



BRAINWARE UNIVERSITY

Term End Examination 2021 - 22

Programme – Master of Arts in English

Course Name – Romanticism and Its Reception

Course Code - MELS201

(Semester II)

Time allotted : 1 Hrs.15 Min.

Full Marks : 60

[The figure in the margin indicates full marks.]

Group-A

(Multiple Choice Type Question)

1 x 60=60

Choose the correct alternative from the following :

- (1) Which of the following best describes Romanticism?

a) An opposition to the Russian Revolution	b) A critique of medievalism
c) A reaction to the rationalism of the preceding era	d) A response to the the modern art movements
- (2) Statement I: The late 18th century is also called the Age of Revolution. Statement II: The late 18th century witnessed Industrial Revolution, American Revolution and French Revolution.

a) I is right and II is the correct explanation of I	b) I is right but II is not the correct explanation of I
c) I is wrong but II is right	d) Both I and II are wrong
- (3) Statement I: The idea of 'romanticism' is derived from the Romanesque architecture of medieval Europe. Statement II: One of the tenets of romantic literature is revival of medievalism.

a) I is right but II is wrong	b) I is wrong but II is right
c) Both I and II are right	d) Both I and II are wrong
- (4) Identify the proper chronological order of the poets.

a) Wordsworth, Blake, Coleridge, Keats	b) Blake, Wordsworth, Coleridge, Keats
c) Blake, Coleridge, Wordsworth, Keats	d) Blake, Wordsworth, Keats, Coleridge
- (5) Statement I: The Period of Romantic Poetry is also addressed as “the Return to Nature”. Statement II: The romantic poets stressed on imagination, passion, emotion, nature and lives of common men.

a) I is right but II is wrong	b) I is wrong but II is right
c) Both I and II are right	d) Both I and II are wrong
- (6) Statement I: The romantic poets stressed on expressing subjective emotions and it is usually the poets’ personal experience and introspection that takes the form of a poem.

Statement II: They chose to express emotions of a wide variety through their poems, something that was a tradition of Neo-Classical Poetry.

- a) I is right but II is wrong
b) I is wrong but II is right
c) Both I and II are right
d) Both I and II are wrong
- (7) The composition of *Biographia Literaria* has its roots in Coleridge's visit to _____ in 1798-99.
- a) France
b) Germany
c) Spain
d) Scotland
- (8) Identify the philosophers who influenced Coleridge's ideas in *Biographia Literaria*?
- a) Schlegel
b) Schelling
c) Kant
d) All of the above
- (9) Statement I: In Chapter 12 of *Biographia Literaria* Coleridge postulates the existence and the simultaneous reality of two diverse states of being, which he distinguishes as SUBJECT and OBJECT. Statement II: By subject he means external nature, the non-self, the IT IS; by object he means human intelligence, the self and the self-consciousness, the I AM.
- a) I is right and II is the correct explanation of I
b) I is right but II is not the correct explanation of I
c) I is right but II is wrong
d) Both I and II are wrong
- (10) _____ is described as a power that "dissoves, diffuses, dissipates, in order to recreate".
- a) Primary Imagination
b) Secondary Imagination
c) Fancy
d) None of the above
- (11) _____ may be defined as the inborn power of perceiving that effects a coalescence of the subject and the object.
- a) Primary Imagination
b) Secondary Imagination
c) Fancy
d) None of the above
- (12) Coleridge in *Biographia Literaria* concentrates on which aspect/s of Wordsworthian theory in the Preface to the *Lyrical Ballads* with which he disagrees?
- a) Poetic diction
b) Rhyme and metre
c) Both a and b
d) None of the above
- (13) In 'Christabel', what animal represents the Baron's impotence?
- a) The owl
b) The mare
c) The toothless mastiff
d) The robin
- (14) What does Geraldine's spell do to Christabel?
- a) Turns her into a statue of herself
b) Compels her to sleep through the next day
c) Makes her hate her parents
d) Keeps her from revealing what she has seen
- (15) What is the name of the professor at Ingolstadt who first teaches Victor the methods of modern science?
- a) Clerval
b) Waldman
c) Beaufort
d) Krempe
- (16) What does the monster want Victor to do to heal his loneliness?
- a) Accept him into his family
b) Destroy him
c) Work to make him appear less hideous
d) Create a female monster to be his companion
- (17) To which character(s) in *Paradise Lost* does the monster compare himself?
- a) Adam
b) Adam and Eve
c) Satan
d) Adam and Satan
- (18) Which of the following books is not one of those read by the monster?

