



UNIVERSITY OF PERADENIYA
CENTRE FOR DISTANCE AND CONTINUING EDUCATION



ශාස්ත්‍රවේදී උපාධි (බාහිර - නව නිර්දේශය-පරීක්ෂණය 100 මට්ටම - 2024
கலைத்தேர்வுப் பரீட்சை (வெளிவாரி-புதிய பாடத்திட்டம்) 300 வது தேர்ச்சி மட்டம் - பெப்ரவரி 2024
Bachelor of Arts (External - New Syllabus) Examination 100 Level — 2024

(ENGE 102 – Pre-Eighteenth Century English Poetry and Drama)

කාලය පැය (03) තුනයි
மூன்று (03) மணித்தியாலங்கள்
Time three (03) Hours.

ප්‍රශ්න 4 පිළිතුරු සපයන්න
4 வினாக்களுக்கு மட்டும் விடையளிக்க.
Answer 4 questions only.

නොපැහැදිලි අත් අකුරුවලට ලකුණු කපනු ලැබේ
எழுத்து தெளிவில்லாதவிடத்து புள்ளிகள் குறைக்கப்படும்.
Marks will be deducted for illegible hand writing.

මෙම ප්‍රශ්න පත්‍රයේ අඩංගු ප්‍රශ්න සංඛ්‍යාව 13 කි
இந்த வினாப்பத்திரத்தில் 11 வினாக்கள் உள்ளன.
There are 13 questions in the question paper.

Answer **QUESTION 1** and **THREE** other questions. Answer altogether **FOUR** questions. Each question carries 25 marks.

1. Comment on **TWO** of the following extracts in relation to the texts from which they have been extracted:

a.) When wasteful war shall statues overturn,

And broils root out the work of masonry,

Nor Mars his sword nor war's quick fire shall burn

The living record of your memory.

b.) Alas, alas, who's injured by my love?

What merchant's ships have my sighs drowned?

Who says my tears have overflowed his ground?

When did my colds a forward spring remove?

When did the heats which my veins fill

Add one more to the plaguy bill?

Soldiers find wars, and lawyers find out still

Litigious men, which quarrels move,

Though she and I do love.

c.) I stretched thy joynts to make thee even feet,

Yet still thou run'st more hobling then is meet;
In better dress to trim thee was my mind,
But nought save home-spun Cloth, i' th' house I find.
In this array 'mongst Vulgars mayst thou roam.

d.) Yet not rejoycing in his speed, though bold,
Far off and fearless, nor with cause to boast,
Begins his dire attempt, which nigh the birth
Now rowling, boiles in his tumultuous brest,
And like a devillish Engine back recoiles
Upon himself; horror and doubt distract
His troubl'd thoughts, and from the bottom stirr
The Hell within him, for within him Hell
He brings, and round about him, nor from Hell
One step no more then from himself can fly
By change of place: Now conscience wakes despair
That slumberd, wakes the bitter memorie
Of what he was, what is, and what must be
Worse; of worse deeds worse sufferings must ensue.

e.) Shadwell alone, of all my sons, is he
Who stands confirm'd in full stupidity.
The rest to some faint meaning make pretence,
But Shadwell never deviates into sense.
Some beams of wit on other souls may fall,
Strike through and make a lucid interval;
But Shadwell's genuine night admits no ray,
His rising fogs prevail upon the day:
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.

f.) And fare thee weel, my only luv!

And fare thee weel awhile!

And I will come again, my luv,

Though it were ten thousand mile.

Either

2. a.) Analyse Geoffrey Chaucer's portrayal of social class in contemporary England as depicted in *The Canterbury Tales*, using relevant examples from the text prescribed in the syllabus.

OR

2. b.) Discuss Geoffrey Chaucer's art of characterization in *The Canterbury Tales*, with reference to selected sections of the text prescribed in your syllabus.

3. Comment on John Donne's poetic craftsmanship, focusing on his use of the metaphysical conceit, wit, and elaborate imagery in AT LEAST FOUR of his poems in your syllabus.

4. Andrew Marvell uses his poetry to explore both personal and political themes. Comment using relevant examples from his poems prescribed in the syllabus.

5. Discuss Shakespeare's use of the structure and form of the sonnet to explore effectively, a range of themes with reference to AT LEAST FOUR of his sonnets prescribed in the syllabus.

6. How does John Milton construct the character of Satan as a radical and subversive disruptor of the existing order of God in Books IV and IX of *Paradise Lost*?

7. John Dryden's satire reveal the biased, partisan and vindictive critic who at times passes unfair judgement of his contemporary poetic and political cultures. Is this a fair assessment of his texts prescribed in your syllabus? Comment.

8. Comment on Robert Burns's use of symbolism in his poetry, with reference to examples from his poems prescribed in your syllabus.

9. Anne Bradstreet's poetry reveals the inner world of a woman poet, her struggles in her poetic journey and the array of thematic interests that drive her creative journey. Comment.

10. Discuss the relevance of the thematic interests of the morality play *Everyman* to a 21st century Sri Lankan audience.

11. Christopher Marlowe's *Dr. Faustus* is an exploration of the destructive potential of human ambition. Discuss.

12. Write a critical introduction to Shakespeare's portrayal of women characters in *King Lear* for someone unfamiliar with the play.
13. Shakespeare's *The Tempest* is a dramatisation of the colonial fantasy of the European man. Discuss.
14. Discuss the exploration of the themes of appearance versus reality in Ben Jonson.
