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محل امضاء:



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صبح جمعه

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دفترچه شماره ۱ از ۲



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وزارت علوم، تحقیقات و فناوری
سازمان سنجش آموزش کشور

اگر دانشگاه اصلاح شود، مملکت اصلاح می شود.
امام خمینی (ره)

آزمون ورودی
دوره های دکتری (نیمه متمرکز) داخل
سال ۱۳۹۴

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تعداد سوال: ۱۰۰

عنوان مواد امتحانی، تعداد و شماره سوالها

ردیف	مواد امتحانی	تعداد سوال	از شماره	تا شماره	ضریب
۱	مجموعه دروس تخصصی (سیری بر ادبیات ۱ و ۲ - فنون و صناعات - نقد ادبی - داستان بلند - دوره های ادبی (ادبیات قرن ۱۷ و ۱۸ - ادبیات رنسانس - شعر دوره رمانتیک))	۱۰۰	۱	۱۰۰	۴

این آزمون نمره منفی دارد.

استفاده از ماشین حساب مجاز نمی باشد.

اسفندماه - سال ۱۳۹۳

حق چاپ، تکثیر و انتشار سوالات به هر روش (الکترونیکی و ...) پس از برگزاری آزمون، برای تمامی اشخاص حقیقی و حقوقی تنها با مجوز این سازمان مجاز می باشد و با متخلفین برابر مقررات رفتار می شود.

مجموعه دروس تخصصی (سیری بر ادبیات ۱ و ۲، فنون و صناعات، نقد ادبی، داستان بلند، دوره‌های ادبی (ادبیات قرن ۱۷ و ۱۸)، ادبیات رنسانس، شعر دوره رمانتیک):

SURVEY OF ENGLISH LITERATURE AND LITERARY TERMS

- 1- The canonical Middle Age texts below appeared in the correct order in
 - 1) Boethius's *Consolation of Philosophy* → Layamon's *Brut* → Geoffrey of Monmouth's *History of the Kings of Britain*
 - 2) Boethius's *Consolation of Philosophy* → Geoffrey of Monmouth's *History of the Kings of Britain* → Layamon's *Brut*
 - 3) Geoffrey of Monmouth's *History of the Kings of Britain* → Layamon's *Brut* → Boethius's *Consolation of Philosophy*
 - 4) Geoffrey of Monmouth's *History of the Kings of Britain* → Boethius's *Consolation of Philosophy* → Layamon's *Brut*
- 2- In his *Of the Laws of Ecclesiastical Polity* (the literary masterpiece which emerged in sixteenth-century England out of the long and bitter controversy over the government of the church) Richard Hooker (1554-1600) would defend the position that
 - 1) the divinely given law of nature subordinates the 'ignorant larger community' to the enlightened individual who has the ability to appreciate its workings
 - 2) no organization or authority in the church was legitimate unless it was based clearly and specifically on the Bible
 - 3) the whole hierarchical system of the English Church, with its deacons, priests, bishops, and archbishops along with its liturgy and most of its rituals was wrong
 - 4) besides the Scriptures, or divine revelation, the law of nature as discerned by the use of human reason is the guide given to Christians for organizing and administering the church
- 3- John Donne's (1572-1631) 'Holy Sonnets'
 - 1) detail his idea of each man being a microcosm of the larger macrocosm of the planet
 - 2) were composed in the 1590s when he was still a member of the Catholic Church
 - 3) reflect his interest in Jesuit and especially Protestant meditative procedures
 - 4) were originally meant to be sung as hymns in Protestant church services
- 4- Which of the following statements about what John Milton (1608-74) did in his career as a prose polemicist is NOT true?
 - 1) In 1660, he defended the succession of Richard Cromwell as Lord Protectorate of the realms (after Oliver Cromwell's death) in *The Readie and Easie Way to Establish a Free Commonwealth*.
 - 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 the early 1640s he produced five pamphlets attacking both the idea and the supposed enormities of English episcopacy.
 - 4) Between 1643 and 1645 he published four tracts in favour of divorce, stemming from the unhappiness of his own marriage.

- 5- Which of the following statements about Samuel Butler's (1613-80) *Hudibras* is NOT true?
- 1) Much of his ironic tone is directly inspired by Rabelais's *Gargantua*.
 - 2) The names of his major characters are derived from Spenser's *Faerie Queene*.
 - 3) His mock-heroic, digressive narrative is influenced by Cervantes' *Don Quixote*.
 - 4) The plan of the work and its general idea was similar to Boileau's *Sur l'amour de Dieu*.
- 6- Which of the following statements about Samuel Johnson's last great undertaking, the *Lives of the Poets*, is NOT true?
- 1) He provided fifty-two such prefaces, all but two of which deal with poets of the late seventeenth and eighteenth centuries.
 - 2) Many of its essays had originally appeared from 1769 to 1771 in his periodical *The Rambler* but were then substantially reworked for inclusion in the book.
 - 3) The *Lives of the Poets* intermix extended passages of literary criticism, biographical information (much of it acquired at first hand), and a limited delineation of a cultural context.
 - 4) The model for the longer essays came partly from his own early *Life of Richard Savage*, a study which combines a sympathetic appreciation of the struggles of a young outsider with an irritation at Savage's inclination to be 'petulant and contemptuous'.
- 7- Sir Walter Scott's (1771-1832) *Waverley*
- 1) is written in the backdrop of the Jacobite rising of 1745
 - 2) incorporates his renowned verse tale *The Lady of the Lake*
 - 3) is the first of his novels to be set in the time of the Crusades
 - 4) depicts the aftermath of anti-government Porteous riots of 1736
- 8- 'Romantic essayist / journalist: description' match in
- 1) 'Thomas De Quincey: compiled the pioneer anthology *Specimens of English Dramatic Poets who lived about the Time of Shakespeare*'
 - 2) 'Leigh Hunt: wrote the prose medley *Liber Amoris: or, The New Pygmalion*, a scrapbook account of a fraught and unfulfilled adulterous affair'
 - 3) Charles Lamb: his *Characters of Shakespear's Plays* acknowledges a debt to the pioneer work of the German poet and literary critic Friedrich Schlegel
 - 4) 'William Hazlitt: Napoleon, as the radical hero, the champion of progress, and the vigorous alternative to the negatives and vacuity of modern Britain, was the subject of his last major project'
- 9- *Amours de Voyage* (1858) by the Victorian poet Arthur Hugh Clough is a
- 1) verse satire on 'the current state of moral decrepitude as concerns the question of love'
 - 2) long poem on the vicissitudes of the poet's youthful 'romantic fortunes'
 - 3) sequence of verse letters on 'casual love-making and love-doubting'
 - 4) travelogue in verse on his 'adventures' in the low countries

- 10- The twentieth-century texts below appeared in the correct order in
- 1) E. M. Forster's *A Passage to India* → Virginia Woolf's *A Room of One's Own* → D. H. Lawrence's *Women in Love*
 - 2) E. M. Forster's *A Passage to India* → D. H. Lawrence's *Women in Love* → Virginia Woolf's *A Room of One's Own*
 - 3) D. H. Lawrence's *Women in Love* → E. M. Forster's *A Passage to India* → Virginia Woolf's *A Room of One's Own*
 - 4) D. H. Lawrence's *Women in Love* → Virginia Woolf's *A Room of One's Own* → E. M. Forster's *A Passage to India*
- 11- An innovation by, 'anti-masque' took the form of either a buffoonish and grotesque episode or an interlude,, during it.
- 1) Ben Jonson / before the main masque / similarly farcical
 - 2) Edmund Spenser / before the main masque / similarly farcical
 - 3) Ben Jonson / after the main masque / in turn serious and farcical
 - 4) Edmund Spenser / after the main masque / in turn serious and farcical
- 12- Which of the following statements about 'underground' literature/poetry is NOT true?
- 1) Some of the writers so classified as 'underground' are Alexander Trocchi, Adrian Mitchell, Jeff Nuttall, Heathcote Williams and Tom Pickard.
 - 2) It best points to the writings of the Beat generation who have never lost their status as 'underground' since their inception the 1950s.
 - 3) It would include a brand of protest poetry often clearly influenced by traditional folksong.
 - 4) It refers to the work of a number of British writers active from the late 1950s to the 1970s.
- 13- 'Surfiction', a term coined in 1973 by Raymond Federman in his 'Surfiction—A Position' denotes fiction which
- 1) glosses human dreams and illusions in an ironical and didactic tone
 - 2) is a veritable pastiche of 'critical narratives' on the nature of fiction itself
 - 3) approximates lyric poetry in its highly contrived prose and its sparse use of characters
 - 4) makes little or no attempt to be realistic or naturalistic: it may not be intended to 'mean' anything
- 14- All the following about an 'epilogue' are true EXCEPT that it is
- 1) a section at the end of a novel or a play where the writer sets out to make a case for a particular religious, social or political point of view
 - 2) the concluding section or paragraph of any literary work, sometimes added as a summary, but more often as an afterthought
 - 3) a short speech to be delivered at the end of a play, often making some graceful and witty comment on what has happened and asking for the approval, if not the indulgence, of the audience
 - 4) the end of a fable where the moral is pointed

