



NEERAJ®

BRITISH ROMANTIC LITERATURE

B.E.G.C.- 109

B.A. English (Hons.) - 4th Semester

**Chapter Wise Reference Book
Including Many Solved Sample Papers**

Based on

C.B.C.S. (Choice Based Credit System) Syllabus of

I.G.N.O.U.

& Various Central, State & Other Open Universities

By: Kshiyama Sagar Meher



**NEERAJ
PUBLICATIONS**

(Publishers of Educational Books)

Retail Sales Office:

1507, First Floor, Nai Sarak, Delhi - 6 | Mob.: 8510009872, 8510009878

E-mail : info@neerajbooks.com Website : www.neerajbooks.com

MRP ₹ 280/-

Published by:



NEERAJ PUBLICATIONS

(Publishers of Educational Books)

Retail Sales Office: 1507, First Floor, Nai Sarak, Delhi - 6 | Mob.: 8510009872, 8510009878

E-mail : info@neerajbooks.com Website : www.neerajbooks.com

© Copyright Reserved with the Publishers only.

Reprint Edition with Updation of Sample Question Paper Only

Typesetting by: Competent Computers, Printed at: Novelty Printing Press

Disclaimer/T&C

1. For the best & up-to-date study & results, please prefer the recommended textbooks/study material only.
2. This book is just a Guide Book/Reference Book published by NEERAJ PUBLICATIONS based on the suggested syllabus by a particular Board/University.
3. These books are prepared by the author for the help, guidance and reference of the student to get an idea of how he/she can study easily in a short time duration. Content matter & Sample answers given in this Book may be Seen as the Guide/Reference Material only. Neither the publisher nor the author or seller will be responsible for any damage or loss due to any mistake, error or discrepancy as we do not claim the Accuracy of these Solutions/Answers. Any Omission or Error is highly regretted though every care has been taken while preparing, printing, composing and proofreading of these Books. As all the Composing, Printing, Publishing and Proof Reading, etc., are done by Human only and chances of Human Error could not be denied. Any mistake, error or discrepancy noted may be brought to the publishers notice which shall be taken care of in the next edition and thereafter as a good gesture by our company he/she would be provided the rectified Book free of cost. Please consult your Teacher/Tutor or refer to the prescribed & recommended study material of the university/board/institute/ Govt. of India Publication or notification if you have any doubts or confusions regarding any information, data, concept, results, etc. before you appear in the exam or Prepare your Assignments before submitting to the University/Board/Institute.
4. In case of any dispute whatsoever the maximum anybody can claim against NEERAJ PUBLICATIONS is just for the price of the Book.
5. The number of questions in NEERAJ study materials are indicative of general scope and design of the question paper.
6. Any type of ONLINE Sale/Resale of "NEERAJ BOOKS" published by "NEERAJ PUBLICATIONS" in Printed Book format (Hard Copy), Soft Copy, E-book on any Website, Web Portals, any Social Media Platforms – Youtube, Facebook, Twitter, Instagram, Telegram, LinkedIn etc. and also on any Online Shopping Sites, like – Amazon, Flipkart, eBay, Snapdeal, Meesho, Kindle, etc., is strictly not permitted without prior written permission from NEERAJ PUBLICATIONS. Any such online sale activity of any NEERAJ BOOK in Printed Book format (Hard Copy), Soft Copy, E-book format by an Individual, Company, Dealer, Bookseller, Book Trader or Distributor will be termed as ILLEGAL SALE of NEERAJ BOOKS and will invite legal action against the offenders.
7. The User agrees Not to reproduce, duplicate, copy, sell, resell or exploit for any commercial purposes, any portion of these Books without the written permission of the publisher. This book or part thereof cannot be translated or reproduced in any form (except for review or criticism) without the written permission of the publishers.
8. All material prewritten or custom written is intended for the sole purpose of research and exemplary purposes only. We encourage you to use our material as a research and study aid only. Plagiarism is a crime, and we condone such behaviour. Please use our material responsibly.
9. All matters, terms & disputes are subject to Delhi Jurisdiction only.

