

No. of Printed Pages : 3

MEG-1

02069

**MASTER'S DEGREE PROGRAMME IN  
ENGLISH**

**Term-End Examination**

**June, 2011**

**MEG-1 : BRITISH POETRY**

*Time : 3 hours*

*Maximum Marks : 100*

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**Note :** Answer Question No. 1 and **any four** from the remaining questions.

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1. Explain **any two** of the passages below with reference to their contexts, supplying brief critical comments where necessary. **10+10**

(a) O Chauntecleer, accursed be that morwe,  
That thou into that yerd flaugh fro the bemes !

Thou were ful wel y - warned by thy dremes,  
That thilke day was perilous to thee.

(b) Ne let the fame of any be enuide,  
So orpheus did for his owne bride,  
So I vnto my selfe alone will sing,  
The woods shall to me answer and my Eccho ring.

(c) 'But not the praise',  
Phoebus repli'd, and touch'd my  
trembling ears :  
'Fame is no plant that grows on  
montal soil,  
Nor in the glistering foil...

(d) Porphyria's love ; she guessed not how  
Her darling one wish would be heard.  
And thus we sit together now,  
And all night long we have not stirred.

2. Name the three major sources of Chaucer's vocabulary. How does each source contribute to his poetry?

3. Write a critical appreciation of either 20

'To his coy Mistress' or 'The Garden.'

4. Attempt a critique of John Dryden as a poet. 20

5. What according to Blake is the function of poetry? 20

6. 'The passion he represents is lava' hot from the crater... 'Do you agree with this evaluation of Browning's poetry by George Santayana ? 20
7. Discuss Yeats's use of history in either 'Easter 1916' on 'Lapis Lazuli'. 20
8. With reference to the poems of Sylvia Plath that you have read, trace the development of her persona from a docile, submissive woman into a fury raging for revenge. 20



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No. of Printed Pages : 2

MEG-1

11461

## MASTER'S DEGREE PROGRAMME IN ENGLISH

Term-End Examination

December, 2011

### MEG-1 : BRITISH POETRY

Time : 3 hours

Maximum Marks : 100

**Note :** Answer Question No. 1 and any four from the remaining questions.

1. Explain two of the poems below with reference to their contexts, supplying brief critical comments :

10+10

- (a) Weep no more, woful shepherds weep no  
more,

For lycidas your sorrow is not dead,  
Sunk though he be beneath the watry floar,  
So sinks the day-star in the ocean bed,  
And yet a non repairs his drooping head.

- (b) Exceeding sweet, yet voyd of sinful vice,  
That many sought yet none could ever taste,  
Sweet fruit of pleasure brought from  
paradice ;  
By himselfe and in garden plaste.

- (c) Struck to the heart by this sad pageantry,  
Half to myself I said — And what is life ?  
Whose shape is that within the car ? And  
why' —  
I would have added — is all here amiss ? —  
But a voice answered — ‘Life’ !
- (d) And death shall have no dominion  
Dead men made they shall be one  
With the man in the wind and the west  
moon ;  
When their bones are picked clean and the  
clean bones gone.

2. Write an essay on Chancer's comic vision in the 'Prologue' to *The canterbury Tales*. 20
3. Compare and contrast "The Epithalamion" and "The Prothalamion". 20
4. Discuss "Mac Flecknoe" as a mock-heroic poem. 20
5. Bring out the elements of mysticism, if any, in the poetry of William Blake. 20
6. Critically appreciate either "Porphyria's Lover" or 'The Bishop orders his Tomb at St. Praseed's church'. 20
7. Discuss *The prelude* as an autobiographical poem. 20
8. Examine J.S. Eliot's use of, mythology in '*The Waste Land*'. 20

No. of Printed Pages : 2

MEG-1

**MASTER'S DEGREE PROGRAMME IN  
ENGLISH**

**Term-End Examination**

**June, 2012**

**MEG-1 : BRITISH POETRY**

*Time : 3 hours*

*Maximum Marks : 100*

*Note : Answer question No. 1 and any four from the remaining questions.*

1. Explain two of the passages below with reference to their contexts, supplying brief critical comments : 10+10

(a) The phoenix riddle hath more wit  
By us, we two being one, are it  
So, to one neutral thing both sexes fit,  
Wee dye and rise the same, and prove  
mysterious by this love.

(b) There dwells sweet love and constant  
chastity  
Unspotted fayth and comely womanhood,  
Regard of honour and mild modesty,  
The vertue raynes as queene in royal throne,  
And giveth lawes alone.

(c) Born to no pride, inheriting no strife,  
Nor marrying discord in a noble wife,  
Stranger to civil or religious rage,  
The good man walk'd innoxious thro' his age.

(d) When the stars threw down their spears,  
And water'd heaven with their tears,  
Did he smile his work to see ?  
Did he who made the Lamb make thee ?

2. The Host wanted to hear a story 'as may oure hertes glade'. Does the Nonne Preestes Tale' make you glad. Illustrate your answer with suitable examples from chaucer's text. 20
  3. Comment upon the Renaissance elements in the poetry of Edmund Spenser. 20
  4. Discuss 'Mac Flecknoe' as a satire.' 20
  5. Discuss " Kubla Khan" as an allegorical poem. 20
  6. Attempt a critical appreciation of "The Blessed Damozel". 20
  7. Attempt an analysis of either "Adam's Curse". 20  
or 'Easter 1916'.
  8. Would you agree with Samuel Johnson's view that, 'Poetry is the art of uniting pleasure with truth, by calling imagination to the help of reason'? 20
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No. of Printed Pages : 4

MEG-1

11645

## MASTER'S DEGREE PROGRAMME IN ENGLISH

Term-End Examination

December, 2012

### MEG-1 : BRITISH POETRY

Time : 3 hours

Maximum Marks : 100

*Note : Explain ten passages below with reference to their contexts supplying brief critical comments where necessary.*

1. (a) Hir nose tretys, hir eyes greye as glas ; 10  
Hir mouth ful smal, and ther-to softe and reed ;  
But sikerly she hadde a fair forheed ;  
It was almost a spanne brood. I trowe ;  
For, hardily, she was nat undergrowe.

OR

- (b) Sin thilke day that she was seven night old, 10  
That trewely she hath the herte in hold  
Of Chauntecleer loken in every lith ;  
He loved hir so, that wel was him therwith.

