

کد کنترل

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آزمون (نیمه‌متمرکز) ورود به دوره‌های دکتری - سال ۱۴۰۲

دفترچه شماره (۱)

صبح پنج‌شنبه

۱۴۰۱/۱۲/۱۱

«اگر دانشگاه اصلاح شود مملکت اصلاح می‌شود.»

امام خمینی (ره)



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

زبان و ادبیات انگلیسی (کد ۲۸۰۶)

زمان پاسخ‌گویی: ۱۰۵ دقیقه

تعداد سؤال: ۸۰

عنوان مواد امتحانی، تعداد و شماره سؤالات

ردیف	مواد امتحانی	تعداد سؤال	از شماره	تا شماره
۱	مجموعه دروس تخصصی: - سیری بر تاریخ ادبیات انگلیسی ۱ و ۲ - فنون و صناعات - نقد ادبی - داستان بلند - دوره‌های ادبی (ادبیات قرن ۱۷ و ۱۸ - شناخت ادبیات - شعر معاصر انگلیسی)	۸۰	۱	۸۰

این آزمون نمره منفی دارد.

استفاده از ماشین حساب مجاز نیست.

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

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

امضا:

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

SURVEY OF ENGLISH LITERATURE AND LITERARY TERMS (QUESTIONS 1-25)

- 1- Which item is **NOT** considered among Folk Ballad's set formulas?
 - 1) Rebus
 - 2) Refrain
 - 3) Stock phrase
 - 4) Incremental repetition

- 2- Which item marks the structure of meter in English poetry from Chaucer to the present?
 - 1) Syllabic
 - 2) Accentual-Syllabic
 - 3) Quantitative
 - 4) Accentual

- 3- ----- was exploited especially in the poetic diction of authors in the mid-eighteenth century. An example is the following passage in Thomas Gray's "Elegy Written in a Country Churchyard" (1751):
**Can Honour's voice provoke the silent dust,
 Or Flatt'ry soothe the dull cold ear of Death?**
 - 1) Allegorical imagery
 - 2) Exemplum
 - 3) Apologue
 - 4) Parable

- 4- Which figure of speech is apparent in the following lines by Dryden?
**In the first rank of these did Zimiri Stand;
 A man so various, that he seemed to be
 Not one, but all mankind's epitome;
 Stiff in opinions, always in the wrong, ...**
 - 1) Conceit
 - 2) Encomia
 - 3) Lampoon
 - 4) Monody

- 5- Folk drama originated in primitive rites of song and dance, especially in connection with agricultural activities, which centered on vegetational deities and goddesses of fertility. Folk dramas survive in England in the forms of the St. George play and the ----- . Thomas Hardy's *The Return of the Native* (Book II, chapter 5) describes the performance of it.
 - 1) Mummers' play
 - 2) Dumb show
 - 3) Problem play
 - 4) Interlude

- 6- Which poem is NOT an example of ekphrasis?
- 1) John Keats's *Ode on a Grecian Urn*
 - 2) Anne Sexton's *Starry Night*
 - 3) W. H Auden's *Musée des Beaux Arts*
 - 4) Frank O'Hara's *Why I am Not A Painter*
- 7- ----- is regularly mentioned in discussions of Gothic romance, though its setting is Arabian rather than European, and its exquisitely detailed architecture is futuristic rather than medieval.
- 1) Horace Walpole's *The Castle of Otranto*
 - 2) Anne Radcliffe's *Mysteries of Udolpho*
 - 3) Mathew Lewis's *The Monk*
 - 4) William Beckford's *Vathek*
- 8- Which of the following does NOT describe early to mid-twentieth century British historical context?
- 1) Great Depression and high unemployment rate
 - 2) The first General Strike
 - 3) Irish War of Independence
 - 4) Falklands War
- 9- Across several volumes, especially *North* (1975), ----- wrote a series of grim "bog poems," about well-preserved Iron Age corpses discovered in the peat of Northern Europe and Ireland. In these poems, s/he sees the bog as a "memory bank," or unconscious, that preserves everything thrown into it, including the victims of ritual killings. S/He views contemporary violence through the lens of ancient myths, sacrifices, and feuds, an oblique approach that gives her/his poetry about the Troubles an unusual depth and resonance.
- | | |
|-----------------|------------------|
| 1) W. B. Yeats | 2) Seamus Heaney |
| 3) Thomas Moore | 4) Eavan Boland |
- 10- ----- frequently uses plays by other playwrights as launching pads for his own: *The Real Inspector Hound* (1968) parodies Agatha Christie's classic country-house murder-mystery play, *The Mousetrap*; and the plot of *Travesties* (1974) is entwined with that of Oscar Wilde's *The Importance of Being Ernest*. Past and present are again entwined, though not intertextually, in his masterpiece, -----, which explores the nature of Nature, classical and Romantic theories of landscape gardening, literary history and historians, truth and time.
- | | |
|--|---|
| 1) Tom Stoppard / <i>Arcadia</i> | 2) Brian Friel / <i>A Doubtful Paradise</i> |
| 3) Tom Stoppard / <i>The Coast of Utopia</i> | 4) Brian Friel / <i>Dancing at Lughnasa</i> |
- 11- Which of the following authors is NOT a member of the Bloomsbury Group?
- | | |
|------------------|--------------------|
| 1) E. M. Foster | 2) Virginia Woolf |
| 3) Evelyne Waugh | 4) Lytton Strachey |

