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Submitted by Dipankar Saikia

Submitter email dipgu2009@gmail.com

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Analysis address dipgu2009.gauhati@analysis.urkund.com

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Distance and Open Learning ', $\tilde{\omega}$ ', \pm ¶ $\tilde{S}\pm\tilde{O}$ ¬ \tilde{A} fl $_{1}\pm\tilde{M}\sqrt{\sqrt{1}}$ ¬ $\tilde{U}\pm\tilde{I}$ ¬...S \tilde{e} " [01] M.A. in Assamese (01) (under CBCS) $\tilde{\omega}_{1}Z\tilde{O}$ ¬ $\tilde{\omega}$ ", ¯∏±ij±ø¸fl¡ Second Semester ¬Û±ĺ¬…ø¬ı¯∏°, – ASM-2016′, ¯œ°, ± fl¡ø¬ıÓ¬± [1889-2015] Contributors: Dr. Ajit Bharali Block 1 (Unit: 1, 5), Block 2 (Unit: 2) Block 4 (Unit: 6) Dr. Jyotirmoyee Bhattacharjee Block 1 (Unit 2, 3, 4) Jyotisman Das Block 2 (Unit 1, 3, 4) Arindam Borkataki Block 3 (Unit 1), Block 4 (Unit 1) Mridul Sarma Block 3 (Unit 2) Dr. Baikuntha Rajbongshi & Block 3 (Unit 5) Mridul Sarma Prof. Kamaluddin Ahmed Block 3 (Unit 3) Devabhushan Borah Block 3 (Unit 4) Rakesh Dhir Medhi Block 4 (Unit 2) Rajib Bora Block 4 (Unit 3, 4, 5) Course Coordination: Director GUIDOL, Gauhati University Prof. Taranee Deka Dept. of Assamese, Gauhati University Dr. Apurba Kr. Deka Asstt. Prof., GUIDOL, Gauhati University Content Editor: Prof. Taranee Deka Dept. of Assamese, Gauhati University Format Editor Dr. Apurba Kr. Deka Asstt. Prof., GUIDOL, Gauhati University Typesetting & Cover Designing: Bhaskar Jyoti Goswami GUIDOL, Gauhati University Nishanta Das GUIDOL, Gauhati University 2022 © Copyright by GUIDOL, Gauhati University. All rights reserved. No part of this work may be reproduced, stored in a retrieval system, or transmitted, in any form or by any means, electronic, mechanical, photocopying, or otherwise. Published on behalf of Institute of Distance and Open Learning, Gauhati University by the Director, and printed at Gauhati University Press, Guwahati-781014. ´±À˘±‰¬Ú± ø¡ZÓ¬œ°, ø¬ıˆ¬±· − fl¡ø¬ı ‰¬ffl¡≈~±1 ´±·1±ª± ੱ±1 fl¡ø¬ıÓ¬± ë′ÀÊ√゚,í Óʻ¬Ó¬œ°, ø¬ıˆ¬±· − fl¡ø¬ı ‰¬fflj≈¯±1′±·1±ª±¯±1 flj∅¬ıÓ¬±1 ¸±Ò±1Ì Δ¬ıø˙©Ü...‰¬Ó≈¬Ô« جıˆ¬±· − fljجı Œ˝√√˜‰¬f Œ·±¶∫±˜œ1 fljجıÓ¬± ë¬Û≈²±í¬Û=~ø¬ı^¬±· - fl¡ø¬ı ~NœÚ±Ô Œ¬ıÊ√¬ı1n∏²±1 fl¡ø¬ıÓ¬± ë~± ~Ó¬œí ø¡ZÓ¬œ°, ‡G õ∂Ô~ ø¬ı^¬±· - ′¸~œ°, ± fljø¬iÓ¬± ëø·ø1~ø~flj±í Ó'¬Ó¬œ°, ø¬i^¬±· – fljø¬i ′ø•§flj±ø·ø1 1±°,À%¬ÃÒ≈1œ1 fljø¬iÓ¬± ëŒ~±1 ¬ıœÌ±í %¬Ó≈¬Ô« $\emptyset | Z\acute{O} \neg \textcircled{e}^{\circ}, \ \emptyset \neg \hat{\textbf{i}} \neg \underline{+} \cdot - \mathsf{fl}_{\textbf{i}} \emptyset \neg \mathbf{i} \cdot \textbf{C}^{''} \sqrt{1} \neg \underline{+} \cdot - \mathsf{fl}_{\textbf{i}} \emptyset \neg \mathbf{i} \wedge \underline{+} \cdot \mathbf{C}^{''} \nabla_{\textbf{i}} \nabla_{\textbf{i}$ Úªflj±ôL ¬11n∏ª±1 fljø¬1Ó¬± ë, √±È¬1 ¬Û1±í ‰¬Ó≈¬Ô« ø¬1^¬±· - fljø¬ı ′øÊ√» ¬11n∏ª±1 fljø¬1Ó¬± ë?