



DEPARTMENT OF ENGLISH LANGUAGE AND LITERATURE

GRADUATION EXAM – BIBLIOGRAPHY AND SAMPLE TASKS JULY 2022

PRIMARY READING

1. William Shakespeare, *The Tempest*. Recommended edition: *The Tempest*, ed. by Virginia Mason Vaughan, Alden T. Vaughan (Arden 3). London: Bloomsbury, 2011. [Excellent introduction and bibliography!].
2. Daniel Defoe, *The Life and Strange Surprising Adventures of Robinson Crusoe, of York, Mariner* (various editions).
3. William Wordsworth; Samuel Taylor Coleridge, *Lyrical Ballads* (with “Preface”) (various editions).
4. William Thackeray, *Vanity Fair* (various editions).
5. Joseph Conrad, *Lord Jim* (various editions).
6. Toni Morrison, *Beloved*, 1987 (various editions).

SECONDARY READING

1. Adrian Papahagi, *Providence and Grace*. Cluj: Presa Universitară Clujeană, 2020.
2. John Richetti, ed., *The Cambridge Companion to the Eighteenth-Century Novel*. Cambridge University Press, 1996.
3. Stuart Curran, ed., *The Cambridge Companion to British Romanticism*. Cambridge University Press, 1993.
4. David, Deirdre, ed., *The Cambridge Companion to the Victorian Novel*. Cambridge University Press, 2008.
5. Vincent Sherry, *The Cambridge History of Modernism*. Cambridge University Press, 2016.
6. Harold Bloom (ed.), Toni Morrison’s ‘Beloved’. Bloom’s Modern Critical Interpretations. New York: Infobase Publishing, 2009.



SAMPLE TASK 1

Read the following extract from Shakespeare's *The Tempest* and complete the tasks below:

“MIRANDA

If by your art, my dearest father, you have
Put the wild waters in this roar, allay them.
The sky, it seems, would pour down stinking pitch,
But that the sea, mounting to the welkin's cheek,
Dashes the fire out. O, I have suffered
With those that I saw suffer: a brave vessel,
Who had, no doubt, some noble creature in her,
Dash'd all to pieces. O, the cry did knock
Against my very heart. Poor souls, they perish'd.
Had I been any god of power, I would
Have sunk the sea within the earth or ere
It should the good ship so have swallow'd and
The fraughting souls within her.

PROSPERO

Be collected:
No more amazement: tell your piteous heart
There's no harm done.

MIRANDA

O, woe the day!

PROSPERO

No harm.
I have done nothing but in care of thee,
Of thee, my dear one, thee, my daughter, who
Art ignorant of what thou art, nought knowing
Of whence I am, nor that I am more better
Than Prospero, master of a full poor cell,
And thy no greater father.” (I.ii)

1. Explain and analyse the highlighted lines in terms of style (vocabulary, prosody, rhyme, rhetoric...) (3 pts)

2. Discuss this passage in the context of the play and of Shakespeare's romances. (3 pts)

Assessment of English language proficiency: 3 pts.

Grading starts at 1.



SAMPLE TASK 2

Read the following extract from Daniel Defoe's *The Life and Strange Surprising Adventures of Robinson Crusoe, of York, Mariner*, and complete the tasks below:

"I got over the Fence, and laid me down in the Shade to rest my Limbs; for I was very weary, and fell asleep: But judge you, if you can, that read my Story, what a Surprize I must be in, when I was wak'd out of my Sleep by a Voice calling me by my Name several times, *Robin, Robin, Robin Crusoe*, poor *Robin Crusoe*, where are you *Robin Crusoe*? Where are you? Where have you been? I was so dead asleep at first, being fatigu'd with Rowing, or Paddling, as it is call'd, the first Part of the Day, and with walking the latter Part, that I did not wake thoroughly, but dozing between sleeping and waking, thought I dream'd that some Body spoke to me: But as the Voice continu'd to repeat *Robin Crusoe, Robin Crusoe*, at last I began to wake more perfectly, and was at first dreadfully frightened, and started up in the utmost Consternation: But no sooner were my Eyes open, but I saw my *Poll* sitting on the Top of the Hedge; and immediately knew that it was he that spoke to me; for just in such bemoaning Language I had used to talk to him, and teach him; and he had learn'd it so perfectly, that he would sit upon my Finger, and lay his Bill close to my Face, and cry, *Poor Robin Crusoe, Where are you? Where have you been? How come you here?* And such things as I had taught him."