2. (a) And thou, glad Genius ! in whose gentle hand 10  
The bridale bowre and geniall bed remaine,  
Without blemish or staine;  
And the sweet pleasures of theyr loves delight  
With secret ayde doest succour and supply,  
Till they bring forth the fruitfull progeny,  
Send us the timely fruit of this same night.

OR



- (b) Nor *Joue* himself when he a swan would be 10  
For love of *Leda*, whiter did appeare;  
Yet *Leda* was they say as white as he  
Yet not so white as these, nor nothing nerve:  
So purely white they were.

3. (a) If they be two, they are two so 10  
As stiffe twin compasses are two,  
Thy, soule the fixt foot, makes no show  
To move, but doth, if the' other doe.

OR

- (b) Of theeves and murderers; there I him espied, 10  
Who straight, *your suit is granted said, & died.*
4. (a) Hence vain deluding joyes, 10  
The brood of folly without father bred,  
How little you bested  
Or fill the fixed mind with all your, toyes;  
Dwell in som idle brain,

OR

- (b) Enow of such as, for their bellies' sakes 10  
Creep and intrude, and climb into the fold
5. (a) All humane things are subject to decay, 10  
And, when Fate summons, Monarchs must obey:

OR

- (b) As yet a child, nor yet a fool to fame 10  
I lisp'd in numbers, for the numbers, came

6. (a) In every cry of every Man, 10  
In every infant's cry of fear,  
In every voice, in every ban,  
The mind-forged manacles I hear

OR

- (b) O lady! We receive but what we give, 10  
And in our life alone does Nature live !

7. (a) That what I thought was an old root which grew 10  
To strange distortion out of the hill side,  
Was indeed one of those deluded crew,

OR

- (b) Upon the sodden ground 10  
His old right hand lay nerveless, listless, dead,  
Unceptred; and his realmless eyes were closed;  
While his bow'd head seem'd list'ning to the Earth,  
His ancient mother, for some comfort yet.

8. (a) And have I not saint Praned's ear to pray 10  
Horses for ye, and brown Greek manuscripts,  
And mistresses with great smooth manbly limbs ?

OR

- (b) Yet each man kills the thing he loves, 10  
By each let these be heard,  
Some do it with a bitter look,  
Some with a flattering word,

9. (a) The long-legged moov-hens dive, 10  
And hens to moov-cocks call; Minute by  
minute they live;  
The stone's in the midst of all

OR

- (b) These fragments I have shoved against my ruins 10  
Why then lle fit you. Hieronymo's mad againe.

10. (a) And as I was green and carefree, 10  
famous among the barns  
About the happy yard and  
singing as the farm was home,  
In the sun that is young once only,  
Time let me play and be  
Golden in the mercy of his means,

OR

- (b) A serious house on serious earth it is, 10  
In whose blent air all our compulsions meet,  
Are recognized, and robed as destinies,  
And that much can never be obsolete,

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No. of Printed Pages : 4

MEG-1

**MASTER'S DEGREE PROGRAMME IN  
ENGLISH**

**Term-End Examination**

**June, 2013**

**MEG-1 : BRITISH POETRY**

*Time : 3 hours*

*Maximum Marks : 100*

**Note :** *Explain ten passages given below with reference to their contexts supplying brief critical comments where necessary.*

1. (a) But for to tellen yow of his array, 10  
His hors were gode, but he was not gay.  
Of fustian he weved a gipoun,  
Al bismotered with his habergeoun;  
For he was late y-come from his viage,  
And wente for to doon his pilgrimage.

**OR**

- (b) Madame, the sentence of this Latin is - 10  
Womman is mannes joye and al his blis.  
For whan I fele a-night your softe syde,  
Al-be-it that I may nat on you ryde,  
For that our perche is maad no narwe, alas !
2. (a) So let us rest, sweet love, in hope of this 10  
And cease till then our tymely ioyes to sing,  
The woods no more us answer, nor our echo  
ring.

**OR**

(b) Against the Brydale day, 10  
which is not long :  
Sweet *Themmes* runne softly,  
till I end my song.

3. (a) But O alas, so long, so farre 10  
Our bodies why do wee forbear ?  
They are ours, though they are not wee,  
Wee are  
The intelligences, they the Spheare

OR

(b) When God at first made man, 10  
Having a glass of blessings standing by ;  
Let us (said he) pour on him all we can :  
Let the world's riches, which dispersed lie,  
Contract into a span.

4. (a) Hence loathed Melancholy 10  
Of cereberus, and blackest midnight born,  
In stygian cave forlorn  
'Mongst horrid shapes, and shreiks, and  
sights unholy,  
Find out som uncouth cell,

OR

(b) For we were nursed upon the self same hill, 10  
Fed the same flock, by fountain, shade, and  
rill,

5. (a) Sh - alone my perfect image bears, 10  
Mature in dullness from his tender years;  
Sh - alone of all my sons is he  
who stands confirm'd in full stupidity.

OR

- (b) Like cato, give his little senate laws, 10  
And sit attentive to his own applause ;

6. (a) Tyger ! Tyger ! burning bright, 10  
In the forests of the night,  
What immortal hand or eye,  
Dare frame thy fearful symmetry ?

OR

- (b) No familiar shapes 10  
Remained, no pleasant images of trees,  
of sea or sky, no colours of green fields ;  
But huge and mighty forms that do not live,  
Like living men moved slowly through the  
mind  
By day, and were a trouble to my dreams.

7. (a) 'Whence I am, I partly seem to know, 10  
And how and by what paths  
I have been brought  
To this dread pass, methink  
even thou mayst guess;  
Why this should be, my mind  
can compass not;

OR

- (b) Instead of sweets, his ample palate took 10  
Savour of poisonous brass and metal sick :

8. (a) Central peace, mother of strength, 10  
Ask those calm - hearted doers what they  
do  
when they have got their calm ! And is it  
true,  
Fire rankles at the heart of every globe ?

OR

- (b) I am poor brother Lippo, by your leave ! 10  
You need not clap your torches to my face.

9. (a) Why, what could she have done, being what 10  
she is ?  
Was there another Troy for her to burn ?

OR

- (b) Gang was sunken, and the limp leaves 10  
Waited for rain, while the black clouds  
Gathered far distant, over Himavant.