Get books by Post & Pay Cash on Delivery :

If you want to Buy NEERAJ BOOKS by post then please order your complete requirement at our Website www.neerajbooks.com where you can select your Required NEERAJ BOOKS after seeing the Details of the Course, Subject, Printed Price & the Cover-pages (Title) of NEERAJ BOOKS.

While placing your Order at our Website www.neerajbooks.com You may also avail the “Special Discount Schemes” being offered at our Official website www.neerajbooks.com.

No need to pay in advance as you may pay “Cash on Delivery” (All The Payment including the Price of the Book & the Postal Charges, etc.) are to be Paid to the Delivery Person at the time when You take the Delivery of the Books & they shall Pass the Value of the Goods to us. We usually dispatch the books Nearly within 2-3 days after we receive your order and it takes Nearly 3-4 days in the postal service to reach your Destination (In total it take nearly 6-7 days).

Content

BRITISH ROMANTIC LITERATURE

Question Bank – (Previous Year Solved Question Papers)

Question Paper–June-2023 (Solved)	1
Question Paper–December-2022 (Solved)	1-8
Question Paper–Exam Held in July-2022 (Solved)	1
Question Paper–Exam Held in March-2022 (Solved)	1-3
Sample Question Paper–1 (Solved)	1

<i>S.No.</i>	<i>Chapterwise Reference Book</i>	<i>Page</i>
--------------	-----------------------------------	-------------

BLOCK-I : BRITISH ROMANTIC LITERATURE-I

1. The Romantic Age : An Introduction	1
2. George Crabbe's <i>The Village Book I</i>	21
3. William Blake: 'The Tyger', 'The Lamb' and 'The Chimney Sweeper'	29

BLOCK-II : BRITISH ROMANTIC LITERATURE-II

4. William Wordsworth: 'Ode on Intimations of Immortality from Recollection of Early Childhood' and 'Lines Composed A Few Miles Above Tintern Abbey'	37
5. Samuel Taylor Coleridge: 'The Rime of the Ancient Mariner': Ballad Tradition and Summary	45
6. 'The Rime of the Ancient Mariner': Analysis and Literary Elements	57
7. Robert Southey: 'After Blenheim': Analysis and Literary Elements	69

BLOCK-III : BRITISH ROMANTIC LITERATURE-III

8. Charles Lamb: 'A Dissertation Upon Roasted Pig': Summary and Analysis	77
9. Lord Byron: 'Roll on Thou Deep and Dark Blue Ocean' and 'George the Third'	87
10. Shelley: 'Ode to The West Wind' and 'Ode To A Skylark'	96
11. Keats: 'Ode on A Grecian Urn' and 'Ode to A Nightingale'	108

BLOCK-IV : MARY SHELLEY: *FRANKENSTEIN*

12. Mary Shelley: Life and Works	117
13. <i>Frankenstein: A Gothic Novel</i>	125
14. <i>Frankenstein: Summary and Analysis</i>	131
15. <i>Frankenstein: Major Themes</i>	141



**Sample Preview
of the
Solved
Sample Question
Papers**

Published by:



**NEERAJ
PUBLICATIONS**

www.neerajbooks.com

QUESTION PAPER

June – 2023

(Solved)

BRITISH ROMANTIC LITERATURE

B.E.G.C.-109

Time: 3 Hours]

[Maximum Marks: 100

Note: (i) Q. No. 1 is compulsory. (ii) Answer any **three** from among the rest of the questions.

Q. 1. Write short notes on the following:

(a) Salient features of Romanticism

Ans. Ref.: See Chapter-1, Page No. 2, 'Salient Features of Romanticism'.

(b) After Blenheim

Ans. Ref.: See Chapter-7, Page No. 70, 'Analysis'.

(c) Victor Frankenstein

Ans. Ref.: See Chapter-14, Page No. 134, Victor Frankenstein'.

(d) Ode

Ans. Ref.: See Chapter-11, Page No. 108, 'Introduction', 'A Note on Keat's Odes' and 'Ode to a Nightingale'.

