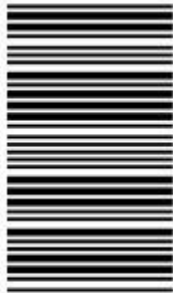


کد کنترل

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نام:

نام خانوادگی:

محل امضا:



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

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

صبح جمعه

۱۳۹۶/۱۲/۴

دفترچه شماره (۱)

آزمون ورودی دوره دکتری (نیمه‌متمرکز) - سال ۱۳۹۷

رشته زبان و ادبیات انگلیسی (کد ۲۸۰۶)

مدت پاسخگویی: ۱۲۰ دقیقه

تعداد سؤال: ۹۰

عنوان مواد امتحانی، تعداد و شماره سؤالات

ردیف	مواد امتحانی	تعداد سؤال	از شماره	تا شماره
۱	مجموعه دروس تخصصی: سبیری 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

استفاده از ماشین حساب مجاز نیست.

این آزمون نمره منفی دارد.

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

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

اینجانب با شماره داوطلبی در جلسه این آزمون شرکت می‌نمایم.

امضا:

- 1- **The correct order of the appearance of the following seminal texts in the Renaissance England is -----.**
 - 1) Niccolo Machiavelli's *The Prince* → Sidney's *Astrophil and Stella* → John Lyly's *Euphues*
 - 2) Sidney's *Astrophil and Stella* → John Lyly's *Euphues* → Niccolo Machiavelli's *The Prince*
 - 3) Niccolo Machiavelli's *The Prince* → John Lyly's *Euphues* → Sidney's *Astrophil and Stella*
 - 4) Sidney's *Astrophil and Stella* → Niccolo Machiavelli's → *The Prince* John Lyly's *Euphues*
- 2- **Which of the following about the Renaissance poet John Skelton (1460-1529) is not correct?**
 - 1) In his satires, he embraces the ornate rhetorical devices and aureate language that characterized his period's most ambitious poetry.
 - 2) His poetry draws on a long tradition of medieval anticlerical satire and carnivalesque parody.
 - 3) He was the major poet of the first quarter of the sixteenth century, with the title of poet laureate from both Oxford and Cambridge.
 - 4) He writes in short, rhymed lines, having from two to five beats, and the lines can keep on rhyming helter-skelter until the resources of the language give out.
- 3- **All the following statements about William Shakespeare (1564-1616) are correct except that -----.**
 - 1) his comedies written between 1601 and 1604, *Troilus and Cressida*, *All's Well That Ends Well*, and *Measure for Measure* have sometimes been classified as 'problem plays' or 'dark comedies.'
 - 2) his great tragic dramas: *Othello*, *King Lear*, *Macheth*, *Antony and Cleopatra*, and *Coriolanus* were all written from 1601 to 1607
 - 3) his 'adolescent romances' *The Winter's Tale* and *The Tempest*, written between 1608 and 1611 are based on his narrative poems of the early 1590s *Venus and Adonis* and *The Rape of Lucrece* respectively
 - 4) he began his career as a playwright, probably in the early 1590s, by writing comedies and history plays

- 4- **John Donne (1572-1631) 'work: description' do not match in -----.**
- 1) 'First and second *Anniversaries* (1611 and 1612): on the death of the daughter of his patron Sir Robert Drury'
 - 2) '*Ignatius His Conclave* (1611): his witty satire on the Jesuits'
 - 3) '*Pseudo-Martyr* (1610): he defends the King James I's insistence that Catholics take the Oath of Allegiance.
 - 4) 'Death's Duel': a terrifying analysis of all life as a decline toward death and dissolution, which contemporaries termed his funeral sermon on his beloved second wife's death.'
- 5- **The early seventeenth-century figure John Suckling (1609-1642) -----.**
- 1) wrote a playful epithalamium, 'A Ballad upon a Wedding', demystifying the usual celebration of the cosmic significances of marriage
 - 2) developed his spectacular court masque, *Coelum Britannicum*, based on a philosophical dialogue by Giordano Bruno
 - 3) would, in his 'To Althea, from Prison', find freedom from external bondage in the Cavalier ideals of women, wine, and royalism.
 - 4) published his first volume of verse, *Poetical Blossoms* (1633)—included in his posthumously published *The Mistress* in 1647—at fourteen
- 6- **Which of the following about John Milton (1608-1674) is not correct?**
- 1) In his first major English poem (at age twenty-one), the hymn 'On the Morning of Christ's Nativity,' he lauded his recently-deceased contemporary, William Shakespeare, as the 'English prophet of bards true'.
 - 2) His 1634 masque *Comus* challenges the absolutist politics of court masques like Ben Jonson's *Masque of Blackness* by locating true virtue and good pleasure in the households of the country aristocracy rather than at court.
 - 3) He was profoundly disappointed in his university education, reviling the scholastic logic and Latin rhetorical exercises that still formed its core as 'futile and barren controversies and wordy disputes' that 'stupify and benumb the mind.'
 - 4) At school, he began a long and close friendship with Charles Diodati, with whom he exchanged Latin poems and letters over several years, and for whose death in 1638 he wrote a moving Latin elegy.
- 7- **Which of the following about Christopher Smart's *Jubilate Agno* (1759-63) is not correct?**
- 1) It is a personal testament or book of worship, antiphonally arranged in lines beginning alternately with *Let* and *For*.
 - 2) It is a painful account of the general decline of the fine arts in mid-eighteenth-century Europe.
 - 3) It is the notebook of a scholar, crammed with puns and obscure learning, which sets out elaborate correspondences between the world of the Bible and modern England.
 - 4) It is a record of his daily life and thoughts.

- 8- **The Romantic figure Joanna Baillie (1762-1851) -----.**
- 1) evoked the suffering endured by political refugees from France and linking their plight to that of the her own sufferings in her eight-hundred-line blank verse poem of 1793, *Emigrants*
 - 2) acknowledged, in an 1812 preface, the gap between her theory as a dramatist and her practice, admitting that her effort to 'unveil' the workings of the mind was ill-suited to the practical realities of the stage
 - 3) developed a seventy-page 'introductory discourse' in her preface to the original *Series of Plays*, advocating a return to the 'spontaneity coupled with propriety' of Restoration dramatists
 - 4) excelled as a songwriter both in standard English (as in 'Up! quit thy bower') and, co-wrote several popular songs in the Scottish dialect with her contemporary Robert Burns (as in 'Woo'd and married')
- 9- **Which of the following about Cardinal Henry Newman (1801-1890) is not correct?**
- 1) In his *Apologia Pro Vita Sua*, he traces the principal stages of his religious development from the strongly Protestant period of his youth to his conversion to Roman Catholicism in 1845.
 - 2) During the 1830s he built up a large and influential following by his sermons at Oxford and also by his writing of tracts—that is, appeals, in pamphlet form, on behalf of a cause.
 - 3) The writing of verse was a subordinate task for Newman; most of his writings are prose, and it is noteworthy that despite his mastery of prose style, Newman found the act of composition to be even more painfully difficult than we ordinarily do.
 - 4) Newman's *The Idea of a University* (1852) is a classic statement of the value of 'the disciplined intellect' that can be developed by a technically 'religious' training rather than a liberal education.
- 10- **Christina Rossetti's first volume of poetry, *Goblin Market and Other Poems* (1862) -----.**
- 1) contains all the different poetic modes that mark her achievement—pure lyric, narrative fable, ballad, and the devotional verse to which she increasingly turned in her later years
 - 2) includes in its preface lines from Wordsworth's *Immortality Ode* (1802), and 'beseeches' 'the spirit of the forlorn sage of the Lakes' to inspire her verse, which is meant, she claims, for children as 'father of man'
 - 3) has often been likened to S. T. Coleridge's conversation poems in its complex representation of the everyday themes of human life (with a particular slant towards the early stages of young children's growth and bringing-up)
 - 4) would, in its plain and extremely unadorned style, demonstrate her defiance of the aims of the Pre-Raphaelite group, of which her brother D. G Rossetti was a leading member