10. (a) I never ran to when I got depressed. 10  
The boys all biceps and the girls all chest,  
Their comic Ford, their farm where I could  
be  
'Really myself'.

OR

- (b) You do not do, you do not do 10  
Any more, black shoe  
In which I have lived like a foot  
For thirty years.

No. of Printed Pages : 2

MEG-1

## MASTER'S DEGREE PROGRAMME IN ENGLISH

Term-End Examination

December, 2013

### MEG-1 : BRITISH POETRY

Time : 3 hours

Maximum Marks : 100

*Note : Answer Question No. 1 and any four from the remaining questions.*

1. Explain any two of the passages below with reference to their contexts, supplying brief critical comments where necessary. 10+10

(a) This widewe of which I telle yow my tale,  
Syn thilke day that she was last a wyf,  
In pacience ladde a ful symple lyf,  
For litel was hir catel and hir rente

(b) There she beholding me with mylder looke,  
Sought not to fly, but fearlesse still did bide :  
Till I in hand her yet halfe trembling tooke,  
And with her owne goodwill hir fyrnly tyde.

(c) Oh there is blessing in this gentle breeze,  
A visitant that while it fans my cheek  
Doth seem half conscious of the joy it brings  
From the green fields, and from yon azure sky.

(d) That is Heaven's part, our part  
To murmur name upon name,  
As a mother names her child  
When sleep at last has come  
On limbs that had run wild.



2. Write a critical note on Chancer's art of portraiture in **The General Prologue**. 20
  3. Comment on the images of sensuality in the **Amoretti sonnets** by spenser. 20
  4. 'The christian and classical elements are closely interwoven in **Lycidas**'. Discuss. 20
  5. Justify the sub-title of **The Prelude** as 'Growth of a Poet's Mind'. 20
  6. Write a critical appreciation of either 'Porphyria's Lover' or 'The Bishop Orders His Tomb'. 20
  7. Comment on the opposition of art and life and youth and old age in 'Sailing to Byzantium'. 20
  8. Write a critical note on Philip Larkin's celebration of the common placeness of life. 20
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No. of Printed Pages : 2

00118

MEG-01

## MASTER OF ARTS (ENGLISH) MEG

Term-End Examination

June, 2014

MEG-01 : British Poetry

Time : 3 hours

Maximum Marks : 100

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**Note :** 1. Answer questions no 1 and any **four** from the remaining questions.

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1. Explain **any two** of the passages below with **10x2=20** reference to their contexts, supplying brief critical comments where necessary:

(a) A knyght ther was, and that a worthy man,  
That fro the tyme that he first bigan  
To riden out, he loved chivalrie  
Trouthe and honour, freedom and curteisie.

(b) I wonder by my troth, what thou, and I  
Did, till we lov'd? were we not wean'd till  
then?  
But suck'd on countrey pleasures, childishly?  
Or snorted we i' the seaven sleepers den?

(c) Upon the sodden ground  
His old right hand lay nerveless, listless,  
dead, unsceptred; and his realmless eyes  
were closed;

- (d) Unreal city,  
Under the brown fog of a winter dawn.  
A crowd flowed over London Bridge, so  
many, I had not thought death had undone  
so many.
2. What use does Chaucer make of the device of pilgrimage? 20
3. Compare and contrast the *Epithalamion* and the *Prothalamion* as wedding songs. 20
4. Discuss the satirical portraiture of Mac Flecknoe. 20
5. Write a note on the elements of Romanticism in 'Dejection : an ode' 20
6. Write a critical appreciation of either D.G. Rossetti's 'The Blessed Damozel' or Christina Rosseti's 'Goblin Market' 20
7. 'What the Thunder said' in *The Wasteland* is not only its best part but justifies the whole poem.' Do you agree with this view? Give reasons for your answer. 20
8. Comment on the themes of death and suicide in the poetry of Sylvia Plath. 20

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No. of Printed Pages : 2

MEG-1

**MASTER'S DEGREE PROGRAMME IN  
ENGLISH**

**Term-End Examination**

**December, 2014**

14045

**MEG-1 : BRITISH POETRY**

*Time : 3 hours*

*Maximum Marks : 100*

**Note :** Answer question no. 1 and any **four** from the remaining ones.

1. Explain with critical comments any **two** of the following passages with reference to their contents : 10+10

- (a) Such wilt thou be to mee, who must  
Like th' other foot, obliquely runne;  
Thy firmness makes my circle just,  
And makes me end, where I begunne.
- (b) 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 !
- (c) She was the Goddess of the infant world,  
By her in stature the tall Amazon  
Had stood a pigmy's height, she would  
have ta'en  
Achilles by the hair and bent his neck.

(d) What, 'tis past midnight, and you go the round  
And here you catch me at an alley's end  
Where sportive ladies leave their doors ajar ?

2. Discuss Milton as a sonneteer. 20
3. Consider Herbert as a religious poet. 20
4. Make a critical analysis of *The Prelude*, Book I by Wordsworth. 20
5. Examine Dylan Thomas's use of images. 20
6. Critically discuss Augustan Satire with special references to John Dryden and Alexander Pope. 20
7. Consider the sympathies Oscar Wilde seeks to arouse in 'The Ballad of Reading Gaol'. 20
8. Attempt a critical evaluation of 'Easter 1916' by W.B. Yeats. 20

No. of Printed Pages : 2

**MEG-1**

**MASTER'S DEGREE PROGRAMME IN  
ENGLISH**

**Term-End Examination**

**June, 2015**

17240

**MEG-1 : BRITISH POETRY**

*Time : 3 hours*

*Maximum Marks : 100*

**Note :** Answer question no. 1 and any **four** from the remaining ones.

1. Explain with critical comments any **two** of the following passages with reference to their contexts : 10+10

(a) And specially from every shires ende  
of Engelond, to Caunterbury they wende,  
The hooly blisful martir for to seke,  
That hem hath holpen whan that they  
were seeke.

(b) But see the Virgin blest,  
Hath laid her Babe to rest.  
Time is our tedious Song should here  
have ending.

(c) Oh there is blessing in this gentle breeze,  
A visitant that while it fans my cheek  
Doth seem half-conscious of the joy it brings  
From the green fields, and from yon azure sky.

