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کد کنترل

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دفترچه شماره (1)

صبح جمعه

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

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

آزمون ورودی دوره دکتری (نیمه متمرکز) - سال ۱۳۹۹

رشته زبان و ادبیات انگلیسی - کد (۲۸۰۶)

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عنوان مواد امتحانی، تعداد و شماره سؤالات

ردیف	مواد امتحانی	تعداد سؤال	از شماره	تا شماره
۱	مجموعه دروس تخصصی: سبزی 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)	۹۰	۱	۹۰

این آزمون نمره منفی دارد.

استفاده از ماشین حساب مجاز نیست.

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

۱۳۹۹

\* داوطلب گرامی، عدم درج مشخصات و امضا در مندرجات جدول ذیل، به منزله عدم حضور شما در جلسه آزمون است.

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

امضا:

### SURVEY OF ENGLISH LITERATURE AND LITERARY TERMS

- 1- **'Literary term: description' match in all the following except -----.**
  - 1) 'jingle: a brief set of verses with strong, repetitive rhythm and emphatic rhymes, usually similar to a nursery rhyme in being memorable but nonsensical'
  - 2) '*Märchen*: the German term for tales of enchantment and marvels, usually translated as 'fairy tales' as there is strong presence of actual fairies in most examples'
  - 3) 'litotes: a figure of speech by which an affirmation is made indirectly by denying its opposite, usually with an effect of understatement'
  - 4) 'malapropism: a well-known example for the term is in reference to another character as 'the very pine-apple of politeness'
- 2- **All of the following about 'Neoplatonism' are correct except that it -----.**
  - 1) was revived in the Renaissance in association with magic and demonology
  - 2) both rivalled and influenced Christianity from the 3rd to the 6th century
  - 3) posited that the individual soul could ascend from physical existence to merge with the One
  - 4) was manifest in the Enlightenment idea of Deism and Romantic notion of Pantheism
- 3- **'Senecan tragedy', a form of tragedy developed by the Roman philosopher-poet Lucius Annaeus Seneca, -----.**
  - 1) was mostly intended for recitation rather than stage performance
  - 2) particularly appealed to the popular English dramatists of the early fifteenth century
  - 3) employed long rhetorical speeches, with important actions being recounted by messengers
  - 4) were initially composed in two acts with a chorus to comment on the action at the start of each
- 4- **The form of verse quatrain called 'common measure' or 'common metre' was often used in -----.**
  - 1) 'hymns'                      2) 'love lyrics'                      3) 'mock epics'                      4) 'elegies'
- 5- **Which of the following works is not classified, entirely or in part, in the category of 'the grotesque'?**
  - 1) Kafka's 'The Metamorphosis'                      2) Mann's *The Magic Mountain*
  - 3) Shakespeare's *King Lear*                      4) Swift's 'A Modest Proposal'

- 6- The conception 'the Great Chain of Being' (grounded in ideas about the nature of God, or the First Cause, in the Greek philosophers Plato, Aristotle, and Plotinus) was already prevalent in the -----, but was refined and greatly developed by the German philosopher ----- early in the eighteenth century, and then adopted by a number of thinkers of the *Enlightenment*.
- 1) Middle Ages / Gottfried Leibniz                      2) Renaissance / Johann Gottlieb Fichte  
3) Middle Ages / Johann Gottlieb Fichte              4) Renaissance / Gottfried Leibniz
- 7- All of the following are 'sonnet sequences', or 'sonnet cycles' **except** -----.
- 1) Wordsworth's *The River Duddon*                      2) D. G. Rossetti's *House of Life*  
3) Alfred Tennyson's *Idylls of the King*                4) Dylan Thomas' *Altarwise by Owl-light*
- 8- 'Doggerel' is a term applied to rough, heavy-footed, and jerky versification, and also to verses that are ----- in meter and ----- in sentiment – it is sometimes deliberately employed by poets for satiric, comic, or rollicking effect.
- 1) regular / unconventional                                2) regular / conventional  
3) irregular / unconventional                              4) irregular / conventional
- 9- If the prevailing stress pattern enforces a drastic alteration of the normal word accent, we get a 'wrenched accent' – it was conventional in the ----- (for example, 'fair ladie,' 'far countrée'), and is sometimes deliberately used for -----, as in Lord Byron's *Don Juan* (1819-24) and in the verses of Ogden Nash.
- 1) mock epic / serious effects in otherwise comic poetry  
2) mock epic / comic effects  
3) folk ballad / serious effects in otherwise comic poetry  
4) folk ballad / comic effects
- 10- All of the following about the term 'crasure' (*sous rature* in French) are correct **except** that it -----.
- 1) signals that an idea/concept is at once unreliable *and* indispensable  
2) involves paradox  
3) subjects an idea to 'veritable and perpetual disappearance'  
4) it is used in the theory of deconstruction
- 11- The collection of heroic tales 'Fenian cycle' in Gaelic literature -----.
- 1) was orally transmitted in the Irish Romantic Revival  
2) is a forged document of mostly medieval Irish rebels  
3) partly celebrates the deeds of the poet Finn MacCool  
4) was originally 'invented' by several medieval monks
- 12- Which of the following is **not** correct about the American poetic movement 'objectivism'?
- 1) Its leading figure was William Carlos Williams.  
2) It was a late modernist revival of Romantic ethos.  
3) Its principles were developed further in 'projectivism'  
4) It began in the early 1930s as a development of imagism.
- 13- The term 'induction' is best exemplified in the opening of -----.
- 1) William Shakespeare's *The Taming of the Shrew*  
2) John Donne's *Devotions Upon Emergent Occasions*  
3) William Congreve's *Love for Love*  
4) John Milton's *Il Penseroso*