Q. 2. Comment on William Blake's Songs of Innocence' and 'Songs of Experience' with reference to his poems 'The Lamb' and 'The Tyger' and the two 'The Chimney Sweeper' poems.

Ans. Ref.: See Chapter-3, Page No. 29, 'The Songs of Innocence and Experience', Page No. 30. 'The Lamb', 'The Tyger' and Page No. 31, 'The Chimney Sweeper Poems'.

Q. 3. What change did Wordsworth experience in his perception of Nature as he moved from childhood to maturity in his ode on 'Intimations of

Immortality from Recollections of Early Childhood'?

Ans. Ref.: See Chapter-4, Page No. 42, Q. No. 1, Page No. 43, Q. No. 4 and Q. No. 5.

Q. 4. Discuss Keat's Hellenism in the context of 'Ode on a Grecian Urn'.

Ans. Ref.: See Chapter-11, Page No. 108, 'Introduction', Page No. 110, 'Interpretation', 'Poetic Devices' and Page No. 111, 'Interpretation'.

Q. 5. Give an account of the sufferings that the mariner undergoes at various stages in 'The Rime of the Ancient Mariner'.

Ans. Ref.: See Chapter-5, Page No. 55, Q. No. 5, Q. No. 6, Q. No. 7, Q. No. 8 and Q. No. 9.

Q. 6. In Shelley's 'To A Skylark' the Skylark is compared to which different things? What appeal does the poet make to the Skylark?

Ans. Ref.: See Chapter-10, Page No. 100-101, 'Interpretation' and Page No. 101, 'Poetic Devices'.

Q. 7. Describe Mary Shelley's 'Frankenstein' as a gothic novel.

Ans. Ref.: See Chapter-13, Page No. 125, 'Introduction', Page No. 126, 'Gothic (Elements in Mary Shelley's "Frankenstein" and "Frankenstein on Screen'.



QUESTION PAPER

December – 2022

(Solved)

BRITISH ROMANTIC LITERATURE

B.E.G.C.-109

Time: 3 Hours]

[Maximum Marks: 100

Note: (i) Q. No. 1 is compulsory. (ii) Answer any **three** from among the rest of the questions.

Q. 1. Write short notes on the following :

(a) Gothic Literature

Ans. Ref.: See Chapter-13, Page No. 125, 'Introduction', 'Gothic Literature', Page No. 126, 'Gothic Elements in Mary Shelley's 'Frankenstein'.

(b) Ode

Ans. Ref.: See Chapter-11, Page No. 108, 'Introduction', 'A Note on Keat's Odes' and 'Ode to a Nightingale'.

(c) Lyrics

Ans. Lyrics are words that make up a song, usually consisting of verses and choruses. The writer of lyrics is a lyricist. The words to an extended musical composition such as an opera are, however, usually known as a "libretto" and their writer, as a "librettist". The meaning of lyrics can either be explicit or implicit. Some lyrics are abstract, almost unintelligible, and, in such cases, their explication emphasizes form, articulation, meter, and symmetry of expression. Rappers can also create lyrics (often with a variation of rhyming words) that are meant to be spoken rhythmically rather than sung.

The word lyric derives via Latin lyricus from the Greek *lyrikós*, the adjectival form of lyre. It first appeared in English in the mid-16th century in reference to the Earl of Surrey's translations of Petrarch and to his own sonnets. Greek lyric poetry had been defined by the manner in which it was sung accompanied by the lyre or cithara, as opposed to the chanted formal epics or the more passionate elegies accompanied by the flute. The personal nature of many of the verses of the Nine Lyric Poets led to the present sense of "lyric poetry" but the original Greek sense of "lyric poetry"—"poetry accompanied by the lyre" i.e. "words set to music"—eventually led to its use as "lyrics", first attested in Stainer and Barrett's 1876 Dictionary of Musical Terms. Stainer and Barrett used

the word as a singular substantive: "Lyric, poetry or blank verse intended to be set to music and sung". By the 1930s, the present use of the plurale tantum "lyrics" had begun; it has been standard since the 1950s for many writers. The singular form "lyric" is still used to mean the complete words to a song by authorities such as Alec Wilder, Robert Gottlieb, and Stephen Sondheim. However, the singular form is also commonly used to refer to a specific line (or phrase) within a song's lyrics.

