

UNIVERSITY OF SWAZILAND

FINAL EXAMINATIONS 2005

TITLE OF COURSE: A STUDY OF POETRY

COURSE CODE: ENG 206/ IDE-ENG 206

TIME ALLOWED: TWO HOURS

INSTRUCTIONS:

1. Answer TWO questions.
2. Do not repeat material or write about the same text more than once.
3. Correct use of English and correct use of literary conventions will be rewarded and the contrary will penalised.

THIS PAPER IS NOT TO BE OPENED UNTIL PERMISSION HAS BEEN
GRANTED BY THE INVIGILATOR

1. Compare and contrast the following sonnets in terms of TYPE, STRUCTURE, THEME and RHYME scheme.

Let Me Not the Marriage of True Minds W. Shakespeare

Let me not to the marriage of true minds
 Admit impediments. Love is not love
 Which alteration finds,
 Or bends with the remover to remove.
 O, no! it is ever a fixed mark
 That looks on tempests and is never shaken;
 It is a star to every wand'ring bark,
 Whose worth's unknown, although his height be taken.
 Love's not time's fool, though rosy lips and cheeks
 Within his bending sickle's compass come;
 Love alters not with his brief hours and weeks,
 But bears it out even to the edge of doom.
 If this be error and upon me proved,
 I never writ, nor no man ever loved.

Sonnet 37

What guyle is this, that those her golden tresses,
 She doth attire under a net of gold:
 And with sly skill so cunningly them dresses,
 That which is gold or heare, may scarce be told?
 Is it that mens frayle eyes, which gaze too bold,
 She may entangle in that gold snare:
 And being caught may craftily enfold,
 Theyr weaker harts, which are not wel aware?
 Take heed therefore, myne eyes, hoe ye doe stare
 Henceforth too rashly on that guilefull net,
 In which if ever ye entrapped are,
 Out of her bands ye by no means shall get.
 Fondness it were for any being free,
 To covet fetters, though they golden bee.

2. Discuss the use of imagery in the first and last stanzas of the following poem and comment on the overall effect this has on the theme of the poem.

To Autumn

John Keats [1795-1821]

Season of mists and mellow fruitfulness,
Close bosom-friend of the maturing sun:
Conspiring with him how to load and bless

With fruit the vines that round the thatch-eaves run;
To bend with apples the mossed cottage-trees, 5
And fill all fruit with ripeness to the core;
To swell the gourd, and plump the hazel shells
With a sweet kernel; to set budding more,
And still more, later flowers for the bees,
Until they think warm days will never cease, 10
For Summer has o'er-brimmed their clammy cells.

Who hath not seen thee oft amid thy store?
Sometimes whoever seeks abroad may find
Thee sitting careless on a granary floor,
Thy hair soft-lifted by the winnowing wind; 15
Or on a half-reaped furrow sound asleep,
Drowsed with the fume of poppies, while thy hook
Spares the next swath and all its twined flowers:
And sometimes like a gleaner thou dost keep
Steady thy laden head across a brook; 20
Or by a cider-press, with patient look,
Thou watchest the last oozings hours by hours.

Where are the songs of Spring? Ay, where are they?
Think not of them, thou hast thy music too,—
While barrèd clouds bloom the soft-dying day, 25
And touch the stubble-plains with rosy hue;
Then in a wailful choir the small gnats mourn
Among the river shallows, borne aloft
Or sinking as the light wind lives or dies;
And full-grown lambs loud bleat from hilly bourn; 30
Hedge-crickets sing: and now with treble soft
The red-breast whistles from a garden-croft;
And gathering swallows twitter in the skies.

3. 'In this elegy, Yeats has made use of imagery and references that are taken from diverse culture and civilisations.'

Read the following extracts and discuss how this is reflected.

Because today is some religious festival
They has a priest say Mass, and even the Japanese,
Heel up and weigh on toe, must face the wall
-Pedant in passion, learned in old courtesies,
Vehement and witty she had seemed-; the Venetian Lady
Who had seemed to glide to some intrigue in her red shoes,
Her domino, her panniered skirt copied from Longhi;
The meditative critic; all are on their toes,
Even our beauty with her Turkish trousers on.
Because the priest must have like every dog his day
Or keep us all awake with baying at the moon,
We and our dolls being but the world were best away.

When her soul flies to the predestined dancing place
(I have no speech but symbol, the pagan speech I made
Amid the dreams of youth) let her come face to face,
Amid that first astonishment, with Grania's shade,
That made her Diarmuid dear, and some old cardinal
Pacing with half closed eyes in a sunny spot
Who had murmured of Giorgione at his latest breath-
Aye, and Achilles, Timor, Babar, Barhaim, all
Who have lived in joy and laughed into the face of Death.

4. Using the following extracts, identify and discuss some of the features of a ballad.

'O where have you been, my dear, dear love,
This long seven years and more?'
'O I'm come to seek my former vows
Ye granted me before.'

'O hold your tongue of your former vows.
For they breed sad strife:
O hold your tongue of your former vows,
For I am become a wife.

'I have seven ships upon the sea.
The eighth brought me to land:
With four and twenty bold mariners.
And music on every hand.'

She has taken up her two little babes,
Kissed them both cheek and chin;

'O fare ye well, my own two babes,
For I'll never see you again.'

She had sailed a league, a league,
A league but barely three,
Until she espied his clevven foot,
And she wept right bitterly.

'O whaten a mountain is that,' she said,
'So dreary with frost and snow?'
'O that is the mountain of Hell,' he cried,
'Where you and I must go.'

He struck the top-mast with his hand,
The fore-mast with his knee:
And he brake that gallant ship in twain,
And sank her in the sea.

- 5. Using some of the dramatic monologues you have studied in this course, discuss some of the features that give a dramatic quality to this type of poem.