(d) 'We two,' she said, 'will seek the groves  
Where the lady Mary is  
With her five handmaidens, whose names  
Are five sweet symphonies.

2. Discuss Chaucer's handling of the fable in 'The Nun's Priest's Tale'. 20
  3. Consider 'The Garden' by Andrew Marvell as a didactic poem. 20
  4. What 'truth and the sentiment' does 'An Epistle to Dr. Arbuthnot' by Alexander Pope possess? Explain with suitable examples from the text. 20
  5. Attempt a critical appreciation of 'The Triumph of Life' by P.B. Shelley. 20
  6. Discuss the chief features of the poetry of the Pre-Raphaelite movement. 20
  7. Discuss 'The Waste Land' as a modernist poem. 20
  8. Bring out the theme of 'Church Going' by Philip Larkin. 20
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No. of Printed Pages : 7

**MEG-1**

**MASTER'S DEGREE PROGRAMME IN  
ENGLISH**

**Term-End Examination**

**09981**

**December, 2015**

**MEG-1 : BRITISH POETRY**

*Time : 3 hours*

*Maximum Marks : 100*

*Note : Attempt **all** the questions given below. Each question carries 10 marks. Explain the passages below with reference to their context, supplying brief comments where necessary.*

1. (a) "That fro the tyme that he first bigan  
To riden out, he loved chivalrie,  
Trouthe and honour, fredom and curteisie.  
Ful worthy was he in his lordes werre,"

**OR**

- (b) "I seye for me, it is a greet disese  
Where as men han been in greet welthe  
and ese,  
To heeren of hire sodeyn fal, allas!  
And the contrarie is joye and greet solas."



2. (a) "Wake now my love, awake! for it is time;  
The Rosy Morne long since left Tithones bed,  
All ready to her silver coche to clyme;  
And Phoebus gins to shew his glorious hed."

OR

- (b) "There, in a meadow, by the rivers side,  
A flocke of *Nymphes* I chaunced to espy,  
All lovely daughters of the flood thereby,  
With goodly greenish locks, all loose  
untide,"

3. (a) "I wonder by my troth, what thou, and I  
Did, till we lov'd ? Were we not wean'd till  
then ?

But suck'd on country pleasures,  
childishly ?  
Or snorted we in the seaven sleepers den ?"

OR

- (b) "Fair Quiet, have I found thee here,  
And Innocence, thy sister dear !  
Mistaken long, I sought you then  
In busy companies of men."

4. (a) "Lap me in soft *Lydian* Aires,  
Married to immortal verse,  
Such as the meeting soul may pierce  
In notes, with many a winding bout"

OR

- (b) Fame is the spur that the clear spirit doth  
raise  
(That last infirmity of noble minds)  
To scorn delights, and live laborious dayes;  
But the fair *Guerdon* when we hope to  
find,  
And think to burst out into sudden blaze,  
Comes the blind *Fury* with the abhorred  
shears...

5. (a) "Besides his goodly fabric fills the eye,  
And seems design'd for thoughtless  
majesty :  
Thoughtless as monarch oaks, that shade  
the plain,  
And, spread in solemn state, supinely  
reign."

OR

- (b) "Shut, shut the door, good John !  
fatigu'd, I said,  
Tie up the knocker, say I'm sick, I'm dead.  
The dog-star rages ! nay 'tis past a doubt,  
All Bedlam, or Parnassus, is let out :"

6. (a) "Free as a bird to settle where I will.  
What dwelling shall receive me ?

in what vale  
Shall be my harbour ? underneath  
what grove  
Shall I take up my home ? ..."

OR

- (b) 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 !"

7. (a) "Under the self same bough, and heard as there  
The birds, the fountains and the oceans hold  
Sweet talk in music through the enamoured air.  
And then a vision on my brain was rolled."

OR

- (b) “.... Upon the sodden ground  
His old right hand lay nerveless,  
listless, dead,  
Unsceptred; and his realmless  
eyes were closed;  
While his bow’d head seem’d  
list’ning to the Earth,”

8. (a) “The rain set early in to-night,  
The sullen wind was soon awake,  
It tore the elm-tops down for spite,  
And did its worst to vex the lake.”

OR

- (b) Vanity, saith the preacher, vanity !  
Draw round my bed: is Anselm  
keeping back ?  
Nephews — sons mine... ah God,  
I know not ! Well —  
She, men would have to be your  
mother once,”

9. (a) "I have met them at close of day  
Coming with vivid faces  
From counter or desk among grey  
Eighteenth-century houses."

**OR**

- (b) "What are the roots that clutch,  
what branches grow  
Out of this stony rubbish ? Son of man,  
You cannot say, or guess, for you know only  
A heap of broken images,..."

10. (a) "They shall have stars at elbow and foot;  
Though they go mad they shall be sane,  
Though they sink through the  
sea they shall rise again;  
Though lovers be lost love shall not;"

**OR**



No. of Printed Pages : 6

**MEG-1**

**MASTER'S DEGREE PROGRAMME IN  
ENGLISH**

**Term-End Examination**

24136

**June, 2016**

**MEG-1 : BRITISH POETRY**

*Time : 3 hours*

*Maximum Marks : 100*

*Note : Attempt all the questions given below. Each question carries 10 marks. Explain the passages below with reference to their contexts, supplying brief comments where necessary.*

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1. (a) "A lovyere and a lusty bachelor,  
With lokkes crulle as they were leyd  
in presse.  
Of twenty yeer of age he was, I gesse.  
Of his stature he was of evene lengthe,"

**OR**

- (b) "A povre wydwe somdeel stape in age,  
Was whilom dwellyng in a narwe cotage,  
Beside a grove, stondynge in a dale.  
This wydwe, of which I telle yow my tale,"

2. (a) "My love is now awake out of her dreame(s),  
And her fayre eyes like stars that  
dimmed were  
With darksome cloud, now shew theyr  
goodly beams  
Move bright then Hesperus his head  
doth rere."

**OR**

- (b) "At length they all to mery London came,  
To mery London, my most kyndly nurse,  
That to me gave, this lifes first  
native sourse  
Though from another place I take  
my name."

