

A14393W1

SECOND PUBLIC EXAMINATION

HONOUR SCHOOL OF ENGLISH LANGUAGE AND LITERATURE

COURSE II

Paper 2 Medieval English and Related Literatures 1066-1550

TRINITY TERM 2018
Friday, 18 May, 9.30am – 12.30pm

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. 'It has been suggested that romance is an evasion of history (and thus perhaps attractive to a people trying to evade the recent past). But I am more persuaded by arguments that find in it the head-on encounter with the very real' (TONI MORRISON).
2. 'Here it ends: there is no more; I've never heard more and I know no more of it, and I will not tell you any more about it' [*'Ici finist, nen i ad plus, / Plus n'en oï ne plus n'en sai / Ne plus ne vus en cunterai.* '] (MARIE DE FRANCE, *Chaitivel*).

Write on any ONE OR MORE of the following in relation to romance:
authority; obscurity; orality.

3. 'Historical trauma is transmitted complexly across generations' (PETER BALAKIAN).
4. 'It is difficult to be sure how conscious early writers were of attempting something new or of merely conforming to received traditions of narrative composition' (DOUGLAS KELLY).
5. '[The] passive hero has a great virtue: remaining extraneous to action, he also remains extraneous *to guilt*' (FRANCO MORETTI).
6. I like that well. Nay, how absolute she's in't,
Not minding whether I dislike or no!
(SHAKESPEARE, *Pericles*)
7. 'What I feel, in the world, is the one thing I know myself to be, for that instant. I will never know myself otherwise' (ROBERT CREELEY).
8. 'Amongst the activities involved in ethics are these: valuing, grading, forbidding, permitting, forming resolves, backing off, communicating emotion such as anger or resentment, embarrassment or shame, voicing attitudes such as admiration, or disdain, or contempt, or even disgust, querying conduct, pressing attack, warding it off' (SIMON BLACKBURN).

Discuss the ethical theory and practice you find in medieval romance.

9. 'Our books have taught us that chivalry [*chevalerie*] and learning [*clergie*] acquired their first distinction in Greece. Then chivalry passed to Rome, as did the sum of learning [*de clergie la some*]; and now they have come to France' (CHRÉTIEN DE TROYES).

10. "But of o thyng, syr knyght, I warne the:
That thou make no bost of me,
For no kennes mede. [kind of reward]
And yf thou doost, y warny the before
All my love thou hast forlore." [lost]
(Syr Launfal)

Discuss the function of secrecy AND/OR promises and transactions in medieval romance.

11. 'It is not inevitable that secular love literature should actually treat of the experience of loving or desiring another person, as opposed to deploying emotional figures for other purposes.'

Discuss the representation of desire in any literature of the period.

12. 'He went off into exile [*exil*], and never came back. The people of those days then talked much of it, that Guiac had departed in that way, and they truly believed that fairies [*fees*], because of his goodness and beauty [*sa bunté e sa bealté*], had carried him off with them to their land, and there he would remain forever [*remeindroit a tut dis*]' (Waldef).

13. 'Mercantile piety required that the romances should be balanced by a quantity of religious poems' (DEREK PEARSALL on the Auchinleck Manuscript).

14. 'God willing, he would endure any amount of suffering to preserve the honour of knighthood; nothing could keep him from it' [*'se Diex plaist, l'onor de chevalerie sera en lui bien sauve; car por peine qu'il li coviegne a soffrir ne remaindra il mie*'] (La Queste del San Graal).