≈√‡1 fljø¬1Ó¬±í $\neg \hat{U} = \tilde{\tilde{}} \otimes \neg \hat{\tilde{}} \neg \pm \cdot - fl_j \otimes \neg \hat{\tilde{}} \cup \tilde{\tilde{}} \otimes \hat{\tilde{}} \cup \tilde{\tilde{}} \otimes \neg \hat{\tilde{}} \cup \tilde{\tilde{}} = \tilde{\tilde{}} \otimes \hat{\tilde{}} \cup \tilde{\tilde{}} \otimes \hat{\tilde{}} = \tilde{\tilde{}} \otimes \hat{\tilde{}} \otimes \hat{\tilde{}} \otimes \hat{\tilde{}} = \tilde{\tilde{}} \otimes \hat{\tilde{}} \otimes \hat{\tilde{}} \otimes \hat{\tilde{}} \otimes \hat{\tilde{}} \otimes \hat{\tilde{}} \otimes \hat{\tilde{}} = \tilde{\tilde{}} \otimes \hat{\tilde{}} \otimes$, ±•xøÓ¬fl¡ fl¡± ˇ1 ´, ˜œ ˆ, ± fl¡ø¬ιÓ¬± ø¡ZÓ¬œ ˆ, ø¬ιˆ¬±· − fl¡ø¬ι ˝√√œÀ1fÚ±Ô ?√Μ√√√1 fl¡ø¬ιÓ¬± ëÂ√ ˆ, ± ˜ ˆ, ±ί $O'\neg O\neg e^{\circ}, \ \, \phi\neg \hat{1}\neg \pm \cdot - \ \, \text{fl} \ \, | \phi\neg \hat{1} - \pm \hat{1} - \hat{1} = 0 \ \, \text{fl} \ \, | \phi\neg \hat{1} - \hat{1} - \hat{1} = 0 \ \, \text{fl} \ \, | \phi\neg \hat{1} - \hat{1} - \hat{1} = 0 \ \, \text{fl} \ \, | \phi\neg \hat{1} - \hat{1} - \hat{1} = 0 \ \, \text{fl} \ \, | \phi\neg \hat{1} - \hat{1} - \hat{1} = 0 \ \, \text{fl} \ \, | \phi\neg \hat{1} - \hat{1} = 0 \ \, \text{fl} \ \, | \phi\neg \hat{1} - \hat{1} = 0 \ \, \text{fl} \ \, | \phi\neg \hat{1} - \hat{1} = 0 \ \, \text{fl} \ \, | \phi\neg \hat{1} - \hat{1} = 0 \ \, \text{fl} \ \, | \phi\neg \hat{1} - \hat{1} = 0 \ \, \text{fl} \ \, | \phi\neg \hat{1} - \hat{1} = 0 \ \, \text{fl} \ \, | \phi\neg \hat{1} - \hat{1} = 0 \ \, \text{fl} \ \, | \phi\neg \hat{1} - \hat{1} = 0 \ \, \text{fl} \ \, | \phi\neg \hat{1} - \hat{1} = 0 \ \, \text{fl} \ \, | \phi\neg \hat{1} - \hat{1} = 0 \ \, \text{fl} \ \, | \phi\neg \hat{1} - \hat{1} = 0 \ \, \text{fl} \ \, | \phi\neg \hat{1} - \hat{1} = 0 \ \, \text{fl} \ \, | \phi\neg \hat{1} - \hat{1} = 0 \ \, \text{fl} \ \, | \phi\neg \hat{1} - \hat{1} = 0 \ \, \text{fl} \ \, | \phi\neg \hat{1} - \hat{1} = 0 \ \, \text{fl} \ \, | \phi\neg \hat{1} - \hat{1} = 0 \ \, \text{fl} \ \, | \phi\neg \hat{1} - \hat{1} = 0 \ \, \text{fl} \ \, | \phi\neg \hat{1} - \hat{1} = 0 \ \, \text{fl} \ \, | \phi\neg \hat{1} - \hat{1} = 0 \ \, \text{fl} \ \, | \phi\neg \hat{1} - \hat{1} = 0 \ \, \text{fl} \ \, | \phi\neg \hat{1} - \hat{1} = 0 \ \, \text{fl} \ \, | \phi\neg \hat{1} - \hat{1} = 0 \ \, \text{fl} \ \, | \phi\neg \hat{1} - \hat{1} = 0 \ \, \text{fl} \ \, | \phi\neg \hat{1} - \hat{1} = 0 \ \, \text{fl} \ \, | \phi\neg \hat{1} - \hat{1} = 0 \ \, \text{fl} \ \, | \phi\neg \hat{1} - \hat{1} = 0 \ \, \text{fl} \ \, | \phi\neg \hat{1} - \hat{1} = 0 \ \, \text{fl} \ \, | \phi\neg \hat{1} - \hat{1} = 0 \ \, \text{fl} \ \, | \phi\neg \hat{1} - \hat{1} = 0 \ \, \text{fl} \ \, | \phi\neg \hat{1} - \hat{1} = 0 \ \, \text{fl} \ \, | \phi\neg \hat{1} - \hat{1} = 0 \ \, \text{fl} \ \, | \phi\neg \hat{1} - \hat{1} = 0 \ \, \text{fl} \ \, | \phi\neg \hat{1} - \hat{1} = 0 \ \, \text{fl} \ \, | \phi\neg \hat{1} - \hat{1} = 0 \ \, \text{fl} \ \, | \phi\neg \hat{1} - \hat{1} = 0 \ \, \text{fl} \ \, | \phi\neg \hat{1} - \hat{1} = 0 \ \, \text{fl} \ \, | \phi\neg \hat{1} - \hat{1} = 0 \ \, | \phi\neg \hat{1} - \hat{1} = 0 \ \, | \phi\neg \hat{1} - \hat{1} = 0 \ \, | \phi\neg \hat{1} - 0 \ \, | \phi\neg \hat{1} - 0 \ \, | \phi\neg \hat{1} = 0 \ \, | \phi\neg \hat{1} - 0 \ \,$ ø¬ı¬±· − fljø¬ı 'Ú≈¬³ Ó≈¬¸œ1 fljø¬ıÓ¬± ëø‰¬″√ê°±S±1 Œflj″√◊øÈ¬~±Ú Ê√~¢ü ?'√ ...í ¬∏ᬠø¬ı¬±· − fljø¬ı $\dot{\cup}$ $\dot{\cup}$