As of 2021, there are many websites featuring song lyrics. This offering, however, is controversial, since some sites include copyrighted lyrics offered without the holder's permission. The U.S. Music Publishers Association (MPA), which represents sheet music companies, launched a legal campaign against such websites in December 2005. The MPA's president, Lauren Keiser, said the free lyrics web sites are "completely illegal" and wanted some website operators jailed.

Lyrics licenses could be obtained worldwide through one of the two aggregators: LyricFind and Musixmatch. The first company to provide licensed lyrics was Yahoo!, quickly followed by MetroLyrics. [citation needed] Several lyric websites are providing licensed lyrics, such as SongMeanings and LyricWiki (defunct as of 2020).

Many competing lyrics web sites are still offering unlicensed content, causing challenges around the legality and accuracy of lyrics. In an attempt to crack down unlicensed lyrics web sites, a U.S. federal court has ordered LiveUniverse, a network of websites run by MySpace co-founder Brad Greenspan, to cease operating four sites offering unlicensed song lyrics.

Lyrics can be studied from an academic perspective. For example, some lyrics can be considered a form of social commentary. Lyrics often

Sample Preview of The Chapter

Published by:



**NEERAJ
PUBLICATIONS**

www.neerajbooks.com

BRITISH ROMANTIC LITERATURE

BLOCK-I : BRITISH ROMANTIC LITERATURE-I

The Romantic Age : An Introduction



INTRODUCTION

Romanticism movement originated in Europe toward the end of the 18th century. The period was one of major social change in England due to depopulation of the countryside and rapid development of overcrowded industrial cities that took place roughly between 1798 and 1832. The Romantic Movement in England was brought about by various political, social, literary and other factors. In this chapter, we will discuss the term 'Romanticism' and romantic poets and their contribution to the movement.

CHAPTER AT A GLANCE

BACKGROUND TO THE ROMANTIC MOVEMENT

The Romantic Period started in 1798 with the publication of *Lyrical Ballads* by Wordsworth and Coleridge, and ended in 1832 when Sir Walter Scott died. The Reform Bill extending the right to vote to the middle class and labourers was also passed in 1832. The period saw England shifting from being a primarily agricultural to a modern industrialized society. The owners of industrial units got the balance of power from the land-owning aristocracy. They employed large numbers of people. The period also saw various revolutions which had far-reaching consequences to England. *The American Revolution led to the Declaration of Independence (1776)* by the thirteen colonies and the French Revolution had impact on the whole of Western Europe.

Liberals and radicals in England supported the French Revolution. The Declaration of the Rights of Man by the French National Assembly was welcomed. In his *Reflection on the Revolution in France (1790)*, Edmund Burke disapproved the events in France. In his *Rights of Man (1791-92)*, Tom Paine issued a spirited rejoinder to Burke. In his *Rights of Man (1791-92)*, Tom Paine pleaded for a democratic republic for England by peaceful or violent means. William Godwin's *Inquiry Concerning Political Justice (1793)* had a great impact on Wordsworth, Shelley and others. Godwin made a prediction that eventually all property would be distributed equally and all government would disappear. Later events in the French Revolution, notably the execution time beings of the royal family, the guillotine of innocent people during the Reign of Terror, and Napoleon's dictatorship disenchanting the early supporters. During this period, there was a revolutionary change in the means and pace of production with the invention of James Watt's steam engine which replaced wind and water as sources of energy in 1765. People became either owners and traders or wage earners without property. The people were divided into the rich and the poor. Introduction of more machinery into industry led to more unemployment. The economic depression in 1815 was caused by the decline in wartime demand for manufactured goods. There were agitations and riots by the working class and the ruling class responded with more repressive measures. The Reform Bill

2 / NEERAJ : BRITISH ROMANTIC LITERATURE

fulfilled the political aspirations of some sections of people. Developments in other spheres included Capt. James Cook circumnavigated the globe (1768-71) and discovered Australia and the Sandwich Islands. Fascinating accounts of life in the South Seas led to a re-thinking on the nature of society and the political systems. Ocean travel became safer with Cook's accurate charting of the coastlines. Commerce got a boost with the exploitation of new markets in India and elsewhere. The communications networks also developed.