- a) Paradise Lost
c) Plutarch's Live
- b) The Sorrows of Young Werther
d) The Inferno
- (19) Which poet is responsible for Tagore's introduction to medieval English poets?
a) Walter Scott
c) Lord Byron
- b) Thomas Chatterton
d) John Keats
- (20) Statement I: Rabindranath Tagore wrote his first substantial poems titled Bhanusimha Thakurer Padabali in Brajabuli under the pseudonym Bhānusimha at age sixteen.
Statement II: These lyrics, which were earlier brought out in several issues of Bharati magazine, were first anthologized in 1887.
a) I is right but II is wrong
c) Both I and II are right
- b) I is wrong but II is right
d) Both I and II are wrong
- (21) Statement: Benjamin says that Paris becomes the subject of _____ for the first time in Baudelaire's poetry.
a) Epic poetry
c) Lyric poetry
- b) Satire
d) Derision
- (22) Which among the following would be the best description of the flaneur?
a) A person who does not have money but likes to buy things
c) A revolutionary who wants to foment dissent
- b) A rich man who likes to ponder about philosophical things
d) Someone strolling down the city streets without a definite purpose who is observing the things around them
- (23) Who among the following according to Benjamin have provided an early physiognomics of the phenomenon of the crowd in the city?
a) Marx and Darwin
c) Engels and Poe
- b) Freud and Nietzsche
d) Baudelaire and Mallarme
- (24) Which American writer did Baudelaire translate into French thereby making their reputation in Europe?
a) Poe
c) Henry James
- b) Hawthorne
d) Emily Dickinson
- (25) In Baudelaire's 'Parisian Dream', what is the first piece of evidence that leads us to believe that the landscape being described is a city?
a) The presence of car horns
c) The absence of trees
- b) The presence of sidewalks
d) The absence of manure
- (26) In Benjamin's essay 'Paris, The Capital of the Nineteenth Century', what does he characterise l'art pour l'art as?
a) A slogan which is vapid and meaningless
c) An apolitical slogan
- b) A slogan which nonconformists use to rebel against the idea of consigning art to the whims of the marketplace
d) A slogan which is anti-materialist
- (27) The fact that Benjamin traces the rise of urban commodity capitalism in spaces like shopping arcades as represented in the poetry of Baudelaire, instead of tales told of the development of English factories in library books tells us that:
a) He was not a good Marxist
c) He showed the difference in how objects were experienced in an irreal urbanity as opposed to tracing large scale economic shifts
- b) He did not have the skills to read history
d) He was on hashish
- (28) What among the following, according to André Breton distinguishes the human experience of waking life, from the human experience of dreams?

- a) Dreams are assigned continuity while reality is seen as discrete b) Reality is assigned continuity while dreams are seen as discrete
- c) The traumatic core of the dream is absent in reality d) The traumatic core of reality is absent in a dream
- (29) Any attempt at surreality, according to André Breton's *The Surrealist Manifesto* (1924) would need to:
- a) Overcome the separation between dreams and reality b) Assign continuity to dreams
- c) Assign discreteness to reality d) Follow Freud's idea of repetition compulsion
- (30) It is worth noting, that the first mention of the landscape in the first chapter of *The Sorrows of Young Werther* is that of a garden and it is seen to be:
- a) Done up in an English countryside style: prim and proper b) Not done by someone with a 'scientific temper', rather by someone who was after the enjoyment of their heart
- c) Populated by sunflowers and daffodils d) Strangely bereft of streetlights
- (31) In the second letter of *The Sorrows of Young Werther* we see the narrator explain that:
- a) He is absolute bliss and able to create a lot of art b) He is really enjoying his surroundings sensually, but has been absolutely unable to create any art
- c) The surroundings have no effect on his art d) He is representing the natural world faithfully in his art
- (32) "I mean now to try and see her as soon as I can: or perhaps, on second thoughts, I had better not; it is better I should behold her through the eyes of her lover. To my sight, perhaps, she would not appear as she now stands before me; and why should I destroy so sweet a picture?" - *The Sorrows of Young Werther* This line can be fruitfully read as:
- a) Evidence that the narrator is scared of women b) Evidence that the narrator feels he may fall in love with this unnamed woman
- c) Evidence that the narrator considers the representation of a beloved object to be perfect because of the eyes of the lover rather than any objective notion of the beautiful d) The intention of the narrator to destroy the beautiful image he has
- (33) Which English-language novel is mentioned by the narrator in *The Sorrows of Young Werther* and which is also to be found in Goethe's autobiography *Dichtung und Wahrheit* (Poetry and Truth) to describe the Sessenheim episode?
- a) *The Canterbury Tales* b) *Sir Gawain and the Green Knight*
- c) *The Vicar of Wakefield* d) *Moll Flanders*
- (34) Which of the following is the most suitable description of why Wordsworth chooses everyday subjects to be the object of his poetry?
- a) He thinks common people are less concerned about their image b) He thinks the primal laws of human nature involving excitement and association find a more fertile soil in the lower classes than in the upper
- c) He is bored of the aristocracy d) He was radicalized by the French Revolution
- (35) Why according to Said is Foucault's idea of Knowledge essential for the understanding of the creation of Orientalist discourses?
- a) Foucault's notion of power explicates upon the relationship of knowledge with the perpetration of power b) Foucault's opinion on knowledge represents its interstitial nature
- c) Both of the above d) None of the above
- (36) Identify the correct statement: Statement I: Foucault looks at knowledge as a source of