3. (a) "Let sea-discoverers to new worlds have gone,  
Let Maps to other, worlds on worlds  
have showne,  
Let us possesse our world, each hath  
one, and is one.  
My face in thine eye, thine in  
mine appeares,"

**OR**



(b) "When we have run our Passions' heat,  
Love hither makes his best retreat.  
The *Gods*, that mortal Beauty chase,  
Still in a Tree did end their race :"

4. (a) "Methought I saw my late espoused Saint  
Brought to me like *Alcestis* from the grave,  
Whom *Joves* great son to her glad  
Husband gave,  
Rescu'd from death by force through  
pale and faint."

OR

(b) "With such a horrid clang  
As on mount *Sinai* rang  
While the red fire, and smouldering  
clouds out brake :  
The aged Earth agast ..."

5. (a) "Sinking, he left his drugget robe behind,  
Borne upwards by a subterranean wind :  
The mantle fell to the young prophet's part,  
With double portion of his father's art."

OR

- (b) "No place is sacred, not the church is free,  
Ev'n Sunday shines no Sabbath-day to me.  
Then from the Mint walks forth the  
man of rhyme,  
Happy! to catch me, just at dinner-time."

6. (a) "Keen as a Truant or a Fugitive,  
But as a Pilgrim resolute, I took,  
Even with the chance equipment of that hour,  
The road that pointed toward the  
chosen Vale."

OR

- (b) "And 'mid these dancing rocks at once  
and ever  
It flung up momentarily the sacred river.  
Five miles meandering with a  
mazy motion  
Through wood and dale the sacred  
river ran,"

7. (a) "The chariot rolled, a captive multitude  
Was driven; — all those who had  
grown old in power  
Or misery, — all who had their age subdued  
By action or by suffering."

OR

- (b) "Then with a slow incline of his broad  
breast,  
Like to a diver in the pearly seas,  
Forward he stoop'd over the airy shore,  
And plung'd all noiseless into the deep night."  
8. (a) "Her darling one wish would be heard.  
And thus we sit together now,  
And all night long we have not stirred,  
And yet God has not said a word!"

OR

- (b) "And leave me in my church, the church  
for peace,  
That I may watch at leisure if he leers —  
Old Gandolf, at me, from his onion-stone,  
As still he envied me, so fair she was!"

9. (a) "Now and in time to be,  
Wherever green is worn,  
Are changed, changed utterly :  
A terrible beauty is born."

OR

- (b) "Unreal City,  
Under the brown fog of a winter dawn,  
A crowd flowed over London Bridge, so many,  
I had not thought death had undone so many."

10. (a) "Under the windings of the sea  
They lying long shall not die windily;  
Twisting on racks, when sinews give way,  
Strapped to a wheel, yet they shall not break."

OR

- (b) "This was Mr. Bleaney's room. He stayed  
The whole time he was at the Bodies, till  
They moved him ! Flowered curtains,  
thin and frayed,  
Fall to within five inches of the sill,"
-

No. of Printed Pages : 3

MEG-1

**MASTER'S DEGREE PROGRAMME IN  
ENGLISH**

**Term-End Examination**

06904

**December, 2016**

**MEG-1 : BRITISH POETRY**

*Time : 3 hours*

*Maximum Marks : 100*

**Note :** Answer question no. 1 and any **three** from the remaining questions.

1. Explain any **four** of the passages below with reference to their contexts supplying brief critical comments where necessary : **4×10=40**

- (a) His comb was redder than the fyn coral,  
And batailed, as it were a castel wal;  
His byle was blak, and as the jeet it shoon;  
Lyk asur were his legges, and his toon.
- (b) There, in a Meadow, by the Rivers side,  
A Flocke of Nymphes I chaunced to espy,  
All lovely Daughters of the Flood thereby,  
With goodly greenish locks all loose untyde.
- (c) But at my back I alwaies hear  
Times winged Chariot hurrying near  
And yonder all before us lye  
Desarts of vast Eternity.

- (d) With ravished ears  
The monarch hears,  
Assumes the god,  
Affects to nod,  
And seems to shake the spheres.
- (e) When the stars threw down their spears,  
And water'd heaven with their tears,  
Did he smile his work to see ?  
Did he who made the Lamb make thee ?
- (f) So, let the blue lump poise between my knees,  
Like God the father's globe on both his hands.
- (g) 'Was that' my friend smiled,  
    'where you "have your roots" ?'  
No, only where my childhood was unspent.  
I wanted to retort, just where I started.

2. Write a critique of **one** of the following poets : 20

- (a) John Donne  
(b) William Wordsworth  
(c) T.S. Eliot  
(d) Sylvia Plath

3. Analyse the use of time and temporality in  
Spenser's *Epithalamion* and *Prothalamion*. 20

4. Assess Alexander Pope's *An Epistle to Dr. Arbuthnot* as a piece of satire. 20
5. "The peculiar quality of Romanticism lies in this that in apparently detaching us from the real world, it restores us to reality at a higher point." Discuss with reference to the poetry of the Romantic Revival in England. 20
6. Critically comment either on 'Porphyria's Lover' or 'Childe Roland to the Dark Tower Came'. 20
7. Write a note on the elements of magic, mythology and symbolism in Yeats's poetry. 20

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No. of Printed Pages : 3

MEG-1

## MASTER'S DEGREE PROGRAMME IN ENGLISH

Term-End Examination

June, 2017

22265

### MEG-1 : BRITISH POETRY

Time : 3 hours

Maximum Marks : 100

**Note :** Answer question no. 1 and any **three** from the remaining questions.

1. Explain any **four** of the passages given below with reference to their contexts supplying brief critical comments where necessary :  $4 \times 10 = 40$

(a) Of fustian he wered a gypoun

Al bismotered with his habergeoun,  
For he was late y-come from his viage,  
And wente for to doon his pilgrymage.

(b) Nor can you more judge womans

thoughts by teares,  
Than by her shadow, what she weares.  
O perverse sexe, where none is true  
but shee,  
Who's therefore true, because her  
truth kills me.





