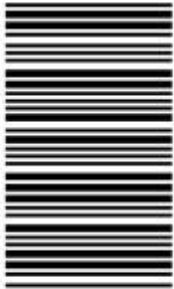


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صبح جمعه

۹۵/۱۲/۶

دفترچه شماره ۱ از ۲



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

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

آزمون ورودی دوره‌های دکتری (نیمه‌متمرکز) داخل سال ۱۳۹۶

رشته امتحانی زبان و ادبیات انگلیسی (گذرشته ۲۸۰۶)

مدت پاسخگویی: ۱۲۰ دقیقه

تعداد سؤال: ۹۰

عنوان مواد امتحانی، تعداد و شماره سؤال‌ها

ردیف	مواد امتحانی	تعداد سؤال	از شماره	تا شماره	ضریب
۱	مجموعه دروس تخصصی در سطح کارشناسی شامل (سیری بر تاریخ ادبیات انگلیسی ۱ و ۲ - فنون و صناعات) و کارشناسی ارشد شامل (نقد ادبی - داستان بلند - دوره‌های ادبی (ادبیات قرن ۱۷ و ۱۸ - شناخت ادبیات - شعر معاصر انگلیسی))	۹۰	۱	۹۰	۴

این آزمون نمره منفی دارد.
استفاده از ماشین حساب مجاز نیست.

اسفندماه - سال ۱۳۹۵

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 متغلفین برابر مقررات رفتار می‌شود.



مجموعه دروس تخصصی در سطح کارشناسی شامل (سیری بر تاریخ ادبیات انگلیسی ۱ و ۲ - فنون و صناعات) و کارشناسی ارشد شامل (نقد ادبی - داستان بلند - دوره‌های ادبی (ادبیات قرن ۱۷ و ۱۸ - شناخت ادبیات - شعر معاصر انگلیسی)):

Directions: Read the questions carefully, choose the best answer and mark it on your answer sheet.

- 1- Which of the following about Sir Philip Sidney (1554-1586) / his work is not correct?
 - 1) Sidney's *Arcadia*, first printed in its unfinished, revised form in 1590, was published in 1593 in a new version cobbled together with additions from an earlier manuscript by the Elizabethan teacher and critic, Gabriel Harvey (c. 1550-1631).
 - 2) Jacopo Sannazaro's *Arcadia* of 1504, a series of Italian verse eclogues connected by a prose narrative, gave Sidney his structural cue and shaped his conception of the modern pastoral set amid idealized ancient landscapes.
 - 3) Sidney's replay of European chivalric norms reveals a debt to medieval romances and particularly to *Amadis of Gaul*, the fifteenth-century story of Spanish origin which, he had noted in his *Defence*, had retained its power to move men's hearts 'to the exercise of courtesie, liberalitie, and especially courage'.
 - 4) Sidney's perspective on the Greek world was probably determined by the third-century account of the miscellaneous adventures of thwarted and separated lovers, Heliodorus's *Aethiopica*.

- 2- Which of the following about John Bunyan (1628-1688) / his work is not correct?
 - 1) While in prison after the Restoration of Charles II, Bunyan composed a number of religious works, beginning with *Profitable Meditations* (1661), a long religious poem.
 - 2) Bunyan's *The Life and Death of Mr. Badman* (1680) is a dialogue about the effects of evil-doing, which is ranked with *The Pilgrim's Progress* as one of Bunyan's most "novelistic" works.
 - 3) His most famous work in the decade before the Restoration is his spiritual autobiography *Grace Abounding to the Chief of Sinners* (1658) which relates, laden with biblical quotations, Bunyan's spiritual awakening.
 - 4) Early on in his career he began preaching and publishing works of religious controversy, such as *Some Gospel-Truths Opened* (1656) and *A Vindication of Some Gospel-Truths* (1657), both of which attacked another Protestant sect, the Quakers, or Society of Friends.

- 3- 'Eighteenth-century woman writer / work' match in
 - 1) Mary Montagu: *Mary, A Fiction*
 - 2) Charlotte Lennox: *The Female Quixote*
 - 3) Clara Reeve: *Turkish Embassy Letters*
 - 4) Mary Wollstonecraft: *The Old English Baron: A Gothic Story*

- 4- All the following about the Irish poet Thomas Parnell (1679–1718) are correct except that
- 1) he wrote a series of celebrated poems on biblical figures such as King David
 - 2) one of the most amusing of his secular verses is *Homer's Battle of the Frogs and Mice*
 - 3) he was friends with Swift, Gay and Pope and with them belonged to the Scriblerus Club
 - 4) he was also famous in his own day as a biographer of the Irish playwright Richard Sheridan
- 5- 'Victorian figure / description' match in
- 1) Edward Bulwer-Lytton: he was a distinguished and leading member of Young England, a group that desired an alliance between landed aristocracy and the lower classes against the manufacturers and the new radical groups, such as the Utilitarians
 - 2) Walter Besant: unlike writers, such as Benjamin Disraeli, who contended that an unbridgeable gap existed between the English rich and poor, Besant claimed that individuals possessed the ability to advance socially if they received philanthropic assistance
 - 3) Walter Bagehot: he wrote a series of articles on 17th- and 18th-century English literary figures—John Dryden, Jonathan Swift, and Horace Walpole, for example—in addition to a piece on the Italian political theorist, Niccolò Machiavelli (1469–1527)
 - 4) Thomas Babington Macaulay: his favorite approach to history was through biography, and the posthumous volume *Biographical Studies* (1881) collected his essays on William Ewart Gladstone, William Pitt the Younger, Lord Bolingbroke, Adam Smith, and others
- 6- The following seminal Romantic-era texts appeared in the correct order in
- 1) Charlotte Smith's *Elegiac Sonnets* → Jeremy Bentham's *Principles of Morals and Legislation* → Ann Radcliffe's *The Romance of the Forest*
 - 2) Charlotte Smith's *Elegiac Sonnets* → Ann Radcliffe's *The Romance of the Forest* → Jeremy Bentham's *Principles of Morals and Legislation*
 - 3) Jeremy Bentham's *Principles of Morals and Legislation* → Charlotte Smith's *Elegiac Sonnets* → Ann Radcliffe's *The Romance of the Forest*
 - 4) Jeremy Bentham's *Principles of Morals and Legislation* → Ann Radcliffe's *The Romance of the Forest* → Charlotte Smith's *Elegiac Sonnets*
- 7- Lord Byron had suppressed the satiric side of his poetic personality in choosing mostly melancholic lyrics for *Hours of Idleness*. But in his he took Alexander Pope's as a model, by castigating the Romantic poetry and drama of his own age as inferior to the Augustans in this anonymous poem written in heroic couplets.
- 1) *English Bards and Scotch Reviewers* / *Epistle to Dr. Arbuthnot*
 - 2) *The Vision of Judgment* / *Epistle to Dr. Arbuthnot*
 - 3) *English Bards and Scotch Reviewers* / *Dunciad*
 - 4) *The Vision of Judgment* / *Dunciad*