- 14- The right sequence of the appearance of the following seminal twentieth-century texts is -----.
- 1) 'Woolf's *A Room of One's Own* → Eliot's *Murder in the Cathedral* → Yeats's *Michael Robartes and the Dancer*'
  - 2) 'Yeats's *Michael Robartes and the Dancer* → Woolf's *A Room of One's Own* → Eliot's *Murder in the Cathedral*'
  - 3) 'Woolf's *A Room of One's Own* → Yeats's *Michael Robartes and the Dancer* → Eliot's *Murder in the Cathedral*'
  - 4) 'Yeats's *Michael Robartes and the Dancer* → Eliot's *Murder in the Cathedral* → Woolf's *A Room of One's Own*'
- 15- All of the following about the novelist / poet Thomas Hardy (1840-1928) are correct **except that** -----.
- 1) his remarkable epic-drama of the Napoleonic Wars, *The Dynasts*, came out in three parts between 1903 and 1908
  - 2) his poetry, like his prose, often has a self-taught air about it; both can seem, on first reading, roughly hewn.
  - 3) he called himself a 'meliorist'—that is, one who believes that the world can be made better by human effort
  - 4) he preferred to go directly for the elemental in human behavior with a maximum of contemporary social detail
- 16- The post-World War II 'Movement' in British poetry -----.
- 1) subscribed to the arcane myths and allusiveness of Yeats, Eliot, and Pound for a brief period immediately after the war
  - 2) consisted mainly of the verbal excesses and extravagances of Dylan Thomas and particularly Edith Sitwell
  - 3) aimed at a highly-charged 'angry' tone and a slangy diction to render a rather unpretentious fidelity to mundane experience
  - 4) was largely in favor of a civil and accessible 'native' tradition that went back partly to the Georgian pastoralists of the 1910s
- 17- All of the following are regarded as the twentieth century's three roughly distinct subperiods of British fiction **except** -----.
- 1) late century's postmodernism and postcolonialism with a mix of voices and styles cut off from the early century's voices and concerns
  - 2) reaction against modernism, involving a return to social realism, moralism, and assorted documentary endeavors, in the 1930s, 1940s, and 1950s
  - 3) high modernism through the 1920s, celebrating personal and textual inwardness, complexity, and difficulty
  - 4) period after the collapse of the British Empire, in which the fictional claims of various realisms are asserted alongside and through the enduring legacy of modernism

- 18- Which of the following in the context of the concept of the Romantic poet and the poem is correct?
- 1) The lyric poem, a major kind for much of the literary history of England, was revived and established as the most essentially poetic of all the genres.
  - 2) Byron squarely met his contemporaries' expectations about which poetic genre was best suited to self-revelation by dabbling in the 'pseudo-epic' as in his *Manfred*.
  - 3) Like Blake, Coleridge in early poems, and later on Shelley, Wordsworth presents himself in his *The Prelude* as, in his words, 'a chosen son' or 'Bard'.
  - 4) Using a metaphor that runs contrary to Wordsworth's idea of 'overflow', women poets like Mary Robinson identified their key poems of the 1790s as 'in-pourings'.
- 19- Which of the following Romantic works was subtitled 'A Romaunt' (an archaic spelling of romance) and written in Spenserian stanzas?
- 1) Coleridge's *The Lime-Tree Bower My Prison*
  - 2) Shelley's *Rosalind and Helen*
  - 3) Byron's *Childe Harold's Pilgrimage*
  - 4) Keats's *The Fall of Hyperion: A Dream*
- 20- All of the following were published in 'the periodicals' of the Victorian era except -----.
- 1) 'poetry' by Brownings
  - 2) 'essays' by Mill and Ruskin
  - 3) 'fiction' by George Eliot
  - 4) 'theory' by Swinburne
- 21- All of the following about William Shakespeare (1564-1616) / his work are correct except that -----.
- 1) his earliest history play, *Titus Andronicus*, was generally based on popular accounts of English kings written by Raphael Holinshed
  - 2) he began his career as a playwright, probably in the early 1590s, by writing comedies and history plays
  - 3) his great tragic dramas *Othello*, *King Lear*, *Macbeth*, *Antony and Cleopatra*, and *Coriolanus* were written from 1601 to 1607
  - 4) he retired from direct involvement in the theater and returned to Stratford shortly after writing *The Tempest* (ca. 1611)
- 22- 'Sixteenth century poet / poem' match in -----.
- 1) 'Elizabeth I: They flee from me'
  - 2) 'Sir Thomas Wyatt the Elder: Blame not my lute'
  - 3) 'Edmund Spenser: What vailleth truth?'
  - 4) 'Sir Walter Raleigh: Who list his wealth and ease retain'
- 23- The major sixteenth century theologian John Calvin (1509-1564) -----.
- 1) was the principal theologian of the Protestant Reformation, exercising immense influence in England as well as on the Continent
  - 2) completed a translation of the New Testament with the financial assistance of wealthy London merchants.
  - 3) was the chief apologist of the contemporary view that the law of nature affords principles that justify the existing organization and practices of the English Church.
  - 4) advocated 'double translation' as the most effective way of acquiring a sound Latin style and consequently for imbibing the Bible

- 24- All of the following about Sir Philip Sidney's *Astrophel and Stella* (probably composed in the 1580s) are correct **except** that -----.
- 1) Sidney, in the role of Astrophil, protests that he uses no standard conventional phrases, and that his verse is original and comes from his heart
  - 2) it is, oddly enough for a sixteenth century sonnet cycle, devoid of any autobiographical element in its shadowy narrative
  - 3) the 'plot' of the sequence is highly conventional, derived from Petrarch and his many Italian, French, and Spanish imitators
  - 4) it is a loosely linked succession of 108 sonnets and eleven songs
- 25- Which of the following works 'asserts the cultural superiority of the English over non-European peoples and celebrates the patriarchal power of James, the 'Sun King' of Britain'?
- 1) Thomas Nashe's 'A Litany in Time of Plague'
  - 2) Christopher Marlowe's *Hero and Leander*
  - 3) Fulke Greville, Lord Brooke's 'Caelica'
  - 4) Ben Jonson's *The Masque of Blackness*

