

# Huvudansökan, kandidatprogrammet i språk: engelska

## Urvalsprov 9.5.2019 kl 13.00–17.00

Skriv ditt namn och dina personuppgifter med tryckbokstäver.

Skriv ditt namn med latinska bokstäver (abcd...), inte till exempel med kyrilliska bokstäver (абвгд...).

Om du inte har en finländsk personbeteckning, skriver du istället din födelsetid.

Skriv dina personuppgifter på alla provpapper.

Efternamn	
Förnamn (alla)	
Personbeteckning	
E-postadress	
Telefon	

Kontrollera med hjälp av sidnumren att du har fått alla sidor.

Skriv din namnteckning i fältet nedan för att visa att du har kontrollerat ovan nämnda saker.

Namnteckning	
--------------	--

Om du vill att dina provsvar bedöms, lämna det nedanstående fältet tomt.

Om du inte vill att dina provsvar bedöms, skriv följande text i fältet nedan: "*Jag vill inte att mina provsvar bedöms*". I detta fall får du noll poäng i provet.

Att avstå från bedömning	
--------------------------	--

## Läs noggrant igenom alla anvisningar

- Kontrollera att ditt provkompendium utöver titelbladet och anvisningarna (sidorna 1–2) innehåller följande sidor:
  - provfrågor och svarsfält (sidorna 3–17)
  - ett konceptpapper för egna anteckningar
- Kontrollera att du har skrivit ditt namn och din personbeteckning på alla svarsblanketter.
- Svara på frågorna klart och tydligt så som det står i boken och/eller materialet. Var noggrann med att svara på varje fråga utgående från rätt material.
- Skriv dina provsvar på det språk som anges i uppgiften. Svar som har skrivits på andra språk bedöms inte.
- Skriv varje svar i frågans svarsfält. Anteckningar som skrivits utanför svarsfältet beaktas inte i bedömningen.
- Skriv dina provsvar med blyertspenna och med tydlig handstil. Otydliga anteckningar bedöms enligt det alternativet som ger minst poäng.
- Du kan planera dina svar och skriva egna anteckningar på konceptpapperet. Anteckningarna på konceptpapperet beaktas inte i bedömningen. Du har fått ett konceptpappersark. Du kan få mera konceptpapper av övervakaren.
- Placera ditt provmaterial så att deltagare som sitter nära dig inte kan se dina svar och anteckningar.

## Poäng

Del	Du kan få	Du kan bli antagen bara om du får
1	0–50 poäng	minst 20 poäng
2	0–50 poäng	minst 20 poäng
Totalt	0–100 poäng	minst 50 poäng

Dina provsvar i vissa delar av provet kan förbli outvärderade ifall du inte uppnått lägsta möjliga godkända poängantal i någondera av provets delar eller ifall du inte når lägsta möjliga godkända poängantal för hela provet.

## När du vill lämna in ditt prov

Kom ihåg att skriva din namnteckning på provkompendiets titelblad, samt ditt namn på alla sidor där detta begärs. När du går för att lämna in provet, ta med alla dina saker från din plats. Lämna in alla papper, också konceptpappret även om du har lämnat vissa eller alla uppgifter obesvarade. Bevisa din identitet när du lämnar in provpappren. Övervakaren antecknar att du deltagit i provet samt lämnat in provpappren i deltagarlistan. Övervakaren kan ge dig ett separat intyg över att du deltagit i provet om du behöver ett sådant.





**Uppgift 3. (0–3 poäng)**

Vilken tidsperiod i engelska språkets historia kallas medelengelska? Vilka är de viktigaste förändringarna i utvecklingen från fornengelska till medelengelska? Nämn minst två av dem. Svara på svenska.

---

---

---

---

---

---

---

---

---

---

**Task 4. (0–3 points)**

A far-reaching phonological change in the development of English is known as the Great Vowel Shift. Explain this change with a concrete example. When did it take place and what were the historical forces behind this change? The length of your answer must not exceed 50 words.

---

---

---

---

---

---

---

---



## Semantics and pragmatics

### Uppgift 7. (0–2 poäng)

Besvara kort följande frågor.

- (a) Vad är semantik?
- (b) Vad är pragmatik?

(a)

---

---

(b)

---

---

### Task 8. (0–4 points)

*Introducing English Language* mentions several ways for enriching the lexis of a language, and English in particular. What are they? The length of your answer must not exceed 60 words.

---

---

---

---

---

---

---

---

## Sociolinguistics

### Uppgift 9. (0–4 poäng)

Svara kort på svenska på följande uppgift.

- (a) *Variation* är ett centralt begrepp inom sociolingvistiken. Vilka faktorer tas i beaktande i forskning som fokuserar sig på *social variation*?
- (b) I sociolingvistiken skiljer man mellan de två begreppen *accent* och *dialekt*. Definiera dessa två termer.

(a)

---

---

(b)

