

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 History and English: Paper 4(b)

LITERATURE IN ENGLISH (1830 – 1910)

TRINITY TERM 2014

Thursday, 19 June, 2.30pm to 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. You'll know Her — by Her Voice —
At first — a doubtful Tone —
(EMILY DICKINSON)

EITHER

a) Discuss ideas of voice and tone

OR

b) Discuss the ways in which nationhood AND/OR collective identity are spoken of.

2. 'We live with them, not only by communion with the past, by images of memory, but by that fine, mysterious bond which links us to all souls, in which we live with them now and forever' (EDWIN CHAPIN).

How does any writing of the period offer 'images of memory' AND/OR 'communion with the past'?

3. 'In science [...] we have a literary domain where the imagination may be thought to be always an intruder' (WALTER PATER).

To what extent does science 'intrude' upon the literary domain?

4. 'The comic man is happy under any fate, and he says funny things at funerals and when the bailiffs are in the house or the hero is waiting to be hanged' (JEROME K. JEROME).

EITHER

a) What is the fate of the comic?

OR

b) How does writing of the period treat sentimentality AND/OR sympathy?

5. 'For centuries, the uncertain continents – Africa, the Americas, Asia, were figured in European writing as libidinally eroticized' (ANN McCLINTOCK).

How are 'the uncertain continents' figured in this period?

6. 'It would be such a good plan if after people have as many children as they like, they were allowed to lie-in of any other article [give birth to] they fancied better [...] A set of Walter Scott's novels, or some fine china, or in the case of poor people, fire-irons and a coal scuttle' (EMILY EDEN).

EITHER

a) Does literature of the period nurture the desire for things?

OR

b) To what extent is domestic idealism fostered?

7. '[During this period] there was . . . a feeling on the part of poets that the forms of poetry, its meters, and even its language were wearing out' (ELISABETH SCHNEIDER).

Discuss.

8. Oh! shrink not thou, reader! Thy part's in it too;
Has not thy praise made the thing they go through
Shocking to read of, but noble to do?
(LEIGH HUNT)

EITHER

a) Discuss literary representations of war

OR

b) Discuss the self and its parts

OR

c) How is the reader inscribed in writing of the period?

9. 'Look how we live, an where we live, an in what numbers, an by what chances, an wi' what sameness; and look how the mills is awlus a goin, and how they never works us no nigher to ony dis'ant object — ceptin awlus, Death' (CHARLES DICKENS).

Discuss any aspect of the quotation.

10. 'The distraction of the unhinged mind, swinging and banging about like a door [...] the horror and hatred of being trapped and watched, and spied upon, were all expressed with consummate art' (CLEMENT SCOTT).

Discuss.

11. 'We writers paint out of our heads, you see!' (ROBERT BROWNING).

How is the relationship between writing and any other art form or forms of the period visualized?

12. 'Out of the darkness of my infancy there comes only one flash of memory' (EDMUND GOSSE).

How dark do you find writing about AND/OR for children?

13. '[Realist writing from this period] supposes a privileged epistemological point of view from which both knowledge and judgement can be truthfully and precisely issued to establish consensus among implied author and reader' (LINDA M. SHIRES).

Discuss.

14. 'Equitable Nature herself, who carries her mathematics and architectonics not on the face of her, but deep in the hidden heart of her, —Nature herself is but partially for [the writer]; will be wholly against him, if he constrain her not!' (THOMAS CARLYLE).

Discuss.

15. 'Mind, they say, rules the world. But what rules the mind? The body' (WILKIE COLLINS).

Discuss.

16. 'The very circumstance of our velocity of motion gave a fresh charm to each scene; for knowing that we could scarcely behold it before it vanished from our view, our attention was in a state of perpetual excitement' (ANON).

EITHER

a) Discuss the 'circumstances' of travel

OR

b) Discuss ideas of excitement and/or novelty in writing of the period.

17. '[Writing of this period] complicates gendered boundaries, showing the proximity, rather than the opposition, of masculinity and femininity' (HOLLY FURNEAUX).

Discuss.

18. '[S]uddenly the first chapter of my life came to a violent termination' (THOMAS DE QUINCEY).

EITHER

a) How does any writing of the period explore the relationship between lives and texts?

OR

b) Discuss how modes of presentation and publication affect writing of the period.

19. 'On the stage one must have reality, and one must have joy; and that is why the intellectual modern drama has failed, and people have grown sick of the false joy of the musical comedy, that has been given them in place of the rich joy found only in what is superb and wild in reality' (J. M. SYNGE).

Discuss.

20. My heart was hot within me; till at last
 My brain was lightened when my tongue had said—
 Christ is not risen!
 Christ is not risen, no—
 He lies and moulders low
 (ARTHUR HUGH CLOUGH)

Discuss the way in which religious feeling is embraced or resisted.

21. 'The yoke of authority has been broken, and innumerable opinions, formerly received on tradition as incontestable, are put on their defence, and required to give an account of themselves' (JOHN STUART MILL).

How does critical AND/OR political AND/OR philosophical writing exert AND/OR question the 'yoke of authority'?