- 8- All of the following statements about the school of painting the poet-painter Dante Gabriel Rossetti, along with John Everett Millais and William Holman Hunt, founded in 1848 are correct except that they
- 1) felt that the Renaissance artist had manipulated the subject of his art to correspond to his idea of beauty, and they preferred to focus more on the inherent beauty of the subject
 - 2) became known for their use of mythological, biblical, and medieval subjects and for the depth and brilliance of color in their work
 - 3) redefined the Victorian notion of female beauty by promoting the idea of the beautiful with regard to the non-English woman
 - 4) founded a journal in 1849, originally called the *Germ*, in which Rossetti's early poetry was published
- 9- Which of the following sets of 20th c. works appeared in the same year?
- 1) Wyndham Lewis's *Tarr*, Lytton Strachey's *Eminent Victorians*; Ford Madox Ford's *The Good Soldier*
 - 2) D. H. Lawrence's *The Rainbow*, Richard Aldington's *Images*, John Galsworthy's *The Forsyte Saga*
 - 3) James Joyce's *A Portrait of the Artist as a Young Man*, Ezra Pound's *Homage to Sextus Propertius*, W. B. Yeats's *The Tower*
 - 4) Ezra Pound's *Des Imagistes*, Thomas Hardy's *Satires of Circumstance*, George Bernard Shaw's *Pygmalion*.
- 10- 'World War I poet / poem' match in
- 1) Siegfried Sassoon / 'The Rear-Guard' ('Groping along the tunnel, step by step')
 - 2) Isaac Rosenberg: 'The General' ('Good-morning; good-morning!' the General said')
 - 3) Wilfred Owen: 'Glory of Women' ('You love us when we're heroes, home on leave')
 - 4) Edward Thomas: 'On Passing the Menin Gate' ('Who will remember, passing through this Gate')
- 11- Which of the following about Brian Friel's *Translations* (1980) is not correct?
- 1) It includes Captain Lancey and Lieutenant Yolland, English officers in the Royal Engineers, who were sent to Ireland on a mission to Anglicise and standardise Irish place names.
 - 2) It concerns the linguistic fortunes of the idealistic Gaelic-speaking young Irishman Owen who is forced in the course of the play to adopt English as his 'language of convenience'.
 - 3) It dramatizes two key processes in the linguistic transformation of a colonised nation: remapping and education.
 - 4) It is set in 1833 in the rural village of Baile Beag, County Donegal, on the north-west corner of Ireland.

- 12- The poet / novelist / playwright translated Aristophanes' *Lysistrata* into the pidgin English of the Hausa people.
- 1) Tony Harrison
 - 2) Wole Soyinka
 - 3) J. M. Coetzee
 - 4) Ann Carson
- 13- Which of the following about Samuel Beckett's (1906-1989) *Murphy* is correct?
- 1) It takes place in a single room in a two-room tenancy at time of the Irish Civil War in 1922 and begins with a proclamation by the main character to neither romanticize Ireland nor fantasize about either its past or its bloody present.
 - 2) It is set in Dublin and is concerned in part with the conflicting emotions of the central character about his homeland—should he remain loyal to Ireland and attempt to open up its culture to a broader Europeanism? Or would Ireland ultimately enforce upon him a Swiftian estrangement?
 - 3) It deals with a single day in the life of the title character Murphy who, in his existential struggles against his own self, is both partially detached from the political upheavals taking place beyond his walls and inextricably bound up in their confusions, injustices, and bloody accidents.
 - 4) Its solitary title character, who 'sat it out, as though he were free, in a mew in West Brompton', is an Irishman in London, precisely placed in time and space (it is Thursday, 12 September 1935 and he has an unbroken view from his window to the north-west).
- 14- Which of the following about the literary genre 'chivalric romance' is not correct?
- 1) The genre developed first in twelfth-century France, where the most brilliant and influential French writers of chivalric romance were Marie de France and Chrétien de Troyes.
 - 2) Courtly manners and the dedicated pursuit of a lady's love are major themes of chivalric romance; these features, along with its numerous forms of enchantment, converge it with the epic.
 - 3) Two of the main arenas for chivalric romance are the "matter of France" (stories involving Charlemagne and his knights) and the "matter of Britain" (King Arthur and his Round Table).
 - 4) Chivalric romance is readily parodied. Walter Scott did so with love in *Ivanhoe* (1820)—Stephen Leacock, in "Guido" is more brutal.
- 15- Which of the following is a representative example of a 'künstlerroman'?
- 1) Franz Kafka's *The Trial* (1925)
 - 2) Franz Kafka's *The Castle* (1926)
 - 3) Thomas Mann's *Tonio Kröger* (1903)
 - 4) Thomas Mann's *Buddenbrooks* (1901)
- 16- The literary term 'paleface and redskin' basically refers to two kinds of
- 1) American author
 - 2) American reader of fiction
 - 3) character in American movies / plays
 - 4) playwriting in contemporary American drama

- 17- The concept 'amor fati' is an ideal advocated and best developed in the writings of the German philosopher
- 1) Arthur Schopenhauer
 - 2) Friedrich Nietzsche
 - 3) Immanuel Kant
 - 4) G.W.F Hegel
- 18- Which of the following about the variety of heroic epic poem termed 'saga' is not correct?
- 1) Heavily alliterative in their prosody, the sagas are notably terse and realistic, even "hardboiled," in their style.
 - 2) It frequently states the necessity of struggling against fate, along with a passionate attachment to honor and a marked interest in vengeance.
 - 3) Like the works of Homer, the sagas began in oral tradition and only later were written down (in Old Norse).
 - 4) It was especially prominent in medieval Iceland from the twelfth through the fourteenth centuries, with all the central works of the genre stemming from the thirteenth century.
- 19- From on, the Parisian periodical *Le Parnasse contemporain* (The Contemporary Parnassus) published poets termed 'Parnassian' who dedicated themselves to ideals of their poems.
- 1) 1866 / subjectivity: to entering their emotions into
 - 2) 1789 / subjectivity: to entering their emotions into
 - 3) 1789 / objectivity: to keeping their emotions out of
 - 4) 1866 / objectivity: to keeping their emotions out of
- 20- The term 'flyting' refers to a poetic showdown in which rival bards hurl put-downs at each other—originally a(n) tradition.
- 1) two / Scottish
 - 2) an assembly of / Icelandic
 - 3) two / Icelandic
 - 4) an assembly of / Scottish
- 21- Which of the following about the term 'madrigal' is not correct?
- 1) Elizabethan madrigals were of ten to fourteen lines and normally ended with a rhyming couplet.
 - 2) It is a short lyric especially one to be set to music and intended for several voices.
 - 3) It arose in Southern Italy in the 13th c. and Dante wrote a number of them.
 - 4) The themes of madrigals were usually love, the pastoral or the satiric.
- 22- Which of the following about the term 'New Apocalypse' is not correct?
- 1) It was a short-lived British literary movement of the 1940s.
 - 2) Kingsley Amis and Philip Larkin were typical New Apocalyptic poets.
 - 3) The movement's poetry and prose were surrealistic in technique and subject matter.
 - 4) The poets George Barker and Vernon Watkins were associated with the movement.

- 23- Shakespeare's *Much Ado about Nothing* is a
 1) farce 2) romantic comedy
 3) satiric comedy 4) comedy of manners
- 24- Which of the following about the term 'palinode' is not correct?
 1) Sir Philip Sidney's "Leave me, O love which reachest but to dust," is a palinode renouncing the poetry of sexual love for that of heavenly love.
 2) Geoffrey Chaucer's Prologue to *The Legend of Good Women* is a representative example of palinode.
 3) The poet embraces and elaborates upon an earlier poem or type of subject matter in a palinode.
 4) Palinodes are especially common in love poetry.
- 25- The passage from Shelley's 'The Sensitive Plant' (1820) 'And the hyacinth purple, and white, and blue / Which flung from its bells a sweet peal anew / Of music so delicate, soft, and intense / It was felt like an odor within the sense' best exemplifies the term
 1) 'disposition (in rhetoric)' 2) 'hypotactic style'
 3) 'apocrypha' 4) 'synesthesia'
- 26- Thomas Aquinas's *Summa Theologica*, with its compelling synthesis of faith and of Aristotelianism and of and Christian thought, marks the high point of the Scholastic philosophy and theology of the Middle Ages.
 1) morality / Platonism / Roman 2) morality / Augustinism / Roman
 3) reason / Platonism / Hellenistic 4) reason / Augustinism / Hellenistic
- 27- In his *The Defence and Illustration of the French Language* (1549), the Renaissance scholar Joachim Du Bellay maintains that
 1) French poetry has to abandon its own popular forms in order to acquire the dignity of the classics
 2) French remains rather ineffective for rhetorical purposes unless it solely relies on the practice of translating the classics
 3) French had to be used as the language of poetry in France while the use of Latin should be retained for legal and academic purposes
 4) French has already surpassed Greek and Latin as a literary language and could, in principle, replace them as the *lingua franca* of Europe
- 28- Which of the following about the Italian philosopher and social theorist Giambattista Vico (1668-1744) is not correct?
 1) He laid the foundations of a new critical strategy, which Hegel and Marx would use later in developing a new form of critical discourse.
 2) He argued that the theories and activities of natural scientists could not be subjected to historical critique, since their constructs of nature were eternal.
 3) He maintained that since history is pre-eminently created by human beings, then we are, in a sense, capable of understanding historical phenomena even better than we understand natural ones.
 4) He believed the principal focus of history should not be on mere events and their chronology but on language, myths, and other forms by means of which past tradition is communicated to the present.