- 12- **What historical factor did NOT contribute to the emergence of alternative theatre in the late twentieth century English culture?**
- 1) The rise of late capitalist liberal democracy destabilised English culture of late twentieth century, making possible the proliferation of alternative theatres.
 - 2) New kinds of cultural formation such as the hippies, punks, beatniks and other counter-cultural practices saturated the mainstream English culture.
 - 3) New social movements fighting for human rights, for peace and against globalisation in the 1980s and 1990s challenged the domination of modernist binary logic.
 - 4) In 1970s and 1980s, British government, hit by economic recession, reduced subsidies for mainstream theatre, giving the upper hand to alternative theatre companies.
- 13- **In -----, ----- depicts a world living out rituals in which it has ceased to have any firm belief. In its anamorphic structure, the work contrasts two realms that can hardly coexist, pinpointing the madness of a world in which the relation of appearance to reality is bitterly complicated and social conventions serve no human purpose.**
- 1) *Utopia* / Sir Thomas More
 - 2) *Praise of Folly* / Desiderius Erasmus
 - 3) *Confessions* / Saint Augustine
 - 4) *Obedience of a Christian Man* / William Tyndale
- 14- **Influenced by Petrarch, yet transcending his influence, ----- composed poetry in which love is all too transient, and embittering. Some of his songs strike a note of misogyny and melancholy complaint is rarely very distant. Perhaps the poem that most brilliantly captures his blend of passion, anger, cynicism, longing, and pain is “They Flee from Me.” Such recklessness, Greenblatt observes, is a technique of sexual and political survival adopted by the poet in a highly charged political context.**
- 1) Sir John Suckling
 - 2) Sir Thomas Wyatt
 - 3) John Skelton
 - 4) Henry Howard, Earl of Surrey
- 15- **Written by one of the most famous satirists of the early modern period, the name of the hero of this work is taken from Spenser’s *The Faerie Queene*; The hero and his squire, Ralph suggest Don Quixote and Sancho Panza; however, there is no sign of Cervantes’s warm humanity here. Instead, bitter satire and religious skepticism are rampant.**
- 1) Samuel Butler’s *Hudibras*
 - 2) John Dryden’s *Mac Flecknoe*
 - 3) Alexander Pope’s *The Dunciad*
 - 4) Daniel Defoe’s *Captain Singleton*
- 16- **Which of the following contains chiasmus?**
- 1) Then, land!—then, England! oh, the frosty cliffs Looked cold upon me.
 - 2) In mist or cloud, on mast or shroud.
 - 3) Or stain her honour, or her new brocade.
 - 4) Works without show, and without pomp preside.
- 17- **Which poem is NOT written in blank verse?**
- 1) John Milton’s *Paradise Lost*
 - 2) James Thomson’s *Seasons*
 - 3) Alfred Lord Tennyson’s *Idylls of the Kings*
 - 4) William Wordsworth’s *I Wandered Lonely as a Cloud*

- 18- Which line of verse does **NOT** contain a feminine rhyme?
- 1) Farewell, farewell, you old rhinoceros, / I'll stare at something less preproceros.
 - 2) For then their threats will kill me; / For then my hopes will spill me.
 - 3) But yet in vain thou hast my ruin sought, / For virtue hath this better lesson taught.
 - 4) Fireside, the heroic wealth of hall and bower, / Have forfeited their ancient English dower.
- 19- The passage below best describes ----- from among the following four works. It is an excellent example of the elegiac mood common in Anglo-Saxon poetry. At the beginning, the speaker voices hope of finding comfort after many tribulations. After the poet's interruption, s/he continues to speak—to her/himself—of the long search for a new home, describing how s/he must keep her/his thoughts locked within while making that search.
- 1) The Wanderer
 - 2) The Dream of the Rood
 - 3) Judith
 - 4) The Wife's Lament
- 20- "Play: description" match only in -----.
- 1) *The Chairs*: Written by Eugene Ionesco is a dark work dealing with the master/slave relationships.
 - 2) *Endgame*: Samuel Beckett's one-act play involves a London working-class family whose eldest son has lived in the US for several years where he is a professor of philosophy at a university.
 - 3) *Arcadia*: Tom Stoppard's comedy of menace that features the breakdown of language to communicate the sense of absurdity.
 - 4) *The American Dream*: A long one-act play by Edward Albee that targets the artificial values of family life. Its plot features events that are not only absurd, but grotesque.
- 21- Which of the following statements is correct about Benjamin Franklin (1706–1790)?
- 1) In 1787, he returned to England, where he wrote his second-most successful work, *Rights of Man*, an impassioned plea against hereditary monarchy.
 - 2) In Philadelphia, he transformed himself into a journalist. He quickly made his way in that city, first as a spokesman against slavery and then as the anonymous author of *Common Sense*, the first pamphlet published in the colonies to urge immediate independence from Britain.
 - 3) One of his popular writings was his pseudonymously published "Speech of Miss Polly Baker," which enjoyed transatlantic circulation and indicated his unusually progressive views of women for his time.
 - 4) Admired as a prophet of equality and liberty, he is also widely recognized as an owner of some two hundred slaves, including several men and women who were most likely his children with the enslaved woman Sally Hemings.
- 22- Which item is **NOT** correct about John Keats's works?
- 1) In "On First Looking into Chapman's Homer" he found his poetic voice.
 - 2) He wrote *Endymion* on the model of *Paradise Lost*.
 - 3) He reworked *Hyperion* as a dream vision.
 - 4) He wrote poems such as "Lamia", "La Belle Dame sans Merci", and five great Odes at the end of his poetic career in 1819.

