

21L.012 Forms of Western Narrative

Final Exam

Professor J.D. Cain

On the front of your exam booklet, write your name, the number and title of the subject, the instructor's name, and today's date. If you use more than one exam booklet, number each booklet in order, and include your name and the subject number on each additional booklet.

This closed-book exam consists of 4 sections to be completed by the end of 3 hours. There is an indication at the beginning of each section of the suggested time allotment and the point value allocated. Plan your time accordingly, and look over all three parts before you begin so that you can raise any questions you may have at the start. At some point over the course of the entire exam, you should address every narrative on the syllabus at least once. You may not consult either hand-outs or notes from class.

Narratives Studied

Homer, *Iliad*.

Herodotus, *The Histories*.

Sophocles, *Oedipus the King*.

Marie de France, *The Lais of Marie de France* : "Guigemar," "Lanval," "Yonec."

The Acts of Paul and Thecla.

Miguel de Cervantes, *Don Quixote*.

Choderlos de La Clos, *Les Liaisons Dangereuses*.

Edgar Allan Poe, "The Cask of Amantillado," "The Pit and the Pendulum," "The Imp of the Perverse," "Murders in the Rue Morgue," "The Purloined Letter."

Jean Cocteau, *La Belle et la Bête* / (*Beauty and the Beast*).

Fritz Lang, *Metropolis*.

Walt Disney Corporation/Pixar, *Toy Story*.

Theoretical Works Studied

Vladimir Propp, *Morphology of the Folktale*.

Mikhail Bakhtin, "Forms of Time and of the Chronotope in the Novel."

Sigmund Freud, "On Dreams."

Karl Marx, "Alienation and Social Classes."

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Part I: Technical Terms **Value: 10 points** **Allotted Time: 30 minutes**

Choose TEN of the following terms to identify. Define each term with regard to its distinguishing attributes and characteristic features, its essential purpose or function within narrative, and the sorts of effects it produces. Then provide an example from one of the narratives you have encountered this semester to illustrate how the concept works in context.

<i>Agon</i>	<i>Irony</i>
<i>Anagnoresis</i>	<i>Lack</i>
<i>Aporia</i>	<i>Manifest Content</i>
<i>Bias</i>	<i>Mediation</i>
<i>Bildungsroman</i>	<i>Mise-en-scène</i>
<i>Comedy</i>	<i>Montage</i>
<i>Complication</i>	<i>Move</i>
<i>Concatenation</i>	<i>Novel</i>
<i>Condensation</i>	<i>Oral formulaic</i>
<i>Crisis</i>	<i>Ordeal</i>
<i>Denouement</i>	<i>Peripeteia</i>
<i>Diegesis</i>	<i>Perspective</i>
<i>Digression</i>	<i>Point of View</i>
<i>Dilation</i>	<i>Prolepsis</i>
<i>Epic</i>	<i>Realism</i>
<i>Episode</i>	<i>Ring Structure</i>
<i>Establishing Shot</i>	<i>Serialization</i>
<i>Fetish</i>	<i>Sublimation</i>
<i>Genre</i>	<i>Surrealism</i>
<i>Hagiography</i>	<i>Symbol</i>
<i>History</i>	<i>Terminal Function</i>
<i>Hybridity</i>	<i>Triangulation</i>
<i>Ideology</i>	<i>Voice</i>

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Part II: Passage Identifications Value: 40 points Allotted Time: 60 minutes

Choose EIGHT passages from below, identify the title of the work and the author for each as well as the speaker and represented audience (where applicable), explain the significance and the implications of the quotation in context, and then discuss how the passage functions in relation to the narrative structure as a whole. Where the works themselves are theoretical instead of narrative, explain the consequences and implications of the excerpted statement as it relates to narratives.

A. "My lord," he said, "you are preparing to fight against men who dress in leather -- both breeches and everything else. So rough is their country that they eat as much as they have, never as much as they want. They drink no wine but only water. They have no good things at all, not even figs for dessert. Now if you conquer this people, what will you get from them, seeing they have nothing for you to take? And if they conquer you, think how many good things you will lose; for once they taste the luxuries of Lydia they will hold on to them so tightly that nothing will make them let go. I am thankful myself that the gods have never put it into the Persians' heads to attack the Lydians."

B. But in forming him nature had so badly erred
that he never gave any thought to love.
There wasn't a lady or a maid on earth,
no matter how noble, or how beautiful,
who wouldn't have willingly granted him her love,
had he asked for it.
Many maids asked him,
but he wasn't interested in such things;
no one could discover in him
the slightest desire to love.
Therefore both friends and strangers
gave him up for lost.

C. All these consequences are contained in the definition that the worker is related to the *product of his labour* as to an *alien* object. For on this premise it is clear that the more the worker spends himself, the more powerful the alien objective world becomes which he creates over-against himself, the poorer he himself—his inner world—becomes, the less belongs to him as his own.

D. I pity you, children. You have come full of longing,
but I have known the story before you told it
only too well. I know you are all sick,
yet there is not one of you, sick though you are,
that is as sick as I myself.
Your several sorrows each have single scope
and touch but one of you. My spirit groans
for city and myself and you at once.