power and then into the property of power of propagating new knowledge. Statement II: Foucault looks at systems of knowledge in a historiographic way.

- a) Statement I is True
b) Statement II is True
c) Both statements are true
d) No statement is true
- (37) Which of the following statements best describes the connection of cultural hegemony and discourse creation?
a) Cultural hegemony justifies the trope of power that enables the creation of newer knowledge systems
b) Hegemonical structures are constructed by discourses that enhance the trope of power upon the subjects
c) Both statements are true
d) No statement is true
- (38) Which of the following statement best describes Said's analysis of the following assertion of Marx: "They cannot represent themselves; they must be represented."
a) Said points out to the imperialist attitudes of Western intelligentsia
b) Through Marx' assertion Said refers inherent racism of western Enlightenment
c) Both statements are true
d) No statement is true
- (39) Geopolitically speaking, Said refers to which area in Orientalism while discussing the propagation of western Orientalist discourses?
a) The Indian subcontinent
b) The Orient of the Far East
c) The Orient of the Mongolian Steppes
d) The Islamicate lands spanning from north Africa to the middle east
- (40) Which of the following statements best describes the politics inherent in the statement below in the Introduction to Said's Orientalism: "On a visit to Beirut during the terrible civil war of 1975-1976 a French journalist wrote regretfully of the gutted downtown area that 'it had once seemed to belong to . . . the Orient of Chateaubriand and Nerval."
a) Said points out to the lamentation of the French journalist on the dilapidation of Beirut only
b) Said points out that the French journalist laments as the present state of Beirut because it is far removed from his imagination about Beirut influenced by Orientalists
c) Said points to the lamentation of the French journalist at his realisation that Orientalists that Chateaubriand and Nerval misrepresented the Orient
d) None of the above
- (41) Which of the following statements best describes the following assertions with respect to Edward Said's Orientalism: "The Orient is a capitalist creation."
a) Orientalism is the direct result of the rise of the middle class in mainland Europe
b) Orientalism is affected by the rise of the Orientalist profession in western academia thus seducing more and more young scholars to journey Eastwards in the search of a career
c) Orientalism is greatly affected by the popularisation of western Enlightenment as a subject of teaching and learning thus allowing young scholars to know more about the Oriental histories, and enhancing their interests in the same
d) None of the above
- (42) Which of the following is not a theme of Lord Byron's Childe Harold's Pilgrimage?
a) The existential question of the objectives of life known to man
b) The valorisation of medieval romances
c) The question of nation and nationality
d) All of the above
- (43) Identify the correct statement: Statement I: The Byronic Hero adds into the Mind/ Body binarisation in its representation of masculinity. Statement II: The Byronic Hero

becomes a perfect example of the Kantian/ Burkian idea of the sublime.

- a) Statement I is True
- b) Statement II is True
- c) Both statements are true
- d) No statement is true

(44) Who describes the trope of the Byronic Hero in the following vein in his/her essay on the same in Moore's Life of Lord Byron (Edinburgh Review, 1831)? "It is hardly too much to say that Lord Byron could exhibit only one man - a man proud, moody, cynical, with defiance on his brow, and misery in his heart; a scorner of his kind, implacable in revenge, yet capable of deep and strong affection... It is curious to observe the tendency which the dialogue of Lord Byron always has, to lose its character of dialogue and to become soliloquy."

- a) Benjamin Disraeli
- b) Thomas Babbington Macaulay
- c) Friedrich Engels
- d) Joseph Addison

(45) Which of the following statements best describes the word childe in the title of Byron's poem Childe Harold's Pilgrimage?

