

**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 2018**

**Friday, 15 June, 14:30**

**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. 'Re-vision—the act of looking back, of seeing with fresh eyes, of entering an old text from a new critical direction [...] is an act of survival' (ADRIENNE RICH).

Discuss any aspect of this quotation.

2. 'In the eighteenth century culture was unified; every educated person knew about Virgil; you could fairly, without causing offence, introduce a reference to Virgil without explaining it [...]. But nowadays there is no (or only a very bare) field of knowledge that an educated person is sure to know about' (WILLIAM EMPSON).

How does cultural variety manifest itself in literature of the period?

3. 'Definitions belong to the definers, not the defined. Self naming and self defining is crucial' (TONI MORRISON).

Discuss the relation between power and identity in literature of the period.

4. 'My work has never, until recently, gone outside Australia. My publishers used to mind that a lot more than I did. I felt I was writing for people here. I never wanted to write about Australia as a spectacle for people elsewhere' (HELEN GARNER).

Discuss the presentation of ANY nation AND/OR national identity in writing of the period.

5. '[T]he reader doesn't get an account of my experience with breast cancer. I'm not an autobiographical poet in that sense; I'm not someone chasing her own ambulance' (JO SHAPCOTT).

Discuss the presentation of personal experience in ANY mode(s) of writing in the period.

6. Poetry? It's a hobby.  
I run model trains.  
Mr Shaw there breeds pigeons.

It's not work. You don't sweat.  
Nobody pays for it. (BASIL BUNTING).

Discuss any aspect of this quotation.

7. 'The most arid stretch is often richest' (FRANK O'HARA).

Discuss arid AND/OR rich styles of writing of the period.

8. 'A man must keep his earnestness nimble, to escape ridicule' (D. H. LAWRENCE).

Discuss earnestness AND/OR ridicule in writing of the period.

9. 'LOVE the hideous in order to find the sublime core of it' (MINA LOY).

Discuss the hideous AND/OR the sublime in literature of the period.

10. 'Pictures seem to be painted independently of criticism, and scientific discoveries have misled painters rather than helped them [...] I should imagine that to attempt to write a novel in the midst of a society given up to the discussion of the theory of fiction would be impossible' (VIRGINIA WOOLF).

Discuss the interaction between writers and literary critics AND/OR literature theorists in the period.

11. 'It's this idea of lyricism being *earned* that should attract our attention' (DOUGLAS DUNN).

Discuss lyricism AND/OR writing about lyric poetry in the period.

12. '[In the twentieth century] the nature and function of theatre has been questioned, dismantled, redefined in a process of continual revolution' (CHRISTOPHER INNES).

Discuss in relation to ANY dramatic writing of the period.

13. The term 'postcolonial' 'remind[s] us that this is a century in which poetry has not only been written and discussed, but the writing and discussion have been exceptionally closely related' (NEIL ROBERTS).

Discuss ANY part(s) of this quotation in relation to ANY writing of the period.

14. 'Masculinity [...] is not found in a reading unless you go looking for it' (SCOTT MCCracken).

Discuss in relation to ANY literary AND/OR critical writing of the period.

15. '[A]ndrogyny, the sexual ethic of Bloomsbury, and an important concept of the period, provided an escape from the confrontation with the body' (ELAINE SHOWALTER).

Discuss ANY of the terms of this quotation in relation to ANY literature of the period.

**TURN OVER**

16. 'Poetry [...] has managed better than fiction to retain its local, regional, and coterie flavours' (JOHN SUTHERLAND).

Discuss the significance of locality AND/OR region AND/OR coterie in relation to literature of the period.

17. 'The novel, as a genre, aspires to bridge the gap between individual experience and a larger perspective in which it acquires meaning' (PAUL EDWARDS).

Discuss in relation to ANY literature of the period.

18. 'The roots of difference within Irish society are being explored with much greater sensitivity and thoroughness than ever before' (F.S.L. LYONS).

Discuss 'difference' in relation to ANY literature of the period.

19. 'Rigid homogeneity of plot and simplicity of characterisation [...] are obviously not typical of many modern narratives' (SEYMOUR CHATMAN).

Discuss ANY aspect of this quotation in relation to ANY literature of the period.

20. 'Modernism is a portmanteau concept, which comprises a variety of often mutually incompatible trajectories' (ANDRZEJ GASIOREK).

Discuss in relation to ANY aesthetic movement in the period.

21. 'Ecopoetics sounds as though it is taking "nature poetry" to be the principal category for discussion' (FIONA BECKET).

Discuss ANY of the terms of this quotation in relation to ANY literature of the period.

22. 'The "adequacy" of the response to violence lies in the poem's recognition of its own inadequacy' (FRAN BREARTON).

Discuss ANY aspect of this quotation in relation to ANY literature of the period.