(Introduction) (Objectives) (Summing Up) (Sample Questions) (References/Suggested Readings) (Introduction) (Objectives)

(John Locke) (mechanistic) (instinctive)

Walter Pater 'addition of strangers to beauty'

'The dwelt among untrodden ways' 'Music when soft voices die' 'Love's Philosophy'



"Ode to the West Wind:" (metaphysical)

Introduction Objectives Summing up Sample Questions Referrences/Suggested Reading Introduction

Objectives

Romantic Revival Classical Romantic Re- action Lyrical Ballads Classic art portrays the finite, Romantic art also suggests the infinite The edition of strangeness to beauty The renaissance of wonder Ro- manticism is the extra ordinary

development of imaginative sensibil- ity Ro- manticism as everyone has said was a revolt of individual English Literature

The essence of Romanticism consequently comes to consists in that which can not be described

Return to nature I have loved the principle of Beauty in all things A thing of Beauty is a joy

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] Summing up

Sample Question Referrences/Suggested Reading

Introduction Objectives Summing up Sample Questions References/Suggested Reading Introduction

Objectives

Summing up

Sample Questions Referrences/Suggested Reading

(Introduction) (Objectives) (Summing Up) (Sample Questions) (References/Suggested Readings) (Introduction)

(Objectives)

(mirror image) (dream image) (mechanistic) (intuitive)

(Don'ts) (object)

(Eccentric)

(voice)

(ironic) (Paradox)

(formal) (Genius) (affirmative)

(Objective correlative)

(spirit)

(Summing Up) (Sample Questions)

(References/Suggested Readings) Mourice Bowra The Romantic Imagination M. H. Abrams The Mirror and the lamp

Maheswar Neog (ed.) Lakshminath Bezbaroa The Sahityarathi of Assam

(Introduction) (Objectives) (Summing Up) (Sample Questions) (References/Suggested Readings) (Introduction)

(Objectives)

(logic of imagination) (counterpoint) (Allusion)

(Summing Up) (Principles of Literary Criticism, 1988)

(Sample Questions) (References/Suggested Readings)

(Introduction) (Objectives) (Summing Up) (Sample Questions) (References/Suggested Readings) (Introduction)

(Objectives)

Writr Excellence, 2016(USTM)

appendices

(Summing Up) (Sample Questions) (References/Suggested Readings)

(Introduction) (Objectives) (Summing Up) (Sample Questions) (References/Suggested Readings) (Introduction)

(Objectives)

dramatic mono- logue rhyme

'We look before and after, And pine for what is not: Our sincerest laughter With some pain is fought; Our sweetest songs are those that tell of saddest thought.' (P.B. Shelley)

(Summing Up) (Sample Questions) (References/Suggested Readings)

(Introduction) (Objectives) (Summing Up) (Sample Questions) (References/Suggested Readings) (Introduction)

(Objectives)

(Summing Up) (Sample Questions)

(References/Suggested Readings)

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