---

---

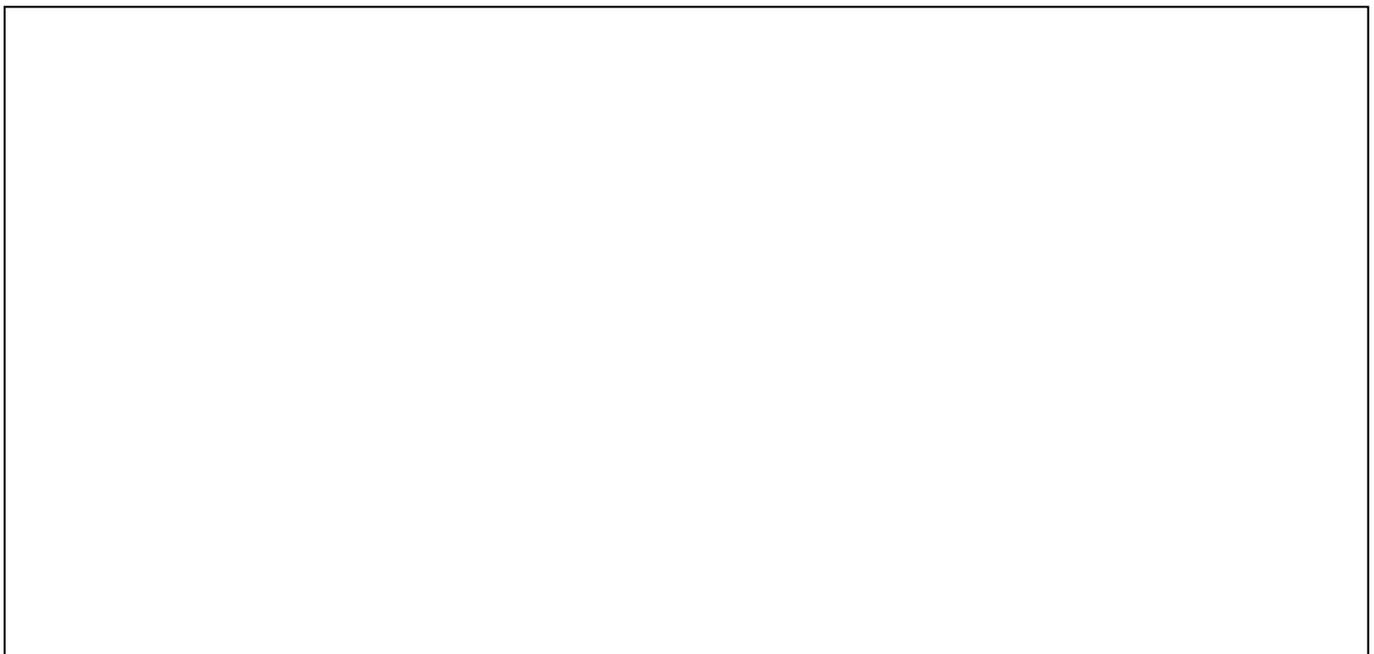
**Phonetics and phonology****Task 10. (0–2 points)**

Consonants are described according to a three-part classification system based on voice, place and manner. Give one example for each of the following descriptions

- (a) voiced alveolar nasal \_\_\_\_\_
- (b) voiced alveolar fricative \_\_\_\_\_
- (c) voiceless labio-dental fricative \_\_\_\_\_
- (d) voiced velar stop \_\_\_\_\_

**Task 11. (0–4 points)**

The vowel system can be represented in a diagrammatic way describing the positioning of the tongue when a vowel sound is being made. Draw a vowel trapezium of the cardinal vowels in the way David Jones devised the system for English in the early 20<sup>th</sup> century.



**Different approaches to language study****Uppgift 12. (0–6 poäng)**

Svara på svenska på följande uppgift.

“The historical development of modern linguistics has not been a neat march from one descriptive position to another.” Definiera kort följande riktningar inom lingvistik.

- (a) filologi
- (b) strukturalism
- (c) generativism
- (d) funktionalism

(a)

---

---

(b)

---

---

---

(c)

---

---

---

---

---

(d)

---

---

---

---

---

**Key concepts and definitions****Task 13. (0–4 points)**

Define briefly the following terms or concepts. Your answers for each point must not exceed 40 words.

- (a) Estuary English
- (b) social network
- (c) rhoticity
- (d) community of practice

(a)

---

---

---

---

(b)

---

---

---

---

(c)

---

---

---

---

(d)

---

---

---

---

## Part 2 (0–50 points)

This part of the examination tests your knowledge and understanding of Andrew Bennett's and Nicholas Royle's *An Introduction to Literature, Criticism and Theory*.

Complete each task as directed. Your answers should be based solely on the information given in Bennett's and Royle's book. Your answers must fit into the spaces provided, and they must not exceed the word limit indicated for each task. Any writing outside the lines provided for each task will be ignored, as will any words that exceed the maximum allowed length. Note that a good answer may well be shorter than the maximum length.

Write all of your answers in English. An answer in any other language will get zero points. Both the accuracy of your English and the content of your answer will be considered in the marking.

In order to pass the exam, you need to receive at least 20 points on this part and at least 50 points from both parts together.

### Task 1. "The Beginning" (0–4 points)

(a) In the chapter "The Beginning," Bennett and Royle discuss the paradox that in literature "the beginning has already begun." How does this idea apply to the opening of Sterne's novel *Tristram Shandy* ("I wish either my father or my mother ... had minded what they were about when they begot me."). The length of your answer must not exceed 40 words. (0–2 points)

---

---

---

---

(b) What are peritexts? Give an example from Melville's *Moby-Dick* or T.S. Eliot's *The Waste Land*. The length of your answer must not exceed 40 words. (0–2 points)

---

---

---

---

### Task 2. "The Author" (0–4 points)

(a) In the chapter "The Author", Bennett and Royle discuss the relationship between the author and the narrator. Why is it not absolutely clear who is speaking and who is writing at the beginning of Salinger's *The Catcher in the Rye*, which starts: "If you really want to hear about it, the first thing you'll probably want to know is where I was born, and what my lousy childhood was like... ." The length of your answer must not exceed 40 words. (0–2 points)

---

---

---

---



**Task 4. “The Uncanny” (0–4 points)**

(a) What does defamiliarization mean (Shklovsky’s term)? (0–1 point)

---

---

(b) What are alienation effects (Brecht’s term)? (0–1 point)

---

---

(c) What does Freud mean by “the death drive”? (0–1 point)

---

---

(d) The uncanny makes things uncertain. In literary texts, how can the following make us feel uncertain: repetition, anthropomorphism? (0–1 point)

---

---

---

**Task 5. “Monuments” (0–4 points)**

(a) What is meant by the literary canon? (0–1 point)

---

---

(b) List 3 things that the New Critics valued about a work of literature. (0–1 point)

---

---

(c) List 3 things that postmodern critics might focus on when looking at a literary text. (0–1 point)

---

---

(d) What is gynocriticism? (0–1 point)

---

---

**Task 6. "Narrative" (0–4 points)**

(a) What do Bennett and Royle mean when they write that "stories tell us"? (0–1 point)

---

---

(b) What is the distinction between "story" and "discourse" in narrative theory? (0–1 point)

---

---

(c) What is metafiction? (0–1 point)

