<table>
<thead>
<tr>
<th>Oppgaver</th>
<th>Oppgavetype</th>
<th>Vurdering</th>
<th>Status</th>
</tr>
</thead>
<tbody>
<tr>
<td>1 EN-432 10/12-2015</td>
<td>Flervalg</td>
<td>Automatisk poengsum</td>
<td>Levert</td>
</tr>
<tr>
<td>2 EN-432 10.12.2015 - exam questions</td>
<td>Skriveoppgave</td>
<td>Manuell poengsum</td>
<td>Levert</td>
</tr>
</tbody>
</table>

**EN-432 1 Englishness: Negotiating Images of Identity and Belonging**

**Kandidat-ID: 5403**

| Emnekode | Vurderingsform | Starttidspunkt: | Sluttidspunkt: | Sensurfrist | PDF opprettet | Opprettet av | Antall sider | Oppgaver inkludert | Skriv ut automatisk rettede | Status |
|----------|----------------|-----------------|----------------|-------------|---------------|---------------|---------------|---------------|-----------------------|-----------------------|--------|
| EN-432   | EN-432         | 10.12.2015 09:00| 10.12.2015 13:00| 201601070000| 29.01.2016 08:21| Kristina Andersen | 7             | Ja            | Ja                    | Levert            |
Sometimes professors ask for exam answers that can be used for teaching purposes, but in order for this to take place, the university needs your consent.

Do you grant the University of Agder permission to use your exam answer for teaching purposes?

- Yes
- No
EN-432 10.12.2015 - exam questions

ANSWER ONE OF THE FOLLOWING QUESTIONS:

1
“The English look for permanence through change and this is perhaps one of the main paradoxes of Englishness: it is both permanent and ever-changing, continuous and transient, fixed and flexible.”
Make a comparative analysis of A Room with a View and Howards End in response to this statement.

2
“National identity is never a ‘natural feeling’, but always an artificial construct, and usually one invented and perpetuated by a relatively small group in society: those in power.”
Make a comparative analysis of Wide Sargasso Sea and Speak for England in response to this statement.

Fill in your answer here

Englishness Inherited

The Newbolt Report expresses concern with the state of England when we read that, influences from America, new literature, and the working class apathy towards the classics is ruining the progression of national unity. They refer to Mathew Arnold and his description of achieving culture as one of the chief pursuits an English person should have. By culture, Arnold means to say that one should search for something internal, and natural deep within, that can be found through private religion and poetry. Is it not strange however that the Newbolt report proposes that English literary classics is the way to go? Is it not so that older generations often chastise the younger for their blatant disregard of tradition? The fact is that still to this day do we learn about Shakespear and Homer, they have not been forgotten. Yet the continuous lamentations of older generations to keep Englishness as something fixed and traditional continues.
If we on the other hand look at the phrasing of the above-standing essay question we see that Englishness is in fact not simply a fixed aspect, but also a flexible one. The claim of this essay will therefore be that Englishness is something the younger generation inherits from the older, though at the same time they add to this aspect with their new ideas about life, literature and so on. To support this claim this essay will compare...
Forester's two books: *A Room With a View* and *Howards End*. This essay will also use Virginia Woolf's *Orlando* as support literature to strengthen the claim of historical progression and englishness as an inheritance.

In *A Room With a View* we are clearly introduced to the fact that the older generation's ideas are no longer applicable to the young, but at the same time the ideas have a finger in shaping their character. We are introduced to Lucy and her older cousin Charlotte, who are on vacation in Florence, Italy. They live in a pensione full of other English people of the upper class who are not really merging with Italian culture or people, but are instead concerning themselves with "who will do and who will not do", based on the rules of English society. If we here compare the actions and reactions between Charlotte and Lucy we can clearly see how the older generation loses its sway over the younger, for example by looking at Charlotte's reaction to the offer made by the elder Mr. Emerson of switching rooms, so that the ladies may have a view. Charlotte is offended by Mr. Emerson's indelicacy and behaves in a manner that clearly displays that Mr. Emerson will not do. Lucy on the other hand seems to have a hard time understanding Charlotte's reaction to the offer, and does in fact think Charlotte a little rude for the way she behaves toward Mr. Emerson. In using this example we see how rules of society no longer seems to have the same impact on Lucy's generation as it does on older generations.

