

UNIVERSITY COLLEGE LONDON

University of London

EXAMINATION FOR INTERNAL STUDENTS

For The Following Qualification:-

B.A.

Old English Literature I

COURSE CODE : ENGLN20

DATE : 30-APR-03

TIME : 10.00

TIME ALLOWED : 3 Hours

Answer Section A and Section B and one question from Section C.

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

SECTION A

1. Translate four of the following passages, including at least one from *Beowulf*.

(a)

Frýnd sind on eorþan,
lēofe lifgende, leger weardiað,
þonne ic on ūhtan āna gonge
under āctrēo geond þæs eorðscrafu. 5
þær ic sittan mōt sumorlangne dæg;
þær ic wēpan mæg mīne wræcsīþas,
earfoþa fela; forþon ic æfre ne mæg
þære mōdceare mīnre gerestan,
ne ealles þæs longapes þe mec on þissum life begeat.
Ā scyle geong mon wesan geōmormōd, 10
heard heortan gebōht, swylce habban sceal
blīþe gebāro, ēac þon brēostceare,
sinsorgna gedreag. Sý æt him sylfum gelong
eal his worulde wyn, sý ful wīde fāh
feorres folclondes, þæt mīn frēond siteð 15
under stānhliþe storme behrīmed,
wine wērigmōd, wætre beflōwen
on drēorsele, drēogeð se mīn wine
micle mōdceare; hē gemon tō oft
wynlicran wīc. Wā bið þām þe sceal 20
of langope lēofes ābīdan.

TURN OVER

(b)

Eft hē cwæð, se ðe mid hine sprecende wæs:
'Hwæðre þū meahst mē singan.' þā cwæð hē: 'Hwæt sceal ic singan?'
Cwæð hē: 'Sing mē frumsceaft.' þā hē ðā þās andsware onfēng, þā
ongon hē sōna singan in herenisse Godes Scyppendes þā fers ond þā
word þe hē nāfre gehyrde, þāra endebyrdnes þis is: 5

Nū wē sculon herigean heonfonrīces Weard,
Meotodes meahste ond his mōdgebanc,
weorc Wuldorfæder, swā hē wundra gehwæs,
ēce Drihten, or onstealde.
Hē ārest sceop eorðan bearnum 10
heofon tō hrōfe, hālig Scyppend.
þā middangeard monncynnes Weard,
ēce Drihten, æfter tēode
firum foldan, Frēa ælmihtig.

þā ārās hē from þām slāpe, ond eal þā þe hē slāpende song 15
fæste in gemynde hæfde, ond þām wordum sōna monig word in
þæt ilce gemet Gode wyrðes songes tōgeþeodde. þā cōm hē on
morgenne tō þām tūngerēfan, þe his ealdormon wæs; sægde him
hwylce gife hē onfēng. Ond hē hine sōna tō þære abbudissan
gelædde ond hire þā cȳðde ond sægde. 20

CONTINUED

(c)

þinceð him tō lýtēl þæt hē lange hēold,
gýtſað gromhýdig, nallas on gylp seleð
fætte bēagas ond hē þā forðgesceaft
forgyteð ond forgýmeð þæs þe him ær god sealde,
wuldres waldend, weorðmynda dæl. 5
Hit on endestæf eft gelimpeð
þæt se līchoma læne gedreoseð,
fæge gefealleð; fēhð oþer tō
se þe unmurnlice mādmas dælep
eorles ærgestrēon, egesan ne gýmeð. 10
Bebeorh þē ðone bealonīð, Bēowulf lēofa,
secg betsta, ond þē þæt sēlre gecēos,
ēce rādas, oferhýda ne gým,
mære cempa. Nū is þīnes mægnes blæd
āne hwīle; eft sōna bið 15
þæt þec ādl oððe ecg eafopes getwæfeð
oððe fýres feng oððe flōdes wylm
oððe gripe mēces oððe gāres fliht
oððe atol yldo, oððe ēagena bearhtm
forsiteð ond forsworceð; semninga bið 20
þæt ðec, dryhtguma, dēað oferswýðeð.

TURN OVER

(d)

Forþon nū mīn hyge hweorfeð ofer hreþerlocan,
mīn mōdsefa mīd mereflōde
ofer hwæles ēþel hweorfeð wīde,
eorþan scēatas, cymeð eft tō mē
gīfre ond grædig, gielleð ānfloga, 5
hweteð on hwælweg hreþer unwearnum
ofer holma gelagu. Forþon mē hātran sind
Dryhtnes drēamas þonne þis dēade lif,
læne on londe. Ic gelýfe nō
þæt him eorðwelan ēce stondað. 10
Simle þrēora sum þinga gehwylce
ær his tūddege tō twēon weorþeð;
ādī opþe ylde opþe ecghete
fægum fromweardum feorh oðþringeð.
Forþon bið eorla gehwām æftercweþendra 15
lof lifgendra lāstworda betst,
þæt hē gewyrce, ær hē on weg scyle,
fremum on foldan wið fēonda nīþ,
dēorum dædum dēofle tōgēanes,
þæt hine ælda bearn æfter hergen, 20
ond his lof siþþan lifge mid englum.