3. Assess Andrew Marvell either as a political poet or as a writer of philosophical and love poetry. 20
4. Comment on the epic elements in '*Hyperion : A Fragment*'. 20
5. "The Victorian poets lacked the fire and passion which we find in the poets of the Romantic Revival, but they excelled them in breadth of outlook and variety of method." Discuss. 20
6. Attempt a critical appreciation of either 'Easter 1916' or 'No Second Troy'. 20
7. "Poetry is 'speech framed' to be heard for its own sake and interest even over and above its interest of meaning." Examine. 20

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No. of Printed Pages : 3

**MEG-1**

**MASTER'S DEGREE PROGRAMME IN  
ENGLISH**

**Term-End Examination**

**December, 2017**

**21391**

**MEG-1 : BRITISH POETRY**

*Time : 3 hours*

*Maximum Marks : 100*

**Note :** Answer question no. 1 and any **four** from the remaining questions.

1. Explain any **two** of the following passages with reference to their contexts and supply brief critical comments where necessary : **10+10=20**

- (a) Wel coude he sitte on hors, and faire ryde.

He coude songes make and wel endyte,

Juste and eek daunce and wel

purtreye and wryte.

So hote he lovede, that by nightertale

He sleep namore than dooth a nightingale.

- (b) In heaven at his manour I him sought :

They told me there, that he was lately gone

About some land, which he had

dearly bought

Long since on Earth, to take possession.

- (c)    Receiv'd of wits an undistinguish'd race,  
          Who first his judgment ask'd, and  
  then a place :  
          Much they extoll'd his pictures,  
  much his seat,  
          And flatter'd ev'ry day, and some days eat :
- (d)    While on the perilous ridge I hung alone,  
          With what strange utterance did  
  the loud dry wind  
          Blow through my ears ! the sky  
  seemed not a sky  
          Of earth, and with what motion  
  moved the clouds.
- (e)                    As here I lie  
          In this state-chamber, dying by degrees,  
          Hours and long hours in the dead  
  night, I ask  
          "Do I live, am I dead ?"

2. "Language became to him [Spenser] a willing servant, and could voice the subtlest shades of mood or fancy." Examine E. De Selincourt's opinion on Spenser with suitable examples from his poetry.

3. "Dryden's compositions are the effects of a vigorous genius operating upon large materials." Do you agree with Samuel Johnson's opinion ? Provide examples from Dryden's poetry in support of your answer. 20
4. For William Blake, "Childhood is both, itself and a symbol of a state of soul which may exist in maturity." Comment on Sir Maurice Bowra's criticism in the light of your reading of Blake. 20
5. "The great Victorian poets lacked the fire and passion which we find in the poets of the Romantic Revival, but they excelled them in breadth of outlook and variety of method." Discuss. 20
6. Comment on the influence of Indian scriptures on T.S. Eliot's poetry with special reference to *The Waste Land*. 20
7. Critically evaluate any **one** of the following poems : 20
- (a) The Garden
  - (b) The Blessed Damozel
  - (c) The Bishop Orders His Tomb at St. Praxed's Church
  - (d) And Death Shall Have No Dominion
  - (e) Lady Lazarus

No. of Printed Pages : 3

**MEG-1**

**MASTER'S DEGREE PROGRAMME IN  
ENGLISH**

**Term-End Examination**

**05575**

**June, 2018**

**MEG-1 : BRITISH POETRY**

*Time : 3 hours*

*Maximum Marks : 100*

**Note :** Answer question no. 1 and any **four** from the remaining questions.

1. Explain any **two** of the following passages with reference to their contexts and supply brief critical comments where necessary : **10+10=20**

- (a) Was it a dreame, or did I see it playne ?

A goodly table of pure yvory,

All spred with juncats, fit to entertayne

The greatest Prince with pompous roialty.

- (b) Thou by *the Indian Ganges'* side.

Should'st Rubies find : I by the Tide

Of *Humber* would complain. I would

Love you ten years before the Flood;

And you should if you please refuse

Till the Conversion of the *Jews*.

- (c) Ring out, ye crystal spheres !  
Once bless our human ears,  
If ye have power to touch our senses so;  
And let your silver chime  
Move in melodious time;
- (d) He enter'd but he enter'd full of wrath;  
His flaming robes stream'd out  
                                beyond his heels,  
And gave a roar, as if of earthly fire,  
That scar'd away the meek ethereal Hours
- (e) Why, what could she have done, being  
                                what she is  
Was there another Troy for her to burn ?

2. Chaucer wrote, '[T]he wordes moote be cosyn to the dede'. Comment on Chaucer's poetry in light of his aim.

20

3. 'Metaphysical poetry, according to Herbert Grierson, is a poetry which has been inspired by a philosophical conception of the Universe and the role assigned to the human spirit in the great drama of existence.' Examine this opinion in the light of your reading of any *two* of the following poets : Donne, Herbert, Marvell.

20

4. Evaluate *The Triumph of Life* in the light of the opinion that "Shelley achieves the sublime". 20
  5. Would you agree with the point of view that Oscar Wilde's *The Ballad of Reading Gaol* suggests the futility of Christian ethics and loss of faith in Christianity ? Illustrate your answer with suitable examples from the text of the poem. 20
  6. Write a critique of W.B. Yeats as a modernist poet. 20
  7. Critically evaluate any *one* of the following poems : 20
    - (a) 'Childe Roland to the Dark Tower Came'
    - (b) 'A Valediction : Forbidding Mourning'
    - (c) 'Mr Bleaney'
    - (d) 'The Colossus'
    - (e) 'Fern Hill'
-



No. of Printed Pages : 6

**MEG-1**

**MASTER'S DEGREE PROGRAMME IN  
ENGLISH**

**Term-End Examination**

**December, 2018**

10941

**MEG-1 : BRITISH POETRY**

*Time : 3 hours*

*Maximum Marks : 100*

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**Note :** *Attempt all the questions below. Each question carries 10 marks. Explain the passages with reference to their contexts, supplying brief critical comments where necessary.*

---

1. (a) He yaf nat of that text a pulled hen,  
That seith, that hunters been nat holy men;  
Ne that a monk, whan he is cloisterlees  
Is lykned til a fish that is waterlees,

**OR**

- (b) Wommennes counseils been ful ofte colde;  
Wommennes conseil broghte us first to wo,  
And made Adam fro paradys to go,  
Ther-as he was ful mery, and wel at ese.

2. (a) So Orpheus did for his owne bride,  
So I unto my selfe alone will sing,  
The woods shall to me answer  
and my Eccho ring,

OR

- (b) Nor *Jove* himselfe, when he a  
Swan would be  
For love of *Leda*, whiter did appeare :  
Yet *Leda* was as white as he,  
Yet not so white as these, nor nothing neare;  
So purely white they were,

3. (a) But O, self traytor, I do bring  
The spider love, which transubstantiates all,  
And can convert Manna to gall,  
And that this place may thoroughly be  
thought  
Tru Paradise, I have the serpent brought.

