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کد کنترل

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آزمون (نیمه‌متمرکز) ورود به دوره‌های دکتری - سال ۱۴۰۱

دفترچه شماره (۱)

صبح جمعه ۱۴۰۰/۱۲/۱۶



«اگر دانشگاه اصلاح شود مملکت اصلاح می‌شود.»
امام خمینی (ره)

جمهوری اسلامی ایران
وزارت علوم، تحقیقات و فناوری
سازمان سنجش آموزش کشور

رشته زبان و ادبیات انگلیسی (کد ۲۸۰۶)

جدول مواد امتحانی، تعداد، شماره سؤال‌ها و زمان پاسخ‌گویی

زمان پاسخ‌گویی	تا شماره	از شماره	تعداد سؤال	مواد امتحانی
۱۲۰ دقیقه	۹۰	۱	۹۰	مجموعه دروس تخصصی: - سیری بر تاریخ ادبیات انگلیسی ۱ و ۲ - فنون و صناعات - نقد ادبی - داستان بلند - دوره‌های ادبی (ادبیات قرن ۱۷ و ۱۸ - شناخت ادبیات - شعر معاصر انگلیسی)

استفاده از ماشین حساب مجاز نیست.

این آزمون نمره منفی دارد.

حق چاپ، تکثیر و انتشار سؤال‌ها به هر روش (الکترونیکی و...) پس از برگزاری آزمون، برای تمامی اشخاص حقیقی و حقوقی تنها با مجوز این سازمان مجاز می‌باشد و با متخلفان برابر مقررات رفتار می‌شود.

* متقاضی گرامی، وارد نکردن مشخصات و امضا در کادر زیر، به منزله غیبت و حضور نداشتن در جلسه آزمون است.

اینجانب با شماره داوطلبی با آگاهی کامل، یکسان بودن شماره سندلی خود را با شماره داوطلبی مندرج در بالای کارت ورود به جلسه، بالای پاسخنامه و دفترچه سؤال‌ها، نوع و کد کنترل درج شده بر روی دفترچه سؤال‌ها و پایین پاسخنامه‌ام را تأیید می‌نمایم.

امضا:

SURVEY OF ENGLISH LITERATURE AND LITERARY TERMS

- 1- Shakespeare's "Hark, hark, the lark at heaven's gate sings" from *Cymbeline* is an example of ----- which is an early morning song whose usual element is an urgent request to a beloved to wake up.
1) Aside 2) Serenade 3) Aubade 4) Nocturne
- 2- William Blake's "The Tiger" has trochaic lines of feet having a stressed followed by an unstressed syllable. However, the lines lack the final unstressed syllable. So, "Tiger! Tiger! burning bright/ In the forest of the night" is technically -----.
1) Dactylic 2) Catalectic 3) Anapestic 4) Iambic
- 3- "He's not the brightest man in the world" meaning "He is stupid": it is an example of -----.
1) Litotes 2) Apostrophe 3) Kenning 4) Chiasmus
- 4- Which of the following is **NOT** an instance of malapropism?
1) He was a progenitor of learning.
2) He was as headstrong as an allegory on the banks of the Nile.
3) Tom is the very pineapple of politeness.
4) Having one wife is called monotony
- 5- All of the following about *vers de société* are correct **EXCEPT** that -----.
1) it is often a form of good-natured satire.
2) the subject matter is the polite upper-class society.
3) it usually includes serious treatment of romantic love.
4) the form is often polished and skillfully structured.
- 6- All of the following about antithesis are correct **EXCEPT** that -----.
1) it can involve alliteration in the contrasted or antithetic nouns to heighten its effect.
2) it can involve parallelism in the syntax of the nearby phrases or clauses.
3) it signifies opposition in the meaning of nearby phrases or clauses.
4) it signifies opposition in word order of contiguous phrases or clauses.
- 7- Which of the following correctly illustrates the division of American History in chronological order (from the earliest to latest)?
1) American Renaissance → Revolutionary Age → Colonial Period → Early National Period
2) Colonial Period → Revolutionary Age → Early National Period → American Renaissance
3) Revolutionary Age → Early National Period → American Renaissance → Colonial Period
4) Early National Period → Colonial Period → American Renaissance → Revolutionary Age

