

پی‌اچ‌دی تست: نخستین وب‌سایت تخصصی آزمون دکتری

کد کنترل

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صبح جمعه

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سازمان سنجش آموزش کشور

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

آزمون ورودی دوره دکتری (نیمه‌متمرکز) - سال ۱۳۹۸

رشته زبان و ادبیات انگلیسی - کد (۲۸۰۶)

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

استفاده از ماشین حساب مجاز نیست.

این آزمون نمره منفی دارد.

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

۱۳۹۸

آخرین اخبار و اطلاعات آزمون دکتری در وب‌سایت پی‌اچ‌دی تست

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

اینجانب با شماره داوطلبی در جلسه این آزمون شرکت می‌نمایم.

امضا:

SURVEY OF ENGLISH LITERATURE AND LITERARY TERMS

- 1- The following sixteenth century 'events' appeared in the correct chronological order in -----.
 - 1) Elizabeth I excommunicated by Pope Pius V → Globe Theater opens → Drake's circumnavigation of the globe
 - 2) Globe Theater opens → Drake's circumnavigation of the globe → Elizabeth I excommunicated by Pope Pius V
 - 3) Globe Theater opens → Elizabeth I excommunicated by Pope Pius V → Drake's circumnavigation of the globe
 - 4) Elizabeth I excommunicated by Pope Pius V → Drake's circumnavigation of the globe → Globe Theater opens
- 2- Christopher Marlowe's *Hero and Leander* (1598) -----.
 - 1) is the finest sixteenth-century example of a verse epistle, a verse dialogue on the purpose of writing poetry; 'Hero', as one of the writers of the epistle prophetically imagines a time in which the English language, seemingly so marginal, will be spoken in the New World, the 'yet unformed Occident'
 - 2) develops an intense but highly unconventional anatomy of love: in the section beginning with 'Fly, fly, my friends, I have my death-wound, fly', the poet, in the role of 'Hero', protests that he uses no standard conventional phrases, that his verse is original and comes from his heart
 - 3) derives its story from a version by the Alexandrian poet Musaeus (fifth century C.E.), but in its blend of poignancy and irony it is closer to that of the Roman poet Ovid, who refers to it in one of his *Elegies*, which Marlowe translated
 - 4) is a long sequence of sonnets dedicated to Mary, Queen of Scots, which recounts an unusually happy and successful love – it rehearses some of the conventional motifs of frustration and longing, but, as a cycle of polished eloquent poems, it leads toward joyous possession
- 3- Ben Jonson's *Volpone* (produced 1605–1606) combines elements from the following sources except -----.
 - 1) the story-telling frame borrowed from Chaucer's *Canterbury Tales*, such as when the crafty antihero Reynard the fox tells a story in order to catch greedy birds
 - 2) in some scenes, such as that in which Volpone disguised as a mountebank woos Celia at her window, and is drawn from the Italian commedia dell'arte
 - 3) the classical satirist Lucian who provided the theme of the rich old man playing with moneygrubbing scoundrels who hope to inherit his wealth
 - 4) Roman comedy which provided prototypes for some characters: the wily parasite, the unscrupulous lawyer, the avaricious dotard, the voluble woman

- 4- All of the following about Aemilia Lanyer's 'The Description of Cookham' (1611) (opening 'Farewell, sweet Cookham, where I first obtained / Grace from that grace where perfect grace remained') are correct except that it -----.
- 1) is based on a familiar classical topic, the 'farewell to a place,' which had its most famous development in Virgil's Eclogue
 - 2) follows the contemporary vogue for description of rural country-houses initially sparked by Fulke Greville, Lord Brooke's pastoral poems on homes in the Scottish country-side
 - 3) makes extensive use of the common pastoral motif of nature's active sympathy with and response to human emotion—which later came to be called the 'pathetic fallacy'
 - 4) was written in honour of Margaret Clifford, Countess of Cumberland, and celebrates a royal estate leased to her brother, at which the countess occasionally resided
- 5- Samuel Taylor Coleridge's *Biographia Literaria* (1814) -----.
- 1) includes chapters discussing the impact of the poetry of Shakespeare on Milton, D. G. Rossetti and particularly the 1790s 'poets of sensibility', Collins and Smart
 - 2) is almost entirely critical of the then emerging long meditative poem by Wordsworth, *The Preludes*, unpublished sections of which he had reviewed upon the poet's request in the 1810s
 - 3) was originally conceived in 1814 as a short explanatory preface to the *Sibylline Leaves*, but rapidly expanded into a two-volume apologia for his 'literary life and opinions'
 - 4) includes a broadly autobiographical Part I detailing his extensive correspondence with Kant, Fichte, and Schelling in Germany, whom he had met on his 1798-99 stay there
- 6- 'Romantic figure: work' do not match in -----.
- 1) Thomas De Quincey: 'On the Knocking at the Gate in *Macbeth*'
 - 2) Charles Lamb: 'Detached Thoughts on Books and Reading'
 - 3) Dorothy Wordsworth: 'The Grasmere Journals'
 - 4) William Hazlitt: 'Sages of Alfoxden'
- 7- All of the following open a poem by Percy Bysshe Shelley (1792-1822) except -----.
- 1) 'The Sun is warm, the sky is clear / The waves are dancing fast and bright / Blue isles and snowy mountains wear / The purple noon's transparent might'
 - 2) 'Poet of Nature, thou hast wept to know / That things depart which never may return / Childhood and youth, friendship and love's first glow'
 - 3) 'There be none of Beauty's daughters / With a magic like thee / And like music on the waters / Is thy sweet voice to me'
 - 4) 'We are as clouds that veil the midnight moon / How restlessly they speed, and gleam, and quiver / Streaking the darkness radiantly!'

- 8- 'Romantic poet / description' do not match in -----.
- 1) 'Anna Letitia Barbauld: she published *Devotional Pieces*, three volumes of *Lessons for Children*, and *Hymns in Prose for Children*, all of which were reprinted many times'
 - 2) 'Felicia Dorothea Hemans: she wrote political pamphlets in the 1790s, opposing Britain's declaration of war against France, defending democratic government and popular education'
 - 3) 'John Clare: he was the nearest thing to a 'natural poet'; unlike the peasant poet, Robert Burns, who had managed to acquire a solid liberal education, he obtained only enough schooling to enable him to read and write'
 - 4) 'Walter Scott: his *Marmion* and *The Lady of the Lake* (1810) are long narrative poems set in medieval times, and helped establish nineteenth-century culture's vogue for medieval chivalry'
- 9- The following Victorian texts appeared in the correct chronological order in -----.
- 1) George Eliot's *The Life of Jesus* → Lewis Carroll's *Alice's Adventures in Wonderland* → Dickens's *Hard Times*
 - 2) Dickens's *Hard Times* → Lewis Carroll's *Alice's Adventures in Wonderland* → George Eliot's *The Life of Jesus*
 - 3) George Eliot's *The Life of Jesus* → Dickens's *Hard Times* → Lewis Carroll's *Alice's Adventures in Wonderland*
 - 4) Dickens's *Hard Times* → George Eliot's *The Life of Jesus* → Lewis Carroll's *Alice's Adventures in Wonderland*
- 10- Edward Lear's short poem 'Limerick' (1846) is -----.
- 1) 'There was an Old Man who supposed / That the street door was partially closed / But some very large rats ate his coats and his hats / While that futile old gentleman dozed.'
 - 2) 'I'll tell thee everything I can/ There's little to relate / I saw an aged, aged man / A-sitting on a gate/ "Who are you, aged man?" I said / "And how is it you live?" / And his answer trickled through my head / Like water through a sieve.'
 - 3) 'They went to sea in a sieve, they did / In a sieve they went to sea / In spite of all their friends could say / On a winter's morn, on a stormy day / In a sieve they went to sea.'
 - 4) 'Twas brillig, and the slithy toves / Did gyre and gimble in the wabe / All mimsy were the borogoves/ And the raome rats outgrabe.'