- 11- Which of the following about the Victorian poet Alfred, Lord Tennyson (1809-1892) is **not** correct?
- 1) The state of feeling to which he was most intensely drawn was a melancholy isolation, often portrayed through the consciousness of an abandoned woman, as in 'Mariana.'
 - 2) The technological changes wrought by Victorian inventors and engineers fascinated him, sometimes giving him an exultant assurance of human progress.
 - 3) Despite his fascination with the countryside, he was essentially a poet of technological developments, a man whose whole being was conditioned by the recurring rhythms of the newly-emerging, multifarious 'City life'.
 - 4) Though he is more often inspired by the recorded past of humankind, he is the first major writer to express this awareness of the vast extent of geological time that has haunted human consciousness since Victorian scientists exposed the history of the earth's crust.
- 12- 'War poet: poem' match in -----.
- 1) 'Rupert Brooke: 'The Cherry Trees''
 - 2) 'Edward Thomas: 'As the Team's Head Brass''
 - 3) 'Siegfried Sassoon: 'The Silent One''
 - 4) 'Ivor Gurney: 'Glory of Women''
- 13- Which of the following about the modernist poet T. S. Eliot (1888-1965) is **not** correct?
- 1) After his formal acceptance of Anglican Christianity, a penitential note appears in much of his verse, a note of quiet searching for spiritual peace, with considerable allusion to biblical, liturgical, and mystical religious literature and to Dante.
 - 2) He was assistant editor of *The Egoist* magazine from 1917 to 1919—in 1922 he founded the influential quarterly *The Criterion*, which he edited until it ceased publication in 1939.
 - 3) Eliot's real novelty as a poet was his deliberate elimination of all merely connective and transitional passages, his building up of the total pattern of meaning through the immediate juxtaposition of images without overt explanation of what they are doing, together with his use of oblique references to other works of literature.
 - 4) His *The Waste Land* is a series of scenes and images with their implications developed through multiple contrasts and through analogies with older literary works often referred to in a distorted quotation or half-concealed allusion and with the author's voice intervening only in last section of the poem to tell us where we are.
- 14- 'Writer: description' match in -----.
- 1) 'Charles Causley: a formally conservative poet, he was a master of the ballad told in a voice that is at once impersonal—the voice of the anonymous early balladeers—and unmistakably his own'
 - 2) 'Louis MacNeice: his 'Naming of Paris' from his collection *Lessons of the War* is probably the most anthologised poem prompted by World War II'
 - 3) 'Edith Sitwell: Her poem sequence *Northern Lights* (1930) with its cunning exploration of rhymes and rhythms was set to music by the composer Edward Elgar'
 - 4) 'Keith Douglas: he was a pioneer of radio drama, a playwright, a translator (of Aeschylus' *Agamemnon* and Goethe's *Faust*) and a literary critic'

- 15- Which of the following two did **not** produce work during the 'Puritan Interregnum'?
- 1) Sir Thomas Browne and Jeremy Taylor
 - 2) Henry Vaughan and Izaak Walton
 - 3) Abraham Cowley and Sir William Davenant
 - 4) John Wilmot and Matthew Prior
- 16- Which of the following about the term 'Dada' is **not** correct?
- 1) With unabashed relish Dada declared its negative intent: it wished, apparently, to destroy art along with bourgeois society, but in truth it opposed itself to the abuse of art rather than art itself, to society rather than humanity.
 - 2) It propounded a coherent antidote to both nihilism and optimism, and it did so with an evangelical enthusiasm which should have forewarned of its subsequent commitment to radical politics: it saw a synthesis which owed something to Hegel, the Romantics and the Symbolists.
 - 3) Its chief weapons – manifesto, phonetic poetry, simultaneous poem, noise music and provocative public spectacle– were all borrowed directly from the Futurists and stood as an image of the dissolution which seemed the central fact of modern existence.
 - 4) Its exponents were poets and artists (Marcel Duchamp, Hugo Ball, Tristan Tzara, Richard Huelsenbeck, Man Ray, Max Ernst) who professed to despise art and literature but who, paradoxically, expressed their contempt in terms which identified them as part of the modernist movement.
- 17- The term 'egotistical sublime' is the phrase by which ----- criticized what he felt to be the excessively self-centred quality of ----- poetry.
- 1) John Keats / William Wordsworth's
 - 2) Percy Shelley / Lord Byron's
 - 3) John Keats / Lord Byron's
 - 4) Percy Shelley / William Wordsworth's
- 18- Which of the following about 'language poets' is **not** correct?
- 1) Its aim is to produce an awareness of language that will create a resistance to the existing codes that pervade contemporary culture.
 - 2) It is a contemporary school of American poets emphasizing a number of defamiliarization techniques.
 - 3) Language poets regard themselves as having a social and political, as well as artistic, purpose.
 - 4) Among the poets associated with this movement are e e cummings, Theodor Roethke, and Robert Bly.
- 19- The term 'interpolation' technically refers to the insertion of lines into another text by -----.
- 1) someone other than the original author of the text
 - 2) the co-author assuming the author's guise
 - 3) a character in a play speaking in a different language
 - 4) a narrator commenting on the action of the play or novel

- 20- Which of the following about 'mummer's plays' is **not** correct?
- 1) They frequently depict the battle between the chivalric warrior Saint George, the patron saint of England, and a fearsome dragon.
 - 2) They usually center on a fight between two brave antagonists; the hero 'dies' and then revives, aided by a clownish, fumbling doctor.
 - 3) A mummery's play normally consists of an Introduction, a Battle, a Lament over the fallen hero, a Cure, and—last but certainly not least—a Quete, in which the enraptured audience mount onto the stage asking to be 'cured' by the players.
 - 4) The mummery's play was a traditional and often rudimentary form of drama in rural England, flourishing in the Middle Ages and the Renaissance.
- 21- Which of the following about the term 'Gothic' is **not** correct?
- 1) In 1765 Horace Walpole chose 'gothic' as a descriptive term for his *Castle of Otranto*, a wildly popular novel that depicted the supernatural events occurring in a decrepit, hideous castle.
 - 2) Edward Young's book of poems *Night Thoughts* (1742) was an important precursor for the Gothic interest in crypts and corpses.
 - 3) As a critical term, it was used by the art historian Giorgio Vasari in 1550 to signify the 'monstrous, barbarous, and disorderly' in visual art, a style that departs from the Greco-Roman tradition.
 - 4) As a high point of the eighteenth Gothic novel, Jane Austen's *Northanger Abbey* (written 1798–99, publ. 1818) was often parodied by such nineteenth century novelists as Bram Stoker and Sheridan Le Fanu.
- 22- 'Literary term: explanation' match in -----.
- 1) 'Expressionism: A label applied to the *avant-garde* literature, graphics, architecture and cinema which appeared throughout the German-speaking world, 1910–c.1922, and of which Vorticism was the closest equivalent in England'
 - 2) 'Grotesque: As far as its rhetorical strategy in literature is concerned, the reader must be allowed a perspective that permits explanation of its incongruity or preposterousness'
 - 3) 'Bildungsroman: As a literary genre, the form originated in Germany towards in the first decades of the nineteenth century as a 'realist' reaction to Johann Wolfgang von Goethe's overly 'romantic' treatment of the question of personal development in his *Wilhelm Meister's Apprenticeship* (1795–6)'
 - 4) 'Négritude: A theory of the uniquely valuable potential of black African peoples and cultures practiced by several avant-garde black intellectuals and artists in the United States before the First World War'
- 23- Which of the following works is **not** a 'dream vision'?
- 1) John Keats's *Hyperion*
 - 2) Percy Shelley's *The Triumph of Life*
 - 3) Percy Shelley's *Prometheus Unbound*
 - 4) John Keats's *The Fall of Hyperion*

