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نام خانوادگی

محل امضاء



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صبح جمعه

۹۱/۱/۲۵

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

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

**آزمون ورودی**  
**دوره‌های دکتری (نیمه متمرکز) داخل**  
**در سال ۱۳۹۱**

**رشته‌ی**  
**زبان و ادبیات انگلیسی (کد ۲۸۰۸)**

شماره داوطلبی:

نام و نام خانوادگی داوطلب:

مدت پاسخگویی: ۱۲۰ دقیقه

تعداد سؤال: ۱۰۰

عنوان مواد امتحانی، تعداد و شماره سؤالات

ردیف	مواد امتحانی	تعداد سؤال	از شماره	تا شماره
۱	مجموعه دروس تخصصی (سیری بر ادبیات ۱ و ۲، فنون و صناعات، نقد ادبی، تاریخ ادبیات، ادبیات رنسانس)	۱۰۰	۱	۱۰۰

**فروردین سال ۱۳۹۱**

استفاده از ماشین حساب مجاز نمی‌باشد.

**قیمت ۱۵۰۰ تومان**

حق چاپ و تکثیر سؤالات پس از برگزاری آزمون برای تمامی اشخاص حقیقی و حقوقی تنها با مجوز این سازمان مجاز می‌باشد و با متخلفین برابر مقررات رفتار می‌شود.

### HISTORY OF ENGLISH LITERATURE

1. Which of the following statements about Old English / Anglo-Saxon poetry is NOT TRUE?
  - 1) The overall effect of the language in Old English poetry is to formalise and elevate speech. It is excessively direct and straightforward, moves at a fast pace and often avoids such indirections as irony and paradox.
  - 2) Special vocabulary and compounds are among the chief poetic effects in Old English poetry and the verse is constructed in such a way as to show off such terms by creating a series of them in apposition.
  - 3) For Anglo-Saxon poetry, it is difficult and probably futile to draw a line between 'heroic' and 'Christian', for the best poetry crosses that boundary.
  - 4) The formal and dignified speech of Old English poetry was always distant from the everyday language of the Anglo-Saxons and this poetic idiom remained remarkably uniform throughout the roughly 300 year period of the poetry.
  
2. Which of the following statements about *Sir Gawain and the Green Knight*, John Gower's *Confessio Amantis* (The Lover's Confession), William Langland's *The Vision of Piers Plowman* and Sir Thomas Malory's *Morte Darthur* is NOT TRUE?
  - 1) The main plot in *Sir Gawain*, a work of the so-called Alliterative Revival, belongs to a type folklorists classify as the 'Beheading Game', in which a supernatural challenger offers to let his head be cut off in exchange for a return blow.
  - 2) Gower's *Confessio Amantis* is structured as a moral discourse: a large portion of the poem is centred on the Confessor figure Genius hearing the penitent Amans' confession concerning a different deadly sin.
  - 3) Langland's theme in *Piers Plowman* is nothing less than the history of the 'heathen' Anglo-Saxon Britain as it unfolds in the life and heart of the conscience-stricken fourteenth century Christian poet.
  - 4) *Morte Darthur* begins with the mythical story of Arthur's birth and ends with the destruction of the Round Table and the deaths of Arthur, Queen Guinevere and Sir Lancelot, who is Arthur's best knight and the Queen's lover.
  
3. William Tyndale, whose translation of the Bible into English as completed by his associate Miles Coverdale was the basis for the Great Bible (1539) (the first authorised version of the Bible in English), .....
  - 1) hoping to curb the influence of 'ignorant' preachers and fearing the spread of unauthorised beliefs, brought together twelve sermons as the highly influential politico-religious *Book of Homilies*.
  - 2) was, through his widely translated *The Institution of Christian Religion*, regarded as the principal theologian of the Protestant Reformation, exercising immense influence in England as well as on the Continent.
  - 3) had two principal objections to Lutheranism in his *A Dialogue Concerning Heretics*: (1) he objected to Luther's denial that Christians could contribute toward their own salvation through their good works; and (2) he objected to Luther's account of biblical scholarship.
  - 4) also wrote a series of doctrinal and polemical works such as *The Obedience of a Christian Man*, that eloquently express the Protestant hope of salvation through faith alone and reject the principles and practices of Roman Catholicism.



- دانلود کلیه سوالات آزمون دکتری در سایت پی اچ دی تست



8. **The Renaissance poet Michael Drayton (1563-1631) did NOT rite.....which.....**
- 1) *Idea* (first published as *Ideas Mirror*) // charts a relationship between lovers characterized not by distant adoration but by disruptions, absences, squabbles, and protests.
  - 2) *Orchestra Ora Poeme of Dauncing* // represented the ingenious arguments put by the suitor Antinous to Penelope in order to 'woo the Queene to dance' and related the plotted movement of formal dance to the rhythms and patterns of a divinely created Nature.
  - 3) *The Shepheards Garland* // takes the form of 'eglogs' (eclogues) in the Spenserian pastoral manner, indulges in praise for Queen Elizabeth and mourning for Sidney.
  - 4) *Endimion and Phoebe* (later rewritten as *The Man on the Moone*) // comprised experiments with an Ovidian mythological form.
9. **'(Shakespeare's) play / story line' match in.....**
- 1) *Twelfth Night* / 'Sebastian and Viola, twin brother and sister and closely resembling one another, are separated in a shipwreck off the coast of Illyria. Viola, brought to shore in a boat, disguises herself as a youth, Cesario, and takes service as page with Duke Orsino, who is in love with the lady Olivia. She rejects the duke's suit and will not meet him...'
  - 2) *Love's Labour's Lost* / 'The prince of Arragon, with Claudio and Benedick in his suite, visits Leonato, duke of Messina, father of Hero and uncle of Beatrice. The sprightly Beatrice has a teasing relationship with the sworn bachelor Benedick. Beatrice and Benedick are each tricked into believing the other in love, and this brings about a genuine sympathy between them...'
  - 3) *Much Ado about Nothing* / 'The king of Navarre and three of his lords have sworn for three years to keep from the sight of woman and to live studying and fasting. The arrival of the princess of France on an embassy, with her attendant ladies, obliges them 'of mere necessity' to disregard their vows...'
  - 4) *A Midsummer Night's Dream* / 'Frederick has usurped the dominions of the duke his brother, who is living with his faithful followers in the forest of Arden. Celia, Frederick's daughter, and Rosalind, the duke's daughter, living at Frederick's court, witness a wrestling match in which Orlando, son of Sir Rowland de Boys, defeats a powerful adversary, and Rosalind falls in love with Orlando and he with her...'
10. **Thomas Nashe's *Pierce Pennilesse* (1592).....**
- 1) deals with an externalized battle between Virtues and Vices for the human soul, and treats the importance of moderation in the affairs of a great Someone, not the general virtue of circumspection in the life of an Everyman (very much in the manner of the humanists, it offers indirect advice to a princely figure by warning against pride, corruption, profligacy, and folly).
  - 2) is a survey of the persecution of the faithful and attempts to outclass the old legends of the saints by countering them with modern instances of pious resolution; he even includes a contentiously Protestant Calendar in celebration of the new generation of champions of true Christendom.
  - 3) exhibits the writer as an Elizabethan malcontent but not as a displaced Romantic outsider or as the self-proclaimed representative of an alienated intelligentsia; he supports the social system as it is, but regrets that it does not work more directly to his benefit (in fact, he appears to be quite sanguine in his view of the shortcomings of the ruling class).
  - 4) is a summary of the broad humanist ideal of aristocratic cultivation tailored to a court and a nobility which looked back nostalgically to fanciful Arthurian codes of chivalry and which attempted to enhance that vision with reference to the modern values embodied in Baldassare Castiglione's *Il libro del cortegiano*.



11. Which of the following about Robert Burton's *The Anatomy of Melancholy*, Thomas Browne's *Religio Medici*, Thomas Hobbes' *Leviathan* and George Herbert's *The Temple* is NOT TRUE?

- 1) Apart from drawing upon ancient Hebrew sources, Burton cites numerous unnamed authors, and his compendious argument evolves by means of an unusually cautious disregard for the dominant philosophy and poetry of the time.
- 2) Browne, who had pursued his medical studies in both Catholic and Protestant Europe, proves to be a pragmatist in his attitude to the formularies of religion and he demonstrates an exemplary tolerance of both Christian dissent and Christian diversity, though he was an avowed Church of England member himself.
- 3) When he extends his survey to an exploration of human motivation in his *Leviathan*, Hobbes consistently observes a rational animal whose action is determined by aggression rather than by love and by self interest rather than by any altruistic ideal.
- 4) The whole work is prefaced by a gnomic poetic expression of conventional moral advice to a young man, and the titles of poems in the body of the volume imply both a movement through a church noting its features and the significance of its liturgical commemorations.

12. Which of the following about Francis Bacon's *Advancement of Learning* (1605) is TRUE?

- 1) It was a reworked and expanded version of his Latin *De Augmentis Scientiarum*, but both works should properly be seen as preliminaries to the larger overarching argument of the 'true directions concerning the interpretation of nature' contained in *Novum Organum* (the 'New Instrument' by which human understanding would be advanced).
- 2) It attempted to draw a distinction between two kinds of Truth, a theological Truth 'drawn from the word and oracles of God' and determined by faith, and a 'scientific' Truth based on the light of nature and the dictates of reason. Both, he freely conceded, possessed an equal intellectual validity.
- 3) He dedicated the work to his fellow-writer William Shakespeare, comparing him to 'ancient Hermes', the possessor of a 'triplicity' of command. Shakespeare, he avowed, had 'the power and fortune of a King, the knowledge and illumination of a Priest, and the learning and universality of a Philosopher'.
- 4) It argues in Latin in its preface for a new method of scientific thinking, free of the prejudices of the past and the received affectations of the present (characterized as the 'Idols' of the Tribe, the Cave, the Market Place, and the Theatre).

13. All the following about John Donne (1573-1631) as a preacher and man of God are TRUE EXCEPT that.....

- 1) in contrast to most preachers of his time, both Catholic and Protestant, Donne seems to be fired more by a prospect of a rejoicing earth imbued with the joys of heaven than by a contemplation of sin, death, and judgement.
- 2) he had no sympathy with the extempore preaching often favoured by Puritans, researched his theme by consulting the works of the Church Fathers and then memorized the words of his sermon, preaching only with the assistance of notes.
- 3) from the evidence of his various writings, religion was neither a refuge for him nor an escape from worldly contradictions and confusions; it was the centripetal force in his intellectual and spiritual involvement with mankind.
- 4) despite the contraries of Catholicism and Calvinism which meet in his life and work, such insular strains as the suspicion of flamboyance which periodically surface in English art (and emanate, in turn, from the strains of puritanism and pragmatism, conservatism and compromise running through the national culture) were largely alien to him.