- 11- 'Victorian figure: description' match in -----.
- 1) 'Ernest Dawson: he was a member of what W. B. Yeats called 'the tragic generation' of poets in the nineties and was considerably influenced by Algernon Charles Swinburne'
 - 2) 'W. S. Gilbert: most of his poems, such as his vivid accounts of his hospital experiences, are realistic sketches of city life, often in free verse'
 - 3) 'Michael Field: his first volume of stories, *Plain Tales from the Hills* (1888), explores some of the psychological and moral problems of the Anglo-Indians and their relationship with the people they had colonized'
 - 4) 'W. E. Henley: his experience in devising plays for the London theater, contributed to his triumphant success as a librettist in a series of light operas that he composed in collaboration with the eminent musician Sir Arthur Sullivan'
- 12- Which of the following about Virginia Woolf (1882-1941) is not correct?
- 1) Her second realistic novel, *Night and Day*, set in London, centres on Katherine Hilbery whose pursuits are contrasted with her friend Mary's involvement with women's suffrage.
 - 2) In 1905 she began to write for the *Times Literary Supplement*, a connection which lasted almost until her death.
 - 3) Some of her collections of critical essays include *The Common Reader*, *The Captain's Death Bed*, and *Granite and Rainbow*.
 - 4) Her *Flush*, a late work written in an almost unmanageable 'stream of consciousness', is the 'biography' of her spaniel dog 'Flush'.
- 13- 'Author: work' match in all the following except -----.
- 1) Jean Rhys: 'The Day They Burned the Books'
 - 2) E. M. Forster: 'The Other Boat'
 - 3) D. H. Lawrence: 'The Fool of Quality'
 - 4) Katherine Mansfield: 'The Daughters of the Late Colonel'
- 14- The term 'accentual verse' refers to a kind of verse in which -----.
- 1) ballad meters enter into songs (but not hymns)
 - 2) the number of unstressed syllables in the line may vary
 - 3) the meter excludes the number of stressed syllables in a line
 - 4) accentual-syllabic verse and more conventional meters mingle
- 15- All of the following about the term 'Futurism' are correct except that -----.
- 1) it was rejected by such literary luminaries as the French poet Guillaume Apollinaire, who would pave the way for the emergence of 'vorticism'
 - 2) its new poetic techniques included typographic experiments and the composition of poems made up of meaningless sounds
 - 3) it included a distinct revolutionary socialist group of Futurists also appeared in Russia in 1912, led by the poet and playwright Vladimir Mayakovsky
 - 4) it violently rejected all previous artistic traditions and conventions along with accepted grammatical rules

- 16- As developed by the French historian Michel Foucault, especially his *The Order of Things* (1966), the term 'episteme'-----.
- 1) is concerned with how a knowledge based on the detection of differences and distinctions in the 17th century was replaced by a new knowledge of resemblances
 - 2) is developed upon a notion of the sharp distinction of various, particularly literary and scientific, discourses
 - 3) guarantees the coherence of various discourses within an underlying structure of implicit assumptions about the status of knowledge
 - 4) does not deal with acquiring knowledge in a given period and is concerned only with the arrangement of it
- 17- All of the following about the term 'georgic' are correct **except** that -----.
- 1) several English poets in the 18th century produced banal georgics in imitation of Virgil, such as John Dyer in *The Heeche* (1757)
 - 2) the georgic and the pastoral are virtually similar in that both regard nature in terms of 'necessary' labor, and 'harmonious' idleness
 - 3) it is a didactic poem giving instruction on farming, husbandry, or some comparable pursuit, often involving praise of rural life
 - 4) its earliest Greek example is Hesiod's *Works and Days* (8th century BCE)
- 18- 'Dirty realism', a critical label attached since the ----- to a group of American short-story writers, of whom the best-known are Raymond Carver, Jayne Anne Phillips, and Tobias Wolff – the term refers to a tendency for their stories to recount incidents of impoverished life among ----- workers in small-town America, in a bare, unsensational style.
- 1) early 1980s / blue-collar
 - 2) late 1950s / middle-class white collar
 - 3) early 1980s / middle-class white collar
 - 4) late 1950s / blue-collar
- 19- A 'curtain-raiser' is a brief dramatic entertainment, usually a light -----, preceding the full-length drama that formed the main part of a theatre's programme; it was a common form in the ----- theatre, although now obsolete.
- 1) one-act play / early 17th-century
 - 2) but sustained two-act play / late 19th-century
 - 3) but sustained two-act play / early 17th-century
 - 4) one-act play / late 19th-century
- 20- All of the following about a 'conversation poem' are correct **except** that -----.
- 1) they are addressed to close friends, and are characterized by an informal but serious manner of deliberation that expands from a particular setting
 - 2) William Wordsworth's 'Tintern Abbey' (1798) is a prominent example of a conversation poem
 - 3) the term often applied to certain important blank-verse poems written by Samuel Taylor Coleridge in the late 1790s
 - 4) its earliest Romantic precursors are William Blake's early 1790s 'Songs of Innocence' and 'Songs of Experience' (written in response to one another)

- 21- Which of the following is not classified as 'confessional poetry'?
- 1) John Berryman's *Dream Songs*
 - 2) Heart Crane's *Bridge*
 - 3) Sylvia Plath's *Ariel*
 - 4) Anne Sexton's *To Bedlam and Part Way Back*
- 22- All of the following about 'macaronic verse' are correct except that -----.
- 1) it had a vogue among students in Europe in the Middle Ages, and gradually became common in English by the early 16th century
 - 2) in modern times the poems of Ezra Pound and T. S. Eliot have been called macaronic for their use of lines in several languages
 - 3) loosely, the term is applied to any verses in which phrases or lines in a foreign language are frequently introduced
 - 4) strictly, the term denotes a kind of comic verse in which words from a vernacular language are introduced into Latin (or other foreign-language) verses and given Latin inflections
- 23- A 'broadside' is a large sheet of paper printed on one side only, often containing a -----, and sold by wandering pedlars in Britain from the 16th century until the -----; they also appeared in the USA in the late 19th century.
- 1) piece of narrative romance / beginning of the 20th century
 - 2) song or a ballad / beginning of the 20th century
 - 3) piece of narrative romance / early nineteenth
 - 4) song or a ballad / early nineteenth
- 24- The term 'choral character' is sometimes applied to a character in a play who, while -----, provides the audience with an ironic commentary upon it, thus performing a function ----- that of the chorus in Greek tragedy – two examples are Thersites in Shakespeare's *Troilus and Cressida* and Wong in Brecht's *The Good Woman of Setzuan*.
- 1) participating in the action to some degree / opposite
 - 2) not taking part in the action at all / similar to
 - 3) participating in the action to some degree / similar to
 - 4) not taking part in the action at all / opposite
- 25- All of the following about a 'citizen comedy' are correct except that it was -----.
- 1) represented by Ben Jonson's *Bartholomew Fair* (1614) and Thomas Middleton's *A Chaste Maid in Cheapside* (1613)
 - 2) a kind of comic drama produced in the London theatres of the early 17th century.
 - 3) characterized by its contemporary urban subject-matter and its portrayal
 - 4) contrary to received convention, often approving of middle-class life and manners