- 23- These works are respectively “A parallel between great criminals and great politicians”; “A burlesque of the events at Queen Ann’s court”; “A representation of Walpole as the emblem of the venal commercialisation of the whole social fabric”:
- 1) The Dunciad; Jonathan Wild; Gulliver’s Travels
 - 2) The Beggar’s Opera; Gulliver’s Travels; The Dunciad
 - 3) Gulliver’s Travels; Jonathan Wild; The Beggar’s Opera
 - 4) Jonathan Wild; The Dunciad; Gulliver’s Travels
- 24- S. T. Coleridge believed that ----- (along with *Oedipus Rex* and Johnson’s *Alchemist*) was one of the three most perfect plots ever planned.
- 1) A Tale of a Tub
 - 2) Robinson Crusoe
 - 3) Pamela
 - 4) Tom Jones
- 25- Which statement does **NOT** characterize Samuel Johnson’s ideas and works?
- 1) He believed in applying reason to experience.
 - 2) His best dramatic work is the tragedy of *Irene*.
 - 3) His language is characteristically Latinate and polysyllabic.
 - 4) Generalization is central to his thinking.

LITERARY CRITICISM AND PHILOSOPHY OF LITERATURE (QUESTIONS 26-49)

- 26- “Authors: movement” match in all of the following **EXCEPT** in -----.
- 1) “Jouis-Karl Huysmans, Maurice Maeterlinck, Arthur Rimbaud: Symbolism”
 - 2) “Louis Aragon, Robert Desnos, Paul Eluard: Surrealism”
 - 3) “Allen Ginsberg, Jean Toomer, Nella Larsen: Beat movement”
 - 4) “Amy Lowell, Hilda Doolittle, Ezra Pound: imagism”
- 27- A particularly striking literary critical discussion occurs in ----- . This comedy stages a contest between two literary theories, representing older and younger generations; it is also a contest in poetic art. The two competing poets are presented as Aeschylus and Euripides.
- 1) Aristophanes’ *The Frogs*,
 - 2) Aristophanes’ *The Clouds*
 - 3) Menander’s *Dyskolos*
 - 4) Menander’s *Samia*
- 28- Coleridge defines ----- “as a mode of memory emancipated from the order of time and space. It has no other counters to play with, but fixities and definites.”
- 1) Imagination
 - 2) Fancy
 - 3) Reason
 - 4) Judgment
- 29- Which of the following terms designates the description below?
“Spaces such as that of the cinema and cemetery that have the curious property of being at once in a network of relations and outside it.”
- 1) cyberspace
 - 2) Chronotope
 - 3) Aura
 - 4) Heterotopia

- 30- “The critical term/ concept: the theorist” correctly match in all the following pairs **EXCEPT** -----.
- 1) distant reading: Stephen Ahern
 - 2) forms of capital: Pierre Bourdieu
 - 3) cyborg: Donna Haraway
 - 4) history as narrative emplotment: Hayden White
- 31- In all the following pairs the definition correctly matches the critical term **EXCEPT** -----.
- 1) flâneur – a figure frequently encountered in modernist works, is used as a terminology by Walter Benjamin to theorize the rise of consumer society
 - 2) semanalysis – J. Hillis Miller coined the term to describe his unique methodology in deconstructing the semantic aspect of a literary text
 - 3) rhizome – a term adopted by Deleuze and Guattari from plant biology to conceptualize non-linear relations both in the realm of pure thought and the concrete and the everyday
 - 4) interpretive communities – Stanley Fish’s term to explain how diverse readers produce similar readings of certain types of texts
- 32- Which of the following statements is **NOT** correct about Roland Barthes’ critical theory and practice?
- 1) Barthes made a distinction between work and text, attributing openness / multiplicity to work and closure to text.
 - 2) Barthes’s career as a literary critic consisted of both a structuralist and a poststructuralist phase.
 - 3) Barthes’s Mythologies (1957) looks at the details of everyday life through a critical lens, developing a certain conception of myth which had a huge impact on cultural studies.
 - 4) Barthes’ theorization of myth was influenced by Bertolt Brecht’s concept of alienation effect.
- 33- “Critics: critical theory” is correct in all the following pairs **EXCEPT** -----.
- 1) Stuart Hall; Michel de Certeau; Dick Hebdige: Cultural Studies
 - 2) Mark Osteen; Martha Woodmansee; Marc Shell: New Economic Criticism
 - 3) Wolfgang Iser; Norman Holland; Gerald Prince: Reader Response Criticism
 - 4) Patrick Holm Hogan; Brian Massumi; Lauren Berlant: Affect Studies and Affect Theory
- 34- All the following figures are associated with Cognitive Poetics **EXCEPT** -----.
- 1) Mark Turner
 - 2) Lisa Zunshine
 - 3) Walter Benn Michaels
 - 4) Peter Stockwell
- 35- Which of the following correctly describes the term “the dominant”?
- 1) Designates the overarching system of normative and/or factual ideas in a particular society
 - 2) Indicates the focal archetypal motif of a particular culture manifest in art or literature
 - 3) Defines the most powerful discourse circulating in a specific society at a particular time
 - 4) Denotes the focusing component of a work of art that determines, and transforms other components