- 15- Which of the following is NOT a famous example of a 'proposition'?
- 1) The first sentence of Rousseau's *Du contrat social*
 - 2) The opening sentences of Tolstoy's *Anna Karenina*
 - 3) The first paragraph of Balzac's *The Country Doctor*
 - 4) The opening lines of Milton's *Paradise Lost*
- 16- The commonest feet in English prosody after the iamb are, in order, and spondee.
- 1) anapaest, dactyl, trochee
 - 2) trochee, dactyl, anapaest
 - 3) trochee, anapaest, dactyl
 - 4) anapaest, trochee, dactyl
- 17- Which of the following group of American poets is made up of 'the Fugitives'?
- 1) Elizabeth Bishop, John Berryman and Robert Lowell
 - 2) William Carlos Williams, Theodor Roethke and James Wright
 - 3) Henry Wadsworth, Edwin Arlington Robinson and George Santayana
 - 4) Allen Tate, John Crowe Ransom, Donald Davidson and Robert Penn Warren
- 18- Which of the following about the term 'georgic' is true?
- 1) Frost's *Build Soil* and Auden's *The Age of Anxiety* are well-known instances of the modern georgic.
 - 2) It is a short poem – or part of a longer one – and often a pastoral in the form of a dialogue or soliloquy.
 - 3) It is a form of nature poetry with its principal purpose being 'to extol nature in all its hues and colours.'
 - 4) James Thomson's *Seasons* (1726–30) and Cowper's *The Task* (1785) are georgics in the Virgilian tradition.
- 19- The term 'lectionary' refers to a book containing
- 1) extracts from the scriptures to be read at Divine Service
 - 2) (in the 18th c.) a selection of important parliamentary speeches
 - 3) short lyrics meant to be read out by the chorus during an interlude
 - 4) morals and fables for the edification of the young in the Middle Ages
- 20- The term 'legitimate theatre', often abbreviated in the business to 'legit' is
- 1) a kind of play which is neither tragedy nor comedy, but a serious play somewhere between the two
 - 2) a theatrical performance without songs, dances or musical accompaniments and interludes of any kind
 - 3) designed to ridicule and correct vices like hypocrisy, pride, avarice, social pretensions, simony and nepotism
 - 4) a form of drama which depends on an intricate plot full of surprises and tends to subordinate character to plot

LITERARY CRITICISM

21- 'Theodor Adorno (1903–69) work / description' do NOT match in

- 1) '*Dialectic of Enlightenment*: crafts, as a central text on aesthetics, a sociology of art that simultaneously functions as a defense of art's autonomy, a history of art's role in the historical transformation of the subject, and a reformulation of philosophical aesthetics'
- 2) '*Minima Moralia: Reflections from Damaged Life*: meditates, in an aphoristic style indebted to Nietzsche's, on the paradoxes of love and literature, the turmoil of exile, and the salvation of writing to communicate the hopeless wish that the fairytale of humanity might yet have a happy ending'
- 3) '*The Authoritarian Personality*: combines empirical social science methods with sociological and materialist theory to describe an administered society—it paints a picture of an America seething with repressed irrationality that is easily harnessed for nationalism, xenophobia, and racist thinking'
- 4) '*Negative Dialectics*: rewrites the terms of Hegelian dialectics to describe a materialist epistemology that would break the idealist synthesis between subject and object, concept and particulars'

22- All the following statements about the critical term 'reification'—'the form taken by commodity fetishism when the market has become the dominant mode of economic organization'—are positively true EXCEPT that

- 1) it is the most virulent form of what Adorno called 'identity thinking': it freezes fluid processes into static entities, producing an ahistorical mindset which assumes that things have always been, and must always be, the way they currently appear to be
- 2) as argued by such theorists of the Frankfurt School as Adorno, Horkheimer and Marcuse, reification's philosophical correlative is empiricism: the belief that the world as it is immediately given to our senses is real, so that sense experience is the source of truth
- 3) it finds strong intellectual allies in what might at first glance seem antidotes to it: the intellectual process of dialectical thinking, which, in fact, assists reification by considering every object in relation to the 'totality', and the practical process of anti-capitalist politics, which legitimizes reification from within, albeit in a negative fashion
- 4) the modern sense of 'reification' derives from Karl Marx, who used the German term *Verdinglichung* to describe the general psychological orientation arising from commodity fetishism

- 23- Which of the following about Maurice Merleau-Ponty (1908–61)—one of the most influential figures in French intellectual culture after World War II—is NOT true?
- 1) He was, along with Jean-Paul Sartre, one of the leading inheritors of Edmund Husserl's phenomenology.
 - 2) Central to his deeply anti-Cartesian project was a rejection of what he termed *pensées de survol*, or 'high-altitude, surveying thought'.
 - 3) He strove to overcome the impasse between materialism and what he called "intellectualism" by emphasizing the importance of embodiment in human experience.
 - 4) His work was warmly received by such contemporary thinkers as Gilles Deleuze and Michel Foucault but vehemently challenged and often rejected by such others as Jacques Derrida and Jacques Lacan.
- 24- The French philosopher Alain Badiou (b. 1937)
- 1) is, to a large extent, preoccupied by the twin problems of ontology and subjectivity, and how the two need to be kept apart if any true understanding of 'truth' can be achieved
 - 2) argues that a way to truth can be seen in the four generic conditions of truth that have been severed in twentieth-century thought: love, science, art, and politics
 - 3) finds fault with contemporary writers like Beckett for failing to maintain fidelity to the 'essential event of nothingness' despite all their efforts to the contrary
 - 4) is best represented in his major work by a desire to bring about the "turn away from philosophy itself" as a fit subject for modern philosophical speculation
- 25- 'Critical term/description' is NOT correct in
- 1) 'bricolage: used by many postmodern theorists to describe the activity of using whatever materials are at hand to make something—a building, a work of art, a philosophical system—regardless of whether these materials are right, correct, or appropriate for the task at hand'
 - 2) 'displacement: one of the primary mechanisms that dreams use to disguise forbidden desires repressed within the unconscious; it corresponds in psychoanalysis to metonymy in poetry, where one thing is replaced by something associated with it or representing it'
 - 3) 'rhizome: (as developed by Deleuze and Guattari) denotes, as a term similar to their *arborescence*, an organism of interconnected living fibres that has no central point, no origin, and no particular form or unity or structure'
 - 4) 'the gaze (French "le regard"): used by Sartre and Lacan to refer to the mechanism by which a self is regarded or seen by others'

26- The American critic and literary theorist Wayne Booth (1921–2005)

.....

- 1) claimed in the conclusion to his *The Rhetoric of Fiction* that impersonal narration might be morally inadequate when a narrative traces the life of a morally reprehensible character
- 2) embraced the idea that facts and values must, as a matter of ontological necessity, be separated and uses rhetoric to produce a means to bring about their independence
- 3) often proclaimed himself a methodological exclusivist and worked solely within the fields of rhetoric as applied to literary studies (with a few forays in his long career into the philosophy of literature)
- 4) argued that the 'implied author' as the subject position constructed by the writer from textual evidence and generic expectations differed from both the narrator the flesh-and-blood author of the work

27- The concept *l'écriture féminine* as coined by French feminist critic Hélène Cixous in her landmark manifesto "The laugh of the Medusa" in 1975

- 1) pays allegiance to coherently organized arguments and realist narrative techniques (albeit for socially subversive purposes) at the expense of a fragmented, exploded style open to the play of the unconscious in vogue with the feminist critics of the 1960s and the early 1970s
- 2) is influenced by the avant-garde poetics of modernism in general and James Joyce in particular—Cixous explodes the structures of the French language in her essay, creating neologisms, using slang terms alongside poetic words, and refusing a linear organization of writing
- 3) finds particular relevance to the lower and marginalized classes of society, uneducated black women for instance, in that she challenges and vehemently critiques Freud's racist and colonialist metaphor of women as the dark continent of Africa
- 4) is based on the idea that Western societies have over time brought about the necessary conditions for women to express their feelings in a language 'properly their own' free from the strains of the dicta of masculinist society

- 28- Which of the following statements about the practice of ‘presentism’ emerging from literary critical forms of historicism is NOT true?
- 1) Where historicism primarily stresses the connections between a literary text and the moment and context of its original production, presentism instead emphasizes the moment of reading, production, or performance in a broad sense.
 - 2) The clearest elaboration of presentism is that given by Terence Hawkes (2002), who explicitly but problematically seeks to align himself with certain forms of historicism that seek to recreate, recover, or restore the conditions of production for Shakespeare’s texts—he finds fault with what he regards as ‘the cult of the present’.
 - 3) Skeptical about the claims for the precedence of an original version of a text, or an original moment determinative of its meaning in a decisive fashion, presentism refuses to privilege one instantiation of a text over another, instead emphasizing its pertinence at the moment in which the critic writes.
 - 4) While there may be the appearance of antagonism between presentism and historicism, they are best thought of as rival forms of contextual criticism, and there is no simple opposition between them.
- 29- ‘Walter Pater (1839–94) work / description’ do NOT match in
- 1) “Winckelmann” (1867) / the penultimate chapter of *The Renaissance*, presents what is perhaps Pater’s most direct account of the qualities to be found in the ideal aesthetic critic
 - 2) “Poems of William Morris” (1868) / would eventually become the “Conclusion” to *The Renaissance*, Pater’s most famous and enduring piece, as well as an unofficial manifesto of the Victorian aesthetic movement, with its famous injunction “to burn always with this hard, gem-like flame”
 - 3) “Diaphaneité” (published posthumously in 1895) / Pater’s attempt to describe the sort of individual who could serve as a “basement” or fundamental “type” that would “be the regeneration of the world”
 - 4) “A fragment on Sandro Botticelli” (1870) / composed as an elaboration and defense of the “hedonistic” theories presented in *The Renaissance*

30- Which of the following statements on the concept of 'mass culture' as reflected in work by Horkheimer and Adorno is NOT true?

- 1) In its endless diversity of multifarious catchphrases, mass culture, to Horkheimer and Adorno, is far more insidious than fascism—mass culture, in their view, allows practically infinite variation on its basic configurations.
- 2) As it shapes individuals to think and act in predictable ways, mass culture blurs the distinction between entertainment and work, creating the illusion that the "world outside is a seamless extension of the one which has been revealed in the cinema."
- 3) Over and over again, the Horkheimer-Adorno analysis of the culture industry shows the insidious workings of mass culture, which operate to help establish the approved ideology of capitalism: "Donald Duck in the cartoons and the unfortunate victim in real life receive their beatings so that the spectators can accustom themselves to theirs."
- 4) They view mass culture as a unique phenomenon in Western civilization—since certain formations in corporate industrialization led to its creation, mass culture has no precedents.