**LITERARY CRITICISM AND PHILOSOPHY OF LITERATURE**

- 26- 'Theorist-figure: work' match in -----.
- 1) 'Plotinus: *Genealogy of the Gentile Gods*'
  - 2) 'Giovanni Boccaccio: *The Book of the City of Ladies*'
  - 3) 'Thomas Aquinas: *Summa Theologica*'
  - 4) 'Giambattista Giralardi: *Commentary on the Dream of Scipio*'
- 27- In his long essay 'The Painter of Modern Life' (1863), the French poet-critic Charles Baudelaire describes two ----- paradigms for the artist - one is *the dandy*, and the other *the flâneur*, one who -----.
- 1) contradictory / gives himself over to the crowd
  - 2) complementary / gives himself over to the crowd
  - 3) contradictory / holds himself aloof and unmoved
  - 4) complementary / holds himself aloof and unmoved
- 28- All of the following about Benedetto Croce (1866-1952) are correct **except** that he -----.
- 1) opposed the positivist reduction of the humanities to the sphere of natural science
  - 2) abolished both the idea of a universal history and that of a universal philosophy, that is, the conception of philosophy as a closed system
  - 3) was an early champion of academic intellectualism and embraced the idea of the university as a 'nonpartisan centre of intellectual excellence'
  - 4) strongly criticized the abstract rationalism of the Enlightenment, which separated real and ideal, the imperfect universe of history from that of perfect rationality
- 29- Germaine Necker De Stael's 'Essay on Fictions' (1795) makes the case, in her characteristic ----- style, for what was eventually to become the ----- novel.
- 1) epigrammatic / nineteenth-century realist
  - 2) long-winded / early nineteenth century Gothic
  - 3) epigrammatic / early nineteenth century Gothic
  - 4) long-winded / nineteenth-century realist

- 30- **'Literary theorist / critic: work' do not match in -----.**
- 1) Stephane Mallarme: 'Crisis in Poetry'
  - 2) W. E. B. Du Bois: 'Criteria of Negro Art'
  - 3) Ralph Waldo Emerson: 'The American Scholar'
  - 4) Gotthold Lessing: 'On the Aesthetic Education of Man'
- 31- **In his seminal 'Criticism, Inc.' (1938), the American poet / critic John Crowe Ransom -----.**
- 1) calls for a revitalized department of English that will make literary history, scholarship, and linguistics secondary to rigorous criticism
  - 2) launches a spirited attack on science and industrialization and a defense of agricultural economy and specifically Southern literary tradition
  - 3) demanded American universities be equipped "not only with a body of theory and practice but a network of programs and journals to support and buttress such theory"
  - 4) advocates some current strands of criticism, including the 'ethical' approach of the New Humanism, and reasons for their incorporation in literature curricula
- 32- **Zora Neale Hurston's 'Characteristics of Negro Expression' (1934) -----.**
- 1) contends that the literary consciousness of black people is different (while at the same time positing that 'Minorities are just like everybody else')
  - 2) emphasizes the need for publishers, theater producers, editors, and audiences to accept a more honest and nuanced treatment of black and other minority characters
  - 3) is devoted to language in the broadest sense – including gestures and forms of music and dance – but she dwells particularly on African American speech
  - 4) is an evocative, often painful, but ultimately celebratory account of a black woman's quest for intellectual fulfilment and personal freedom
- 33- **Championing the virtues of ----- against the ----- that logical positivism tried to create, the British philosopher J. L. Austin (1911-1960) stressed varieties of linguistic utterance that ----- use names to refer to existing objects.**
- 1) 'idealized and purified language' / 'ordinary language' / do not simply
  - 2) 'ordinary language' / 'idealized and purified language' / do not simply
  - 3) 'idealized and purified language' / 'ordinary language' / simply
  - 4) 'ordinary language' / 'idealized and purified language' / simply
- 34- **Which of the following about the psychoanalyst Jacques Lacan (1901-1981) and his ideas and thought is not correct?**
- 1) His Freudianism has encouraged modern criticism to abandon faith in language's power to refer to things and to express ideas or feelings.
  - 2) He considers that human subjects enter a pre-existing system of signifiers which take on meanings regardless of their entering a language system.
  - 3) In his prelinguistic 'mirror phase', the child starts to project a certain unity into the fragmented self-image in the mirror; he or she produces a 'fictional' ideal, an 'ego'.
  - 4) His distinction between the 'imaginary' and the 'symbolic' corresponds to Julia Kristeva's between 'semiotic' and 'symbolic'.
- 35- **The American critic / theorist Paul de Man (1919-1983) -----.**
- 1) endorsed what he called 'the progressive idea of paraphrase'
  - 2) rejected European phenomenological tradition of philosophy
  - 3) entirely disregarded New Critics' practice of close reading
  - 4) viewed criticism in essentially the same terms as literature