- 29- 'Critical figure / work' match in
- 1) Gotthold Ephraim Lessing / *On the Aesthetic Education of Man*
 - 2) Giacompo Mazzoni / *Conjectures on Original Composition*
 - 3) Edward Young / *On the Defense of the Comedy of Dante*
 - 4) Germaine de Staël / *Essays on Fictions*
- 30- It was a central principle of Immanuel Kant's (1724-1804) view of culture that
- 1) an individual's culture is not dependent on 'civilization' or the expression of 'the social value of man' (the main concern of which was to overcome barbarism in society)
 - 2) culture was intrinsically moral in its import—its principal function was to heighten consciousness to the point of establishing 'definite practical principles'
 - 3) he regarded the role of culture as central for promoting the formation of a society's taste and the unfolding of collective, as opposed to individual, talents and abilities
 - 4) it was international or cosmopolitan in order: all individuals would finally come to respect and act toward one another according to the same rational principles
- 31- In Friedrich von Schiller's (1759-1805) theory of poetry, the central distinction between 'naïve' and 'sentimental' poetry turns on the poet's , and the relation of that to nature, which was regarded by Schiller as
- 1) basic temperament / temperament / 'ideal'
 - 2) treatment of his predecessors/ treatment / 'ideal'
 - 3) basic temperament / temperament / 'transcendence'
 - 4) treatment of his predecessors/ treatment / 'transcendence'
- 32- Sketching out an unprecedented theory of modern aesthetics, the French poet Charles Baudelaire would, in his 'The Painter of Modern Life' (1863),
- 1) defend his special brand of symbolist poetry as best exemplified in his *Les Fleurs du mal* (1857)
 - 2) put forward the concept of the 'avant-garde' for the first time to describe the work of some contemporary, but little understood, painters
 - 3) describe two complementary paradigms for the artist, the *flâneur* who gives himself over to the crowd and the dandy who holds himself aloof and unmoved
 - 4) devote the essay to an elaboration of the work of then minor impressionist painter Edouard Manet as against the establishment artist Constantin Guys

- 33- Which of the following statements about Hans-Georg Gadamer's (1900–2002) philosophical viewpoints is not correct?
- 1) He compares understanding to the 'to-and-fro' of a game (*Spiel*) that depends on the participation of the players but that goes beyond them.
 - 2) He believes that the pre-judgments (*Vorurteil*) that we bring to interpretation may be potentially hazardous to the process of true understanding.
 - 3) He views understanding as a historically situated process of engaging with others in a back-and-forth exchange that neither pole fully controls.
 - 4) He is skeptical of scientific method because, like Heidegger, he finds in science a will to dominate and control that is exemplified by technology.
- 34- A major contribution of Martin Heidegger (1889-1976) to hermeneutics as a critical discourse is the notion of understanding as and of interpretation as a process whereby
- 1) revelation 'through and through' / revelation enters the domain of conscious understanding
 - 2) revealing what is apparently concealed / concealment of what is revealed is no longer tenable to the mind
 - 3) simultaneously a revealing and a concealing / what is revealed is brought into connection with what is concealed
 - 4) the revealing of previously concealed knowledge / what is revealed is finally consciously 'appropriated' by the mind
- 35- 'Critical / cultural theorist: statement about their ideas' do not match in
- 1) 'Wolfgang Iser (1926-2007): he stressed how the expectations that we bring to reading govern our response and aesthetic judgment, countering the assumption that we confront texts as self-sufficient entities, on their own merits and in their own terms'
 - 2) 'Pierre Bourdieu (1930-2002): he insists that aesthetic disinterestedness and autonomy are class-based notions impossible to achieve—all acts of aesthetic production and consumption, like all other human actions, take place within social fields and their performance has consequences for the agents' social standing'
 - 3) 'E. D. Hirsch Jr. (b. 1928): he distinguishes his theory from the phenomenological hermeneutics of Martin Heidegger, who focuses on how language determines and shapes consciousness rather than on how consciousness precedes and manipulates language'
 - 4) 'Heyden White (b. 1928): he has been influenced by cultural Marxist approaches developed in the 1980s by British scholars such as E. P. Thompson and Raymond Williams, as well as the French Annales school, founded in the late 1920s by the historians Marc Bloch and Lucien Febvre'
- 36- Which of the following is not included in Karl Marx's (1818-1883) principal aspects of 'alienation'?
- 1) 'alienation of the thing'
 - 2) 'alienation as determination'
 - 3) 'self-alienation'
 - 4) 'alienation from our species-being'

- 37- Which of the following statements about the Italian thinker Antonio Gramsci (1891-1937) / his thought is not correct?
- 1) He would famously maintain that 'The superstructures of civil society are like the trench-systems of modern warfare.'
 - 2) He would greatly influence the discourse of modern cultural studies particularly through his prominent 'spokespersons', Raymond Williams and Stuart Hall.
 - 3) He would argue that the relationship between economy on the one hand and culture and politics on the other was that of reciprocity, involving mutual influence.
 - 4) He would embrace and largely develop upon the schema that Marxism had employed in describing the relation between the economic base and the political and cultural superstructure.
- 38- The British cultural critic Raymond Williams (1921-1988) asserted that at any point in time, three different types of forces could be seen to be operative in culture—which of the following is not one of them?
- 1) 'the emergent': the 'new meanings and values, new practices, new significances and experiences, [which] are continually being created' in opposition to the dominant culture and that normally constitute the progressive, future-oriented aspect of culture
 - 2) 'the residual': comprising the values and cultural formations of past (and usually formerly dominant) social configurations, which remain active but subordinate in the present
 - 3) 'the conflictual': the struggles that would inevitably take shape between a society's classes as a means towards the betterment of the conditions of its under-privileged members
 - 4) 'the dominant': representing the interests and values of the classes and other groups most empowered at any given point in social development
- 39- Which of the following about the British cultural theorist Stuart Hall (b. 1932) / his work / thought is not correct?
- 1) He uses Gramsci's concept of hegemony to provide a dynamic vision of ongoing struggles among all members of society, with only temporary and always fragile victories by any particular group.
 - 2) Hall, like most Marxists, is a 'conflict theorist': one who views the social field as a dynamic site of numerous contending forces—within that field, he refuses to recognize any stable identities, either group (like class) or personal (like ethnicity).
 - 3) Hall's work has been influenced by Western Marxism, poststructuralism (especially Michel Foucault), critical race theory, and feminism.
 - 4) For Hall, only the dominant order of a society's lower classes, which form the majority, can ever provide a seamless, synthetic, permanent vision.