- 8- The philosophical method outlined in ----- abandoned the main tool of logic, the syllogism, which the author criticized as a self-contained verbal procedure starting from an a priori premise. Instead, the author advocated an inductive method, generalizing upward from experimental results, tested by the use of “negative instances.”
- 1) Rene Descartes’ *Discours de la Method*
 - 2) Francis Bacon’s *Novum Organum*
 - 3) John Locke’s *An Essay Concerning Human Understanding*
 - 4) Thomas Hobbes’ *Leviathan*
- 9- Which of the following statements is correct as far as *Beowulf* is concerned?
- 1) It is written in the vernacular Anglo-Norman known also as Middle English.
 - 2) It includes “The Wanderer,” “The Seafarer,” and “Doer.”
 - 3) Written in Latin, it portrays the lives of saints, sermons, and paraphrases of books of the Bible.
 - 4) Composed by a Christian writer, it reflects the conditions of life in the pagan past.
- 10- Which of the following is correct about English literature in the 15th century?
- 1) William Langland’s *Piers Plowman* is an honest search for the right way that leads to salvation.
 - 2) The most prolific poet of the fifteenth century was John Gower who gave the definitive form in English to the legend of King Arthur and his knights.
 - 3) It was the age of many excellent secular and religious songs and of folk ballads.
 - 4) Thomas of England, Marie de France, and Chretien de Troyes are the 15th century poets.
- 11- Among Edmund Spenser’s works, his disillusionment with the Elizabethan court was reflected in -----.
- 1) both *Colin Clouts Come Home Again* & *Mother Hubberd’s Tale*
 - 2) *Colin Clouts Come Home Again*
 - 3) *Mother Hubberd’s Tale*
 - 4) *Amoretti*
- 12- Which of the following is correct about the Elizabethan Age?
- 1) As for the outbreak of civil war, theaters were closed.
 - 2) Henry VIII declared himself head of the Roman Catholic Church.
 - 3) It was the time of Shakespeare’s greatest tragedies and tragicomedies.
 - 4) It was a time of rapid development in English commerce, maritime power, and nationalist feeling.
- 13- Which work of John Dryden describes the turmoil and crises of England around the year 1678?
- 1) *Annus Mirabilis*
 - 2) *Absalom and Achitophel*
 - 3) *Mac Flecknoe*
 - 4) *The Hind and the Panther*
- 14- All of the following about “heroic drama” are correct EXCEPT that -----
- 1) the play usually ends happily and culminates in the making of an empire.
 - 2) the dialogues are bombastic expressions of the ideals of love and heroism.
 - 3) Duke of Buckingham’s *The Rehearsal* is among the finest examples of the genre.
 - 4) the setting is usually a distant foreign land and the hero is of superhuman qualities.
- 15- The following lines are taken from -----.
- “So pale grows reason in religion’s sight: so dies, and so dissolves in supernatural light.”
- 1) *The Dunciad*
 - 2) *Religio Laici*
 - 3) *A Modest Proposal*
 - 4) *The Vanity of Human Wishes*

- 16- All of the following about Robert Browning's dramatic monologues are correct **EXCEPT** that -----.
- 1) the unreliable persona is usually troubled, delusional, or egotistical
 - 2) they present a persona's unspoken thoughts and feelings
 - 3) monologues occur at critical moments
 - 4) they focus more on the persona's own character than on the subject of his/her monologue
- 17- Which of the following is **NOT** related to the Romantic Age?
- 1) Union with Scotland Act
 - 2) The First or Great Reform Act
 - 3) The Peterloo Massacre
 - 4) The Abolition of the Slave Trade Act
- 18- Romantic radical thinking is reflected in all of the following titles **EXCEPT** in -----.
- 1) *Reflections on the Revolution in France*
 - 2) *Enquiry Concerning Political Justice*
 - 3) *Vindication of the Rights of Men*
 - 4) *The Wealth of Nations*
- 19- Identify the poet and explanation of the following lines?
Soft is the strain when Zephyr gently blows,
And the smooth stream in smoother numbers flows;
But when loud surges lash the sounding shore,
The hoarse, rough verse should like the torrent roar.
When Ajax strives some rock's vast weight to throw,
The line too labours, and the words move slow.
- 1) John Dryden / Describing Shakespeare's fine poetry in *Venus and Adonis*.
 - 2) Alexander Pope / Clarifying how in good poetry the sound imitates the sense.
 - 3) John Dryden / Describing the fine subtleties of Sophocles' dramatic poetry.
 - 4) Alexander Pope / Clarifying how Homer imitated the manner of the heroes.
- 20- The following excerpt is taken from -----.
- "Frenchmen had changed a war of self-defense for one of conquest, losing sight of all, which they had struggled for ..."
- 1) The Prelude
 - 2) Mutability
 - 3) Mont Blanc
 - 4) A Vision
- 21- Which of the following statements is correct about Walter Savage Landor (1775- 1864)?
- 1) He is the master of the short lyric which approximates an epigram.
 - 2) He became the fashionable versifier of Regency England.
 - 3) He is chiefly remembered for the Oriental verse romance *Lalla Rookh*.
 - 4) The homely mouse, in his "Mouse's Nest," is a bit of pure rustic impressionism.
- 22- Which of the following is correct about John Ruskin, the Victorian critic?
- 1) In *The Stones of Venice*, Ruskin's mere concern was to revive the Gothic style.
 - 2) Of particular value to students of English literature are Ruskin's studies of Wordsworth, Coleridge, and Lamb in his volumes of *Appreciations*.
 - 3) Ruskin's conception of the responsibilities of employers toward their workers, as expounded in *Unto This Last*, was praised by his contemporaries.
 - 4) *Modern Painters* involves Ruskin in problems of truth in art and in the ultimate importance of imagination.
- 23- The following quotation is by -----.
- "The poet, the man of strong feelings, gives us only an image of his mind ... marking the impression which nature made on his own heart."
- 1) Joanna Baillie
 - 2) Mary Wollstonecraft
 - 3) Dorothy Wordsworth
 - 4) Elizabeth Barrett Browning

