

EXAMINATION FOR INTERNAL STUDENTS

For The Following Qualification:-

B.A.

Middle English Literature I

COURSE CODE : ENGLN45

DATE : 13-MAY-03

TIME : 10.00

TIME ALLOWED : 3 Hours

Answer three questions: Question 1 or Question 2 (not both) and two other questions.

Candidates must not present substantially the same material in any two answers, whether on this paper or in other parts of the examination.

1. Write about one of the following passages. You should include such explanations of the language, style and subject matter as seem important for a full appreciation of it.

(a)

O thou my sorwe and my gladnesse,
O thou myn hele and my siknesse,
O my wanhope and al my trust,
O my desese and al my lust,
O thou my wele, o thou my wo, 5
O thou my frend, o thou my fo,
O thou my love, o thou myn hate,
For thee mot I be ded algate.
Thilke ende may I nocht asterte,
And yit with al myn hote herte, 10
Whil that me lasteth eny breth,
I wol the love into my deth.
Bot of o thing I schal thee preie,
If that my litel Sone deie,
Let him be beried in my grave 15
Beside me, so schalt thou have
Upon ous bothe remembrance.
For thus it stant of my grevance;
Now at this time, as thou schalt wite,
With teres and with enke write 20
This lettre I have in cares colde:
In my riht hond my Penne I holde,
And in my left the swerd I kepe,
And in my barm ther lith to wepe
Thi child and myn, which sobbeth faste. 25
Now am I come unto my laste
Fare wel, for I schal sone deie,
And think how I thi love abeie.'

TURN OVER

(b)

Upon a day of the Trinite
A feste of greet solemnité
In Carlyoun was holde;
Erles and barones of that countré,
Ladies and borieies of that cité, 5
Thider come, bothe yongh and olde.

But Launfal, for his poverté,
Was not bede to that semblé.
Lite men of him tolde.
The meyr to the feste was ofsent; 10
The meyr's daughter to Launfal went
And axede if he wolde

In halle dine with here that day.
"Damesele," he saide, "nay,
To dine have I no herte. 15
Thre dayes ther been agon,
Mete ne drinke eet I noon,
And all was fore povert.

Today to cherche I wolde have gon,
But me fautede hosin and shon, 20

Clenly brech and sherte.
And fore defaute of clothinge,
Ne mighte I in the peple thringe.
No wonder though me smertel

But o thing, damesele, I pray the: 25
Sadel and bridel lene thou me
A while for to ride,
That I mighte confortede be
By a launde under this cyté
Al in this undertide." 30

Launfal dighte his courser
Withoute knave other squier.
He rood with litill pride;
His hors slod and fel in the fen,
Wherefore him scornede many men 35
Aboute him fere and wide.

Poverly the knight to hors gan spring.
For to drive away lokinge,
He rood toward the west.
The wether was hot the undertide; 40
He lighte adoun and gan abide
Under a fair forest.

2. Make a critical comparison of one of the following pairs of passages.

(a)

(i)

Watz neuer so joyful a Jue as Jonas watz benne,
Pat þe daunger of Dryztyn so derfly ascaped;
He wende wel þat þat Wy3 þat al þe world planted
Hade no mazt in þat mere no man for to greue.
Lo, þe wytles wrechche! For he wolde no3t suffer, 5
Now hatz he put hym in plyt of peril wel more.
Hit watz a wenyng vnwar þat welt in his mynde,
Daz he were so3t fró Samarye, þat God sez no fyrre.
3ise, He blusched ful brode: þat burde hym by sure;
Pat ofte kyd hym þe carpe þat kyng sayde, 10
Dyngne David on des þat demed þis speche
In a psalme þat he set þe sauter withinne:
'O folez in folk, felez oberwhyle
And vnderstones vmbestounde, þaz ze be stapen in folé:
Hope ze þat He heres not þat eres alle made? 15
Hit may not be þat He is blynde þat bigged vche y3e.'
Bot he dredes no dynt þat dotes for elde.
Eor he watz fer in þe flod foundande to Tarce,
Bot I trow ful tyd ouertan þat he were, 20
So þat schomely to schort he schote of his ame.
For þe Welder of wyt þat wot alle þynges,
Pat ay wakes and waytes, at wylle hatz He slyztes.