LITERARY CRITICISM AND PHILOSOPHY OF LITERATURE

- 26- Which of the following about Jean Baudrillard (1929 - 2003) / his thought is not correct?
- 1) In many ways, his work is the direct opposite to Horkheimer and Adorno's earlier critique of the culture industry.
 - 2) He argues that signs have now taken priority over the things signified - in fact, things have just about disappeared altogether.
 - 3) His term *simulacrum* denotes representation but also carries the sense of a counterfeit, sham, or fake.
 - 4) The key to his thought is his reversal of the commonsense understanding of the relation of culture to nature, of sign to thing signified.
- 27- The French philosopher Jean-Francois Lyotard (1925-1998) -----.
- 1) argues that there was nothing inherently wrong with the universalist strategies of liberalism if it helped with the general project of human emancipation
 - 2) suggests art is one place where that which embraces being fully captured within an existing signifying system can finally make its existence felt
 - 3) sees postmodernism in the arts manifesting the signs of what psychologists call posttraumatic stress disorder
 - 4) explicitly endorses the American critic Fredric Jameson's association of postmodern art with schizophrenia, with the fragmentation of the self
- 28- All of the following about Walter Benjamin's 'The Work of Art in the Age of Mechanical Reproduction' (1936) are correct except that it -----.
- 1) speculates, taking photography and film as his prime examples, that social transformations induced by technological changes in production alter aesthetic perception itself
 - 2) contrasts painting with film, noting that the stream of images in film 'does irreparable harm to our comprehension of the necessities which rule our lives', which 'can best be derived from painting'
 - 3) introduces his seminal concept of 'aura', the unique quality traditionally attributed to an artwork, giving it a special status equivalent to that of a sacred object in religious ritual
 - 4) argues that the status of the artwork is not timeless: it changed with the advent of capitalist mass production, which dispelled its unique revered standing by devaluing the concept of the 'original'
- 29- 'Theorist / critic: work' match in -----.
- 1) Laura Mulvey: *Ain't I a Woman: Black Women and Feminism*
 - 2) Gayatri Spivak: *In Other Worlds: Essays in Cultural Politics*
 - 3) bell hooks: *Yearning: Race, Gender, and Cultural Politics*
 - 4) Dick Hebdige: *Subculture: The Meaning of Style*

- 30- Stanley Fish's 'Interpreting the *Variorum*' epitomizes Fish's stance and style: it characteristically uses ----- as a test case, attacks accepted beliefs in ----- and textual autonomy, and proposes the provocative thesis that texts are empty in themselves and made only by the -----.
- 1) Milton / authorial intention / reader
 - 2) Spenser / reader's reception / community
 - 3) Spenser / authorial intention / community
 - 4) Milton / reader's reception / reader
- 31- Which of the following about the Palestinian-American critic / theorist Edward Said (1935-2003) is not correct?
- 1) The disciplinary institutions of knowledge are not for him simply embedded in the overarching Foucauldian category of 'power': they directly serve the historical interests of European imperialism.
 - 2) He praised the work of British literary and cultural critic Raymond Williams, particularly his disregard for such traditional academic boundaries as the distinction between literature and history, and followed Williams in his concern with the societal effects of literature and culture.
 - 3) His *Beginnings: Intention and Method* (1975) was a pioneering comparison of Foucault's method of historical 'archaeology' and Derrida's deconstructive critique of language, ultimately favoring Derrida's strategies of textual decentering.
 - 4) For him, literary, philological, and critical texts are always 'in the world' and have social resonances.
- 32- All of the following about New Historicism / New Historicists are correct except that -----.
- 1) New Historicism accepts Foucault's insistence that power operates through myriad capillary channels; these include not just direct coercion and governmental action but also, crucially, daily routines and language
 - 2) the New Historicist examines how particular texts are addressed to other texts and other discursive orders, in the wider culture: a 'cultural poetics' tries to identify the key images – and the values, beliefs, practices, and social structures that those images point toward – of a particular cultural moment
 - 3) any given text for the New Historicist is an attempted intervention in the ongoing struggle to influence or even dominate the cultural field – the critic's own work intervenes in his or her own present, responding to and striving to alter contemporary configurations of power
 - 4) New Historicism begins its quest for 'non-judgmentality' by embracing the notion that certain social worlds are stable and the canonical works produced by them are separated from and far surpass the power struggles constituting their social reality

- 33- Which of the following about the Hungarian literary critic György Lukács' (1885-1971) viewpoints on 'realism' is correct?
- 1) The realist novel, to him, can reflect the totality of social relationships by doing away with 'types', or 'representative' figures, and creating life-like 'individual' characters.
 - 2) He distinguishes realism from other ostensibly realistic movements such as naturalism and impressionism; both of which focus on immediate and random sense perceptions.
 - 3) In his opinion, the entire historical progression of literary periods marks an increasing strengthening, and final consolidation, of the objectivity of classic early-nineteenth century realism, as represented most notably by Balzac's fiction.
 - 4) He argues that realism, just like modernism, constitutes the true avant-garde: an avant-garde of self-identified leaders and works whose portrayals anticipate where social developments are headed.
- 34- In his seminal essay "The Theory of the 'Formal Method'", the Russian critic Boris Eichenbaum's (1886-1959) posits all the following except -----.
- 1) insistence on form and technique as having nothing to do with content
 - 2) concept of the 'dominant'
 - 3) desire for a science or 'poetics' of literature
 - 4) the linguistic basis of literature and especially of poetry
- 35- Which of the following is a distinguishing trait of the 'turn' in the German philosopher Martin Heidegger's (1889-1976) thought in the 1930s?
- 1) He turned to the question of existence and the role it played in the creation of literary works in such contemporary German figures as Thomas Mann and Bertolt Brecht.
 - 2) He developed a philosophical focus in poetry which ran parallel to that developed by the Russian literary theorist Mikhail Bakhtin with regard to fiction around the same time.
 - 3) He became concerned with the everyday human existence and increasingly dissociated himself from the examination of language and poetry.
 - 4) He changed his analytical discourse to a 'poetic' prose style attentive to the multiple meanings of words.
- 36- The French theorist Roland Barthes's *Writing Degree Zero* (1953)-----.
- 1) focuses on a sentence in the text in which a series of exclamations about femininity cannot be clearly attributed to the conscious intentions of anyone person, whether that be the author, the narrator, a character, or even 'universal wisdom'
 - 2) is an extensive study of the imagery used by the nineteenth century historian Jules Michelet, organizing his 'imagination' in ways that did not correspond to the explicit intentions of his writing
 - 3) looks at the relations between Literature with a capital L and the various modern forms of its demystification, from Stephane Mallarme's 'vibratory near-disappearance' to Camus's 'blank' style
 - 4) does a kind of Marxian semiology of mass culture and everyday life; his object is to show how mass culture is saturated with ideological propositions presented as if they were natural and self-evident