- 24- The 'nouveau roman' is the innovative form of writing associated especially with the works of Alain Robbe-Grillet, frequently involving a-----, an -----, and the attempt to -----.
- 1) fortified fictional depth / ascetic purity of style / eliminate signs of the author's presence
 - 2) stripped-down fictional surface / ascetic purity of style / eliminate signs of the author's presence
 - 3) fortified fictional depth / extremely convoluted style / represent the author's voice in the multifariousness of its variety
 - 4) stripped-down fictional surface / extremely convoluted style / represent the author's voice in the multifariousness of its variety
- 25- Which of the following about the 'Menippean satire' is correct?
- 1) It was developed as a kind of popular rough and ready satire to counter the artificially dignified style of the courtly Varronian satire.
 - 2) A major feature is a series of extended dialogues and debates in which representatives of various philosophical points of view serve to make ludicrous the attitudes and viewpoints they typify by the arguments they urge in their support.
 - 3) The character of its speaker is that of a serious moralist who uses a dignified and public style of utterance to decry modes of vice and error which are no less dangerous because they are ridiculous.
 - 4) It is written in verse, usually with interpolations of prose, and constitute a miscellaneous form often held together by a tightly constructed narrative.

LITERARY CRITICISM AND PHILOSOPHY OF LITERATURE

- 26- 'Literary / Critical theorist: description' do not match in -----.
- 1) 'J. Hillis Miller: his primary focus has always been on what he sees as the 'strangeness of literary language'; literary theory, in his view, is useful not so much as an end in itself as in the way it facilitates accounting for the strangeness of literature and transmitting that strangeness to others in teaching and writing'
 - 2) 'Alain Badiou: his work is characterized by a desire to bring about the 'return of philosophy itself': to introduce an understanding of both subjectivity and ontology, which seeks its foundation in a return to the basic question of philosophy: What is being?'
 - 3) 'Giorgio Agamben: he is interested in the ways languages of power and control are utilized in politics; in particular, the ways in which legal means are utilized to draw the boundaries of political systems and the privileges they bestow'
 - 4) 'Hayden White: he felt that the critical establishment (of the 1960s) was unable to come to terms with the new kind of 'post-realistic' fiction which responded to the literary situation as embodied in work by authors like John Barth, Lawrence Durrell, Iris Murdoch, John Hawkes, and Kurt Vonnegut among others'

- 27- 'Mikhail Bakhtin's notion / description' do **not** match in -----.
- 1) 'Carnival / builds on the ancient tradition of the Saturnalia, a Roman festival that mocked and reversed the official culture, if only for a short while'
 - 2) 'Polyphony / to describe the novel that depicts a world in which the dialogue goes on ad infinitum without reaching a conclusion or closure; the structure is not predetermined to demonstrate the author's worldview, nor are the characters drawn to exemplify it'
 - 3) 'Unfinalizability: it is the social context, and not language, that defines a person, and one utterance is always responding to other utterances; as a social being, one is never completely finalized'
 - 4) 'Dialogism / sees works of literature to be in communication with each other and with other authors: one shapes the other, not just by influencing new works but by adding to the understanding of those that have preceded it as well as those that follow it'
- 28- **Theodor Adorno's *Dialectic of Enlightenment* (1944)** -----.
- 1) holds out the possibility that the modern subject will use the tools of Enlightenment against instrumental reason to divert humanity from its path toward destruction
 - 2) lays out the claim that science, reason, and logic can be of use to humanity only if their 'mythic rationality' is fully put into operation, what it ultimately considers 'the modernist delusion'
 - 3) posits that instrumentalized reason, with its tendency to reify and level all subjects in the name of objective rationality, has hindered man's dominance over nature
 - 4) meditates on the paradoxes of love and literature, the turmoil of exile, and the salvation of writing to communicate the hopeless wish that the fairytale of humanity might yet have a happy ending
- 29- **Which of the following about the Chicago School critic R. S. Crane (1886–1967) is not correct?**
- 1) He believed that critics should be aware of their application of criticism because singular analysis limits the inherent multiplicity of readings.
 - 2) He argued for homogenizing of the 'bewildering diversity' of critical languages on the grounds that critical terms have different connotations and uses and 'are thereby subject to direct misinterpretation if not standardized'.
 - 3) He did not embrace New Criticism or its methodology and was concerned about what he called the "widespread academic influence of the criticism still commonly and, vaguely, referred to as 'new'".
 - 4) He drew distinctions between critical hypothesis (concerned with the potential "shaping principles" of the poetic arts) and interpretive hypothesis (concerned with possible meanings and implications of texts, including the author's intentions).

- 30- **Roman Jakobson (1896–1982), one of the twentieth century’s most influential linguists, literary theorists, and semioticians, would -----.**
- 1) propose a theory of language based on a system of “dynamic synchrony” that would allow him to do away with the diachronic axis of language that had been bracketed and foregrounded by Saussure as essential to a proper understanding of synchrony
 - 2) in his attention to the function and context of language, challenge Saussure’s claim that the abstract, paradigmatic plane of language (langue) determined the limits and efficacy of individual usage (parole)
 - 3) following Saussure’s formalist structuralism, develop a functional conception of language in terms of the contextual function of speech acts or communication
 - 4) finally adopt Saussure’s idea of linguistic systems that permitted both a dynamic conception of language and an objective mode of analysis of its differential and determining structure as the basis of his structural classifications
- 31- **Which of the following as regards ‘genre theory’ in its various twentieth century contexts is not correct?**
- 1) Theorists like Christian Metz, in his *Film Language: A Semiotics of the Cinema* (1974), brought to the study of narrative genre the formal methodologies of structuralism, semiotics, and linguistics.
 - 2) In some cases, as in the work of Maurice Blanchot, we find a refusal of all attempts to fix aesthetic practice and determine its form.
 - 3) Formalists inherited the problematic of literary evolution but they reformulated it, arguing that literary evolution was discontinuous and that the organization of genres was neither stable nor universal.
 - 4) The late twentieth century saw in work done on genre theory by the Constance School of critics a trend away from the readers to the creators of genres who develop them in the first place and give them currency among readers.
- 32- **As a movement in American literary and cultural criticism, neo-humanism, new humanism, or American humanism -----.**
- 1) demanded modern scientific and technical specializations replace the dominant Greek and Latin literature as the core of the curriculum in American universities
 - 2) embraced the progress made in literature from Michel de Montaigne and William Shakespeare to Emile Zola and Theodore Dreiser and called for a university education which preserved the values represented by the ‘tradition’
 - 3) was harshly criticised for its backward aesthetic standards by the Anglo-American poet and critic T. S. Eliot who lived outside the United States while the movement was evolving there
 - 4) opposed itself to virtually every intellectual and artistic development that had occurred in the wake of the European enlightenment of the seventeenth and eighteenth centuries