- 36- 'Jean Baudrillard (1929–2007) work / description' match in -----.
- 1) 'The Mirror of Production / strongly negates the "established but ossified notion" of 'symbolic exchange,' or a transaction between things
  - 2) 'The Consumer Society / argues that the manner in which we interact with objects is a form of communication, regardless of the object's original function'
  - 3) 'For a Critique of the Political Economy of the Sign / reviews why the student movements in France failed and examines the interdependency between the sign and its political economy'
  - 4) 'The System of Objects / presents a study of human needs and desires from the perspective of the new consumerist middle class'
- 37- All of the following as regards the British critic / theorist Raymond Williams's thought, particularly as they apply to his *Marxism and Literature* (1977), are correct except that he -----.
- 1) blends work by modern linguists and literary theorists, notably Roman Jakobson, on the formal artistic features intrinsic in works (i.e. 'literariness' and 'poeticity') with his own notions of the social function of literature in the post 19<sup>th</sup>-century Marxist literary / political canon
  - 2) sees literature as a shifting historical product-not a transcendent entity but a complex mutating human product linked with concepts such as literacy, imagination, taste, and beauty, all inflected by sociohistorical conditions
  - 3) examines the development of 'national' literatures, which further demonstrates how society, culture, and art interconnect and how literature serves the dominant order
  - 4) argues that our contemporary sense of what literature is derives not from the intrinsic, timeless aesthetic value of literary works themselves but from the ongoing capitalist specialization of society
- 38- The British theorist Laura Mulvey's 'Visual Pleasure and Narrative Cinema' (1975) describes the manner in which the visual apparatus of mainstream ----- film looks at women as ----- subordinated to the male gaze.
- 1) French New Wave / reactive agents
  - 2) Hollywood 'narrative' / passive objects
  - 3) Hollywood 'narrative' / reactive agents
  - 4) French New Wave / passive objects
- 39- The African-American theorist bell hooks (b. 1952) believes, like -----, that the abstract philosophical discourse of ----- is dominated by white male intellectuals who are by and large oblivious to the concerns of black people.
- 1) Judith Butler / postmodernism
  - 2) Judith Butler / modernity
  - 3) Barbara Christian / modernity
  - 4) Barbara Christian / postmodernism
- 40- All of the following about the Italian thinker Antonio Gramsci (1891-1937) are correct except that -----.
- 1) his immediate concern was the Left's failure to win the hearts and minds of the Italian people, who supported the Fascists instead
  - 2) his coinage 'historic bloc' expresses his sense that social groups are dynamically created in specific historical moments, or so-called conjunctures
  - 3) he believed that writers, artists and philosophers are 'organic intellectuals' in that they hold an antagonistic relationship to established institutions and official power
  - 4) he has been a major influence on the leading cultural studies figure Dick Hebdige





- 47- The American critic-theorist-novelist Henry James's (1843-1916) concern for 'taste', 'judgment', and 'discrimination' in his reflections on fiction glances backward to -----; and when he hails the novel as 'a personal, a direct impression of life,' he more immediately echoes the heightened phrasing that the ----- had employed in his mature work.
- 1) eighteenth-century writers David Hume and Edmund Burke / nineteenth century Walter Pater
  - 2) Renaissance notion of such ideas in Pierre de Ronsard, for instance / eighteenth century Henry Fielding
  - 3) eighteenth-century writers David Hume and Edmund Burke / eighteenth century Henry Fielding
  - 4) Renaissance notion of such ideas in Pierre de Ronsard, for instance / nineteenth century Walter Pater
- 48- All of the following about the Swiss psychiatrist and psychoanalyst Carl Gustav Jung (1875-1961) are correct **except** that he -----.
- 1) once defined archetypes as "*a priori*, inborn forms of 'intuition'"
  - 2) contends that there are two types of artistic creation – 'introverted' and 'extraverted'
  - 3) maintains that symbols in works of art ultimately derive not from the author's 'personal unconscious' but from the 'collective unconscious'
  - 4) is interested not in the image that lies behind a text's images but in the image itself for what it is worth
- 49- In G. W. F Hegel's (1770-1831) 'Master-Slave dialectic', the counterposed selves ----- have so much at stake that their relationships are a constant source of strife, "such that they -----"
- 1) forever latent in the unconscious / prove themselves and each other through a life-and-death struggle
  - 2) coming to consciousness / have to prove themselves ironically through perpetual reconciliation
  - 3) forever latent in the unconscious / have to prove themselves ironically through perpetual reconciliation
  - 4) coming to consciousness / prove themselves and each other through a life-and-death struggle
- 50- The American critic / theorist / writer Gerald Robert Vizenor (born 1934) is inspired by and borrows from all the following figures to shape his thought **except** -----.
- |                     |                    |
|---------------------|--------------------|
| 1) Tzvetan Todorov  | 2) Edward Said     |
| 3) Jean Baudrillard | 4) Michel Foucault |

**THE LONG STORY**

- 51- 'Ernest Hemingway novel: description' match in the all the following **except** -----.
- 1) *The Sun Also Rises*: has his rootless protagonists shuttle between France and Spain, Paris and Pamplona, engaging in casual affairs, bullfights, and fishing trips
  - 2) *Across the River and Into the Trees*: focuses on American army colonel Richard Cantwell and his love affair with the Italian countess Renata
  - 3) *For Whom the Bell Tolls*: features the wounded lieutenant Frederic Henry, who finds love in the midst of war-torn Italy with Catherine Barkley
  - 4) *To Have and Have Not*: uses Harry Morgan, an ex-policeman from Miami, who runs a charter boat in Cuba, and multiple points of view, to contrast "have" characters with "have not" characters
- 52- All of the following about Virginia Woolf's *The Waves* (1931) are correct **except** that -----.
- 1) by the end of the book, it is the character Bernard's voice that holds the story together
  - 2) the six characters in the novel speak in monologues that reveal their inner thoughts and life experiences
  - 3) the same events are narrated from the perspective of each character, offering a multi-sided description of the event
  - 4) while technically the novel is in the first person point of view, signaled by the use of 'I said' the first person narrator has virtually no participation in the text
- 53- Jane Austen's *Sense and Sensibility* (1811) opens with -----.
- 1) 'The family of Dashwood had long been settled in Sussex. Their estate was large, and their residence was at Norland Park, in the centre of their property...'
  - 2) 'About thirty years ago Miss Maria Ward, of Huntingdon, with only seven thousand pounds, had the good luck to captivate Sir Thomas Bertram...'
  - 3) 'No one who had ever seen Catherine Morland in her infancy would have supposed her born to be an heroine. Her situation in life, the character of her father and mother, her own person and disposition, were all equally against her...'
  - 4) 'Sir Walter Elliot, of Kellynch Hall, in Somersetshire, was a man who, for his own amusement, never took up any book but the Baronetage; there he found occupation for an idle hour...'
- 54- Which of the following set of character belongs to D. H. Lawrence's *Rainbow* (1915)?
- 1) Clara Martin, Mary O'Donnell and Minerva
  - 2) Ethan Canning, Mrs. Clement and Jesse
  - 3) Arnie Kott, Manfred Steiner and June Henessy
  - 4) Mr. Harby, Winifred Inger and Maggie

