

Directions: 1. Answer **all** of the following questions. Indicate clearly which question you are answering by writing the right number at the beginning of your essay.

2. The number of points assigned to each is indicated at the end of the question. Allocate your time accordingly.

3. Use the provided **answer book** for all your essays.

1. Fragmentation and circularity are two commonly seen phenomena in British modernist works. Try to cite at least two examples to elaborate on this point and then to relate the wide application of such a technique/episteme to the idea of fictionalization and self-consciousness. (18%)

2. One critic asserts that "Romanticism is not a break with tradition so much as a recuperation and sustaining of the tradition of bourgeois poetry." That is to say, English Romanticism claims an inheritance. Try to define such an inheritance/tradition and then either argue for or against the above assertion by citing appropriate examples. (18%)

3. Feste, one of Shakespeare's intriguing characters, declares that "Some are born great, some achieve greatness, some have greatness thrust upon them" (*Twelfth Night*). What is the significance of such an utterance in terms of the reigning ideology, socio-politics, and the theatrical representation in Shakespeare's time? (18%)

4. It may be assumed that despite marked generic differences, Medieval Romances, Breton lays, and even fabliaux are evolved, or rather transformed, from epics in terms of subject matter and arrangement of plot. Try to trace the development and characteristics of each of the variants in relation to Medieval English Literature. (18%)

5. Identify the source of each of the following passages and then briefly explain the significance of each passage in relation to its source. (28%)

- 1) He knew of [wikked wives] mo legendes and lives
Than been of goode wives in the Bible.
For trusteth wel, it is an impossible
That any clerk wol speke good of wives,
But if it be of holy saintes lives,
N'on noon other womman nevere the mo—
Who painted the leon, tel me who? (7%)

- 2) Me though just right, and the fixed laws of Heav'n
Did first create your leader, next, free choice,
With what besides, in counsel or in fight,
Hath been achieved of merit, yet this loss
Thus far at least recovered, hath much more
Established in a safe unenvied throne
Yielded with full consent. (7%)
- 3) What are [my many crimes] to such as thee?
Must crimes be punished but by other crimes,
And greater criminals?—Back to thy hell!
Thou hast no power upon me, *that* I feel;
Thou never shalt possess me, *that* I know:
What I have done is done; I bear within
A torture which could nothing gain from thine: (7%)
- 4) Heard melodies are sweet, but those unheard
Are sweeter; therefore, ye soft pipes, play on;
Not to the sensual ear, but, more endear'd,
Pipe to the spirit ditties of no tone:
Fair youth, beneath the trees, thou canst not leave
Thy song, nor ever can those trees be bare;
Bold lover, never, never canst thou kiss,
Though winning near the goal—yet, do not grieve;
She cannot face, though thou hast not thy bliss,
For ever wilt thou love, and she be fair! (7%)