---

---

(d) How does the Scheherazade motif at the end of Joyce's "The Dead" illustrate Bennett's and Royle's point that "telling a story is always bound up with power". (0–1 point)

---

---

**Task 7. "Character" (0–4 points)**

(a) Give the names of two literary characters mentioned by Bennett and Royle which illustrate the fact that "characters in books have become part of our everyday language". (0–1 point)

---

---

(b) Bennett and Royle point out that the word "character" can mean both a literary figure and a written letter (a, b, c, etc.). How does the graveyard scene that opens Dickens's *Great Expectations* illustrate the double meaning of the word "character"? The length of your answer must not exceed 40 words. (0–2 points)

---

---

(c) Bennett and Royle write that "identity is itself a form of mask." Give one example of this (refer either to George Eliot's *Middlemarch* or Raymond Carver's "Cathedral"). (0–1 point)

---

---

**Task 8. "Voice" (0–4 points)**

(a) We often talk about "a familiar voice," but as Bennett and Royle point out, voices can be strange and disturbing. Give one literary example that Bennett and Royle use to illustrate this idea. (0–1 point)

---

---

(b) Give one example that Bennett and Royle use to illustrate the idea that voices can seduce. (0–1 point)

---

---

(c) What is Harold Bloom's theory of "the anxiety of influence"? (0–1 point)

---

---

(d) Give one literary example that Bennett and Royle use to illustrate the idea that any one voice is made up of multiple voices. (0–1 point)

---

---

**Task 9. "Figures and Tropes" (0–4 points)**

(a) What is hyperbole? (0–1 point)

---

---

(b) What is the difference between metaphor and metonymy? (0–1 point)

---

---

(c) What is synecdoche? (0–1 point)

---

---

(d) Bennett and Royle discuss Emily Dickinson's poem "A Bird came down the Walk". At the end of the poem the bird is imagined leaping off "Banks of Noon". What is the intertextual reference here? (0–1 point)

---

---

### Task 10. "Feelings" (0–4 points)

(a) What did Aristotle mean by catharsis? (0–1 point)

---

---

(b) What did Longinus mean by the sublime? (0–1 point)

---

---

(c) What is the affective fallacy (Wimsatt and Beardsley's term)? (0–1 point)

---

---

(d) What according to T.S. Eliot was poetry an escape from (give one word)? (0–1 point)

---

---

### Task 11. "Readers and Reading" (0–10 points)

I met a traveller from an antique land,  
Who said—'Two vast and trunkless legs of stone  
Stand in the desert . . . Near them, on the sand,  
Half sunk a shattered visage lies, whose frown,  
And wrinkled lip, and sneer of cold command,  
Tell that its sculptor well those passions read  
Which yet survive, stamped on these lifeless things,  
The hand that mocked them, and the heart that fed;  
And on the pedestal, these words appear:  
My name is Ozymandias, King of Kings,  
Look on my Works, ye Mighty, and despair!  
Nothing beside remains. Round the decay  
Of that colossal Wreck, boundless and bare  
The lone and level sands stretch far away'.

"Ozymandias" (1818), Percy Bysshe Shelley

Write a short essay (150–200 words) on Shelley's "Ozymandias". Using ideas derived from Bennett and Royle, interpret the poem from three critical perspectives: 1) a feminist reading 2) an ecocritical reading 3) a poststructuralist reading. Give equal weight to each of these three perspectives.



## **Förhandsmaterial för urvalsprovet 2019:**

- Louise Mullany & Peter Stockwell. *Introducing English Language: A Resource Book for Students*. 2nd edition. Routledge, 2015. Bara den här upplagan duger. Läs delarna A & B (sidorna 1–120).
- Andrew Bennett & Nicholas Royle. *An Introduction to Literature, Criticism and Theory*. 5th edition. Routledge, 2016. Bara den här upplagan duger. Läs kapitlen 1–11 (sidorna 1–99).

# Modellsvar för urvalsprovet i engelska 2019

## Part 1 (0–50 points)

Part 1 is based on the book *Introducing English Language* by Louise Mullany and Peter Stockwell (2<sup>nd</sup> edition).

In order to pass the exam, you need to receive at least 20 points on this part and at least 50 points from both parts together.

Write your answers in English for tasks 2, 4, 6, 8, 10, 11 and 13. An answer in any other language will get zero points. Both the accuracy of your English and the content of your answer will be considered in the marking.

Huomaa, että osoittaaksesi suomen tai ruotsin kielen taitosi sinun on vastattava osion 1 tehtäviin 1, 3, 5, 7, 9 ja 12 joko suomeksi tai ruotsiksi.

Observera, att för att demonstrera dina kunskaper i svenska eller finska måste du svara på uppgifter 1, 3, 5, 7, 9 och 12 i del 1 på svenska eller finska.

Complete each task as directed. Your answers must fit into the spaces provided, and they must not exceed the word limit indicated for some of the tasks. Any writing outside the lines provided for each task will be ignored, as will any words that exceed the maximum allowed length. Note that a good answer may well be shorter than the maximum length.

### ***Origins of English***

#### **Uppgift 1. (0–6 poäng) (p. 33)**

För att demonstrera dina kunskaper i svenska måste du besvara denna uppgift på svenska. Bedömningen tar i beaktande hur väl du behärskar språket. Skriv en uppsats på högst 230 ord.

Britanniens befolkning och språk under det första årtusendet av vår tideräkning

Keltisk urbefolkning bodde ännu i början av årtusendet i Britannien, men undanträngdes småningom västerut under den 350-åriga romerska perioden. Under denna tid var både latin och de keltiska språken i bruk, men de användes i olika sammanhang. De keltiska språken var starkast norr om Chester och York. Några keltiska ord, speciellt sådana som hade något med landskapet att göra, användes också söder om denna gräns. Latinet blev kvar som elitens språk, men användes närmast inom kyrkan efter det romerska rikets undergång. Den kristna kyrkan fortsatte i den romerska traditionen i stället för den keltiska traditionen. Den keltiska befolkningen blev bofast i de västra och norra delarna av Britannien. Bede skrev sin kyrkohistoria år 731 och berättar hur de germanska folkstammarna anlände till Britannien omkring år 449. Anglerna, saxarna och jutarna kom till Britannien efter att romarna hade lämnat landet. I de södra delarna av landet (Wessex och Sussex) ända till Cornwall talades västsaxiska. Den kentiska dialekten talades i den sydöstra delen av landet, där jutarna hade bosatt sig. De engelska dialekterna (Mercia och Northumbria) var i bruk norr om Themsen. Fast de germanska dialekterna skilde sig mycket från varandra, kan man ändå omkring år 1000 hänvisa till dem med ett gemensamt namn: det anglosaxiska eller det fornengelska språket.