- 55- Which of the following is related to the 'Telemachus episode' in James Joyce's *Ulysses* (1922)?
- 1) In a funeral procession from Sandymount to Prospect Cemetery in Glasnevin, north of Dublin, at 11 a.m., Bloom travels in a carriage with Jack Power, Martin Cunningham, and Simon Dedalus.
  - 2) This episode takes place in the Freeman newspaper offices. The text here is divided by headlines like those appearing in a newspaper.
  - 3) Early on June 16, 1904, Stephen Dedalus, the Englishman Haines, and Malachi Mulligan, called Buck, have breakfast at the Martello Tower at Sandycove on Dublin Bay which Stephen rents.
  - 4) It is 10 a.m., and Stephen is teaching an ancient Greek history class in a boys' school in Dalkey, drilling the students on Pyrrhus and picking on an unprepared student named Armstrong.
- 56- William Faulkner's *Light in August* (1932) opens with -----.
- 1) the character Lena Grove having been walking for four weeks from Alabama to Jefferson, farther from her home than she has ever traveled
  - 2) with a portrait of the defrocked minister Reverend Gail Hightower now struggling to make a living by selling greeting cards
  - 3) an extended flash back to when the main character Joe was five and living in an orphanage "like a shadow . . .sober and quiet."
  - 4) the character Byron alone a Saturday afternoon ruminating over a fire that has consumed away their neighbour Miss Burden's entire house
- 57- The main character of in Thomas Pynchon's *Gravity's Rainbow* (1973) is a(n) -----.
- 1) secret cameraman for ACHTUNG and later a member of the Counterforce during World War I
  - 2) lieutenant in the United States Army on assignment in London during World War II
  - 3) American intelligence officer stationed in Berlin just prior to World War I
  - 4) racist American major in charge of a technical intelligence team in Paris just after World War II
- 58- 'Novel / description' match in all the following except -----.
- 1) Stephen Crane's *Maggie: A Girl of the Streets*: is about a young woman who struggles to survive the brutal environment of the Bowery, a New York City slum, at the end of the nineteenth century
  - 2) Rudyard Kipling's *Kim*: the title character is an orphan of English-Indian parentage who has trouble blending into the ruling British society in India where he was born and lives
  - 3) J. M. Coetzee's *Dusklands*: begins with the section (some people refer to it as a novella) called 'The Vietnam Project'
  - 4) John Fowles's *The French Lieutenant's Woman*: includes the characters Sarah Woodruff, Ernestina Freeman and Charles Smithson

- 59- All of the following about Thomas Hardy's *Far from the Madding Crowd* (1874) are correct **except** that -----.
- 1) the climax of the novel comes at the Christmas party where the character Boldwood kills Sergeant Troy
  - 2) it is set in Wessex, an imaginary English county that Hardy colored with fine details throughout the course of his writing career
  - 3) its plot concerns a young woman and the three men in her life
  - 4) its central figure is Susan Tall, a domineering woman who makes all of the decisions for the couple in the novel
- 60- Which of the following about Bram Stoker's *Dracula* (1897) is **not** correct?
- 1) The novel violates the expected roles of men and women in Victorian times: women in *Dracula* are anything but 'gentle', 'ladylike' and 'subservient'.
  - 2) It starts out with several entries in a journal, which comprise the first four chapters. These entries set the structure for the rest of the novel, which is also told mainly through journal entries and letters.
  - 3) Count Dracula is an old vampire who keeps Jonathan Harker prisoner in his castle and who ultimately tries to relocate to London and create a race of vampires.
  - 4) The novel's use of multiple first-person narrators helps increase the suspense in the book, since Stoker jumps around from character to character, building tension in a certain situation and then moving on to the next one.

#### SEVENTEENTH AND EIGHTEENTH CENTURY LITERATURE

- 61- The following early 17<sup>th</sup> century texts appeared in the correct order in -----.
- 1) Bacon's *Novum Organum* → Thomas Browne's *Religio Medici* → George Herbert's *Temple*
  - 2) Thomas Browne's *Religio Medici* → George Herbert's *Temple* → Bacon's *Novum Organum*
  - 3) Bacon's *Novum Organum* → George Herbert's *Temple* → Thomas Browne's *Religio Medici*
  - 4) Thomas Browne's *Religio Medici* → Bacon's *Novum Organum* → George Herbert's *Temple*
- 62- 'Seventeenth-century poet / poem' match in -----.
- 1) Andrew Marvell: 'Upon Appleton House'
  - 2) Thomas Carew: 'The Mower Against Gardens'
  - 3) John Milton: 'A Dialogue Between the Soul and Body'
  - 4) Henry Vaughan: 'The Definition of Love'