- 36- All the following terms /concepts are often used in the context of / in reference to discussions of postmodernism **EXCEPT** -----.
- | | |
|------------------------|------------------------|
| 1) Dialectical fallacy | 2) Language games |
| 3) Assemblage | 4) Body without organs |
- 37- Which of the following figures considers postmodernism a pernicious doctrine associated with neo-Marxism?
- | | |
|--------------------|---------------------|
| 1) Fredric Jameson | 2) Jordan Peterson |
| 3) Perry Anderson | 4) François Lyotard |
- 38- Which of the following is considered a major figure both in Rhetorical Criticism and Ethical Criticism?
- | | |
|--------------------------|-------------------|
| 1) Marshal Gregory | 2) James Phelan |
| 3) Geoffrey Galt Harpham | 4) Wayne C. Booth |
- 39- Which of the following critics is best associated with the literary approach explained below? “This approach insists that texts are part of the everyday, are firmly embedded in the institutions and power relations of general culture, that there is no separate realm of poetic utterance, and that a formal isolation drains literature and culture of any political or social importance.... Instead of treating non-artistic material as factual background for a reading of literature, this approach treats the contextual material as text: the critic reads and analyses the signifying practices of legal, social, political, economic and other non-literary documents such as diaries or letters in the same ways, and with similar attention to rhetorical structures and narrative strategies, that earlier critical approaches had employed in their discussions of literature.”
- | | |
|-------------------|-----------------------|
| 1) Jacque Derrida | 2) Stephen Greenblatt |
| 3) Terry Eagleton | 4) Northrop Frye |
- 40- In which of the following “the critical term or concept: the definition” do **NOT** correctly match?
- 1) Differend: A term coined by Jacques Derrida to refer to the differential logic of semiosis, which expresses the condition of irreconcilable difference between two language regimes
 - 2) non-place: a term coined by Marc Augé to designate generic places that do not confer a sense of place and the increasing prevalence of which is an index of what Augé calls supermodernity
 - 3) contrapuntal reading: a term coined by Edward Said to designate a strategy for reading colonial texts against the grain so as to read the forgotten other back into them
 - 4) praxis: purposeful, goal-oriented human activity; as used by figures like Jean-Paul Sartre and Antonio Gramsci, any action consciously interrupting the hegemonic status quo
- 41- ----- proposes that “the excess of presence” engendered by a poetic ontology leads to an impasse that must be broken by replacing it with a mathematical ontology.
- | | |
|------------------|--------------------|
| 1) Jacques Lacan | 2) Giorgio Agamben |
| 3) Alain Badiou | 4) Gilles Deleuze |

- 42- Which of the following can **NOT** be a correct description of Mikhail Bakhtin's work / thought?
- 1) Of paramount importance to the prehistory of the novel, according to Bakhtin, are polyglossia and heteroglossia, the former referring to the diverse voices and registers inside a unified common language and the latter to the coexistence of languages.
 - 2) Bakhtin's work, especially in the early writings, was an attempt to bridge Marxist theory and Russian Formalism.
 - 3) Bakhtin considers addressivity as part and parcel of all language use.
 - 4) Bakhtin opines that the novel is the modern literary genre par excellence as it is the most expansive, elastic and heterogeneous of all genres.
- 43- "The critical trend: critic" correctly match in all the following pairs **EXCEPT** -----.
- 1) Linguistic Criticism: Roger Fowler
 - 2) Ecocriticism: Lawrence Buell
 - 3) Cultural Materialism: Raymond Williams
 - 4) Trauma Studies: Bernard Stiegler
- 44- All of the following are correct, according to Kant, about the similarities of and/or distinctions between the "beautiful" and the "sublime" **EXCEPT** that -----.
- 1) the beautiful and the sublime are similar in that they are both concerned with pleasure rather than knowledge, a pleasure that arises from the way in which the object is presented to us (rather than the object itself).
 - 2) Beauty concerns the form of an object, which consists of indefinite boundaries; the sublime concerns framed objects, which represents boundedness.
 - 3) Beauty is accompanied by a feeling of charm, of the furtherance of life, as well as by the play of our imagination; the sublime gives rise to a different response: we feel a momentary checking of our vital powers and then a stronger outflow of them.
 - 4) when we judge natural beauty as beautiful, we attribute to it a formal "purposiveness" producing a harmonious interplay between our imagination and understanding. But the sublime presents a challenge to our cognitive faculties in which nature appears as contrapurposive and seems beyond the reach and control of our mental apparatus.
- 45- All of the following statements can be correct about phenomenology **EXCEPT** that -----.
- 1) if phenomenology secured a knowable world with one hand, it established the centrality of the human subject with the other. Indeed, it promised nothing less than a science of subjectivity itself. The world is what I posit or "intend": it is to be grasped in relation to me, as a correlate of my consciousness, and that consciousness is not just fallibly empirical but transcendental.
 - 2) in the realm of literary criticism, phenomenology had some influence on the Russian Formalists. Just as Husserl "bracketed off" the real object so as to attend to the act of knowing it, so poetry for the Formalists bracketed the real object and focused instead on the way it was perceived.
 - 3) for phenomenological criticism, the language of a literary work is more than mere "expression" of its inner meanings. Husserl argues that a purely private or internal sphere of experience is in fact a fiction, since all experience involves language and language is ineradicably social.
 - 4) Martine Heidegger argues that meaning is historical. Therefore, he rejects the irreducible "givenness" of Dasein. It is for this reason that his work is also characterized as "existentialist".