Charlotte is also displayed as having a fussy nature. She seems to feel almost obliged to fuss and fret over Lucy, and wishes to protect her from the "dangers" of the world. This is evident in Charlotte's reaction when she sees George kissing Lucy. Instead of allowing Lucy a chance to properly deal with the situation she whiskers Lucy away to Rome, and in effect she is indirectly saying that the younger generation is not capable of taking care of itself or make proper decisions unless they conform and adopt the older ways of thinking. However, try as they may, the older generation in *A Room with a View*, fail to realize that they need to loosen the reigns on the young, nor can the older generation become like the young. They are set in their englishness and what they have procured from generations past. A good example here would be the "all-knowing" older lady of the pensione, who brags at the fact that she does not need a Baedaker to find her way around Italy, and that she lives to experience the thrill of venturing into the back alleys and experiencing atypical places and people around Italy. The problem is that she does so with an air of superiority, and there seems to be no real connection between her and the Italians. She and all the characters with this orientalist mindset are therefore a good examples of the binary opposition of english and the other.

Looking again to the younger Generation. This time to George Emerson, who is a bit more free than Lucy as he is from a lower class, a class that does not necessarily follow the rules of English society in the same way, but that has seen the hardships of lower classes and climbed to the rank of lower-middle class. When George ventures out into Italy he seems to almost blend in with the population. He interacts with the Italians and with Italian nature in a way that seems not to be controlled by rules and conventions. At the same time he is described as somber and melancholic. He has no one to attach his floating heart too. Much like Orlando needs Shelmardine and the Oak tree to attach her floating heart to, George needs to find someone balanced in old and new culture, so that he does not float away in his melancholy. This someone is Lucy. She has been brought up under the rules of English society and has a temperance about her that George lacks. There is therefore something necessary about old englishness and old society rules, as it creates a healthy balance between old and new. A smooth transition. George is also necessary for Lucy as a way for her to break free
of some of the expectations and conformities of old English society. Marriage of convenience, money and status, would be one such convention in which George frees Lucy from when he kisses her back at her home in England, and tells her not to marry Cecil. Even though Cecil is young, he has conformed to society rules and old ways of being. In this relinquishing of freedom he becomes more mechanized and is unable to write poetry, though a dream lingers in his heart.

Lucy and George end up married as a result, and travel back to Florence where they reminisce about their journey toward each other. George and Lucy at this point discuss the nature of Charlotte and her opposition to their marriage. George feels that deep down, Charlotte was really hoping for him and Lucy to become an item all along. It was just buried under rules and conventions of society. In this statement we find that Englishness might sometimes be a difficult thing to relinquish to the younger generations, but that in the end all the older generation really wants is to see the old ways of Englishness being taken care of and carried on into the lives of the young.

This idea of carrying on tradition in a new world is something we also find in *Howards End*. This becomes evident when we read that the dying Mrs. Wilcox bequeaths Howards End to her newfound friend Margaret Schlegel. Mrs. Wilcox is described in an almost ethereal manner, as though she is a natural part of Howards end, and apart from it she dies. This natural old, pre-industrial England, has to fade away and leave way for the new England to inherit what has been built so far. As mentioned before however, like Charlotte, Mrs. Wilcox wishes the new generation to preserve and take care of the old as well, and carry it in to the new age, not destroy it. So it is no coincidence that Margaret is the recipient of this inheritance and not one of Mrs. Wilcox's children, for example Charles.