- 63- Which of the following opens a 'Holy Sonnet' by John Donne (1572-1631)?
- 1) 'See the chariot at hand here of Love / Wherein my lady rideth! / Each that draws is a swan or a dove / And well the car Love guideth / As she goes, all hearts do duty / Unto her beauty'
  - 2) 'This morning, timely rapt with holy fire / I thought to form unto my zealous muse / What kind of creature I could most desire / To honor, serve, and love; as poets use.'
  - 3) 'Farewell, sweet Cookham, where I first obtained / Grace from that grace where perfect grace remained / And where the muses gave their full consent / I should have power the virtuous to content'
  - 4) 'If poisonous minerals, and if that tree / Whose fruit threw death on else-immortal us / If lecherous goats, if serpents envious / Cannot be damned, alas! why should I be?'
- 64- All of the following as regards the thinking of Thomas Hobbes (1588-1679) are correct **except that** -----.
- 1) he believed in working rigorously from clearly defined first principles to conclusions, so he grounded his political vision upon a comprehensive philosophy of nature and of knowledge
  - 2) he held that humans are fundamentally unequal, physically and mentally, and should thus possess unequal hopes of attaining goods, as well as unequal fears of danger from others
  - 3) in his system, the founding political covenant, once made, cannot be revoked
  - 4) all knowledge to him is gained through sensory impressions, which are nothing but matter in motion
- 65- The following parts in Jonathan Swift's *Gulliver's Travels* (1726) are in the correct order in -----.
- 1) 'A Voyage to Brobdingnag' → 'A Voyage to the Land of the Houyhnhnms' → 'A Voyage to Laputa, Balnibarbi, Luggnagg, Glubbdubdrib and Japan'
  - 2) 'A Voyage to the Land of the Houyhnhnms' → 'A Voyage to Laputa, Balnibarbi, Luggnagg, Glubbdubdrib and Japan' → 'A Voyage to Brobdingnag'
  - 3) 'A Voyage to Brobdingnag' → 'A Voyage to Laputa, Balnibarbi, Luggnagg, Glubbdubdrib and Japan' → 'A Voyage to the Land of the Houyhnhnms'
  - 4) 'A Voyage to the Land of the Houyhnhnms' → 'A Voyage to Brobdingnag' → 'A Voyage to Laputa, Balnibarbi, Luggnagg, Glubbdubdrib and Japan'
- 66- On the island of 'Luggnagg' in *Gulliver's Travels* (1726), Gulliver encounters the ----- who -----.
- 1) *glumdalelitches* / do not have the gift of eternal youth, but suffer the infirmities of old age and are considered legally dead at the age of eighty
  - 2) *struldbrugs* / as opposed to Yahoos the deformed creatures that resemble human beings, are the rulers of the realm
  - 3) *struldbrugs* / do not have the gift of eternal youth, but suffer the infirmities of old age and are considered legally dead at the age of eighty
  - 4) *glumdalelitches* / as opposed to Yahoos the deformed creatures that resemble human beings, are the rulers of the realm

- 67- All of the following about Alexander Pope's *Eloisa to Abelard* (1717) are correct **except** that -----.
- 1) the high reputation of the work, well into the Romantic era, owes less to its theatrics than to its convincing image of a mind in pain
  - 2) in *Eloisa*, for the only time in his career, Pope tells a story wholly in another's voice
  - 3) it is a heroic epistle: strictly defined, a versified love letter, involving historical persons, which dramatizes the feelings of a woman who has been forsaken
  - 4) Pope draws on his knowledge of Roman Catholic ritual but strangely for a work set in the medieval times enters elements of the early Renaissance Protestant ethic into the story to make it publishable
- 68- Which of the following about John Bunyan's (1628-1688) *The Pilgrim's Progress* is correct?
- 1) Bunyan's style (and spirit) throughout is modeled on the prose of the Scholastic philosophers of the medieval age.
  - 2) The entire book is presented as a dream sequence narrated by an omniscient narrator.
  - 3) It records, as his spiritual autobiography, his transformation from a self-doubting sinner into an eloquent and fearless Baptist preacher.
  - 4) It propagated Catholic beliefs and values at a time when Catholics from all denominations were hunted down and fiercely persecuted across the country.
- 69- 'The Art of Satire', part of John Dryden's (1631-1700) *A Discourse Concerning the Original and Progress of Satire* -----.
- 1) traces the origin and development of verse satire in Rome and contrasts Horace and Juvenal as satiric poets
  - 2) is intended as a preface to his friend's William Congreve's book of translations of Roman satirists Juvenal and Persius
  - 3) concerns his preference for the urbane and laughing satire of Horace to the 'tragic' satire of Juvenal
  - 4) serves as the dedication to an important book of ancient satires compiled by Charles Sackville, sixth earl of Dorset
- 70- All of the following about the work / career of Samuel Johnson (1709-1784) are correct **except** that -----.
- 1) his style of writing can be described as a combination of Swift's simplicity and Addison's neatness
  - 2) he was the editor of two important series of 18<sup>th</sup> c. periodical essays, the *Rambler* and the *Idler*
  - 3) the main story in his *Rasselas* (1759) is primarily episodic and local color in it is almost non-existent
  - 4) his last important work is the *Lives of the Poets*, which came out in two parts in 1779 and 1781
- 71- In his 'The Preface to Shakespeare' (1765), Samuel Johnson -----.
- 1) provides brief introductions along with a brief sketch of each play .
  - 2) coins the term 'bardolatry' in connection with such contemporary editors of Shakespeare as Alexander Pope who would, to him, 'uncritically worship the bard'.
  - 3) attacks the critical reverence for the unities of time and place in the essay, arguing that what seems real on the stage does not depend on artificial rules but on what the mind is willing to imagine.
  - 4) elaborates at length on the favourite 18<sup>th</sup> c. critical credo, that Shakespeare is primarily the poet of learning, not of nature.