- 46- All of the following are correct about Immanuel Levinas's Ethical criticism **EXCEPT** that -----.
- 1) because of Levinas's particular view of ethics, he would regard literary criticism, understood as pre-set principles which could then be applied to a literary text, as functioning similarly to philosophy, which by means of imposing a methodology, or code, attempts to speak for the Other.
 - 2) the Other should not be understood as an object or another subject, nor a dialectical negation, because both assume an ontology. Rather, the Other (Autrui), for Levinas, radically breaks any relation mediated by being.
 - 3) Levinas regards rhetoric as a type of persuasive strategy designed to bring meaning home. In other words, rhetoric helps a "face to face" encounter with the Other and facilitates the understanding of the Other through language.
 - 4) for Levinas, the "Saying" is a performative that cannot be reduced to a constative, to the calculative functions of truth and identity, however, Levinas employs the term "Said" to describe the prepositional, or constative, function of philosophy/ontology.
- 47- Which of the following statements is **NOT** correct about the critic and his corresponding spatial criticism?
- 1) **Lefebvre** definitively rejects the older "representation" of space as "a preexisting void, endowed with formal properties alone . . . a container waiting to be filled by a content, i.e., matter, or bodies".
 - 2) **De Certeau** argues that any socially produced historical space is constituted by a dialectically interwoven matrix of what he calls "spatial practices", "representations of space" and "spaces of representation", each allied with a specific cognitive mode through which we "re-present" it to ourselves: respectively, the domains of the "perceived", the "conceived" and the "lived".
 - 3) An aesthetic practice which **Jameson** names cognitive mapping is "a pedagogical political culture which seeks to endow the individual subject with some heightened sense of its place in the global system".
 - 4) **Harvey** proposes that we shift our language from "globalization" to "uneven geographical development", thereby laying emphasis on the fact that our present moment is witness to a rearticulation on a new spatial scale of the contradictory logics of capitalist modernization, the latest in what is in fact an unbroken historical series of "spatial fixes" and reterritorializations.
- 48- Which of the following is a famous statement by Jean Baudrillard?
- 1) Disneyland is a perfect model of the entangled orders of simulation.
 - 2) Death is the sanction of everything that the storyteller can tell.
 - 3) Where and how does this decentering, this thinking the structurality of structure, occur?
 - 4) The resistance to theory is a resistance to the use of language about language. It is therefore a resistance to language itself or to the possibility that language contains factors or functions that cannot be reduced to intuition.

THE LONG STORY (QUESTIONS 49-62)

- 49- Who is described in the following excerpt?
“He/She mainly portrays the story of the collision of civilization on the American frontier. His/Her Leatherstocking novels describe the complex interactions between settlers, Native Americans, and the American landscape.”
1) Washington Irving
2) Charles Brockden Browne
3) James Fenimore Cooper
4) Hannah Webster Foster
- 50- “Author: work” match in all of the following **EXCEPT** -----.
1) Upton Sinclair: *The Jungle*
2) Willa Cather: *O Pioneers!*
3) William Dean Howells: *The Rise of Silas Lapham*
4) Zora Neale Hurston: *The Awakening*
- 51- All of the following are examples of War Novels **EXCEPT** -----.
1) Joseph Heller’s *Catch-22*
2) Vladimir Nabokov’s *Pale Fire*
3) Norman Mailer’s *The Naked and the Dead*
4) Thomas Pynchon’s *Gravity’s Rainbow*
- 52- “Protagonist: novel” match in all the following **EXCEPT** -----.
1) Okonkwo: *Things Fall Apart*
2) Mehring: *The Conservationist*
3) Waiyaki: *Petals of Blood*
4) David Lurie: *Disgrace*
- 53- ----- are all among the novelists best described as Fabulators based on Robert Scholes’s definition of Fabulation?
1) Thomas Pynchon, John Barth, and Ishmael Reed
2) E. A. Baker, J. Paul Hunter, and Nancy Armstrong
3) John Dos Passos, E. L. Doctorow, and Truman Capote
4) Harriet Beecher Stowe, Upton Sinclair, and John Steinbeck
- 54- ----- is the first poem/novel in English by a woman writer in which the heroine herself is an author.
1) Dorothy Wordsworth’s *Grasmere*
2) Elizabeth Barret Browning’s *Aurora Leigh*
3) Elizabeth Gaskell’s *The Old Nurse’s Story*
4) Mary Wollstonecraft Shelley’s *The Mortal Immortal*
- 55- -----, the narrator of -----, introduces himself as “an Englishman born and bred, almost. I am often considered to be a funny kind of Englishman, a new breed as it were, having emerged from two old histories. But I don’t care—Englishman I am (though not proud of it), from the South London suburbs and going somewhere.”
1) Changez / Mohsin Hamid’s *The Reluctant Fundamentalist*
2) Changez / Hanif Kureishi’s *The Buddha of Suburbia*
3) Karim Amir / Mohsin Hamid’s *The Reluctant Fundamentalist*
4) Karim Amir / Hanif Kureishi’s *The Buddha of Suburbia*