- 24- **Identify the satirical novel by Samuel Butler:**
 1) The Way of All Flesh
 2) The Fair Haven
 3) Unconscious Memory
 4) Erewhon
- 25- **Which of the following statements is correct about Jane Austen?**
 1) She rejects to write “novels of manners” since the genre did not fit her genius.
 2) Her novels exemplify the romantic sublime.
 3) Her *Sense and Sensibility* parodies gothic fiction.
 4) Most of her novels depict a process of awakening in the protagonist.
- 26- **“Close thy Byron, open thy Goethe” is a quotation by:**
 1) Thomas Hardy
 2) Alfred Lord Tennyson
 3) Thomas Carlyle
 4) Matthew Arnold
- 27- **Which of the following does NOT characterize the late Victorian Period?**
 1) Creation of the British empire with investments of power and technology
 2) Germany confronting England with powerful threats
 3) The growth of labour as a political and economic force
 4) Educational opportunities for the poor
- 28- **In which of the following a baby is stoned to death?**
 1) David Campton’s *The Lunatic View: A Comedy of Menace*
 2) Philip Ridley’s *The Fastest Clock in the Universe*
 3) Edward Bond’s *Saved*
 4) Caryl Churchill’s *A Number*
- 29- **Which of the following is correct about “in-yer-face theatre”?**
 1) It is mainly applied to the work of Howard Barker as one of the “big three of in-yer-face”.
 2) It signifies the blatantly provocative drama that emerged in America in the 1990s.
 3) It describes the work of David Hare among others.
 4) It was coined by Aleks Sierz.
- 30- **Which of the following about George Bernard Shaw is NOT correct?**
 1) He follows Ibsen’s symbolism in most of his plays.
 2) Some of his plays are known as “discussion” plays.
 3) His characters represent and justify social positions.
 4) He attacks the shallow moralism of the middle classes.

LITERARY CRITICISM AND PHILOSOPHY OF LITERATURE

- 31- **“Author: work” do NOT match in -----.**
 1) Plotinus: *The Ennaads*
 2) Plato: *Phaedrus*
 3) Aristotle: *Ion*
 4) St. Augustine: *City of God*
- 32- **All of the following about “negative capability” are correct EXCEPT that -----.**
 1) it was first coined in a letter by John Keats
 2) one meaning of the term is didacticism and emotional engagement in writing
 3) the author believed that negative capability was lacking in Coleridge and “possessed so enormously” by Shakespeare
 4) one meaning of the term is the ability to remain in doubt and uncertainties without any irritable reaching after reason or answer

- 33- While for ----- the technologization of contemporary culture threatens to dehumanize us and reduce us to cogs in the machine of capitalism, for ----- this technology is something to be embraced.
 1) Lyotard / Haraway 2) Haraway / Lyotard
 3) Jameson / Haraway 4) Lyotard / Jameson
- 34- Which of the following is **NOT** a characteristic of The Bakhtin School?
 1) Concern with language or discourse as a social phenomenon
 2) Attacking those who treated language as a synchronic system
 3) Believing that “words” are active dynamic social signs
 4) Interest in abstract linguistics
- 35- “the modern sublime,” according to François Lyotard, “allows the ----- to be invoked only as absent -----, while the -----, thanks to its recognizable consistency, continues to offer the reader or spectator material for consolation.
 1) unrepresentable / content / form 2) unrepresentable / form / content
 3) presentable / form / content 4) presentable / content / form
- 36- Identify the critic who has made the following statement:
 “Any poem is an inter-poem, and any reading of a poem is an inter-reading.”
 1) Stanley Fish 2) Harold Bloom
 3) Wolfgang Iser 4) Hans Robert Jauss
- 37- He associated the “sublime” with terror and death and defined it as delight resulting from the “removal of pain or danger.”
 1) Longinus 2) Emanuel Kant
 3) Edmund Burke 4) Arthur Schopenhauer
- 38- In Terry Eagleton’s *Literary Theory: An Introduction*, E.D. Hirsch’s attempt at “policing” an author’s unique “meaning” is interpreted as an attempt to -----.
 1) historicize the text 2) de-democratize literature
 3) politicize the reading process 4) protect the author’s private property
- 39- According to these authors, the male power has caused “anxiety of authorship” in women, causing them to fear the act of literary creation.
 1) Sandra Gilbert & Susan Gubar 2) Elaine Showalter & Margaret Mead
 3) Elaine Showalter & Betty Friedan 4) Kate Millet & Annette Kolondy
- 40- He is a historian of oriental studies who defends Orientalism as a genuine and productive field of research and accuses Edward Said of politicizing the subject.
 1) Amir Mufti 2) Pheng Cheah 3) Franco Moretti 4) Bernard Lewis
- 41- “Theoretical concept: theory” match in all of the following **EXCEPT** in -----.
 1) contrapuntal reading: Roman Ingarden 2) anxiety of influence: Harold Bloom
 3) companion species: Donna Haraway 4) geopolitical aesthetic: Fredric Jameson
- 42- She has identified three phases of modern women’s literary development: the feminine, the feminist, and the female phase.
 1) Simone de Beauvoir 2) Elaine Showalter
 3) Kate Millet 4) Betty Friedan
- 43- “The critical term/ concept: the theorist” correctly match in all of the following **EXCEPT** in -----.
 1) rhizome: Gilles Deleuze and Félix Guattari
 2) imagined communities: Benedict Anderson
 3) hysterical sublime: Fredric Jameson
 4) floating signifier: Jacques Derrida