The period saw the growth of pamphlets as an effective means for debates controversial issues. The debate on the French Revolution was conducted through pamphlets. Later the pamphlet was replaced by the periodical for debate on political issues. Parliamentary reform was inspired by the achievement of the middle class in France. Public opinion in England favoured representation to big towns leading to the passage of the Reform Bill. The idea of revolution had an impact on the Romantic Movement from the beginning. The French Revolution was the great divide and the beginning of a new era in the history of mankind. In his book, *The Spirit of the Age*, William Hazlitt: "There was a mighty ferment in the heads of statesmen and poets, kings and people....It was a time of promise, a renewal of the world – and of letters". The French Revolution and the new slogans of liberty, equality and fraternity promised a free and egalitarian society. The period saw abolition of monarchy and feudal structure. The field of literature saw the writing of lyrics, odes and ballads instead of the genres of the epic and the tragedy. In language, the speech of the common people replaced the cultivated speech of the elite. In terms of themes, poets and writers prefer more commonplace incidents in place of great events. The period saw democratization of literature in genre, in language, in themes and in characters.

DEFINITION OF ROMANTICISM

Romanticism has been defined various ways as F.L. Lucas counted as many as 11,396 definitions. The term has been derived from the word 'Rome'. Three main languages in Europe during the seventh and eighth centuries were: (i) *Lingua Latina*: the language of the scholars, (ii) *Lingua Barbara*: the language of Germanic tribes, and (iii) *Lingua Romanarustica*: a group of vulgar Latin dialects from which the Romance languages such as French, Italian, Spanish, Portuguese and Rumanian have been derived.

The term 'Romantic' is related to the Romance languages. It was first used in the late 17th century to describe paintings with certain bizarre qualities. Le Tourneur referred to Shakespeare as a romantic writer because the playwright was not a neo-classical writer. A romantic writer has his own uniqueness. In the Age of Reason, writers represented their age. The Romantics differ from them. Goethe defined "classic" as good health and "romantic" as sickness. Madame de Stael stressed the medieval and Christian qualities in German romantic literature which she introduced into France around 1800. These features were in contrast to rationalism and agnosticism of the Augustal period or the Age of Reason. For her, the new literature celebrated an open heart and ended which she said the aridity of the eighteenth century. German poet Heine had an opposite view. According to Victor Hugo, romanticism implies 'liberalism in literature'. Romanticism tends to see the individual at the very center of all life and all experience. The individual is the priority of the art and literature. Thrall and his associates say, romanticism gives importance to the creative imagination that tends to speak a nobler truth than facts or logics. In the 18th and 19th centuries, Romanticism spread through most of Western Europe affecting art, music, literature, philosophy, religion and politics.

SALIENT FEATURES OF ROMANTICISM

Romanticism is a contrast to Neo-classical theory of poetry which believes in artificial conventions, literary tradition and poetic establishment. According to the Neo-classical theory, poetry is an imitation and acquired by training.

They say poets instruct and please. For them, art is a mirror and gives a reflection of life. The Romantics says the poet himself is the source of poetry. Wordsworth says poetry is a "spontaneous overflow of powerful feelings". It is an inborn gift and not something that can be acquired. Poetry is the expression of emotion and imagination. Romantics discard the traditional view that poetry is a painstaking effort. Blake says poetry comes from inspiration, vision and prophecy. Keats says poetry should come "as naturally as the leaves of a tree". Romantic poets employ innovative themes, forms, language and style in their poetry.