31- 'Auteur theory' is a critical model used in film studies and criticism

- 1) which puts emphasis on authorial vision of the script-writer along with that of the director, the actors and the audience: "the cinema could not be a personal art under even the best of conditions"
- 2) that considers a film as the collective product of the author-audience relationship, and de-emphasizes the definition of cinema as the product of the director's personal, 'singular' vision
- 3) developed by the French director Francois Truffaut as a critique of post-World War II French cinema, which he argued favoured "poetic realism" over "psychological realism"
- 4) that requires criticism of an individual film to be placed within the context of its director's oeuvre in order to determine and understand his or her signature style and personal vision

32- 'Critic-theorist: work' do NOT match in

- 1) 'Homi K. Bhabha: *Nation and Narration* (1990)'
- 2) 'bell hooks: *Yearning: Race, Gender and Cultural Politics* (1990)'
- 3) 'Gayatri Spivak: *In Theory: Classes, Nations, Literatures* (1992)'
- 4) 'Barbara Christian: *Gender and Theory: Dialogues on Feminist Criticism* (1989)'

- 33- **The American critic-theorist Clifford Geertz (1926-2006)**
- 1) believed that culture is a language that can be learned by studying social practices with the same attention to nuance, motif, and transformational tropes that literary critics apply to difficult poetry
 - 2) developed, as a post-Gramscian cultural theorist, a reception theory which views the audience of a text as complicit in the interpretation of the text, rather than a passive recipient of it
 - 3) was interested, among other things, in the connections between environment and the formation of national identity in the United States, particularly during the nineteenth century
 - 4) concentrated on the experience of the recipients of texts and power, rather than the producers, and argued for an inclusive understanding of the experience of Western culture
- 34- **Which of the descriptions below do NOT correspond with the critic mentioned?**
- 1) I. A. Richards: helped develop a system of Basic English, a synthetic language of only 850 words that, it was hoped, would become the language of universal human intelligibility
 - 2) W. K. Wimsatt: Like Shelley, he found the value of poetry in its mystical incarnation, through metaphor, of relations and connections within reality
 - 3) R. S. Crane: in his *Critics and Criticism* (1952), he (along with his colleagues at Chicago) presented his neo-Aristotelian system which helped develop and bring New Criticism to its full maturity in the 1950s
 - 4) Victor Shklovsky: He wrote books on Tolstoy, Mayakovsky, and Dostoevsky, and is also remembered for his autobiographical account of the revolutionary years, *A Sentimental Journal: Memoirs 1917-1922*
- 35- **In his 'Critic as Artist' (1890, 1891), the Victorian writer and critic Oscar Wilde**
- 1) emphasizes and honors 'unconscious art' as opposed to 'conscious craft' and in a typically Romantic thrust, sets inspiration as the supreme criterion for both critic and the artist
 - 2) (through his mouthpiece Gilbert) celebrates criticism in its own right and asserts and praises its superiority over so-called creative or primary literary and artistic work
 - 3) believes that accurate statements about 'the aesthetic object *per se*' count more than the critical essay's status as an independent work of art
 - 4) stresses that "even the highest Criticism, the purest form of personal impression, is far less creative than the aesthetic creation itself"

- 36- Which of the following about the critical thought of the American critic M. H. Abrams (b. 1912) is NOT true?
- 1) He occupies a commanding position as one of the most articulate spokesmen for traditional humanism and for "pluralism," a stance that he associates with Wittgenstein and that also characterizes the work of R. S. Crane and Chicago School neo-Aristotelian literary theory and criticism.
 - 2) He holds that authors have definite intentions in creating structures of meaning and that those meanings have reference to objectively recognizable phenomena within an actual world shared by authors and their readers.
 - 3) His characterization of poststructuralism as a programmatic but arbitrary departure from common sense is developed into a principled philosophical position that can serve as a credible alternative to poststructuralist conceptions of literature.
 - 4) Abrams's interest in tradition indicates an affinity with Romanticism and with Romantic theorists and thinkers like Friedrich Schlegel, Samuel Taylor Coleridge, and Percy Bysshe Shelley rather than with those more commonly associated with the Enlightenment and with neoclassical theorists like David Hume, Samuel Johnson, and Edmund Burke.
- 37- Which of the following objections against existentialist thought is NOT addressed in Jean-Paul Sartre's (1905–80) 'Existentialism is a Humanism' (1946), regarded by some as the 'manifesto of existentialism'?
- 1) That a perspective denying all eternal values leaves us to our own devices, unable to condemn the actions or perspectives of another
 - 2) That 'existentialist passion' incites covert bourgeois tendencies which are in point of practice centered solely upon one's material well-being
 - 3) That existentialism was a bourgeois philosophy because it amounted to "a state of quietism and despair" forcing a purely contemplative state rather than a productive one
 - 4) That existential thought failed to encompass the whole of the human experience, having focused attention on all that is base about humankind, forgetting both the beauty and solidarity of which it is capable
- 38- The French literary critic Georges Poulet (1902–91) would best argue that
- 1) by voluntarily entering the world created by the text, the reader temporarily surrenders his or her notion of selfhood, achieving not just identification but "fusion" with the authorial consciousness responsible for the text's existence
 - 2) the process of reading momentarily replaces the living internal objects of the author with the lifeless external objects and forms of books
 - 3) the task of criticism is basically to capture at a second degree the reader's personal experience of the work as modified by that of 'the incipient critic within him'
 - 4) rigorous critical judgment and ideological critique as well as active construction of the message by the reader invariably fills in significant textual gaps and blanks in a text

- 39- Which of the following about Mikhail Bakhtin's idea of 'carnival / Carnavalesque' is NOT true?
- 1) In Bakhtin's vision, carnival provides an atmosphere of "jolly creativity" in which 'invisible authorities' are in turn 'mocked and de-mocked' and their voices become marginalized, albeit for the duration of the carnival.
 - 2) The concept of carnival allows the critic access to certain political dimensions of literary works while still remaining grounded in a formalist approach by focusing on the idea of genre.
 - 3) He developed the concept in his book *Rabelais and His World* and in parts of *Problems of Dostoevsky's Poetics* to explore the literary effect of Francois Rabelais's comedic vision.
 - 4) Bakhtin particularly values the anarchic but life-affirming laughter of carnival, which presents a rejuvenated version of the world in a mode for which James Joyce's term "jocoserious" seems appropriate.
- 40- 'Critic-theorist: description' match in
- 1) Giorgio Agamben (b. 1942): literary comparativist and theoretician whose roots in Marxist theory lend his work a sociological and historical orientation, while his innovatory methodology is increasingly global in its data-based range of application and claims. "Global formalism" may best describe it
 - 2) Shoshana Felman (b. 1942): feminist philosopher and theorist, most widely known for her work on the notion of "nomadic" subjectivity, which responds to and builds upon the theories of Continental philosophers in order to theorize an account of both a politically viable female subject, and a more general notion of positive difference
 - 3) W. J. T. Mitchell (b. 1942): scholar and theorist of media, visual art, and literature; his extremely wide-ranging output examines the relations between text and image across the frontiers of era and genre, from illuminated manuscripts to Jurassic Park
 - 4) Rosi Braidotti (b. 1954): renowned Australian materialist feminist philosopher of "difference" and "becoming," working in the tradition of postmodern (late twentieth- century antinomian) French feminism and poststructuralism (post-Marxist, Nietzschean-inspired variations on Saussurean linguistics)
- 41- In his *Literature against Itself: Literary Ideas in Modern Society*, the American theorist Gerald Graff (b. 1937)
- 1) is tacitly dealing with anti-theorists, ranging from traditionalists who believe that contemporary theory is "destroying literary studies" to neo-pragmatists who claim that theory is inconsequential
 - 2) draws upon deconstruction and particularly Paul de Man's "Resistance to Theory" (1982) to respond to anti-theorists and argue for the importance of theory in modern society
 - 3) takes to task the traditional critical orthodoxy for failing to reflect on its own institutional location and for its 'utter incompetence' in accounting for its own ontological status
 - 4) turns his sights on a range of contemporary theories and claims that their excessive focus on language fostered the ineffectuality of literary intellectuals

- 42- Which of the following statements about Stuart Hall / his brand of 'cultural studies' is NOT true?
- 1) Hall's cultural studies relies on the concept of "conjuncture," the idea that things cannot logically exist simultaneously amid specific historical forces in process and amid specific determinant structures.
 - 2) For Hall, no dominant order can ever provide a seamless, synthetic, permanent vision—all hegemonies must be continually produced by very specific acts of public articulation.
 - 3) As an offshoot of Marxism, Hall's cultural studies is aligned with Antonio Gramsci against the visions of such thinkers as Max Horkheimer, Theodor Adorno and Louis Althusser.
 - 4) Hall's work has been influenced by Western Marxism, post-structuralism (especially Michel Foucault), critical race theory, and feminism.
- 43- The French sociologist Pierre Bourdieu (1930-2002) argues that
- 1) aesthetic disinterestedness and autonomy are not typically class-based notions and are thus quite possible to achieve
 - 2) modern aestheticism is central to the cultural elite's self-understanding and to the general willingness of society to grant it authority and prestige
 - 3) acts of aesthetic creation do not take place within the habitual social fields and their performance has little 'customary consequence' for the agents' social standing
 - 4) taste is revealed through a 'blended appreciation' for things material and nonmaterial: body and mind, gaudy and muted, popular and nonpopular, and, crucially, content and form
- 44- In his 'critical poem' 'Crisis of Poetry' (1896), the French poet Stephane Mallarme
- 1) suggests that a book can offer only 'allusions,' 'suggestions'—effects 'on which the pages would finally have to close'
 - 2) is convinced that each poet writes his own Book, sees poetry as eternal, canonical, and unified as well as historically, culturally, and politically diverse
 - 3) argues that the importance of the 'liberation' of verse lies less in the dissolution of the distinction between verse and prose than in what 'short-sighted critics' call 'the agglomeration' of different verse types
 - 4) critiques the notion that the 'personal breath' or voice of the individual poet controls the meaning of the poem—rather, he claims, in pure poetry the initiative is taken by words themselves in their clashes and rhymes
- 45- In the work / thought of the British cultural theorist Dick Hebdige (b. 1951)
- 1) meanings are assigned within language by 'selves and the populace' not systems, and things come to us already 'devoid of prefabricated meaning'
 - 2) French poststructuralism is disparaged especially for its elevating social codes to a position of importance over individual speakers
 - 3) the emphasis on *how* cultural meanings are produced renders moot the question of their intrinsic interest or aesthetic value
 - 4) cultural studies poses no threat to literary criticism as literature does not basically 'merge' into the wider cultural field as such

