with reference to
any of the poems in the syllabus.

Or

“Overall, the course of Keats’s development might be partly described as the gradually cumulative loss of confidence in the merely visionary imagination.” Discuss in the light of the poems you have read. 15

Elaborate and comment on the view that “Victor Frankenstein’s refusal to provide a name for the ‘Creature’ is indicative of his ambivalent attitude towards ‘its human-ness’.” 15

Or

Comment on the ways in which Mary Shelley’s *Frankenstein* surpasses its Gothic origins to weave a tale of Biblical proportions in its reflections on creation and the fall, over-reaching and sin, and good and evil. 15