(viktigast att skilja mellan de keltiska språken, latinet och de germanska språken som anlände i Britannien först efter 449)

## Task 2. (0–3 points) (pp. 33-5)

Describe the most striking differences in Old English as compared to Modern English on the basis of the following sentence:

*Se ealda cyning þa godan cwene clippeþ. 'The old king kisses the good queen.'*

The most striking difference in Old English is the case system. Word order is free. Inflections are added to the end of nouns and adjectives and the definite articles have different forms. There are four cases (nominative, accusative, genitive and dative), and grammatical gender for nouns (masculine, feminine, neuter). In this sentence, the definite article appears in the masculine form, as well as the adjective, defining the nominative noun 'king'. 'The good queen' appears in the accusative as it is the object of the sentence. The verb form agrees for number and person in Old English, so *clippeþ* is the 3<sup>rd</sup> person sg ending *-eþ*, which corresponds to Modern English *-s*. Letter *þ* stands for Modern English *th*.

## Uppgift 3. (0–3 poäng) (p. 36)

Vilken tidsperiod i engelska språkets historia kallas medelengelska? Vilka är de viktigaste förändringarna i utvecklingen från fornengelska till medelengelska? Nämn minst två av dem. Svara på svenska.

Den medelengelska perioden omfattar åren från 1066 till ca 1500. Kasusändelserna föll bort (utom *s* i genitiv). I stället blev ordföljden bestämd. Många lånord kom från franskan. Det skandinaviska inflytandet blev kvar i språket. Den typiska germanska betoningen på första stavelsen gjorde vokalerna i böjningsändelserna svagare (s.k. 'schwa').

(tidsperioden + två förändringar)

## Task 4. (0–3 points) (pp. 36-7, 96)

A far-reaching phonological change in the development of English is known as the Great Vowel Shift. Explain this change with a concrete example. When did it take place and what were the historical forces behind this change? The length of your answer must not exceed 50 words.

The change meant the 'raising' of most vowel sounds. Example: Chaucer's (1400) /na:mə/ to Shakespeare's (1600) /ne:m/, later in southern English accents to /neim/. It started in London after the invention of printing (and after it began to fossilise English spelling) and was due to migration from the East Midlands, spread northwards and westwards. Emerging middle class adopted the London accent.

(raising of vowels 1 p.; printing, social and economic reasons 1 p.; example 1 p.)

## **Standardisation and language change**

### Uppgift 5. (0–3 poäng) (pp. 43-4, 103)

Besvara följande fråga på svenska med högst 50 ord.

"For a variety of any language to become standardized, it needs to undergo some process of *codification*." Utvidga detta påstående genom att förklara hur *kodifieringen* vanligen utförs i praktiken.

Det vanligaste sättet att kodifiera standarden är genom ordböcker och grammatikböcker. Undervisningen baserar sig på vedertagna språkformer. Kodifieringen ger mera prestige åt språket. Därför blir andra varieteter lätt stigmatiserade. Korpuslingvistiken underlättar kodifieringen genom att erbjuda redskap för att bilda korpusar av olika varieteter av språket utan att bromsa naturlig utveckling.

## **Early language acquisition**

### **Task 6. (0–6 points) (pp. 26-9)**

*Introducing English Language* divides early language acquisition into several phases. What are these? Mention *one* typical feature that marks each of these phases. The length of your answer for each phase must not exceed 20 words.

Six phases:

1. pre-birth: recognition of tone of speech, brain ready for learning, spatial concepts
2. birth to 6 months: cooing at 8 weeks, babbling with intonation of the native language, able to model the extended sound pattern on what they hear
3. 6-18 months: one-word utterances, by 12 months understand speech, by 18 months vocabulary of 150 words, packaging
4. 18 months to 2 years: repeating the same word (echolalia), two-word phrases (concatenation; semantic relationship), multiple-word utterances that lead to sequencing rules, prepositions, network-building of words (semantically connected), semantic-field learning, 500 words, action sequences come late, pronunciation: vowels ok but consonants difficult still (up to 5 years)
5. 2 to 5 years: more or less fully formed ability, consonants and clusters ok, morphology ok, vocabulary 2000 words (adult 40000), complex syntax, narrative skills develop
6. 6 years: critical age: brain switches off acquisition device (from here on everything has to be learned), face-types similar to each other

(1 p. for each phase: phase + one feature)

## **Semantics and pragmatics**

### **Uppgift 7. (0–2 poäng) (p. 10)**

Besvara kort följande frågor.

- (a) Vad är semantik?
- (b) Vad är pragmatik?

- (a) Semantiken undersöker ordens betydelse i ett språk.
- (b) Pragmatiken undersöker hur betydelse uppstår i interaktion, i samspel.

### **Task 8. (0–4 points) (pp. 7-10)**

*Introducing English Language* mentions several ways for enriching the lexis of a language, and English in particular. What are they? The length of your answer must not exceed 60 words.

The lexis can be enriched by (1) derivation by adding suffixes. One form of derivation is zero-derivation when the word comes to be used as a new word (e.g. verbification); (2) compounding (3) borrowing; (4) shortening (+ acronyms); (5) back-formation ('hamburger); (6) retronyms; (7) neologisms = creating new words for new concepts.

(four categories enough, examples not necessary)

## Sociolinguistics

### Uppgift 9. (0–4 poäng) (pp. 38-9)

Svara kort på svenska på följande uppgift.