CONTINUED

(e)

þæs wordum oþur cyninges wita and ealdormann gebafunge
sealde, and tō þære spræce fēng and þus cwæð: 'þyslic mē is
gesewen, þū cyning, þis andwearde lif manna on eorðan tō
wiðmetenese þære tide þe us uncūð is: swylc swā þū æt swāsen-
dum sitte mid þīnum ealdormannum and þegnum on wintertide,
and sīe fyr onælæd and þīn heall gewyrmed, and hit rīne and snīwe
and styrme ūte; cume aņ spearwa and hrædlīce þæt hūs þurhflēo,
cume þurh oþre duru in, þurh oþre ūt gewīte. Hwæt, hē on þā tīd þe
hē inne bið ne bið hrinen mid þy storme þæs wintres; ac þæt bið aņ
ēagan bryhtm and þæt læsste fæc, ac hē sōna of wintra on þone
winter eft cymēð. Swā þonne þis monna lif tō medmiclum fæce
ætýweð; hwæt þær foregange, oððe hwæt þær æfterfylige, wē ne
cunnun. For ðon gif þeos nīwe lār owiht cūðlicre ond gerisenlicre
brenge, þæs weorþe is þæt wē þære fylgen.' þeossum wordum
gelicum oðre aldormen and ðæs cyninges geþeahteras spræcan.

5

10

15

þā gēn tōætýhte Cēfi and cwæð, þæt hē wolde Paulinus þone
bisceop geornlicor gehýran be þām Gode sprecende þām þe hē
bodade. þā hēt se cyning swā ðon. þā hē þā his word gehýrde, þā
clypode hē and þus cwæð: 'Geare ic þæt ongeat, þæt ðæt nōwiht
wæs þæt wē beōdan; for þon swā micle swā ic geornlicor on þām
bīgange þæt sylfe sōð sōhte, swā ic hit læs mētte.'

20

TURN OVER

(f)

Reced hlynsode.

þā wæs wundor micel þæt se wīnsele
wiðhæfde heapodēorum, þæt hē on hrūsan ne fēol
fæger foldbold; ac hē þæs fæste wæs
innan ond ūtan irenbendum 5
searþoncum besmiþod. þær fram sylle ābēag
medubenc monig mīne gefræge
golde geregnad þær þā gramman wunnon.
þæs ne wēndon ær witan Scyldinga,
þæt hit ā mid gemete manna ænig 10
betlic ond bānfāg tōbreca meahte,
listum tōlūcan nymþe līges fæþm
swulge on swapule. Swēg up āstāg
nīwe geneahhe; Norð-Denum stōd
atelīc egesa ānra gehwylcum 15
þāra þe of wealle wōp gehyrdon,
gryrelēoð galan godes andsacan
sigelēasne sang, sār wānigean
helle hæfton. Hēold hine fæste
se þe manna wæs mægene strengest 20
on þām dæge þysses lifes.

CONTINUED

SECTION B

2. Choose two of the passages which you have translated in Question 1, including at least one from *Beowulf*, and comment on any points of literary and stylistic interest.

SECTION C

3. Discuss the role played by feuding in the narrative of *Beowulf*.

4. cwædon þæt he wære wyruldcyninga
mannum mildust ond monðwærust,
leodum liðost ond lofgeornost.

(*Beowulf*, ll. 3180-2)

Do these lines provide, in your view, a fitting epitaph to the poem's hero?

5. *Beowulf* is suffused with Christian allusions, phrases and ways of thought, many of which greatly heighten its poetic effect ... That is not to say that it had any specifically Christian message or deep and hidden theological content.

(H. Mayr-Harting)

Discuss.

6. John Niles finds in *Beowulf* 'a unity that might be called inorganic ... based on consistencies of theme'. Does this, in your view, account for the structure of the poem?

7. It is the configuration of the whole, or at least our conception of that configuration, that conditions our response to details of word, phrase, image and structure.

(Stanley B. Greenfield)

Consider *The Seafarer* in the light of this statement, focusing on one or more of the types of details which Greenfield lists.

8. World is crazier and more of it than we think,
Incorrigibly plural.

(Louis MacNeice, 'Snow')

How might this observation be applied to the Old English riddles?

9. Jane Chance argues that the female personae who narrate *The Wife's Lament* and *Wulf and Eadwacer* show an inversion of feminine roles. Do you agree with this claim?
10. In what ways does the story of Cynewulf and Cyneheard go beyond mere chronicling?
11. Discuss the treatment of cultural transition in the excerpts from the Old English *Bede* that you have read.
12. Consider the importance of narrative structure in at least two of the works you have read for this course.
13. How have concepts of genre informed your reading of two or more of the works you have studied for this course?
14. There is in Old English poetry such pervasive use of artful synonymy, of contrastive restatement in different words, that we sometimes overlook just how extensive and various are the stylistic uses of exact verbal repetition.

(Fred C. Robinson)

Consider the uses of any of these stylistic features in one or more of the Old English poems that you have read for this course.

15. *Beowulf* is preserved (it seems) because it is about outlandish monsters, like most of the other texts in the manuscript.

(Patrick Wormald)

How might an awareness of manuscript context affect your interpretation of either *Beowulf*, or any other work or works that you have studied on this course?

16. Would you wish to argue for a different title for any one or more of the poems that you have read for this course?
17. Consider how the role of woman as mother is depicted in any one or more of the works that you have read for this course.
18. Discuss the importance of humility in two or more of the works that you have read for this course.

END OF PAPER