1. Discuss the self-reflexive nature of Defoe's narrative. (3 pts.)
2. Explain the ways in which Defoe's text engages with or departs from the conventions of spiritual autobiographies. (3 pts.)

Assessment of English language proficiency: 3 pts.

Grading starts at 1.

SAMPLE TASK 3

Read the following excerpt from 'The Rime of the Ancient Mariner' and complete the tasks below:

"He holds him with his glittering eye—
The Wedding-Guest stood still,
And listens like a three years' child:
The Mariner hath his will.
The Wedding-Guest sat on a stone:
He cannot choose but hear;
And thus spake on that ancient man,
The bright-eyed Mariner."

1. Discuss the relevance of the interaction between the two characters in a metatextual reading of the fragment. (3 pts.)
2. Comment on the portrait of the protagonist in a Platonic reading. Compare to another similar portrait in another poem by the same author. (3 pts.)

Assessment of English language proficiency: 3 pts.

Grading starts at 1.



SAMPLE TASK 4

Read the following extract from Thackeray's *Vanity Fair* and complete the tasks below:

“A woman may possess the wisdom and chastity of Minerva, and we give no heed to her, if she has a plain face. What folly will not a pair of bright eyes make pardonable? What dullness may not red lips and sweet accents render pleasant? And so, with their usual sense of justice, ladies argue that because a woman is handsome, therefore she is a fool. O ladies, ladies! there are some of you who are neither handsome nor wise.”

1. *How does this passage embody the author's belief in the universality of “vanity” ? (3 pts.)*
2. *Starting from the above, discuss the author's preference for character pairs in this novel. (3 pts.)*

Assessment of English language proficiency: 3 pts.

Grading starts at 1.

SAMPLE TASK 5

Read the following extract from Joseph Conrad's *Lord Jim* and complete the tasks below:

“After his first feeling of revolt he had come round to the view that only a meticulous precision of statement would bring out the true horror behind the appalling face of things. The facts those men were so eager to know had been visible, tangible, open to the senses, occupying their place in space and time, requiring for their existence a fourteen-hundred-ton steamer and twenty-seven minutes by the watch; they made a whole that had features, shades of expression, a complicated aspect that could be remembered by the eye, and something else besides, something invisible, a directing spirit of perdition that dwelt within, like a malevolent soul in a detestable body. He was anxious to make this clear. This had not been a common affair, everything in it had been of the utmost importance, and fortunately he remembered everything. He wanted to go on talking for truth's sake, perhaps for his own sake also; and while his utterance was deliberate, his mind positively flew round and round the serried circle of facts that had surged up all about him to cut him off from the rest of his kind: it was like a creature that, finding itself imprisoned within an enclosure of high stakes, dashes round and round, distracted in the night, trying to find a weak spot, a crevice, a place to scale, some opening through which it may squeeze itself and escape. This awful activity of mind made him hesitate at times in his speech...”

1. *Starting from the text, discuss the modernist critique of empiricism. (3 pts.)*
2. *Explain the novel's narrative structure as an example of the modernist “crisis of representation” (3 pts.)*

Assessment of English language proficiency: 3 pts.

Grading starts at 1.



SAMPLE TASK 6

Read the following extract from Toni Morrison's *Beloved* and complete the tasks below:

“Then something. The splash of water, the sight of her shoes and stockings awry on the path where she had flung them; or Here Boy lapping in the puddle near her feet, and suddenly there was Sweet Home rolling, rolling, rolling out before her eyes, and although there was not a leaf on that farm that did not make her want to scream, it rolled itself out before her in shameless beauty. It never looked as terrible as it was and it made her wonder if hell was a pretty place too. Fire and brimstone all right, but hidden in lacy groves. Boys hanging from the most beautiful sycamores in the world. It shamed her--remembering the wonderful soughing trees rather than the boys. Try as she might to make it otherwise, the sycamores beat out the children every time and she could not forgive her memory for that..”

- 1. Starting from the passage above, discuss the functions of memory in the novel, and Sethe's term “re-memory”. (3pts.)*
- 2. Comment on the phrases „shameless beauty” and ”the most beautiful sycamores in the world”, and “the wonderful soughing trees” in this passage. (3pts.)*

Assessment of English language proficiency: 3 pts.

Grading starts at 1.