

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 History and English: Paper 4 (c)**

LITERATURE IN ENGLISH (1910 – PRESENT DAY)

TRINITY TERM 2014

Tuesday, 17 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. Unpick and assess ONE literary AND/OR critical school/partnership/group/circle/coterie/connection of this period.
2. Define and analyse the literary effects of: documentary OR regionalism OR multiculturalism OR psychogeography.
3. Suggest what – if anything - is specific about aesthetic production in any ONE decade covered by this paper.
4. ‘The ultimately reader-hostile, reader-nuking, immolation of *Finnegans Wake*’ (MARTIN AMIS). Discuss modern difficulty.
5. *The Sovereignty of Good* (IRIS MURDOCH). Is goodness what ‘literary fiction’ promotes?
6. Evaluate the dramatic work of ONE OR TWO writers.
7. ‘Fuck all this lying look what I am really trying to write about is writing’ (B.S. JOHNSON). Write about metatextuality OR the critical output of writers in this period.
8. ‘Immature poets imitate; mature poets steal; bad poets deface what they take, and good poets make it into something better, or at least something different’ (T.S. ELIOT). Discuss in any writing of the period: influence AND/OR intertextuality AND/OR translations/versions.
9. ‘Everybody is doing magic realism now’ (ANGELA CARTER). Say where and how. You may concentrate on ONE writer.
10. ‘What do I care about his “I,I,I?”’ (A woman character on a poet’s self-obsession, in VIRGINIA WOOLF, *The Years*). Discuss questions of identity.
11. ‘It would appear that love is dead. Or very likely in a bad way’ (KATE MILLETT in *Sexual Politics* on modern writing about love). How true is this in your view?
12. ‘There! The scab under the right hand had come loose. He pulled it out through the thick tufted hair above his ears and, as he looked at the tiny desiccated shred of tissue, was suddenly reminded of the baboon. But after all why not? ... Nothing like self-knowledge’ (A character in ALDOUS HUXLEY, *After Many a Summer*). Analyse modern literature’s knowledge of the body.

13. 'Woman is neither open, nor closed. She is indefinite, in-finite, *form is never complete in her* ... No metaphor completes her' (LUCE IRIGARAY). Discuss literary efforts to 'complete' woman AND/OR to resist completions.
14. 'Gods make their own importance' (PATRICK KAVANAGH). Show how ONE OR TWO writers celebrate AND/OR decry: God AND/OR Christianity AND/OR religion AND/OR myth.
15. 'Gather round me, boys, will yez/Gather round me?/And hear what I have to say' (MICHAEL MORAN [pseudonym 'ZOZIMUS']). What do ONE OR MORE of the period's Irish writers have to say?
16. 'To find a form that accommodates the mess, that is the task of the artist now' (SAMUEL BECKETT). Discuss.
17. 'War is, without doubt, man's most outrageous activity, and yet it draws from him, too, nobility, valour, and art' (BRIAN GARDNER). What kind of literary art?
18. 'Don't talk to me of fucking representing/the class yer were born into anymore' (A voice in TONY HARRISON, *I*). Discuss EITHER vernacular voices OR the representation of working class life in some writing in this period.
19. 'And along the Strand, up Queen Victoria Street./O City City' (*The Waste Land*). How impressed by the city is modern literature?
20. 'Perhaps it is the odd mixture of continents and blood, of here and there, of belonging and not that makes me restless' (A character in HANIF KUREISHI, *The Buddha of Suburbia*). Discuss the nature and concerns of ONE OR MORE of the following: incomer, outsider, immigrant, emigrant writing.
21. 'The time had come for him to set out on his journey' (JAMES JOYCE, 'The Dead'). Discuss some of the literature of ONE OR MORE of the following: setting out, travel, the voyage, quests.
22. 'There is no document of civilization which is not at the same time a record of barbarism' (WALTER BENJAMIN). Weigh this allegation in relation to colonial AND/OR postcolonial writing AND/OR any other literature of the period.

23. 'The death of the poet was kept from his poems' (W.H. AUDEN, 'In Memory of W.B. Yeats'). Discuss elegy OR the writing of memory OR the subject of death.
24. 'Modernist purpose was closely wound in the web of the commercial market' (MICHAEL LEVENSON). Illustrate the relation of literature and commodity culture.