OR

- (b) The Grave's a fine and private place,  
But none, I think, do there embrace.

4. (a) Who would not sing for Lycidas ?

he knew

Himself to sing, and build the lofty rhyme.

He must not float upon his watery bier

Unwept, and welter to the parching wind,

Without the meed of some melodious tear.

**OR**

- (b) Bosom'd high in tufted trees,

Where perhaps some beauty lies,

The cynosure of neighbouring eyes.

5. (a) Near these a Nursery erects its head,  
Where Queens are form'd, and

future Hero's bred;

Where unfledg'd Actors learn to

laugh and cry,

Where infant Punks their tender Voices try,

**OR**

- (b) Poor Cornus sees his frantic wife elope,

And curses wit, and poetry, and Pope.

6. (a) Ye Presences of Nature, in the sky  
And on the earth ! Ye Visions of the hills !  
And Souls of lonely places ! can I think  
A vulgar hope was yours when ye employed  
Such ministry,

**OR**

- (b) Tyger ! Tyger ! burning bright  
In the forests of the night,  
What immortal hand or eye,  
Dare frame thy fearful symmetry ?

7. (a) All but the sacred few who could not tame  
Their spirits to the conqueror — but as soon  
As they had touched the world with  
living flame,  
Fled back like eagles to their native noon,

**OR**

- (b) tell me, if this wrinkling brow,  
Naked and bare of its great diadem,  
Peers like the front of Saturn.

8. (a) My first thought was, he lied in every word,  
That hoary cripple, with malicious eye  
Askance to watch the workings of his lie

OR

- (b) When round his head the aureole clings,  
And he is clothed in white,  
I'll take his hand and go with him  
To the deep wells of light;

9. (a) Why, what could she have done, being  
what she is ?  
Was there another Troy for her to burn ?

OR

- (b) By the waters of Leman I sat down  
and wept ...  
Sweet Thames, run softly till I end my song.  
Sweet Thames, run softly, for I speak not  
loud or long.  
But at my back in a cold blast I hear  
The rattle of bones, and chuckle spread  
from ear to ear.

10. (a) Power of some sort or other will go on  
In games, in riddles, seemingly at random;  
But superstition, like belief must die,  
And what remains when disbelief  
has gone ?  
Grass, weedy pavement,  
brambles, buttress, sky.  
A shape less recognizable each week,  
A purpose more obscure.

OR

- (b) Dying  
Is an art, like everything else.  
I do it exceptionally well.

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No. of Printed Pages : 7

**MEG-1**

**MASTER'S DEGREE PROGRAMME IN  
ENGLISH**

**Term-End Examination**

**June, 2019**

25895

**MEG-1 : BRITISH POETRY**

*Time : 3 hours*

*Maximum Marks : 100*

***Note :** Attempt **all** the questions. Each question carries 10 marks. Explain the passages below with reference to their contexts, supplying critical comments where necessary.*

1. (a) His hors were gode, but he was nat gay,

Of fustian he wered a gipoun;

Al bismotered with his habergeoun;

For he was late y-come from his viage,

And wente for to doon his pilgrimage.

**OR**

- (b) Lo, swich it is for to be recchelees,  
And necligent, and truste on flaterye.  
But ye that holden this tale a folye,  
As of a fox, or of a cok and hen,  
Taketh the moralitee, good men.

2. (a) Ah my deere love why doe ye sleepe thus  
long,  
When meeter were that ye should now  
awake,  
T'awayt the comming of your joyous make,  
And hearken to the birds' lovelearned song,  
The deawy leaves among.

**OR**

- (b) Against the brydale day, which is not long :  
Sweet Themmes ! runne softly, till I end my  
song.



3. (a) If they be two, they are two so  
As stiff twin compasses are two;  
Thy soul, the fix'd foot, makes no show  
To move, but doth, if th' other do.

**OR**

- (b) Yet let him keep the rest,  
But keep them with repining restlessness;  
Let him be rich and weary, that at least,  
If goodness lead him not, yet weariness  
May toss him to my breast.

4. (a) For so the holy sages once did sing,  
That he our deadly forfeit should release,  
And with his Father work us a perpetual  
peace.

**OR**

- (b) Oft in glimmering bowers and glades  
He met her, and in secret shades  
Of woody Ida's inmost grove,  
While yet there was no fear of Jove.

5. (a) Some beams of wit on other souls may fall,  
Strike through and make a lucid interval;  
But Sh \_\_\_\_\_'s genuine night admits no ray,  
His rising fogs prevail upon the day.

**OR**

- (b) As yet a child, nor yet a fool to fame,  
I lisp'd in numbers for the numbers came.  
I left no calling for this idle trade,  
No duty broke, no father disobey'd.

6. (a) Nor will it seem to thee, O Friend ! so prompt  
In sympathy, that I have lengthened out  
With fond and feeble tongue a tedious tale.

**OR**

- (b) Weave a circle round him thrice,  
And close your eyes with holy dread,  
For he on honey-dew hath fed,  
And drunk the milk of Paradise.

7. (a) 'First, who art thou ?' .... Before thy memory,  
I feared, loved, hated, suffered, did, and died,  
And if the spark with which Heaven lit my  
spirit  
Had been with purer nutriment supplied,  
Corruption would not now thus much inherit  
Of what was once Rousseau,

OR

- (b) Upon the sodden ground  
His old right hand lay nerveless, listless,  
dead,  
Unsceptred, and his realmless eyes were  
closed;

8. (a) Go dig

The white-grape vineyard  
where the oil-press stood,  
Drop water gently till the surface sink,  
And if ye find ... Ah God, I know not, I !

OR

(b) Yet each man kills the thing he loves

By each let this be heard,

Some do it with a bitter look,

Some with a flattering word,

The coward does it with a kiss,

The brave man with a sword !

9. (a) Though Hamlet rambles and Lear rages,

And all the drop-scenes drop at once.

Upon a hundred thousand stages,

It cannot grow by an inch or an ounce.

OR

(b) The hot water at ten.

And if it rains, a closed car at four.

And we shall play a game of chess,

Pressing lidless eyes and waiting

for a knock upon the door.

