

A10112W1

FIRST PUBLIC EXAMINATION

**Preliminary Examination in English Language and Literature: Paper 3
Preliminary Examination in English and Modern Languages, Part 2: Paper 2(b)
Preliminary Examination in Modern History and English: Paper 4(b)**

LITERATURE IN ENGLISH (1830 – 1910)

TRINITY TERM 2017

Thursday, 15 June, 2.30pm – 5.30pm,

Time allowed – 3 hours

Answer THREE questions:

You may apply the following questions and/or quotations to any author or authors, or to any work or group of works, as seems to you appropriate. You should NOT write more than one answer substantially on the same author.

Candidates are reminded that at the start of each essay they should identify clearly which question they are attempting, and, where appropriate, which option within that question, identifying it through a letter, where these are given (e.g. Q5(a)), and / or a key word or phrase.

Please do NOT turn over until told that you may do so.

1. 'It happens now and then that a poet by some strange accident expresses the mood of his generation at the same time that he is expressing a mood of his own which is quite remote from that of his generation' (T. S. ELIOT). Discuss in relation to poetry AND/OR any other form of writing.

2. The more of doubt, the stronger faith, I say,
If faith o'ercomes doubt.
(ROBERT BROWNING)

Discuss the relationship between faith and doubt in any writing of the period.
(You need not restrict your argument to religion.)

3. There was an Old Person of Blythe
Who cut up his meat with a scythe;
When they said, 'Well! I never!' – he cried, 'Scythes for ever!'
That lively Old Person of Blythe.
(EDWARD LEAR)

Discuss the relationship between tradition and innovation in ONE OR MORE writers.

4. 'All that is beautiful in form, delicate in sentiment, graceful in action, will form the peculiar province of the gentle powers of woman' (MARY ANN STODART, *Female Writers: Thoughts on Their Proper Sphere, and on Their Powers of Usefulness*).

Discuss the 'peculiar province' of gender AND/OR any other aspect of personal identity in relation to the work of ONE OR MORE writers.

5. 'I assure you, Frank, this enormous void is about to be filled up. Blank as it is, it has a singular fascination for me. Never has white paper possessed such a charm for me as this has, and I have already mentally peopled it, filled it with most wonderful pictures of towns, villages, rivers, countries and tribes – all in the imagination' (HENRY MORTON STANLEY, describing a map of Central Africa in 1878).

Discuss the relationship between place and the imagination in any writing of the period.

6. 'Scientific and literary discourses overlap, but unstably' (GILLIAN BEER). Discuss.

7. He thought he saw an Elephant
 That practised on a fife:
 He looked again, and found it was
 A letter from his wife.
 (LEWIS CARROLL)

How successfully does any writing AND/OR visual art of the period offer a fresh perspective on the familiar?

8. ‘The sensation novel did not just criticize social orthodoxies but explored the social and psychological processes by which these orthodoxies were constructed and maintained’ (LYN PYKETT). Discuss ‘social orthodoxies’ in any writing of the period.
9. ‘The advantage, the luxury, as well as the torment and responsibility of the novelist, is that there is no limit to what he may attempt as an executant – no limit to his possible experiments, efforts, discoveries, successes’ (HENRY JAMES). Discuss in relation to ONE OR MORE novelists.
10. ‘At best, we [English] are but hybrids, yet, probably, not the worse for that’ (JOHN CRAWFORD). Discuss the importance of purity AND/OR hybridity in any writing of the period.
11. ‘A fairytale, like a butterfly or a bee, helps itself on all sides, sips at every wholesome flower, and spoils not one’ (GEORGE MACDONALD). What if anything is distinctive about Victorian fairytales?
12. ‘They are present whenever the significant overflows our powers of expressing it; whenever the ordinary appears ringed by the strange’ (VIRGINIA WOOLF on ghosts). Discuss the relationship between the ‘ordinary’ and the ‘strange’ in ghost stories AND/OR any other writing of the period.
13. ‘One never knows when one gets into the city, what people one may knock against’ (CHARLES DICKENS). Discuss the representation of the city in any writing of the period.

TURN OVER

14. Five acts to make a play?
 And why not fifteen? why not ten? or seven?
 What matter for the number of the leaves,
 Supposing the tree lives and grows?
 (ELIZABETH BARRETT BROWNING)

Discuss the relationship between part and whole in the work of ONE OR MORE writers.

15. ‘My theme is the multiplex and mutable character of that which we know as the Personality of man’ (F. W. H. MYERS).

Discuss in relation to the work of ONE OR MORE writers.

16. O sweet sincerity! –
 Where modern methods be
 What scope for thine and thee?
 (THOMAS HARDY)

Discuss sincerity AND/OR playfulness in any writing of the period.

17. ‘Saying nothing [...] sometimes says the Most’ (EMILY DICKINSON). Assess the uses of silence AND/OR the unsaid in any writing of the period.

18. ‘We get FEVERED with anxiety for home [...] Oh home – home – home – home – home – home – HOME !!!!!!!!!!!!!’ (CHARLES DICKENS, letter from New York). Discuss the place of travel AND/OR home in any writing of the period.

19. ‘The best thing benevolent uncles and aunts can do, if they have been so injudicious as to buy much of the admirable children’s literature of the present day for their nephews and nieces is to *keep it themselves*’ (R. H. HUTTON). Discuss.

20. ‘Rhyme has been said to contain within itself a constant appeal to Memory and to Hope’ (ARTHUR HALLAM). Discuss any aspect of this quotation in relation to any writing of the period.

21. ‘The whole pleasure of marriage is that it is in a perpetual crisis’ (G. K. CHESTERTON). Discuss EITHER the representation of marriage OR crises in any writing of the period.

22. This cartoon was published in *Punch* (1851) in response to the Great Exhibition. Discuss in relation to the period's attitudes towards class AND/OR any other aspect of Victorian culture.



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