- Variation* är ett centralt begrepp inom sociolingvistiken. Vilka faktorer tas i beaktande i forskning som fokuserar sig på *social variation*?
- I sociolingvistiken skiljer man mellan de två begreppen *accent* och *dialekt*. Definiera dessa två termer.

(a) De viktigaste faktorerna i social variation är ålder, kön, social bakgrund och skolning samt etnisk bakgrund. (4 x 0,5 p.)

(b) Accent handlar om uttal, medan dialekt är ett mera omfattande begrepp som tar hänsyn till såväl uttal som ordval och grammatik. (1 + 1 p.)

## Phonetics and phonology

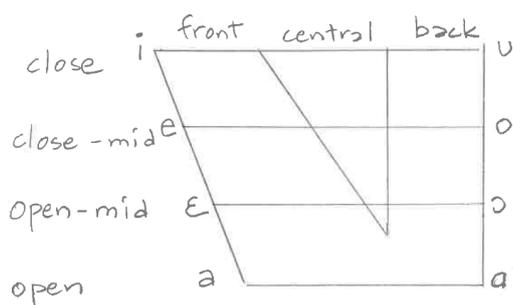
### Task 10. (0–2 points) (p. 61)

Consonants are described according to a three-part classification system based on voice, place and manner. Give one example for each of the following descriptions

- voiced alveolar nasal \_\_\_\_\_ n \_\_\_\_\_
- voiced alveolar fricative \_\_\_\_\_ z \_\_\_\_\_
- voiceless labio-dental fricative \_\_\_\_\_ f \_\_\_\_\_
- voiced velar stop \_\_\_\_\_ g \_\_\_\_\_

### Task 11. (0–4 points) (pp. 63-4)

The vowel system can be represented in a diagrammatic way describing the positioning of the tongue when a vowel sound is being made. Draw a vowel trapezium of the cardinal vowels in the way David Jones devised the system for English in the early 20<sup>th</sup> century.



## ***Different approaches to language study***

### **Uppgift 12. (0–6 poäng) (pp.56-7)**

Svara på svenska på följande uppgift.

“The historical development of modern linguistics has not been a neat march from one descriptive position to another.” Definiera kort följande riktningar inom lingvistik.

- (a) filologi
- (b) strukturalism
- (c) generativism
- (d) funktionalism

- (a) Filologi omfattar forskning av språkets historia, ordens etymologi, ljudförändringar samt litteraturhistoria (1800-talet).
- (b) Strukturalism (1900-) ändrade riktningen från historisk forskning till synkronisk forskning och sociala förändringar och betraktade ett språk som ett system som består av strukturer och symboler. Strukturalismen förenade lingvistik med antropologi.
- (c) En riktning som uppstod på 1950-talet, som endast är intresserad av talarens kompetens i stället för språkhistoria och social variation samt betraktar språkkunskap som en medfödd kunskap. Generativ grammatik skiljer mellan ytstrukturer och djupstrukturer. Den är formal och påstår att den kan analysera varje konstruktion med matematiska formler.
- (d) En motreaktion till generativismen. Funktionalismen ser språket som en social företeelse. Syntax och semantik är i växelverkan. Går ut på att systematiskt beskriva språkbruket utan att utveckla formella regler. Tillämpas speciellt i diskursanalys och språkforskning från sociologisk och politisk synvinkel samt i den s.k. systemgrammatiken (Systemic Functional Grammar).

(4 x 1,5 p.)

### ***Key concepts and definitions***

#### **Task 13. (0–4 points)**

Define briefly the following terms or concepts. Your answers for each point must not exceed 40 words.

- (a) Estuary English (p. 102)
- (b) social network (p. 41)
- (c) rhoticity (pp. 37, 40, 100)
- (d) community of practice (p. 41)

- (a) Estuary English takes its name from the Thames Estuary, popularized in the 1980's. RP going through a process of casualization and Cockney speakers experiencing social mobility moving away from the most stigmatized variety. Crystal explains it as due to commuting patterns, mass media, the building of new cities outside the capital. Thus social and economic mobility important. (Some key features: glottal stop, adverbial ending -ly dropped, less double negative than in Cockney. Leading to dialect levelling.)
- (b) Social networks are connected with the frequency and different types of contact that a specific cluster of people share. Social network model examines how the closeness of the social ties that exist between speakers will influence their language use.
- (c) Rhoticity means pronouncing /r/ in words like 'car' or 'farm'. This was gradually lost from all English and Welsh accents with modern exceptions only in south-west and north-west England, Scotland and Ireland. Common feature of American accents. Marks social status of the speaker.
- (d) Communities of practice arise in particular groups of individuals who physically come together to engage in a specific, regular activity (e.g. sports teams, colleagues in a workplace, students in a seminar). Shared sociolinguistic practices develop between these specific groups of people.

(1 p. each)

## Part 2 (0–50 points)

This part of the examination tests your knowledge and understanding of Andrew Bennett's and Nicholas Royle's *An Introduction to Literature, Criticism and Theory*.

Complete each task as directed. Your answers should be based solely on the information given in Bennett's and Royle's book. Your answers must fit into the spaces provided, and they must not exceed the word limit indicated for each task. Any writing outside the lines provided for each task will be ignored, as will any words that exceed the maximum allowed length. Note that a good answer may well be shorter than the maximum length.

Write all of your answers in English. An answer in any other language will get zero points. Both the accuracy of your English and the content of your answer will be considered in the marking.

In order to pass the exam, you need to receive at least 20 points on this part and at least 50 points from both parts together.

**The pages in Bennett's and Royle's book where the answer(s) can be found are given below. E.g. (p.3 = page 3 of Bennett's and Royle's book)**

### Task 1. "The Beginning" (0–4 points)

- a) In the chapter "The Beginning," Bennett and Royle discuss the paradox that in literature "the beginning has already begun." How does this idea apply to the opening of Sterne's novel *Tristram Shandy* ("I wish either my father or my mother ... had minded what they were about when they begot me.>"). The length of your answer must not exceed 40 words. (0–2 points)

General statement: (1 point) (p.3)

- \* "beginnings always have a context and are therefore determined by what comes before" (p. 3)
- \* "*Tristram Shandy* is ... about how to begin – how to begin at the beginning – and how we begin" (p. 3)
- \* "beginnings determine what comes after" (p. 3)
- \* all "beginnings" – in life – in literature – have "pre-beginnings"

General statement applied accurately to *Tristram Shandy* (2 points) (p.3)

In *Tristram Shandy* can we in a conventional sense "begin at the beginning" (conventional novels often begin at the birth of the protagonist)? In *Tristram Shandy* the "beginning" started 9 months before birth, at conception when his parents did not "mind what they were about" (were absent-minded perhaps). This has had a negative effect on the protagonist. *Tristram Shandy* raises the question of where and how do we begin (in life, in literature).