14. Which of the following concerns the early 17<sup>th</sup> c. poet John Suckling (1609–1642)?
- 1) His English poetry - collected as *Steps to the Temple: Sacred Poems, with other Delights of the Muses* and later as *Carmen Deo Nostro* (published posthumously in Paris) - clearly shows the nature of his religious inclinations, both Anglican and Roman.
  - 2) His subdued tribute to Donne's 'A Valediction: Forbidding Mourning' - 'To Lucasta going beyond the Seas' - has none of the sharp intellectual energy of the original, but 'To Lucasta, Going to the Warres' suggests a new valedictory exigency as it balances peace-time flattery against the summons of that 'new Mistresse', military honour.'
  - 3) His *Hesperides* is divided into two: the first part, *Hesperides* proper, contains some of the most titillatingly erotic and overtly pagan verse in English; its second part, *His Noble Numbers*, has its own title-page and is separately paginated in order to mark off a series of religious poems from the 'unbaptized Rhimes' of the secular body of the volume.
  - 4) His politics (sexual as much as national) renders him representative of the easy, confident, flirtatious, essentially unearnest world of courtly manners; his poetry, collected posthumously with his plays and letters as *Fragmenta Aurea*, suggests an almost cynical impatience with ideals.
15. Which of the following about John Milton's career as man of letters is NOT TRUE?
- 1) In the early 1640s he produced five pamphlets attacking both the idea and the supposed enormities of English episcopacy.
  - 2) In 1644 he offered his great defence of 'free' speech, *Areopagitica*, as a means of countering the licensing ordinance of a predominantly Presbyterian Parliament.
  - 3) In 1660, shortly before the restoration of the monarchy, he proposed in *The Readie and Easie Way to Establish a Free Commonwealth* the 'election of ablest man chosen by the people' as the only means of safeguarding the unsteady republic.
  - 4) following the execution of Charles I in 1649 he argued in both English and Latin for the propriety of bringing a tyrant to account and he attempted to undermine the success of *Eikon Basilike* by scathingly attacking its pretensions.
16. James Thomson's *The Seasons* (1746).....
- 1) lays great emphasis on the interrelationship, and not the conflict, of the interests of the country and the town, and ties national prosperity to pictures of agricultural well-being.
  - 2) has frequent recourse to descriptions of happy, therapeutic walks in the rustic environs of London, and highlights the pleasures of the countryside at the expense of what was then considered as 'the co-operative functioning of civilization'.
  - 3) would depict human society as progressively lapsing into a state of barbarity where a destructive balance of urban trade and mercantile enterprise has all but obliterated the harmonious interaction of man and nature.
  - 4) leaves ample room for 'noble savages' in its descriptions of landscapes; his retrospects and his prospects are profoundly conditioned by a sense of a pastoralism which seems to be as inevitable as it is desirable.
17. Daniel Defoe's (1661-1731).....
- 1) *The Adventures of Captain Singleton* (1720) describes the 'unfortunate career of a seafarer', initially possessed of 'religion, honest money, and marriage' who turns into a mutineer and pirate with 'no sense of beneficence or virtue'.
  - 2) *Memoirs of a Cavalier* (1724), is a fictional narrative of the romantic exploits of one Colonel Andrew Newport, 'a gentleman officer and a veteran of the current Anglo-French wars', in the court of Queen Anne.
  - 3) *A Journal of the Plague Year* (1722) pre-empted, in some significant ways, the development of the late nineteenth-century factual journalistic reportage.
  - 4) *The True-Born Englishman* (1701), his first literary success, is an anti-xenophobic plea for the acceptance of a foreign king and his Dutch friends.



18. Alexander Pope's *Epistle to Dr. Arbuthnot* (1735) would match its description in:

- 1) it is intended to be a celebration of the imaginative faculty, but it moralizes more than it defines and it delights more in the 'complicated joy' derived from the contemplation of grandeur than it really attempts to unravel imaginative complexity.
- 2) addressed to the most gifted aristocratic proponent of Palladianism and a generous patron of the arts, it presents a series of satiric vignettes which endeavour to expose the follies of excess. The central vignette is a fanciful account of a visit to the expensive vacuity of Timon's villa—Timon being the flashy owner of a grandiose villa—into which, as Pope sees it, moral and aesthetic errors are built.
- 3) it splutters its protest with a controlled, disciplined, but none the less bitter wit: the specific objects of its attack, most notably Addison ('Atticus' who damns with faint praise, assents with civil leer 'and without sneering, teach[es] the rest to sneer') and Lord Hetvey ('Sporus', a 'Bug with gilded wings' whose 'Eternal Smiles his Emptiness betray', and a Toad who 'half Froth, half Venom, spits himself abroad'), are perceived as symptoms of a general social and aesthetic malaise.
- 4) it rejoices in the diffuse spiritual permeation of a southern English landscape by the Olympian deities; and moves far beyond an Arcadian vision to a painful recall of the English past and to various projections of a far happier military, commercial, and imperial future.

19. In the context of the revival of interest in popular, provincial and Gothic literature in eighteenth century English literature, which of the following best offers both a preliminary attempt to deconstruct the span of literature and a more developed appreciation of the 'gothic' elements in the work of Spenser and Shakespeare, holds that the Gothic is a 'latent cause' in the 'workings of the human mind', and suggests the rumblings of a real revolution in taste by positing that the 18<sup>th</sup> c. rational age had lost 'a world of fine fabling'?

- 1) Horace Walpole's preface to *The Castle of Otranto* (1764)
- 2) Richard Hurd's *Letters on Chivalry and Romance* (1762)
- 3) Thomas Percy's *Reliques of Ancient English Poetry* (1765)
- 4) Essays on ballad literature by Addison in *The Spectator* (1711)

20. Which of the following about Edward Gibbon (1737–1794) / his *The History of the Decline and Fall of the Roman Empire* (1776–1788) is TRUE?

- 1) He showed little sympathy with those who saw the Revolution in France as a new dawn for humanity. His picture of ancient Rome had been conditioned by an awareness of a past loss of power and prestige, not by a feeling for future social regeneration.
- 2) It affirms the 18<sup>th</sup> century providential reading of history and is written in the assumption that modern Europe was singularly blessed in its inherited forms of government and religion.
- 3) It covers a period of about eleven centuries from the establishment of Christianity to the movements and settlements of the Teutonic tribes in what had been the northern frontiers of the Roman Empire.
- 4) He looked back to a lost era of civic duty, military and patriotic service, and to the principle of public participation in national affairs and actively sought to assert how the ideals of a new generation of 'patriots' and 'active citizens' might be formed.



21. The poet /dramatist John Gay's (1685-1732).....
- 1) *Three Hours after Marriage* (1717), a collaborative satire jointly written by Pope, and John Arbuthnot, attempts to expose the falsity of heroic assumptions in drama both by mocking the diction of couplet tragedy and by suggesting the incongruity of the setting of its absurd play-within-a-play.
  - 2) *The Beggar's Opera* (1728) targets the Italian opera, which had been the rage of fashionable London, by having its beggars, or actors playing thieves and whores, sing showy foreign arias.
  - 3) mock georgic *Trivia, or the Art of Walking the Streets of London* (1716) reveals that town life is never as rough as life in the country, and is, contrary to common belief, far more enlightening.
  - 4) *Shepherd's Week* (1714), a mixture of high Virgilian style and rustic humour, was shaped by a strong Scriblerian influence (he was one of the founders of the influential Scriblerus club).
22. ....enjoys an unrelieved realism and gloom which sets it sharply apart from conventional poems on rural life which idealise villagers and their life; it mocks the unreality of pastoral conventions and develops a setting whose niggardly nature seems the only proper background for the rugged people who inhabit it.
- 1) Christopher Smart's *Jubilate Agno* (1763)
  - 2) Oliver Goldsmith's *The Deserted Village* (1770)
  - 3) George Crabbe's *The Village* (1783)
  - 4) William Cowper's *The Task* (1785)
23. The Romantic poet / novelist Charlotte Smith (1749-1806) would best.....in her verse.
- 1) deal directly with the French Revolution, and, espousing radical causes, increasingly emphasize the militant nature of the female characters
  - 2) cultivate the figure of a melancholy narrator, a narrator sometimes literally modelled on Goethe's *Werther*, who is responsive to seasonal change but equally alert to a disjunction between nature's outward harmony and a private restlessness (the 'tyrant passion and corrosive care' of her 'Sonnet Written at the Close of Spring')
  - 3) in her late career, develop bitter diagnoses of contemporary British life and politics, lament the war with France, the poverty of leadership, the fallen economy, colonialism, and the failure of genius
  - 4) exhibit a kind of direct engagement with nature which is very much akin to Coleridge's and Wordsworth's in its insistence on the faithful rendering of detail (evidenced, for instance, in addressing one of her sonnets to the 'goddess of botany')
24. Which of the following about the Romantic poet / novelist Mary Robinson (1757-1800) is NOT TRUE?
- 1) *Lyrical Tales* (1800), the final volume of her poetry to be published in her lifetime, appeared the month before the second edition of Wordsworth and Coleridge's *Lyrical Ballads*—from the same publisher and printer and in exactly the same format and typography (Wordsworth, in reaction, tried to change his own title to *Poems by W. Wordsworth*).
  - 2) She accompanied her poetry and political writing with editing, producing an edition of William Collins's poems, six volumes of the correspondence of novelist Samuel Richardson, fifty volumes of *The British Novelists*, and a popular anthology of poetry and prose for young women called *The Female Speaker*.
  - 3) Her posthumous *Memoirs* was an autobiography whose description of a woman's poetic vocation makes it (like her critical discussion of the Greek poet of passion Sappho) exceptional in an era now better known for its models of masculine artistry.
  - 4) In the 1790s, she contributed to the English revival of the sonnet with a series of Petrarchan sonnets, authored seven novels, wrote the political tracts *Impartial Reflections on the Present Situation of the Queen of France* and *Thoughts on the Condition of Women, and on the Injustice of Mental Subordination*.