- 33- All of the following about the French novelist, playwright, and philosopher Jean-Paul Sartre (1905–80) are correct **except** that he -----.
- 1) wrote the play *No Exit* (1944), which exemplifies an existentialist philosophy by portraying two characters who reside under one another's gazes and, contrary to their preconceptions, find the constant scrutiny quite liberating and intellectually stimulating
 - 2) was influenced by the work of Martin Heidegger, with whom he shared a belief in the idea that individuals are continuously creating identities
 - 3) believed 'engaged' writers choose to take responsibility for the audience in and through their writing which affects the type of writing and the subject matter that they select
 - 4) founded, in 1945, *Les Temps Modernes*, a journal devoted to political, literary, and philosophical ideas, in which he published one of his most important works on literature, "What is literature?" (1949)
- 34- The French philosopher Gilles Deleuze (1925–95) -----.
- 1) privileged philosophy over art as creation of new thought and a path to "counter-actualization" (particularly as art's quality of "mesmerising without sensing" is concerned)
 - 2) posited that the virtual tends to be territorialized, limited, and organized in rigid segments; in contrast, structures in the actual are entirely deterritorialized, without organization, identity, or limits
 - 3) explicitly defined himself as an heir of the "insider" philosophical tradition of Plato, Descartes, Kant, and Hegel against the thought of the Stoics, Spinoza, Leibniz and Bergson
 - 4) inspired by the development of Saussure's linguistic ideas by such structuralists as Claude Levi-Strauss and Jacques Lacan, rejected phenomenology and develop ideas and theories that were duly called poststructuralist
- 35- Which of the following about 'presentism' is **not** correct?
- 1) The context for the emergence of presentism itself is the dominance of new historicism and cultural materialism within early modern studies in English literary criticism, especially Shakespeare studies.
 - 2) Where historicism primarily stresses the connections between a literary text and the moment and context of its original production, presentism instead emphasizes the moment of reading, production, or performance in a broad sense.
 - 3) It is a way of being implicit about what an interpretation is, what purposes a certain text is discarded for, and consequently what position the critic should try not to speak from.
 - 4) It refuses to privilege one instantiation of a text over another, instead emphasizing its pertinence at the moment in which the critic writes.

- 36- All of the following about Edward Said's collection of essays *The World, the Text, the Critic* (1983) are correct **except** that he -----.
- 1) critiques the reflexivity of theories that displace history with arguments of labyrinthine textuality
 - 2) investigates the reach of Western imperialism through its cultural productions, arguing that a diversity of Western works, knowingly and unknowingly, assert the authority of imperial domination
 - 3) insistently recalls the worldliness of texts, that record or form part of the human lives, social existence, and historical moments in which they are located and interpreted
 - 4) argues that if modern literary theory seeks to transform the strict disciplinarity and orthodoxies of the traditional university, then its increasing institutionalization threatens to blunt its edge
- 37- The French-Bulgarian theorist Julia Kristeva (b. 1941) -----.
- 1) maintains the controversial idea that the 'semiotic' experience can take place only subsequent to Lacan's 'symbolic' order of language
 - 2) explores how the incoherent subject is linguistically constituted by the 'abjection' of an original paternal relationship
 - 3) posits, like Lacan, that collective social life is conducted through the symbolic order of language, which is rigid, strictly coherent, and authoritative
 - 4) notes that language and 'the semiotic' are both resolutely feminine and associated with maternal attachment
- 38- In his *Phenomenology of Perception* (1945), Maurice Merleau-Ponty -----.
- 1) explores a human experience of the world understood as never 'already intentional' as often implied in the Cartesian tradition
 - 2) contends that consciousness is more a matter of solitary reflection, as Descartes's cogito would suggest, than of a situated envelopment of the subject by an action and event
 - 3) argues that consciousness can 'upon occasion' 'act without being acted upon, perceive without being perceived'
 - 4) maintains that there is no human consciousness of the world separable from situation and context, and no human activity without the body
- 39- Which of the following about 'disability studies' is **not** correct?
- 1) It started off as a distinct academic discipline in the late 1980s by critiquing and, in some cases, rejecting the French philosopher Michel Foucault's notion of sexuality, madness and bio-power.
 - 2) It has been driven less by high theory than by the pragmatic concerns of people living with disability.
 - 3) Fundamental to its formation and focus has been a conceptual distinction between impairment and disability, in which the latter term is defined in a counterintuitive way, as a social construct.
 - 4) It has been most strongly influenced by poststructuralist critiques of norms regarding the body.

- 40- Which of the following about Michel Foucault's *The Order of Things* (1966) is **not** correct?
- 1) It is, along with his *The Archaeology of Knowledge* (1969), most usually associated with his concept of 'archaeology'.
 - 2) It deals with how the human being came to be both the subject and object of knowledge at a given moment in history.
 - 3) It is the first in a line of seminal works, including his *Discipline and Punish* (1975), which develops and largely explicates his notion of 'genealogy'.
 - 4) It is an attempt to uncover the tacit, submerged rules pertaining to knowledge that allowed the human sciences (sociology, criminology, anthropology, etc.) to be created in the nineteenth century.
- 41- In his 'Of mimicry and man: The ambivalence of colonial discourse,' Homi Bhabha (b. 1949) outlines his view of colonial mimicry as a discursive operation in which the ----- produced by the ambivalence of mimicry – "almost the same, but not quite" – serves to ----- the totalizing discourses of the colonial system.
- 1) 'restraint' / 'undermine'
 - 2) 'excess' / 'undermine'
 - 3) 'restraint' / 'strengthen'
 - 4) 'excess' / 'strengthen'
- 42- All of the following about Fredric Jameson's *The Political Unconscious* (1981) are correct **except** that it -----.
- 1) argues that a critic needs to explore the ways in which the forms, styles, and cultural coding of texts themselves articulate their ideological ground
 - 2) combines Marxist, formalist, and psychoanalytic criticism with a nascent sense of the reaction against the rigidities of structuralism that was also shaping the 1980s developments in deconstruction
 - 3) explores the extent to which individuality, the personal subjectivity with which we are all familiar, and which forms the topic of so much fiction, functions precisely against the alienation from collective social praxis
 - 4) is a reading of the development of particular sorts of prose fiction, tracing the way romance and fantastic prose paradigms shifted under the logic of emergent modernism, through novels by Balzac, Gissing, and Conrad
- 43- 'Theorist: work' match in -----.
- 1) 'Jacques Derrida: *The Truth in Painting*'
 - 2) 'Paul de Man: *The Secret Art of Antonin Artaud*'
 - 3) 'Paul de Man: *Edmund Husserl's Origin of Geometry: An Introduction*'
 - 4) 'Jacques Derrida: *Allegories of Reading: Figural Language in Rousseau, Nietzsche, Rilke, and Proust*'
- 44- Which of the following about the German theorist Jürgen Habermas (b. 1929) is **not** correct?
- 1) His view of the Enlightenment is largely positive, in that it represented a period of unprecedented social criticism and potentially fruitful change.
 - 2) His ideas stand in most stark opposition to the work of the fellow-Frankfurt School philosopher Theodor Adorno (1903–69).
 - 3) His neo-Marxist works have consistently argued for the possibility of social change through rational discussion and intersubjective engagement, where humans as active agents can find common ground
 - 4) His work in critical theory is shaped in conformity with the German philosopher Martin Heidegger (1889–1976).

