Eksamensoppgave i / Exam for
ENG1302: Litteratur: drama og lyrikk / Literature: drama and poetry
Vår 2009 / Spring 2009

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Eksamensdato / exam date: 29. mai 2009 / 29th May, 2009
Eksamenstid / exam time: 4 timer / 4 hours
Studiepoeng / credits: 7,5 / 7½
Tilatte hjelpemidler / you are permitted to consult: En av følgende ordbøker / one of the following dictionaries:

- Collins Cobuild English (Advanced Learner’s) Dictionary
- The Concise Oxford Dictionary
- Longman Dictionary of Contemporary English
- Longman Dictionary of American English
- Merriam Webster’s Collegiate Dictionary
- Random-House Webster’s College Dictionary
- Cambridge Advanced Learner’s Dictionary

Språkform / language: engelsk / English
Antall sider / number of pages: 6

Sensurdato / results published: 22 juni 2009

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**Answer both Section A and Section B.**

**Section A = 40% of your final grade.**

**Section B = 60% of your final grade.**

**Section A (short answer section)**

Answer both question 1 and question 2. Write your answers in full sentences. An answer to a question in this section does not need to be longer than about two pages.

1. Below you will find an exchange between Desdemona, Cassio and Iago from Act 2 Scene 1 of *Othello*. Along with Emilia and Roderigo, the two are waiting for Othello’s return. Write a commentary on this exchange in which you

- indicate what it tells us of the characters of Iago and Desdemona;
- explain why Iago’s and Desdemona’s speeches are presented differently on the printed page;
- explain what is meant by the stage-direction ‘Aside’.

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**DESDEMONA** O heavy ignorance! Thou praisest the worst best, But what praise couldst thou bestow on a deserving woman indeed? One that in the authority of her merit did justly put on the vouch of very malice itself?

**IAGO** ‘She that was ever fair, and never proud,  
   Had tongue at will, and yet was never loud;  
   Never lacked gold, and yet went never gay;  
   Fleed from her wish, and yet said, “Now I may”;  
   She that being angered, her revenge being nigh,  
   Bade her wrong stay, and her displeasure fly;  
   She that in wisdom never was so frail  
   To change the cod’s head for the salmon’s tail;  
   She that could think and ne’er disclose her mind,  
   See suitors following and not look behind;  
   She was a wight, if ever such wight were —’

**DESDEMONA** To do what?

**IAGO** ‘To suckle fools, and chronicle small beer.’

**DESDEMONA** Oh most lame and impotent conclusion! Do not learn, of him, Emilia, though he be thy husband. How say you, Cassio, is he not a most profane and liberal counsellor?

**CASSIO** He speaks home, madam, you may relish him more in the soldier than in the scholar.

**IAGO** [Aside] He takes her by the palm. Aye, well said; whisper. With as little a web as this will I ensnare as great a fly as Cassio.

2. Write a brief account of the role played by the ‘rude mechanicals’ in William Shakespeare’s *A Midsummer Night’s Dream*. You should comment upon their language, on the play they rehearse and perform, and on any other aspects of their contribution to *A Midsummer Night’s Dream* that you think are important.
Section B (essay section)

Answer the following question

3. Attached you will find the texts of (i) Thomas Hardy’s ‘The Convergence of the Twain’ and (ii) Ezra Pound’s ‘The Garden’. Choose one of these poems, and write an essay on it in which you

• state how you would categorize the poem (you may want to suggest more than one way);
• comment on the title and the subtitle (the Hardy poem) or the title and the epigraph (the Pound poem);
• discuss in what ways the form of the poem is or is not appropriate to its themes.

You should conclude by considering these themes: what issues does the poem engage with, and how effectively does it do so?
The Convergence of the Twain

(Lines on the Loss of the ‘Titanic’)

I

In a solitude of the sea
Deep from human vanity,
And the Pride of Life that planned her, stilly couches she.

II

Steel chambers, late the pyres
Of her salamandrine fires,
Cold currents thrid, and turn to rhythmic tidal lyres.

III

Over the mirrors meant
To glass the opulent
The sea-worm crawls – grotesque, slimed, dumb, indifferent.

IV

Jewels in joy designed
To ravish the sensuous mind
Lie lightless, all their sparkles bleared and black and blind.

V

Dim moon-eyed fishes near
Gaze at the gilded gear
And query: ‘What does this vaingloriousness down here?’ . . .

VI

Well: while was fashioning
This creature of cleaving wing,
The Immanent Will that stirs and urges everything
VII

Prepared a sinister mate
For her – so gaily great –
A Shape of Ice, for the time far and dissociate.

VIII

And as the smart ship grew
In stature, grace, and hue,
In shadowy silent distance grew the iceberg too.

IX

Alien they seemed to be:
No mortal eye could see
The intimate welding of their later history,

X

Or sign that they were bent
By paths coincident
On being anon twin halves of one august event,

XI

Till the Spinner of the Years
Said ‘Now!’ And each one hears,
And consummation comes, and jars two hemispheres.

Thomas Hardy (1912)
The Garden

En robe de parade.
—SAMAIN

Like a skein of loose silk blown against a wall
She walks by the railing of a path in Kensington Gardens,
And she is dying piecemeal
   of a sort of emotional anemia.

And round about there is a rabble
Of the filthy, sturdy, unkillable infants of the very poor.
They shall inherit the earth.

In her is the end of breeding.
Her boredom is exquisite and excessive.
She would like some one to speak to her,
And is almost afraid that I
   will commit that indiscretion.

Ezra Pound (1913 / 1916)