25. Sir Walter Scott's *The Lay of the Last Minstrel* (1805) is.....
- 1) the story of a family feud in the sixteenth century, replete with sorcery, alchemy, and metaphysical intervention.
  - 2) concerned with the adventures of exiled Scottish knights at the courts of James I of England, a variation on the idea of the upright innocent abroad making his way through mazes of corruption.
  - 3) an investigation of the dying flame of Scottish Jacobitism seen from the divided perspective of two heroes, the phlegmatic Fairford and the romantic Latimer.
  - 4) set in the time of the Crusades and questions the origins and usefulness of the medieval code of chivalry and military honour.
26. Which of the following about the Romantic poet William Blake (1757-1827) is TRUE?
- 1) He located the sources of poetic inspiration in an archaic native tradition that had ended up eclipsed after the Norman Conquest, when truly English court culture, manners, and morals began their cultural demise.
  - 2) Blake's work is in many ways both eclectic and syncretic: it is pervaded with the symbolism, imagery, and prophetic utterance of the Bible; however, as the poem *Milton* (1804) suggests, Blake was reluctant to identify himself with the author of *Paradise Lost* or with the angels, both fallen and unfallen, who figure in Milton's narrative.
  - 3) Blake's search for new patterns of religious symbolism and experience, and his creation of an experimental mythology, was, in accordance with his fascination with Dante's *Divine Comedy*, essentially anti-Protestant in mood and spirit.
  - 4) Despite his disillusion with Swedenborg's all-embracing 'Church of the New Jerusalem', and his parodies of the pompous declamatory style of Swedenborg's writings Blake remained fascinated with the celebration of 'contraries' and the opposed ways of feeling, seeing, and believing which he had originally evolved as a corrective to Swedenborgianism.
27. William Blake's *Visions of the Daughters of Albion* (1793).....
- 1) is one of his early illuminated books, and like his later and longer works is written in what he called 'the long resounding strong heroic verse' of twelve-foot lines.
  - 2) has at the very opening the abrupt word, etched in very large letters, 'ENSLAVED' and the work as a whole embodies his view that contemporary men, and even more women, in a spiritual parallel to shackled black slaves, are in a bondage to oppressive concepts and codes the inevitable escape from which is provided by the 'magnanimous soul' heaven has endowed the very same 'enslaved' with.
  - 3) includes the character Oothoon, who, as 'the soft of America', is also the revolutionary nation that had recently won political emancipation, yet continued to tolerate an agricultural system that involved black slavery and the acquiesce in the crass economic exploitation of her 'soft American plains'.
  - 4) would strangely evade ruminating over the prominent happenings of the years of its composition, 1791-1793, which would have included not only the revolutionary spirit moving from America to France (with its reverberations in England), but also the time of rebellions by black slaves in the Western hemisphere.

28. Which of the following about the Scottish Romantic poet Robert Burns (1759-1796) is TRUE?

- 1) His verse in 'standard' English, even his musings on Scottish history and patriotism, is flat compared to his evocations of locality through the medium of local language; much of his finest work is satirical or descriptive of the hardness of rural work, the uprightness of 'honest poverty', and the raucousness of country amusements.
- 2) In the 'Verses supposed to be written by Alexander Selkirk, during his Abode in the Island of Juan Fernandez' he recoils with a conditional horror from the isolation of this 'monarch of all he surveys', the presumed original of Defoe's Robinson Crusoe.
- 3) He roots each book of his poems in his own natural surroundings and in the sequence of seasonal change, but as his choice of winter settings for three of his six poetry books indicates, he also seeks to suggest the quality of contemplation both during a walk outdoors and in an evening's fireside assimilation of the day's thoughts and sensations.
- 4) For all their appearance to the contrary, his writings in satire, epistle, and mock-heroic are quite akin to Pope's in their intricacy of imagery and thought; the reason for this concurrence is that, true to his Enlightenment upbringing, he would imbibe, albeit half-heartedly, Horace and the English neoclassic tradition.

29. Maria Edgeworth's (1767-1849) Irish novels, such as *Castle Rackrent* (1800), and *Ormond* (1817), .....

- 1) focused on the many common cultural values and mores she thought turn of the 19<sup>th</sup> century Irish and British intelligentsia shared; she wished that such values and mores would someday also be shared and felt by the 'common man' of both nations, in 'one motherland of peace, bliss and liberty', (as was already in evidence by the Act of Union, 1801)
- 2) they highlighted and praised the vibrancy of an Irish way of life which had kept the country alive despite constant cultural and military threat by the British, particularly in the decades before the Act of Union, 1801; the backdrop of the novels being mostly the life of the downtrodden Irish peasantry standing up for what she perceived to be an 'essential Irishness'.
- 3) all suggest the changing complexion of Ireland in the years immediately preceding and succeeding the Act of Union of 1801 and all explore the historic rifts in Irish society; all are concerned with succession and inheritance and all attempt to counter a potential alienation of the landowning class from its tenantry.
- 4) depict an imaginary Ireland in the decades running up to the Act of Union of 1801, an Ireland beset by violence, hatred and mercilessness, and the ever-growing British presence in the capital down to the remotest western region—there was always a glimmer of hope though, in a French Revolution style upheaval which could root out all the tyranny.



30. Which of the following about the Romantic-era figure William Cobbett (1763-1835) is TRUE?

- 1) His often exquisitely detailed lyrics, popular with anthologists in both the nineteenth and the twentieth centuries, have often been allowed to eclipse the achievement of his longer poems, and particularly the satirical couplet poem, *The Parish* (published posthumously) and *The Shepherd's Calendar* (1827).
- 2) As a thoroughbred Catholic, his apology for a lost Catholic Merry England is as passionate as his distaste for the 'bloody cruelty' of the 'master-butcher' Henry which reduced England to 'a great human slaughter-house'; his admiration for the 'fair though tyrannous' Elizabeth, however, remained intact throughout his career.
- 3) His satisfaction with 'the death of the co-operative order' and radical defence of the 'natural' advance of the machine and machine-oriented ways of thinking, which he consistently propagated through his vastly successful newspaper the *Political Register* (founded in 1802), served to anathematise such country-loving poets as John Clare and S. T. Coleridge.
- 4) In his *Rural Rides*, he confines his observations largely to the once rich agricultural lands of southern England — preferring them to the scant farmlands and the burgeoning industry of the North and the Midlands — but he makes them a vehicle both for a broad criticism of society and for often rapturous and detailed descriptions of the land, its people, and its agricultural and social archaeology.

31. Which of the following about Mary Wollstonecraft's *A Vindication of the Rights of Woman* (1792) is NOT TRUE?

- 1) As a considerable success on a par with Edmund Burke's *Reflections* (1790) and Tom Paine *Rights of Man* (1791-92), it was translated into several European languages and quickly achieved a second edition with a foreword by William Blake.
- 2) She was particularly indebted to the historian Catharine Macaulay, whose *Letters on Education* (1790) she had reviewed enthusiastically.
- 3) She was contributing to a long-standing discussion of human rights that in Britain dated back to John Locke's publication of the *Second Treatise of Civil Government* (1690).
- 4) It was prefaced with a letter addressed to the French politician bishop Bishop Talleyrand, and was in part her rejoinder to the inconsistent actions of France's National Assembly, which had formally denied in 1791 to all French women the rights of citizens.

32. Samuel Taylor Coleridge's (1772-1834).....is NOT a conversation poem.

- |                                   |                                |
|-----------------------------------|--------------------------------|
| 1) 'Fears in Solitude' (1798)     | 2) 'The Nightingale' (1798)    |
| 3) 'To William Wordsworth' (1807) | 4) 'The Pains of Sleep' (1803) |

33. The Romantic essayist William Hazlitt (1778-1830).....

- 1) was (despite being a conservative person—a rigid moralist, a Tory, and a faithful champion of the Church of England) a radical innovator, whose experiments look ahead to the materials and methods of later masters in prose and verse such as James Joyce, Virginia Woolf and T. S. Eliot.
- 2) would, unlike other major contemporary essayists, whose writings often looked back to the elaborate prose stylists of the earlier seventeenth century, develop a fast-moving, hard-hitting prose in a style that he called 'plain, point-blank speaking.'
- 3) developed a prose style that was coloured throughout by archaic words and expressions that continually alluded to literary precursors, including such master stylists as Robert Burton and Laurence Sterne—as if he were suggesting that he was most distinctively himself when most immersed in his old books.
- 4) was strongly in favour of what he called the 'modern or metaphysical school of criticism': his distinctive critical gift is to communicate what he calls his 'innuendos', that is, indirect, often sarcastic, criticism of a passage or work of literature.



34. Lord Byron's poem *Mazeppa* (1819) finds its description in:.....

- 1) Conrad, a pirate chief, a 'Byronic' character of many vices but with the virtue of chivalry, receives warning that the Turkish Pacha is preparing to descend upon his island. He takes leave of his beloved Medora, arrives at the Pacha's rallying-point, and introduces himself as a dervish escaped from the pirates...
- 2) the poem, in which Byron began to find the voice and style of *Don Juan*, marked a turning point in his career. Digressive, witty, and informal, it tells with great zest and style the story of a Venetian carnival, at which a lady's husband, who has been absent for many years, returns in Turkish garb, and confronts her and her *cavalier servente*...
- 3) it forms an interesting transition between Byron's romantic and colloquial styles, is founded on a passage in Voltaire's *Charles XII*. While Charles, king of Sweden, and his men rest after their defeat at Pultowa, one of the king's officers, tells a tale of his early life. Being detected in an intrigue, he had been bound naked onto the back of a wild horse from the Ukraine...
- 4) it presents the imprisonment of a historical character, a Swiss patriot, who in the poem describes his years spent chained with his two brothers in a castle's dungeons. He survives their slow deaths, and in time his guards relax their vigilance, and he is able to glimpse the outside world from his barred windows....

35. Which of the following statements about John Keats (1795-1821) is NOT TRUE?

- 1) It is to the example of his contemporaries Byron and Shelley that he habitually refers in his letters when he seeks to demonstrate a sudden insight into the nature of poetic creation, notably in 1817 in his definition of what he styles 'Negative Capability' ('when a man is capable of being in uncertainties, mysteries, doubts, without any irritable reaching after fact and reason') and in his attempt in October 1818 to distinguish between 'the Wordsworthian or egotistical sublime' and the 'poetical Character' that 'lives in gusto'.
- 2) His ambition to be counted worthy of a place in the English poetic tradition drove him as much into a succession of creative experiments with form and metre as into the high-flown essays in sub-Shakespearean historic drama so favoured by his contemporaries. To the end of his career he seems to have experienced a dissatisfaction with his own achievement which stretched beyond its lack of public and critical appreciation; it was a disappointment which inspired strong notions of self denigration and disintegration.
- 3) He famously remarks that what shocks the virtuous philosopher 'delights the chameleon Poet'. The nature of this particular chameleon lay, for him, in its ability to assimilate impressions and temporarily, but totally, to identify with external objects, both animate and inanimate. He felt himself, he adds, 'a creature of impulse'. In some ways his development as a poet confirms his self analysis, moving as he does from impulsive attraction to a dedicated absorption and adaptation of stimuli through a process of intellectualization and poetic articulation.
- 4) He was extremely well read and his letters record a series of new, excited, and critical impressions formed by his explorations of English seventeenth-century drama, of Chaucer, Spenser, Milton, and Dryden, of Dante, Boccaccio, Ariosto, and Tasso (whose Italian he was beginning to master towards the end of his life) and, above all, of Shakespeare.