- 56- In 2001 ----- was shortlisted for the annual Booker Prize. Starting with an epigraph from Jane Austen's *Northanger Abbey* (" . . .Remember that we are English . . .") and a long episode portraying a 1930s country-house party, it was the story of the childhood and youth of an English novelist.
- 1) Don DeLillo's *Falling Man*
 - 2) Ian McEwan's *Atonement*
 - 3) Kazuo Ishiguro's *The Remains of the Day*
 - 4) V. S. Naipaul's *A House for Mr Biswas*
- 57- "Novel: description" do **NOT** match in -----.
- 1) *White Noise*: combines the stories of Molloy, who sets out – on crutches and a bicycle – to find his mother and writes his story from her bedroom, and Moran, who searches for Molloy but fails and writes a report about it.
 - 2) *Slaughterhouse-Five*: Billy Pilgrim, the hero, is an optometrist who is captured by the Germans and witnesses at first hand a real historical atrocity: the fire-bombing of the city of Dresden during the Second World War.
 - 3) *The French Lieutenant's Woman*: Set in 1867 and as if written by a composite version of George Eliot and Thomas Hardy, is a pastiche of the nineteenth-century realist novel.
 - 4) *The Naked Lunch*: Burroughs's most influential and still most popular novel, is a first-person narrative by a junkie recounting his experiences at the hands of the doctors and scientists who "treat" him.
- 58- All of the following are examples of American Post-Civil War literature **EXCEPT** -----.
- 1) Stephen Crane's *The Red Badge of Courage*
 - 2) Louisa May Alcott's *Little Women*
 - 3) Nathaniel Hawthorne's *The House of the Seven Gables*
 - 4) Ambrose Bierce's *Tales of Soldiers and Civilians*
- 59- Evelyn Waugh's *Brideshead Revisited* (1945) is considered a(n) -----, a predominantly British genre, generally set at Oxford or Cambridge, in which the primary characters are undergraduates rather than faculty.
- 1) adjunct novel
 - 2) varsity novel
 - 3) academic novel
 - 4) maxim novel
- 60- "Novel: description" do **NOT** match in -----.
- 1) *The Woman Warrior*: the novel dramatizes the difficulties of the multicultural demands placed on a young Chinese-American woman, who must find a way to remake her Chinese heritage so that it can meet the needs of a modern American woman.
 - 2) *Ceremony*: the novel mixes various forms of ritual and poetical discourse, to tell the story of a Laguna man whose experience in World War II has left him cursed and ill.
 - 3) *The Bluest Eye*: it is about a biracial woman who is never allowed to live a normal life. In black society, she never feels black enough nor does she feel at home in white society.
 - 4) *The Golden Notebook*: it is a novel with six sections, each devoted to a different aspect of a woman's effort to find independence and freedom.

- 61- All of the following about Virginia Woolf is correct **EXCEPT** that -----.
- 1) Woolf shared her predecessors' explicit concern with "the way we live now", but believed that only new and experimental fictional structures could render it adequately.
 - 2) in her political essay *Three Guineas* (1938) Woolf affirmed that "as a woman, I have no country. . . . As a woman my country is the whole world".
 - 3) *The Voyage Out* satirizes conventional English patriotism in the person of Richard Dalloway, a Tory politician later to reappear in Mrs. Dalloway.
 - 4) *Orlando* is the story of a village pageant and a country house-party at Pointz Hall in the "very heart of England" which sounds like a recipe for complacent nostalgia.
- 62- Which of the following statements is **NOT** correct about the 18th and 19th century British Novel?
- 1) The happy endings foreshadow the fate of the characters of the English Bildungsroman, in which the orphan or foundling is the true heir to an estate and the same person may be both robber and benefactor.
 - 2) The novel-sequence, seen as a development of the family saga, was pioneered in England by Charles Dickens and George Eliot, wherein the recurrence of characters in novel after novel replicates the idea of a social network and evokes a continuous and overlapping social world.
 - 3) The pretence to intimate knowledge of the lives of people higher in the social scale - such as lords, baronets, knights - than either the authors or their readers can be found throughout English fiction.
 - 4) In Victorian and later fiction, the novel of courtship merges into the more elaborate form of the family saga, which projects an idea of the nation as a network of extended families; consigning fatherhood of the nation to the king.