- 44- **“Critical term/ concept: critical approach/ trend” match in -----.**
- 1) heresy of paraphrase: Russian formalism
 - 2) metalepsis: narratology
 - 3) aporia: structuralism
 - 4) third space: semiotics
- 45- **In which of the following all the critical terms are interrelated or share a considerable conceptual domain?**
- 1) diaspora, blaxploitation, blue humanities
 - 2) actant, semiotic square, abject
 - 3) non-space, cognitive map, precarity
 - 4) homo sacer, bare life, biopower
- 46- **All the following according to Louis Althusser’s “Ideology and Ideological State Apparatuses” are correct EXCEPT that -----.**
- 1) ideology represents the imaginary relationship of individuals to their real conditions of existence.
 - 2) an individual is always-already a subject, even before he is born.
 - 3) ideology interpellates subjects as individuals.
 - 4) ideology has a material existence.
- 47- **All of the following are correct about Stanley Fish’s explanation of “interpretive communities” EXCEPT that -----**
- 1) interpretive strategies are not natural or universal.
 - 2) both interpretive communities and texts are unstable.
 - 3) interpretive communities avoid sharing interpretive strategies.
 - 4) interpretive strategies exist prior to the act of reading.
- 48- **From which critical perspective do you think the following critique of poststructuralism is offered?**
- If all discourse really is only “mere rhetoric,” then the reformers’ opposition to the rhetoric of the ascendant power groups can only be more of just the same thing – that is, more mere rhetoric – for it has no way of sorting out the right or wrong of specific issues and no way of demonstrating the superiority of the poststructuralists’ proposed changes.**
- 1) Rhetorical Criticism
 - 2) Reader-Response Criticism
 - 3) Ethical Criticism
 - 4) Critical Discourse Analysis
- 49- **All of the following about the French sociologist, Pierre Bourdieu (1930-2002) are correct EXCEPT that -----**
- 1) he analyzes society as a series of fields (for example the literary field or the field of popular culture).
 - 2) he offers the terms habitus as “a set of dispositions which incline agents to act and react in certain ways”.
 - 3) a central theme in his work is that education and art perpetuate class divisions and accumulate cultural and social capitals.
 - 4) the concept of aura plays a key role in his analyses of the impact of technical reproducibility upon works of art.