- a) Harold is a disciple of the Merlin and will in his maturity become a part of the Covent of Camelot
- b) Harold is an initiate of the Knights Templars and will in his maturity serve the Roman Catholic Church in the quest of finding the Holy Grail
- c) Harold is a an initiate in the Biblical order of the Sons of Sam who in his maturity will roam the world spread the words of Sam
- d) Harold is novitiate in the medieval order of Chivalry given the title Childe which signifies that he will be eligible for knighthood as a warrior in his a maturity

(46) Byron dedicates Childe Harold's Pilgrimage to "Lanthe." Who is Lanthe?

- a) Lanthe is the Greek o god of the Ocean
- b) Lanthe refers to the purple colour of royalty in Greek
- c) Lanthe actually refers to Lady Charlotte Harley, who was eleven years old when Byron wrote this poem
- d) Lanthe refers to the mystical woman who is said to have fought in the Iberian Wars

(47) Who wrote the following in a letter to Joanna Baillie deliberating upon the identity of the Byronic Hero Childe Harold, in Byron's narrative poem Childe Harold's Pilgrimage, opining that it may be a metaphor for the poet himself? "the hero, notwithstanding the affected antiquity of the style in some parts, is a modern man of fashion and fortune, worn out and satiated with the pursuits of dissipation, and although there is a caution against it in the preface, you cannot for your soul avoid concluding that the author, as he gives an account of his own travels, is also doing so in his own character."

- a) Walter Scott
- b) Jane Austen
- c) Leigh Hunt
- d) William Blake

(48) Which of the following countries does Childe Harold not journey in Cato 1 of Byron's poem Childe Harold's Pilgrimage?

- a) Spain
- b) Greece
- c) Portugal
- d) Italy

(49) Among its many political notes, Byron through Harold does not problematise/ question which of the following political aspects?

- a) The question of nationalism
- b) The question of political allies
- c) The question of individual rights as propagated by the French Revolution
- d) None of the above

(50) Which of the following does Edgar Allan Poe dismiss in his philosophy of poetry?

- a) Methodical approach
- b) Analytical approach
- c) Logical approach
- d) Intuitive approach

(51) The talking Raven in Edgar Allan Poe's The Raven is inspire by _____.

- a) The talking raven in Thomas Hardy's *The Mayor of Casterbridge* b) The talking raven in Walter Scott's *The Heart of Midlothian*
- c) The talking raven in Charles Dicken's *Barnaby Rudge* d) The talking raven in Jane Austen's *Northanger Abbey*
- (52) The critic Christopher F. S. Maligec suggests the poem *The Raven* is "a type of elegiac paraclausithyron." What is a paraclausithyron?
- a) It is a Greek concept of elegiac love poetry called "lament by the door" where the protagonist endlessly waits for the beloved to return b) It refers to the French troubadour poetry of love elegy where the protagonist stands by the door of his beloved/mistress seeking permission to enter, a permission that is generally not granted
- c) Both of the above d) None of the above
- (53) Walter Benjamin once famously opined that he realised and enjoyed the true beauty of Poe's grotesque sublime in the *The Raven* under the influence of _____.
- a) Alcohol b) Being drunk on Baudelaire's poetry
- c) The aesthetics of modernism d) Hashish
- (54) Which of the following best describes the verse form used in 'The Eve of St. Agnes' by John Keats?
- a) Spenserian sonnet b) Romantic Ode
- c) Spenserian stanza d) Elegy
- (55) Which Shakespearean play does Keats borrow from for his plot in 'The Eve of St. Agnes'?
- a) *Titus Andronicus* b) *Twelfth Night*
- c) *As You Like It* d) *Romeo Juliet*
- (56) I: The events of "The Eve of St. Agnes" center on a dream: Madeline's elaborate ritual is meant to give her a bedtime vision of her future husband. II: Beginning and ending with images of tombs and dead bodies, the poem reminds readers that death is the ultimate reality. Identify the wrong statement.
- a) Only I b) Only II
- c) Both I and II d) None of the above
- (57) *The Eve of St. Agnes'* is an anticipation of the great odes Keats would write three months later, in particular the first of them _____.
- a) *Ode to Psyche* b) *Ode to A Nightingale*
- c) *Ode on Melancholy* d) *Ode to Autumn*
- (58) Who helps Porphyro in "The Eve of St. Agnes"?
- a) The Beadsman b) Angela, the Old Maid
- c) Madeline's father d) A Priest
- (59) Which one of the following may NOT be considered as one of traits of Romantic Movement?
- a) Spontaneous overflow of powerful emotions b) Denotative use of language
- c) Back to the nature d) Imagination
- (60) Which poet would most likely express an adherence to atheism in his writing ?
- a) William Blake b) P B Shelley
- c) John Keats d) William Wordsworth