

MASTER OF ARTS EXAMINATION 2018
Second Year Third Semester
ENGLISH
English Literature 1900-2000

Time: Two hours

Full marks: 30

Answer any *three* questions. All questions carry equal marks.

1. a) 'This negation of history takes two different forms in modernist literature. First, the hero is strictly confined within the limits of his own experience. There is not for him—and apparently not for his creator—any pre-existent reality beyond his own self, acting upon him or being acted upon by him. Secondly, the hero-himself is without personal history. He is 'thrown-into-the-world': meaninglessly, unfathomably.' Does this apply to James Joyce's *Ulysses*? Give reasons either way.

Or

- b) With reference to the publication history of James Joyce's *Ulysses* on both sides of the Atlantic, comment on the role of literary magazines (such as *The Dial* or *The Little Review*) in the formation of an avant-gardist, transnational Modernist sensibility in the early twentieth century.
2. Does modernist fiction have a gender? How does Woolf answer this question through her essays?
3. Compare the flaneuse's performance of herself in *Nightwood* (Barnes) and *Paris* (Morrice).
4. Shaw subtitled *Heartbreak House* as a 'fantasia in the Russian manner'. Why?
5. How do you react to the critical cliché that *The Birthday Party* is an absurdist drama?
6. In *Four Quartets*, Eliot wrote:

What stillness was in that vision
Of the mind's eye, the eye of the mind,
Which when it is seen, the vision
Lingers in the mind, the eye of the mind,
And the mind is seen, the eye of the mind,
And the mind is seen, the eye of the mind,
And the mind is seen, the eye of the mind,
And the mind is seen, the eye of the mind,

Do you think these lines may fruitfully be applied to Yeats's late style? Discuss.

7. Fredric Jameson famously labelled pastiche as 'the imitation of a peculiar or unique, idiosyncratic style, the wearing of a linguistic mask, speech in a dead language.' Do you think Eliot is able to enlarge the function of pastiche in *The Waste Land*? Give reasons for your answer.
8. Consider Heaney's early oeuvre as an attempt to demonstrate that emotion, in fact, *cannot* be recollected in tranquility.