For example, Wordsworth wrote about lowly and eccentric characters like 'an idiot boy' or 'a leech gatherer'. Coleridge uses supernatural themes as in *The Ancient Mariner* and Keats often deals with "far away

and long ago” exotic places and forgotten events. The Romantics got inspiration from folk literature and the literature of the Middle Ages and classical antiquity. They also use symbolist techniques, especially by Blake and Shelley. “West Wind” and “Skylark” examples of this. The Romantic poets use external nature instead of humanity as the poetic subjectmatter. They describe landscape and its aspects. Wordsworth saw in nature the power to chasten and subdue. Neoclassic poetry is written on other people like Alexander Pope’s “The Rape of Lock”. Romantic poetry is highly subjective. They also had a fascination for solitary figures, social non-conformists, outcasts and rebels such as Prometheus, Cain, Don Juan and Satan. They use everyday speech of ordinary people instead of lofty poetic diction. The Romantic poets use new metres and stanzas instead of traditional forms. They wrote ballads and sonnets. They discarded the heroic couplets and used Spenserian stanza and other experimental verse forms. They idealised the rural life. They also included in their poems the wild, the irregular and the grotesque in nature and art. For them, incest is not a taboo theme. They did not pay any heed to tradition and decorum. Classicism and Romanticism are anti-thetical. Classicism deals with social, formal, intellectual and static, whereas Romanticism focuses on individual, informal, emotional and dynamic.

Joseph Addison’s ‘Sir Roger’ is a basic human type. But the Romantics took their cue from Rousseau who said, “If I’m not better than other people, at least I’m different”. The Neo-classical writers were focus on conformity, formality, acceptance of approved standards and patterns of behaviour. Careful workmanship is the hallmark of classicism. Classicism focuses on the intellectual, romanticism on the emotional. The former describes static scenes in Greek sculpture whereas the latter catch the transient moments. Keat’s “Ode on a Grecian Urn” depicts the activities of people etched on a static urn. The Romantic Movement can be called a revolutionary movement.

EARLY ROMANTIC POETS

Discussed below are some of the poets who wrote poetry with Romantic features before 1798:

James Thomson (1700-1748): He wrote about nature. For example, his poem, “The Seasons” (1730) talks about the fearful aspects of nature such as floods and storms. Known as “a poet of pictorial landscape”, he speaks of the link between man and nature.

The great variety and beauty of nature move him deeply. The lines from “The Seasons” below reflect his fascination for nature:

Now the soft Hour
Of walking comes for him who lonely loves
To seek the distant Hills, and there converse
With Nature, there to harmonize his Heart,
And in pathetic Song of breathe around
The harmony to Others.

Mark Akenside (1721-1770): The poet tries to revive the Greek forms of the lyric. His poem, “The Pleasure of Imagination” (1744), is didactic and descriptive. The poet finds the beauty and harmony of nature in the lines below from the poem:

Once more search, undismayed, the dark profound
Where nature works in secret; view the beds
Of min’ral treasure, and th’eternal vault
That bounds the hoary ocean; trace the forms
Of atoms moving with incessant change.

Joseph Warton’s (1722-1800): Warton’s “The Enthusiast” (1744) presents Rousseau’s primitivism and the Romantics’ love of the antique. It writes about the communion with nature, the superiority of the Noble Savage and the idyllic innocence of the New World:

Happy the first of Men, ere yet confin’d
To smoky cities; who in sheltering Groves,
Warm caves, and deep-sunk Vallies liv’d and lov’d
By Cares unwounded.

(The Enthusiast, 11.78-81)

William Collins (1721-1759): The poet uses the landscape evoking ideas and emotions. He particularly loves Nature at twilight. His “Ode to Evening” is the forerunner of Keats’s “To Autumn”. Romantic tendencies like a return to the past and anti-intellectualism may be noticed in his “Ode on Popular Superstitions”. Coleridge is impressed with Collins’s use of superstitions and classical legends. The lines below illustrate Collins’s favourite theme of the twilight scene:

Now Air is hush’d, save where the weak-ey’d Bat,
With short shrill Shriek flits by on leathern Wing,
Or where the Beetle winds
His small but sullen Horn,
As of the rises ‘midst the twilight Path,
Against the Pilgrim born in heedless Hum:
(Ode to Evening, 11.9-14)

Thomas Gray’s (1716-71): In his “Elegy Written in a Country Churchyard”, the poet focuses on nature and the rustic life:

4 / NEERAJ : BRITISH ROMANTIC LITERATURE

Now folds the glimmering landscape on the sight,
Save where the beetle wheels his droning flight,
And drowsy tinklings lull the distant folds;

Gray records the different moods of nature in charming detail. His descriptions paved the way for the Romantic poets's fascination for nature.