(ii)

The hie prudence, and wirking meruelous,
The profound wit off God omnipotent,
Is sa perfyte, and sa Ingenious,
Excellent far all mannis Jugement;
For quhy to him all thing is ay present, 5
Rycht as it is, or ony tyme sall be,
Befoir the sicht off his Divinitie.

Thairfoir our Saull with Sensualitie
So fetterit is in presoun Corporall,
We may not cleirly understand nor se 10
God as he is, nor thingis Celestiall:
Our mirk and deidlie corps Naturall
Blindis the Spirituall operatioun,
Lyke as ane man wer bundin in presoun.

In Metaphisik Aristotell sayis 15
That mannis Saull is lyke ane Bakkis Ee,
Quhilk lurkis still als lang as licht off day is,
And in the gloming cummis furth to fle;
Hir Ene ar walk, the Sone scho may not se:
Sa is our Saull with fantasie opprest, 20
To knaw the thingis in nature manifest.

For God is in his power Infinite,
And mannis Saull is febill and over small,
Off understanding walk and unperfyte,
To comprehend him that contenis all. 25
Nane suld presume, be ressoun naturall,
To seirche the secreitis off the Trinitie,
Bot trow fermelie, and lat all ressoun be.

TURN OVER

(b)

(i)

As þe knihtes wolden warpen honden on hire, ha bigon to clepian ant callen to Criste þus: 'Hauc, Lauerd, milce ant merci of þi wummon; ne ne let tu neaure mi sawle forloosen wið þe forlorene, ne wið þe luðere mi lif, þe beoð al blodi biblodeget of sunne. Iesu Crist, Godes Sune, beo þu cauer mi gleo ant mi gledunge; þe mot Ich a mare 5 hehen ant herien. Hald, hehe Healent, min heorte, Ich biseche þe, in treowe bileue; ant biwite þu mi bodi, þet is al bitaht to þe, from flesliche fulþen; þet neauer mi sawle ne isuled beo in sunne þurh þet licomes lust þet lulle hwile liked. Lauerd, lustu to me. Ich habbe a deore zimstan, ant Ich hit habbe izcuc þe—mi meidhad I mene, 10 blostme brihtest i bodi þe hit bereð ant biwit wel. Ne let tu neauer þe unwiht warpen hit i wurdine; for hit is þe leof, hit is him þinge loþest, ant weorred ant warped euer þertoward wið willes, wið werkes, wið alles cunnes wrenches. Lauerd, þu were me ant wite hit euer to þe. Ne þole þu neuer þe unwiht þet he wori mi wit ne wonie mi wisdom; ah 15 send me þi sonde, Helent, of heouene, þet cuðe me ant kenne hu Ich onswerie schule þes schuukes schireue. For Ich iseo me, Lauerd, bistedeð ant bistonden ase lomb wið wedde wulues, ant ase þe fuhel þe is iuon in þes fuheleres grunc, ase fise ahon on hoke, ase ra inumen i nette. Ich Helent, help me, ne leaf þu me neuer nu i luðere mennes 20 honde.'

(ii)

'Helle is wid wiðute met ant deop wiðute grunde; ful of brunc unueuenlich, for ne mei nan eorðlich fur euenin þertowart; ful of stench unþolelich, for ne mahte in eorðe na cwic þing hit þolien; ful of sorhe untalelich, for ne mei na muð for wrecchedom ne for wa rikenin hit ne tellen. Se þicke is þrinne þe þosternesse þet me hire mei grapin. For 5 þet fur ne zeuod na liht, ah blent ham þe ehnen þe þer beoð wið a smorðrinde smoke, smeche forcuðest. Ant tah i þet ilke swarte þeosternesse swarte þinges ha iseoð: as deoflen þet ham meallid ant derued aa ant drecched wið alles cunnes pinen; ant iteilede draken, grisliche ase deoflen, þe forswolhed ham ihal ant speowed ham | eft ut 10 biuoren ant bihinden, oderhwile torended ham ant tocheowed euch grot, ant heo eft iwurded hal to a swuch bale bute bote as ha ear weren. Ant ful wel ha iseoð, ham to grisle ant to grure ant to echen hare pine, þe laðe helle-wurmes, tadden ant froggen, þe freoted ham ut te ehnen ant te nease-gristles; ant sniked in ant ut neddren ant cauroskes, nawt 15 ilich þeose her ah hundred siðe grisluker, et muð ant et earen, ed ehnen ant ed neauele ant ed te breoste holke, as meaden i forrotet flesch, cauerzete þickest. Per is remunge i þe brunc ant todes hechelunge i þe snawi weattres.