THE LONG STORY

- 46- The British novelist Alasdair Gray's *Poor Things* (1992)
- 1) compiles, with Gray as the editor, a mass of 'found narratives' authored by John Tunnock, a retired schoolteacher who has died under mysterious circumstances
 - 2) poses as the memoirs of a eighteenth-century Scottish antiquarian, styled as "Alasdair Gray" in the novel, who provides a long introduction, footnotes, and illustrations to the work
 - 3) employs its melancholy 'realist postmodernism' to tell the story of the ultimately unhappy relationship between a staid Scottish college instructor and one of his less inhibited students
 - 4) contains at the heart of 'the resultant collection of documents' it incorporates the wildly ambiguous story of a Frankenstein-like brain transplant that may or may not have actually occurred
- 47- Which of the following statements about Kingsley Amis (1922-1995) / his work is NOT true?
- 1) He helped return the English novel to its realist roots, opposing the heavily allusive, technically complex work that defines the modernist and postmodernist periods.
 - 2) Though written and published at or around the same time, his *That Uncertain Feeling* (1955), *Lucky Jim* (1957) and *I Like It Here* (1958) have very little in common in terms of style and subject matter
 - 3) Following the first phase of his career (which would last up to the mid-1960s and include *Lucky Jim* (1954)) and beginning with *The Anti-Death League* (1966), his work becomes increasingly dark and meditative.
 - 4) Under two pseudonyms – William Tanner and Robert Markham – he wrote a critical study of the James Bond novels (*The Book of Bond; or, Every Man His Own 007*, 1965) as well as his own contribution to the series (*Colonel Sun: A James Bond Adventure*, 1968).
- 48- 'Ian McEwan (b. 1948) work / description' do NOT match in
- 1) 'Enduring Love / McEwan moved away from political and historical themes to concentrate on the relationship between two men brought together by a freak accident in which a young boy is trapped in a hot air balloon'
 - 2) 'The Child in Time / a political satire and critique of Thatcherism—the world of the text is characterized by greed, corruption, and self-interest, embodied by two friends, the composer Clive Linley and the tabloid editor Vernon Halliday'
 - 3) 'First Love, Last Rites and In Between the Sheets / earned him critical recognition along with the nickname "Ian Macabre," set in dreary, often claustrophobic, urban environments with little or no hope of social reform or individual compassion'
 - 4) 'The Innocent / a blackly comic spy thriller, is set in Berlin after World War II, where the main character, Leonard Marnham, an English radio technician, gets caught up in the secretive world of espionage while becoming embroiled in a love triangle with a German woman and her abusive ex-husband'

- 49- **The British novelist Zadie Smith (b. 1975)**
- 1) has drawn, from an epigraph in *White Teeth* to the explicit homage in *On Beauty*, from E. M. Forster, emulating his investigation of the multitude of personal interactions that constitute literary as well as social being
 - 2) approaches the intermixing of world cultures mainly through the language of identity politics or the privileged perspective of the marginal, subaltern figure
 - 3) expands the postcolonial dimensions of her writing to the academia in her *On Beauty* by getting focused on a college in an unnamed American small town
 - 4) wrote her *White Teeth* originally as “The Waiter’s Wife” in her short story collection *The Autograph Man*
- 50- **Which of the following statements about Charles Dickens’s (1812-1870) *Bleak House* is NOT true?**
- 1) Dickens introduces the forerunner to future protagonists of popular detective fiction with Inspector Bucket in the novel, who seeks to arrest Hortense.
 - 2) The novel set the pattern of the so-called Sensation Novel of the 1860s, novels such as Wilkie Collins’s *The Woman in White*, Mary Elizabeth Braddon’s *Lady Audley’s Secret*, and Mrs. Henry Wood’s *East Lynne*
 - 3) Alan Woodcourt, a carriage-driver around London, is a foggy figure pervading the novel like the foggy, dark opening imagery in the novel, who is blamed for “settling like a fog” on the face of the novel’s happiest and most carefree character, Jo.
 - 4) One of the three main figures in the novel is Esther Summerson whose open and honest tone in a narration presented from her first-person point of view in chapters each titled “Esther’s Narrative” greatly contrasts with the ironic, caustic tone of the third-person narrative.
- 51- **Henry James’s (1843-1916) *The Ambassadors***
- 1) concerns Lambert Strether, a 55-year old native of Burlington, Vermont, who is dispatched to Paris by his rich patron and purported fiancée, Mrs. Abel Newsome, to retrieve her son and heir Chad, whom it is feared has fallen under the influence of a Bohemian French painter
 - 2) introduces the main character as an American who has travelled to France in 1868 and visits the Louvre—a confident businessman, he suffers self-doubt for the first time while deciding how to interpret and appreciate art
 - 3) is the story of an American in Paris who is forced to reassess his previous conception of the world and himself when confronted by an idealised European alternative to his once-detested New England views
 - 4) initiated the novelist’s final phase of creative fulfilment in a trilogy that included *The Wings of the Dove* and *The Golden Bowl* that would define the Jamesian novel and the ways and means of modern fiction

52- Which of the following about George Eliot's (1819-1880) *Daniel Deronda* is NOT true?

- 1) Beginning in medias res and plunging the reader directly into the consciousness of her characters without background exposition, the novel anticipates subsequent modernist dislocation of narrative sequence.
- 2) Eliot achieves her psychological and thematic purpose in pushing her characters to extremes without recourse to secrets, coincidences, and sensational actions, which were something of a staple with Victorian fiction and were amply employed by such contemporaries as Charles Dickens and Wilkie Collins.
- 3) Set in the 1860s, it is the only one of Eliot's novels that does not rely either on a regional grounding or a distancing in the historical past.
- 4) At the opening of the novel, the headstrong, self-willed Gwendolen Harleth gambles recklessly under the disapproving eye of the title character and their crossed paths and connection begins.

53- All the following statements about Jane Austen's (1775-1817) *Persuasion* are true EXCEPT that

- 1) it shows Jane Austen moving, as is habitual with her, from the uncertain contours of the modern to the stable and orderly Augustan world—she is faithful as ever to her conviction that sense should be privileged over sensibility, head over heart, rootedness over risk
- 2) Anne Elliot, the novel's heroine, is 27 when the novel begins, not 20 or 21, like all of Austen's previous heroines and she accepts that her time for love and marriage as deemed by convention is most likely over
- 3) it is the most contemporaneous and historically grounded of Austen's novels: it is set precisely between Napoleon's exile on Elba in 1814 and the consequent peace treaty that sends Admiral Croft and Frederick Wentworth from their naval commands to shore leave and the resumption of war in 1815
- 4) it opens with a family in economic crisis brought on by its patriarch, Sir Walter Elliot, whose vanity and narcissism are perfectly encapsulated in the novel's first paragraph: 'Sir Walter Elliot, of Kellynch Hall, in Somersetshire, was a man who, for his own amusement, never took up any book but the Baronetage...'

- 54- John Barth's (b. 1930) *The Sot-Weed Factor*
- 1) interprets the unexplained suicide of his late father as the reason for having lost faith in the value of free will, ultimately coming to his conclusion that "nothing has intrinsic value", including living or taking one's own life
 - 2) recounts the story of a twentieth-century New Journalist who drops out of his American century into Sindbad's; through the telling of stories, an intertextuality is established that entirely confuses the notion of literary precursor and successor
 - 3) is an epistolary novel that brings together the main characters of his former books as writers of letters to each other, abetted by the (capital A) Author himself who, by calling into question the role of implied author, liberates his characters from the restrictions of their former textual positions
 - 4) contains all the elements that later critics have listed as marking the transition from late modernism to a new (American) period in the old art of storytelling: rewriting history in ironic fashion, parodying the American quest for identity, and transcending the boundaries between different genres
- 55- Which of the following statements about Vladimir Nabokov (1899-1977) / his work is NOT true?
- 1) The most striking instance of Nabokov's formal innovation is offered by *Pale Fire*: the novel takes the form of a 999-line poem written by a (fictional) poet accompanied by the preface and annotations of a (fictional) critic who, as becomes ever more apparent to the reader, is either a monomaniacal monarch in exile or a madman – or both.
 - 2) In virtually all of Nabokov's work, early and late, themes of madness, cruelty, and suffering recur frequently—in some cases, they are presented in relatively conventional fashion, albeit with unconventional insight, as in such early works as *Laughter in the Dark* (1938) and *The Defense* (1930).
 - 3) Nabokov's memoir—published in English as *Speak, Memory: An Autobiography Revisited* in 1966—follows chronological rather than thematic strands and would accord far greater importance to formative experiences and watershed events than minor details and chance recollections.
 - 4) When he addressed the question of audience, it was most often to dismiss it as not worth discussing, and was fond of quoting Pushkin's famous dictum, "I write for pleasure and publish for money".
- 56- Which of the following is composed entirely of American 'maximalist fiction' (novels, that are unusually long and complex, are digressive in style, and make use of a wide array of literary devices and techniques) writers?
- 1) Tobias Wolff and Richard Ford and William T. Vollmann
 - 2) Jonathan Franzen, Richard Powers and Bobbie Ann Mason
 - 3) Bobbie Ann Mason, Tobias Wolff and Richard Ford
 - 4) Jonathan Franzen, Richard Powers and William T. Vollmann
- 57- 'American woman writer / work' do NOT match in
- 1) 'Alice Walker: *The Temple of My Familiar*'
 - 2) 'Joyce Carol Oates: *The Kitchen God's Wife*'
 - 3) 'Amy Tan: *The Joy Luck Club*'
 - 4) 'Susan Suntag: *The Benefactor*'

58- Which of the following about Theodore Dreiser's *An American Tragedy* is NOT true?