- 50- Which of the following statements is **NOT** correct about Northrop Frye's version of criticism?
- 1) It could be regarded as a precursor to structuralism.
 - 2) He rejected the idea that literature serves a social purpose.
 - 3) Frye argues that romance lies between the extreme of pure myth and so-called realist texts.
 - 4) Though Frye was critical of what he regarded as New Criticism's textual isolationist policy, he retained its close reading technique in modified form.
- 51- The following **EXCEPT** is from -----.
- "At least three-fifths of the literature called classic [...] is as dead as the people who wrote it [...] The art which in the meantime disdains the office of teacher is one of the last refuges of the aristocratic spirit which is disappearing from politics and society, and is now seeking to shelter itself in aesthetics. The pride of caste is becoming the pride of taste; but as before, it is averse to the mass of men; it consents to know them only in some conventionalized and artificial guise. It seeks to withdraw itself, to stand aloof; to be distinguished, and not to be identified. Democracy in literature is the reverse of all this."
- 1) "The Art of Fiction" by Henry James
 - 2) *Foundations of Aesthetics* by I. A. Richards
 - 3) *Criticism and Fiction* by William Dean Howells
 - 4) *The Ideal in Art* by Hippolyte Taine
- 52- All of the following about the Italian critic Umberto Eco (1932-2016) are correct **EXCEPT** that he -----.
- 1) rejects Saussure's emphasis on linguistics and in his theoretical writings explores the application of semiotics to both high and low culture.
 - 2) rejects all forms of absolutism and endorses pragmatism as a philosophy that holds that the truth of any idea is a function of its practical outcome.
 - 3) in his early work has much in common with reader response theory, as in *The Open Work* (1989), he argues that texts should be regarded as dynamic and open to numerous but not limitless interpretations.
 - 4) wrote *The Name of the Rose* (1983), which is a prime example of "open" work operating on several levels and containing a fictional embodiment of the reader, and of reading practices, in the form of the detective monk William of Baskerville.
- 53- According to Stephen Greenblatt in his essay "Towards a Poetics of Culture", what is the problem with Jameson and Lyotard's understanding of the historical relation between art and society?
- 1) Their conception of capitalism as an unphilosophical principle.
 - 2) Their inability to observe capitalism as agent of repressive differentiation.
 - 3) Their inability to observe the contradictory historical effects of capitalism.
 - 4) Their inability to conceive of capitalism as the agent of monological totalization.
- 54- All of the following are critical statements by Jean Baudrillard **EXCEPT** -----.
- 1) "For a long time, capital had only to produce goods; consumption ran by itself ... Today it is necessary to produce consumers, to produce demand, and this production is infinitely more costly than that of goods...."
 - 2) "The only weapon of power, its only strategy against this defection, is to reinject realness and referentiality everywhere, ..."
 - 3) "Disneyland is a perfect model of the entangled orders of simulation."
 - 4) "... the important thing is to show the departures of meaning, not arrivals."

- 55- Which of the following about the Palestinian-American critic Edward W. Said's (1935-2003) works is **NOT** correct?
- 1) In *The Intellectuals and the Masses*, he examines the elitist view of the intellectuals of the early 20th century and their response to mass culture.
 - 2) In *Joseph Conrad and the Fiction of Autobiography*, based on his doctoral thesis, he examines the operation of imperialism in works of an ostensibly anti-colonial novelist.
 - 3) In *Culture and Imperialism*, he addresses the general worldwide pattern of imperial culture that develops to both justify and reinforce the establishment and exploitation of empire and discusses the counterbalance to this which is the historical experience of resistance against empire.
 - 4) In *The World, the Text and the Critic*, he espouses the interconnection between the "world," the "text" and the "critic" in direct contrast to the "theologies" of contemporary theoretical approaches such as post-structuralism which lead to a continually inward-turning professional critical practice.

THE LONG STORY

- 56- All of the following can be considered a detective story **EXCEPT** -----.
- 1) *New York Trilogy* by Paul Auster
 - 2) *Invisible Man* by Ralph Ellison
 - 3) *Gerald's Party* by Robert Coover
 - 4) *Waterworks* by E. L. Doctorow
- 57- All of the following are by Ian McEwan (1948-) **EXCEPT** -----.
- 1) *The Comfort of Strangers*
 - 2) *The Innocent*
 - 3) *Black Dogs*
 - 4) *Information*
- 58- "Novelist: work" match in -----.
- 1) Maxine Hong Kingston: *The Joy Luck Club*
 - 2) Philip Roth: *The French Lieutenant's Woman*
 - 3) Louise Erdrich: *Tracks*
 - 4) James Baldwin: *Mumbo Jumbo*
- 59- All of the following can be classified under the post-war anti-psychiatry novels **EXCEPT** -----.
- 1) Ken Kesey's *One Flew Over the Cuckoo's Nest*
 - 2) Cormac McCarthy's *All the Pretty Horses*
 - 3) Antony Burgess' *A Clockwork Orange*
 - 4) Mary Jane Ward's *Snake Pit*
- 60- In the post-script (epilogue) of this metafictional work, the reader shockingly learns that the narrator, Briony, is actually the author of the book.
- 1) Ian McEwan's *Atonement*
 - 2) Margaret Atwood's *The Handmaid's Tale*
 - 3) J. M. Coetzec's *Waiting for the Barbarians*
 - 4) Douglas Adam's *The Hitchhiker's Guide to the Galaxy*

