

**OLLSCOIL NA hÉIREANN, GAILLIMH
NATIONAL UNIVERSITY OF IRELAND, GALWAY**

SEMESTER II EXAMINATIONS, 2004/2005

SECOND ARTS EXAMINATION

EN267 Studies in Genres and their Histories

**Professor P. Crotty
Professor J. Scattergood
Professor Kevin Barry
Dr. Daniel Carey**

TIME ALLOWED: THREE HOURS

ANSWER TWO QUESTIONS: ONE FROM EACH SECTION

PLEASE USE A SEPARATE ANSWER BOOK FOR EACH

SECTION A: PROSE

1. "One set of savages is like another" (Dr. Johnson). Discuss with reference to the work of at least TWO prose authors on the course.
2. "For women, travel is destabilizing in ways that generate both anxiety and, at times, exhilaration. Geographic displacement seems to loosen the grip of familiar cultural orderings just enough to let them glimpse alternatives" (Elizabeth Bohls). Discuss with reference to the work of at least TWO prose authors on the course.
3. "The modern itch after the knowledge of foreign places is so prevalent that the generality of mankind bestow little thought or time upon the place of their nativity. It is become customary in those of quality to travel young into foreign countries, whilst they are absolute strangers at home" (Martin Martin, 1698). Discuss with reference to the work of at least TWO prose authors on the course.

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4. "The intellectual climate of eighteenth-century Britain appears hostile to utopian writing....yet the dominant literary genres, satire and the novel, positively invite experiment with imaginative alternatives to the *status quo*" (Christine Rees). Discuss with reference to the work of at least TWO prose authors on the course.
5. "Every traveller before he be permitted to publish his voyage should be obliged to make an oath before the Lord High chancellor that all he intended to print was absolutely true to the best of his knowledge" (*Gulliver's Travels*). How do eighteenth-century texts negotiate the requirement of truth-telling in fiction? Discuss the above quotation with reference to the work of at least TWO prose authors on the course.
6. "If sin should be taken away by earnest repentance and pardon received thereof from the Lord...great shall be our security and peace in all dangers, sweet our comforts in all distresses, with happy deliverance from all evil, whether in life or in death" (from *A Journal of the Pilgrims at Plymouth*, 1622). What role does religion play in the work of eighteenth-century narratives of travel? Discuss the above quotation with reference to the work of at least TWO prose authors on the course.
7. "At last he lays his head flat upon the ground, close to my foot, and sets my foot upon his head, as he had done before, and after this made all the signs to me of subjection, servitude, and submission imaginable, to let me know he would serve as long as he lived" (*Robinson Crusoe*). How are slavery and servitude represented in eighteenth-century texts? Discuss the above quotation with reference to the work of at least TWO prose authors on the course.

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SECTION B: POETRY

8. "Satire often borrows the rhetoric of sexual obscenity." Discuss this comment in relation to poetry from Rochester to Pope.
9. "Social inequalities inform important elements of both the style and content of poetry written during the late seventeenth and eighteenth century." Discuss.
10. "During the late seventeenth and early eighteenth century poetry is an instrument of public debate. However, by the century's end poetry has gone private." Discuss with reference to the work of at least TWO poets on the course.
11. Consider the judgment that all representations of landscape are "acts of nostalgia" in the pastoral and the anti-pastoral poetry of the eighteenth century.
12. "The idealization of the bard, of the prophetic voice - that is, of life lived on the margins of time and space - announced the end of any link between poetry and enlightenment." Discuss with reference to the work of at least TWO poets on the course.
13. "Good and bad taste are the only things at issue in eighteenth-century poetry." Discuss with reference to the work of at least TWO poets on the course.
14. Write an essay on the interaction of the private and public spheres in eighteenth-century poetry.

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