- 1) The first of the novel's three books ends foreshadowing the conclusion of the second with the character Clyde forced to flee a crime as the car he joy-rides in runs down a child.
- 2) Drawing on his own impoverished background, Dreiser chronicles the character Clyde's assault on American success, beginning with the 12-year-old's unwilling participation in a street religious service conducted by his missionary father.
- 3) Dreiser's immediate source for the novel was a murder committed in 1906 by Chester Gillette, the nephew and employee of a collar factory owner in Cortland, New York—Dreiser would draw on, change, and amplify the documentary evidence of the Gillette case, compelled by what he was convinced was its archetypal, representative qualities.
- 4) The tragedy of the title is in no sense ironic as an individual's will in the novel replaces social and environmental determinants as the agents of his destiny—it is ultimately the emptiness and unreality of this will that mark him as both victimised and victimiser.

59- John Updike's (1932-2009) *Rabbit Redux*

- 1) is divided into four sections named after the central figures thematizing certain concerns (as in Section One entitled "Pop/Mom/Moon")
- 2) is set in a working-class community in east New York in 1965, a year highlighting quintessential events in the United States
- 3) begins with the narrator Frank Chambers retrospectively narrating the novel as a death-row confession
- 4) is formed out of one long monologue, spoken out of time, broken by digressive authorial comments

60- 'John Steinbeck (1902-1968) work: work description' do NOT match in

- 1) '*In Dubious Battle*: illustrates Steinbeck's theory of "group man," his belief that the individual is revealed by his relationship to the group rather than in isolation'
- 2) '*The Red Pony*: is a clearly unified story sequence comprising "The Gift," "The Great Mountains," "The Promise" and "The Leader of the People"'
- 3) '*Sweet Thursday*: follows Juan Chicoy on his bus named Sweetheart as he drives his varied passengers from Rebel Corners to San Juan de la Cruz'
- 4) '*The Winter of Our Discontent*: set on Long Island, the protagonist, Ethan Allen Hawley, cannot prosper in a materialistic world'

RENAISSANCE LITERATURE

61- Which of the following statements about the concept of 'playwriting' in the Renaissance is NOT true?

- 1) While scholars were fascinated by the classical dramatic theories of Aristotle, playwrights appear to have been more directly influenced by the classical plays themselves—The Roman comedies of Terence and Plautus were especially popular models.
- 2) Unlike classical dramas, most English Renaissance plays (excluding notably Shakespeare's) begin 'the action near or at' a 'crisis'—in doing so they try to observe the so-called dramatic 'unities' outlined by Aristotle and duly endorsed by contemporary authors such as Sir Philip Sidney.
- 3) Blank verse was popularised on the public stage (1587–8) by Christopher Marlowe's *Tamburlaine the Great* plays—in the 'mini-manifesto' prologue to *Tamburlaine, Part I* Marlowe explicitly rejected the traditions of English rhyming verse and proclaimed blank verse to be a more elevated, serious verse form.
- 4) The influence of Medieval 'morality' plays was quite extensive—the mischievous 'Vice' figure of the moralities (a servant of the devil known for his playful asides to the audience) can be seen behind the witty anarchic clowns of Elizabethan comedy and the artful villains of Renaissance tragedy with their penchant for confiding their villainous plans in the audience.

62- As far as the 'staging' of Renaissance plays is concerned,

- 1) Renaissance plays frequently draw attention to their realistic nature, but this did not prevent acting companies from attempting illusory effects in their staging—musical instruments were thus used to good effect to provide a range of unreal sound, from on and off-stage battle noises to birdsong
- 2) one of the most distinctive features of Renaissance staging, from a modern perspective, is the emergence of various fixed 'sets' and scenery: Renaissance plays gradually began to be staged in purpose-built theatres where settings were evoked through familiar dramatic spaces
- 3) costume played an absolutely significant part in the spectacle of performances: players' outfits were often colourful and lavish and acting companies generally invested far more money in their wardrobes of playing apparel than their props
- 4) displays of on-stage gore (e.g. using sponges soaked with wine and bladders filled with animal blood to mimic bleeding effects) which were banned for most of the sixteenth century came to be used extensively in the early seventeenth century

- 63- Which of the following about the Renaissance comedy / comedy writer is NOT true?
- 1) The Renaissance 'city comedy'—as in Ben Jonson's *The Alchemist* and Thomas Dekker's *The Shoemaker's Holiday*—show the growing concern in the period over the emergent market economy and the selfishness and avarice it often bred.
 - 2) The Renaissance 'humours comedies' are defined, among other factors, by their realistic modern settings and their focus on tales of sexual intrigue—the pioneer of this comic sub-genre was George Chapman with *A Humorous Day's Mirth*.
 - 3) Whereas comedies had traditionally been written in verse, John Lyly experimented with an ornate prose style in his comedies akin to that he employed in his well-known prose works *Euphues. The Anatomy of Wit* and *Euphues and His England*.
 - 4) Like classical comedies, Shakespeare's are defined as comic by their conventionally 'happy' endings, rather than their use of humour, although humour is a common aspect of the genre.
- 64- The Renaissance tragicomedy in England
- 1) would effectively initiate with John Marston who wrote a series of plays which combined tragic and comic elements, including *Antonio and Mellida* and *The Malcontent* in the early 1590s
 - 2) was often inspired by the pioneering example of William Shakespeare as in Samuel Daniel's *The Queen's Arcadia* and John Fletcher's *The Faithful Shepherdess*
 - 3) would terminate with a series of influential courtly tragicomedies, including *Philaster* (in 1608–10) and *A King and No King* (in 1611) by Francis Beaumont
 - 4) was influenced by the work of contemporary Italian playwright, Giovanni Battista Guarini, whose pastoral play, *Il Pastor Fido* would exemplify the sub-genre
- 65- 'Renaissance drama type: description' is NOT true in
- 1) 'Academic Drama: It was common to study and perform contemporary plays in schools and at the universities, as a way of training students in the indigenous culture and language'
 - 2) 'Household Drama: Noblemen and women sometimes patronised and played host to professional players; some also staged amateur performances and/or wrote their own plays and masques'
 - 3) 'Inns of Court Drama: Lawyers occasionally hosted professional performances and mounted their own plays and masques—their own entertainments were often politically topical in theme and satirical in mode'
 - 4) 'Court Drama: As well as hosting play and masque performances, monarchs were accustomed to being entertained with short 'shows' when they went on progress round the country—these often combined flattery with advice or requests for patronage'

- 66- Which of the following concerning Renaissance 'women's poetry / poets' is NOT true?
- 1) As well as being a famous patron of poets, such as Samuel Daniel, and responsible for overseeing the posthumous publication of her brother, Sir Philip Sidney's poetry and prose, Lady Mary Sidney was to be most widely admired as a poet for her completion of the ambitious sequence of metrical Psalm paraphrases begun by her brother Philip.
 - 2) Unlike the poetry publications of her female forerunners, Emilia Lanyer's poetry is dominated by secular ideas to advance the cause of women—she downplays Eve's part in mankind's 'Fall' into sin in her poetry and argues that women's repression in Stuart society represents a far greater crime than Eve's error in the Garden of Eden.
 - 3) The first printed sonnet collection in England, Anne Locke's *A Meditation of a Penitent Sinner* was appended to her translation of four sermons by John Calvin and consisted of a sequence of sonnets which paraphrase Psalm 51.
 - 4) The first Englishwoman to publish secular verse under her own name or initials was Isabella Whitney in *The Copy of a Letter* (1566–7): a collection of 'four jaunty love complaints, two in female and two in male voice'.
- 67- 'The Renaissance poetry genre / description' do NOT match in
- 1) 'Epyllion: The epyllion (or mini-epic) flourished briefly in England in the 1590s. They are narrative poems, usually concerned with erotic love, and often inspired by Ovid'
 - 2) 'Country-House poems: The English 'country-house' poem borrows from the poetry of Horace and Martial but is an invention of the early seventeenth century, and defined by its praise of a country house estate and its (typically male) owner'
 - 3) 'Pastoral: Traditionally, it was the humblest poetic genre, but there was a classical tradition of using pastoral to comment covertly on political issues, and a Christian tradition of equating shepherds with Christ and his ministers—the latter led some Renaissance poets to use pastoral as a vehicle for ecclesiastical satire'
 - 4) 'Lyric: Lyric poetry flourished in the sixteenth century but somewhat declined in popularity in the early seventeenth century, as an understanding of the genre as a short contemplative poem about the speaker's emotions or state of mind gave way to a different conception of it as verse intended for expressing religious / political emotions'
- 68- Which of the following statements about the Renaissance 'character writing' which became popular in the early seventeenth century is NOT true?
- 1) 'Characters' were short prose compositions which described the defining features of different social, moral and/or personality types.
 - 2) The two best known character sketches of the period were written on Thomas Overbury and John Earle in *Microcosmographie*.
 - 3) The first collection of English 'characters' was Bishop Joseph Hall's *Characters of Virtues and Vices* (1608).
 - 4) The genre was classically inspired, developing from the sketches of Greek author Theophrastus.

