

Thursday 2 June 2022: 12pm

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Friday 3 June 2022: 12pm

Part II Paper 9

LOVE, GENDER, SEXUALITY 1740 – 1824

*Candidates will be required to answer any **three** questions.*

All three of your essays should make substantial reference to material written in English from the period 1740-1824. You are welcome to refer to works written before or after the strict dates of the period; to media other than written material; and to works originally written in languages other than English. However, discussion of material from outside this period should make up no more than one-third of your overall script.

*Do **not** present the same material twice, **either** in this paper **or** in the examination as a whole.*

Irrelevant answers, or answers only tenuously related to the question, will be penalized.

In the case of handwritten scripts, illegible handwriting may place candidates at a disadvantage.

*Include your **number**, not your name, on submitted scripts.*

There will be a word-count range of 800-1200 per essay, which is intended to approximate to the amount that can be written by hand under normal examination conditions.

Examination responses should conform to the following presentation requirements: they should be in minimum 12pt type; should use a sans serif typeface (eg Arial or Calibri); should be 1.5 or double-spaced; and should be submitted as a word-processed document (in .docx or .rtf format).

1. 'Thus, statesman-like, I'll saucily impose
And safe from action, valiantly advise;
Sheltered in impotence, urge you to blows,
And being good for nothing else, be wise.'
(JOHN WILMOT, 2nd EARL OF ROCHESTER, 'The Disabled Debauchee', c. 1673 in MS.)
Does disability keep one 'safe from action' in the way these lines imply? The disability you discuss need not be a sexual one.

2. '... she a Fav-rite Lap-dog had,
Which, (as she stroak'd, and kiss'd) grew mad;
And on her lip a wound indenting,
First set her youthful blood fermenting.'
(JOHN GAY, 'The Mad Dog', 1730)
To what ends are animals invoked in representations of human sexuality?

- 3.



(JOSEPH HIGHMORE, *Pamela Tells a Nursery Tale*, c. 1744, illustrating a scene from Samuel Richardson, *Pamela in Her Exalted Condition*, 1742)

Using Highmore's scene as a starting point, discuss education in relation to maternity.

4. 'It is a maxim in general practice, as well as in Love, that she who says nothing, gives consent [...] When there is withal a tender, languishing look, a perplexed air that accompanies this silence, there is no doubt to be made of the energy and meaning of it.'
(JOHN CLELAND, *The Dictionary of Love*, 1753)

Assess this definition of *consent* in light of the reading you have done for this paper.

5. GOSSIP, *n.*
1. One who answers for the child in baptism.
2. A tippling companion.
3. One who runs about tattling like women at a lying-in.
(SAMUEL JOHNSON, *A Dictionary of the English Language*, 1755; *lying-in* denotes 'the being in childbed', the confinement of a woman to bed for the birth of a child)

Discuss gossip **and/or** confinement in relation to your reading for this paper.

6. 'We shall have a strong desire for a woman of no remarkable beauty; while the greatest beauty in men, or in other animals, though it causes love, yet excites nothing of desire. Which shews that beauty, and the passion caused by beauty, which I call love, is different from desire, though desire may sometimes operate along with it.'
(EDMUND BURKE, *Enquiry*, 1757)

Are all writers so confident in asserting the heteronormativity of desire?

7. 'But cease thy tears, bid ev'ry sigh depart,
And cast the load of anguish from thine heart:
From the cold shell of his great soul arise,
And look beyond, thou native of the skies.'
(PHILLIS WHEATLEY, 'To a Lady on the Death of Her Husband', 1773)

Is such stoicism a necessary corrective to sensibility?

8. 'Alas! how do I every moment feel the truth of what I have somewhere read: *Ce n'est pas le voir que de s'en souvenir* [remembering him is not the same as seeing him], and yet that remembrance is the only satisfaction I have left. My life now is but a perpetual conversation with your shadow.—The known sound of your voice still rings in my ears.—'
(THOMAS GRAY to Charles Victor de Bonstetten, 19 April 1770)

What does love do to letters, and what do letters do to love?

9.



(ANON., *Mademoiselle de Beaumont, or The Chevalier d'Eon*, in *The London Magazine*, 1777)

Discuss.

10. 'JOHNSON. "Every man thinks meanly of himself for not having been a soldier, or not having been at sea".'

(JAMES BOSWELL, *The Life of Samuel Johnson*, 1791)

Use this quotation as a starting point for an essay about masculinity and professional identity.

