Examination Period 3: 2016/17

LIT203617N

Module Title: Eighteenth-Century Literature
Level: Five
Time Allowed: Two hours

Instructions to students:

- Enter your student number not your name on all answer books.
- Answer two questions: the question in Section A is compulsory and one out of ten questions from Section B.
- The same material should not constitute a substantial part of more than one answer.
- You should not make substantial reference to material used in other assignments.
- You should divide your time equally between Section A and Section B.
- Section A carries 50% of the overall marks (25% for each extract).
- Section B carries 50% of the overall marks
- Begin each answer in a separate answer book; label each answer book clearly with the number of the question you are answering.
- Neither books nor notes may be taken into the examination.

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Section A

Compulsory Question (one hour).

1. Write a commentary on two of the following three passages, commenting on and comparing:
   - their language and form.
   - their literary and historical contexts.
   - their thematic and/or formal significance in the text from which they are taken.

N.B. Ensure that your analysis focuses closely upon the passage you have chosen; do not waste words in discussing the general background or the entire text without relating them to the extract.

Passage One

A fine chamber
Enter WILLMORE, ANGELLICA, and MORETTA

ANGELLICA

Insolent sir, how durst you pull down my picture?

WILLMORE

Rather, how durst you set it up to tempt poor am’rous mortals with so much excellence, which I find you have but too well consulted by the unmerciful price you set upon’t. Is all this heaven of beauty shown to move despair in those that cannot buy? And can you think th’effects of that despair should be less extravagant than I have shown?

ANGELLICA

I sent for you to ask my pardon, sir, not to aggravate your crime. I thought I should have seen you at my feet imploring it.

WILLMORE

You are deceived. I came to rail at you, and rail such truths, too, as shall let you see the vanity of that pride which taught you how to set such price on sin. For such it is, whilst that which is love’s due is meanly bartered for.
ANGELICA

Ha! ha! ha! Alas, good captain, what pity ‘tis your edifying doctrine will do no good upon me. – Moretta! Fetch the gentleman a glass, and let him survey himself. To see what charms he has (aside, in a soft tone) – and guess my business.

MORETTA

He knows himself of old; I believe those breeches and he have been acquainted ever since he was beaten at Worcester.

ANGELICA

Nay, do not abuse the poor creature –

MORETTA

Good weather-beaten corporal, will you march off? We have no need of your doctrine, though you have of our charity. But at present we have no scraps; we can afford no kindness for God’s sake; in fine, sirrah, the price is too high i’th’mouth for you, therefore troop, I say.

WILLMORE

Here, good forewoman of the shop, serve me, and I’ll be gone.

[Offers her money]

Aphra Behn, The Rover

End of Passage One
Passage Two follows overleaf
Passage Two

Going through Aldersgate Street, there was a pretty little child had been at a dancing school, and was going home, all alone; and my prompter, like a true devil, set me upon this innocent creature. I talked to it, and it prattled to me again, and I took it by the hand and led it along till I came to a paved alley that goes into Bartholomew Close, and I led it in there. The child said that was not its way home. I said, 'Yes, my dear, it is; I'll show you the way home.' The child had a little necklace on of gold beads, and I had my eye upon that, and in the dark of the alley I stooped, pretending to mend the child’s clog that was loose, and took off her necklace and the child never felt it, and so led the child on again. Here, I say, the devil put me upon killing the child in the dark alley, that it might not cry, but the very thought frighted me so that I was ready to drop down; but I turned the child about and bade it go back again, for that was not its way home. The child said, so she would, and I went through into Bartholomew Close, and then turned round to another passage that goes into long lane, so away from Charterhouse Yard and out into St John Street; then, crossing into Smithfield, went down Chick Lane and into Field Lane to Holborn Bridge, when, mixing with the crowd of people usually passing there, it was not possible to have been found out; and thus I enterprised my second sally into the world.

The thoughts of this booty put out all thoughts of the first, and the reflections I had made wore quickly off; poverty, as I have said, hardened my heart, and my own necessities made me regardless of anything. The last affair left no great concern upon me, for as I did the poor child no harm, I only said to myself, I had given the parents a just reproof for their negligence in leaving the poor little lamb to come home by itself, and it would teach them to take more care of it another time.

Daniel Defoe, *The Fortunes and Misfortunes of the Famous Moll Flanders*
Passage Three

Canto III

Close by those meads, for ever crowned with flowers,  
Where Thames with pride surveys his rising towers,  
There stands a structure of majestic frame,  
Which from the neighbouring Hampton takes its name.  
Here Britain's statesmen oft the fall foredoom  
Of foreign tyrants, and of nymphs at home;  
Here thou, great ANNA! Whom three realms obey,  
Dost sometimes counsel take – and sometimes tea.  
    Hither the heroes and the nymphs resort,  
To taste awhile the pleasures of a court;  
In various talk th'instructive hours they passed,  
Who gave the ball, or paid the visit last:  
One speaks the glory of the British Queen,  
And one describes a charming Indian screen;  
A third interprets motions, looks, and eyes;  
At every word a reputation dies.  
Snuff, or the fan, supply each pause of chat,  
With singing, laughing, ogling, and all that.  
    Meanwhile, declining from the noon of day,  
The sun obliquely shoots his burning ray;  
The hungry judges soon the sentence sign,  
And wretches hang that jurymen may dine;  
The merchant from th'Exchange returns in peace,  
And the long labours of the toilet cease.  
Belinda now, whom thirst of fame invites,  
Burns to encounter two adventurous knights,  
At ombre singly to decide their doom;  
And swells her breast with conquests yet to come.

Alexander Pope, *The Rape of the Lock*, ll. 1-28

End of Section A
Section B follows overleaf
Section B

Answer one question (one hour). In your answer, refer closely to at least two texts.

2. How does the literature of the long eighteenth century, which places so much value on reason, explore the limits of reason?

3. ‘The literature of the long eighteenth century works to erase the distinction between public and private life.’ Discuss.

4. To what extent does the literature of the long eighteenth century suggest that social ethics and obligations have been cancelled, in this period, by market values?

5. ‘Despite the frequency of first-person narration, the literature of the long eighteenth century is, in effect, spoken by many voices.’ Analyse the implications of this statement.

6. To what extent would you agree that irony could function as a way of challenging social oppression in the literature of the long eighteenth century?

7. ‘Literature of the long eighteenth century is inherently performative.’ Discuss the usefulness of this statement for an understanding of the literature of the period.

8. Analyse the role of Sensibility in texts of the long eighteenth century.

9. Explore and analyse the uses of different narrators and/or narrative structures in any two of the following: Moll Flanders, Gulliver’s Travels, Tristram Shandy, The Life of Olaudah Equiano, The Wrongs of Woman.

10. Discuss how texts of the long eighteenth century deploy any two of the following to explore social problems: satire, wit, irony, allegory, fable, polemical writing, sentiment, autobiography.

11. Critically evaluate the role of the protagonist in the literature of the long eighteenth century.

End of Section B

End of Paper