

A10113W1

FIRST PUBLIC EXAMINATION

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

LITERATURE IN ENGLISH (1910 – PRESENT DAY)

TRINITY TERM 2015

Friday, 19 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. 'Except in struggle, there is no more beauty. No work without an aggressive character can be a masterpiece' (F. T. MARINETTI, 'Manifesto of Futurism', translated by R. W. FLINT). Explore the relevance of this quotation to any writing of the period.
2. 'The glorious past, in which men and women grew to unexampled size, intruded too much upon the present, and dwarfed it too consistently' (VIRGINIA WOOLF). Discuss.
3. 'Use no superfluous word, no adjective which does not reveal something' (EZRA POUND). Discuss.
4. 'Nick looked down into the clear, brown water, colored from the pebbly bottom, and watched the trout keeping themselves steady in the current with wavering fins' (ERNEST HEMINGWAY). Explore modern writing's relationship to nature AND/OR the environment.
5. 'Some day there will be a history of England written from the point of view of one parish, or town, or great house' (EDWARD THOMAS). Write about the importance of the national AND/OR the local in the writing of the period.
6. 'He had tried to be at one with her by adoring her, by imitating her goose-step of a stride, a step that by him adopted, became dislocated and comic' (DJUNA BARNES, *Nightwood*). Discuss adoration AND/OR imitation AND/OR comedy in the light of this remark.
7. 'We are not concerned with the very poor' (E. M. FORSTER). Is this true of modern literature?
8. 'It seems increasingly likely that I really will undertake the expedition that has been preoccupying my imagination now for some days' (Stevens in KAZUO ISHIGURO, *The Remains of the Day*). Describe ONE or MORE examples of modern literature's interest in travel, journeying or exploration.
9. 'The art of losing isn't hard to master' (ELIZABETH BISHOP, 'One Art'). Discuss.
10. 'He speaks in your voice, American, and there's a shine in his eye that's halfway hopeful' (DON DELILLO, *Underworld*). Discuss the use of voice AND/OR persona in the literature of the period.
11. 'Reading novels often requires an effort of the will. I want the reader to be as unaware of committing a cultural act as he is when he goes to the movies' (E. L. DOCTOROW). Discuss the relationship between reading literature and consuming any other form of art or culture in the period.
12. 'No poem is profound' (BASIL BUNTING). Discuss, referring to TWO or MORE examples of modern literature in your answer.
13. 'But men! Men! A town of men, in spite of everything. The one manly quality, undying, acrid fearlessness' (D.H. LAWRENCE). How important is gender in the literature of the period?
14. 'There is no way of understanding political identities and destinies without letting fantasy into the frame' (JACQUELINE ROSE). Discuss literature's engagement with politics in the light of this remark.

15. 'For storytelling is always the art of repeating stories' (WALTER BENJAMIN). Discuss storytelling AND/OR repetition in modern writing.

16. In the beginning was Scream
Who begat Blood
Who begat Eye
Who begat Fear (TED HUGHES)

Explore the uses of myth AND/OR creation AND/OR the Bible in modern literature.

17. 'Diaspora identities are those which are constantly producing and reproducing themselves anew' (STUART HALL). Discuss in relation to any writing of the period.

18. 'When it come to making money, it ain't have anything like "ease me up" or "both of we is countrymen together" in the old London' (SAM SELVON, *The Lonely Londoners*). Discuss any aspects of this quotation that interest you.

19. 'The form of close reading which occurs simultaneously with what might be termed "close writing"' (PAUL MULDOON). Discuss the relationship between literature and literary criticism in the light of this remark.

20. 'Being a survivor on this scene is a matter of surviving *into* threat, stigma, the spiraling violence of gay- and lesbian-bashing, and (in the AIDS emergency) the omnipresence of somatic fear and wrenching loss' (EVE KOSOFSKY SEDGWICK). How illuminating is any aspect of this statement for an understanding of the writing of the period?

21. 'Eudora Welty says that short stories often problematize their own best interests and that this is what makes them interesting' (ALI SMITH, 'True Short Story', 2005). Discuss.

22. 'Performance is visceral. It puts you in direct physical contact with thought and feeling' (SARAH KANE). Appraise this view with reference to any dramatic works in the period.

23. 'You can hold down key combinations to produce a limited range of effects' (JOHN CAYLEY, *Translation*). How liberated is writing in digital media?