- 72- All of the following about Alexander Pope's (1688-1744) philosophical poem *An Essay on Man* are correct **except** that it -----.
- 1) is dedicated to his neighbour Henry St. John Viscount Bolingbroke who had been secretary of state in the Tory ministry in the early 1710s
  - 2) involves specifically Christian doctrines, as 'man' will 'fare far better' if Jesus Christ can rule over him and all his deeds
  - 3) is his purpose in the poem is to 'vindicate the ways of God to man,' a phrase that consciously echoes *Paradise Lost*
  - 4) represents the beginnings of an ambitious but never completed plan for what he called his 'ethic work'
- 73- Which of the following about William Cowper's *The Task* (1785) is **not** correct?
- 1) He describes his small world of country, village, garden, and parlor, and from time to time he glances toward the great world to condemn aspects of the world about.
  - 2) It was undertaken at the bidding of a friend when the poet complained that he had no subject to write about.
  - 3) It began with a mock-heroic account of the development of the sofa from a simple stool, but grew into a long meditative poem.
  - 4) He composed the poem in a spirit of strong Evangelical fervour and in conformity with Methodist principles.
- 74- 'Seventeenth- / Eighteenth-century philosopher: work' match in all the following **except** -----.
- 1) David Hume: *History of England*
  - 2) John Locke: *Dialogues Concerning Natural Religion*
  - 3) David Hume: *Treatise of Human Nature*
  - 4) John Locke: *A Essay Concerning Human Understanding*
- 75- John Milton's 'Arcopagitica' (1644) -----.
- 1) relies on the concept of the human body to serve as a metaphor for his analysis of the body politic
  - 2) is a major treatise on his defence of Republican ideas, which nevertheless allows other forms of government to slip into consideration
  - 3) contains a systematic exposition of his religious views and caused him to be nominated as the Latin Secretary in the Interregnum
  - 4) associates the title of tract with the speech of the Greek orator Isocrates to the Council of the Wise in Athens

### CONTEMPORARY POETRY

- 76- All of the following about the American poet Edwin Arlington Robinson (1869-1935) are correct **except** that he -----.
- 1) never became part of the Harvard School of poets though he spent two years at Harvard University in the early 1890s
  - 2) was interested in the personal histories of the people he encountered, and in using these portraits to reflect the hypocrisy and spiritual void of his times
  - 3) was an admirer of early 19<sup>th</sup> c. British Romantic poetry and remained essentially a nature poet throughout his career
  - 4) grew up in Gardiner, Maine, which became the model for 'Tilbury Town,' the fictional setting of many of his poems



- 77- Which of the following as regards T. S. Eliot's debt to the French Symbolist poet Jules Laforgue is correct?
- 1) Some of the themes he would later take up in his poetry – such as sickness at the world, general scepticism, and a belief in the superiority of human creativity over logic and the natural world – were directly related to his experience of reading Laforgue.
  - 2) Laforgue's influence encouraged Eliot to regard the dramatic monologue and the possibilities it offered for vivid characterisation as a guiding principle in his own poetry.
  - 3) Eliot learned from Laforgue that poems could be made out of the modern urban experience, what had initially been done in the Renaissance but had thereafter been soon discarded in favour of a fascination with pristine pastoral settings in poetry.
  - 4) His rejection of Romantic style was a revelation to Eliot: his construction of the poem as a short dramatic scene rather than a lyric utterance all contributed to Eliot's sense of the direction his own poetry should take.
- 78- 'Poet / poem' do **not** match in -----.
- 1) Wallace Stevens: 'A High-Toned Old Christian Woman'
  - 2) E. E. Cummings: 'Spring and All'
  - 3) William Carlos Williams: 'The Young Housewife'
  - 4) Hart Crane: 'At Melville's Tomb'
- 79- Of all the women modernists, only ----- was able to occupy a secure position within the male-dominated literary world: she exerted an important influence on the development of modern poetry through her poems, her extensive correspondence with other writers, and her position from 1925 to 1929 as editor of -----.
- 1) Marianne Moore / *The Dial*
  - 2) Hilda Doolittle (H. D.) / *The Criterion*
  - 3) Hilda Doolittle (H. D.) / *The Dial*
  - 4) Marianne Moore / *The Criterion*
- 80- The Black Arts movement – also known as the Black Aesthetic, the New Black Consciousness, and the New Black Renaissance – began in -----; the poetry written by African Americans during this period expressed a(n) ----- attitude toward white American culture and its racist practices and ideologies.
- 1) mid-1960s and lasted until the mid-1970s / more militant
  - 2) late-1940s and lasted until the early-1960s / intellectual, avant-garde
  - 3) mid-1960s and lasted until the mid-1970s / intellectual, avant-garde
  - 4) late-1940s and lasted until the early-1960s / more militant

- 81- Which of the following about the American poet John Crowe Ransom (1888-1974) is correct?
- 1) His appeal as a major poet comes from three principal aspects of his poetics: an embrace of symbolist and subjective (i.e. confessional) modes of poetry, a rigorously close attention to matters of poetic technique, and a high level of theoretical sophistication.
  - 2) His most typical poem 'Ode to the Confederate Dead' conformed to the formal style associated with what would later on be developed as the New Criticism even in the 1920s.
  - 3) His best work is characterized, stylistically, by its skillful prosody, its metaphysical wit, and its satirical contrast of formal literary language with the colloquial idiom, as in his most famous poem, 'Bells for John Whiteside's Daughter'.
  - 4) He achieved more popularity among general readers than those of any twentieth-century American poet other than Frost in poems such as 'Buffalo Bill's' and 'O sweet spontaneous'.
- 82- 'Poet: description' match in all the following **except** -----.
- 1) Anne Sexton: her 'The Truth the Dead Know' opposes the societal construction of death as an occasion for social and religious ritual and the poetic construction of death as an occasion for creative and personal exploration
  - 2) Edna St. Vincent Millay: her 'Critics and Connoisseurs' differs strikingly from those of her male modernist counterparts in her use of a first-person speaker to establish a voice that is neither ironically distanced from his subject nor lyrically expressive
  - 3) Elizabeth Bishop: her 'In the Waiting Room' is a narrative poem in which a seven-year-old girl is waiting in a dentist's office and reading a magazine (*National Geographic*) while her aunt is being treated by the dentist
  - 4) Susan Howe: in her *Articulation of Sound Forms in Time*, she draws on the historical account of a colonial minister who is separated from the militia he is accompanying during an Indian raid late in the 17<sup>th</sup> c.
- 83- In the -----, the most prominent expression of the meditative impulse in American poetry was the 'Deep Image' movement; the poetry of Deep Image sought to use the ----- image as a means of accessing deeper levels of feeling or consciousness, often in the form of sudden epiphanies or revelations of insight.
- |                                 |                                 |
|---------------------------------|---------------------------------|
| 1) 1950s and 1960s / visual     | 2) 1960s and 1970s / 'abstract' |
| 3) 1950s and 1960s / 'abstract' | 4) 1960s and 1970s / visual     |