- 40- The Frankfurt School theorist Theodor W. Adorno (1903–69) would hold that
- 1) art offers social and conceptual emancipation—it is ‘autonomous’: although rooted in a particular cultural context, it nevertheless generates its own novel structures of meaning, independent of any worldly content
 - 2) art offers little social and conceptual emancipation—it is never ‘autonomous’ as it is inescapably rooted in a particular sociocultural context and can rarely, if ever, generate novel structures of meaning free from that context
 - 3) art offers emancipation irrespective of its social and conceptual content—it is ‘autonomous’ as it can generate its own novel structures of meaning independent of any worldly content or particular cultural context
 - 4) art offers conceptual but not necessarily social emancipation—it is ‘semi-autonomous’ in the sense that it is rooted in a particular conceptual context but its structures of meaning are dependent on social formations, which are often lacking in emancipatory content
- 41- Which of the following statements about Walter Benjamin’s ‘The Work of Art in the Age of Mechanical Reproduction’ (1936) is not correct?
- 1) He defines ‘aura’ in terms of ‘sympathy’—scanning a mountain range on the horizon or watching the play of shadows cast by a branch, as experiences, are ‘truly and verily part of us’ if ‘our sympathy, human sympathy, is infused into them’
 - 2) It draws connections between art, politics, and signification, and contains implications that prepare the ground for postmodernity.
 - 3) It posits that mechanical reproduction threatens authenticity, since works can be reproduced out of context and *ad infinitum*, reduced to one unit among many in a homogeneous flow of moving images.
 - 4) It suggests that a premodern work of art invites critical contemplation because it is ‘authentic’: it is rooted in a tradition and, therefore, requires knowledge of the tradition in order to be appreciated.
- 42- Which of the following about the German philosopher Ernst Bloch’s (1885–1977) views on art is not correct?
- 1) He maintained that ontological hope is made tangible in art as visible ‘anticipatory illumination’.
 - 2) He argued that the ‘illusions’ of art can stimulate anticipation of what is to come by distancing the viewer from her current standpoint.
 - 3) He maintained that an artwork is ‘squared’ in the sense that the elements within it are arranged not to achieve a tension but for an explosive effect.
 - 4) He claimed that the relevance of any idea or artefact, never belongs entirely to the time of its construction but always points towards ‘future maturity’.
- 43- Which of the following statements about the way the French theorist Maurice Merleau-Ponty’s (1908–61) critique of the central aims of Western thinking has influenced literary theory and cultural theory is not correct?
- 1) Lacan’s theory of the ‘gaze’ is a development, in psychoanalytic terms, of his emphasis on the primacy of perception in embodied experience.
 - 2) Sartre’s ‘Being and Nothingness’ (1943) is entirely inspired by Merleau-Ponty’s confrontation of the problem of ‘presence’ in Western philosophy.
 - 3) His idea of philosophy as ‘hyper-reflection’ is reflected in work by Gilles Deleuze and Jean-Luc Nancy, among others, who have explored the status of artistic works as reflections on the process of reflection.
 - 4) It is possible to regard Foucault’s archaeology of knowledge as an elaboration of his concept of ‘vertical history’.

- 44- Which of the following regarding the thoughts of the postcolonial critic / theorist Homi K. Bhabha (b. 1949) is not correct?
- 1) He argues that 'claims to inherent originality or purity of cultures are untenable, even before we resort to empirical historical instances that demonstrate their hybridity'—this view is not incompatible with Fanon's idea of the development of a radical and revolutionary native intelligentsia.
 - 2) He employs liminality to show that 'post-modernity, post-coloniality, post-feminism' are meaningless if the 'post' simply means 'after'—each of these represents a liminal space of contestation and change, at the edges of the presumed monolithic, but never completely 'beyond'.
 - 3) He maintains that the effects of universalism upon reading are not only that some immanent, universal meaning is produced in the text but that it constructs the reader as someone in whom all conflict is resolved, a reading subject who cannot see how it might itself be ideologically implicated in the historical conflicts it sees in the text.
 - 4) He describes, alluding to Heidegger's essay 'The Origin of the Work of Art', the colonization process as the 'worlding of the world on uninscribed earth', which may be described in other terms as the 'inscribing' of imperial discourse upon the colonized 'space'.
- 45- Which of the following about the Indian-American theorist Gayatri Chakravorty Spivak (b. 1942) is not correct?
- 1) She writes against the 'epistemic violence' done by discourses of knowledge that carve up the world and condemn to oblivion the pieces that do not easily fit.
 - 2) She combines passionate denunciations of the harm done to all women, European as well as non-European, and the poor by the privileged West with a persistent questioning of the grounds on which radical critique takes its stand.
 - 3) She joins feminism's interest in silenced women to a Marxist global concern with the political, economic, and cultural oppression of nonwhite people.
 - 4) She has described herself as a 'practical' 'deconstructionist feminist Marxist' and as a 'gadfly.'
- 46- The American critic Edward Said's (1935-2003) writings display a number of commonalities, which would not include a(n)
- 1) distrust of the role of the intellectual as someone who can eschew theoretical and political orthodoxies
 - 2) belief in the value of individual achievements in literature, criticism, and politics
 - 3) appreciation of philology and the long humanistic tradition of criticism
 - 4) consistent grounding in the literary canon
- 47- 'American feminist theorist / work' do not match in
- 1) Judith Butler / *Gender Trouble: Feminism and the Subversion of Identity* (1990)
 - 2) bell hooks / *Yearning: Race, Gender, and Cultural Politics* (1990)
 - 3) bell hooks / *Feminist Theory: From Margin to Center* (1984)
 - 4) Judith Butler / *Unbearable Weight* (1993)

- 48- The black American theorist Barbara Johnson (1943-2000) identifies herself with a tradition of African American literary critics who were keenly interested in the practice of literature, including Zora Neale Hurston, and Langston Hughes and sets herself in opposition to critics such as and hooks, who have defended theory as useful for understanding African American literature.
- 1) Ralph Ellison, Henry Louis Gates / Richard Wright, Houston A. Baker Jr.
 - 2) Ralph Ellison, Richard Wright / Henry Louis Gates, Houston A. Baker Jr.
 - 3) Henry Louis Gates, Houston A. Baker Jr. / Ralph Ellison, Richard Wright
 - 4) Houston A. Baker Jr., Richard Wright / Henry Louis Gates, Ralph Ellison
- 49- Which of the following about the American literary theorist Kenneth Burke (1897-1993) is not correct?
- 1) He was interested, like the New Critics, in the poem as a verbal creation, or as he put it himself, 'a dance of attitudes'.
 - 2) He conceived of man not as *homo sapiens* but as *homo symbolicus*, the only being capable of using (and therefore misusing) symbols.
 - 3) He believed that authors are *agents* who *act* within a certain *scene* (their environment) by means of a certain *agency* (writing) with little sense of a *purpose*.
 - 4) He would famously maintain that man is 'rotten with perfection,' in that our sense of order leads us to carry out our ideas to the nth degree, regardless of the consequences.
- 50- 'American theorist: specialty' do not match in
- 1) Dick Hebdige (b. 1951): youth subculture from a cultural studies perspective
 - 2) Laura Mulvey (b. 1941): filmmaker, feminist cultural theorist
 - 3) Stuart Moulthrop (b. 1957): post-Marxist ideologist
 - 4) Lennard Davis (b. 1949): disability studies
- 51- William Faulkner's *Absalom, Absalom!* (1936)
- 1) does not enjoy a clear overall design other than an introductory paragraph at the beginning of each section to provide a framework for the reader—this lack of context is very perplexing to readers, and navigating the headwaters of the novel requires a great deal of effort
 - 2) excludes many of Faulkner's characteristic structural techniques employed elsewhere in his oeuvre such as long sentences, flashbacks and multiple points-of-view; however, the narrative structure remains highly unusual and the reader is kept off balance from the opening pages to the end of the novel as he learns how to read it as the book unfolds
 - 3) borrows from the action and themes of *Intruder in the Dust* and lends characters to *The Sound and the Fury*. It is one of Faulkner's fifteen novels set in fictional Yoknapatawpha County. This is the first of Faulkner's novels in which he includes a chronology and a map of the fictitious setting to better enable the reader to understand the context for the novel's events
 - 4) has four characters narrating the story, and a fifth omniscient narrator also occasionally speaks to the reader—the challenge is often determining who is speaking at any given time because Faulkner switches from narrator to narrator without always signifying the change

