

**UNIVERSITY COLLEGE LONDON**

*University of London*

**EXAMINATION FOR INTERNAL STUDENTS**

*For The Following Qualification:-*

**B.A.**

**London in Literature**

**COURSE CODE : ENGLN29**

**DATE : 22-MAY-03**

**TIME : 14.30**

**TIME ALLOWED : 3 Hours**

Answer three questions

The terms 'literature' and 'literary', and 'work' or 'works' may be taken to include, where appropriate, film and song, and the term 'author' to include film directors and authors of song lyrics. Unless otherwise specified, you may, if you wish, confine your answers to the literature of a single period, or the work of a single author.

Candidates must not present substantially the same material in any two answers, whether on this paper, or in other parts of the examination.

1. The City is getting its living – the West End but enjoying its pleasures.  
At the West-end, you may be amused, but in the City you are excited.

(Charlotte Brontë, *Villette*)

Write on literary treatments of either the City or the West End or of the contrast between them.

2. 'Generally speaking where there is money, there are railings' (George Orwell).  
Examine the significance of urban detail in some works you have read.

3. ...the Vice about the town  
Talks loud and bawdy, has a gathered deal  
Of news and noise, to strew out a long meal.

(Ben Jonson)

Write an essay on literary treatments of London gossip.

4. Write on the narrative technique, or imagery, or both, of some representations of disaster, or rebellion, in London.
5. In October 1660 Pepys wrote :

This morning my dining-room was finished with green serge hanging and gilt leather, which is very handsome. This morning Hacker and Axell\* were hanged and quartered as the rest are.

\*regicides

Discuss how the unstructured, occasional and episodic nature of the journal or diary entry may illuminate London life.

6. Osbert Sitwell observed of pre-1914 London that 'It remained unique in being a masculine city, as it had been throughout its history'. Discuss some treatments of London as a masculine, or a feminine, city.

CONTINUED

7. Discuss some of the continuities you have found in the representation, in two different periods, of one of the following aspects of London: the crowd, crime and punishment, theatre, the river.
8. What should the term 'Dickensian London' convey?
9. Discuss the importance of one of the following genres or modes to the representation of London: epic, mock-epic, city comedy, detective fiction, satire, autobiography, fantasy, surrealism, painting, photography.
10. When she had got out of her Hammersmith omnibus into the Tottenham Court road, she had found that the street had lost its first terrifying impression and had become part of her home. It was the borderland of the part of London she had found for herself; the part where she was going to live, in freedom, hidden, on her pound a week.

(Dorothy Richardson)

Write an essay on private London.

11. What she liked, being young and strong and curious and greedy, was the anonymity and variety of her possible journeys from territory to territory. She liked hurling in bright boxes amongst endlessly various strangers from Camden Town to Oxford Circus, from Liverpool Street to Leicester Square... Differences delighted her.

(A.S.Byatt)

Use this quotation as a starting point for an essay on writing about being young in London.

12. Discuss the attempt by any author to portray a 'native' London character.
13. Write on sex in London as it has been linked with one or more of the following: pleasure, secrecy, money, disease.
14. The technique of metropolitan life is unimaginable without the most punctual integration of all activities and mutual relations into a stable and impersonal time schedule.

(Georg Simmel)

Write on literary explorations of techniques of metropolitan life.

15. Write on one of the following groups as treated in some works set in London: old women, aristocrats, Cockneys, writers.

TURN OVER

16. Discuss the role played by London's parks and gardens in some representations of the city.
17. G.K.Chesterton talks of 'the place where London ends and England can begin.' Write about the relationship of London to England, or to any other part of the British Isles, in some works you have read for this course.
18. In *Howards End* E.M.Forster wrote: 'The more people one knows the easier it becomes to replace them. It's one of the curses of London.' Write about social life in London.
19. Discuss the importance of any mode of transportation (other than walking) to some works set in London.
20. Compare the 'walk' and the 'view' as modes of representing the city in some works about London.
21. The senses and imagination of the stranger are so pricked by this neighbourhood that he quickly gets a fevered impression of it; it will seem dingier or more exotic than it really is. And when we turn to literature for guidance, we are even less sure of what we see. For the literature of the East End is very largely a stranger's literature.

(V.S.Pritchett)

Is it?

22. 'The first thing to do' said Psmith, 'is to ascertain that such a place as Clapham Common really exists. One has heard of it of course, but has its existence ever been proved?'

(P.G.Wodehouse)

Write on the literary treatment of metropolitan snobberies.

23. Either: (a) Write on ways in which London was identified with modernity in any period other than the present.  
Or: (b) How useful have you found literary-historical terms such as Restoration or Romantic as a way of analysing works about London?
24. Either: (a) Has film, in your view, fundamentally altered the way in which we are able to view the landscapes of London?  
Or: (b) Has film, in your view, expanded the repertoire of stories that can be told about London?

CONTINUED

25. Write on some of the ways in which destitution, or wealth, or loneliness, or madness, or the relation between any of these, has been represented in some works set in London.
26. Write on London as experienced by foreigners, either as writers about the city, or characters in fiction.
27. Write on the ways in which you have found maps, or local London knowledge, or both, useful for the understanding of literature about London.
28. How many houses are there in a suburban street? Say eighty. Eighty theatres of love, hate, greed, tyranny, endeavour; eighty separate dramas always unfolding, intertwining, ending, beginning.

(Arnold Bennett)

Write on the dramas of suburbia.

END OF PAPER