- b) What are peritexts? Give an example from Melville's *Moby-Dick* or T.S. Eliot's *The Waste Land*. The length of your answer must not exceed 40 words. (0–2 points)

Definition: 1 point (no example) (p.4, p. 372)

Gerard Genette's (1997) term to denote elements on the 'threshold' of a text: the title, author's name, preface, chapter titles, indicators of generic identity (novel, memoir, romance), epigraph, footnotes, glossary. (372)

Peritexts in *Moby Dick* (definition + example) (2 points) (p.4)

- \* texts that "frame" the main body of the text, which begins "Call me Ishmael" = multiple beginnings.
- \* Contents page
- \* Dedication
- \* An 'Etymology' of the word 'Whale'
- \* 'Extracts' (several pages of quotations about whales)

Peritexts in *The Waste Land* (definition + example) (2 points) (p.5-6)

- \* peritexts: titles, subtitles, dedications, epigraphs, introductions, 'notices'. (p.5). These peritexts are both "inside and outside" the poem. The poem displaces its own beginning. (p. 6)
- \* multilingual hurdles: Latin & Greek epigraphs (Petronius)
- \* the title (The waste land: the poem, the condition of post-1918 Europe, a place and a predicament)
- \* a tribute to Ezra Pound ('il miglior fabbro'): from Dante's *Purgatorio*.
- \* the subtitle '1. The Burial of the Dead' (from the Anglican burial service)
- \* the opening lines (a pastiche or reworking of Chaucer's *the Canterbury Tales*.)

**Task 2. "The Author" (0–4 points)**

- a) In the chapter "The Author", Bennett and Royle discuss the relationship between the author and the narrator. Why is it not absolutely clear who is speaking and who is writing at the beginning of Salinger's *The Catcher in the Rye*, which starts: "If you really want to hear about it, the first thing you'll probably want to know is where I was born, and what my lousy childhood was like... ." The length of your answer must not exceed 40 words. (0–2 points)

*Catcher in the Rye* (p. 19-20): At least 2 of the following ideas needed for a full score.

- \* The start seems straightforward: spontaneous, candid, directly addressed to the reader.
- \* But little is given away: furtive and evasive 'I don't feel like going into it: the ambiguity of 'it'.
- \* A literary game is being played with the conventions of novel-openings. (who is speaking/writing?)
- \* We don't know immediately who the 'I' of the opening lines is.
- \* At first all we know is that this is a novel and that it was written by J.D. Salinger.
- \* The relationship between fiction (a novel) and truth (biography, autobiography), and the author and a narrator. Metafictional reference to *David Copperfield* (= other literary works).
- \* Drawing attention to the figure of the author as a concealed or cryptic haunting, an unspecified presence. Who is behind the narratorial 'I'? The haunting absent-presence of the 'I' who writes (the author). The author as a kind of ghost.
- \* Reader's identification with the author. (linguistic tele-link): a personal projection rather than a real person.

- b) What does Roland Barthes mean by "the death of the author"? The length of your answer must not exceed 40 words. (0–2 points)

At least 2 of the following ideas needed for a full score:

- \* Not the literal death of a given author, but rather the fact that the author is absent from the text.
- \* Barthes is arguing against the ascription of authority to the figure of the author (the intentional fallacy: what did the writer mean?)
- \* All we have is the text itself.
- \* An Author is not God (with the answers). Barthes is talking about the Author not the author.
- \* The death of the author coincides with 'the birth of the reader'.
- \* The author's 'death' is figurative or metaphorical. The author is a ghost.

**Task 3. "Texts and the World" (0–4)**

In the chapter "Texts and the World" Bennett and Royle discuss the idea that it is virtually impossible to separate "the world" from "the text". What kind of poem is Marvell's "To His Coy Mistress"? What is the relationship between the speaker and the person addressed? How is heteroglossia used? In relation to the poem, what do Bennett and Royle mean when they say "the world is mediated through language"? The length of your answer must not exceed 80 words. (0–4 points)

The poem begins:

Had we but world enough, and time,  
This coyness, lady, were no crime.  
We would sit down, and think which way  
To walk, and pass our long love's day

and closes:

Let us roll all our strength, and all  
Our sweetness, up into one ball:  
And tear our pleasures with rough strife  
Through the iron gates of life.

What kind of poem is Marvell's "To His Coy Mistress"? (p. 29): 1 point for any one of the following.

- \* A seduction poem (or a fictional dramatization of seduction)
- \* a *carpe diem* poem,
- \* a love poem. (p.31)

What is the relationship between the speaker and the person addressed? (p. 30): 1 point

One can imagine a real or a fictive woman being addressed (most critics think the latter).

How is heteroglossia used?: 1 point for any one of the following.

- \* Heteroglossia (Bakhtin): a variety of voices or languages in the text. Language comes from diverse origins and heterogeneous discourses: seduction is mediated through other kinds of literary texts: poems of seduction, love poems, the *blazon*, *carpe diem*, *momento mori* motifs; biblical, classical, colonial, philosophical, scientific, military: overlapping codes and discourses.
- \* The (cannon) ball and the iron gates (of a besieged city) at the end of the poem are militaristic metaphors (p. 32).

The world is 'mediated through language' (p. 31): 1 point for any one of the following.