- 52- Which of the following about the narrative style of Kazuo Ishiguro's *The Remains of the Day* (1989) is correct?
- 1) For the most part, the style of *The Remains of the Day* flows from the voice of Stevens, whose memories provide the novel's text—the entire book is his account of the past and present, which gives the reader a distinct impression of his character.
 - 2) The narrator Stevens's style of narration is formal, courteous, and longwinded though he has a tendency to be rather vague and imprecise in his communication, to understate matters, and to withhold some of his (purportedly important) thoughts from the reader.
 - 3) Because the reader has the interpretation and recollection of events through the eyes and mind of a variety of characters including Miss Kenton, Stevens's father and Mr. Farraday, it is difficult and at times impossible to arrive at a precise interpretation of the events.
 - 4) As Stevens relates events of the past, all the while emphasizing the disgust he felt for Lord Darlington, it becomes clear that Stevens is an unreliable narrator. Besides his unwillingness to assess Lord Darlington realistically, there are inconsistencies in his accounts of the past.
- 53- Which of the following sets is entirely composed of characters in Saul Bellow's *Herzog* (1964)?
- 1) Simkin, Ramona, Mr. Banerji and Carol Campbell
 - 2) Simkin, Ramona, Shapiro and Sandor Himmelstein
 - 3) Mr. Banerji and Carol Campbell, Ramona and Shapiro
 - 4) Shapiro, Sandor Himmelstein, Mr. Banerji and Carol Campbell
- 54- Which of the following statements about the narrative style in Herman Melville's *Billy Budd, Sailor: An Inside Narrative* (published 1924) is not correct?
- 1) The intermixture of poems, songs, short narratives, religious ceremonies, and news bulletins help make sense of what the narrator says and what he leaves out. The nonfiction aspects of the novel also help make it seem more plausible and real, lending a depth to otherwise shallow characters.
 - 2) The narrator tells of an experience he had as a young man, when "an honest scholar, my senior" spoke to him about a fine point of human nature, and the narrator says of himself, "At the time, my inexperience was such that I did not quite see the drift of all this. It may be that I see it now." He tells this story about himself to illustrate his similarity to and thus his empathy for Billy Budd.
 - 3) The narrator has a limited omniscient point of view, which means that he is able to see nearly all of the novel's action, including some of the characters' thoughts. His admission of being unable to grasp Claggart's character—"His portrait I essay, but shall never hit it"—is one example of the narrator's limited omniscience.
 - 4) The first-person narrator refers to himself as "I" and briefly talks about himself and his past experiences. He does not give his name and is not on board the *Bellipotent*, yet he speaks authoritatively about the events that take place there.

55- 'Character: character description' from E. M. Forster's *Howards End* (1910) match in

- 1) 'Helen Schlegel: is the cultured, intelligent, and sympathetic protagonist of the novel. Although idealistic like her sister, she is also very sensible and realistic.'
- 2) Miss Avery: the daughter of Henry Wilcox, is a rather silly, superficial woman. Although she dislikes the protagonist of the novel, she humors her father's interest in her.'
- 3) 'Juley Munt: is the Schlegels' beloved but interfering aunt, whose famously comic scene in the novel occurs when she travels to Howards End for the purpose of convincing Helen to break off her engagement to Paul Wilcox.'
- 4) 'Tibby Schlegel: Tibby is the lowly clerk who wishes to educate himself by reading books and attending concerts. "Such a muddle of a man, and yet so worth pulling through," says Helen Schlegel. He is described as being on the "abyss" of poverty, and is very self-conscious about his position in society.'

56- Which of the following statements about Katherine Anne Porter's *Ship of Fools* (1962) is not correct?

- 1) The character La Condesa in the novel is a fifty-year-old Spanish noblewoman who has lived many years in Cuba. She became involved in revolutionary politics and is now being deported from Cuba to Tenerife.
- 2) It begins in the Mexican port town of Veracruz, where a group of travelers is about to embark on a twenty-six day voyage to Europe. The August weather is hot, and the local people, who dislike the travelers who pass through their town, try to exact as much money from them as possible.
- 3) Porter frequently uses animal and bird imagery to refer to the passengers on the ship. Much of this occurs in Part I, as the travelers are first introduced. The implication is that this particular group of humans lack some essential quality that would make them fully human, an implication that is often confirmed as their characters unfold during the course of the voyage.
- 4) The portrayal of love in the novel is, oddly enough, an optimistic one. Many of the characters are involved in relationships that embody some kind of love with a few of them having even been able to attain a quite intimate mutually satisfying relationship (though they may not be fully aware of it themselves).

57- Kurt Vonnegut's *Mother Night* (1968) opens with

- 1) 'The old house was divided into two dwellings by a thin wall that passed on, with high fidelity, sounds from either side. On the north were the Leonards, on the south were the Hargers. The Leonards husband, wife, and 8 year-old son had just moved in. And aware of the wall they argued in a friendly way as to whether or not the boy, Paul, was old enough to be left alone for the evening while his parents went to a "certain" movie.'
- 2) 'My name is Howard W. Campbell, Jr. I am an American by birth, a Nazi by reputation, and a nationless person by inclination. The year in which I write this book is 1961. I address this book of mine to Mr. Tuvia Friedmann, Director of the Haifa Institute for the Documentation of War Criminals, and to whomever else this may concern. Why should this book interest Mr. Friedmann?'
- 3) 'All this happened, more or less. The war parts, anyway, are pretty much true. One guy I knew really was shot in Dresden for taking a teapot that wasn't his. Another guy I knew really did threaten to have his personal enemies killed by hired gunmen after the war. And so on. I've changed all the names. I really did go back to Dresden with Guggenheim money (God love it) in 1967.'
- 4) 'Everyone now knows how to find the meaning of life within himself. But mankind wasn't always so lucky. Less than a century ago men and women did not have easy access to the puzzle boxes within them. They could not name even one of the fifty-three portals to the soul. Gimcrack religions were big business. Mankind, ignorant of the truths that lie within every human being, looked outward — pushed ever outward.'

58- The words 'I did not kill my father, but I sometimes felt I had helped him on his way. And but for the fact that it coincided with a landmark in my own physical growth, his death seemed insignificant compared with what followed. My sisters and I talked about him the week after he died, and Sue certainly cried when the ambulance men tucked him up in a bright-red blanket and carried him away. He was a frail, irascible, obsessive man with yellowish hands and face. I am only including the little story of his death to explain how my sisters and I came to have such a large quantity of cement at our disposal' open

- 1) Saul Bellow's *Seize the Day*
- 2) Iris Murdoch's *The Sea, The Sea*
- 3) Ian McEwan's *The Cement Garden*
- 4) Ford Madox Ford's *The Good Soldier*

59- Don DeLillo's *White Noise* (1984) ends in

- 1) '...This is the language of waves and radiation, or how the dead speak to the living. And this is where we wait together, regardless of age, our carts stocked with brightly colored goods. A slowly moving line, satisfying, giving us time to glance at the tabloids in the racks. Everything we need that is not food or love is here in the tabloid racks. The tales of the supernatural and the extraterrestrial. The miracle vitamins, the cures for cancer, the remedies for obesity. The cults of the famous and the dead.'
- 2) '...its whisper of reconciliation, a word extending itself ever outward, the tone of agreement or treaty, the tone of repose, the sense of mollifying silence, the tone of hail and farewell, a word that carries the sunlit ardor of an object deep in drenching noon, the argument of binding touch, but it's only a sequence of pulses on a dullish screen and all it can do is make you pensive—a word that spreads a longing through the raw sprawl of the city and out across the dreaming bourns and orchards to the solitary hills. Peace.'
- 3) '...here to grab some clods of souvenir earth. Lee Harvey Oswald. Saying it like a secret they'd keep forever. She saw the first dusty car drive off, just silhouetted heads in windows. She walked with the policemen up to the second car, where the funeral director stood under a black umbrella, holding open the door. Lee Harvey Oswald. No matter what happened, how hard they schemed against her, this was the one thing they could not take away—the true and lasting power of his name. It belonged to her now, and to history.'
- 4) '...their intrinsic form perceivable apart from the animal glue of physical properties and functions. This is welcome, absolving us of our secret knowledge. The whole room, the motel, is surrendered to this moment of luminous cleansing. Spaces and what they contain no longer account for, mean, serve as examples of, or represent. The propped figure, for instance, is barely recognizable as male. Shedding capabilities and traits by the second, he can still be described (but quickly) as well-formed, sentient and fair. We know nothing else about him.'

