

BAMANPUKUR HUMAYUN KABIR MAHAVIDYALAYA

B.A. Honours 4th Semester-2021

ENGACOR09T-ENGLSIH (CC9)

BRITISH ROMANTIC LITERATURE

In-charge- Ashis Biswas

Suggestive Questions/Assignment

SECTION-I

1. Write any *two* of the following in not more than **500 words** each. 15x2=30
 - a) What is the role of memory in Wordsworth's poems? Write with special reference to 'Tintern Abbey' and 'Ode on Intimations and Immortality'./ **Or**, How the growth of the poet is depicted in 'Tintern Abbey' and 'Ode on Intimations and Immortality'.
 - b) Analyse 'Kubla Khan' as a romantic poem./ **Or**, Is 'Kubla Khan' a fragment and an incoherent dream? Analyse.
 - c) How Shelley uses the West Wind as a vehicle of his revolutionary ideals? Discuss with special reference to 'Ode to the West Wind'.
 - d) Discuss the conflict between transience and permanence as portrayed in 'Ode on a Grecian Urn'./ **Or**, Critically analyse the central theme of 'Ode on a Grecian Urn'.

2. Explain with reference to the context, any *one* of the following, in not more than **200 words**. 5x1=5
 - a) Five years have past; five summers, with the length/
Of five long winters! And again I hear/
These waters, rolling from their mountain-springs/
With soft inland murmur. **Or**, These
beauteous forms,/ Through a long absence, have not been to me/
As is a landscape to a blind man's eye; **Or**, I have owed to them,
In hours of weariness, sensations sweet,... **Or**, For I
have learned/
To look on nature, not as in the hour/
Of thoughtless youth; but hearing
oftentimes/
The still, sad music of humanity,...
 - b) In Xanadu did Kubla Khan/
A stately pleasure-dome decree:/Where Alph, the sacred river,
ran/
Through caverns measureless to man/
Down to a sunless sea. **Or**, A savage place! as
holy and enchanted/
As e'er beneath a waning moon was haunted/
By woman wailing for her
demon-lover! **Or**, And from this chasm, with ceaseless turmoil seething,
As if this earth in
fast thick pants were breathing,/ A mighty fountain momentarily was forced: **Or**, The shadow of
the dome of pleasure/
Floated midway on the waves;/ Where was heard the mingled measure/
From the fountain and the caves./It was a miracle of rare device,/ A sunny pleasure-dome
with caves of ice! **Or**, A damsel with a dulcimer/
In a vision once I saw:/It was an Abyssinian
maid/
And on her dulcimer she played,/Singing of Mount Abora. **Or**, And all should cry,
Beware! Beware!/His flashing eyes, his floating hair!
 - c) O wild West Wind, thou breath of Autumn's being,/ Thou, from whose unseen presence the
leaves dead/
Are driven, like ghosts from an enchanter fleeing, **Or**, Wild Spirit, which art

moving everywhere;/ Destroyer and preserver; hear, oh hear! **Or**, Make me thy lyre, even as the forest is:/What if my leaves are falling like its own! **Or**, Drive my dead thoughts over the universe/ Likewither'd leaves to quicken a new birth! **Or**, The trumpet of a prophecy! O Wind,/If Winter comes, can Spring be far behind?

- d) Thou still unravish'd bride of quietness,/Thou foster-child of silence and slow time,/ Sylvan historian, who canst thus express/ A flowery tale more sweetly than our rhyme: **Or**, Heard melodies are sweet, but those unheard/ Are sweeter; therefore, ye soft pipes, play on;/ Not to the sensual ear, but, more endear'd,/Pipe to the spirit ditties of no tone: **Or**, Bold Lover, never, never canst thou kiss,/ Though winning near the goal yet, do not grieve;/ She cannot fade, though thou hast not thy bliss,/For ever wilt thou love, and she be fair! **Or**, More happy love! more happy, happy love!/ For ever warm and still to be enjoy'd,/ For ever panting, and for ever young; **Or**, And, little town, thy streets for evermore/ Will silent be; and not a soul to tell/ Why thou art desolate, can e'er return. **Or**, Thou, silent form, dost tease us out of thought/ As doth eternity: Cold Pastoral! **Or**, "Beauty is truth, truth beauty,—that is all/ Ye know on earth, and all ye need to know."

SECTION- II

3. Write any *one* of the following in not more than **500 words**. 10x1=10
- a) Comment on Lamb's prose style as seen in "Dream Children: A Reverie". **Or**, Discuss the theme of Charles Lamb's Essay "Dream Children". **Or**, What romantic element do you find either in Dream Children. **Or**, Write about the significance of the title 'Dream Children: A Reverie.
- b) Write a short essay either on the theme or on the style of writing in 'On the Love of the Country'. **Or**, How according to Hazlitt Nature affects the human life? Discuss with reference to Hazlitt's 'On the Love of the Country'.
4. Explain with reference to the context, any *one* of the following, in not more than **200 words**. 5x1=5
- a) "We are not of Alice, nor of thee, nor are we children at all. The children of Alice call Bartrum father. We are nothing; less than nothing, and dreams./ **Or**, Here Alice put out one of her dear mother's looks, too tender to be called upbraiding. **Or**, Alice's little right foot played an involuntary movement, till upon my looking grave,/ **Or**, Here John expanded all his eyebrows and tried to look courageous./ **Or**, Here John slyly deposited back upon the plate a bunch of grapes, which, not unobserved by Alice,/ **Or**, I told how, though their great-grandmother Field loved all her grandchildren, yet in an especial manner she might be said to love their uncle, John L.
- b) It is not, however, the beautiful and magnificent alone that we admire in Nature..../**Or**, It is because natural objects have been associated with the sports of our

childhood./ **Or**, Each individual is a world to himself, governed by a thousand contradictory and wayward impulses./ **Or**, Hence, when I imagine these objects, I can easily form a mystic personification of the friendly power that inhabits them, Dryad or Naiad, offering its cool fountain or its tempting shade.

Assignment

Internal Exam

Full Marks- 20 (+5 on attendance)

5. Answer any **two** of the following questions in not more than **500 words** each: 10x2= 20
- a) Critically discuss the character of Manfred in Horace Walpole's *The Castle of Otranto*.
 - b) Write an essay on the use of supernatural in Horace Walpole's *The Castle of Otranto*.
 - c) Critically analyse Horace Walpole's *The Castle of Otranto* as a gothic fiction.
 - d) Critically analyse Horace Walpole's *The Castle of Otranto* as a psychological novel.

Compiled and Submitted by Ashis Biswas, Assistant Professor, BHKM