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E. The access of pleasure I experienced in the moment of triumph, and which I still feel, is nothing but the delicious sensation of glory. I encourage myself in this belief because it spares me the humiliation of thinking that I might in any way have been dependent on the very slave I had subjected to my will; that I might not find in myself alone everything I require for my happiness; and that the capacity to give me enjoyment of it in all its intensity might be the prerogative of any one woman to the exclusion of all others.

F. Accordingly she threw herself into the water, and said, In thy name, O my Lord Jesus Christ, I am this last day baptized. The women and the people, seeing this, cried out, and said, Do not throw yourself in the water. And the governor himself cried out, to think that the fish (sea-calves) were like to devour so much beauty.

G. This distinctive feature manifests itself preeminently in what might be called *historical inversion*. The essence of this inversion is found in the fact that mythological and artistic thinking locates such categories as purpose, ideal, justice, perfection, the harmonious condition of man and society and the like in the *past*. Myths about paradise, a Golden Age, a heroic age, an ancient truth, as well as the later concepts of a "state of nature," of natural, innate rights and so on, are all expressions of this historical inversion. To put it in somewhat simplified terms, we might say that a thing that could and in fact must only be realized exclusively in the *future* is here portrayed as something out of the *past*, a thing that is in no sense part of the past's reality, but a thing that is in its essence a purpose, an obligation.

H. If you reply that the men who compose such books write them as fiction, and so are not obliged to look into fine points or truths, I should reply that the more it resembles the truth the better the fiction, and the more probable and possible it is, the better it pleases. Fictions have to match the minds of their readers, and to be written in such a way that, by tempering the impossibilities, moderating excesses, and keeping judgement in the balance, they may so astonish, hold, excite, and entertain, that wonder and pleasure go hand in hand. None of this can be achieved by anyone departing from verisimilitude or from that imitation of nature in which lies the perfection of all that is written.

I. For he made love to her himself, and dishonoured his own wife,
my mother; who was forever taking my knees and entreating me
to lie with this mistress instead so that she would hate the old man.
I was persuaded and did it; and my father when he heard of it straightway
called down his curses, and invoked against me the dreaded furies
that I might never have any son born of my seed to dandle
on my knees; and the divinities, Zeus of the underworld
and Persephone the honoured goddess, accomplished his curses.
Then I took it into my mind to cut him down with the sharp bronze,
but some of the immortals checked my anger, reminding me
of rumour among the people and men's maledictions repeated,
that I might not be called a parricide among the Achaians.
But now no more could the heart in my breast be ruled entirely
to range still among these halls when my father was angered.

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J. From every element in a dream's content associative threads branch out in two or more directions; every situation in a dream seems to be put together out of two or more impressions or experiences. For instance, I once had a dream of a sort of swimming-pool, in which the bathers were scattering in all directions; at one point on the edge of the pool someone was standing and bending towards one of the people bathing, as though to help her out of the water. The situation was put together from a memory of an experience I had had at puberty and from two paintings, one of which I had seen shortly before the dream.

K. Very suddenly there came back to my soul motion and sound -- the tumultuous motion of the heart, and, in my ears, the sound of its beating. Then a pause in which all is blank. Then again sound, and motion, and touch -- a tingling sensation pervading my frame. Then the mere consciousness of existence, without thought -- a condition which lasted long. Then very suddenly, *thought*, and shuddering terror, and earnest endeavor to comprehend my true state. Then a strong desire to lapse into insensibility. Then a rushing revival of soul and a successful effort to move. And now a full memory of the trial, of the judges, of the sable draperies, of the sentence, of the sickness, of the swoon. Then entire forgetfulness of all that followed; of all that a later day and much earnestness of endeavor have enabled me vaguely to recall.

Part III: Short-Answer Questions Value: 20 Points Allotted Time: 30 Minutes

Choose TWO of the following questions to answer.

1. Testing becomes an important element in many stories. Explain how tests operate in different types of stories and what they are designed to demonstrate.

2.

Part IV: Essay Question Value: 30 Points Allotted Time: 60 Minutes

Choose ONE of the following topics and write a comprehensive response that addresses three of the narratives you have studied this semester, that carefully defines the key terms you are using, and that provides clear and consistent criteria for reaching decisions.

1. In the process of story-telling, the structures of "Time" and "Space" play a critical, determinative role in coordinating information, shaping narrative, and controlling meaning. Consider the different effects that these parameters can have by examining how time and space are organized differently in three different narratives. Think about the various advantages and disadvantages involved in each choice of spatial and temporal structure.

2. Events are random, haphazard, and unforeseen occurrences. It is their very novelty and unexpectedness that make events noteworthy. Discourse, on the other hand, is a foreordained and pre-determined logical structure that gets super-imposed on narrative in order to make sense

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of experience. It is the regularity, familiarity, and predictability of discourse that make narrative comprehensible. Consider how these two opposing functions of story-telling are balanced and combined in three different types of narrative (epic, tragedy, history, romance, novel, Bildungsroman, horror story, detective fiction, fairy tales, science fiction) and how different meanings are generated by the different discursive structures employed.