- 69- Which of the following statements about the Renaissance 'prose fiction' is true?
- 1) The genre was originally developed in reaction to the excessive preoccupation with intrigue, love and violence found in continental novellas.
 - 2) The tradition of breaking away with courtly love as subject for the Renaissance prose romance occurred first in John Lyly's *The Anatomy of Wit*.
 - 3) The earliest original prose fiction in English—'the first English novel'—is thought to be William Baldwin's anti-Catholic allegory *Beware the Cat*.
 - 4) In the 1590s the fashion for prose romances gave way to a vogue for euphuistic fiction inspired by the publication of John Lyly's *Euphues and his England*.
- 70- Which of the following about the Renaissance art of the essay as practiced by Sir Francis Bacon (1561–1626) is NOT true?
- 1) Some of Bacon's most effective metaphors and similes in his mature essays are those which discover unexpected correspondences between his chosen subjects and other aspects of the human or natural world—a similar concern with surprising correspondences characterises the metaphysical poetry of contemporaries such as John Donne.
 - 2) Like Montaigne, Bacon appears to have been especially attracted to the genre by the implicitly provisional quality of its statements: as an 'attempt' (*essai*) an essay was open to subsequent reconsideration, as Bacon thought meditative works should be.
 - 3) Bacon's adoption of the Ciceronian style in his essays was intentional as he was convinced Cicero's privileging of content over form was of particular relevance to the newly emerging scientific discourse.
 - 4) In choosing to write in a 'curt' Senecan manner for his 1597 essays, Bacon helped to popularise the 'plain' style amongst his contemporaries.

SEVENTEENTH AND EIGHTEENTH CENTURY LITERATURE

- 71- Margaret Cavendish's (1623-1673) *The Blazing World*
- 1) recounts the writer's adventures in assisting the Duke of York (future King James II of England) in making his escape from parliamentary custody during the Civil War
 - 2) was published in *The Lamb's Defence Against Lies*, a collection in which various fellow-Quakers testified to their maltreatment by secular and religious authorities in the British colonies in America
 - 3) consists of four books of one hundred items each containing prose meditations addressed to the writer's friend Mrs. Susanna Hopton, to help her attain 'felicity'
 - 4) is part romance, part Utopia, and part science fiction, an idealized version of the writer's own ideas and fantasies in that it portrays the effortless rise of a woman to absolute power

72- Which of the following statements about John Dryden (1631-1700) / his work is NOT true?

- 1) Dryden constantly defended his own literary practice—his critical work after *A Defence of an Essay*, preface to *An Evening's Love, Of Heroick Plays* and *Heads of an Answer* culminated in the seminal *Of Dramatick Poesie*. He also wrote *The Grounds of Criticism in Tragedy* as a preface to his *All for Love*.
- 2) The constitutional crisis of the late 1670s and early 1680s saw Dryden's emergence as a formidable Tory polemicist—his contribution to the political debate included plays, especially *The Spanish Fryar*, *The Duke of Guise*, and the operatic *Albion and Albanus*.
- 3) At the death of Charles II he attempted a Pindaric ode, *Threnodia Augustalis*, the first of several poems in this form, notably *To the Pious Memory . . . of Mrs Anne Killigrew*, *A Song for Saint Cecilia's Day*, 'An Ode, on the Death of Mr Henry Purcell', and *Alexander's Feast*, which was later incorporated into *Fables Ancient and Modern*.
- 4) His immense and splendid achievements in the field of translation include translations of small pieces from Theocritus and Horace, and more substantial passages from Homer, Lucretius, Persius, Juvenal, Ovid, Boccaccio, and Chaucer, as well as the whole of Virgil—his version of the *Georgics* is especially magnificent—in all these translations he made frequent but subtle allusions to his Jacobite principles.

73- 'Seventeenth century figure: description / work match' in

- 1) 'Thomas Carew: *The Mistress*, a collection of love poems; 'Miscellanies' in *Poems*; 'Davideis', an epic on the biblical history of David; *Ode, upon the Blessed Restoration*; and *Verses on Several Occasions*'
- 2) 'Edward Hyde, Earl Of Clarendon: he wrote, among other things, the play *The Guardian*, written to entertain the prince of Wales on his visit to Cambridge in 1642, which he would later revise as *Cutter of Coleman Street*'
- 3) 'John Wilmot, Second Earl of Rochester: his name is linked with John Denham's as poets who brought in the Augustan age—his early poems include 'On a Girdle' and 'Go, lovely rose'; his later *Instructions to a Painter* and 'Of the Last Verses in the Book', containing the famous lines, 'The Soul's dark cottage, battered and decayed, I Lets in new light through chinks that time hath made. '
- 4) 'Abraham Cowley: his prose works, marked by grace and simplicity of style, include *A Proposition for the Advancement of Learning*, *The Visions and Prophecies Concerning England*, and some 'Essays', notably one 'Of My Self containing interesting particulars of his early life (first published in *The Works*)'

74- Andrew Marvell's 'An Horatian Ode Upon Cromwell's Return from Ireland'

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- 1) insisted in finely balanced quatrains on the 'native Rights' of 'the noble and highly honoured ... Free-born People Of ENGLAND' and implicitly beseeched Cromwell to raise all male commoners to the full dignity of equal citizens by removing the property qualifications of English voters
- 2) spiritedly contends that Cromwell has suffered for 'the right, freedom, safety and well-being of every particular man, woman and child in England' as 'the would-be preserver of ancient laws and ancient rights'
- 3) places at its centre a careful tribute to Charles I as the representative of an honourable but dying order—Charles is a 'Royal Actor', playing his final part with proper decorum and bowing out of the historical scene
- 4) proclaims Cromwell not only to have outbraved King Arthur and outprayed King Edward the Confessor but also to have left a reputation which will increase with the passage of time 'when truth shall be allow'd, and faction cease'

75- Which of the following about the Restoration diarist Samuel Pepys (1633–1703) is NOT true?

- 1) His diary covers the years 1660-82, breaking off on 31 May 1669 with a mournful reflection on 'all the discomforts' that would accompany what he had reason to believe was the onset of blindness—he went near-blind shortly afterwards and had to dictate the rest of the diary, which is far less intimate in nature, to a private secretary he had employed particularly for the purpose.
- 2) Pepys had a particular relish for the repertory on offer in the newly opened London theatres, showing a preference for Jonson's comedies over those of Shakespeare: *A Midsummer Night's Dream*, acted at the King's Theatre in 1662, struck him as 'the most insipid ridiculous play that I ever saw in my life'.
- 3) His appreciation of Shakespeare's tragedies, both in performance and on the page, is, however, evident not simply in his comments on *Macbeth* ('a most excellent play for variety ... one of the best plays for a stage') but also in his claim to be able to recite Hamlet's soliloquy 'To be or not to be' by heart.
- 4) The surviving six-volume manuscript of the diary, written in the shorthand he had learned as an undergraduate, was not transcribed until the early nineteenth century (a bowdlerized version was published in 1825, but a thorough transcription had to wait until 1970-83).

76- Which of the following statements about Jonathan Swift (1667-1745) / his work is NOT true?

- 1) The severe disruption of Irish affairs attendant upon James II's attempt to rally Catholics to his cause in the summer of 1690 obliged Swift to seek refuge in England and it was in the house of the distinguished diplomat and essayist, Sir William Temple (1628-99), that he composed his effusively celebratory ode on the success of William III's expedition against James, the aftershocks of which still unsettle Irish history.
- 2) He was a High-Churchman and at the same time a defender of the cause of the Glorious Revolution—these loyalties steadily came into conflict with one another, driving him, without obvious incongruity, towards an espousal of English Whiggism and opposition to the nascent nationalism of the new Irish Ascendancy in his late career.
- 3) His later satires play with the idea of a narrator who appears to have assumed a mask in order to strip masks from the men, the women, and the opinions which are the object of his attack—all draw more distinctly from his notion of 'wit' than they do from the ease of 'humour'.
- 4) His spiritual and political adherence to Anglicanism is spelled out in an important product of his years in the service of Sir William Temple, the prose satire *A Tale of a Tub* (written in part perhaps c. 1696, published in 1704).

77- Which of the following about James Thomson's (1700-1748) *The Seasons* is NOT true?

- 1) If the structure of the individual sections of *The Seasons* harks back to the intertwining of the pastoral, the patriotic, and the philosophical in Virgil's *Georgics* (the 'rural scenes, such as the Mantuan swain | Paints in the matchless harmony of song'), and if his idealization of individual figures in his landscapes remains both conventional and moral, Thomson's wide-ranging reference and his evident interest in classification suggest his immediate debt to seventeenth-and eighteenth-century science.
- 2) As the opening section of *Autumn* stresses, human society has progressively evolved from a state of barbarity to one where it has become 'numerous, high, polite, | And happy', but the excesses of urban trade need to be balanced by attention the virtues of agrarian productivity: eighteenth century mercantile enterprise is interpreted as an interference with the age-old natural organism and the harmonious interaction of man and nature.
- 3) Throughout *The Seasons* great emphasis is laid on the interrelationship, and not the conflict, of the interests of the country and the town; national prosperity is tied to pictures of agricultural well-being—Nature, the 'vast Lyceum', is a grand encircling theatre of education, but, as Thomson's frequent recourse to descriptions of happy, therapeutic walks in the rustic environs of London suggest, he is insistent on the co-operative functioning of civilization.
- 4) The last edition of *The Seasons* published in Thomson's lifetime, that of 1746, which contains over 5,000 lines, proved hugely popular and, in its numerous translations, highly influential on other European literature (in a German version it formed the basis of Haydn's *Die Jahreszeiten* of 1801).