- 61- **“Novel: description” match in all of the following EXCEPT in -----.**
- 1) Nella Larsen’s *Quicksand* (1928): takes place in southern Nebraska and the characters face the challenges of farming, including crop failures and extended droughts.
 - 2) Sherwood Anderson’s *Winesburg, Ohio* (1919): tells a connected group of stories about modern small-town life. What once might have been a happy community is now a stultified one, full of people whose frustrations have turned them into grotesque.
 - 3) Christopher Isherwood’s *Mr. Norris Changes Trains* (1935): employs a documentary point of view for the narrator who first calls himself a “camera,” implying a realism, but that camera-view is always ultimately very much involved with personal lives.
 - 4) Jean Toomer’s *Cane* (1923): addresses the experiences of African Americans in the US and jumbles together bits of stories, short and long together with poems and Songs and sketches.
- 62- **The main character in Paul Auster’s *City of Glass* (1985) is a(n) -----.**
- 1) optometrist from New York working as chaplain’s assistant during the Second World War.
 - 2) writer of detective stories and also an avid reader of the genre who hopes to escape the literary world.
 - 3) wealthy Victorian gentleman, heir to a title, engaged to marry daughter of a representative of the emergent middle class.
 - 4) recently widowed and retired English doctor who writes about his obsession with the nineteenth-century French writer Gustave Flaubert.
- 63- **All of the following about *The Road* (2006) by Cormac McCarthy (1933-) and its protagonists are correct EXCEPT that -----.**
- 1) the novel traces the journey of a father and his son across a blasted landscape.
 - 2) the father and the son move from the north to the south taking the interstate highways.
 - 3) the father and the son look for a drug to cure their fear of death.
 - 4) the father dies at the end of the novel and the son is adopted by “good” people.
- 64- **Toni Morrison’s *Sula* (1973) opens with the narrator -----.**
- 1) describing Sula’s condition in an underground room lit by hundreds of bulbs powered by electricity stolen from the city’s power grid.
 - 2) explaining the removal of the patches to make room for the City Golf Course, which replaces a neighborhood once called the Bottom.
 - 3) portraying the return of Shadrack, shell-shocked and traumatized, from the World War.
 - 4) contrasting the life and fortunes of Nel Wright and Sula Peace, both of who grew without any father figures in their lives.

- 65- What connects *The Song of the Lark* (1915), *My Antonio* (1918), and *One of Ours* (1922) is that all three -----.
- 1) start with a discarding of the past, and an arrival in a new place, where a new force-field grasps the characters.
 - 2) display the need to violate old narrative logic in order to portray memory as it is engaged with causality and chronicity.
 - 3) portray the making of the nation through immigration and settlement through mixing cubist concentration with surrealist associationism.
 - 4) explore the life of men and especially women against the land and landscape of Nebraska, Colorado and the Midwest.
- 66- All of the following about Charles Dickens (1812-1870) are correct **EXCEPT** that -----.
- 1) of all English novelists, Dickens is the most Hogarthian, which may be why he preferred Samuel Richardson and Henry Fielding to Tobias Smollett
 - 2) the publication of *Oliver Twist*, led to his being included in the “Newgate School” of novelists
 - 3) Dickens originally ended *Great Expectations* with a powerful unhappiness: Pip and Estella meet by chance in London but he revised this into the present conclusion, in which Pip prophesies that he and Estella will not be parted again
 - 4) his novels and stories have been both praised and censured for their sentimentality and their depiction of “larger-than-life” characters, such as Pickwick or Mr. Micawber (in *David Copperfield*)
- 67- All of the following are correct about Samuel Beckett’s (1906-1989) oeuvre **EXCEPT** that -----.
- 1) his six major novels are *Murphy* (1938), *Watt*, the Trilogy: *Molloy*, *Malone Dies*, *The Unnamable* (published from 1951–7), and *Comment C’est / How It Is* (1961)
 - 2) each of Beckett’s fictions is a prolonged and increasingly more bleak and alienating exercise in questioning the status of the represented world of fiction and its relationship to the real world
 - 3) *Murphy* tells the story of the eponymous central character, an Irishman living in drab 1930s London who, through some unspecified philosophical conviction, is determined to exist only in his mind and to reject, where possible, the world of the body, but is gradually forced by his lover, Celia Kelly, to engage with the real world
 - 4) *The Unnamable* is recounted by a drug addict who is treated by doctors and scientists. It is accompanied by his Habit Notes and Detoxification Notes, but interspersed with these are hallucinatory episodes detailing extreme sadistic behavior

- 68- Which of the following about Jean Rhys's *Wide Sargasso Sea* (1966) is **NOT** correct?
- 1) The novel harkens back to the heyday of the high modernist novel, with its allusive, elliptical prose, its multiple (and often fragmentary) narrative perspectives, its obsessive attention to literary form, and its radically psychological orientation.
 - 2) Antoinette's solemn and overprotective mother arranges a marriage, to the English gentleman, Cosway, who hopes to use his wealth to restore the family's crumbling plantation and who is cast in the role of rescuer.
 - 3) Jean Rhye's goal to write this novel was to flesh out the reason why Bertha, who is called Antoinette, in Rhys's novel, is treated abominably, why she goes mad, and why she tries to set everything on fire.
 - 4) Antoinette is sent to the convent in Spanish Town, for a period of eighteen months, during which time her mother dies. She turns, thereafter, to Christophine, her mother's Martinique-born servant, for maternal comfort.
- 69- "D. H. Lawrence's (1885-1930) Novel: description" match in -----.
- 1) *The White Peacock* is alone among Lawrence's novels to exploit a first-person narrator. Cyril Beardsall, well-educated, erudite and recognizably the Lawrence-figure in the book, operates clumsily as "omniscient".
 - 2) *The Rainbow* continues *Women in Love* from the story of Ursula Brangwen and introduces her sister, Gudrun, for extended narrative treatment.
 - 3) *The Trespasser* describes the fortunes of Alvina Houghton, a middleclass girl born and brought up in Woodhouse, based on Lawrence's home-town of Eastwood.
 - 4) *Sons and Lovers* has its origins in the story of the tragic relationship between Helen Corke and her married lover who took his own life after they had shared a brief holiday in Freshwater on the Isle of Wight.
- 70- All the following about the British Novelist E. M. Forster (1879-1970) are correct **EXCEPT** that -----.
- 1) the issues raised in his novels remain unresolved and the future directions of the surviving characters are often open to speculation.
 - 2) his novels test accepted Victorian shibboleths about proper and decorous behavior, about the importance of reason as necessary to controlling unruly passions and instincts, and about the relationships among social classes.
 - 3) in the guise of writing subjective novels, he wrote impersonal, objective ones. He used the unconventional narrator in novels which have a large expressive component.
 - 4) he expanded the novel geographically (India, Italy), sociologically (Leonard Bast; the schisms that divide classes, races, and religions), and cosmologically (the mysterious Marabar caves and the Hindu perspective in *A Passage to India*).