Few lines from Gray's poem:

"In the evening I walked alone down to the lake by the side of Crow Park after

Sunset and saw the solemn colouring of night draw on, the last gleam of fading

Away on the hill-tops, the deep serene of the waters, and the long shadows of the

Mountains thrown across them, till they nearly touched the hithermost shore.

Distance heard the murmur of many waterfalls not audible in the daytime".

William Cowper (1731-1800): Cowper believes that thinking of Nature will offer wisdom more easily than the reading of books. He writes about the beauty of the countryside in his poems. Cowper also flays Alexander Pope for his "smoothness" and 'manly rough line'. The lines from his poem, *The Task*, below show the contrast between the rural and the urban scene:

God made the country, and man made the town,
What wonder then that health and virtue, gifts
That can alone make sweet the bitter draught
That life holds out to all, should most abound
And least bethreatn'd in the fields and groves?

ROBERT BURNS (1759-1796)

Burns loved freedom and respected the common man. He was attracted by nature and believed that emotion was a better guide than reason.

The Use of Folk Song

In the 18th century, when the Scots longed for independence and unity, Burns looked into the Scottish ballad tradition both to oppose and reject the English culture. He was influenced by the folk tradition. Burn has two tendencies:

- (a) Cultivated tradition of polite poetry in the 18th century.
- (b) Peasant poetry about peasants among whom he lived.

Burns did not believe in any rules for composing poetry. The folk elements are found in various elements of his poetry.

Themes

Burn used the themes such as death, birth, youth, old age, love and grief in his poems. He also employed

seasonal activities such as harvesting and May dances and seasonal changes like snowfall. He stylised settings and dramatic situations. He also made use of tableaux repeating certain fixed scenes.

Form

Elements like debate and riddles are found in his poetry. Birds and flowers get human treatment.

Vocabulary

He uses simple vocabulary, stock phrases and formal devices such as the refrain which imposes limits on language in folk poetry.

Rhyme

Burns is not rigid in its use of rhyme as Neo-classical poetry. He uses assonance, alliteration and internal rhyme in his poetry. Observe these poetic devices in the following line of Burns: Burns wrote many traditional and original songs and wrote three long poems. He wrote on lowly subjects. For examples, he wrote a poem titled "To a Mouse". Another poem, "The Cotter's Saturday Night" shows his interest in the humble people. Burns expressed his patriotism for Scotland. He revolted against religious orthodoxy and satirized Presbyterian and Calvinist faith in Scotland in his poems.

Love Poems

Burns wrote love poems, influenced by folk Poetry. He used repetition as a poetic device to produce an incantatory effect: "My Love is like a Red, Red Rose". Another poem, "Ye Flowery Banks" presents a native view of nature. In this girl's song, he used the traditional rose-thorn image to show loss of chastity. Burns resorts to suggestion instead of direct statement. Many of his love songs including "A Red, Red Rose" shows male protectiveness. Patriotism is another recurring theme. "Auld Lang Syne" is called "the world's greatest song of human fellowship and friendship". Burns's poetry is based on local people and situations, but he stresses the elemental, the universal, and the permanent moods and thoughts in all humanity.

WILLIAM BLAKE (1757-1827)

William Blake is a seminal figure in the history of the poetry and visual art of the Romantic Age. His paintings and poetry have been characterised as part of the Romantic movement and as "Pre-Romantic". He wrote his *Songs of Innocence* (1789) through a new process called "illuminated printing". In these poems, he says that childhood is the original state of happiness, self-enjoyment and unity. In his "Songs of Experience" (1794) he expresses his indignation at the hypocrisy