

A14393W1

SECOND PUBLIC EXAMINATION

HONOUR SCHOOL OF ENGLISH LANGUAGE AND LITERATURE

COURSE II

Paper 2 Medieval English and Related Literatures 1066-1550

TRINITY TERM 2017

Friday, 19 May, 9.30am – 12.30 pm

Time Allowed – Three hours

Answer *two* questions. You should pay careful attention in your answers to the precise terms of the quotations and questions.

Candidates should not repeat material across different parts of the examination.

Do not turn over until told that you may do so.

1. If you give me some of your silver I shall now tell you more of the truth of this: if not, I shall leave it at that [*Issi com vus me orrez a dreit conter / Si vus me volez de vostre argent doner, / Ou si noun, jeo lerrai issi ester*] (*Boeve de Haumtone*)
2. “My lorde and his ledez ar on lenþe faren, [people]
 Oper burnez in her bedde, and my burdez als, [men ladies]
 Þe dor drawn and dit with a derf haspe” [locked sturdy]
 (*Sir Gawain and the Green Knight*).

Write on any one or more of the following in relation to romance: secrecy; transgression; seduction; privacy; moral hazard.

3. ‘No character, with the possible partial exception of the protagonist, has an autonomous inner life, a self-motivated independent existence of his or her own. This is ... the corollary of the fundamental principle that the whole story is told from the point of view of the protagonist’ (DEREK BREWER)
4. ‘These stories express a deeper ideology: that for the civilized order to maintain its balance, it must have commerce with, and enter into, everything that threatens it’ (JAMES SIMPSON)
5. ‘Love appears not as a sentiment, but as the revealing agent of both the spiritual and material aspects of man’ (SYLVIE THOREL-CAILLETEAU)
6. He lokede on the ringe,
 And thoghte on Rymenhilde
 (*King Horn*)
7. ‘Happy endings are not as easy to bring off as you might think’ (FREDRIC JAMESON)
8. ‘Because failure is rooted in historical transformations, it is the past that becomes the repository of dreams and desires’ (GABRIELLE SPIEGEL)
9. ‘Sir, what penaunce shall I do?’
 ‘Such as I woll gyff the,’ seyde the good man.
 ‘Nay,’ seyde Sir Gawayne, ‘I may do no penaunce, for we knyghtes adventures many tymes suffir grete woo and payne.’
 ‘Well,’ seyde the good man, and than he hylde hys pece. (MALORY, *Morte Darthur*)
10. ‘In its literary articulations [...] the supernatural can only be configured, sketched out, and delimited by rules – to the point that it consists in such rules. Their motivation may even remain obscure and latent’ (FRANCESCO ORLANDO)

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11. 'I'd rather be torn limb from limb than have our love remembered like that of Tristan and Yseut' ['*Einz vodraie estre desmembree / Que de nos .II. fust remembree / L'amor d'Iseut et de Tristan* '] (CHRÉTIEN DE TROYES, *Cligès*).

Discuss EITHER intertextuality OR fame and reputation in medieval romance.

12. 'The "meaning" of a conventional style is partly determined by the meanings of previous poems in that style, but also partly – and this too accounts for conventionalization – by an inherent fitness-to-mean within the style itself' (CHARLES MUSCATINE)

13. And syn he best to love is, and most meke,
What nedeth feynede loves for to seke?
(CHAUCER, *Troilus & Criseyde*)