**36. Which of the following statements is relevant to Percy Bysshe Shelley's *A Defence of Poetry* (written in 1821 and published posthumously in 1840)?**

- 1) The essay seeks to demonstrate that other diverse modes of thought prefigure poetry and anticipate the formulation of a social morality—'ethical science arranges the elements which poetry has created, and propounds schemes and proposes examples of civil and domestic life.'
- 2) He highlights the difference between poetry and prose and prioritises 'imagination' over philosophy and reasoning, thus Shakespeare, Dante, and Milton emerge as 'philosophers of the very loftiest power' and Plato and Bacon, Herodotus and Plutarch are 'ever fresh lilies confined to the drab walls of a dungeon [of prose]'.
- 3) His assertions, unlike Sidney's before him, are qualified and well-accounted-for: his thorough examination of the idea of an egalitarian society as a criterion of literary value and his idea of poetry as a liberator of a society's moral sense carry considerable intellectual force.
- 4) He discusses in some detail the nature of poetic thought and inspiration; the problems of translation; the value of erotic writing; the connections between poetry and politics; and the essentially moral nature of the imagination—an emphasis he drew from Coleridge.

**37. Elizabeth Gaskell's *Mary Barton* (1848).....**

- 1) is highly appreciative of industrial enterprise in England and the general good it does to human civilisation at large; it contains the oft-quoted assertion 'What Art was to the ancient world, Science is to the modern—the distinctive faculty...rightly understood, Manchester is as great a human exploit as Athens'.
- 2) dramatizes, the urban ills of the late 1840s, an era marked by industrial conflict, by strikes and lock-outs, by low wages and enforced unemployment, by growing class-consciousness and by Chartist agitation which reached its climax, particularly in the industrial Manchester, in the year of the novel's publication.
- 3) is her second Manchester novel (in which the city appears as 'Milton-Northern'); contrary to her earlier fiction with the industrial North as the backdrop, it views class-conflict from a new, politically optimistic, viewpoint, that of potential compromise, for which there was much contemporary justification.
- 4) has as its chief character a highly perceptive heroine who, shocked by a market economy which works 'as if commerce were everything and humanity nothing', is later impressed by a dinner at which Manchester men 'talked in desperate earnest,—not in the used-up style that wearied her so in the old London parties'; the novel also points to the independence of industrial workers, a pride in themselves which survives despite the appalling working and living conditions which they have to endure.

38. Which of the following about William Makepeace Thackeray (1811-63) is NOT TRUE?
- 1) He greatly admired the historian Thomas Babington Macaulay's (1800-59) works: his series of lectures, *The English Humourists of the Eighteenth Century* (1851), is coloured not only by Macaulayan Whiggism but also by shared literary predilections.
  - 2) Thackeray came relatively late to novel writing, having served a long and valuable apprenticeship as an essayist and an intensely amusing comic journalist writing under the various pseudonyms of James Yellowplush (who purports to be a footman), George Savage Fitz-Boodle (a London club-man), and Michael Angelo Titmarsh (an artist).
  - 3) His earliest fictional experiments, such as *Catherine* (a short anti-heroic tale in the manner of Fielding's *Jonathan Wild*), define themselves beside the great precedent of Fielding and bear the marks of his infatuation with the modern 'Newgate School' of criminal literature, especially those perpetrated by Edward Bulwer-Lytton.
  - 4) His *The History of Henry Esmond* (1852), is set largely in the reign of Queen Anne, and narrated by a melancholic, self doubting, fitfully romantic aristocrat. It both pays tribute to the fiction of the previous century and offers distinctly nineteenth-century insights into the historical process. Like Scott before him, Thackeray intermixes the private and the public, but through his moody confessional, first-person narrator he allows for myopic perspectives and the expression of confused motives.
39. Which of the following set of figures (besides Dante Gabriel Rossetti, John Everett Millais, and William Holman Hunt) best represents the original members of mid-nineteenth century movement 'Pre-Raphaelite Brotherhood'?
- 1) William Strang, Thomas Woolner and Charles Shannon
  - 2) F. G. Stephens, James Collinson and Thomas Woolner
  - 3) John Sargent, Antonio Mancini and Augustus John
  - 4) James Collinson, Augustus John and John Sargent
40. The only mid-Victorian dramatist to have found favour with twentieth-century producers and audiences, and thereby to have been rescued from the semi-oblivion of 'theatre history', is Dion Boucicault (1820-90),.....
- 1) who managed (in the relatively few plays that he wrote during his long career) to fuse elements from history, fiction, and especially popular and controversial topics of his time to poke fun at the London 'high society'.
  - 2) who, in some of his plays, brought the figure of the resilient 'stage Irishman' to the fore, quietening British fears of the new anti-British force of Fenianism and dulling the edge of much Nationalist aspiration.
  - 3) whose earliest success was the five-act comedy, *London Assurance* (1841), a play successfully derived in its plot, style, and setting from the models provided by John Dryden and William Congreve.
  - 4) whose plays *Society* (1865), *Caste* (1867), and *School* (1869), proved innovatory in their rejection of bombast in favour of delicacy, observation, and an anti-sentimental presentation of love, which were 'the norm and the rule' in Victorian theatre.
41. The First Reform Bill is the backdrop to two of George Eliot's six novels,.....
- 1) *Middlemarch* (1871-2) and *Adam Bede* (1859)
  - 2) *The Mill on the Floss* (1860) and *Adam Bede* (1859)
  - 3) *Adam Bede* (1859) and *Felix Holt, the Radical* (1866)
  - 4) *Felix Holt, the Radical* (1866) and *Middlemarch* (1871-2)



**42. Which of the following about the early- to mid- nineteenth century Oxford Movement (1833-1845) is NOT TRUE?**

- 1) It stimulated a new generation of hymn writers and poets, primarily John Keble (1792-1866), the author of the placid, but much reprinted, volume *The Christian Year* (1827) which offered meditations on the festivals of the Anglican church year.
- 2) The new attention to liturgy and to liturgical celebration emphasized by the leaders of the Oxford Movement also encouraged the translation of Latin and Greek hymns, and the considerable body of religious poetry of the pious Christina Rossetti (who was steadily and devoutly drawn to Anglican ritualism).
- 3) To many Victorian progressives, the immediate assertiveness of the Oxford Movement and the magnetism of the revived Roman Church seemed to be benign examples of 'Ecclesiastical Dandyism', the enrichment of national history and a move away from the contemporary 'abyss of disbelief' into the fulfilment of the country's spiritual needs.
- 4) It redirected an old-fashioned High Churchmanship into new channels of spirituality and reform; it was both a reaction against State interference in religious affairs in the 'Age of Reform' and a revitalization of the spirit of the great sixteenth- and seventeenth-century divines, Hooker, Laud, Andrewes, Ferrar, Donne, Herbert, and Ken.

**43. The Victorian poet of light verse Edward Lear (1812-1888).....**

- 1) modelled some of his verse forms on rhythms developed by Alfred, Lord Tennyson.
- 2) invented the form 'limerick' and his extensive use of it helped establish it as a minor verse form.
- 3) played, for his *Book of Nonsense*, on variations of the limerick which he had adopted from late eighteenth century models.
- 4) co-wrote his celebrated 'The Owl and the Pussy Cat' (1870) with Lewis Carroll.

**44. The Victorian figure James Anthony Froude (1818-1894).....**

- 1) was a journalist and poet, who served for several years as the editor of the influential *Illustrated London News*; in his song collection *The Emigrants*, issued as a musical supplement to that periodical, he focused on the problem of emigration from Britain to Canada in the 1850s.
- 2) was a historian who came to fame as the author of a twelve-volume *History of England* and the biography of his mentor, Thomas Carlyle; he also believed that the colonies populated by non-white were not suited to self-rule.
- 3) was an Irish-born war correspondent famous for his dispatches to the *London Times* during the Crimean War and later responded on the American Civil War (1861-1865) and the Indian Mutiny (1857-59), later referred to as the First War of Indian Independence.
- 4) was a literary critic, historian and novelist; his history *The Queen's Reign* celebrated the improvements that he felt he had witnessed during his lifetime; in 1868 he published his pioneering *Studies in French poetry*.



45. Thomas Hardy (1840-1928) 'novel / novel description' match in:.....
- 1) *The Woodlanders* (1887) / 'The theme, which occurs in others of Hardy's novels, is the contrast of a patient and generous love with unscrupulous passion. The shepherd Gabriel Oak serves the young and spirited Bathsheba Everdene, owner of the farm, with unselfish devotion. She depends greatly on his support, but cannot regard him as a suitor...'
  - 2) *A Pair of Blue Eyes* (1873) / 'Cytherea Gray, who loves and is loved by Edward Springrove, becomes lady's maid to Miss Aldclyffe. The contrivances of Miss Aldclyffe, the discovery that Edward is already engaged, and the need to support a sick brother, drive Cytherea to marry Aeneas Manston, Miss Aldclyffe's villainous and illegitimate son, whose first wife is supposed to have perished in a fire...'
  - 3) *Far From the Madding Crowd* (1874) / The scene is the northern coast of Cornwall. Stephen Smith, a young architect, comes to Endelstow to restore the church tower and falls in love with Elfride Swancourt, the blue-eyed daughter of the vicar. Her father is incensed that someone of Stephen's humble origin should claim his daughter.
  - 4) *Under the Greenwood Tree* (1872) / 'a gentle, humorous novel, skilfully interweaving the love story of Dick Dewy and Fancy Day with the fortunes and misfortunes of a group of villagers, many of whom are musicians and singers in Mellstock church. Dick Dewy, the son of the local 'tranter', or carrier, falls in love with the new schoolmistress, the pretty and capricious Fancy Day...'
46. Which of the following about the Victorian novelist George Gissing (1857-1903) / his work is TRUE?
- 1) His novels basically involve what has been dubbed as 'a metropolitan consciousness and a cosmopolitan culture'; political interests are largely peripheral to his work, often developed to serve his authorial ambition of relieving the intensity of such concerns by putting in 'love and intrigue, social incidents, with perhaps a dash of sport, for the sake of my readers'.
  - 2) His work often explores the painful collapse of the illusions and complacencies of a rural feudalism, and exposes the surface values and the cynicism of the thoroughly modern and essentially metropolitan 'bright young things'. It moves between seedy Arthurian Victorian country houses, to glib London clubs and smart apartments, Brighton hotels, and the uncharted equatorial forests of South America.
  - 3) Much of his most interesting and successful work is concerned with the emancipation of women and with the complexities and difficulties of the bohemian literary life, as in *The Odd Women*, which traces the history of three impoverished sisters who cling desperately to respectability in their shabby-genteel lodgings in London.
  - 4) Following his immersion in socialism and socialist aspirations in his first novel *Workers in the Dawn* (1880), Gissing seems generally to have embraced a progressive view of social developments and a rather optimistic, though at times ambivalent, attitude towards a political dawn in the Victorian era.
47. The Victorian figure W. E. Henley (1849-1903).....
- 1) is best known today for a collection of instructive stories, *Illustrations of Political Economy* as well as a diversity of other issues, such as slavery in the United States.
  - 2) explored the position of women in Victorian society; *The Daughters of Danaus* (1894) features a heroine whose desire to pursue a musical career conflicts with her family ties and responsibilities.
  - 3) inspired by Henry Wharton's 1885 edition of the ancient Greek poet Sappho, produced a ground-breaking volume of poetry, *Long Ago* (1889).
  - 4) was the editor of the *National Observer* and other periodicals in London; his hospital experiences are realistic sketches of city life, often in free verse.



