

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)**

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**TRINITY TERM 2016**

**Friday, 19 June, 2.30pm – 5.30pm,**

**Time allowed – 3 hours**

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**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. 'If you're in the black or brown body, you're negotiating them [moments of racial aggression] all the time. It's like women taking note of sexism. It's a kind of incoherency that you are constantly negotiating' (CLAUDIA RANKINE).

Discuss any aspect of this quotation.

2. 'We do expect the critic who theorises to know a good poem when he sees it' (T. S. ELIOT).

Your discussion need not be limited to poetry.

3. 'Atoms danced apart and massed themselves. But how did they compose what people called a life?' (VIRGINIA WOOLF, *The Years*).

Discuss EITHER constructions of identity OR forms of life-writing.

4. 'The Fortunes of War! For, at that stage – and ever since – war has so seemed to be the normal state of Europe that questions of Right and Wrong effaced themselves from the mind' (FORD MADDOX FORD).

Consider the impact of war on any literature of the period.

5. 'The whole aim of a poet, or any other kind of artist, is to produce something which is complete and will endure without change. A poetic city would always contain exactly the same number of inhabitants doing exactly the same jobs forever' (W. H. AUDEN).

Discuss any aspect of this quotation.

6. 'These experiments have served to bring back to life, and to illuminate all the more glaringly, exactly those structures of art which they were meant to dissolve' (JÜRGEN HABERMAS, translated by Christian Lenhardt and Shierry Weber Nicholsen).

Discuss the relationship between tradition and innovation.

7. 'Surely there is an element of mortal panic and fear underlying all works of art?' (ELIZABETH BISHOP).

Discuss fear AND/OR humour in any writing of the period.

8. 'Writing begins in the body, it is the music of the body [ ... ] the music of the words is where the meanings begin' (PAUL AUSTER, *Winter Journal*).

Discuss any aspect of this quotation.

9. 'Ireland makes Irish, there is no doubt. It is impossible, for any length of time, to be *in* this small vivid country and not *of* her' (ELIZABETH BOWEN).

Discuss in relation to any country.

10. 'Dialogue has a revealing/concealing structure since we reveal ourselves through utterance, but only to the limits of what can be articulated' (CHRISTINE BROOKE-ROSE).

11. 'He would need to figure out the direction of the *Ka'ba*. From Britain, Mecca was south-east of course, because Saudi Arabia was south-east. So in this particular room, which direction should she face?' (LEILA ABOULELA, 'Missing Out').

Consider how questions of location AND/OR dislocation are treated in literature of the period.

12. 'He heard the will in his wife's voice, and was at a loss. Her language was unintelligible to him' (D. H. LAWRENCE).

13. 'If you could make your body into a machine [ ... ] you would be able to make a work of art out of that which is in you' (EDWARD GORDON CRAIG).

Discuss the relationship between the human AND the machine AND/OR the non-human.

14. 'The camera introduces us to unconscious optics as does psychoanalysis to unconscious impulses' (WALTER BENJAMIN, translated by Harry Zohn).

Discuss the relationship between any literature of the period AND cinema AND/OR psychoanalysis.

15. 'Memory believes before knowing remembers. Believes longer than recollects, longer than knowing even wonders' (WILLIAM FAULKNER).

Consider any aspect of this quotation.

16. 'If someone says "a socialist playwright" or "a feminist playwright" that can suggest to some people something rather narrow which doesn't cover as many things as you might be thinking about' (CARYL CHURCHILL).

17. ' [ ... ] no other movement any kind though of course not still at all [ ... ]' (SAMUEL BECKETT, *Still*).

Discuss movement AND/OR stillness in any literature of the period.

18. 'Steve is the only suit in the room and, thanks to Bree's mastery of Google, all of us know it's a \$2000 suit' (DOUGLAS COUPLAND).

Discuss the relationship between literature AND commerce AND/OR the internet in the light of this quotation.

19. Inhale breathe deeply and  
there the mountain  
is [ ... ] (J. H. PRYNNE)

Discuss any aspect of this quotation.

20. 'We are talking of such commonplaces,/and on the brink of such great events'  
(CHRISTOPHER OKIGBO).