- 37- All of the following about the American critic Fredric Jameson (b. 1934) / his thought are correct except that -----.
- 1) he holds that a critic wishing to decipher the meaning of a text must proceed through a series of distinct phases, which lie prominently outside the text and its milieu and are guardedly covered by the writer's systematic encoding
 - 2) he revived Marxist literary studies within the American academy, partly with *Marxism and Form* (1971), which recovered major figures in the Western Marxist tradition
 - 3) his *The Political Unconscious* (1981), a synthesis of contemporary structuralist theory and Marxism, argues that political and economic history form the subtexts and allegorical meanings of literary works
 - 4) he sets out the methodological approach he calls 'metacommentary' in his the *Political Unconscious* (1981), which opens with the famous exhortation 'Always historicize!'
- 38- As applied to James Joyce's *Ulysses* (1922), for instance, Hans Robert Jauss's (1921-1997) 'the horizon of expectation' would imply that our present-day experience of the novel ----- in part because stream of consciousness -----.
- 1) differs from that of Joyce's own day / is often viewed by the informed reader in light of the innovative approaches *expected* of Joyce's fictional experimentations
 - 2) is the same as it was in Joyce's own time / is often viewed by the informed reader in light of the innovative approaches *expected* of Joyce's fictional experimentations
 - 3) differs from that of Joyce's own day / has become a familiar technique – what was innovative to his first readers has been assimilated into literary practice
 - 4) is the same as it was in Joyce's own time / has become a familiar technique – what was innovative to his first readers has been assimilated into literary practice
- 39- Immanuel Kant's *Critique of Judgment* (1790) -----.
- 1) attempts to provide a universal foundation for morals, which concern nonphysical ideas, not material realities
 - 2) develops his 'critical philosophy' to overcome David Hume's subjectivist skepticism
 - 3) argues that feelings of beauty are purely subjective - precisely the position he sets himself against when had earlier revisited the same terrain in his *Observations on the Feeling of the Beautiful and Sublime* (1764)
 - 4) is a compendium of the beliefs about and ideals for art that have come to be called *aestheticism* (the separation of artistic concerns and values into their own sphere, which is seen as superior to all others)
- 40- The German Literary / critical figure Gotthold Ephraim Lessing (1729-1781) -----.
- 1) attacks Horace's presumption of equivalence between poetry and painting, spelling out the differences between the visual and the verbal arts
 - 2) was concerned throughout his career with the question of 'wrong taste', which he explains is caused by 'a defect of judgment' that reflects 'a weakness of understanding'
 - 3) exhibits a rare amount of skepticism in his late writings on philosophy of education, where he disputes all claims for any rational or natural education
 - 4) fervently considered the best contemporary literature should resemble the great literature of the past in its fidelity to the facts of unchanging human nature

- 41- All of the following about the French critic / theorist Simone de Beauvoir's classic manifesto *The Second Sex* (1949) are correct except that it -----.
- 1) is a multidisciplinary essay on women that draws on and critiques history, biology, anthropology, literature, psychoanalysis, Marxism, and existentialist philosophy
 - 2) inaugurated the social constructionist critique of essentialism that occupied feminist literary theory in the 1980s and 1990s
 - 3) provided the theoretical basis for the emergence in the 1960s and 1970s of feminist activism in both Europe and North America
 - 4) steadfastly embraced the notion of a female nature or essence, which influenced the writing of later feminist theorists such as Judith Butler
- 42- The American critic Paul de Man (1919-1983) -----.
- 1) strongly repudiated the priority of linguistic indeterminacy in interpreting historical events
 - 2) showed a consistent affinity with the New Critics in his assiduous practice of close reading
 - 3) was a fierce opponent of the European tradition of philosophy, especially phenomenology
 - 4) regarded allegory as a primary literary mode in its denial of any fixed, determinate meaning
- 43- Paul de Man's foundational statement of deconstructive literary analysis, 'Semiology and Rhetoric' (1973), -----.
- 1) privileges poetics over rhetoric and moralizing, which is the focus of conventional criticism
 - 2) claims that the indeterminacy generated by figuration does not necessarily apply to literature
 - 3) uses William Butler Yeats's poem 'Among School Children' (1928) as a test case
 - 4) shows how meaning can be determined solely by grammar and the figural properties of language
- 44- Which of the following about the French critic Michel Foucault's (1926-1984) works is not correct?
- 1) Foucault's genealogical works are *I Pierre Riviere; Discipline and Punish*; and volume 1 of *The History of Sexuality, The Will to Knowledge*.
 - 2) His *Madness and Civilization* is an attempt to uncover the tacit, submerged rules pertaining to knowledge that allowed the human sciences to be created in the nineteenth century, or, to put it another way, how the human being came to be both the subject and object of knowledge at a given moment in history.
 - 3) His "What is an author?" dismantles the "man and his works" method of criticism so prevalent in Anglo-American literary studies, and parallels Roland Barthes's announcement of the "death of the author."
 - 4) His *The Order of Things* (1966) examines how the disciplines of economics, linguistics, and biology emerged, offering along the way a brilliant, if overly schematic, characterization of three different 'epistemes'.