- 45- In his -----, the British critic F. R. Leavis articulates the modern challenge posed by ----- toward traditional English poetic forms and diction, insofar as they are in continuity with, or, more assertively and perplexingly, discontinuity with, that tradition and its literary canon.
- 1) *New Bearings* (1932) / Hopkins, Yeats, Eliot, and Pound
 - 2) *Revaluation* (1936) / Auden, Thomas, MacNeice and Lawrence
 - 3) *New Bearings* (1932) / Auden, Thomas, MacNeice and Lawrence
 - 4) *Revaluation* (1936) / Hopkins, Yeats, Eliot, and Pound
- 46- In his epochal *Mimesis* (1946), the German critic Erich Auerbach (1892-1957) describes two mimetic traditions, the classical and the -----, and claims that for most of Western literary history, these two traditions -----.
- 1) medieval / ran on parallel tracks
 - 2) biblical / intersected each other
 - 3) biblical / ran on parallel tracks
 - 4) medieval / intersected each other
- 47- Which of the following about the Belgian literary critic and theorist Georges Poulet (1902–91) is **not** correct?
- 1) His criticism, by focusing on the act rather than the object of reading, differs both from European traditions of literary history and philology and from the Anglo-American new criticism.
 - 2) His deep respect for linguistic complexity inspired and was followed by the new wave of structuralist criticism in Europe in the 1960s.
 - 3) In forming his critical judgments, he considers no evidence from outside of the literature written by the individual authors under examination.
 - 4) He is known for his application of the phenomenology of consciousness to critical practice and theories of reading and interpretation.
- 48- 'Terry Eagleton (b. 1943) work / description' do **not** match in -----.
- 1) *The Ideology of the Aesthetic* (1990): examines multiple philosophical theories of the aesthetic from Kant onwards and unpicks their ideological underpinnings'
 - 2) *The Function of Criticism* (1984): explores the role and place of criticism, and criticizes the whole discipline of literary criticism'
 - 3) *After Theory* (2003): defends the academic Marxist approach to literature as backed by a genuine Marxism of perceived 'radicality' and 'subversion''
 - 4) *The Illusions of Postmodernism* (1996): argues against the theoretical anti-materialism of most postmodern theory while attempting also to appropriate its subversive critical impulses and concerns with the body'
- 49- In his *Distinction* (1979), the French sociologist Pierre Bourdieu -----.
- 1) explores the social conditions necessary to acquire certain tastes, and argues ultimately that taste is dependent largely on 'distance from necessity'
 - 2) claims, based on surveys concerning preferences in art, music, cuisine, etc., that taste has little to do with the intermingling of economic and cultural capital
 - 3) demonstrates that the differences in taste among the separate classes and among fractions within each class never go beyond the strictly 'cultural'
 - 4) argues that cultural capital pertains more to actual competence in perceiving cultural artifacts and not familiarity with them

- 50- 'Theorist / description' are all correct except in -----.
- 1) 'Richard Hoggart: he is widely regarded, together with Raymond Williams and E. P. Thompson, as one of the founders of British cultural studies'
 - 2) 'Tariq Ali: is a prominent political commentator, novelist, and playwright, perhaps best known for his work with the New Left'
 - 3) 'Herbert Marcuse: his rise to intellectual eminence was due in part to his incisive ability to synthetically engage Marx and Freud in the post-World War II socioeconomic environment'
 - 4) 'Richard Rorty: following a brief initial stint as a continental philosopher, he was an analytic philosopher 'through and through' for the rest of his career'

THE LONG STORY

- 51- Which of the following about the British novelist Angela Carter (1940-1991) / her fiction is not correct?
- 1) Her novels occasionally have strong plotlines that emphasize causal relations among events or a movement toward the traditional patterns of New Comedy.
 - 2) Her work eschews carefully plotted generic closure in favor of a series of carefully crafted set pieces and tableaux.
 - 3) Her revisions of traditional short stories collected as *The Bloody Chamber* (1979) offer alternative telling of stories such as Poe's 'The Purloined Letter' and Hawthorne's 'Young Goodman Brown'.
 - 4) Her novels are roughly divisible in three: the early domestic fiction, science fiction and fantasias, and the final two carnivalesque novels.
- 52- 'Novelist: work' match in -----.
- | | |
|--|---|
| 1) 'Paul Auster: <i>Billy Bathgate</i> ' | 2) 'Toni Morrison: <i>A Mercy</i> ' |
| 3) 'Joseph Heller: <i>Moon Palace</i> ' | 4) 'E. L. Doctorow: <i>The Brooklyn Follies</i> ' |
- 53- All of the following about John Barth (b. 1930) / his work are correct except that his -----.
- 1) fictions are typically short stories or novellas—like *Lost in the Funhouse*, *The Book of Ten Nights and a Night* and *Where Three Roads Meet*—as he does not believe in a fictional universe that 'can be sustained long enough'
 - 2) *The Floating Opera* and *The End of the Road*, both written in 1950s, have often been dubbed existentialist novels, or novels of black humor
 - 3) *LETTERS* (1979) is an epistolary novel that brings together the main characters of his former books as writers of letters to each other
 - 4) essays 'The Literature of Exhaustion' (1968) and its corrective, 'The Literature of Replenishment' (1979) have long served as landmarks for an understanding of the beginnings of literary postmodernism
- 54- Which of the following about Thomas Pynchon's *The Crying of Lot 49* (1966), with its heroine being the character Oedipa, is correct?
- 1) The novel investigates war as a high mass of the corporate capitalism that has a stranglehold on the individual and assumes a global role as arbiter of life and death.
 - 2) At the beginning of the novel, Oedipa, a restless Californian housewife, married to a forlorn disc jockey, learns that she has become the executrix of a wealthy ex-lover's estate.
 - 3) Laced with eccentric characters and delightful pastiche, the novel puts the blame for Oedipa's acute crisis of identity on what she memorably calls 'dearth of data'.
 - 4) The novel puts readers in a position quite unlike Oedipa's, since they can gradually gather a supposedly coherent—albeit often false and inconclusive—explanation of the situation of events while she sinks ever deeper into 'the bog mire that is my life'.

