

## 大连外国语学院

### 二〇〇四年攻读硕士学位研究生入学考试试题

学科专业：英语语言文学 外国语言学及应用语言学（英语）

考试科目：英美文学

考生请注意：答案写在试卷上无效，必须写在答题页上。  
必须在答题页上将题号标写清楚。

#### I. Identify the following titles and characters by providing the authors and their works (20 marks)

1. *The Pardoner's Tale* is written by \_\_\_\_\_
2. Ophelia is a character in \_\_\_\_\_ written by \_\_\_\_\_
3. *Far from the Madding Crowd* is written by \_\_\_\_\_
4. The poem *The Lake Isle of Innisfree* is written by \_\_\_\_\_
5. Dorian Gray is a character in \_\_\_\_\_ written by \_\_\_\_\_
6. Harry Trench is a character in \_\_\_\_\_ written by \_\_\_\_\_
7. *The Love Song of J. Alfred Prufrock* is written by \_\_\_\_\_
8. Mrs. Ambrose is a character in \_\_\_\_\_ written by \_\_\_\_\_
9. *The Sound and the Fury* is written by \_\_\_\_\_
10. *Of Mice and Men* is written by \_\_\_\_\_
11. Leopold Bloom is a character in \_\_\_\_\_ written by \_\_\_\_\_



12. Mr. Bennet is a character in \_\_\_\_\_ written by \_\_\_\_\_

13. *My Last Duchess* is written by \_\_\_\_\_

14. *Adam Bede* is written by \_\_\_\_\_

## II. Identify the following works, speeches, or writers (20 marks)

15. The following selection is taken from \_\_\_\_\_

- A. Home Thoughts from Abroad
- B. The Stones of Venice
- C. *My Last Duchess*
- D. Ulysses

That's my last Duchess painted on the wall,  
Looking as if she were alive. I call  
That piece a wonder, now: Fra Pandolf's hands  
Worked busily a day, and there she stands.  
Will't please you sit and look at her?...

16. The following passage is taken from \_\_\_\_\_ by Shakespeare.

- A. *King Lear*
- B. *Hamlet*
- C. *The Merchant of Venice*
- D. *All's Well That Ends Well*

I have possess'd your Grace of what I purpose,  
And by our holy Sabbath have I sworn  
To have the due and forfeit of my bond.  
If you deny it, let the danger light  
Upon your charter and your city's freedom.  
You'll ask me why I rather choose to have  
A weight of carrion flesh than to receive  
Three thousand ducats. I'll not answer that,  
But say it is my humour- is it answer'd?  
What if my house be troubled with a rat,  
And I be pleas'd to give ten thousand ducats



To have it ban'd? What, are you answer'd yet?

17. The following lines are taken from Shakespeare's Sonnet

- A. 26
- B. 18
- C. 29
- D. 66

Shall I compare thee to a summer's day?  
 Thou art more lovely and more temperate:  
 Rough winds do shake the darling buds of May,  
 And summer's lease hath all too short a date:  
 Sometime too hot the eye of heaven shines,  
 And often is his gold complexion dimmed,  
 And every fair from fair sometime declines,  
 By chance, or nature's changing course untrimmed:  
 But thy eternal summer shall not fade,  
 Nor lose possession of that fair thou ow'st,  
 Nor shall death brag thou wand'rest in his shade,  
 When in eternal lines to time thou grow'st,  
 So long as men can breathe or eyes can see,  
 So long lives this, and this gives life to thee.

18. The author of the following lines is \_\_\_\_\_.

- A. Thomas Gray
- B. William Blake
- C. Richard Brinsley Sheridan
- D. Ben Jonson

The Curfew tolls the knell of parting day,  
 The lowing herd wind slowly o'er the lea,  
 The plowman homeward plods his weary way,  
 And leaves the world to darkness and to me.

Now fades the glimmering landscape on the sight,  
 And all the air a solemn stillness holds,  
 Save where the beetle wheels his droning flight,  
 And drowsy tinklings lull the distant folds.



19. The author of the following passage is \_\_\_\_\_.

- A. Francis Bacon
- B. E. M. Forster
- C. D. H. Lawrence
- D. Joseph Conrad

22. The following passage is taken from \_\_\_\_\_.

Ours is essentially a tragic age, so we refuse to take it tragically. The cataclysm has happened, we are among the ruins, we start to build up new little habitats, to have new little hopes. It is rather hard work: there is now no smooth road into the future: but we go round, or scramble over the obstacles. We've got to live, no matter how many skies have fallen.

20. The following lines are selected from \_\_\_\_\_.

- A. T. S. Eliot
- B. John Donne
- C. John Keats
- D. John Milton

Death be not proud though some have called thee  
Mighty and dreadful, for thou art not soe,  
For, those whom thou thin'st, thou dost overthrow,  
Die not, poore death, nor yet canst thou kill mee.  
From rest and sleepe, which but thy pictures bee,  
Much pleasure, then from thee, much more must flow,  
And soonest our best men with thee doe goe,  
Rest of their bones, and soules deliveries.