48. Which of the following set of stories by Edward Conan Doyle (1859-1930) features his famous creation Professor George Edward Challenger and is referred to as 'Challenger stories'?

- 1) *His Last Blow*, *The Last Gallery of Impressions* and *Micah Clarke*
- 2) *The Lost World*, *The Poison Belt* and *The Land of Mist*
- 3) *A Duet*, *The Cabman's Story* and *The Firm of Girdlestone*
- 4) *The Refugees*, *Sir Nigel*, *Songs of the Road*

49. Which of the following best describes R. L. Stevenson's *The Kidnapped* (1893)?

- 1) The story deals with some of the social and religious problems of the day (the miserable conditions of the rustic labourer, the Game Laws, and Tractarianism), largely by means of dialogues between the hero and various other characters. It is that of the reactions of the generous but undisciplined nature of Lancelot Smith to the influences exercised on him by the philosophical Cornish gamekeeper Tregarva...
- 2) The central incident in the story is the murder of Colin Campbell, the 'Red Fox' of Glenure, the king's factor on the forfeited estate of Ardsheel: this is a historical event. The young David Balfour, left in poverty on the death of his father, goes for assistance to his uncle Ebenezer, a miserly old villain who has illegally taken control of the Balfour estate...
- 3) Dick Helder and Maisie meet as children as miserable fellow lodgers in a boarding house by the sea. Dick as an adventurous adult goes off to the Sudan campaign, survives a head wound, and returns to London as a precociously successful military artist. Maisie, now a New Woman, is struggling to become a painter...
- 4) Set in the Civil War, the novel centres on the escape from England of Charles II after the battle of Worcester. The scene is laid in the royal lodge and park of Woodstock, of which the old Cavalier, Sir Henry Lee, is ranger. His nephew Everard Markham, who, to his uncle's displeasure, has taken the Parliamentary side, is in love with Lee's daughter Alice...

50. Which of the following about the Irish poet W. B. Yeats (1865-1939) / his work is NOT TRUE?

- 1) For three years he studied at the School of Art in Dublin, where with a fellow student, G. Russell (AE), he developed an interest in mystic religion and the supernatural. At 21 he abandoned art as a profession in favour of literature, writing *John Sherman and Dhoya* (1891) and editing *The Poems of Dante Gabriel Rossetti* (1893), *The Works of John Keats* (with F. J. Ellis, 3 vols, 1893), and *Poems of Shelley* (1906).
- 2) A nationalist, he helped to found an Irish Literary Society in London in 1891 and another in Dublin in 1892; and he subsequently applied himself to the creation of an Irish national theatre, an achievement which, with the help of some influential friends, was partly realized in 1899 when his play *The Countess Cathleen* (1892) was acted in Dublin.
- 3) With each succeeding collection of poems Yeats moved further from the elaborate, Pre-Raphaelite style of the 1890s. *In the Seven Woods* (1903) was followed by *The Green Helmet and Other Poems* (1910), *Poems Written in Discouragement* (1913), *Responsibilities: Poems and a Play* (1914), and *The Wild Swans at Coole* (1917).
- 4) Irish traditional and nationalist themes and the poet's unrequited love for Maude Gonne, a beautiful and ardent revolutionary, provided much of the subject matter for *The Wanderings of Oisín and Other Poems* (1889), *The Land of Heart's Desire* (1894), *The Wind among the Reeds* (1899), *The Shadowy Waters* (1900), and such of his later plays as *On Baile's Strand* (1904) and *Deirdre* (1907).



51. Which of the following two novels are joint works, written by Joseph Conrad (1857-1924) in collaboration with Ford Madox Ford (1873-1939)?

- 1) *Chance* (1913) and *Victory* (1915)
- 2) *The Shadow Line* (1917) and *The Arrow of Gold* (1919)
- 3) *The Inheritors* (1901) and *Romance* (1903)
- 4) *The Rescue* (1920) and *The Rover* (1923)

52. Which of the following about the Irish dramatist George Bernard Shaw (1856-1950) / his work is NOT TRUE?

- 1) Despite his devotion to Ibsen's example, he clearly aspired to a dramatic reflection of Dickens's comic energy, social diversity, political observation, and subversive power to deflate pomposity through a frequent and consistent use of farce in his plays: 'To Ibsen', he wrote, 'from beginning to end, every human being is a sacrifice, whilst to Dickens he is a farce'.
- 2) Shaw's early plays, *The Philanderer* and the far more assured *Mrs Warren's Profession* (both written in 1893), fell victims to the Lord Chamberlain's censorship and had to wait until the mid- 1920s for public performance. Of such official censorship Shaw complained in 1898 in the Preface to the published version of the two plays, classifying them, together with *Widowers' Houses*, as what he called 'Unpleasant Plays'.
- 3) His 'pleasant' plays for the commercial theatre would include: *Arms and the Man: An Anti Romantic Comedy* (1894) sets out to subvert ideas of soldierly and masculine heroism in a fanciful Balkan setting; *Candida: A Mystery* (1897) turns Ibsen's *A Doll's House* upside down within the context of a Christian Socialist household; and the cleverly diverting *You Never Can Tell* (1899) allows for the happy, liberating victory of a new generation over the old.
- 4) Shaw's work written during and after World War I both extends earlier styles and ideas and indirectly meditates on the cataclysm that the war represented. The wartime *Heartbreak House*, described as a 'Fantasia in the Russian Manner on English Themes', plays in an unmistakably Shavian way with Chekhovian *ennui* and uncertainty. It also develops the theme, laid out earlier in *The Perfect Wagnerite*, of three contending orders of men (and women) finally destroying the 'predatory' burglar and the 'money-worshipping millionaire, Mangan, in a purgative Zeppelin raid.

53. Edwardian 'Author / work' do NOT match in.....

- |   |   |
|---|---|
| 1) H. G. Wells / <i>The New Machiavelli</i> | 2) May Sinclair / <i>Three Sisters</i>  |
| 3) Arnold Bennett / <i>Hilda Lessways</i>   | 4) G.K. Chesterton / <i>Tono Bungay</i> |



**54. The War poet Edward Thomas (1878-1917).....**

- 1) was perhaps the most reproduced image of a poet since Byron's. His pre-war poetry, most notably the cleverly urbane 'The Old Vicarage, Grantchester' of 1912, has a jesting and often colloquial nostalgia about it. The verse published in *1914 and Other Poems* (1915) including the five youthfully enthusiastic 'war sonnets' such as 'Peace', elicited from a fellow public-school poet the criticism 'he has clothed his attitude in fine words; but he has taken the sentimental attitude'.
- 2) was a poet only for the last two and a half years of his life. The span of his work does, however, suggest a passionate feeling for the landscapes of southern England and an acute observation of the suffering occasioned by war, both at home and on the battlefield. It was as a result of conversations with the American poet Robert Frost that Thomas began to convert prose notes into poetry in 1914.
- 3) vexedly and vividly suggests the unnaturalness (as it seemed) of life on leave from the front in 'Repression of the Experience', a simmering, restless piece which nervously gestures towards a breakdown of the mind and of the very structure of the poem. In 'Blighters', a music-hall entertainment provides a similar mockery of patriotism rather than any chance of relaxation, and in the ironic 'The Glory of Women' the speaker accuses those who unhelpfully cannot understand what is happening.
- 4) Produced the immensely popular *Marlborough and Other Poems* in 1916, which ran through six editions in its first year of publication; the volume includes some striking sonnets addressed to Death, most impressively the poem beginning 'When you see Millions of the Mouthless Dead' which can be seen as anticipating the harsh disillusion of his poet successors.

**55. Which of the following about the Bloomsbury group (the name given to a group of friends who began to meet about 1905-6) / its figures is TRUE?**

- 1) To its friends 'Bloomsbury' offered a prevision of a relaxed, permissive, and elitist future; to its enemies, like the once patronized and later estranged economist John Maynard Keynes, it was a tight little world peopled by upper middle-class 'black beetles'.
- 2) As his studies of *Queen Victoria* (1921) and of *Elizabeth and Essex* (1928) suggest, the historian Duncan Grant defined the art of biography in a way it had never been defined: it was not simply that he was an iconoclast; he was the master of a prose of elegant disenchantment.
- 3) Roger Fry's 25 short essays in *Vision and Design*, from an urge to establish a new way of seeing and observing which was distinct from the stuffy pieties of the Victorians; although it was *Vision and Design* is primarily dedicated to reconsiderations of painting and sculpture, the implications of its theoretical formulations for the experimental fiction of Virginia Woolf are considerable.
- 4) Lytton Strachey's *Eminent Victorians* (1918), a collection of four succinct biographies of Thomas Babington Macaulay, George Eliot, Matthew Arnold, and Cardinal Henry Newman, seemed to many readers to deliver the necessary *coup de grâce* to the false ideals and empty heroism of the nineteenth century.