- 78- **Mark Akenside's (1721-70) *The Pleasures of Imagination***
- 1) is part of larger poem (never finished) publish posthumously as the *Inscription for a Grotto* on the philosophy of Augustan poetry
 - 2) is, in fact, a nocturnal ode though larded with classical epithet and allusion and aiming to define the 'seven pleasures' of imagination
 - 3) argues against the philosophy of *An Essay on Criticism* and the inclusiveness of *The Seasons*, but draws from both in the variety of its poetic tropes and techniques
 - 4) 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
- 79- **Which of the following about Joseph Addison's (1672-1719) 'Mr Spectator', the embodiment of his *Spectator* and the 'writer' of the periodical to people at the time, is NOT true?**
- 1) The optimistic tone of the assumptions of 'Mr Spectator' is that of a thoroughgoing metropolitan supporter of the 'Glorious Revolution' settlement, ever ready to express remarks in favour of his coveted Whig party (allegiance to which, he was convinced, would guarantee the future well-being of the country).
 - 2) Around him there was gathered a small club representative of different aspects of modern English life, a club which included the Tory country squire (Sir Roger de Coverley), the rich, Whiggish, City merchant (Sir Andrew Freeport), the army officer (Captain Sentry), and the man-about-town (Will Honeycomb).
 - 3) He interests himself in financial and international affairs, approvingly observing the actions and opinions of Sir Andrew Freeport at the Exchange and in his transactions in a London that has developed into 'a kind of emporium for the whole earth'.
 - 4) He is proudly patriotic, insularly confident about the opening future, and modestly progressive (though he tends to look down on women as frivolous, ostentatious, and ill-educated).

- 80- Daniel Defoe's *A Journal of the Plague Year*, 'observations or memorials of the most remarkable occurrences, as well public as private, which happened in London during the last great visitation in 1665', purports to be written 'by a Citizen who continued all the while in London'—the citizen
- 1) bases a good deal of his narrative on his moments of disillusion with the public spirit of camaraderie in the event of such calamitous happenings—as he observes cynically, 'there is indeed no valour attached to acts heroism where there is no hope of anyone surviving the event'
 - 2) despite his occasional randomness and the *longueurs* of his detailing, does not engage in a fictional experiment: the work is a disconcerting and faithful interplay of facts and impressions, of voices of a city on the brink of total destruction
 - 3) preaches Christian comfort and wonders at the nature of the divine visitation, but he also observes examples of Christian charity in some of his fellow-citizens and patently irreligious self-seeking in others
 - 4) provides a series of touching anecdotes with no attempt at computation—it works as the narrative of an observing outsider, as the speculation of 'one private mean Person' faced with an incomprehensible public problem
- 81- 'Samuel Richardson (1689-1761) work: description' do NOT match in
- 1) '*Clarissa*: has four major letter-writers, and, beyond these four, a host of minor correspondents or note-writers, perceptive and myopic, involved and detached, fluent and semi-literate.'
 - 2) '*The Apprentice's Vade Mecum* or *Young Man's Pocket Companion*: is little more than a handbook of ethics for the aspirant lower middle class'
 - 3) '*The History of Sir Charles Grandison*: begins promisingly with the world of high society opening to an *ingénue* (a theme which attracted Fanny Burney later in the century) but it is marred once the priggish virtue of the main character breathes its petrifying breath over the narrative'
 - 4) '*Pamela*: her story is told through her recourse to her journal and, when it becomes difficult to maintain the journal, partly through sending long missives to her worthy parents'
- 82- Charlotte Lennox's (1729-1804) first novel,, and her last,, toy with American settings, but her most sustained work,, deals with an aristocratic Englishwoman brought up in isolation on her father's country estate.
- 1) *The Female Quixote: or, the Adventures of Arabella* / *The Life of Harriot Stuart* / *Euphemia*
 - 2) *The Life of Harriot Stuart* / *Euphemia* / *The Female Quixote: or, the Adventures of Arabella*
 - 3) *Euphemia* / *The Life of Harriot Stuart* / *The Female Quixote: or, the Adventures of Arabella*
 - 4) *The Life of Harriot Stuart* / *The Female Quixote: or, the Adventures of Arabella* / *Euphemia*

83- Tobias Smollett's (1721-71) most satisfying novel, *The Expedition of Humphry Clinker*.....

- 1) is concerned with a family journey from the estates of Matthew Bramble in Scotland, through eastern England to Brighton, and then northwards to Smollett's native Wales
- 2) is told in a series of sixty-eight letters, seventeen of which are by the elderly and often sarcastic Bramble (the title character, a servant acquired on the journey, does not appear until letter nine, and he will later be discovered to be Bramble's father)
- 3) enjoys topographical exactness and sharp, if succinct, observation of social and geographical whims, particularly those of Bath, which seem to have been calculated to appeal to an audience alert to the literary attractions of sentimental journeyings
- 4) is centred on a wandering hero who even as a boy has shown 'a certain oddity of disposition' and at various times he is imprisoned in the Bastille in Paris and in the Fleet prison in London where he languishes as 'the hollow-eyed representative of distemper, indigence, and despair'

84- Which of the following about Edward Young's (1683-1765) *The Complaint: or, Night Thoughts on Life, Death and Immortality* is NOT true?

- 1) It is a dramatic evocation of the horrors of corruption and of the solitude of death, at its most vivid when it conveys a sense of mystery or of terror, as in its eerie opening sketch of a schoolboy 'lightly tripping o'er the long flat stones' of a moonlit graveyard before flying from a 'horrid Apparition, tall and ghastly, | That walks at Dead of Night, or takes his Stand | O'er some new-open'd Grave'.
- 2) It take for much of its argument the form of an urgent, largely one-sided, debate with an infidel youth called Lorenzo but the debate has little real direction, pattern, or conclusion despite the ever-present reminders of the frailty of life and the imminence of divine judgement.
- 3) It is divided into nine sections, or 'nights', each of which responds to atheistic emptiness or deistic vagueness by arguing for the evident power of God in nature and for the inherent promise of eternity.
- 4) It is a 10,000-line blank verse meditation on a death-saturated life, on death itself, and on resurrection and immortality.

85- Which of the following about Christopher Smart (1722-71) / work by him is NOT true?

- 1) His *Jubilate Agno* is an essentially private outpouring which cannot have been intended for use in public worship, but it retains the antiphonal, exhortatory shape of some liturgical canticles—the poem interlinks Hebrew proper names with an international menagerie of animals, each presenting a distinct form of worship to its Creator.
- 2) His work would basically emerge from a sensibility rapt not by the national past but by a religious ecstasy (some might call it mania) which drove him to imitate and adapt the Hebrew psalmody of King David.
- 3) His verse has a simple directness of expression, and an imaginative fluency even within the constraints of the traditional quatrains and the bald sing-song rhythms of the metrical psalm form.
- 4) Smart's most eccentric achievement, the fragmentary *Jubilate Agno* (c. 1759-61, published 1939), was written in the period when the poet was on a walking tour of Levant and the Promised Land.

ROMANTIC POETRY

86- Robert Burns' 'Despondency: An Ode' (1786) ('Oppress'd with grief, oppress'd with care, A burden more than I can bear, I set me down and sigh')

.....

- 1) is characterized by its feeling of rapid movement induced by its mixture of Scots and English and its tetrametric rhyming couplets (unusually for an ode) mimicking ballad rhythms
- 2) follows a poetic strategy based on the literary tradition set by Homer's *Odyssey*, and transfers it onto the Scottish stage; hence the allusion to Brownies and Bogillies in the poem
- 3) involves a "[l]istless, yet restless" persona who—out of step with the tradition of "rural retreat" ranging from John Milton's 'Il Penseroso' to the Graveyard poets—obviously does not relish his alienated, condition.
- 4) is prefixed by an epigraph, a distorted quotation from Gawin Douglas's *Eneados*, a vernacular translation of the Roman poet Virgil's *Aeneid*, which defines 'despondency' and sets a reading frame for the whole poem

- 87- Which of the following about Lord Byron's 'Napoleon's Farewell' (1815) ('Farewell to the Land, where the gloom of my glory / Arose and o'ershadow'd the earth with her name') is NOT true?
- 1) The poem is best read as part of a series of Byron's poetic statements on Napoleon, including the 'Ode to Napoleon Bonaparte' (1814); *Childe Harold's Pilgrimage*, canto 3 (1816); and *Don Juan* (1818–24).
 - 2) Byron had formerly expressed shock and dismay at Bonaparte's first abdication in his other poetry—by writing in Napoleon's voice in this poem, he both aligns himself more sympathetically with the deposed emperor and avoids a direct statement on his situation.
 - 3) France is praised in the poem for staying by her leader's side through the thick and thin of Napoleonic wars, and Napoleon's narcissism modulates in lines that reveal Byron's continued admiration—towards the end of the poem, the emphasis shifts from Bonaparte's own love of glory and hunger for conquest to the patriotic struggle of a personified 'Liberty' against the old monarchies.
 - 4) Across three stanzas of emphatic anapestic meter, the poem stages Napoleon speaking to the nation of France in a voice alternately proud, wistful and defiant with the optimism of a wily survivor—the poem's conclusion projects one more miraculous return to the fight.
- 88- Which of the following statements about Felicia Hemans' *Records of Woman, with Other Poems* (1828), 'the most popular collection of poems by England's most popular 19th-century woman poet', is NOT true?
- 1) It includes two sections the first of which 'Records of Woman' are portraits of women that span the centuries and the globe, and their subjects include nameless peasant girls, North American Indians, European queens, and classical and contemporary writers and artists.
 - 2) Hemans's subjects are linked not by their gender but by their humanity and by their desire to transcend their personal situations—they are also linked by being based on everyday figures whose lives and accomplishments have been neglected to all purposes and intents by earlier writers.
 - 3) Grounded in historical facts—often wars, rebellions, or other acts of destruction—the poems contextualize women not in an isolated sphere removed from the casualties and evils of the world, but sometimes in reaction to it and at others as its catalysts.
 - 4) The extensive notes and epigraphs that precede each poem clearly articulate the historicity of Hemans's project; by including lengthy introductory material, Hemans offers a specific context in which to read the poems.