11. '[W]omen it is said have no business with politics—Why not?'

(CHARLOTTE TURNER SMITH, *Desmond*, 1792)

12. 'Mrs Greateed & I call those Fellows Finger-twirlers;—meaning a decent word for Sodomites: old Sir Horace Mann & Mr James the Painter had such an odd way of twirling their Fingers in Discourse;—& I see Suetonius tells the same thing of one of the Roman Emperors.'

(HESTER LYNCH THRALE PIOZZI, diary entry, 29 March 1794)

How is gesture readable as a sign of sexual **and/or** gender identity?

13. 'Tho' you've wounded deep my heart now,
Tho' I feel an inward smart now,
Yet I would not while I linger—
You should hurt—nay ev'en your finger,
Therefore send (don't think I wheedle)
This to shield it from the needle.'

(ANON., 'VALENTINE with a Thimble', in *Every Lady's Own Valentine Writer*, 1798)

What happens to love in a commodity culture?

14. 'For the last two lines of this stanza, I am indebted to Mr. Wordsworth. It was on a delightful walk from Nether Stowey to Dulverton, with him and his sister, in the autumn of 1797, that this poem was planned, and in part composed.'

(SAMUEL TAYLOR COLERIDGE, note to 'The Ancient Mariner', rev. 1834)

Write about collaborative **and/or** social authorship in relation to the reading you have done for this paper.

15. 'The language in general is bombastical; new words are introduced, such for example, as *enhorred* and *furor*, the latter of which is certainly used in the language of medicine, but in a sense which delicacy will not permit us to explain.'

(ANON., review of Charlotte Dacre, *Zofloya; or, the Moor, Monthly Literary Recreations*, 1806)

What limits are there, in literary texts, to the language used to represent love, gender, **and/or** sexuality?

16. 'Alas! if the heroine of one novel be not patronized by the heroine of another, from whom can she expect protection and regard?'

(JANE AUSTEN, *Northanger Abbey*, 1818)

Discuss.

17. 'It seems to me that we should rather be the flower than the Bee—for it is a false notion that more is gained by receiving than giving—no, the receiver and the giver are equal in their benefits. The flower, I doubt not, receives a fair guerdon from the Bee—its leaves blush deeper in the next spring—and who shall say between man and woman which is the most delighted?'
- (JOHN KEATS, letter to John Hamilton Reynolds, 19 February 1818)
- Explore the ways in which creativity is sexed in any of the texts you have read for this paper.
18. "'What wouldst thou have of me," said Rebecca, "if not my wealth?—We can have nought in common between us—you are a Christian—I am a Jewess.—Our union were contrary to the laws, alike of the church and the synagogue."'
- (WALTER SCOTT, *Ivanhoe*, 1819)
- How do concerns about race **and / or** religion condition narrative possibility?
19. 'Our bliss, all inward and our own,
Would only tarnished be, by being shown.'
- (ANNA LAETITIA BARBAULD, 'To Mr Barbauld', 14 November 1778; published posthumously, 1825)
- Where is the boundary between showing, and not showing, in the writing you have read for this paper?
20. 'It was the relic of the sense of chastity that dictated anonymity to women.'
- (VIRGINIA WOOLF, *A Room of One's Own*, 1929)
- Write about anonymous **and/or** pseudonymous authorship in light of this remark.
21. 'According to usage and conventions which are at last being questioned but have by no means been overcome [... m]en *act* and women *appear*. Men look at women. Women watch themselves being looked at. This determines not only most relationships between men and women, but also the relation of women to themselves.'
- (JOHN BERGER, *Ways of Seeing*, 1972)
- Discuss.
22. 'But I who am bound by my mirror
as well as my bed
see causes in color
as well as sex.'
- (AUDRE LORDE, 'Who Said It Was Simple', 1973)
- In what ways do race, sex, and gender intersect in literary works?

23. 'Gothic fiction offered the one semi-respectable area of literary endeavour in which modes of sexual and social transgression were discursively addressed on a regular basis.'

(GEORGE HAGGERTY, *Queer Gothic*, 2006)

Discuss.

24. 'If you say, or do, anything that does not reflect the image of the happy family back to itself, the world becomes distorted. You become the cause of the distortion. You are the distortion you cause.'

(SARA AHMED, 'Feminist Killjoys (And Other Willful Subjects)', 2010)

What cost 'the image of the happy family'?

25. 'my face does not fit my face but your fist does'

(JOELLE TAYLOR, 'C+nto', 2021)

Discuss.

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