- \* The 'real world' of the poem is the poem. (p. 31)
- \* The poem is a series of rhetorical (language) strategies (p. 33). The woman is read like a text (e.g. her sweating or blushing is read as a sign of her inner 'fires'.)
- \* Literary text (a piece of language) produces our reality (our world). (p. 33)

#### **Task 4. "The Uncanny" (0–4 points)**

(a) What does defamiliarization mean (Shklovsky's term)? (0–1 point)

1 point for one of the following.

- \* 'making strange': the primary function of literary texts; to make the familiar unfamiliar; to renew the old; to make the habitual appear fresh or strange. (p. 368)
- \* It challenges our beliefs and assumptions about the world and the nature of 'reality'. (p. 36)

(b) What are alienation effects (Brecht's term)? (0–1 point)

1 point for any one of the following.

- \* No actor should identify completely with the role he or she plays (p. 36).
- \* The spectator (at a play) should feel alienated, dissociated, uneasy. (p. 36).
- \* We realize that the 'real' in Brecht's drama is not given but is constructed. (p. 36)
- \* Drama transforms us and the world around us. (p. 36)

(c) What does Freud mean by "the death drive"? (0–1 point)

1 point for any one of the following.

- \* According to Freud in 'Beyond the Pleasure Principle' (1920), everyone at some level (consciously or unconsciously) is driven by the desire to die, to self-destruct, to return to a state of inanimacy (without life)
- \* An uncanny returning to unbeing (Yeats': 'longing for the tomb').
- \* Life is not about living but about dying.

(d) The uncanny makes things uncertain. In literary texts, how can the following make us feel uncertain: repetition, anthropomorphism? (0–1 point)

Repetition: the strangeness of *déjà vu* (the sense that something has happened before), the idea of the double (*dopplegänger*). (0.5 points)

Anthropomorphism: a specific form of animism (something lifeless is given attributes of life). What is not human is given attributes of human form or shape: children's toys, household utensils coming to life, figures moving behind the wallpaper, etc. (0.5 points)

### **Task 5. "Monuments" (0–4 points)**

(a) What is meant by the literary canon? (0–1 point)

1 point for any one of the following

- \* Works considered to be of literary value.
- \* The monumentalisation of certain literary texts.
- \* The so-called 'classics'.
- \* Chosen texts (for a literary survey anthology of e.g. British or American Literature).

(b) List 3 things that the New Critics valued about a work of literature. (0–1 point)

1 point for all three right; only one or two right = 0.5 points (p.48)

- \* complexity, paradox, irony, tension (in poems).

(c) List 3 things that postmodern critics might focus on when looking at a literary text. (0–1 point)

1 point for all three right; only one or two right = 0.5 points (p.48).

- \* disjunction, fragmentation, heteroglossia, aporia, decentring.

(d) What is gynocriticism? (0–1 point)

1 point for all three right; only one or two right = 0.5 points (p.48).

- \* A form of feminist criticism named by Elaine Showalter
- \* The altering of literary historical 'maps' by rediscovering numerous forgotten or unrecognized (feminist) authors.
- \* New publishing ventures and feminist presses (Virago etc.). Critical attention paid to re-editing and re-evaluating these works.

### **Task 6. "Narrative" (0–4 points)**

(a) What do Bennett and Royle mean when they write that "stories tell us"? (0–1 point)

1 point for any one of the following (p.54):

- \* Not only do we tell stories, stories tell us (saying something about our lives, etc)
- \* If stories are everywhere, we are also in stories (we can see ourselves in stories)
- \* Stories reflect our lives, and our lives are reflected in stories

(b) What is the distinction between "story" and "discourse" in narrative theory? (0–1 point)

1 point for any one of the following. 0.5 points for half of the answer (either story or discourse) (p. 57-8):

- \* Story is the level of the told; discourse is the level of the telling
- \* Story involves the events or actions which the narrator would like us to believe occurred; discourse involves the way in which these events are recounted.
- \* Story is what is told; discourse is how it is told.

(c) What is metafiction? (0–1 point)

1 point for any one of the following (p. 58; p.371, p. 373):

- \* A short story or novel which exploits the idea that it is (only) fiction.
- \* A fiction about fiction.
- \* Self-reflexivity, whereby a piece of writing refers to or reflects on itself
- \* The same events told in many different ways, reflecting the multiplicity of any narrative.

(d) How does the Scheherazade motif at the end of Joyce's "The Dead" illustrate Bennett's and Royle's point that "telling a story is always bound up with power". (0–1 point)

1 point for any one of the following (p.59-61):

- \* Gretta's story keeps her husband's rapacious desire at bay (like Scheherazade).
- \* Gretta's story shows that the weak can gain power through storytelling (like Scheherazade).
- \* Compelling stories keep death (or rape) at bay.

### **Task 7. "Character" (0–4 points)**

(a) Give the names of two literary characters mentioned by Bennett and Royle which illustrate the fact that "characters in books have become part of our everyday language". (0–1 point)

0.5 points if only one name given. (p. 63–4)

\*Oedipus, Mrs Malaprop, Romeo, Scrooge, Lolita, Leopold Bloom.

(b) Bennett and Royle point out that the word "character" can mean both a literary figure and a written letter (a, b, c, etc.). How does the graveyard scene that opens Dickens's *Great Expectations* illustrate the double meaning of the word "character"? The length of your answer must not exceed 40 words. (0–2 points)

Any one of the following ideas for maximum points. (p. 64–5)

- \* Pip constructs an idea of the character of his dead parents from looking at the writing on their gravestones.
- \* This scene in *Great Expectations* implies that our knowledge of people is determined by writing, by the character of written words.
- \* This scene implies that we construct ourselves and others through and in words.

(c) Bennett and Royle write that "identity is itself a form of mask." Give one example of this (refer either to George Eliot's *Middlemarch* or Raymond Carver's "Cathedral"). (0–1 point)

One point for any of the following ideas. (p. 67–69)

- \**Middlemarch*: Dorothea's sense of clothing shows that identity is a complex matter; that there is an inside and an outside to a person; that character is hidden or obscure; that people are not necessarily as they appear; that appearances are potentially deceptive.
- \* "Cathedral": The blind man in the story raises questions about identity, such as: can we separate real from fictional characters; standard ways of showing character in fiction can be questioned; what a person looks like may not be their character.

