

Bachelor of Arts Examination, 2022  
Third Year Sixth Semester  
Department of English  
**Images of the Orient in Romantic Literature**

Time: Two Hours

Full Marks: 30

Answer *any two* of the following questions: [15X2]

1. How would you read Romantic Orientalism's participation in the dark legacies of Western colonialism? Support your claims with evidence from both primary and secondary sources on the subject.
2. Would you agree that Said's definition of Orientalism is largely inadequate in accounting for the variety of ways in which European Romanticism engaged with the 'east'? Justify your answer with textual examples.
3. How and why does William Beckford create the 'spectacle' of the Romantic Sublime in his oriental tale *Vathek*?
4. Would you agree with the view that *Lalla Rookh* suggests new metaphors for cultural nationalism in Ireland? Answer with reference to both the metanarrative of *Lalla Rookh* as well as the poem within it called 'The Fire Worshippers'.
5. Comment on Byron's experiments with the various male points of view, including the poet's himself, in reconstructing the story of the dead heroine Leila in *The Giaour*.
6. Why, according to you, does William Jones assume the persona of a Brahmin in his "Hymn to Ganga"? What does this tell us about the political motives underlying his glorification of Hindu mythology and Sanskrit literature?

the text. According to this calculation, the progress of Pope may seem to have been slow; but the distance is commonly very great between actual performances and speculative possibility. It is natural to suppose, that as much as has been done to-day may be done to-morrow; but on the morrow some difficulty emerges, or some external impediment obstructs. Indolence, interruption, business, and pleasure, all take their turns of retardation; and every long work is lengthened by a thousand causes that can, and ten thousand that cannot, be recounted.”

Discuss this statement with close reference to the text of Samuel Johnson’s *Life of Pope*.