

OLLSCOIL NA hÉIREANN, GAILLIMH  
NATIONAL UNIVERSITY OF IRELAND, GALWAY

SEMESTER II EXAMINATIONS, 2004/2005

SECOND ARTS EXAMINATION

EN288 Specialist Studies

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Dr. Elizabeth Tilley  
Dr. Julia Carlson

TIME ALLOWED: THREE HOURS

ANSWER TWO QUESTIONS: ONE FROM EACH SECTION

PLEASE USE A SEPARATE ANSWER BOOK FOR EACH SECTION

SECTION A: Literature of the American South

1. In William Faulkner's *Light in August*, Gavin Stevens says of Joe Christmas, "...his blood would not be quiet, let him save it. It would not be either one or the other and let his body save itself. Because the black blood drove him first to the negro cabin. And then the white blood drove him out of there, as it was the black blood which snatched up the pistol and the white blood which would not let him fire it."

Use this quotation as the starting point for an essay in which you discuss how at least TWO writers address the subject of racial identity in their work.

Contd./...

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2. In Zora Neale Hurston's *Their Eyes Were Watching God*, Tea Cake tells Janie they are "'goin' on de muck.'" Janie asks, "'What's de muck, and where is it at?'" He replies, "'Oh down in de Everglades round Clewiston and Belle Glade where dey raise all dat cane and string beans and tomatuhs. Folks don't do nothin' down dere but make money and fun and foolishness. We must go dere.'"

Use this quotation as the starting point for an essay in which you discuss the significance of physical journeys taken by characters in at least TWO texts on the course.

3. In *Wise Blood*, Flannery O'Connor writes, "The black sky was underpinned with long silver streaks that looked like scaffolding and depth on depth behind it were thousands of stars that all seemed to be moving very slowly as if they were about some vast construction work that involved the whole order of the universe and would take all time to complete. No one was paying any attention to the sky."

Use this quotation as the starting point for an essay on how at least TWO writers explore the subjects of spirituality and/or religious vision in their work.

4. In Jean Toomer's *Cane*, Lewis accuses Kabnis, "'Can't hold them, can you? Master; slave. Soil; and the overarching heavens. Dusk; dawn. They fight and bastardize you. The sun tint of your cheeks, flame of the great season's multi-colored leaves, tarnished, burned.'" Use this quotation as a starting point for an essay in which you discuss the significance of the divided, or traumatised, personality in at least TWO texts on the course.



## **SECTION B: Nineteenth-Century Gothic Literature**

5. When Frankenstein refuses to create a mate for him, the creature says, "You are my creator, but I am your master;--obey!" Write an essay on the relationship between Frankenstein and the creature, and compare/contrast their relationship with that between two characters in ONE other text.

Contd./...

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6. 'The Turn of the Screw', *Dr Jekyll and Mr Hyde*, and *Dracula* "all examine the crumbling edges of the Victorian edifice, the selves which lie behind its assumptions of integrity, the violence and the discontent which both created and terrified its civilization." (from the Introduction to "The Turn of the Screw"). With close reference to the work of TWO authors, examine the ways in which texts push at the boundaries of what we consider to be 'civilization' and the comforts of the modern.

7. "At the end of *The Monk*, Matilda says to Ambrosio: 'I will enjoy unrestrained the gratification of my senses: Every passion shall be indulged, even to satiety; Then will I bid my Servants invent new pleasures, to revive and stimulate my gluttoned appetites!'" Matilda, as the model of the desiring woman, is particularly dangerous. With the quotation above in mind, examine the treatment of women in the work of TWO authors on the course. You need not choose *The Monk* if other texts suit your purpose better.

8. Although lamps burn along the silent streets;  
Even when moonlight silvers empty squares  
The dark holds countless lanes and close retreats;  
But when the night its sphereless mantle\* wears \*that is, when there is no moon  
The open spaces yawn with gloom abysmal,  
The sombre mansions loom immense and dismal,  
The lanes are black as subterranean lairs.

And soon the eye a strange new vision learns:  
The night remains for it as dark and dense,  
Yet clearly in this darkness it discerns  
As in the daylight with its natural sense;  
Perceives a shade in shadow not obscurely,  
Pursues a stir of black in blackness surely,  
Sees spectres also in the gloom intense. . .

(from James Thomson, 'The City of Dreadful Night', stanza III (1870-74))

Thomson's evocation of the modern city: overcrowded yet strangely silent, full of light yet not safe, is reminiscent of the fictional landscapes described in late nineteenth-century gothic fiction. With reference to Thomson's images, choose TWO authors from the course and discuss the ways in which they use setting.

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