60- In Sinclair Lewis's *Babbitt* (1922)

- 1) Lewis nostalgically highlights the rich culture in a medium-sized American city during the pre-Depression Era, the thrill and excitement of life in the early 1920s America which is all too often neglected
- 2) a decade of realtor George F. Babbitt's life is represented—during which he goes from a lifestyle of complete non-conformity to a period of absolute conformity and peace with the surrounding society
- 3) Babbitt is the glorified embodiment of what is 'after all, right' with small-town America. He is a militant, vivid and lifelike character searching for meaning in a life dominated by 'local respect' and 'goodness'
- 4) Babbitt tries to rebel in every way he knows until a conservative organization threatens his business because of his new liberal ideas, at which point he falls back into the lifestyle of what Lewis called a "Standardized Citizen"

- 61- Which of the following statements about *Areopagitica* (1644), John Milton's 'greatest and most lastingly persuasive of pamphlets' is not correct?
- 1) He argues for a far broader constitutional liberty—it pleads for an uninhibited exchange of ideas in a modern Protestant Commonwealth in the form of an ancient oration (the Areopagus had been the site of the meetings of the Council of State of ancient Athens).
 - 2) Despite the classical rhetorical form of his tract, Milton avoids Greek or Latin tags and laborious authoritative citations—when he protests that he cannot praise 'a fugitive and cloister'd virtue, unexercis'd & unbreath'd, that never sallies out and sees her adversary', he is also indirectly insisting on his Christian duty to speak out in English in the name of 'truth'.
 - 3) He lays out a general argument against the Anglican compromise based on a severely anti-episcopalian reading of English Reformation history—bishops are blamed not simply with propping up an incompletely reformed church but, worse, with being the persecutors of the righteous.
 - 4) When he famously claims that books 'are not absolutely dead things, but doe contain a potencie of life in them to be as active as that soule was whose progeny they are', he opens up an extended, and highly charged, parallel between the unreformed Church's persecution of heretics and the attempted suppression of ideas in a Protestant state.
- 62- Which of the following selections is taken from poetry by John Milton (1608-1674)?
- 1) 'Let barb'rous cruelty far depart from thee, / And in true justice take affliction's part; / Open thine eyes, that thou the truth may'st see. / Do not the thing that goes against thy heart, / Condemn not him that must thy Savior be; / But view his holy life, his good desert. / Let not us women glory in men's fall, / Who had power given to overrule us all.'
 - 2) 'Camden, most reverend head, to whom I owe / All that I am in arts, all that I know / (How nothing's that!), to whom my country owes / The great renown and name wherewith she goes; / Than thee the age sees not that thing more grave, / More high, more holy, that she more would crave. / What name, what skill, what faith hast thou in things!'
 - 3) 'Say, heavenly Muse, shall not thy sacred vein / Afford a present to the infant God? / Hast thou no yerse, no hymn, or solemn strain, / To welcome him to this his new abode / Now while the heaven by the sun's team untrod / Hath took no print of the approaching light / And all the spangled host keep watch in squadrons bright?'
 - 4) 'But thou, which lov'st to be / Subtle to plague thyself, wilt say, / Alas, if you must go, what's that to me? / Here lies my business, and here I will stay: / You go to friends whose love and means present / Various content / To your eyes, ears, and tongue, and every part. / If then your body go, what need you a heart?'

- 63- As far as the oeuvre of Francis Bacon (1561-1626) is concerned, the theories of were later reworked and expanded in of 1623, but both works should properly be seen as preliminaries to the larger overarching argument of the 'true directions concerning the interpretation of nature' contained in
- 1) *De Augmentis Scientiarum* / *Novum Organum* / *The Advancement of Learning*
 - 2) *The Advancement of Learning* / *De Augmentis Scientiarum* / *Novum Organum*
 - 3) *De Augmentis Scientiarum* / *The Advancement of Learning* / *Novum Organum*
 - 4) *The Advancement of Learning* / *Novum Organum* / *De Augmentis Scientiarum*
- 64- Which of the following statements about Francis Bacon (1561-1626) is not correct?
- 1) Bacon's active involvement in politics during the first decade of the seventeenth century was channeled into two somewhat different intellectual pursuits: on the one hand, he continued to work for legal reform, which was closely linked with the plan to unify English and Scottish laws; on the other hand, from this period came Bacon's first serious writings on political theory.
 - 2) His first venture into print was a modest collection of the *Essays* (together with *Religious Meditations* and *Places of Perswasion and Disswasion*) printed around the turn of the 17th c.—its ten essays treated personal and courtly issues in a terse, aphoristic style, which Bacon conceived as a genre setting down discrete observations on life, and aspiring to some kind of objective validity.
 - 3) In 1603, James VI, the king of Scotland, ascended the English throne, and Bacon made a strenuous effort to gain his favor and, like many others, published a treatise on the designed union between England and Scotland - *A Brief Discourse Touching the Happy Union of the Kingdoms of England and Scotland*.
 - 4) As an essayist Bacon is similar in spirit to his great French predecessor Michel de Montaigne (1533-1592), who proposed to learn about humankind by an intensive analysis of his own body and mind and of his sensations, emotions, attitudes, and ideas, and whose essays are, like Bacon's, on topics 'Civil and Moral.'
- 65- George Herbert's (1593-1633) "poem": poem opening" do not match in
- 1) " 'Church Monuments': Who says that fictions only and false hair / Become a verse? Is there in truth no beauty? / Is all good structure in a winding stair? / May no lines pass, except they do their duty / Not to a true, but painted chair?"
 - 2) " 'Virtue': Sweet day, so cool, so calm, so bright, / The bridal of the earth and sky: / The dew shall weep thy fall tonight, / For thou must die."
 - 3) " 'Redemption': Having been tenant long to a rich lord, / Not thriving, I resolved to be bold, / And make a suit unto him, to afford / A new small-rented lease, and cancel th' old."
 - 4) " 'Affliction': When first thou didst entice to thee my heart, / I thought the service brave / So many joys I writ down for my part / Besides what I might have / Out of my stock of natural delights / Augmented with my gracious benefits."

- 66- The lines 'For he is the quickest to his mark of any creature. / For he is tenacious of his point. / For he is a mixture of gravity and waggery. / For he knows that God is his Saviour.' are from poetry by
- 1) Thomas Warton
 - 2) Matthew Prior
 - 3) Christopher Smart
 - 4) Henry Vaughan
- 67- In 1682 John Dryden published *Religio Laici*, a poem in which he
- 1) confirmed the ethos of his own religious faith and defended the middle way of the Anglican Church and the rationalism of Deism as against the authoritarianism of Rome
 - 2) elaborated his rationale for the necessity of religious faith and asked for state toleration with regard to all Christian denominations as well as the newly emerging Deism
 - 3) dealt with religious differences in Scotland and England and defended the middle way of the Anglican Church against the Catholicism and Presbyterianism of the Scots
 - 4) examined the grounds of his religious faith and defended the middle way of the Anglican Church against both the rationalism of Deism and the authoritarianism of Rome
- 68- Which of the following about the 18th c. non-fiction writer George Berkeley (1685–1753) is not correct?
- 1) Berkeley argued matter essentially existed independently of the spirits, or thinking substances, that perceive it. This is the basis of Berkeley's famous Latin axiom, "Omne esse est", or "to be is to be."
 - 2) Berkeley's theory of 'idealism', as developed in his *Treatise concerning the Principles of Human Knowledge*, concerns the idea that everything around us is ultimately immaterial and generated wholly by consciousness—he based his conclusion on empirical grounds, which held that experience is the source of all ideas and knowledge.
 - 3) In his *Essay toward a New Theory of Vision*, he deals with the relationship between sight and touch. He addresses a question that John Locke sought to answer: whether a blind man, if he recovered his sight, would be able by sight alone to distinguish a cube from a sphere, when previously he had only known them by touch.
 - 4) In his view the universe has only two kinds of entities, spirits, which perceive, and ideas, which are perceived; there are no "objects" in the usual sense of the word.