**OR**

- (b) Ah were I courageous enough  
To shout *Stuff your pension !*  
But I know, all too well, that's the stuff  
That dreams are made on :

No. of Printed Pages : 3

**MEG-1**

**MASTER'S DEGREE PROGRAMME IN  
ENGLISH**

**Term-End Examination**

**December, 2019**

24911

**MEG-1 : BRITISH POETRY**

*Time : 3 hours*

*Maximum Marks : 100*

**Note :** *Questions no. 1 is compulsory. Attempt any four other questions. No additional answer booklet shall be provided.*

1. Answer any **two** with reference to the context :

**2×10=20**

- (a) The forward youth that would appear  
Must now forsake his Muses dear,  
Nor in the shadows sing  
His numbers languishing.
- (b) Whan that Aprill with his shoures soote  
The droghte of March hath perced to the  
roote,

- (c) All human things are subject to decay,  
And, when Fate summons, monarchs must  
obey.
- (d) Oh there is blessing in this gentle breeze,  
A visitant that while it fans my cheek  
Doth seem half-conscious of the joy it brings  
From the green fields, and from yon azure  
sky.

Answer any **four** questions :

4×20=80

2. What does the term “Renaissance” mean ?  
Identify some of the key factors responsible for  
the spread of the Renaissance in Europe.
3. Compare *Epithalamion* and *Prothalamion* as  
wedding songs.
4. What were some of the cultural and political  
factors that led to the making of Milton as the  
first major English epic poet ?
5. Why do you think satire became popular in the  
age of Dryden and Pope ?
6. What early imitations of Romanticism do you  
find in Robert Burns ?

7. Assess the contribution of the poets of the First World War to modern British poetry.
8. Comment on Yeats' poetic use of his ambivalent attitude to the Easter Rebellion in "Easter 1916".
9. How does Confessional Poetry differ from the kind of poetry that was written in the early decades of the twentieth century?



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No. of Printed Pages : 4

**MEG-01**

**MASTER'S DEGREE PROGRAMME IN  
ENGLISH (MA) (ENGLISH)  
(MEG)**

**Term-End Examination**

**June, 2020**

**MEG-01 : BRITISH POETRY**

*Time : 3 Hours*

*Maximum Marks : 100*

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**Note :** (i) *Question No. 1 is compulsory.*

(ii) *Answer any four other questions.*

(iii) *No additional answer booklet shall be provided.*

---

---

1. Answer with reference to the context any *two* of the following :  $10 \times 2 = 20$

(a) Ye learned sisters which have oftentimes  
beene to me ayding, others to adorne :

Whom ye thought worthy of your grace full  
rymes,

**P. T. O.**

[ 2 ]

MEG-01

That even the greatest did not greathy  
scorne

To heare theyr names sung in your simple  
layes.

But joyed in theyr prayse.

(b) Where were ye Nymphs when the  
remorseless deep

clos'd o're the head of your lou'd Lycidas ?

(c) Swift as a spirit hastening to his task  
of glory and of good, the sun sprang ferth

Rejoicing in his splendour, and the mask.  
of darkness fell from the Awakened Earth.

(d) The rain set early in to-night,  
The sullen wind soon awake,  
It tore the elm-tops down for spite,  
And did its worst to vex the lake :  
I listened with heart fit to break.

[ 3 ]

MEG-01

2. Identify the most influential factors that shaped Spenser's career as a poet. Illustrate with examples from the poems you have read.  
20
3. Write a detailed note on John Donne's poetic medium.  
20
4. Why do you think the Restoration age (1660-1700 A. D.) is called the Age of Dryden ? Give a detailed answer with examples from the texts in your syllabus.  
20
5. Explain the salient features of Romanticism based on your understanding of the Romantic poets.  
20
6. Attempt a critical appreciation of any *one* poem :  
20
- (a) "The Triumph of Life"
  - (b) "Hyperion : A Fragment"
  - (c) "The Sick Rose"
  - (d) "London"

[ 4 ]

MEG-01

7. Based on your understanding of *The Blessed Damozel* explain how Rossetti is concerned with the connection between this physical world and the world of the afterlife. 20
8. Bring out the Imagist elements in T. S. Eliot with reference to *The Wasteland*. 20
9. Show, how death and suicide are important themes in Sylvia Plath's poems. 20

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No. of Printed Pages : 3

**MEG-01**

**MASTER'S DEGREE PROGRAMME IN  
ENGLISH (MEG)**

**Term-End Examination**

**December, 2020**

**MEG-01 : BRITISH POETRY**

*Time : 3 Hours*

*Maximum Marks : 100*

**Note :** *Question No. 1 is compulsory. All questions carry equal marks, unless stated otherwise. Answer any **four** other questions. Attempt **five** questions in all in one answer booklet.*

1. Answer with reference to the context any **two** of the following : 10×2=20

(a) 'Hoo, quod the knight,' good sire, namoore  
of this !

That ye han seyde is sight ynough, ywis,  
And muchel moore : for litel heviness  
Is right ynough to mucche folk, I gesse

(b) When first thou didst entice to thee my  
heart,

I thought the service brave :  
So many joys I writ down for my part,  
Besides what I might have

(c) When I consider how my life is spent,  
E're half my days, in this dark world and  
mide,  
And that one Talent which is death to hide,  
Lodgd with me useless, though my  
Soul more bent .....

(d) Little Lamb, who made thee ?

Dost thou know who made thee ?  
Gave thee life, and bid thee feed  
By the stream and o'er the mead;

**Note :** Answer any **four** other questions. 20×4=80

2. What was the role of the court in the shaping of English Renaissance Literature ? Your answer should be based on your understanding of the period.

[ 3 ]

3. What is a 'conceit' ? Cite examples of 'conceit' from Donne's poems and explain it.
4. Identify some of the primary influences and the main literary sources to be found in Milton's early poetic works.
5. Would you consider satire to be great poetry ? Discuss with reference to *Mac Flecknoe*.
6. Comment on the uniqueness of Byron and Shelley as poets.
7. Discuss the *Songs of Innocence* and the *Songs of Experience* as 'Contrary states of the Human soul'.
8. How are magic and symbolism related in Yeats' poetry ? Explain.
9. Write a note on Dylan Thomas' use of imagery with reference to the poems you have studied.