**56. Which of D. H. Lawrence's (1885-1930) novels opens as a family chronicle relating the history of the long-established family of Marsh Farm, on the Derbyshire-Nottinghamshire border, with a main character marrying the vicar's housekeeper, a Polish widow who already has a daughter, Anna, by her first marriage, taking the child to his heart?**

- |                              |                                 |
|------------------------------|---------------------------------|
| 1) <i>Aaron's Rod</i> (1922) | 2) <i>The Lost Girl</i> (1920)  |
| 3) <i>The Rainbow</i> (1915) | 4) <i>The Trespasser</i> (1912) |



57. The Georgian poet John Masfield (1878-1967) would write.....
- 1) verse which has always been difficult to classify. His poetry appeared both in the influential, but essentially conservative, volumes, of *Georgian Poetry* and in far more radical company in two of the anthologies entitled *Some Imagist Poets* (1915, 1916).
  - 2) distinctively 'direct' and intense poetry which sits somewhat uneasily beside the shapely, rhymed realism of the Georgians but, given that its subjects are most frequently derived from an observation of nature, it is not really out of place. Writing to Edward Marsh (1872-1953), the editor of *Georgian Poetry*, in 1913 he insisted that it was not the 'obvious form' or the subject that made poetry but the 'hidden emotional pattern'.
  - 3) some of his volumes—notably *Peacock Pie* (1913), *Tom Tiddler's Ground* (1932), and *This Year: Next Year* (1937)—specifically for children. His appealingly direct and fluent songlike manner still provides young readers with an ideally unpretentious introduction to the virtues of rhyme and rhythm.
  - 4) poetry which is occasionally marked by the inflections and peculiarities of sea-language: two lyrics which first appeared in his volumes of 1902 and 1910, 'Sea Fever' ('I must go down to the sea again ...') and 'Cargoes' ('Quinquireme of Nineveh from distant Ophir ...'), remain amongst the most commonly cited and anthologized poems of the century.
58. Which of the following about Wyndham Lewis (1882-1957) / his work is TRUE?
- 1) His *The Art of Being Ruled* (1926) glances forward to a time when 'Everyman' will be loosed from the chains of poverty by a new absolutist state, a state which would do away with old niceties, economic injustices and inefficiencies.
  - 2) His only novel, *Tarr* (1918), is set in an artist-dominated Paris in which a frantic bohemianism has assumed a political and sexual arrogance in the face of bourgeois 'sentimentalism'; it is written in what he described as a 'jagged prose', one in which he had attempted to eliminate 'anything less essential than a noun or a verb'.
  - 3) His most considered, if jumpy, political and artistic manifesto, *Blast, the Review of the Great English Vortex* (1914-15) argues that society had been inevitably revolutionized by mechanical change and that both change and revolution ought to be embraced by the artist.
  - 4) His absolutely parochial 'English' volume of poetry, *The Apes of God* (1930) reads like a satirical guide to the negatives and shortcomings of artistic London in the 1920s (it is particularly acerbic about Bloomsbury).
59. T. S. Eliot's unfinished play *Sweeney Agonistes*, a fragment of 'an Aristophanic Melodrama'.....
- 1) is the least experimental, of Eliot's six verse-dramas largely because of the ritual formality of its structure and the set-piece neo-classical confrontations between its characters and participants.
  - 2) toyed with from the mid-1920s and finally published unperformed, parallels to some extent W. B. Yeats's contemporary experiments with ritual, masks, dance, and music.
  - 3) is shot through with the syncopated rhythms of Strauss and the bravura skittishness of the German Wagner (which Eliot so admired), and combines incantatory choruses with witty but nervous dialogue from Goethe's *Faust*.
  - 4) is set in an epiphanic moment when history seems to be 'now and England'; it contains some veiled references to the *Blitzkrieg* in the uneasy, smoky silence after a London air raid.



60. Which of the following about Sean O'Casey (1880-1964), the last of the major early twentieth-century Irish playwrights to be associated with the Abbey Theatre in Dublin, is NOT TRUE?

- 1) Despite the exemplary nature of his nationalist credentials, he would never, in plays such as *Juno and the Paycock*, offer apologies for the troubles of Ireland, or take sides with its oppressors or its supposed liberators.
- 2) He was not inclined to 'poeticize' the vigorously rhythmical language of the Dublin poor.
- 3) He wrote about what he knew best —the sounds, the rhetoric, the prejudices, the frustrations, and the manners of tenement dwellers of the slums of the Irish capital.
- 4) True to the Abbey tradition, he was willing to romanticize Ireland and idealise its past often at the cost misrepresenting its present frustrations—as in *The Plough and the Stars*.

61. Evelyn Waugh (1903-1966) 'Work : work description' match in.....

- 1) *Sword of Honour* (1965): traces the disastrous career of the innocent Paul Pennyfeather, a failed undergraduate, a failing schoolmaster, and the exploited lover of the highly corrupt Margot Beste Chetwynde (the future Margot Metroland).
- 2) *Scoop* (1938): is set in the tottering African kingdom of Azania, intermixes farcical representations of the Emperor's birth-control campaign ('Through Sterility to Culture') with accounts of civil war corruption, and mayhem which were imaginative expansions on the circumstances Waugh himself had witnessed in Ethiopia.
- 3) *A Handful of Dust* (1934): explores the painful collapse of the illusions and complacencies of a rural feudalism, represented by Tony Last (whose name may reflect the passing orders of Bulwer Lytton's titles), and it exposes the surface values and the cynicism of the thoroughly modern and essentially metropolitan 'bright young things'.
- 4) *Decline and Fall* (1928): moves between a seedy Arthurian-Victorian country house, to glib London clubs and smart apartments, to a Brighton hotel, and to the uncharted equatorial forests of South America. Literally and figuratively it centres on the idea of divorce, a divorce between old and new values and divorce as the legal end to marriage which was very much an aspect of upper-class social relationships at the time of its publication.

62. The Scottish poet Hugh MacDiarmid (1892-1978).....

- 1) is particularly noted, in poems such as 'The Computer's First Christmas Card, December 1963', for his mingling of traditional verse forms with experimental and concrete poetry.
- 2) deplored the sentimentality of post-Burnsian verse and wanted to renew the poetic tradition once carried by 'makars' like Dunbar: 'Not Burns—Dunbar!' was one of his many mottoes.
- 3) has also written plays inspired by literature and history (including *Blood and Ice*, based on the life of Mary Shelley; a version of Bram Stoker's *Dracula*; and *Mary Queen of Scots Got Her Head Chopped*, and translated Molière's *Tartuffe* into Glaswegian vernacular.
- 4) is recognized, particularly for his *Elegies for the Dead in Cyrenaica* (1948), as one of the major poetic voices to emerge from the post World War II Scotland; he is indebted for verse forms to the example of 1920s modernist poets such as T. S. Eliot and Ezra Pound.

63. 'Post World War II novel / novelist' match in:.....

- 1) *Over Sea, Under Stone* (1965) / Elizabeth Bowen
- 2) *Country Girls* (1960) / Susan Cooper
- 3) *The End of the Affair* (1951) / Edna O'Brien
- 4) *The Fountain Overflows* (1956) / Rebecca West

64. Which of the following about the Northern Irish poet Paul Muldoon (b. 1951) / his work is NOT TRUE?
- 1) His first published poems were written in Irish, and although he soon switched to English, Irish words and phrases continued to appear in his work.
  - 2) Excited by American films, he adapted cinematic techniques in hectic, hallucinatory long poems.
  - 3) His first significant publication as a poet was *Twelve Poems*, produced along with pamphlets of work by Seamus Heaney and Michael Longley for the Belfast Festival in 1965.
  - 4) As a student he was tutored by the poet Seamus Heaney and came to know other poets of the 'Belfast Group', such as Derek Mahon and Michael Longley.
65. Which on the following novels by John Fowles (1926-2005) can be described as a long, self-searching, semi-naturalistic, semi-experimental account of a screenwriter and his relationships with Hollywood, capitalism, art, and his sister-in-law, set in a wide variety of locations, ranging from opening sequences in Devon and Oxford in England to a closing sequence in the ruins of Palmyra in Syria?
- |                                |                                |
|--------------------------------|--------------------------------|
| 1) <i>Mantissa</i> (1982)      | 2) <i>Daniel Martin</i> (1977) |
| 3) <i>The Collector</i> (1963) | 4) <i>A Maggot</i> (1985)      |



### LITERARY CRITICISM AND TERMS

**66. Which of the following about medieval theory and criticism is NOT TRUE?**

- 1) Drawing on the Neo-Platonism of Plotinus and his disciple Proclus, medieval writers explored how to read the Book of God's word (the Bible) as a divinely authorised representation of the Book of God's Works (nature).
- 2) By the twelfth century, medieval writers had extended allegorical biblical interpretation to the study of pagan mythologies and great works of art such as Virgil's epic poem, the *Aeneid*.
- 3) Inspired by Horace's *Ars Poetica*, medieval theory and criticism concerns itself with prescriptive poetics; this pragmatic criticism synthesises classical views on rhetoric, grammar, and style, often taking the form of guides to composition.
- 4) The medieval theory of hermeneutics is grounded in Augustine's notion that human language is a divinely ordained reflection of the Logos (the Word of God), which would make the unity of meaning in the Bible and the book of nature discernible to all.

**67. In the context of Renaissance and Neoclassical theory and criticism Ariosto's *Orlando Furioso* would best highlight the fact that.....**

- 1) in contrast to the 'ancients', the 'moderns' not only appreciated but championed new literary forms that departed from the various classical genres (the work was praised for its variety as well as its 'marvellous incidents' by Giraldis, who claimed that it constituted a new genre not subject to classical rules).
- 2) writers began to believe that they could rival the great literary achievements of Greece and Rome with their respective native languages, as was also evidenced by the use of Italian in Giraldis and Mazzoni, French by Joachim de Bellay and English by George Puttenham.
- 3) depicting historical realities and facts and excluding fantastic beings and events (except those that could be explained by Christian beliefs, such as the actions of God and demons) was gradually assuming centre stage in the writings of the period.
- 4) by imitating classics, modern Renaissance and neoclassical writers were also imitating nature. a position also strongly advocated by the influential Italian critic Julius Caesar Scaliger (followed by countless other writers and critics in the period).

**68. Artistic works, from a Marxist perspective,.....**

- 1) are all too often manipulated by social forces which have absolute hegemonic control over how they are produced and subsequently consumed—or, in some cases, 'left unconsumed till the time for them comes'.
- 2) are regarded as playthings of the dominant social class, as their creators are normally unable to explicitly protest the ruling systems and fall far short of addressing (in a timely manner) their contradictions and inadequacies.
- 3) frequently present fugitive, alternative, and counter-hegemonic images sometimes suggesting liberatory possibilities and lending them a socially critical undertone.
- 4) often contain mixed and contradictory messages that reflect their creators' personal philosophy rather than the broad social milieu which is integral to historical change.



