UNIVERSITI SAINS MALAYSIA

Peperiksaan Semester Kedua Sidang Akademik 2000/2001

Februari/Mac 2001

HXE 202 - 19th and 20th Century Poetry

Masa: 3 jam

THIS EXAMINATION PAPER CONTAINS <u>SIX</u> [6] QUESTIONS IN <u>FOUR</u> [4] PAGES.

Answer any **FOUR [4]** questions. Students are advised to avoid using the same material for more than one answer.

EITHER

1. [a] What are the principal ideas that Wordsworth advances in **Preface to the Lyrical Ballads** in his attempt to define poetry? With reference
to selected poems illustrate how Wordsworth implements his ideas.

<u>OR</u>

- [b] Wordsworth defines poetry as "emotion recollected in tranquility". What does he mean by this? Discuss Wordsworth's definition of poetry with reference to the two poems I wandered lonely as a Cloud and To the Cuckoo.
- 2. Escapism forms an important theme in Keats' Odes. With reference to **Odes to the Grecian Urn**, discuss this theme.
- Discuss in some detail Shelley's poem On the Medusa of Leonardo da Vinci in the Florentine Gallery, what are the elements of Romanticism that may be seen in this poem? (Please refer to the Appendix)

4. Tennyson's **The Lotos Eaters** and **Ulysses** are both inspired by Homer's **Odyssey.** Comment upon Tennyson's use of material from the epic. In your opinion what essential ideas is Tennyson attempting to convey through these poems?

<u>EITHER</u>

5. [a] Discuss Yeats' use of Byzantium as a symbol in his two poems **Byzantium** and **Sailing to Byzantium**.

<u>OR</u>

- [b] Write a critical analysis of Yeats' **The Rose of the World**.
- 5. What are the qualities in T. S. Eliot's poems that make him a "modern" poet? You must illustrate your discussion with reference to suitable poems by Eliot.

Appendix

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ON THE MEDUSA OF LEONARDO DA VINCI, IN THE FLORENTINE GALLERY.

- 3 -

It lieth, gazing on the midnight sky,

Upon the cloudy mountain peak supine;

Below, far lands are seen tremblingly;

Its horror and its beauty are divine.

Upon its lips and eyelids seems to lie

Loveliness like a shadow, from which shrine,

Fiery and lurid, struggling underneath,

The agonies of anguish and of death.

Yet it is less the horror than the grace

Which turns the gazer's spirit into stone:

Whereon the lineaments of that dead face

Are graven, till the characters be grown

Into itself, and thought no more can trace;

'Tis the melodious hue of beauty thrown

Athwart the darkness and the glare of plain,

Which humanize and harmonize the strain.

And from its head as from one body grow,

As [] grass out of a watery rock,

Hairs which are vipers, and they curl and flow

And their long tangles in each other lock,

And with unending involutions shew

Their mailer radiance, as it were to mock

The torture and the death within, and saw

The solid air with many a ragged jaw.

.../4

And from a stone beside, a poisonous eft	25
Peeps idly into those Gorgonian eyes;	
Whilst in the air a ghastly bat, bereft	
Of sense, has flitted with a mad surprise	
Out of the cave this hideous light had cleft,	
And he comes hastening like a moth than hies	30
After a taper; and the midnight sky	
Flares, a light more dread than obscurity.	
'Tis the tempestuous loveliness of terror;	
For from the serpents gleams a brazen glare	
Kindled by that inextricable error,	35
Which makes a thrilling vapour of the air	
Become a [] and ever-shifting mirror	
Of all the beauty and the terror there-	
A woman's countenance, with serpent locks,	
Gazing in death on heaven from those wet rocks.	40
	Florence, 1819.

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