- 55- 'William Faulkner (1897-1962) novel: description' do not match in -----.
- 1) 'The Unvanquished: Faulkner's longest novel set around the Civil War, in which he embraces the ideals that once nourished the idyllic antebellum South'
 - 2) 'As I Lay Dying: The Bundren family suffers a blow when Addie, wife of Anse and mother to a brood, dies after a short illness'
 - 3) 'Absalom, Absalom!: reconstructs the story of the South in epitome through the career of Thomas Sutpen, the county's foremost antebellum planter'
 - 4) 'Sanctuary: centers on a horrific episode in the life of a young woman, Temple Drake, the daughter of a prominent judge'
- 56- Which of the following about Henry James (1843-1916) / his work is not correct?
- 1) Living most of his life as an expatriate, a late tour of America produced the extraordinary *American Scene* (1907), an unclassifiable work of cultural criticism that offers one of the most fascinating accounts of turn-of-the-century American culture, manners, and architecture.
 - 2) Increasingly, in the course of his career, his language comes to take the place of theme and plot.
 - 3) His late style comes into its own in what has been called 'the major phase,' and the transition is especially evident in 1897 and 1898, when he published *The Spoils of Poynton* (1897), *What Maisie Knew* (1897), and *The Turn of the Screw* (1898).
 - 4) It is evident as early as his 1884 essay 'The Art of Fiction' that, if he casts his novelistic project in the language of modernist fiction, his is a modernism that is to be understood in terms of mimetic representation.
- 57- Edith Wharton (1862-1937) was a twentieth-century American novelist and short story writer whose work ----- the genre of the novel of manners with which she is often associated. She is best known for her fiction of -----, which chronicles the clash between traditional upper-class New York society and the brash, moneyed social climbers who invade and destroy it.
- 1) moves strictly within / 'Old New York'
 - 2) ranges far beyond / 'Old New York'
 - 3) moves strictly within / 'New New York'
 - 4) ranges far beyond / 'New New York'
- 58- All of the following about the Anglo-Japanese novelist Kazuo Ishiguro (b. 1954) are correct except that -----.
- 1) the narrator of his *The Remains of the Day*, a butler, works for an employer whose well-intentioned internationalism during the interwar period slowly but surely veers into sympathy for fascist Germany
 - 2) in his *When We Were Orphans* he revisits, as well as revises, the Victorian examples of both Charles Dickens's *Great Expectations* and the detective fiction of Arthur Conan Doyle
 - 3) his early and unusually realist *The Unconsoled* depicts a concert pianist who arrives in an unnamed central European city ostensibly to give a lecture and a concert that will somehow save the city from an unspecified cultural crisis
 - 4) he is perhaps best known for his protagonists who devote themselves completely to a chosen professional role—as artist, butler, pianist, or detective – and whose first-person, confessional narratives paradoxically conceal more than they reveal about their past lives

- 59- Which of the following about James Joyce (1882-1941) / his work is **not** correct?
- 1) The early episodes of his *Ulysses* are told by personal voices solely moving in the minds of protagonists whose thoughts are reported in the process of shaping and expressing.
 - 2) His *A Portrait of the Artist as a Young Man* resorts to the modernist tenet of 'classicism' to frame its *Künstlersroman*.
 - 3) Although there appears to be a family at the heart of his *Finnegans Wake*, nothing is certain about them including their names, numbers, or species.
 - 4) Influenced, like Ezra Pound, by the style of Gustave Flaubert, he characterized his prose in his *Dubliners* as a style of 'scrupulous meanness'.
- 60- 'Author: work' do **not** match in -----.
- | | |
|---|---|
| 1) 'Iris Murdoch: <i>The Sea, the Sea</i> ' | 2) 'Ford Madox Ford: <i>Parade's End</i> ' |
| 3) 'Ian McEwan: <i>Enduring Love</i> ' | 4) 'Edna O'Brien: <i>The Lonely Voice</i> ' |

SEVENTEENTH AND EIGHTEENTH CENTURY LITERATURE

- 61- The following seminal 17th -century texts appeared in the correct order in -----.
- 1) 'Bacon's *Essays* → Milton's 'Lycidas' → Hobbes's *Leviathan*'
 - 2) 'Milton's 'Lycidas' → Bacon's *Essays* → Hobbes's *Leviathan*'
 - 3) 'Bacon's *Essays* → Hobbes's *Leviathan* → Milton's 'Lycidas''
 - 4) 'Milton's 'Lycidas' → Hobbes's *Leviathan* → Bacon's *Essays*'
- 62- 'Seventeenth-century figure: description' match in -----.
- 1) 'Aemilia Lanyer: she composed the pioneering epistolary novel *Love Letters between a Nobleman and His Sister*'
 - 2) 'Andrew Marvell: his most famous poem, 'The World' begins with line 'I saw eternity the other night''
 - 3) 'Richard Lovelace: his court masque, *Coelum Britannicum*, was based on a philosophical dialogue by Giordano Bruno'
 - 4) 'Thomas Traherne: he wrote the free verse *Thanksgivings* and the prose meditative sequence *Centuries of Meditations*'
- 63- Which of the following about John Dryden's satire 'Mac Flecknoe' or its 'target', the contemporary playwright Thomas Shadwell (1640-1692), is **not** correct?
- 1) The poem abounds in literary allusions—to the *Aeneid*, *Paradise Lost* and Shadwell's own plays, to name only a few.
 - 2) Dryden exposed Shadwell to ridicule by using burlesque, caricature, and the grotesque.
 - 3) Dryden conceived the idea of presenting Shadwell as the son and successor of the prolific, untalented and now dead writer, Richard Flecknoe, from whom he inherits the throne of dullness.
 - 4) Shadwell considered himself the successor of Ben Jonson and the champion of the type of comedy that Jonson had written, the 'comedy of humors'.

- 64- Which of the following about Jonathan Swift (1667-1745) is **not** correct?
- 1) As a bona fide Augustinian, he abhors all those human defects generally included under the definitions of sin as original, venial, and mortal.
 - 2) In Ireland, where he lived unwillingly, he became not only an efficient ecclesiastical administrator but also, in 1724, the leader of Irish resistance to English oppression.
 - 3) His prose satire *A Tale of a Tub* is the story of the diverging tastes and opinions of three brothers who represent Roman Catholicism, Anglicanism, and Calvinistic Dissent.
 - 4) He expresses admiration for the only love of his life, Stella, in such poems as 'A Beautiful Young Nymph Going To Bed', and 'Strephon and Chloe' (both 1731).
- 65- 'Poet: "poem opening"' match in -----.
- 1) 'John Dryden: "What needs my Shakespeare for his honored bones / The labor of an age in piled stones / Or that his hallowed relics should be hid / Under a star-pointing pyramid?"'
 - 2) 'Alexander Pope: "This is the month, and this the happy morn / Wherein the son of Heaven's eternal King / Of wedded maid and virgin mother born / Our great redemption from above did bring"'
 - 3) 'John Dryden: "In pious times, ere priestcraft did begin / Before polygamy was made a sin / When man on many multiplied his kind / Ere one to one was cursedly confined"'
 - 4) 'Alexander Pope: "Careful observers may foretell the hour / (By sure prognostics) when to dread a shower / While rain depends, the pensive cat gives o'er / Her frolics, and pursues her tail no more"'
- 66- 'Eighteenth-century poet: description' match in -----.
- 1) 'Thomas Gray: he held that 'the language of poetry is the language of the age' and that 'one cannot do but borrow from the Romans in our Age of Augustus''
 - 2) 'James Thomson: his last poem, *The Castle of Indolence*, moving from a playful portrait of the idleness of the poet and his friends to a celebration of industry and progress, is a witty imitation of Spenser'
 - 3) 'Thomas Gray: most of his poems take part in the contemporary penchant for the wit and satiric elegance of Pope's couplets, at once intimate and prophetic'
 - 4) 'James Thomson: unlike much of the literature of external nature having to do with the eye during the eighteenth century, his *The Seasons* is dominated by the imagination'
- 67- Which of the following about the poet William Collins (1721-1759) is **not** correct?
- 1) His early *Persian Eclogues* address personified abstractions (Fear, Pity, the Passions) which are imagined as vivid presences that overwhelm the poet as he calls them to life.
 - 2) He co-wrote his *Odes on Several Descriptive and Allegorical Subjects* with his friend Joseph Warton.
 - 3) His 'Ode on the Poetical Character' is acclaimed as a dramatic engagement with one of the central concerns of the Romantic age-the origin and role of the creative imagination and, indeed, of the poet himself
 - 4) He was famously described by Samuel Johnson as a man of learning who 'loved fairies, genii, giants, and monsters' and who 'delighted to rove through the meanders of enchantment.'