69. Which of the following about the psychoanalytic concept *écriture féminine* is TRUE?
- 1) It is a radical, disruptive mode of 'feminine' writing that is opposed to patriarchal discourse with its rigid grammar, boundaries, and categories; tapping into the Imaginary, it gives voice to the unconscious, the body, the non-subjective, and polymorphous drives.
  - 2) As a kind of writing, it is applied to both male as well as female writers (for example, to writing by Jean Genet and James Joyce); it is a psycho-poetics positioned by Hélène Cixous explicitly against an '-archy', including, most specifically, both patriarchy and matriarchy.
  - 3) As a foundational concept of the unconscious, it provides the theoretical rationale for most modern and postmodern theories of literature, having been originally derived from Hélène Cixous's pioneering work in psychoanalysis in the 1970s.
  - 4) Relying on the 'Symbolic order', it brings together the unconscious and the huge body of amorphous instincts into a 'feminine whole' which can in time turn into a subversive tool ripping through habitually patriarchal modes of writing.
70. The most original and innovative texts require a....., a special.....endowed not only with extensive linguistic and literary knowledge but also with a certain aesthetic sensibility.
- 1) superreader—critical reader
  - 2) superreader—ideal reader
  - 3) ideal reader—superreader
  - 4) critical reader—superreader
71. Which of the following about the Roman rhetorician Quintilian (ca. 35—ca. 100) / his work is TRUE?
- 1) His *Institutio Oratorio*, which can be accurately translated *On the Teaching of Rhetoric*, outlines (in twelve parts) a course of study enabling the layman (bearing in mind that education among the Romans was a wholly liberal affair) to achieve success as an orator.
  - 2) Coming at the height of the classical period, the influence of his *Institutio Oratorio* had nearly died down by the time other Roman philosophers and literary figures such as Augustine and Hugh of St. Victor started to develop their work—it was revived, however, by Shleiermacher towards the end of the eighteenth century.
  - 3) Quintilian's teachings mostly maintained that the study of contemporary Greek and Latin literature was an imperative because it could make us better statesmen in running the country and at the same time (addressing the aristocrat holders of large estates in the age of Domitian) 'more qualified judges in managing the affairs of our own households'.
  - 4) Unlike the Greek rhetorician Gorgias, who noted that rhetoric might as easily be used to promote evil as virtue, Quintilian is not content to accept rhetoric's moral neutrality: he advocates the study of philosophy as a necessary component of a rhetorician's training to ensure that the good orator will also be a good person.
72. The Italian philosopher Giambattista Vico's monumental *New Science* (issued in three editions in 1725, 1730 and 1744) would.....
- 1) present the now famous theory of the three periods of social development, which he termed the ages of gods, semi-gods and demigods, anticipating later developmental theories of Karl Marx in the nineteenth century.
  - 2) propose, unlike later in Hegel, that human nature is 'absolute' (responding in a fundamentally similar fashion to such perennial questions as ownership and god worship) and not historical and 'temporaneous'.
  - 3) argue for the origin of human society in the pre-rational poetic nature of human beings and for the primordial status of four 'master tropes' of rhetoric.
  - 4) assert the centrality of philosophical observational responses to nature in the development of the religions—as well as logic, morals, economics, politics, physics, cosmography, astronomy, geography and history—in the 'gentile nations'.



73. In his *On the Aesthetic Education of Man* (1795), Friedrich Von Schiller (1795-1805).....
- 1) maintains that the key to education is the experience of beauty (the elevation of mind and soul through art) and has as his primary concern the author's conception of self and of the ideals and purposes of art—the motivating power that informs and imparts life to the text.
  - 2) begins by discussing at length the 'educational' role of what he calls the 'true critic', whose duty with respect to the work of art is to make distinctions and discern causes rather than simply to register effects.
  - 3) is a treatise on the role of poetry and painting on the development of the soul, and argues that although the two arts are similar in 'aim' (imitation) and in 'effect' (pleasure), they differ greatly in 'means' (visual versus verbal).
  - 4) highlights the importance of drama in the education of society at large and, to that effect, wants to make sure that the art of imitation in drama draws on Aristotle (plot is the 'imitation' of an 'action') rather than Plato (mimesis is the imitation of a 'form').
74. To the hermeneutist Friedrich Schleiermacher (1768-1834), allegorical interpretation—that is symbolic reading—.....
- 1) would oblige the reader to combine the strategies for dealing with the two major categories of 'objective' and 'subjective' text and thus force an 'unproductive conflation' of psychological and grammatical interpretation on him.
  - 2) would oblige the reader to identify intuitively with the author; he sees this as representing a feminine dimension of our knowledge of human nature.
  - 3) can run into trouble by construing an ancient text in terms of modern conditions instead of uncovering its writer's relationship to his or her milieu and language.
  - 4) risks erroneously discovering everything in everything, unless the text itself legitimates the approach with an allusion appropriate to both the contextual and the central textual ideas.
75. In his long essay 'The Painter of Modern Life' (1863), hailed as 'an unprecedented theory of modern aesthetics', Charles Baudelaire (1821-1867) describes two complementary paradigms for the artist, one of which is the 'dandy'; which of the following is best with regard to the 'dandy' as he sees it?
- 1) The dandy gives himself over to the 'crowd' and is contextualised by new practices of shopping on the city streets—he is 'modernity' personified.
  - 2) In his recoil from vulgarity and commerce, the dandy personifies the stance of aristocracy, searching for distinction as opposed to the 'levelling' that Baudelaire associates with democracy.
  - 3) He is the embodiment of the idea that everything of value comes through nature, not culture, and to pretend otherwise leads to a distorted and distorting idealisation of a culture that has never existed.
  - 4) The dandy sits at the intersection of lost aristocratic values (and the nostalgia associated with it) and fascination with the contemporary street life of commodity culture.

76. Which of the following sets of ideas best represents the preoccupations of the formalists as Boris Eichenbaum (1886-1959) sees them in his "The Theory of the 'Formal Method'" (1926)?
- 1) 'concept of the dominant', 'insistence on form and technique as part of content', 'distinctive attributes of literature, its 'literariness' and its autonomous history', 'stress on literary devices'
  - 2) 'focus on poetry as the only truly innovative literary genre', 'concept of the dominant', 'stress on literary devices', 'distinctive attributes of literature, its 'literariness' and its autonomous history'
  - 3) 'constant attributes of literature, its 'literariness' and irrelevance of literary history as applied to it', 'distinctive attributes of literature, its 'literariness' and its autonomous history', 'linguistic basis of literature and especially of poetry'
  - 4) 'stress on literary devices', 'the desire for a science or "poetics" of literature', 'view of literary history as sedimentation of innovative devices', 'concept of the dominant', 'nature of narrative'
77. Which of the following about the French critic George Poulet (1902-1991) / his work is NOT TRUE?
- 1) He believed that a critic may find a page of a discarded notebook to be as valuable as a finished poem in expressing or revealing an author's consciousness, for either text can reveal deep-seated psychic patterns, constants, or preoccupations.
  - 2) For Poulet, whose criticism has been variously termed, 'criticism of identification', 'consciousness criticism,' and 'genetic criticism,' any given work of literature is not primarily a verbal medium, as it is for formalist critics like Cleanth Brooks, but an expression of a distinct form of human consciousness.
  - 3) A book to him is a closed object like any other: it is only during the process of reading that the reader becomes aware of a rational being emerging out of the book; the barriers between the reader and the book will never fall away completely, though there is always a chance that the communion between the consciousnesses of the reader and that of the author can take place.
  - 4) Reading for Poulet is an intimate, meditative communion with the cogito: the reader selflessly and passively relives the mental universe of the author, achieving a coincidence of minds that mingles traditionally separated subject and object; their interanimation is a main feature of modern phenomenological philosophy.
78. Roland Barthes's (1915-1980) 'critical work / critical work description' do NOT match in:.....
- 1) *Writing Degree Zero* (1953) / it analyses the history of literary styles in terms derived from Marx and from Sartre.
  - 2) 'From Work to Text' (1971) / it is one of the clearest available summaries of the poststructuralist theory of the text as developed not only by Barthes but by figures such as Kristeva and Derrida.
  - 3) *The Pleasure of the Text* (1973) / Roland Barthes seems to resurrect precisely the author he had killed off in his 'Death of the Author' (1968).
  - 4) *S/Z* (1970) / it structures the text into paragraphs of varying lengths (called *lexias*) and also identifies five broad functions (called *codes*) at work in the text.



**79. Which of the following about the relationship between the English critic Raymond Williams (1921-1988) and the contemporary group of American critics 'New York Intellectuals' is TRUE?**

- 1) They would follow Williams in his Marxist and socialist ideas and combat the American establishments of the Cold War in their expressly anti-Communist views.
- 2) They were like Williams in joining the literary and the social; but they were avowedly anticommunist and anti-Marxist.
- 3) Unlike Williams (who had a working class background), they had a base in New York economic moguls and while espousing egalitarian standpoints, expressed only mildly Marxist views.
- 4) Williams would, for a time, act as their mentor in trying to propagate his peculiar brand of 'cultural materialism' at the heart of 'capitalist American East' in the 1960s and 70s.

**80. Which of the following about the French philosopher and literary theorist Francois Lyotard (1924-1998) / his work is NOT TRUE?**

- 1) Turning first to psychoanalysis and then to the philosophy of Wittgenstein and Kant, he tried to re-evaluate the 'emancipatory' narratives of Marxism and liberalism, and to consider new bases for aesthetic, moral, and political judgement as well as action.
- 2) In his 'Defining the Postmodern' (1986), he argues that modernism in the arts partakes of the universal aims of modernity; but we have now come to recognise that modern dreams making everything new and transforming the whole world and humanity can be pursued only violently, and even then they will not succeed.
- 3) Following in the footsteps of the phenomenologist Maurice Merleau Ponty, he attempted in his early work to negate Marxist politics and philosophy, which would in turn pave the way in his later work for his celebrated announcement of the demise of 'grand narratives'.
- 4) In *The Postmodern Condition*, Lyotard links postmodernist art with the sublime: art, he suggests, is one place where that which resists being fully captured within any existing signifying system can make its existence felt.

**81. In his seminal essay 'What Is an Author' (1969), the French philosopher, social theorist and historian of ideas Michel Foucault (1926-1984), would best.....**

- 1) consider that interpretation moves from the written text (which may be all we know of a writer) back to the milieu of the text (thus sidestepping its 'creator'), searching out not an individual's biography, psychology, and intentions but that of his age and times.
- 2) concur with Barthes' essay 'The Death of the Author' (published only a year ago), but at the same time posits that the author's presence would remain a must if the archaeology of a milieu is to be appreciated properly.
- 3) argue that the concept author is an organising device, permitting us to group certain texts together; more crucially, to him the concept underwrites a number of interpretive conventions.
- 4) maintain that, contrary to common belief, an author can never function to organise the overwhelming reservoir of materials that the past bequeaths us: he can only act as a medium in anchoring a certain way of interpreting those materials.