- 69- 'Eighteenth-century Graveyard school poet: description' match in
- 1) Thomas Parnell: his "The Progress of Poesy," one of a large number of 18th-century "progress poems," traces the movement of poetic genius from prehistory to Greece to England—he devotes stanzas in turn to Shakespeare, Milton, and Dryden, ending ambiguously with a question: "Oh! lyre divine, what daring spirit / Wakes thee now?"
 - 2) Robert Blair: his 1743 poem *The Grave* was eventually illustrated by William Blake in 1808. Here the poet, who has lost a dear friend, observes the sights of the graveyard, which include: 'The new-made widow . . . / Sad sight! slow moving o'er the prostrate dead: Listless, she crawls along in doleful black...'
 - 3) Edward Young: one of his earliest poems, "Sonnet on the Death of Richard West" (composed 1742), records the profound effect his friend's untimely death had on him: "I fruitless mourn to him, that cannot hear, / And weep the more, because I weep in vain."
 - 4) Thomas Gray: he had an established reputation as a poet and dramatist for three decades before he published the earliest version of *The Complaint, or Night Thoughts on Life, Death, and Immortality* in 1742, prompted by the death of his wife in 1740
- 70- 'William Hogarth (1697–1764) painting: description' do not match in
- 1) 'Picquet, or Virtue in Danger (1759): depicts the final scene of John Gay's popular opera in which a woman holding a bawling baby dolefully sings "The Ladies Fall" as a girl plants flowers in the dirt among the cobbles of the noisy street'
 - 2) 'Masquerades and Operas (1724): attacked those who preferred Italian opera to English plays. The print shows a fool and a devil leading a crowd into an opera house'
 - 3) 'Strolling Actresses Dressing in a Barn (1738): a parody of baroque paintings, with the bawdy actress in the center of the painting representing, of all things, the goddess of chastity'
 - 4) 'The Enraged Musician (1741): an accomplished musician drops his violin and covers his ears in disgust as street musicians play outside his window—a knife-grinder works, cats fight on a rooftop, and people run errands'
- 71- David Hume's (1711–1776) most important work on aesthetics is the essay "Of the Standard of Taste" in which he
- 1) asks the question "whether there be any essential difference between one form of idea and another? and, whether every form may not become good or bad, according as it is well or ill developed?"
 - 2) deduces certain general principles and calls for one 'legitimate' standard of taste based on which "the different humours of particular men" and "the particular manners and opinions of our age and country" can be integrated
 - 3) famously expresses his uncertainty as to whether we can ever truly know that one event or idea causes another: "When one particular species of event has always, in all instances, been conjoined [linked] with another, we make no longer any scruple of foretelling one, upon the appearance of the other. . . We then call the one object, cause; the other, effect."
 - 4) surveys the differences in taste across cultures, seeking "a rule, by which the various sentiments of mankind may be reconciled; at least, a decision, afforded, confirming one sentiment, and condemning another"

- 72- 'Samuel Johnson's work: description' do not match in
- 1) *London* (1738) and *The Life of Savage* (1744): powerfully indict the injustices of Walpolean England—especially its harsh indifference to writers
 - 2) *The Idler* (1758–60): constitutes, unlike *The Rambler* essays which reveal Johnson's general ethical outlook, an application of his ethics to specific cases and examples
 - 3) *The Lives of the Poets* (1779–81): the longer of the *Lives* are those of Raleigh, Spenser and Marlowe—these works, in addition to being biographical masterpieces, are also major critical assessments of these writers and their place in the literary history of England
 - 4) *Marmor Norfolciense* and *A Complete Vindication of the Licensers of the Stage*: employ, somewhat heavy-handedly, Swiftian irony in the vein of "A Modest Proposal" to attack the government of Sir Robert Walpole for corruption, incompetence, and censorship.
- 73- Which of the following about Lady Mary Wortley Montagu (1689–1762) / work by her is not correct?
- 1) In "Verses Addressed to the Imitator of the First Satire of the Second Book of Horace" (1733), she famously mocks Pope as a "fretful Porcupine" and an "angry little Monster."
 - 2) In 1714 Montagu published an anonymous essay in Addison's *Spectator*, the only woman ever to do so. Attributed to "Mrs. President" of the "Club of Widows," the essay is a response to criticism of a widow who marries too soon after her husband's death.
 - 3) Her *Turkish Embassy Letters*, published in 1763, characterises Turkish women as 'vain, vicious and lecherous' and claims that Turkish women 'are treated like slaves' and 'possess no more legal rights than an English dormouse does'.
 - 4) She collaborated with John Gay and Alexander Pope on the "Town Eclogues," which combine elements of classical and popular poetry to ridicule human folly.
- 74- Late 17th - / early 18th-century events happened in correct order in
- 1) 'Test Act requires all officeholders to swear allegiance to Anglicanism' → 'The "Popish Plot" inflames anti-Catholic feeling' → 'War of the Spanish Succession begins'
 - 2) 'War of the Spanish Succession begins' → 'Test Act requires all officeholders to swear allegiance to Anglicanism' → 'The "Popish Plot" inflames anti-Catholic feeling'
 - 3) 'Test Act requires all officeholders to swear allegiance to Anglicanism' → 'War of the Spanish Succession begins' → 'The "Popish Plot" inflames anti-Catholic feeling'
 - 4) 'War of the Spanish Succession begins' → 'The "Popish Plot" inflames anti-Catholic feeling' → 'Test Act requires all officeholders to swear allegiance to Anglicanism'

- 75- Which of the following about the society 'Holy Club' founded at Oxford by Charles Wesley (1707-1788) is correct?
- 1) Contrary to the age-old Christian practice, its members did not give directly to the poor and the needy, but visited the emerging 'industrial hotspots' to donate alms to factory workers
 - 2) Wesley's brother John soon became a leader of the club and probably composed the document the members used as a standard for behavior, *A Scheme of Self-Examination*.
 - 3) Because of the emphasis they placed on regular, methodical religious practice, the club members became known as "practicists"
 - 4) It was very much 'chapel-oriented' and was against open-air preaching as it was being practiced by other late 18th c. Christian denominations at the time
- 76- Which of the following does not open a poem by Thomas Hardy (1840-1928)?
- 1) 'Loveliest of trees, the cherry now / Is hung with bloom along the bough / And stands about the woodland ride / Wearing white for Eastertide.'
 - 2) 'There was a time in former years / While my roof-tree was his / When I should have been distressed by fears / At such a night as this.'
 - 3) 'From Wynyard's Gap the livelong day / The livelong day / We beat afoot the northward way / We had travelled times before.'
 - 4) 'In a solitude of the sea / Deep from human vanity / And the Pride of Life that planned her, stilly couches she.'
- 77- Which of the following about the War poet Edward Thomas (1878-1917) is correct?
- 1) Already determined to make a reputation as a poet, in the war's early months he wrote unremarkably about both the shallow sporting life he had left behind ("The Old Huntsman") and his experience in combat.
 - 2) His entire reputation as a war poet rests on only five 'war sonnets' while his actual war experience consisted of one day of limited military action with the Hood Battalion during the evacuation of Antwerp.
 - 3) His numerous walking tours became the subject of a series of travel narratives whose introspective descriptions of country scenes and people, combined with an allegorical quest for the meaning of English identity, anticipate the style and themes of much of his poetry.
 - 4) He is particularly notable for the 'trench poems' he composed while in action in France: 'Break of Day in the Trenches,' "Dead Man's Dump," "Daughters of War," and "Returning, We Hear The Larks."
- 78- Wyndham Lewis's *BLAST* (1914) did not include
- 1) poems by Ezra Pound
 - 2) essays by Ford Madox Ford
 - 3) Lewis's play *Enemy of the Stars*
 - 4) selections from Marinetti's *Futurist Manifesto*