- 68- 'Restoration / Eighteenth-century figure: description' do **not** match in -----.
- 1) 'John Locke: his *The Reasonableness of Christianity* argues that scriptural revelation is not incompatible with ordinary reasonable beliefs gathered from personal experience and history'
 - 2) 'John Bunyan: as a Nonconformist, he wrote his greatest work *The Pilgrim's Progress* while in prison in 1675 when the Test Act was rigorously enforced'
 - 3) 'Isaac Newton: he reported most of his scientific findings in English; but when he chose, he could express himself in crisp and vigorous Latin, the language of international scholarship'
 - 4) 'Samuel Pepys: writing in shorthand and sometimes in code, he kept a diary from 1660 to 1669'
- 69- Which of the following works by Tobias Smollett (1721-1771) is concerned with a family journey from the estates of Matthew Bramble in Wales, through western England to London, and then northwards to Smollett's native Scotland?
- 1) *Ferdinand Count Fathom*
 - 2) *Roderick Random*
 - 3) *Peregrine Pickle*
 - 4) *Humphry Clinker*
- 70- Which of the following about Laurence Sterne's (1713-68) *Tristram Shandy* is **not** correct?
- 1) It leads its central character confidently forward towards a crock of gold, to a heaven-made marriage and finally to an ideal retirement.
 - 2) No predetermined comic expectations are set up as they are in his contemporary Henry Fielding's fiction.
 - 3) It was originally published the nine volumes between 1759 and 1767.
 - 4) It glances back to the anecdotal learning of Burton's *The Anatomy of Melancholy*, to the bawdy ebullience of Rabelais, and to the experimental games of Swift.
- 71- Robert Burton's *The Anatomy of Melancholy* (1621, reissued, enlarged and revised 1624, 1628, 1632, 1638, and 1651) -----.
- 1) is chiefly concerned with the phenomena of decay, death, and disposal in the ancient and modern worlds and with the significance of religious rites and religious comfort.
 - 2) took its cue directly from Bacon's distinction between 'truths' determined by the exercise of human reason, and the 'vanities' and 'distempers' of pseudo-science and uninformed credulity
 - 3) cites some 1,1250 named authors, and his compendious argument evolves by means of an interlarding of science, philosophy, poetry, history, and divinity
 - 4) is essentially a collection of loose, archaeological studies which interrelate ancient custom, symbolism and a fascination with form and development
- 72- Thomas Hobbes divides his *Leviathan* (1651) into four parts; the first, -----, attempts to define the nature and quality of human reasoning (as opposed to 'reason') largely in reaction to the contortions of the '-----' which had continued to dominate the English universities.
- 1) 'Civil Society' / Aristotelity
 - 2) 'Of Man' / Aristotelity
 - 3) 'Civil Society' / Platonity
 - 4) 'Of Man' / Platonity

- 73- All of the following about Thomas Addison (1672-1719) are correct **except** that -----.
- 1) he is often considered as the father of British journalism
 - 2) he would famously say in his co-founded *The Spectator* that ‘I shall be ambitious to have it said of me, that I have brought Philosophy out of Closets and Libraries, Schools and Colleges, to dwell in Clubs and Assemblies, at Tea-Tables, and in Coffee-Houses’
 - 3) the optimistic tone of the assumptions of his persona, ‘Mr. Spectator’, is that of a thoroughgoing metropolitan supporter of the ‘Glorious Revolution’ settlement, though he rarely expresses a direct political opinion and generally prefers to avoid controversy
 - 4) his *The Tatler* announced itself as a journal that was ‘principally intended for the Use of Politick Persons who are so publick-spirited as to neglect their own Affairs to look into Transactions of State’
- 74- Which of the following about the early eighteenth century figure John Gay (1685-1732) is **not** correct?
- 1) In his *The Beggar's Opera* (1728), he turned the music over to beggars and actors playing thieves and prostitutes and gave them popular British tunes to sing instead of showy foreign arias.
 - 2) His *Trivia, or the Art of Walking the Streets of London*, a mock georgic, revealed that the town could be as rough as the country, and far more corrupting.
 - 3) His *Epistles to Several Persons* were conceived as parts of his ambitious ‘mock-ethic’ work of which only the first part, *Ode on a Rising Lady*, was completed.
 - 4) With Pope, Swift, Arbuthnot, and Thomas Parnell, he founded the Scriblerus Club, famous for its literary satires and practical jokes.
- 75- ‘Eighteenth century figure: work’ match in -----.
- 1) ‘William Collins: *Olney Hymns*’
 - 2) ‘Oliver Goldsmith: *The Traveler, or A Prospect of Society*’
 - 3) ‘William Collins: *The Deserted Village*’
 - 4) ‘Oliver Goldsmith: *Persian Eclogues*’

CONTEMPORARY POETRY

- 76- Philip Larkin's poem ‘An Arundel Tomb’ (published 1964) -----.
- 1) would, in a temper unusual for him, consider appreciatively—without his customary irony or condescension—the possibility, at least, of an eternal, conjugal love
 - 2) shows Larkin's dissatisfaction, at a late stage in his poetic career, with the Movement poetry with which he had often been associated throughout the 1950s
 - 3) possesses many of the poetic qualities for which he has been celebrated (dour complexity, modern versification, difficult language, European iconography)
 - 4) opens with ‘Once I am sure there's nothing going on / I step inside, letting the door thud shut. / Another church: matting, seats, and stone / And little books; sprawlings of flowers, cut...’