- 84- All of the following about the British poet W. H. Auden (1907–1973) are correct except that -----.
- 1) his earliest poems exploit the rhetoric of warfare and espionage, anxieties about borders and frontiers, languages of distrust and betrayal, to articulate a sense of what in 'The Secret Agent' (1928) he describes as 'trouble coming.'
  - 2) his metrical range encompasses mastery of virtually every available English form and many others imported from diverse sources
  - 3) his poetry was often fully committed to a political role or identity as his sustained obsession with the Spanish civil war and his year-long stay in Spain in 1937 demonstrates
  - 4) his poetry of the 1930s expressed a desire for political and ethical commitment but tempering that expression by a sometimes calculated vagueness, influenced by the already canonical works of 1920s modernism
- 85- W. B. Yeats's poem 'A Dialogue of Self and Soul' (1933) opens with -----.
- 1) 'I summon to the winding ancient stair / Set all your mind upon the steep ascent / Upon the broken, crumbling battlement / Upon the breathless starlit air / Upon the star that marks the hidden pole...'
  - 2) 'I have heard that hysterical women say / They are sick of the palette and fiddle-bow / Of poets that are always gay / For everybody knows or else should know / That if nothing drastic is done...'
  - 3) 'Were you but lying cold and dead / And lights were paling out of the West / You would come hither, and bend your head / And I would lay my head on your breast'
  - 4) 'I know that I shall meet my fate / Somewhere among the clouds above / Those that I fight I do not hate / Those that I guard I do not love'
- 86- Which of the following about the British poet Philip Larkin (1922–1985) is not correct?
- 1) He edited *The Oxford Book of Twentieth-Century English Verse* (1973) and a collection of essays, *Required Writing* (1983).
  - 2) As a Movement poet, he had, he said, thrown over Yeats for Thomas Hardy, as Hardy allowed one a little more freedom to write in a lower key, not all 'jacked up' as Yeats was with mythologies.
  - 3) His *The Whitsun Weddings* (1964) included, along with the title poem, such often anthologized pieces as 'MCMXIV,' 'Talking In Bed' and 'An Arundel Tomb'.
  - 4) Although he had already published some verse in periodicals in the late 1930s, his first book of poetry, *The Wandering Islands*, was not published until 1955.
- 87- 'Poet: poem' match in -----.
- 1) Basil Bunting: 'The Buried Life'
  - 2) John Ashbery: 'Farm Implements and Rutabagas in a Landscape'
  - 3) Ezra Pound: 'Hermes of the Ways'
  - 4) Rudyard Kipling: 'Break of Day in the Trenches'

- 88- T. S. Eliot's poem 'Gerontion' (1920) opens with -----.
- 1) 'Here I am, an old man in a dry month / Being read to by a boy, waiting for rain / I was neither at the hot gates / Nor fought in the warm rain / Nor knee deep in the salt marsh, heaving a cutlass...'
  - 2) 'Stand on the highest pavement of the stair — / Lean on a garden urn — / Weave, weave the sunlight in your hair— / Clasp your flowers to you with a pained surprise—...'
  - 3) 'Webster was much possessed by death / And saw the skull beneath the skin / And breastless creatures underground / Leaned backward with a lipless grin...'
  - 4) 'Twelve o'clock / Along the reaches of the street / Held in a lunar synthesis / Whispering lunar incantations / Dissolve the floors of memory / And all its clear relations / Its divisions and precisions...'
- 89- All of the following about Seamus Heaney's poem 'Blackberry Picking' opening with 'Late August, given heavy rain and sun / For a full week, the blackberries would ripen' are correct **except** that it -----.
- 1) introduces an important theme which runs in nearly his all work: the death of a childish romanticism and the birth of a more realistic view of life
  - 2) is dedicated to Philip Hobsbaum, a lecturer in English at Queen's University, Belfast, who in 1963 organized a creative writing workshop, which met at his home
  - 3) pays tribute to the skill of his father, a farmer who masterfully works the land to prepare it for planting; his precision allows the sod to roll 'over without breaking'
  - 4) breaks into two stanzas, similarly to a sonnet with an octet and sestet reflecting a break in the poet's thought
- 90- The Irish poet Louis MacNeice (1907–1963) -----.
- 1) used an unusually direct speech and realistic language in his long narrative poem *The Everlasting Mercy*
  - 2) wrote the ambitious and innovative long poem *Autumn Journal* which records the events leading up to the Second World War through the lens of personal experience
  - 3) published his best-known poem 'Sea Fever' in first volume of poetry *Salt-water Ballads*
  - 4) wrote several children's books which appeal to adults and children alike, including *The Midnight Folk* and *The Box of Delights*