- 45- 'Critic: work' do **not** match in -----.
- 1) Jürgen Habermas: *The Theory of Communicative Action*
 - 2) Stephen Greenblatt: *Memoires: For Paul de Man*
 - 3) Pierre Bourdieu: *Distinction: A Social Critique of the Judgement of Taste*
 - 4) Jacques Derrida: *Speech and Phenomena*
- 46- 'Nomadism' is a concept used by ----- in a vast range of contexts, including mathematics, physics, cloths manufacture, metallurgy, music, and art, in their / his -----, with a contentious legacy in cultural and socioeconomic studies.
- 1) Gilles Deleuze and Felix Guattari / *A Thousand Plateaus*
 - 2) Immanuel Levinas / *Totality and Infinity*
 - 3) Gilles Deleuze and Felix Guattari / *Différence and Repetition*
 - 4) Immanuel Levinas / *Existence and Existents*
- 47- The American historian Hayden White (b. 1928) contends that the ----- cannot be dismissed as mere decoration; ----- deploy the traditional devices ----- to make sense of raw data, to organize and give meaning to their accounts of the past, bringing the tools of -----.
- 1) literary dimension of history / rather, historians / of historical research / the literary critic to the 'dual' work in progress
 - 2) historical dimension of literature / novelists, or even poets, / used in their own craft / the literary critic to bear on, as it were, their finished *product*
 - 3) historical dimension of literature / novelists, or even poets, / used in historical writing / historical writing to bear on the literary critic's work
 - 4) literary dimension of history / rather, historians / of narrative / the literary critic to bear on historical writing
- 48- Anticipating the developmental theories of -----, the Italian philosopher Giambattista Vico's *Scienza nuova* (*New Science*), which he issued in three editions (1725, 1730, 1744), presents the now-famous theory of -----.
- 1) G. W. F. Hegel and Karl Marx / the 'fourfold world' (comprising earth, sky, divinities, and mortals)
 - 2) Edmund Husserl and Martin Heidegger / the 'fourfold world' (comprising earth, sky, divinities, and mortals)
 - 3) G. W. F. Hegel and Karl Marx / the three periods of social development, which he termed the ages of the gods, heroes, and men
 - 4) Edmund Husserl and Martin Heidegger / the three periods of social development, which he termed the ages of the gods, heroes, and men
- 49- For the Swiss linguist Ferdinand de Saussure (1857-1913), language is a structured system of ----- signs, studied in their ----- complexity as if ----- rather than as -----.
- 1) non-normative / external / changing over time / frozen in time
 - 2) conventional / internal / frozen in time / changing over time
 - 3) non-normative / external / frozen in time / changing over time
 - 4) conventional / internal / changing over time / frozen in time

- 50- All of the following about Frantz Fanon's (1925-1961) *Black Skin, White Masks* (translated 1967) are correct except that -----.
- 1) shows the strong influence of his psychiatric training, as he concentrates primarily on the impact of racism and colonialism on the black psyche
 - 2) engages in a critical dialogue with French existentialism, particularly that of Jean-Paul Sartre, and exhibits the influence of the *negritude* movement
 - 3) it includes the important chapter 'The Fact of Blackness', which describes Fanon's growing awareness of racism in France
 - 4) his extensive use of ancient African wisdom in the book is aimed at placing black literature on a par with canonical masterpieces of 'White Europe'

THE LONG STORY

- 51- All of the following about Joseph Conrad (1897-1924) / his work are correct except that -----.
- 1) like his *Heart of Darkness*, the narrator of his *Lord Jim* (1900) is the first-person Captain Marlow, (although there is an introductory section narrated anonymously in the third person)
 - 2) there is a 'middle period' of political novels – such as *Nostromo*, *The Secret Agent*, and *Under Western Eyes* – in his career
 - 3) he co-wrote his first novel *Almayer's Folly* (1893) with the novelist John Galsworthy, who had taken a passage on Conrad's ship 'Almayer' the year before
 - 4) his depiction of nature in his work is largely unsympathetic and anti-romantic; instead, the natural world is the locus of brooding threats to human survival
- 52- The British novelist Anthony Burgess's *Clockwise Orange* (1962) -----.
- 1) exists in two editions, with its non-American edition presenting the possibility of self-willed reform and redemption in an acceptable way of life for Alex, its main character
 - 2) is preoccupied in its middle part with working class life in post-World War inner city Bristol, where criminals are placed well ahead of chaplains as models for youth behaviour
 - 3) narrates the story of its protagonist Alex's family, who function as a metaphor for England in the bleak months leading up to the entry of the country in World War II.
 - 4) is a novel two parts (with little-known sequel *Clockwork Orange II*) portraying a dystopian near-future world modelled on the condition of Britain in the years immediately after World War II.
- 53- 'The South African writer J. M. Coetzee's (b. 1940) work / description' do not match in -----.
- 1) *Docklands*: illustrates the author's concern for the violence that frequently results from the volatile combination of cultural disparity and imperialist aggression
 - 2) *Waiting for the Barbarians*: relates the story of a magistrate in a remote province who is brutalized by the army "defending" the empire
 - 3) *The Age of Iron*: about an elderly white South African woman who comes to recognize the horrors of apartheid as she is dying of cancer
 - 4) *In the Heart of the Country*: a long novel featuring the Russian author Dostoevsky as its protagonist (and victim of some outlandish family feud)

- 54- British 'Novelist: work' match in -----.
- 1) Kazuo Ishiguro: *London Fields*
 - 2) Julian Barnes: *Flaubert's Parrot*
 - 3) Alasdair Gray: *England, England*
 - 4) Hanif Kureishi: *When We Were Orphans*
- 55- All of the following form part of the British novelist Angela Carter's (1940-1991) *oeuvre* except -----.
- 1) the gothic *Magic Toyshop* and the so-called "Bristol trilogy" of *Shadow Dance*, *Several Perceptions*, and *Love*
 - 2) the two carnivalesque novels, *Nights at the Circus* and *Wise Children*, which along with her stories helped her earn her reputation as a magical realist
 - 3) science fiction and fantasias, including the post-apocalyptic *Heroes and Villains*, and the nightmarish *The Infernal Desire Machines of Doctor Hoffman*
 - 4) *The Radiant Way* and *A Natural Curiosity*, the first two volumes of her trilogy, which trace the lives of three middle-aged women friends in contemporary Britain
- 56- Which of the following about Henry James's *The Ambassadors* (1903) is not correct?
- 1) At its conclusion, the character Chad decides to stay on in Paris, despite her mother's protests, to capitalize on new ideas in advertising.
 - 2) It is told neither from a first-person point view nor from an omniscient narrator; instead, the reader is limited to the character Strether's point of view.
 - 3) It can also be considered a bildungsroman, although James alters the form by having his protagonist Strether be middle-aged instead of youthful.
 - 4) It recounts the story of Lambert Strether, who is sent by his wealthy fiancée, the widowed Mrs. Newsome, to Paris to retrieve her 28-year-old son, Chad.
- 57- All the following about the American novelist John Updike (b. 1932) are correct except that-----.
- 1) drawing on Nathaniel Hawthorne's *The Scarlet Letter*, he wrote three novels that examine the classic lovers' triangle from the perspective of the shamed Hester Prynne's illicit clergyman lover (*A Month of Sundays*); from her cuckolded husband (*Roger's Version*); and, finally, the woman's viewpoint (*S.*)
 - 2) he typically writes about middle-class suburbanites whose lives mirror the cultural angst and commonplace joys of latter half of the 20th century
 - 3) nearly all his work involves Americans who attempt to reconstruct lives that have become shabby and meaningless
 - 4) his settings most resemble those of his childhood in New Zealand (in his novels, the fictional Churchminster) or his adult life in the several Asian countries he lived and worked in (Singapore, Malaysia and, most of all, China)
- 58- 'American novelist: work' do not match in -----.
- 1) Donald Barthelme: *Snow White*
 - 2) Willa Cather: *The Moon Is Down*
 - 3) John Steinbeck: *The Winter of Our Discontent*
 - 4) Truman Capote: *Breakfast at Tiffany's*