SEVENTEENTH AND EIGHTEENTH CENTURIES LITRATURE (QUESTIONS (63-71))

- 63- Which statement does **NOT** present Stanley Fish's interpretation of John Milton's *Paradise Lost*?
- 1) *Paradise Lost* creates a split reader continually responding to two distinct sets of stimuli: the experience of individual poetic moments and the pressure of the Christian doctrine.
 - 2) A proper reading of *Paradise Lost* requires the a priori acceptance of certain doctrinal assumptions, which overrides the immediate experience of the poetry.
 - 3) Milton treats metaphorical and affective language as Satanic and associates God and godly speech with pure, abstract logic.
 - 4) *Paradise Lost* is the authentic expression of Milton's sensibilities rather than his professed religious beliefs.

- 64- Which “play: description” do **NOT** match?
- 1) *Coriolanus*: a Roman play preoccupied by political theory and the consequences of individual choice.
 - 2) *Macbeth*: marked by horrendous violence, is Shakespeare’s most metaphysically ambitious work.
 - 3) *Two Gentlemen of Verona*: explores Plato’s view that any society with excessive license produces tyranny.
 - 4) *The Tempest*: robustly concerned with what is and what is not true about the world, is at heart a science fiction.
- 65- Which thinker does the following text describe?
- “In his *Meditations*, he brings about the modern assumption whereby the pursuit of truth is conceived of as a wholly individual matter, logically independent of the tradition of past thought, and indeed as more likely to be arrived at by a departure from it. His rejection of universals transformed fiction’s plots and turned them anti-traditional.”
- 1) Rene Descartes
 - 2) John Locke
 - 3) Immanuel Kant
 - 4) William James
- 66- Which “writer: literary work” does the following excerpt describe?
- ‘The work echoes such enthusiastic commonplaces as the “pranks” and “incarceration” topoi and elaborates its entire religious allegory, dealing with the politics of inheriting a scriptural tradition, as a revision of the sectarian “two sons” topos. Its narrator unwittingly collapses language about madness into language of madness, mocking both radical Protestant enthusiasm and certain dynamics of literary production.’
- 1) Daniel Defoe: *A Journal of the Plague Year*
 - 2) Jonathan Swift: *A Tale of a Tub*
 - 3) Alexander Pope: *The Dunciad*
 - 4) Samuel Butler: *Hudibras*
- 67- “time period: description” match in -----.
- 1) Augustan Age: a culture that encouraged people to believe that logic, wit and intelligence were the *sine qua non* of polite society and fostered an unrelenting search for personal identity and self-fulfillment
 - 2) The Tudor Era: a commercialized culture in which polite amusements provided a fig leaf of respectability to cover the naked pursuit of lust and vanity, and produced an effeminate people ensoftened by pleasure, vice and prodigality
 - 3) Victorian Age: a culture in which human affections rather than reason or judgment are the basis of moral life, and regards people of greater sensitivity as morally more virtuous
 - 4) Late Renaissance: a culture of unexpressable luxury and profaneness, gaming, and all dissolution, and as it were total forgetfulness of God, and courtiers openly laughed at the Bishops preaching against the vices of the court

68- Which "title: description" do NOT match?

- 1) James Thomson's *The Seasons*: This visionary history without a hero is a tough theodicy which attempts to substantiate the divine order by arguing for a benevolent deity and a harmonious universe whose order is only rarely visible to suffering mankind.
- 2) Edmund Spenser's *The Faerie Queene*: It is rooted in a bygone feudal world, and is constructed in compliance with an aesthetic characterized as rude or gothic. It is against any standard that emanates from the great classical epics.
- 3) Alexander Pope's *Eloisa to Abelard*: This poem is a decisive intervention in the developing tradition of mock-epic and builds on models from the ancient world. however, it bases its narrative on real-life events.
- 4) William Collins' *Ode on the Poetical Character*: This poem in three sections treats its subject obliquely, beginning with an extended simile alluding to Spenser's *The Faerie Queene*. Its allusions, however, are as complex and fugitive as its syntax.

69- Which play is NOT an example of Restoration drama?

- 1) John Dryden's *The Conquest of Granada*
- 2) George Villiers's *The Rehearsal*
- 3) William Wycherley's *The Country Wife*
- 4) Joseph Addison's *Cato*

70- Which statement about Restoration theatre is NOT correct?

- 1) It is with restoration theatre that for the first time women actors played the roles of women on the stage.
- 2) Restoration theatre offered multiple genres at one sitting to entertain a range of audience tastes.
- 3) The stage of the theatre extended into the audience to amplify audience response to dramatic scenes.
- 4) Heroic dramas, dramatic satires and critical burlesques all qualify as examples of Restoration drama.

71- Which "work: description" do NOT match?