- 79- William Butler Yeats' (1865-1939) 'poem' / 'poem opening' do not match in
- 1) 'Lapis Lazuli': 'I have heard that hysterical women say / They are sick of the palette and fiddle-bow'
 - 2) 'The Fascination of What's Difficult': 'When you are old and grey and full of sleep / And nodding by the fire, take down this book'
 - 3) 'Under Ben Bulbin': 'Swear by what the Sages spoke / Round the Maraeotic Lake / That the Witch of Atlas knew'
 - 4) 'The Circus Animals' Desertion': 'I sought a theme and sought for it in vain / I sought it daily for six weeks or so'
- 80- All of the following statements about the British poet Paul Muldoon (b. 1951) are correct except that
- 1) he is specially skillful in the use of dramatic monologue, fashioning and assuming the voices of mythological, historical and active characters such as Medusa or Lazarus's imaginary wife
 - 2) his first published poems were written in Irish, and although he soon switched to English, Irish words and phrases continued to appear in his works
 - 3) in poems such as 'Meeting the British' he would parallel the plight of the American Indians with that of the Northern Irish Catholics
 - 4) excited by American films, he adapted cinematic techniques in hectic hallucinatory long poems
- 81- Philip Larkin's 'An Arundel Tomb' (1956/1964) opening 'Side by side, their faces blurred / The earl and countess lie in stone / Their proper habits vaguely shown / As jointed armour, stiffened pleat / And that faint hint of the absurd / The little dogs under their feet'
- 1) speaks on the 'callousness of monarchs in eternal sleep' in the backdrop of the suffering people of a mining village have to undergo following a blast in a mine shaft
 - 2) would, in a temper unusual for the poet, consider appreciatively—without his customary irony or condescension—the possibility, at least, of an eternal, conjugal love
 - 3) while not possessing any of the poetic qualities for which Larkin has been celebrated (dour clarity, traditional versification, plain language, English iconography) can be regarded as an example of the type of writing produced by the poets associated with the Movement
 - 4) is, in fact, a 'dawn song,' a literary genre popular in medieval courtly love poetry, in which the lover mourns the coming of dawn because then he must leave his beloved—Larkin, however, gives the idea an ironic twist: they will stay together forever as they have literally turned to stone.

82- Which of the following about the American poet Edwin Arlington Robinson (1869-1935) is correct?

- 1) While he was a master at shorter, metrically formal lyrics, his fame today rests chiefly on his longer narrative poems in blank verse, such as "Isaac and Archibald".
- 2) His later development as a poet owed a good deal to the work of first-generation modernists such as Eliot, Pound, and W. B. Yeats, under whose collective shadow he began his career.
- 3) Contrary to Frost who would make brilliant use of sound and meter to emphasize the meanings of his poems, Robinson articulated a more theoretical formulation of the connection between sound and meaning.
- 4) In his "Eros Turannos", he presents a protagonist who is a failure and who lives in isolation from the community as a whole; but here, unlike in his "Miniver Cheevy", the portrait is sympathetic rather than ironic.

83- Which of the following about the mid-20th-century-America 'Black Mountain School' of poetry is not correct?

- 1) Some characteristics common to the poetry of the school are: the use of precise language, direct statement, often plain (even blunt) diction, and metonymy rather than metaphor or simile.
- 2) The writerly tendencies found in the school was in direct reaction to earlier poetry in the century that was strictly metered, end-rhymed, and filled with grand diction and monumental subject matter.
- 3) Black Mountain poets typically refrain from commenting on their personal appraisal of a scene evoked in a poem, and this strategy can even mean the avoidance of adjectives and adverbs.
- 4) It militated against Poundian imagism, and, later, objectivism, but embraced the individualism of such 19th-century American forefathers as Thoreau and particularly Emerson.

84- Which of the following statements about the American poet Wallace Stevens (1879-1955) is not correct?

- 1) For him it was not possible to define the poetic imagination apart from the structures and insights contained in history, mythology and cultural tradition, all of which supplied the poet with both his inspiration and his primary subject.
- 2) The most commonly cited influences on Stevens' poetry are (among others) the French symbolist tradition of Baudelaire, Valéry, and Mallarmé, and the Imagist practices of modernists like Pound and Williams.
- 3) The poetic mode typical of Stevens, in poems such as "Sea Surface Full of Clouds," or "Thirteen Ways of Looking at a Blackbird," is one in which he contemplates the workings of the imagination itself.
- 4) Stevens can be seen as the major twentieth-century exemplar of what Harold Bloom has called "High American Romanticism."

- 85- Which of the following about the American poet John Berryman (1914–1973) is correct?
- 1) Associating with such New York School poets as Ashbery and with such Beat poets as Allen Ginsberg and Amiri Baraka, he also followed literary developments in Africa and translated European writers such as Jean Genet.
 - 2) He collaborated frequently with such artists as Larry Rivers and immersed himself in the worlds of first- and second-generation Abstract Expressionists, while at the same time, continuing to highlight older experimental movements such as French Dadaism and Surrealism.
 - 3) In his *Dream Songs*, the work that would define him as an artist, he is accompanied on his introspective journey by an interior companion—a split in his discursive self—who calls him “Mr. Bones” and who perhaps represents the reality principle, which the main consciousness is forever in danger of abandoning.
 - 4) Many of his poems of World War II, such as “Losses” and “The Death of the Ball Turret Gunner,” explore the painful situations faced by young airmen trained in modern combat and sent to war before they are old enough to fully comprehend the consequences of their dedication to “the State.”
- 86- ‘American poet / work’ match in
- 1) Sylvia Plath / ‘Sunflower Sutra’
 - 2) Anne Sexton / ‘Poppies in October’
 - 3) Adrienne Rich / ‘The Moon and the Yew Tree’
 - 4) Susan Howe / ‘Scattering as Behavior Toward Risk’
- 87- Which of the following poem openings begins a poem by Allen Ginsberg (1926–1997)?
- 1) ‘Nautilus Island’s hermit / heiress still lives through winter in her Spartan cottage / her sheep still graze above the sea / Her son’s a bishop. Her farmer / is first selectman in our village / she’s in her dotage.’
 - 2) ‘White sunshine on sweating skulls / Washington’s Monument pyramided high granite clouds / over a soul mass, children screaming in their brains on quiet grass / (black man strapped hanging in blue denims from an earth cross)’
 - 3) ‘As I sit looking out of a window of the building / I wish I did not have to write the instruction manual on the uses of a new metal / I look down into the street and see people, each walking with an inner peace / And envy them—they are so far away from me!’
 - 4) ‘Off that landspit of stony mouth-plugs / Eyes rolled by white sticks / Ears cupping the sea’s incoherences / You house your unnerving head—God-ball / Lens of mercies.’
- 88- The American poet Stanley Kunitz (1905-2006)
- 1) writes out, as a seer like Yeats, of a personal, created mythology, as exemplified in “The Wellfleet Whale” (1984)
 - 2) often couples his metaphysical visions of physical nature with highly abstract images such as the fading hues of the New York skyline in a hazy evening
 - 3) is known best for the ‘talk poems’ that he began in the early 1970s, which were talks improvised before an audience and then transcribed on paper
 - 4) was, along with such poets as Frank O’Hara and John Ashbery, a central figure of the New York School of poets

89- Which of the following about Hart Crane's *The Bridge* (1930) is not correct?

- 1) He wrote the poem in the spirit of Walt Whitman, whom he considered his poetic precursor.
- 2) The poem is an affirmative and anticipatory work, expressing hope in a future regeneration of America.
- 3) He envisioned the poem as a response to T. S. Eliot's *The Waste Land* (1922) whose modernist technique he admired and to a large extent imitated.
- 4) The poem offers a panorama of the recent history of America, beginning with the Civil War and ending with the looming reality of the 1930s' misery and economic depression.

90- Which of the following about the 1980s to 1990s American school of poetry 'New Formalism' is not correct?

- 1) The movement is also frequently called 'Expansive Poetry' for its attempt to broaden the modes, voices, and techniques available to contemporary poetry.
- 2) Early essays by New Formalist poets pointed out that 'creative-writing' education severely limited the range of poems or styles in which a young poet could perform.
- 3) The ideas developed by its practitioners were generally informed by Russian formalist and French poststructuralist theories of language and ideology.
- 4) New Formalist poets would write in meter and sometimes in rhyme, reacting against the perceived orthodoxy of the confessional or autobiographical free verse lyric poetry.