- 89- **William Wordsworth's 'Simon Lee: The Old Huntsman' (1798)**
- 1) The Romantics often claimed to write their literature in opposition to rational thinking and restraint, allowing the emotions to overrule practicality, but this is not always the case in 'Simon Lee'
 - 2) In 'Simon Lee' the past is never romanticized, and nostalgia is only cultivated for its imaginative conceptions of the ideal and the heroic as reflected in present day, late eighteenth century England
 - 3) As a young man, Simon Lee was completely at one with nature, competing with it, revelling in it, and even overcoming it—things have not changed much even in his old age: 'Simon will depart the world even the hue and colour of the rose in bloom / the scent and height of the autumn oak'
 - 4) As the poem progresses, a sense of intense melancholy emerges as the bold huntsman, who owes something to the chivalric knight of mediaeval romances, finally puts his horses and his livery to rest
- 90- **'Romantic woman poet / poem' do NOT match in**
- 1) Anna Seward: 'Washing Day'
 - 2) Felicia Hemans: 'Woman and Fame'
 - 3) Charlotte Smith: 'To the South Downs'
 - 4) Anna Laetitia Barbauld: 'The Rights of Woman'
- 91- **The 'Argument' in William Blake's 'The Marriage of Heaven and Hell' opens with**
- 1) 'In seed time learn, in harvest teach, in winter enjoy / Drive your cart and your plow over the bones of the dead / The road of excess leads to the palace of wisdom'
 - 2) 'Rintrah roars & shakes his fires in the burdend air / Hungry clouds swag on the deep / Once meek, and in a perilous path / The just man kept his course along / The vale of death'
 - 3) 'An Angel came to me and said: "O pitiable foolish young man! O horrible! / O dreadful state! consider the hot burning dungeon thou art preparing for / thyself to all eternity, to which thou art going in such career"'
 - 4) 'The ancient Poets animated all sensible objects with Gods or Geniuses / calling them by the names and adorning them with the properties of woods / rivers, mountains, lakes, cities, nations, and whatever their enlarged & numerous senses could perceive'

- 92- Which of the following statements about the four main speakers of William Wordsworth's *The Excursion* (1814)—the Poet, the Solitary, the Wanderer and the Pastor—is NOT true?
- 1) The Poet, The Solitary and The Wanderer travel together to a churchyard on the seashore, where they meet with the Pastor, who joins in their debate, drawing examples of the harmonizing effects of virtue and religion from the valorous histories of god-fearing men making 'excursions' on the seas to spread the word of God to men.
 - 2) The Wanderer and, to a lesser extent, the Poet gently reprove the Solitary for his misanthropy, his withdrawal from society, and his irreligious views, and the Wanderer suggests that an imaginatively apprehended faith in God could cure him of his despondency.
 - 3) The Solitary is a former soldier and revolutionary preacher who has been thrown into despondency following the deaths of his wife and children and the destruction of his political hopes in the bloody aftermath of the French Revolution.
 - 4) The Poet, a younger man, is traveling with the Wanderer, a philosophically minded pedlar who takes him to meet his friend the Solitary in the secluded mountain vale where he lives.
- 93- Percy Bysshe Shelley's 'Adonais' (1821) is preceded by a preface detailing partly the occasion of its composition, the place of burial of the young poet in Rome, the condemnation in the anonymous review of Keats's published in the (attributed by Shelley to) accused of having provoked the young man's death, and an homage to artist Joseph Severn for
- 1) *Endymion* / *English Review* / Leigh Hunt / taking care of Keats till his final breath
 - 2) *Hyperion* / *English Review* / Leigh Hunt / the best portrait available of the poet to-date
 - 3) *Endymion* / *Quarterly Review* / Robert Southey / taking care of Keats till his final breath
 - 4) *Hyperion* / *Quarterly Review* / Robert Southey / the best portrait available of the poet to-date
- 94- Samuel Taylor Coleridge's "Christabel" (1797, 1800), 'a cornerstone of Romantic poetry',
- 1) draws upon—and in some cases imitates line by line—balladry from James MacPherson's *Fragments of Ancient Poetry*
 - 2) is believed to have been influenced by Gottfried August Bürger's ballad poem 'Lenore,' a supernatural tale published in 1773
 - 3) was included, famously at the suggestion of Coleridge's collaborator, William Wordsworth, in the second edition of *Lyrical Ballads*
 - 4) would, in its preface, draw attention to its versification, which generally comprises three stress unrhymed couplets

- 95- Mary Robinson's *Sappho and Phaon* (1796) is a(n) relating a doomed love affair between Sappho, the ancient Greek poetess (who is the speaker of the sonnets), and Phaon, the ferryman with whom she falls in love.
- 1) reworking of a 1711 translation of Sappho's poetry (by Ambrose Philips)
 - 2) sonnet sequence of 44 poems is several thematic sections
 - 3) ode composed of five distinct 'sapphic stanzas'
 - 4) long narrative poem of over 850 lines
- 96- "John Clare (1793-1864) poem / description" do NOT match in
- 1) " 'Helpstone': written in honour of his lost childhood in Islington, which was at the time a suburb separated from London by green fields"
 - 2) " 'The Village Minstrel': of the beauty of the natural world and about how enclosure was severing the people's connection to it"
 - 3) " 'The Badger': is, unlike the dreamlike and imaginative poetry of many Romantics very much more down-to-earth and realistic"
 - 4) " 'I Am': elegant but resolute assertion of self-identity in the face of utter alienation, striking in its quiet anticipation of death and tonal equanimity"
- 97- Romantic poetry literary events occurred in the correct order in
- 1) Lord Byron, *The Prisoner of Chillon, and Other Poems* → William Blake, *A Vision of the Last Judgment* → Sir Walter Scott, *The Lay of the Last Minstrel*
 - 2) Sir Walter Scott, *The Lay of the Last Minstrel* → Lord Byron, *The Prisoner of Chillon, and Other Poems* → William Blake, *A Vision of the Last Judgment*
 - 3) Lord Byron, *The Prisoner of Chillon, and Other Poems* → Judgment Sir Walter Scott, *The Lay of the Last Minstrel* → William Blake, *A Vision of the Last*
 - 4) Sir Walter Scott, *The Lay of the Last Minstrel* → William Blake, *A Vision of the Last Judgment* → Lord Byron, *The Prisoner of Chillon, and Other Poems*
- 98- 'Romantic poet / poem opening' match in
- 1) 'William Cowper: Away, away – it is the air / That stirs among the withered leaves; / Away, away, it is not there, / Go hunt among the harvest sheaves. / There is a bed in shape as plain / As form of hare or lion's lair; / It is the bed where we have lain / In anguish and despair...'
 - 2) 'Robert Southey: Him had I seen the day before, alone / And in the middle of the public way / Standing to rest himself. His eyes were turned / Towards the setting sun, while, with that staff / Behind him fixed, he propped a long white pack / Which crossed his shoulders, wares for maids who live / In lonely villages or straggling huts...'
 - 3) 'William Wordsworth: The sky is overspread / With a close veil of one continuous cloud / All whitened by the moon, that just appears / A dim-seen orb, yet chequers not the ground / With any shadow – plant, or tower, or tree...'
 - 4) 'Robert Burns: 'These tourists, Heaven preserve us, needs must live / A profitable life! Some glance along / Rapid and gay, as if the earth were air / And they were butterflies to wheel about / Long as their summer lasted...'

99- George Crabbe's (1754–1832) *The Borough*

- 1) chronicles, framed in 24 'letters', events in a country town, conventionally identified with Aldeburgh—this identification is enforced particularly by the embedded narrative of Peter Grimes, an actual resident of Aldeburgh during the poet's time there
- 2) is structured on the motif of a country clergyman revisiting the entries in the parish's formal record of births, marriages, and deaths—notable among the narratives is the madhouse recollections of 'Sir Eustace Grey' incarcerated for a duel murder
- 3) is a comparatively pugnacious work in heroic couplets partly dealing with the anachronism of late 18th-century poetic depictions of rural life and self-consciously setting itself aside from the 'nature tradition' of much contemporary poetry
- 4) would, in its creation of the character 'Crazy Kate', furnish William Wordsworth with a model of the forsaken woman who appears in such poems as "The Thorn," and "The Complaint of a Forsaken Indian Woman"

100- Lord Byron's *Childe Harold's Pilgrimage: A Romaunt* Lord Byron (1812–1819)

- 1) includes stanzas rhyming *aabacded* in its first two cantos, initiating a rhyme pattern that later stanzas in cantos three and four—alternating iambic tetrameter and iambic trimeter—do not follow
- 2) consists of alternate five- and eight-line stanzas having the rhyme scheme *ababb*—the meter for the first four is trochaic trimeter, with the final line in iambic hexameter, called an alexandrine
- 3) is written throughout in Spenserian stanzas: eight lines of iambic pentameter followed by an Alexandrine—the rhyme scheme for the entire poem is *ababbcbcc*
- 4) is entirely developed in ottava rima and closely modeled on the poems by the Italian Renaissance poets Ludovico Ariosto and Francesco Berni

