



UNIVERSITY OF PERADENIYA
CENTRE FOR DISTANCE AND CONTINUING EDUCATION



ශාස්ත්‍රවේදී උපාධි (බාහිර - නව නිර්දේශය-පරීක්ෂණය 100 මට්ටම -
கலைத்தேர்வுப் பரீட்சை (வெளிவாரி-புதிய பாடத்திட்டம்) 300 வது தேர்ச்சி மட்டம் - பெப்ரவரி
Bachelor of Arts (External - New Syllabus) Examination 100 Level — 2022

2022
2022

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

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

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

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

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

QUESTION 1 IS COMPULSORY.

Answer **Question 1** and **THREE OTHER** questions.

Question 1 = 2 × 12.5 = 25 marks

Question 2-11 = 3 × 25 = 75 marks

TOTAL = 100 marks

PART A

1. Relate **TWO (2)** of the following excerpts to the texts from which they have been extracted and comment on the relevance of each excerpt to the text from which it has been extracted.

a) Wonder not, sovran Mistress, if perhaps

Thou canst, who art sole Wonder, much less arm

Thy looks, the Heav'n of mildness, with disdain,

Displeas'd that I approach thee thus, and gaze

Insatiate, I thus single, nor have feard

Thy awful brow, more awful thus retir'd.

Fairest resemblance of thy Maker faire,

Thee all things living gaze on, all things thine

By gift, and thy Celestial Beautie adore

With ravishment beheld, there best beheld

Where universally admir'd; but here

In this enclosure wild, these Beasts among,

Beholders rude, and shallow to discern

Half what in thee is fair, one man except,

Who sees thee? (and what is one?) who shouldst be seen

A Goddess among Gods, ador'd and serv'd

By Angels numberless, thy daily Train.

b) Thy beams, so reverend and strong

Why shouldst thou think?

I could eclipse and cloud them with a wink,

But that I would not lose her sight so long;

If her eyes have not blinded thine,

Look, and tomorrow late, tell me,

Whether both th' Indias of spice and mine

Be where thou leftst them, or lie here with me.

Ask for those kings whom thou saw'st yesterday,

And thou shalt hear, All here in one bed lay.

c) At mortal batailles hadde he been fiftene,

And foughten for oure feith at Tramyssene

In lyste thries, and ay slayn his foo.

This ilke worthy knyght hadde been also

Somtyme with the lord of Palatye

Agayn another hethen in Turkye;

And evermoore he hadde a sovereyn prys.

And though that he were worthy, he was wys,

And of his port as meeke as is a mayde.

He nevere yet no vileynye ne sayde,

In al his lyf, unto no maner wight.

He was a verray, parfit, gentil knyght.

d) In me thou see'st the glowing of such fire

That on the ashes of his youth doth lie,

As the death-bed whereon it must expire,

Consum'd with that which it was nourish'd by.

This thou perceiv'st, which makes thy love more strong,

To love that well which thou must leave ere long.

e) Heavens bless my son, from Ireland let him reign

To far Barbadoes on the Western main;

Of his dominion may no end be known,

And greater than his father's be his throne.

Beyond love's kingdom let him stretch his pen;

He paus'd, and all the people cry'd Amen.

Then thus, continu'd he, my son advance

Still in new impudence, new ignorance.

Success let other teach, learn thou from me

Pangs without birth, and fruitless industry.

Let Virtuosos in five years be writ;

Yet not one thought accuse thy toil of wit.

Let gentle George in triumph tread the stage,

Make Dorimant betray, and Loveit rage;

Let Cully, Cockwood, Fopling, charm the pit,

And in their folly show the writer's wit.

Yet still thy fools shall stand in thy defence,

And justify their author's want of sense.

Let 'em be all by thy own model made

Of dullness, and desire no foreign aid:

That they to future ages may be known,

Not copies drawn, but issue of thy own.

f) 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 luvie!

And fare thee weel awhile!

And I will come again, my luvie,

Though it were ten thousand mile.

(g) I mourn, my country-men, your lost estate;

Though far unable to prevent your fate:
Behold a banish'd man, for your dear cause
Expos'd a prey to arbitrary laws!
Yet oh! that I alone could be undone,
Cut off from empire, and no more a son!
Now all your liberties a spoil are made;
Egypt and Tyrus intercept your trade,
And Jebusites your sacred rites invade.
My father, whom with reverence yet I name,
Charm'd into ease, is careless of his fame:
And, brib'd with petty sums of foreign gold,
Is grown in Bathsheba's embraces old:
Exalts his enemies, his friends destroys:
And all his pow'r against himself employs.
He gives, and let him give my right away:
But why should he his own, and yours betray?
He, only he can make the nation bleed,
And he alone from my revenge is freed.
Take then my tears (with that he wip'd his eyes)
'Tis all the aid my present pow'r supplies:
No court-informer can these arms accuse;
These arms may sons against their fathers use;
And, 'tis my wish, the next successor's reign
May make no other Israelite complain.

PART B

2. Offer a critical analysis of at least two poems of Anne Bradstreet, emphasizing the unique ways in which she uses her poetry to reveal her consciousness as a woman and a poet.
3. Examine the dominant themes in Shakespeare's Sonnets. Bring in specific examples from at least 3 of the sonnets in support of your answer.
4. Analyze the use of metaphysical conceit, wit, and argumentation in at least three poems of John Donne.
5. Examine the storytelling styles of the sections from *The Canterbury Tales* included in your syllabus.
6. Critically analyze how Christopher Marlowe deals with the theme of knowledge and power in the play, *Dr. Faustus*.

7. Examine the ways in which William Shakespeare develops the master-slave relationship between Prospero and Caliban in his play, *The Tempest*.
8. How does *Everyman* become an inspirational/didactic play? Explain with specific examples from the text.
9. Compare and contrast the roles played by men and women in Ben Jonson's *Volpone*.
10. Critically analyze the development of Eve's character in Book IV and IX of *Paradise Lost* by John Milton.
11. Explain the development of the theme of insanity versus reason in William Shakespeare's *King Lear*.