- 59- 'Don Delillo (b. 1936) novel: description' match in -----.
- 1) *The Names*: uses both invented and historical personae in its narration of events leading to President Kennedy's assassination
 - 2) *White Noise*: the character Bill Gray becomes enmeshed in a situation in which a fellow writer has been taken hostage by Middle Eastern terrorists
 - 3) *Ratner's Star*: features Billy Twillig, a 14-year old mathematical genius who is recruited to work in outer space on an obscure math concept called zorgs
 - 4) *Mao II*: includes the narrator-protagonist James Axton, an analyst for an American company that insures multinational corporations and has ties to the CIA
- 60- Toni Morrison's *Beloved* (1987) -----.
- 1) features as its main character the highly-strung African American teenager Sethe, who wants to be a poet while her mother and other figures of the Bronx community she lives in encourage her to adopt more "racially appropriate" ambitions
 - 2) is set in a Chicago-like city and features Black American intellectuals struggling to survive amid materialism and urban sprawl and in the backdrop of a half-forgotten 'native-African lore'
 - 3) is part of a trilogy that includes *Jazz* and *Paradise* – it is set in 1873 outside Cincinnati, Ohio, but includes numerous and extensive flashbacks that focus on various aspects of the slave era of American history
 - 4) moves back and forward in time through the eyes of its narrator and unifying voice Ollie Willers, who speaks in fragments, in poetry, into and out of Euro-American and African-American traditions of literature, folklore, and song

SEVENTEENTH AND EIGHTEENTH CENTURY LITERATURE

- 61- The following seventeenth-century historical events happened in the correct chronological order in -----.
- 1) The Great Fire → Trial and execution of Charles I → The Great Plague
 - 2) Trial and execution of Charles I → The Great Plague → The Great Fire
 - 3) The Great Fire → The Great Plague → Trial and execution of Charles I
 - 4) Trial and execution of Charles I → The Great Fire → The Great Plague
- 62- All the following about the seventeenth century poet Andrew Marvel (1621-1678) / his work are correct except that -----.
- 1) his dramatic monologues are voiced by unnamed, but highly sophisticated personas, arguably alter-egos of the poet himself
 - 2) his witty defence of Puritan dissenters and denouncement of censorship appears in his prose work *The Rehearsal Transposed*
 - 3) he wrote a brilliant poem of criticism and interpretation on Milton's *Paradise Lost* that was prefixed to the second edition of the poem in 1674
 - 4) he helped his friend Milton avoid execution for his revolutionary polemics and helped negotiate Milton's release from a brief imprisonment

- 63- 'Seventeenth-century poet: poem' match in -----.
- 1) Richard Crashaw: 'Discipline' 2) George Herbert: 'Redemption'
 - 3) Edmund Waller: 'Church Monuments' 4) Robert Herrick: 'The Bunch of Grapes'
- 64- 'Seventeenth-century figure: description' do **not** match in -----.
- 1) Edmund Waller: he is seen, along with Sir John Denham, author of a royalist landscape poem, *Cooper's Hill*, as an innovator in the use of smooth, often end-stopped, and antithetically balanced couplets, which anticipated the metrical norm of the next age, the heroic couplet
 - 2) Sir John Suckling: his playful epithalamium, 'A Ballad upon a Wedding,' demystifies the usual celebration of the cosmic significances of marriage (as in Spenser's sublime pastoral 'Epithalamion') by detailing comic rustic parallels and identifying sex as the great leveler
 - 3) Abraham Cowley: in his 'Ode: Of Wit,' he sets aside many current meanings of 'wit' (among them, genius, learning, skill at discovering unexpected comparisons, quickness of repartee, imagination, a style based on antithesis, and verbal cleverness including puns and sexual innuendos) in order to urge a more comprehensive, albeit undefinable, conception of that quality
 - 4) Henry Vaughan: his poems and songs adopt several stances toward love: cynical debunking of love myths, frank enjoyment of sensual pleasure, invitations to love, and poems like 'Against Fruition' that claim the greatest delights are in the chase
- 65- Sir Thomas Browne's *Religio Medici* (1643) is -----.
- 1) a sustained study of an engaging persona: a genial, speculative doctor, who is nevertheless extremely reluctant to participate in Roman Catholic practices
 - 2) essentially an extended report of the facts of his own life: that he was born into the family of a cloth merchant, studied at the best medical schools, practiced medicine in Yorkshire and Norwich, married, and fathered twelve children
 - 3) a spiritual autobiography relating, like many in the period, an angst-filled story of conversion and an account of the poet's providential experiences
 - 4) an exercise in delighted self-analysis and self-portrayal, outlining Browne's own sometimes eccentric views on a wide variety of topics pertaining to religious doctrine and practice
- 66- The following eighteenth-century works appeared in the correct chronological order in -----.
- 1) Butler's *Hudibras* → Bunyan's *Pilgrim's Progress* → Behn's *Oroonoko*
 - 2) Behn's *Oroonoko* → Butler's *Hudibras* → Bunyan's *Pilgrim's Progress*
 - 3) Behn's *Oroonoko* → Bunyan's *Pilgrim's Progress* → Butler's *Hudibras*
 - 4) Butler's *Hudibras* → Behn's *Oroonoko* → Bunyan's *Pilgrim's Progress*

- 67- 'John Dryden poem: poem excerpt' match in -----.
- 1) *Absalom and Achitophel*: 'If I have pleasures for a friend, / And farther love in store, / What wrong has he whose joys did end, / And who could give no more?'
 - 2) 'The Medal': 'Already, laboring with a mighty fate, / She shakes the rubbish from her mounting brow, / And seems to have renewed her charter's date, / Which Heaven will to the death of time allow.'
 - 3) *Annus Marabilis*: 'Yet London, empress of the northern clime, / By an high fate thou greatly didst expire; / Great as the world's, which at the death of time / Must fall, and rise a nobler frame by fire'
 - 4) 'Mac Flecknoe': 'As when some dire usurper Heaven provides, / To scourge his country with a lawless sway: / His birth, perhaps, some petty village hides, / And sets his cradle out of fortune's way'
- 68- All of the following figure in Jonathan Swift's *A Tale of a Tub* except -----.
- 1) Jack (Calvin, the spirit of Protestant dissent)
 - 2) Thomas (Scottish Presbyterianism)
 - 3) Martin (Luther, as inspiring the Church of England)
 - 4) Peter (Roman Catholicism)
- 69- All of the following about Alexander Pope's *The Rape of the Lock* (1714) are correct except that -----.
- 1) it is based on an actual episode that provoked a quarrel between two prominent Catholic families in Pope's lifetime
 - 2) his epigraph to the poem ('I was unwilling, Belinda, to ravish your locks; but I rejoice to have conceded this to your prayers) is taken from Martial's *Epigrams*
 - 3) it is an expansion on his friend John Caryl's 'sombre little poem' on a Catholic family feud, 'in the hope that a little laughter might serve to soothe ruffled tempers'
 - 4) its verse abounds in parodies and echoes of the *Iliad*, the *Aeneid*, and *Paradise Lost*, thus constantly forcing the reader to compare small things with great
- 70- Which of the following about the late 17th c. early 18th c. figures Joseph Addison (1672-1719) and Richard Steele (1672-1729) is not correct?
- 1) Their *Spectator* and the *Tatler* had many imitators in their own day and throughout the rest of the century – there was a *Female Tatler* and a *Female Spectator*, as well as Samuel Johnson's *Rambler* and *Idler* and Oliver Goldsmith's brief *Bee*.
 - 2) Steele's plays such as *The Conscious Lovers* (1722) were instrumental in establishing the popularity of sentimental comedy throughout the eighteenth century.
 - 3) Steele edited and wrote the *London Gazette*, an official newspaper that normally appeared twice a week, listing government appointments and reporting domestic and foreign news—much like a modern paper.
 - 4) In the *Spectator*, Steele and especially Addison set out to develop a distinction between educating their readers (matter for 'schools and learning clubs') and entertaining them (province of coffeehouses and gentlemen's clubs).