SEVENTEENTH AND EIGHTEENTH CENTURY LITERATURE

- 71- "Author: work" match in all of the following **EXCEPT** in -----.
- 1) Thomas Hobbes: *Leviathan*
 - 2) Erasmus: *The Praise of Folly*
 - 3) Thomas Gray: *Anatomy of Melancholy*
 - 4) Henry Mackenzi: *The Man of Feeling*

- 72- In all of the following the relation between mind and body is consonant **EXCEPT** in -----.
- 1) Lawrence Sterne's *Tristram Shandy*
 - 2) Henry Fielding's *Tom Jones*
 - 3) Samuel Richardson's *Pamela*
 - 4) Aphra Behn's *Oroonoko*
- 73- Samuel Johnson, in his poem *London*, -----
- 1) distances himself from end-stopped heroic couplets, and takes up a lyrical mood.
 - 2) imitates Juvenalian satire to criticize urban political life in London.
 - 3) describes London on the verge of felicitous transformations to becoming a cultural paragon.
 - 4) criticizes political and religious past of England represented in the image of Queen Elizabeth
- 74- The following passage describes -----.
- “His series of eleven papers on the pleasures of imagination is a startling cultural counter discourse of the early eighteenth century. He envisages two imaginations, primary and secondary, and believes that sight, the supreme human sense, provides secondary imagination with impetus to recreate.”
- 1) Robert Burton
 - 2) John Dryden
 - 3) Joseph Addison
 - 4) John Milton
- 75- All of the following about Edmund Spenser's *The Faerie Queene* are correct **EXCEPT** -----.
- 1) The second book of *The Faerie Queene* about Sir Guyon is famous as a miniature epic
 - 2) The first book of *The Faerie Queene* starts with the adventures of the Knight of the Red Cross
 - 3) *The Faerie Queene* is written in nine-line Stanzas of interlocking rhymes
 - 4) Britomart, who represents chastity, is the only female knight in *The Faerie Queene*
- 76- Which of the following describes Christopher Marlow's dramas?
- 1) His dramas play bawdy and scatological verbal games with the Catholic liturgy.
 - 2) They present psychologically deep characters in the tradition of Seneca.
 - 3) His plays are famous for their superbly rhymed theatrical language that exceed their predecessors in their expressivity.
 - 4) His plays are morally conventional on the surface, but flamboyantly transgressive underneath.
- 77- How does John Milton's *Paradise Lost* justify the ways of God to men?
- 1) It functions as a theological treatise that disseminates Milton's theodicy.
 - 2) It leaves unresolved the conflict introduced in the relation of God to man.
 - 3) It makes form and the phenomenological experience of the poem central to its content.
 - 4) It starts with a highly imaginative description of the divine forces of evil and culminates in abstract theological principles at the end.
- 78- Which of the following describes Stephen Greenblatt's critical stance towards Shakespeare in his *Renaissance Self-Fashioning*?
- 1) Shakespeare's plays refuse to either affirm or deny the authority of power and thus he cannot be pigeonholed as either loyal or treacherous to power.
 - 2) Like Christopher Marlow, Shakespeare reveals the motivations for the performance of royal power and challenges normative ethical patterns.
 - 3) Shakespeare reproduces the relations of power and, through concealment of its indulgent motivations, helps the status quo to maintain itself.
 - 4) Shakespeare is a servant of the royal powers at times, but some of his plays prove challenging and rebellious towards power.

