



B O A R D O F S T U D I E S
NEW SOUTH WALES

2002

**HIGHER SCHOOL CERTIFICATE
EXAMINATION**

Comparative Literature

General Instructions

- Reading time – 5 minutes
- Working time – 3 hours
- Write using black or blue pen

Total marks – 50

- All questions are of equal value
- Attempt THREE questions, ONE from each section

Section I Pages 2–6

- Question 1 is COMPULSORY
- Allow about 1 hour for this section

Section II Page 7

- Attempt ONE question from Questions 2–6
- Allow about 1 hour for this section

Section III Pages 8–9

- Attempt One question from Questions 7–14
- Allow about 1 hour for this section

Section I

Attempt Question 1

Allow about 1 hour for this section

Answer the question in a writing booklet. Extra writing booklets are available.

This question is COMPULSORY.

Question 1

The FIVE excerpts on pages 2–6 are translations or adaptations of a passage from Book IV of Ovid’s *Metamorphoses*.

Using THREE of the excerpts, write an essay showing the principal differences in the use of language in the three excerpts you are discussing AND what the effects of these differences are.

Context: *Pyramus and Thisbe are two beautiful young people whose families live next door to one another. Despite strong parental opposition, they fall in love.*

EXCERPT 1

Their nearness made the first steps of their acquaintance. In time love grew, and they would have been joined in marriage, too, but their parents forbade. Still, what no parents could forbid, sore smitten in heart they burned with mutual love. They had no go-between, but communicated by nods and signs; and the more they covered up the fire, the more it burned. There was a slender chink in the party-wall of the two houses, which it had at some former time received when it was building. This chink, which no one had ever discovered through all these years—but what does love not see?—you lovers first discovered and made it the channel of speech. Safe through this your loving words used to pass in tiny whispers. Often, when they had taken their positions, on this side Thisbe, and Pyramus on that, and when each in turn had listened eagerly for the other’s breath, ‘O envious wall,’ they would say, ‘why do you stand between lovers? How small a thing ’twould be for you to permit us to embrace each other, or, if this be too much, to open for our kisses!’

FRANK J. MILLER (1921)

Question 1 continues on page 3

Question 1 (continued)

EXCERPT 2

This neighbrod bred acquaintance first, this neyghbrod first did stirre
The secret sparkes, this neighbrod first an entrance in did showe,
For love to come to that to which it afterward did growe.
And if that right had taken place they had bene man and wife,
But still their Parents went about to let which (for their life)
They could not let. For both their heartes with equall flame did burne.
No man was privie to their thoughts. And for to serve their turne
In steade of talke they used signes. The closelier they suppress
The fire of love, the fiercer still it raged in their brest.
The wall that parted house from house had riven therein a crany
Which shronke at making of the wall. This fault not markt of any
Of many hundred yeares before (what doth not love espie)
These lovers first of all found out, and made a way whereby
To talke together secretly, and through the same did goe
Their loving whisprings verie light and safely to and fro.
Now as at one side Pyramus and Thisbe on the tother
Stoode often drawing one of them the pleasant breath from other:
O thou envious wall (they sayd) why letst thou lovers thus?
What matter were it if that thou permitted both of us
In armes eche other to embrace? Or if thou thinke that this
Were overmuch, yet mightest thou at least make roume to kisse.

ARTHUR GOLDING (1587)

<i>neighbrod, neyghbrod</i>	neighbourhood
<i>let</i>	prevent

Question 1 continues on page 4

Question 1 (continued)

EXCERPT 3

This neighbourhood their first acquaintance bred;
That grew to love; Love sought a nuptiall bed;
By Parents crost: yet equall flames their blood
Alike incensed, which could not be withstood.
Signes only utter their unwitnest loves:
But hidden fire the violenter proves.
A cranny in the parting wall was left;
By shrinking of the new-layd mortar, cleft:
This for so many ages undescry'd
(What cannot love find out!) the Lovers spy'd.
By which, their whispering voices softly trade,
And Passion's amorous embassie convay'd.
On this side and on that, like Snailes they cleave;
And greedily each others breath receive,
O envious walls (said they) who thus divide
Whom Love hath joyn'd! O, give us way to slide
Into each others armes! if such a blisse
Transcend our Fates, yet suffer us to kisse!