71- 'Eighteenth century figure / description' match in -----.

- 1) Mary Wortley Montagu: her reply to Swift's 'The Lady's Dressing Room' mimics its style, but substitutes vulgar names for its mock-pastoral (Betty instead of Celia) and personal pique for its moralistic conclusions
- 2) William Hogarth: his *A Rake's Progress* (1734-35), and *Marriage A-la-Mode* (1743-45) were based on stories taken from the newly-emergent newspapers
- 3) John Gay: he satirized the high-culture pretentiousness of the Scriblerus Club and its members (notably Pope and Arbuthnot) in his *The Beggar's Opera*
- 4) Mary Leapor: she kept her diary from 1760 to 1769—writing in shorthand and sometimes in code, she was utterly frank in recording the events of her day, both public and private, the major affairs of state or her quarrels with her husband

72- Samuel Johnson's 'The Preface to Shakespeare' (1765) -----.

- 1) reverses the critical tradition on Shakespeare which had developed since the early 18th century in work done by Nicholas Rowe, Alexander Pope, Lewis Theobald, and William Warburton
- 2) sounds most critically problematic when it sides with the long-standing critical reverence for the ancient unities of time and place (albeit in an attempt in 'moderate' its excesses)
- 3) disregards standard 18th c. Shakespeare topics and develops an almost Romantic thrust in its focus on Shakespeare as the poet of nature, not learning
- 4) resists Shakespeare 'bardolatry' pointing out his faults as well as his virtues and finds that his truth to life, or "just representations of general nature," surpasses that of all other modern writers

73- 'Eighteenth-century poet: poem opening' match in -----

- 1) Samuel Johnson: 'Beneath those rugged elms, that yew tree's shade / Where heaves the turf in many a moldering heap / Each in his narrow cell forever laid / The rude forefathers of the hamlet sleep.'
- 2) Thomas Gray: 'Ye distant spires, ye antique towers / That crown the watery glade / Where grateful Science still adores / Her Henry's holy shade.'
- 3) Alexander Pope: 'The western sun withdraws the shortened day / And humid evening, gliding o'er the sky / In her chill progress, to the ground condensed / The vapors throws.'
- 4) 'Jonathan Swift: 'Let Observation, with extensive view / Survey mankind, from China to Peru / Remark each anxious toil, each eager strife / And watch the busy scenes of crowded life.'

74- Oliver Goldsmith's *An Inquiry into the Present State of Polite Learning in Europe* (1759) -----.

- 1) attributes the decline of the fine arts in mid-eighteenth-century Europe to the lack of enlightened patronage and to the malign influence of criticism and scholarship
- 2) was undertaken at the bidding of his patron Lady Austen, who, when he complained that he had no subject, directed him to write about the 'grand subject of learning in bland Europe'
- 3) is the notebook of a scholar, crammed with puns and obscure learning, which sets out elaborate correspondences between a late eighteenth century continental Europe and modern England
- 4) addresses personified abstractions (e.g., wit and genius), which are imagined as presences overwhelming 'publick learning and morals' in Europe and obstruct any real progress towards the 'modern sciences'

75- Bishop Percy's *Reliques of Ancient English Poetry* (1765) -----.

- 1) was originally a single narrative poem recorded in an early twelfth century manuscript for Easter recitations, later on appearing in fragments (which he collected) in several major monasteries
- 2) are relatively easy to divide into historical periods and fit an anthology as their written identity and provenance invite such periodization
- 3) was occasioned by his chance discovery of a seventeenth-century manuscript in which a number of ballads had been copied down
- 4) went to the living sources of the ballads and set them down on paper at the dictation of the people among whom the old poems were still being recited and sung

CONTEMPORARY POETRY

76- All of the following about William Carlos Williams's (1883-1963) *Paterson* are correct except that -----.

- 1) it is less tied to the forms of traditional lyric, and moves closer to the documentary style of the newspaper, which presented "the precise incentive to epic poetry, the poetry of events"
- 2) its last part, his *Paterson V*, appeared in 1958 and included some of his best 1950s poetry, particularly the long narrative poem "The Desert Music" (1951)
- 3) its open conception appealed strongly to the generation of younger poets beginning to write in the late 1940s and early 1950s, who saw in the poem a necessary alternative to Pound's *Cantos*
- 4) it was published in five books during the period from 1946 to 1958 with the eighty-five-line poem "Paterson" (1926) serving as the seed for it as an epoch-making American epic

- 77- All of the following about Ezra Pound (1885–1972) / his work are correct except that -----.
- 1) his lifelong work, *The Cantos* (1930–70) is a sequence of 423 poems in which Pound attempted an agnostic version of Milton's *Paradise Lost* and Spenser's *The Faerie Queene* combined
 - 2) his early poetry owes much to Browning's dramatic monologues by historical figures
 - 3) under the banner of vorticism Pound and his cohort Wyndham Lewis published *Blast!* (1914)
 - 4) his estrangement from the United States creates a violent tension in his poetry: in "Hugh Selwyn Mauberley" (1920), he ridicules America for its cultural poverty, referring to his homeland as "a half-savage country"
- 78- Wallace Stevens' "Sunday Morning" (1915; 1923) -----.
- 1) presents the tensions between this world and the images of the next through a female persona, who, in the opening stanza of the poem, is contemplating her lush domestic surroundings (instead of the interior of a church) on a Sunday morning
 - 2) depicts with precision the vitality of the undersea world as delved into on a Sunday on the beach, examining with detached observation how life and light interact to reveal all that is seemingly invisible beneath the surface of the sea.
 - 3) certifies that while our everyday understanding of life is imperfect, poetry can point to a truth about the human condition that goes beyond the ordinary – a truth that is "Venerable, articulate and complete as a Sunday morning" even if it is accessible only in our temporary experience of the poem
 - 4) approaches the question of human epistemology – the study of what we know and how we know it – by meditating on the problem of mimesis, or whether or not art can successfully imitate and represent reality; above all the poem questions the relationship between human language and nature as encapsulated in the 'dawn of a Sunday'
- 79- All of the following about the kind poetry called 'Language poetry' which emerged in the 1970s are correct except that it -----.
- 1) was partly stimulated by the civil rights and free speech movements in America, along with the protests against the U.S. engagement in the Vietnam War
 - 2) revisits the work of neglected modernists (Gertrude Stein and Louis Zukofsky, among others) and is often informed by Russian formalist and French poststructuralist theories of language and ideology.
 - 3) extends the tradition of avant-garde poetry exemplified in work by Black Mountain, New York School, Beat and San Francisco renaissance poets
 - 4) was mostly introduced in Donald Allen's groundbreaking anthology *New American Poetry*, which was decidedly against the mainstream, or "academic," verse of the time