- 1) Aphra Behn's *The Rover*: It is the departure of the father that allows the heroine and her friends the freedom to join a carnival and find themselves lovers.
- 2) William Wycherley's *The Country Wife*: The protagonist spreads the rumour that he is impotent, and is thus welcomed into the company of ladies in London.
- 3) Shakespeare's *All's Well that Ends Well*: Several lovers escape into an enchanted forest. No longer bound by the chivalrous behaviour of the court, their petty natures are revealed.
- 4) Oliver Goldsmith's *She Stoops to Conquer*: A young man successfully convinces his sister's suitor into believing that the house where he has arrived in is an inn.

CONTEMPORARY POETRY (QUESTIONS 72-80)

- 72- **“The Modernist poetry of ----- stresses composition rather than representation, the play of signifiers rather than the pointing relation of signifier to signified. However, instead of inviting the participation of the reader through the use of the poetics of indeterminacy, this poet values the independence of poetry and emphasizes the irrelevance of the reader.” This poet’s most famous poem that exemplifies the poetic features enumerated is “A Carafe, That Is a Blind Glass.”**
- 1) T. S. Eliot
2) Gertrude Stein
3) E. E. Cummings
4) Wallace Stevens
- 73- **In 1950, ----- proposed that ‘to write badly is an offense to the state since the government can never be more than the government of the words.’ As a materialist poet, he tucked his most famous poetic pronouncement - ‘No ideas but in things’ - in a parenthesis within his multivolume poem Paterson. He argues that he writes ‘in the American idiom,’ and has been using what he calls ‘the variable foot.’ His most well-known poems are Dans Russe, and The Rose is Obsolete.**
- 1) Louis Zukofsky
2) Ezra Pound
3) William Carlos Williams
4) Frank O’Hara
- 74- **-----’s poetry is visionary and ecstatically lyrical. They are densely packed and very difficult to understand. He tries to use contemporary urban objects such as a car or a bridge to pinpoint the presence of the past in the present. His longest and most famous poem opens:**
“How many dawns, chill from his rippling rest / The seagull’s wings shall dip and pivot him, / Shedding white rings of tumult, building high / Over the chained bay waters Liberty –”
- 1) Ted Hughes
2) Philip Larkin
3) Walt Whitman
4) Hart Crane
- 75- **Which one is a characteristic of Black Arts Movement poetry?**
- 1) Embellished and formal poetic language
2) Highly militant content toward racist practices
3) Poet as pure artist celebrating formal inwardness of art
4) Poems celebrating and propagating cultural assimilation
- 76- **Identify the poet of the following lines.**
**The buzz saw snarled and rattled in the yard
 And made dust and dropped stove-length sticks of wood,
 Sweet-scented stuff when the breeze drew across it.
 And from there those that lifted eyes could count
 Five mountain ranges one behind the other
 Under the sunset far into Vermont.**
- 1) Wallace Stevens
2) E. A. Robinson
3) Gwendolyn Brooks
4) Robert Frost

- 77- Which of the following is taken from T. S. Eliot's *Love Song of J. Alfred Prufrock*?
- 1) And when I am formulated, sprawling on a pin, / When I am pinned and wriggling on the wall
 - 2) No, hardly, but, seeing he had been born / In a half savage country, out of date
 - 3) You cannot say, or guess, for you know only / A heap of broken images, where the sun beats
 - 4) Sighs, short and infrequent, were exhaled, / And each man fixed his eyes before his feet
- 78- Identify the poet of the following lines.
**A snake came to my water-trough
 On a hot, hot day, and I in pyjamas for the heat,
 To drink there ...
 Someone was before me at my water-trough,
 And I, like a second comer, waiting.**
- 1) Wilfred Owen
 - 2) D. H. Lawrence
 - 3) Hilda Dolittle
 - 4) T. S. Eliot
- 79- Identify "the poet: the poem".
The provinces of his body revolted, / The squares of his mind were empty, / Silence invaded the suburbs, / The current of his feeling failed; / he became his admirers.
- 1) Emily Dickenson: *If I Should Die*
 - 2) Sylvia Plath: *Lady Lazarus*
 - 3) W. H. Auden: *In Memory of W. B. Yeats*
 - 4) Philip Larkin: *The Mower*
- 80- Which statement is **NOT** correct?
- 1) William Empson in his *Seven Types of Ambiguity* refers to the popular assumption that what the poet has conveyed is no assembly of grammatical meanings, capable of analysis, but a 'mood', an 'atmosphere', a 'personality', an attitude to life.
 - 2) I. A. Richards in his *Principles of Literary Criticism* argues that to make the work 'embody', accord with, and represent the precise experience upon which its value depends is the artist's preoccupation.
 - 3) T. S. Eliot in his "Tradition and the Individual Talent" states that the poet's mind is a receptacle for seizing and storing up numberless feelings, phrases, images, which remain there until all the particles which can unite to form a new compound are present together.
 - 4) Ezra Pound in his "The Poetry of the Present" argues that the new poetry must break the lovely form of metrical verse because any externally applied law would be mere shackles and death, smothering direct utterance from the instant, whole man.

