



UNIVERSITY OF PERADENIYA  
පේරාදෙණිය විශ්වවිද්‍යාලය  
CENTRE FOR DISTANCE AND CONTINUING EDUCATION  
දුරස්ථ හා අඛණ්ඩ අධ්‍යාපන කේන්ද්‍රය



GENERAL DEGREE EXAMINATION IN ARTS (EXTERNAL) – DECEMBER 2019  
ශාස්ත්‍රවේදී සාමාන්‍ය උපාධි පරීක්ෂණය (බාහිර) - (දෙසැම්බර් - 2019)

ENGLISH II - (EG II)

(POETRY)

The total number of questions in this paper is 09.

**Three Hours**

**Answer question ONE and THREE OTHER questions.**

1. Comment on the significance of **three** (03) of the following passages to the poems from which they have been taken.

a. Now have I toold you soothly, in a clause,

Th' estaat, th' array, the nombre, and eek the cause

Why that assembled was this compaignye

In Southwerk at this gentil hostelrye

That highte the Tabard, faste by the belle.

But now is tyme to yow for to telle

How that we baren us that ilke nyght,

Whan we were in that hostelrie alyght;

And after wol I telle of our viage

And al the remenaunt of oure pilgrimage.

But first I pray yow, of youre curteisye,

That ye n' arette it nat my vileynye,

Though that I pleynly speke in this mateere,

To telle yow hir wordes and hir cheere,

Ne thogh I speke hir wordes proprely.

For this ye knowen al so wel as I,

Whoso shal telle a tale after a man,

He moot reherce as ny as evere he kan

Everich a word, if it be in his charge,

Al speke he never so rudeliche and large.

b. Know ye not then said Satan, filled with scorn,  
Know ye not me? ye knew me once no mate  
For you, there sitting where ye durst not soar:  
Not to know me argues yourselves unknown,  
The lowest of your throng; or, if ye know,  
Why ask ye, and superfluous begin  
Your message, like to end as much in vain?  
To whom thus Zephon, answering scorn with scorn.  
Think not, revolted Spirit, thy shape the same,  
Or undiminished brightness to be known,  
As when thou stoodest in Heaven upright and pure;  
That glory then, when thou no more wast good,  
Departed from thee; and thou resemblest now  
Thy sin and place of doom obscure and foul.  
But come, for thou, be sure, shalt give account  
To him who sent us, whose charge is to keep  
This place inviolable, and these from harm.

c. Then can I drown an eye, unused to flow,  
For precious friends hid in death's dateless night,  
And weep afresh love's long-since-cancell'd woe,  
And moan the expense of many a vanish'd sight.  
Then can I grieve at grievances forgone,  
And heavily from woe to woe tell o'er  
The sad account of fore-bemoaned moan,  
Which I new pay as if not paid before:  
But if the while I think on thee, dear friend,  
All losses are restored, and sorrows end.

d. Yes, I will be thy priest, and build a fane  
In some untrodden region of my mind,  
Where branched thoughts, new grown with pleasant pain,  
Instead of pines shall murmur in the wind:  
Far, far around shall those dark-cluster'd trees  
Fledge the wild-ridged mountains steep by steep;  
And there by zephyrs, streams, and birds, and bees,  
The moss-lain Dryads shall be lull'd to sleep;  
And in the midst of this wide quietness  
A rosy sanctuary will I dress  
With the wreath'd trellis of a working brain,  
With buds, and bells, and stars without a name,  
With all the gardener Fancy e'er could feign,  
Who breeding flowers, will never breed the same:  
And there shall be for thee all soft delight  
That shadowy thought can win,  
A bright torch, and a casement ope at night,  
To let the warm Love in!

e. This nymph, to the destruction of mankind,  
Nourished two locks, which graceful hung behind  
In equal curls, and well conspired to deck  
With shining ringlets the smooth iv'ry neck.  
Love in these labyrinths his slaves detains,  
And mighty hearts are held in slender chains.  
With hairy springes we the birds betray,  
Slight lines of hair surprise the finny prey,  
Fair tresses man's imperial race ensnare,  
And beauty draws us with a single hair.

2. "Chaucer's *Canterbury Tales* marks a transition from the medieval to the modern, by creating a burlesque of voices of the common people" Discuss with reference to the "General Prologue" and other Tales of the work you are familiar with.

3. Examine Shakespeare's use of the sonnet form to speak of love, lust and life in innovative ways that mark continuity and simultaneously a break with the courtly love tradition.

4. **EITHER**

"Milton's *Paradise Lost* is a grand and radical embodiment of man's aspirations and desire for knowledge, expression and self. "Discuss with reference to Book IV of *Paradise Lost*.

**OR**

Describe either the religious or the pastoral elements of Milton's elegy "Lycidas."

5. **EITHER**

Discuss the question of gender and class and how they intersect in the poem *The Rape of the Lock* by Alexander Pope.

**OR**

Comment on Pope's view of the role of the poet in society, drawing upon the sentiments expressed in "Epistle to Dr. Arbuthnot."

6. "William Blake's vision is revolutionary, not reformist." Discuss with reference to at least three of his poems in your answer.

7. "The romantic tropes of pain, melancholia, delight and love are key expressions in John Keats's poems that bring the mind and the body together, contesting ideas of a mechanical view of reason." Discuss with reference to at least three of Keats's poems.

8. **EITHER**

How relevant is T.S. Eliot's poem *The Waste Land* to 21<sup>st</sup> century concerns about humanity?

**OR**

Comment on the aesthetic of eclecticism that makes the Wasteland relevant across centuries.

9. Is Nissim Ezekiel a radical postcolonial poet or does he express sentiments that are nostalgic for the empire? Comment with reference to at least two poems.

\*\*\*\*\*