82. Which of the following about what since the 1980s has come to be known as the 'new cultural history' is NOT TRUE?
- 1) Many of the historians associated with it have ties with literary practitioners of the New Historicism and cultural studies.
  - 2) It has been in communion with the work of Michel Foucault, Jacques Derrida, Mikhail Bakhtin and the American Hayden White.
  - 3) They were influenced by cultural Marxist approaches developed in the 1980s by British scholars such as E. P. Thompson and Raymond Williams.
  - 4) They developed their critical premises based on a square rejection of the influential French Annales school (established in the late 1920s by the historians Marc Bloch and Lucien Febvre)
83. The key to the French critic Jean Baudrillard's (b. 1929) thought is best.....
- 1) his reversal of the commonsense understanding of the relation of culture to nature, of sign to thing signified; he argues that signs have now taken priority over the things signified.
  - 2) the distinction between the segment—that is, the official 'molar' line that occupies a given social or political position—and another, 'molecular' line that begins to separate itself, and to disaggregate, from the first.
  - 3) a kind of Marxian semiology of mass culture and everyday life: how mass culture is saturated with ideological propositions presented as if they were natural and self-evident.
  - 4) his special brand of rhetorical focus which casts the work of art as a social and cultural event, thereby blending recent ideological and 'cultural approaches' to literature with reader-response, (hence consumer-oriented) thought.
84. Much of the French sociologist Pierre Bourdieu's (b. 1930) work is devoted to revealing the pernicious social consequences of modern aestheticism's exaltation of art and of those who appreciate art; in that sense, it can be (best) read as a critique of.....
- 1) Hegel's *Lectures on Fine Art*
  - 2) Hume's *Of the Standard of Taste*
  - 3) Burke's *Introduction on Taste*
  - 4) Kant's *Critique of Judgement*
85. The cultural theorist Stuart Hall (b. 1932), director of the Centre for Contemporary Cultural Studies at Birmingham University from 1968 to 1979, would.....
- 1) adapting Gramsci's crucial notion of hegemony, emphasise the ways in which the power of the ruling elites is constituted and reconstituted within a complex cultural scene that affords various possibilities for action.
  - 2) align his typically British vision of cultural studies with that of the Frankfurt School, particularly those of Max Horkheimer and Theodor Adorno.
  - 3) stress throughout his career the ways that power, through ideology, imposes a mode of life on passive social subjects—with normally lasting victories by certain privileged social groups.
  - 4) in opposition to the critical premises set down by Foucault, maintain that power is not dispersed through a whole social order; there are rather 'small pockets or spheres of power' within a given society at a particular time.



86. Which of the following about the American-Palestinian literary theorist Edward Said (1935 – 2003) / his work is TRUE?

- 1) He disapproves of Raymond Williams' disregard for such academic boundaries as the distinction between literature and history, but follows him in his concern with the societal effects of literature and culture.
- 2) His writings display a number of commonalities including an assertion of the independent role of the intellectual as someone who eschews orthodoxies both theoretical and political.
- 3) The disciplinary institutions of knowledge for him are almost exclusively embedded in the overarching Foucauldian category of 'power' (even though they would also serve the historical interests of European imperialism).
- 4) An important poststructuralist influence on Said's work is Derrida's critique of concepts such as *centre* and *margin* and *self* and *Other*; more importantly, he tries to assimilate Derrida's linguistic focus and incorporate it into his reading of 'orientalism'.

87. Which of the following about the American Marxist critic Fredric Jameson (b. 1934) / his work is NOT TRUE?

- 1) In his *The Political Unconscious*, he argues that political and economic history form not, as some critics maintain, only the subtexts and allegorical meanings of literary works, but their 'in-texts' and 'super-texts'.
- 2) To decipher a text, he draws on a wide array of twentieth-century theoretical sources, from Frye's four levels of interpretation, to Lacan's theory of the unconscious, to Althusser's account of ideology.
- 3) To interpret a text within the horizon of political theory, he, borrowing from Kenneth Burke's theory of symbolic action, focuses on 'the individual work...grasped essentially as a *symbolic act*'.
- 4) As one distinct phase of his phases of interpretation, the object of investigation in a text is the '*ideologeme*, that is, the smallest intelligible unit of the essentially antagonistic collective discourses of social classes.'

88. To the American literary critic and theorist Jerome J. McGann (b. 1937) moving towards a knowledge of literary texts would best involve.....

- 1) an awareness of the residual meaning only the author or his contemporaries would have been able to arrive at; this can often be researched mainly through the writer's manuscripts to a work, his notes and marginalia to the text and his correspondence; his method would thus bear strong affinities with that of the New Historicists.
- 2) a complex and self-conscious reflection on the relation between the textual remains (both manuscript and of authors and what they might wanted posterity to do with their writings in whatever form we encounter them - but the aim is still to *know* more about literary genesis (an inspiration shared with E. D. Hirsch, even if the route there is significantly different).
- 3) a quest on the political by denying that any social world is stable and that artworks are separated from the power struggles constituting social reality; the literary work is a player in the competition among various groups to gain their ends, a competition that takes place on many levels.
- 4) very much in a New Historicist vein, not the expectation that the cultural moment is unified (with the literary text simply reflecting or embodying that unity); rather, the text is to him a dynamic interweaving of multiple strands from a culture that is itself an unstable field of continuing forces.

89. The postcolonial critic and theorist Homi k. Bhabha (b. 1949).....
- 1) categorically rejects Derrida's analysis of how binary oppositions structure Western thought, arguing that such dichotomies are too reductive because they imply that any national culture is unitary, homogeneous, and defined by 'fixity' or an essential core.
  - 2) draws, regarding identity, on Fanon's psychoanalytic model of colonialism and Lacan's concepts of mimicry and the split subject, arguing that there is always a reverse imitation in cultural imitation that the colonial subject is forced to impose upon his/her peers.
  - 3) employing a deconstructive reversal of the opposition between textuality and the world, he claims that political events—like prevalent industrial strikes in the 70s Britain—are in fact text-free and a matter of naked practice, often generated and spurred by 'oppositional cultural practices.'
  - 4) building on the influential concept of nations set forth by Benedict Anderson in *Imagined Communities* (1983), stresses how nationality is narratively produced, rather than arising from an intrinsic essence.
90. 'Critic / theorist : work' do NOT match in:.....
- 1) Julia Kristeva : *Revolution in Poetic Language*
  - 2) Tzevan Todorov : *Grammar of the Decameron*
  - 3) Hélène Cixous : *Riddles of the Sphinx*
  - 4) J. L. Austin : *Sense and Sensibilia*
91. The French verse form 'ballade' usually consists of.....
- 1) six five-line stanzas followed by an envoi at the end of each three stanzas, famously practiced by John Gower in the thirteenth century based on anonymous Old English models.
  - 2) two twelve-line stanzas followed by a send-off, mainly practiced in medieval France by anonymous itinerant poets.
  - 3) three eight-line stanzas, each ending in a repeated line, followed by a four-line stanza practiced by figures as diverse as the medieval Chaucer and the nineteenth century Swinburne.
  - 4) four six-line stanzas, each ending with last line repeated in semi-chorus, followed at the end by the 'envoi' and practiced in fifteenth century France by poets such as de Pisan and Villon.
92. The brief Japanese dramatic form "Noh" (is).....
- 1) like ancient Greek tragedy, uses masks, as well as a chorus that comments on the action; it was way beyond its peak and started to decline by the fourteenth century.
  - 2) elaborate, nobly styled and quick in tempo, with appeal to a mass audience, which uses a masked chorus to comment on each character.
  - 3) brief Far Eastern (particularly Japanese and Thai) form drawing exclusively on poetry and dance.
  - 4) a kind of lyric Japanese drama intended for aristocratic audiences; they differed from the 'popular' kabuki.
93. The kind of meter called 'common measure' is often used in hymns, consisting of a.....stanza usually rhymed..... with the first and third lines having.....beats, the second and fourth lines.....beats.
- 1) six-line / ababab / six / four
  - 2) four-line / abab / four / three
  - 3) four-line / abba / three / four
  - 4) six-line / abaaba / four / six



94. Which of the following about the term 'Jansenism' is TRUE?

- 1) It points to the voluminous poetry and prose written by such writers as Emily, Charlotte, Anne, and Branwell Brontë, who as children created the strange worlds of *Gondal* and *Angria* (the seeds out of which *Jane Eyre* (1847) and *Wuthering Heights* (1847) later grew).
- 2) It has been applied to modern religious writers, such as the French novelist François Mauriac (*A Woman of the Pharisees*, 1941), who present characters apparently devoid of free will.
- 3) It concerns scathing denunciation of the evils of a society; examples of modern works inspired by it include H. L. Mencken's essays and James Baldwin's *The Fire Next Time* (1963)
- 4) It referred both to a dance and to a brief musical that featured singing and dancing. Some of these appeared as the afterpiece of a play, the best known of which is "Mr. Attowell's Jigge."

95. The term 'prolepsis' is used in all the following senses EXCEPT (as).....

- 1) a word, phrase, or line that recurs in a poem; as quite distinct from a refrain, it is repeated only partially or only at irregular intervals
- 2) in a speech, the trick of answering an opponent's objections before they are even made
- 3) a figure of speech, the application of an epithet or description before it actually becomes applicable
- 4) in narrative works, a 'flashforward' by which a future event is related as an interruption to the 'present' time of the narration

96. The term 're-functioning' (a translation of the German term *Umfunktionierung*, which was used by certain left-wing German writers and critics of the 1930s) concerns the idea that.....

- 1) it is theoretically possible to put any work to nearly any kind of use, and to read off from it the various interpretations which it may validly receive in different historical contexts.
- 2) literary works are often 'time-bound'; they embraced the idea of multiple interpretations but dismissed the notion of 'inexhaustibility' of meaning.
- 3) the 'meaning' of a literary text does not reside within it like the core within a fruit; it is the sum-total of the history of uses to which the text is put.
- 4) works of literature could be given new meanings by successive generations; they would always, however, remain within the 'general circumference' of what their authors perceived them to be in the first place.

97. An 'obligatory scene' (the English version of the French *scène à faire*) usually denotes.....

- 1) a scene, probably of fairly intense emotional content, which the audience anticipates and which the dramatist feels obliged to include.
- 2) a scene specifically designed for the lead (or one certain) character's particular acting strengths.
- 3) an 'ethical' scene (often in the form an interlude) in a Middle Age play where the characters would comment on their own actions and motivations.
- 4) a scene near end of the work in some Renaissance plays where the diverse strands of the play were brought to reconciliation

98. Some of the chief characteristics of the style of writing known as 'gongorism' are.....

- 1) lack of metaphors, understatement and images of animals.
- 2) excessive hyperbole, rich colour images and topical religious allusions.
- 3) rich colour images, mythological allusions and general familiarity of diction.
- 4) Latinistic vocabulary and syntax, intricate metaphors and excessive hyperbole.

99. A 'magody' was a form of Greek mime in which the magodist.....
- 1) wore male clothes and played female roles, to the accompaniment of a flute.
  - 2) took a comic plot or a theme from comedy and worked out a mime (wearing female clothes, he played both male and female parts).
  - 3) wore male clothes and buskins and parodied familiar Greek characters of tragedies.
  - 4) would wear female clothes but play male roles in bathetic depreciation of men's reduced roles in ancient Greek society.
100. Which of the following about 'Parnassianism', the influential nineteenth century French literary movement is NOT TRUE?
- 1) It revolved around the idea that the French and English intelligentsia could merge together to form a Pan-European aristocracy of the intellect (hence the term *Parnassus*).
  - 2) It was a kind of reaction against the romanticism of Victor Hugo, de Vigny and Lamartine, against subjectivism and 'artistic socialism'.
  - 3) It looked forward to Eliot's dictum that the 'progress of an artist is a continual self-sacrifice, a continual extinction of personality'.
  - 4) *L'art pour l'art* can be taken as one of the slogans of *les Parnassiens*; for them poetry achieved the status of a religion.