- 77- Which of the following about T. S. Eliot's *The Waste Land* (1922) is **not** correct?
- 1) The poem is divided into five sections—the first four of which correspond to the ancient Greek elements of earth, air, fire, and water.
 - 2) The final part of the poem, 'What the Thunder Said', begins with what appears to be the final devolution of human civilization into a drought-stricken landscape across which no hero travels to give redemption.
 - 3) The epigraph at the beginning of the poem refers to the Sybil of Cumae's response to a question posed by a visitor to her cave asking her what she most desired; her response was, "I want to die."
 - 4) Part III of the poem, "The Fire Sermon," borrows its title from the Anglican Church service conducted at funerals.
- 78- W. H. Auden's 'Musée Des Beaux Arts' (1938) opens with -----.
- 1) 'She looked over his shoulder / For vines and olive trees / Marble well-governed cities / And ships upon untamed seas / But there on the shining metal / His hands had put instead / An artificial wilderness / And a sky like lead'
 - 2) 'I sit in one of the dives / On Fifty-second Street / Uncertain and afraid / As the clever hopes expire Of a low dishonest decade / Waves of anger and fear / Circulate over the bright / And darkened lands of the earth / Obsessing our private lives'
 - 3) 'About suffering they were never wrong / The old Masters: how well they understood / Its human position: how it takes place / While someone else is eating or opening a window or just walking dully along'
 - 4) 'As I walked out one evening / Walking down Bristol Street / The crowds upon the pavement / Were fields of harvest wheat'
- 79- Which of the following poems is **not** by the Irish poet Seamus Heaney (1939-2013)?
- 1) 'Station Island'
 - 2) 'Meeting the British'
 - 3) 'The Grauballe Man'
 - 4) 'The Sharping Stone'
- 80- W. B. Yeats's 'The Wild Swans at Coole' (1917) -----.
- 1) creates an effect akin to an incantatory chant through his use of rhyming couplets and lines of two and three metrical feet (dimeter, trimeter)
 - 2) begins with an epigraph from Revelation: '—and he cried with a loud voice: / Hurt not the earth, neither the sea, nor the trees'
 - 3) is filled with images related to fire and heat; its obsessive use of the lexical field of flammable objects is related to creative force and to the 'burning' poet and artist
 - 4) reflects in an essentially elegiac tone upon the problem of exhaustion of imaginative powers and connects the loss to the onset of old age
- 81- The poet Denise Levertov (1923–1997) -----.
- 1) wrote especially poignantly about her children—her love for them is evident, as in her 'For a Fatherless Son'
 - 2) rejects the modernism of Ezra Pound, T. S. Eliot, and William Carlos Williams, which emphasizes the abstract and the universal
 - 3) is considered a confessional poet, because of the intimate nature of her poetry and because of her relationships with confessional poets Sylvia Plath and Robert Lowell
 - 4) emigrated to the United States and met and was influenced by the Black Mountain poets, Robert Creeley, Cid Corman, and Robert Duncan

- 82- All of the following about the American poet Wallace Stevens (1879–1955) are correct **except that** -----.
- 1) similar to Robert Frost, he theorized and practiced a poetry typical of writing from New England, which looked for truth and reality in nature and the seasons
 - 2) he employed a large variety of forms and genres (novels, short stories, essays, autobiography, prose poems, long poems, and plays), but he is best known for his short free verse poems dealing with mundane objects in a language that was everyday, yet highly structured
 - 3) many of his poems such as 'Notes Toward a Supreme Fiction', 'The Emperor of Ice Cream', 'Thirteen Ways of Looking at a Blackbird', and 'The Idea of Order at Key West' detail the movements and mechanisms of 'imagination', exposing both its weaknesses and its strengths
 - 4) along with T.S. Eliot, William Carlos Williams, Marianne Moore, and Hart Crane, he is associated with the American high modernism
- 83- The American poet Louis Zukofsky (1904–1978) -----.
- 1) devoted his early career to researching and writing two massive biographies about Lincoln, the two-volume *Abraham Lincoln: The Prairie Years* and the four-volume *Abraham Lincoln: The War Years*.
 - 2) was involved in the postmodern experiments of what is called 'the New American poetry' (after a 1960 anthology of the same name) and the LANGUAGE school
 - 3) began his quest into the possibilities of using consciousness and language to understand the self and the world in his confessional work *Open House*
 - 4) wrote his longest poem, *Stanzas in Meditation* (written in 1932, unpublished until 1956), at his summer home in the French countryside; much of it seems to refer to the landscape around him and the people who visit
- 84- Robert Bly (b. 1926), a central figure in American poetry of the second half of the 20th century, -----.
- 1) is best known internationally for the 'talk poems'—poetry which was improvised before an audience and transcribed onto paper—that he began in the early 1970s
 - 2) wrote *Homage to Mistress Bradstreet* (1953), a biographical richly allusive ode, which is meaningful to the present day in its inquiry into the personal and spiritual life of the Anglo-American colonial poet Anne Bradstreet
 - 3) is a translator of Pablo Neruda and Federico García Lorca, Rainier Maria Rilke and Maulana Jalal al-Din Rumi, among others, and has brought Latin American, Spanish, German, Scandinavian, Persian, and Indian poetry into American consciousness
 - 4) achieved his highest acclaim as a poet and confirmed his status as the preeminent voice in the confessional movement in poetry with his long semiautobiographical project *77 Dream Songs* (published in 1964)
- 85- 'Poet: poem' do **not** match in -----.
- 1) 'John Masefield: 'An Irish Airman Foresees His Death''
 - 2) 'Thomas Hardy: 'Ah, Are You Digging on My Grave?''
 - 3) 'W. B. Yeats: 'The Circus Animals' Desertion''
 - 4) 'D. H. Lawrence: 'The Ship of Death''

- 86- The American poet Robert Lowell's 'Skunk Hour' (1959) opens with -----.
- 1) 'Whenever I plunge my arm, like this / In a basin of water, I never miss / The sweet sharp sense of a fugitive day / Fetched back from its thickening shroud of gray'
 - 2) 'Up, black, striped and damasked like the chasuble / At a funeral mass, the skunk's tail / Paraded the skunk. Night after night / I expected her like a visitor'
 - 3) 'All I know is a door into the dark / Outside, old axles and iron hoops rusting / Inside, the hammered anvil's short-pitched ring / The unpredictable fantail of sparks / Or hiss when a new shoe toughens in water'
 - 4) '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'
- 87- Which of the following about the major movement in American Poetry 'The Harlem Renaissance' is not correct?
- 1) It included a variety of styles and literary devices, including dialect, strict standard English, high and low culture, parody, irony, and satire.
 - 2) Three of the several conditions which enabled this renaissance were World War I, Booker T. Washington's death and greater publishing opportunities.
 - 3) In tune with the radical modernist movement and such poets as Ezra Pound and T. S. Eliot, Harlem Renaissance poets viewed the modern world as 'a derelict alleyway wasteland'.
 - 4) It occurred approximately between 1919 and 1934 when African-American artists flocked to New York City.
- 88- The American poet Lyn Hejinian (b. 1941) -----.
- 1) is an African-American poet whose work is influenced by other writers, such as Sterling A. Brown, Robert Hayden, and particularly Ralph Ellison
 - 2) is associated with the Language School, a community of writers partly established in the San Francisco Bay area in the mid-1970s interested in how language creates meaning
 - 3) often employs Greek myth to channel her emotional responses to nature and to attempt to unify a fragmentary modernist existence, but also as a poetic mask behind which the person/poet hides
 - 4) developed a kind of modern poetics directly stemming from a New Critical, or formalist, tradition associated with John Crowe Ransom, Allen Tate, and W. H. Auden
- 89- Which of the following about Allen Ginsberg's (1926-1997) *Kaddish* is not correct?
- 1) The poem leaps breathlessly between prose and Whitmanesque long-lined verse and between reportage, politics, and metaphysics.
 - 2) Its composition in late 1957 marks the beginning of the confessional movement in American poetry.
 - 3) The poet blames much of his mother's mental illness—part of the subject of the poem—on the harsh economic conditions of the 1930s Great Depression.
 - 4) Ginsberg wrote in *Kaddish* about his mother's struggle with mental illness During the conformist 1950s when alternative behaviour was seen as a threat by American society.

- 90- The post-World War II, New American poetry, -----, was inspired by ----- and -----
- 1) Deep image poetry / Beats poetry / the Black Mountain School
 - 2) Beats poetry / Deep image poetry / the Black Mountain School
 - 3) Beats poetry / Deep image poetry / the Black Mountain School
 - 4) the Black Mountain School / Deep image poetry / Beats poetry

زینیر

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