- 79- Which of the following is **NOT** an apt description of James Thomson's *The Seasons*?
- 1) It bears remarkable affinities to Milton's *Paradise Lost* and can claim epic status.
 - 2) It addresses the unfathomable complexities of the natural world.
 - 3) As the longest poem of the eighteenth century, it is inspired by Virgil's *Georgics*.
 - 4) It explores the fate of a botanist hero confronting the mysteries of nature.
- 80- Which statement summarizes Michel Foucault's view on Shakespeare's *King Lear*?
- 1) In the progress of Lear's madness a recapitulation of the history of civilization or of consciousness is observable.
 - 2) Lear's life is engulfed in a madness that escapes recognition in its immediate social context and leads to an inevitable death as Lear grows aware of it.
 - 3) Lear's madness is the result of the fragile replacement of revenge by the institution of legal justice.
 - 4) *King Lear* attests to the way breaking up of familial bonds in the late Renaissance period released offences which could destroy the social cosmos.

CONTEMPORARY POETRY

- 81- The poet of "Burnt Norton," "East Coker," "The Dry Salvages," and "Little Gidding" also wrote -----.
- 1) "The Wild Swans at Coole"
 - 2) "Villanelle for an Anniversary"
 - 3) "The Unknown Citizen"
 - 4) "Journey of the Magi"
- 82- "20th Century poet: poem" match in -----.
- 1) e. e. cummings: "35/10"
 - 2) Langston Hughes: "Harlem"
 - 3) Sylvia Plath: "Living in Sin"
 - 4) Ted Hughes: "Do not Go Gentle into That Good Night"
- 83- The following lines open W. B. Yeats's -----.
- "Too long a sacrifice / Can make a stone of the heart. / O when may it suffice?"
- 1) The Lake Isle of Innisfree
 - 2) Among School Children
 - 3) Sailing to Byzantium
 - 4) Easter 1916
- 84- The following describes -----'s poetry.
- "In his/her poetry, reality is addressed as something uncertain and indefinable. He/She often starts with something concrete and specific about an animal, place or experience, but moves toward the general and universal."
- 1) Philip Larkin
 - 2) Ted Hughes
 - 3) Liz Lochhead
 - 4) Grace Nichols
- 85- The following lines describe -----'s poetry.
- "After writing several books of highly praised New Critical wellwrought, he understood that poetry could be fragmentary, subjective, and personal. The result was *Life Studies*, a watershed in twentieth-century poetry. The volume begins with formal poems that recall the high-church values of his earlier work, moving on to the free verse anxieties of poems about his family and his mental collapses."
- 1) Theodore Roethke
 - 2) Randall Jarrell
 - 3) Robert Lowell
 - 4) Robert Frost
- 86- Which of the following is correct about Dylan Thomas's poetry?
- 1) His verse shows little awareness of the social and political age in which he wrote.
 - 2) His poetry appeals to the emotions on a socially conscious and critical level.
 - 3) His poetry is categorized as Neo-Romantic, but it is objective in tone.
 - 4) His poetry is highly intellectual and unemotional.

- 87- Which of the following is the most important effect of complex compound nouns (*one-night cheap hotels / And sawdust restaurants*) that T. S. Eliot uses in his "Love Song of J. Alfred Prufrock"?
- 1) They enhance the monotonous tone of the poem through highlighting structural repetitions.
 - 2) They foreshadow the appearance of body parts in the poem which intensifies the sense of human fragmentation.
 - 3) They have a cinematic effect by helping to create the complexity and solidity of a real physical world.
 - 4) They capture the fleeting and abstract sense of life, emotionally intensifying the atmosphere in which Prufrock poses his questions.
- 88- All of the following open a poem by Robert Frost (1874-1963) EXCEPT -----.
- 1) A noiseless patient spider, / I marked where on a little promontory it stood isolated,
 - 2) I have been one acquainted with the night. / I have walked out in rain—and back in rain.
 - 3) My long two-pointed ladder's sticking through a tree/ Toward heaven still
 - 4) Something there is that doesn't love a wall/ That sends the frozen-ground-swell under it,
- 89- Which of the following statements is correct about Philip Larkin (1922-1985)?
- 1) He was the dominant figure in what came to be known as "the Movement", whose work "is empirical in its attitude to all that comes."
 - 2) His electrifying descriptions of jaguar, thrushes, and pike generated metaphors that related such creatures to forces underlying all animal and human experience.
 - 3) His poems gave speech to the speechless as the two uncles of "Hereditary", "one was a stammerer, the other dumb."
 - 4) He was a poet of religious doubt, an agnostic confronting the extremes of human experience.
- 90- Which of the following about John Ashberry and his poetry is NOT correct?
- 1) He consents that poems may have a political valence, but he believes that poetry cannot perform the substantive work of social protest.
 - 2) Obsessed as he is with minute variations in the flux of experience, he is necessarily the least oppositional of poets.
 - 3) Since he separates "poetry politics" from "international politics", he had no qualms to take sides in the political debates of his time.
 - 4) Although his disjunctive poetry was sometimes justified in political terms, he made explicit disavowal of the politics of poetic form.