### **Task 8. "Voice" (0–4 points)**

(a) We often talk about "a familiar voice," but as Bennett and Royle point out, voices can be strange and disturbing. Give one literary example that Bennett and Royle use to illustrate this idea. (0–1 point)

1 point for either one of the following (p.71)

- \* George Eliot's *Daniel Deronda*: a mother always recognizes a lisp of her child's talk (throughout life); this is strange because here a mother is hearing something that cannot be heard (only she can "hear" it).
- \* *King Lear*: Gloucester recognizes Lear from his voice, but in the context of the play this is disturbing because Gloucester here is blind and when blind he does not recognize the voice of his own son.

(b) Give one example that Bennett and Royle use to illustrate the idea that voices can seduce. (0–1 point)

\* Eve is tempted by the snaky sibilants of Satan in Milton's *Paradise Lost*. (p. 74)

(c) What is Harold Bloom's theory of "the anxiety of influence"? (0–1 point)

\* Bloom's theory is that what impels poets to write is not so much the desire to reflect on the world as to respond to and challenge the voices of the dead (the voices of past 'strong' poets). (p.67)

(d) Give one literary example that Bennett and Royle use to illustrate the idea that any one voice is made up of multiple voices. (0–1 point)

One point for any of the following ideas.

\* Corinthians: The voice that speaks "with the tongues of men and of angels". (p.72)

\* The Book of Revelation: the angel who speaks with the voice of seven thunders. (p.72)

\* Voice as song in Coleridge's "Kubla Khan". (p.73)

\* The voice of his dead wife in Hardy's "The Voice" (and the voices that the reader hears when reading this poem: the voice of the wife; the voice of the poet). (p. 75)

\* The voice of Keats in Hardy's "The Voice" (p.75)

### Task 9. "Figures and Tropes" (0–4 points)

(a) What is hyperbole? (0–1 point)

\* A figure of speech which involves exaggeration, excess or extravagance. (p. 80, p. 370)

(b) What is the difference between metaphor and metonymy? (0–1 point)

(p.80–81, p.371)

Metaphor: (0.5 points)

\* A figure of speech in which one thing is described in terms of its resemblance to another thing (e.g. she flew into his arms).

\* A figure of resemblance whereby one thing is likened to another.

Metonymy: (0.5 points)

\* A figure of speech in which the name of an attribute of an object is given for the object itself (e.g. the pen is mightier than the sword).

\* A figure of association or contiguity whereby one thing is talked about by referring to something associated with it.

(c) What is synecdoche? (0–1 point)

\* A rhetorical figure in which a part stands for the whole (e.g. skin colour standing for the man). (p. 82–3)

(d) Bennett and Royle discuss Emily Dickinson's poem "A Bird came down the Walk". At the end of the poem the bird is imagined leaping off "Banks of Noon". What is the intertextual reference here? (0–1 point)

An allusion to a speech by Shakespeare's Macbeth ("bank and shoal of time"). (p.85)

### Task 10. "Feelings" (0–4 points)

(a) What did Aristotle mean by catharsis? (0–1 point)

\* Watching a tragedy involves 'catharsis': the viewer lives through the passions enacted on stage and is subsequently cleansed or purged by the experience. (p. 91)

(b) What did Longinus mean by the sublime? (0–1 point)

\* The emotional effects of elevated language in which the reader experiences amazement. The reader is "blown away" (p.91)

(c) What is the affective fallacy (Wimsatt and Beardsley's term)? (0–1 point)

\* The error of making the reader's subjective response the criteria for critical or aesthetic judgements of a text. (p.92, p. 366)

(d) What according to T.S. Eliot was poetry an escape from (give one word)? (0–1 point)

emotion (p. 92); feelings

### Task 11. "Readers and Reading" (0–10 points)

I met a traveller from an antique land,  
Who said—'Two vast and trunkless legs of stone  
Stand in the desert . . . Near them, on the sand,  
Half sunk a shattered visage lies, whose frown,  
And wrinkled lip, and sneer of cold command,  
Tell that its sculptor well those passions read  
Which yet survive, stamped on these lifeless things,  
The hand that mocked them, and the heart that fed;  
And on the pedestal, these words appear:  
My name is Ozymandias, King of Kings,  
Look on my Works, ye Mighty, and despair!  
Nothing beside remains. Round the decay  
Of that colossal Wreck, boundless and bare  
The lone and level sands stretch far away'.

"Ozymandias" (1818), Percy Bysshe Shelley

Write a short essay (150–200 words) on Shelley's "Ozymandias". Using ideas derived from Bennett and Royle, interpret the poem from three critical perspectives: 1) a feminist reading 2) an ecocritical reading 3) a poststructuralist reading. Give equal weight to each of these three perspectives.

Feminist reading (max 3 points): (p.14–15)

- \* The poem is very male centred: the king of course, but also the traveller, the poetic "I", and even the reader are implicitly male
- \* A male traveller is implied (few European women travelled in foreign parts in the 19th century).
- \* Power is implicitly a male prerogative ("Look on my Works").
- \* A feminist reading might suggest that patriarchal power is challenged in this poem. It can be read as a satire on male power.

Ecocritical reading (max 3 points): (p. 15–16)

- \* The wasted landscape suggests ecological destruction brought about by human arrogance.
- \* The "lone and level sands" could have been brought about by over-cultivation or the redirection of water for irrigation.
- \* Ecological destruction is not just a modern phenomenon. It has typified human 'civilization' throughout the ages.

Postructuralist reading (max 3 points) (p.16–17)

- \* This approach would focus on the reader and the text: the way in which the reader "makes" the text and the text "makes" the reader.
- \* Who is the reader and what would be a faithful reading? The notion of "reading" is foregrounded in the poem: the sculptor "reads" the passions of the King; the reader reads the poem, etc. Has the sculptor "read" the King accurately or not?
- \* The ambiguities and "gaps" in the text would also be explored. The word "appear" in line 9 ("these words appear"). Who makes these words "appear"? The text (the poem, the words on the pedestal) is there before us: have we made it appear or is it imagined?

One extra point given for good critical style (communicative, accurate, precise, few errors).