CONTINUED

3. Write on the significance of absence, or separation, or both, in medieval romance.
4. What issues are involved in describing *Sir Launfal* either as a lai or as a romance?
5. Helen Cooper has remarked that the fabliau genre is 'concerned more with cunning and folly than with virtue and evil.' Discuss with reference to *Dame Sirith*, or any other medieval fabliaux you have read.
6. W.R.J. Baron and S.C. Weinberg write of La3amon's 'narrative dependence and creative independence'. Discuss this evaluation of La3amon's *Brut*, concentrating, if you wish, on the Arthurian section of the work.
7. Examine the role of feasts and games in one or more examples of Arthurian literature.
8. How useful is the distinction between translator and author in any one or more of the Arthurian narratives you have read for this course?
9. Either: (a) Discuss the interaction between individual interests and social concerns in Malory's *Morte Darthur*.
Or: (b) Is Malory more or less critical of his heroes than any one or more of his sources?
10. Compare the treatment of Arthur in the *Alliterative Morte Arthure* and the *Stanzaic Morte Arthur*.
11. Examine the role played by adultery in any one post-medieval Arthurian work with which you are familiar.
12. 'Þou art confessed so clene, beknowen of þy mysses,
And hatz þe penaunce apert of þe poynt of myn egge.'
Discuss the significance of penance in any one or more poems of the *Gawain*-manuscript.
13. 'The Pearl is a symbol in which earthly and heavenly values converge' (J.J. Anderson). Discuss this comment on *Pearl*.
14. Discuss the importance of place to any two of the poems of the *Gawain*-manuscript.
15. What issues are raised by the retelling of Biblical narrative in *Patience*?

TURN OVER

16. In early Middle English devotional prose, 'frequent recourse to vivid imagery and copious explication grows from an attempt to target quite specific, almost always female, audiences' (Thomas Hahn). Discuss *Sawles Warde* in the light of this comment.
17. 'In many medieval saints' lives, there is no attempt at realistic characterization; the saint is not a psychologically complex figure, vulnerable to doubts and inner conflicts, idealized to the point of impersonality' (Millett and Wogan-Browne). Discuss.
18. Either: (a) Winthrop Wetherbee comments that Gower's Ovidian borrowings are 'consistently those stories in which sexual love functions not as a focal point for moral judgement, but as an occasion for analysis of the confused and distorted motives that lead to violence and betrayal.' Discuss.
Or: (b) Comment on the role played by confession in Gower's *Confessio Amantis*.
19. Either: (a) In Henryson's *Testament of Cresseid* 'the narrative voice seems fraught with contradiction' (James Goldstein). Do you agree?
Or: (b) Comment on the role of deception in Henryson's *Fables*, or any other fables you have read.
20. Compare and contrast the representation of animals in any two works studied for this course. The works may, if you wish, be different versions of the same story.
21. Compare and contrast the models of kingship in two or more works you have studied for the course.
22. Discuss predictability and surprise in any one or more Middle English works.
23. 'Medieval writers deploy the linear temporality of narrative, its successive connections and revelations, to represent the importance of time and language in the human world' (Elizabeth Scala). Discuss with reference to at least two narratives you have read for this course.
24. What patterns of repetition do you find in the works you have read for this course, and what significance do you find in them? Your answer may be confined, if you wish, to a single work.

END OF PAPER