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தொடர் தொலைக் கல்வி நிலையம்
CENTRE FOR DISTANCE AND CONTINUING EDUCATION

100 LEVEL EXAMINATION IN ARTS (EXTERNAL- NEW SYLLABUS)
2019/2020

ENGE 102: Pre Eighteenth Century English Poetry & Drama

Answer QUESTION 1 and THREE OTHER questions, including one each from parts B and C. All questions carry equal marks.

PART A

1) Relate THREE (3) of the following passages to the texts from which they have been extracted and comment on the relevance of each passage to its larger context.

i. O, I'll leap up to my God!--Who pulls me down?--
See, see, where Christ's blood streams in the firmament!
One drop would save my soul, half a drop: ah, my Christ!--
Ah, rend not my heart for naming of my Christ!
Yet will I call on him: O, spare me, Lucifer!--
Where is it now? tis gone: and see, where God
Stretcheth out his arm, and bends his ireful brows!
Mountains and hills, come, come, and fall on me,
And hide me from the heavy wrath of God!

ii. My mistress' eyes are nothing like the sun;
Coral is far more red, than her lips red:
If snow be white, why then her breasts are dun;
If hairs be wires, black wires grow on her head.
I have seen roses damasked, red and white,
But no such roses see I in her cheeks;
And in some perfumes is there more delight
Than in the breath that from my mistress reeks.

iii. Lo, yonder I see Everyman walking:
Full little he thinketh on my coming:
His mind is on fleshly lusts and his treasure;
And great pain it shall cause him to endure
Before the Lord, heaven's King.
Everyman, stand still; whither art thou going
Thus gaily? hast thou thy Maker forgot?

iv. When April with its sweet-smelling showers
Has pierced the drought of March to the root,
And bathed every vein (of the plants) in such liquid

By which power the flower is created;
When the West Wind also with its sweet breath,
In every wood and field has breathed life into
The tender new leaves, and the young sun
Has run half its course in Aries,
And small fowls make melody,
Those that sleep all the night with open eyes
(So Nature incites them in their hearts),
Then folk long to go on pilgrimages[.]

- v. Moving of th' earth brings harms and fears,
Men reckon what it did, and meant;
But trepidation of the spheres,
Though greater far, is innocent.
Dull sublunary lovers' love
(Whose soul is sense) cannot admit
Absence, because it doth remove
Those things which elemented it.
- vi. Thou hast, in place of a base husband, found
A worthy lover: use thy fortune well,
With secrecy and pleasure. See, behold,
What thou art queen of; not in expectation,
As I feed others: but possess'd, and crown'd.
See, here, a rope of pearl; and each, more orient
Than the brave Egyptian queen caroused:
Dissolve, and drink 'em. See, a carbuncle,
May put out both the eyes of our St. Mark;
A diamond would have bought Lollia Paulina,
When she came in, like star-light, hid with jewels
That were the spoils of provinces; take these,
And wear, and lose 'em: yet remains an ear-ring
To purchase them again, and this whole state.
- vii. Till a' the seas gang dry, my dear,
And the rocks melt wi' the sun;
I will love thee still, my dear,
While the sands o' life shall run.
And fare thee weel, my only luve!
And fare thee weel awhile!
And I will come again, my luve,
Though it were ten thousand mile.
- viii. Thou ill-form'd offspring of my feeble brain,
Who after birth didst by my side remain,
Till snatched from thence by friends, less wise than true,
Who thee abroad, expos'd to publick view,
Made thee in raggs, halting to th' press to trudge,
Where errors were not lessened (all may judg).
At thy return my blushing was not small,
My rambling brat (in print) should mother call,
I cast thee by as one unfit for light,
Thy Visage was so irksome in my sight;

Yet being mine own, at length affection would
Thy blemishes amend, if so I could:

- ix. Of these the false Achitophel was first:
A name to all succeeding ages curst.
For close designs, and crooked counsels fit;
Sagacious, bold and turbulent of wit:
Restless, unfixt in principles and place;
In pow'r unpleas'd, impatient of disgrace.
A fiery soul, which working out its way,
Fretted the pigmy-body to decay:
And o'er inform'd the tenement of clay.
A daring pilot in extremity [.]
- x. Now therefore, while the youthful hue
Sits on thy skin like morning dew,
And while thy willing soul transpires
At every pore with instant fires,
Now let us sport us while we may,
And now, like amorous birds of prey,
Rather at once our time devour
Than languish in his slow-chapped power.
Let us roll all our strength and all
Our sweetness up into one ball,
And tear our pleasures with rough strife
Through the iron gates of life:
Thus, though we cannot make our sun
Stand still, yet we will make him run.
- xi. Good my lord,
You have begot me, bred me, loved me. I
Return those duties back as are right fit—
Obey you, love you, and most honor you.
Why have my sisters husbands if they say
They love you all? Haply when I shall wed
That lord whose hand must take my plight shall carry
Half my love with him, half my care and duty.
Sure, I shall never marry like my sisters,
To love my father all.

PART B

- 2) Critically examine Geoffrey Chaucer's portrayal of two characters in The Prologue to *The Canterbury Tales*.
- 3) Offer a critical analysis of three sonnets by William Shakespeare.
- 4) Examine the dominant themes in John Donne's poetry. Bring in examples from at least three of his poems in your answer.

- 5) Analyze the symbols that Andrew Marvell uses in his poetry with specific examples from his poems.
- 6) In Book I of *Paradise Lost* John Milton states that his purpose of writing the poem was to "justify the ways of God to men." What is your response to this statement? Discuss with examples from the poem.
- 7) Critically analyze two poems by John Dryden or two poems by Robert Burns.
- 8) Examine the ways in which Anne Bradstreet addresses issues related to gender and creativity in her poems.

PART C

- 9) Do you consider *Everyman* to be a successful play? Explain with specific examples from the text.

10) EITHER

Compare and contrast the roles played by Caliban and Ariel in William Shakespeare's *The Tempest*.

OR

Examine the ways in which William Shakespeare's *King Lear* explores the intersections of family and power.

- 11) Analyze the main themes in Ben Jonson's *Volpone*.
- 12) Examine the relationship between knowledge and power in Christopher Marlow's *Dr. Faustus*.