Charles has progressed in the way of business, and has become mechanized and greedy. He becomes infuriated when he hears that Howard's end will not stay in the family, as he hoped to sell it and make some money. Margaret on the other hand, is a half German, half English woman of poetry and culture, who can appreciate both nature and business, even if she sometimes has a hard time understanding the business side. These two characters stand in opposition to each other when it comes to the progression of Englishness. The worries of mechanization is a classical English idea that comes to light by looking closely at who it is that inherits Howards End. Matthew Arnold amongst others, warns against placing one's faith in exterior dead things, such as machinery and money, which is exactly what Charles does. He does not cultivate his inner sweetness and light, unlike Margaret who in fact is more of a reflected, inward thinking individual. She is the best candidate to inherit Englishness and bring it forward into the new age. Even Margaret's sister is excluded in this inheritance. This is because her floating heart gets her into trouble. The poetic Helen thinks and acts based on her feelings alone, and as a result she is impregnated by Leonard Bast, a man of a lower class, who becomes completely riddled with guilt. His attachment to Helen may reflect his wish to achieve Englishness, that higher enlightened state. However what Bast fails to see is that mere absorption into literature, poetry, art and business does not make you achieve Englishness. It can leave you to become self seeking and self serving like both Charles, with his lust for money and dominance, and Helen, who only wishes to live in her own little bubble of art and beauty, where the world's harsh reality cannot touch her. No, it is Margaret and Margaret alone who must inherit Howards End, and though Mr. Wilcox may have tried to keep it from her, she does in fact end up living there.
Mr. Wilcox himself also ends up living in Howard's end as Margaret's husband, and Helen and her son also ends up living there. The way in which he proposes to Margaret may reflect again upon the words of George in A Room with View, that perhaps Charlotte all along, wanted him and Lucy to be together. In the same way, Mr. Wilcox may in fact have wanted Margaret to inherit Howards end, but business and a mechanized mind left him unable to make the right choice in the beginning. His sudden proposal and her sudden answer makes it seem as though Forester wished to indicate something about the mechanized people of his time. That they should think about the inheritance and ally themselves with someone who have achieved a type of culture that marries industry, poetry and past together.

Both *Howards End* and *A Room with a View* adress the marriage of poetry, industry and past. Our star couple in *A Room with a View*, need each other to stabilize the progression of englishness into something healthy. George needs to be tied down so he does not float away, and Lucy needs to break free of conventions and carve her own path, like she does in her passionate piano playing. In Howard's end the inheritance must go to the one who has found sweetness and light within, as Matthew Arnold would say. The marriage between Martha Shlagel and henry Wilcox indicates something about the furthering of old ideals in business as well as the old ideals of nature and the english country side. It could not have been achieved had the young individual been imbalanced, either in the ditch of the poet, like Helen or in the ditch of the businessman, like Charles and Cecil. A marriage takes place to ensure that values are carried on and that new ideas can spring into existance in a harmonizing way at the same time. This is how englishness progresses.

Virginia Woolf also talks about such a marriage in her book *Orlando*. The marriage of granite and rainbow. In reading Orlando we are introduced with a multitude of reflections, one of which reflects that a poet seems to have a butcher's nature and a butcher may end up having a poet's nature. In this reflection we can make a claim that like Matthew Arnold's men of culture see no distinction between class, there is no man who is only granite and another who is only rainbow. Instead all men are both butcher and poet, it only depends on which side you nourish, you become what you eat, so to speak. The trick however, is to nourish both, which is what has happened with Margaret Shlagel, Lucy and George. Their natures are balanced because they do not neglect any part of themselves. In this balance healthy progression and reflection can occur.

We see this type of reflection towards the end of *Orlando* as well. Orlando reflects upon who she is (I use she, as that is her final form), is she present day Orlando, sixteenth century Orlando, neither or perhaps a combination. The conclusion Orlando makes is that she is in fact all of them. In this revelation we can draw out the assumption that englishness is in fact an inheritance, it is something carried on from generation to generation, because even though we may not have the ability to move through the centuries like Orlando we are still influenced by our ancestors through generations. Our grandparents carry traditions with them to us, as we probably will to our grankids, and that all lies within the confines of our country's history and our individual experience of it. Had Virginia Woolf written *Orlando* today, Orlando would probably have progressed into our present day.

Concluding then, we can say that englishness is indeed both fixed and flexible. It is stagnant in certain traditions that are carried on from generation to generation, through inheritance, but flexible enough that new generations stand free to add in new ideas and new traditions. All the characters mentioned cause a progression of englishness in a positive manner. One must not only be true to self in order to properly inherit the aspect of englishness, but one must also be true to tradition and the side of both poet and businessman.
Englishness will therefore continue to progress in society, and traditions will continue to be upheld, and the Lucies, Georges and Margarets of England will continue to inherit Englishness again and again, bringing it safely forth into another century.