- 80- John Ashbery's long poem "Self-Portrait In A Convex Mirror" (1975) -----.
- 1) ends famously with a rider and horse merging to form a single being dashing through the landscape
 - 2) is a long rumination on and a poetic riposte to his friend William Bronk's philosophical poem "The Arts and Death: A Fugue For Sidney Cox"
 - 3) meditates on the 1524 painting by the Italian Francesco Mazzola (known as Il Parmigianino)
 - 4) is an erotically-charged poem on the subject of the woman defined by her relationship to her husband and home
- 81- All of the following about 'objectivist poetry / poets' are correct except that -----.
- 1) they write in conscious opposition to establishment verse culture: the refined formal verse promoted by the poets and critics of the New Criticism during the 1940s and 1950s
 - 2) they often deliberately stay away from "historic and contemporary particulars" of their time, focusing instead on the "epochal implications" such particulars might have
 - 3) the most important statement of objectivist poetics is the essay "Sincerity and Objectification: *With Special Reference to the Work of Charles Reznikoff*," first published in "'Objectivists' 1931"
 - 4) in large part because of their steadfast adherence to poetry's truth-telling ambitions, the objectivists' work stands as an important model of how political and ethical concerns can be incorporated into a poetry of formal experimentation
- 82- Which of the following opens Ann Sexton 'The Starry Night' (1962)?
- 1) 'A novice was sitting on a cornice / High over the city. Angels // Combined their prayers with those / Of the police, begging her to come off it.'
 - 2) 'Fatted / on herbs, swollen on crabapples, / puffed up on bast and phloem, ballooned / on willow flowers, poplar catkins...'
 - 3) 'The town does not exist / except where one black-haired tree slips / up like a drowned woman into the hot sky.'
 - 4) 'Under the water tower at the edge of town / A huge Airedale ponders a long ripple / In the grass fields beyond.'
- 83- 'Poet: poem' do not match in -----.
- 1) John Berryman: 'Homage to Mistress Bradstreet'
 - 2) Michael S. Harper: 'Dear John, Dear Coltrane'
 - 3) Charles Olson: 'Maximus, to Himself'
 - 4) Sylvia Plath: 'An Agony. As Now.'

84- Which of the following opens a poem by Dylan Thomas (1914-1953)?

- 1) 'The hunchback in the park / A solitary mister / Propped between trees and water / From the opening of the garden lock / That lets the trees and water enter / Until the Sunday sombre bell at dark...'
- 2) 'He came apart in the open / the slow motion cameras / falling quickly / neither alive nor kicking / stone blind dead / on the balcony / that old melody / etched his black lips / in a pruned echo...'
- 3) 'I forgot for a moment France; I forgot England; I forgot my care / I lived for a moment in a world where I was free to be / With the things and people that I love, and I was happy there...'
- 4) 'The sky, lazily disdaining to pursue / The setting sun, too indolent to hold / A lengthened tournament for flashing gold / Passively darkens for night's barbecue'

85- 'Poet: description' match in all the following except -----.

- 1) Craig Raine: is best known as the progenitor of the Martian school, a poetic movement influential in England in the late 1970s and early 1980s
- 2) Eavan Boland: along with Donald Davie, Thom Gunn, and Philip Larkin, she was one of the nine founding poets of the 1950s 'Movement'
- 3) Harold Pinter: his 'The Islands of Aran Seen from the Moher Cliffs' (1951) is a grippingly subjective account of an Irish coastal region
- 4) T. E. Hulme: along with F. S. Flint, he was a strident critic of the conventional subject matter, ornamental verse, and expressiveness of romantic poetry in general and Georgian poetry in particular

86- Ted Hughes's *Crow* (1970) is -----.

- 1) looking back to the later 1930s, the period of growing conflict in Europe as well as the time in his own life that saw the ill-fated move from Oxford to Dublin
- 2) a long, rambling work that includes more than 2,800 lines of his native Devon dialect poetry narrated by a man who, while walking home from the pub after an evening of drinking, falls into a ditch by the side of the road
- 3) a volume of poetry co-created with the engraver Leonard Baskin for whose book of engravings Hughes had written an introduction in 1962
- 4) an elegy to worlds and peoples that have disappeared: a pair of travelers force open the long-locked door of a 'disused crow-filled shed / Deep in the grounds of a burnt-out hotel'

- 87- Which of the following about Seamus Heaney's (1939 - 2013) celebrated volume of poetry *Death of a Naturalist* is correct?
- 1) Numerous of the poems are elegiac, evoking the personal loss of friends and other community members from county Derry during the extreme violence that followed Bloody Sunday in 1972)
 - 2) In the second half of the volume, 'Singing School' relates the difficulties of the artist who creates amid cultural crisis.
 - 3) Poems such as 'The Bog Queen' and 'Grabaulle Man' in the volume depict torture and rape and posit colonial violence and current social conflict in mythopoetic terms.
 - 4) Many of the most memorable poems in the volume are variations on the theme of digging or the revelation of buried truth.
- 88- 'Poet / poem' match in -----.
- 1) Wilfred Owen: 'In Memory of Robert Major Gregory'
 - 2) Thomas Hardy: 'In Westminster Abbey'
 - 3) Wystan Hugh Auden: 'In Praise of Limestone'
 - 4) John Betjeman: 'In Time of "The Breaking Of Nations"'
- 89- All of the following about the Irish poet Derek Mahon (b.1941) are correct except that -- -----.
- 1) he is regarded alongside Seamus Heaney and Michael Longley as the leader of the resurgence of Irish poetry from the late 1960s onward
 - 2) his collections *Electric Light* (2001) and *District and Circle* (2006), are largely informed by translations, including *The Cure at Troy*, *Beowulf*, and *The Burial at Thebes*
 - 3) his first collection of verse was *Night-Crossing* (1968), the title referring to the crossing of the Irish Sea by mail boat – images of migration abound, establishing a disruption of the continuities of place, identity, and culture
 - 4) his translations and adaptations include *High Time* and *The School for Wives* (after Molière), *The Selected Poems of Philippe Jaccottet*, Euripides' *The Bacchae*, and Racine's *Phèdre*
- 90- Which of the following does not open a poem by W. B. Yeats (1865-1939)?
- 1) 'A cold coming we had of it / Just the worst time of the year / For a journey, and such a long journey: The ways deep and the weather sharp / The very dead of winter'
 - 2) Who will go drive with Fergus now / And pierce the deep wood's woven shade / And dance upon the level shore?'
 - 3) 'When you are old and grey and full of sleep / And nodding by the fire, take down this book / And slowly read, and dream of the soft look / Your eyes had once, and of their shadows deep'
 - 4) 'Down by the salley gardens my love and I did meet / She passed the salley gardens with little snow-white feet.'