GEORGE SANDYS (1632)

Question 1 continues on page 5

Question 1 (continued)

EXCERPT 4

A closer neighbourhood was never known,
Tho' two the houses, yet the roof was one.
Acquaintance grew, th'acquaintance they improve
To friendship, friendship ripen'd into love:
Love had been crown'd, but impotently mad,
What parents could not hinder, they forbad.
For with fierce flames young Pyramus still burn'd,
And grateful Thisbe flames as fierce return'd.
Aloud in words their thoughts they dare not break,
But silent stand; and silent looks can speak.
The fire of love the more it is suppress'd,
The more it glows, and rages in the breast.

When the division-wall was built, a chink
Was left, the cement unobserv'd to shrink.
So slight the cranny, that it still had been
For centuries unclos'd, because unseen.
But oh! what thing so small, so secret lies,
Which scapes, if form'd for love, a lover's eyes?
Ev'n in this narrow chink they quickly found
A friendly passage for a trackless sound.
Safely they told their sorrows, and their joys,
In whisper'd murmurs, and a dying noise,
By turns to catch each other's breath they strove,
And suck'd in all the balmy breeze of love.
Oft as on diff'rent sides they stood, they cry'd,
Malicious wall, thus lovers to divide!
Suppose, thou should'st a-while to us give place
To lock, and fasten in a close embrace:
But if too much to grant so sweet a bliss,
Indulge at least the pleasure of a kiss.

SAMUEL GARTH,
JOHN DRYDEN, ET AL.
(ABOUT 1713)

Question 1 continues on page 6

Question 1 (continued)

EXCERPT 5

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TED HUGHES (1997)

End of Question 1

Section II

Attempt ONE question from Questions 2–6

Allow about 1 hour for this section

In Section II, your answer must make close reference to works from MORE THAN ONE MODULE.

Answer EITHER on TWO or THREE longer works, OR on ONE longer work and FOUR or FIVE poems or extracts.

Answer the question in a SEPARATE writing booklet. Extra writing booklets are available.

Question 2

‘Literature widens our sympathies by affording, in addition to sensuous delight, a faithful depiction of humanity.’

Discuss some of the implications of this statement in relation to the works you have selected.

OR

Question 3

‘Poems pose questions; plays suggest options; novels resolve issues.’

Discuss in relation to the works you have selected.

OR

Question 4

‘All literature sets out to persuade, but some writers do so more subtly than others.’

Explore this statement in relation to the works you have selected.

OR

Question 5

‘Literature offers an orderly view of the world, which is therefore necessarily false.’

Assess the validity of this claim in relation to the works you have selected.

OR

Question 6

‘Readers respond to writers’ methods rather than to the content of their works.’

Explore some of the implications of this statement in relation to the works you have selected.

Section III

Attempt ONE question from Questions 7–14

Allow about 1 hour for this section

Answer the question in a SEPARATE writing booklet. Extra writing booklets are available.

Question 7 — The Nineteenth-Century European Novel

Why must a story have a beginning and an end, when ‘real life’ does not?

Refer in some detail to at least TWO novels in your answer.

OR

Question 8 — The Nineteenth-Century European Novel

‘Nineteenth-century fiction is centrally concerned with the dangers of the impoverishment of the spirit.’

How true is this? Refer in some detail to at least TWO novels in your answer.

OR

Question 9 — Poetry and Religious Experience

‘Religious writing has more to do with man’s experience of man than with man’s experience of God.’

Do you agree? Write EITHER on *An Imaginary Life* and up to THREE poems or extracts, OR on FOUR or FIVE poems or extracts.

OR

Question 10 — Poetry and Religious Experience

‘Words fail.’

Discuss, referring EITHER to *An Imaginary Life* and up to THREE poems or extracts, OR to FOUR or FIVE poems or extracts.

OR

Question 11 — Satiric Voices

To what extent is it true that satire expresses society's deepest doubts about its own members and institutions?

Refer to at least THREE major works, OR to TWO major works and several short ones in your discussion.

OR

Question 12 — Satiric Voices

'Satire seeks to regulate and control; thus it sets out to limit mankind's potential.'

Do you agree? Refer to at least THREE major works, OR to TWO major works and several short ones in your discussion.

OR

Question 13 — Post-Colonial Voices

Discuss the concept of 'home' in post-colonial writing.

In your discussion, refer to TWO or THREE major works, OR to ONE major work and several short ones.

OR

Question 14 — Post-Colonial Voices

'A self-conscious concern with language is a significant feature of post-colonial texts.'

Examine the texts you have studied in the light of this statement, referring to TWO or THREE major works, OR to ONE major work and several short ones.

End of paper

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