21. The following selection is taken from Robert Burns' \_\_\_\_\_.

- A. *Is There for Honest Poverty*
- B. *The Slave's Lament*
- C. *Tam o' Shanter*
- D. *Scots, Wha Hae*

Weel-mounted on his grey mare, Meg,  
A better never lifted leg,  
Tam skelpit on thro' dub and mire,  
Despising wind, and rain, and fire;  
Whiles holding fast his gude blue bonnet,



Whiles crooning o'er some auld Scots sonnet,  
Whiles glow'rin round wi' prudent cares,  
Lest bogles catch him unawares;  
Kirk-Alloway was drawing nigh,  
Where ghaists and houlets nightly cry.

22. The following passage is taken from \_\_\_\_\_.

- A. *Mrs. Dalloway*
- B. *Pride and Prejudice*
- C. *Lord of the Flies*
- D. *Heart of Darkness*

She would not say of any one in the world now that they were this or were that. She felt very young; at the same time unspeakably aged. She sliced like a knife through everything; at the same time was outside, looking on. She had a perpetual sense, as she watched the taxi cabs, of being out, out, far out to sea and alone; she always had the feeling that it was very, very dangerous to live even one day. Not that she thought herself clever, or much out of the ordinary....

23. The following lines are taken from \_\_\_\_\_

- A. *The Daffodils*
- B. *Kubla Khan*
- C. *Lines Written Above Tintern Abbey*
- D. *Earth Has Not Anything to Show More Fair*

Five years have past; five summers, with the length  
Of five long winters! and again I hear  
These waters, rolling from their mountain-springs  
With a soft inland murmur. — Once again  
Do I behold these steep and lofty cliffs,  
That on a wild secluded scene impress  
Thoughts of more deep seclusion; and connect  
The landscape with the quiet of the sky.  
The day is come when I again repose  
Here, under this dark sycamore, and view  
These plots of cottage-ground, these orchard-tufts,



Which at this season, with their unripe fruits,  
Are clad in one green hue, and lose themselves  
'Mid groves and copses. Once again I see  
These hedge-rows, hardly hedge-rows, little lines  
Of sportive wood run wild: these pastoral farms,  
Green to the very door; and wreaths of smoke  
Sent up, in silence, from among the trees!  
With some uncertain notice, as might seem  
Of vagrant dwellers in the houseless woods,  
Or of some Hermit's cave, where by his fire  
The Hermit sits alone.

24. The following excerpt is from a poem written by \_\_\_\_\_.

- |                 |                  |
|-----------------|------------------|
| A. Robert Frost | B. Carl Sandburg |
| C. Robert Burns | D. John Keats    |

No, no, go not to Lethe, neither twist  
Wolf's-bane, tight-rooted, for its poisonous wine;  
Nor suffer thy pale forehead to be kiss'd  
By nightshade, ruby grape of Proserpine;  
Make not your rosary of yew-berries,  
Nor let the beetle, nor the death-moth be  
Your mournful Psyche, nor the downy owl  
A partner in your sorrow's mysteries;  
For shade to shade will come too drowsily,  
And drown the wakeful anguish of the soul.

25. The following lines are written by \_\_\_\_\_.

- |                        |
|------------------------|
| A. William Shakespeare |
| B. William Blake       |
| C. William Morris      |
| D. William Wordsworth  |

And so he was quiet, & that very night,  
As Tom was a-sleeping he had such a sight!  
That thousands of sweepers, Dick, Joe, Ned, & Jack,  
Were all of them lock'd up in coffins of black;



And by came an Angel who had a bright key,  
And he open'd the coffins & set them all free;  
Then down a green plain, leaping, laughing they run,  
And wash in a river and shine in the Sun;

Then naked & white, all their bags left behind,  
They rise upon clouds, and sport in the wind.  
And the Angel told Tom, if he'd be a good boy,  
He'd have God for his father & never want joy.

And so Tom awoke; and we rose in the dark  
And got with our bags & our brushes to work.  
Tho' the morning was cold, Tom was happy & warm;  
So if all do their duty, they need not fear harm.

26. The following selection is written by \_\_\_\_\_.

- |                        |                    |
|------------------------|--------------------|
| A. Mark Twain          | B. Jack London     |
| C. Ralph Waldo Emerson | D. Alfred Tennyson |

I read the other day some verses written by an eminent painter which were original and not conventional. The soul always hears an admonition in such lines, let the subject be what it may. The sentiment they instill is of more value than any thought they may contain. To believe your own thought, to believe that what is true for you in your private heart is true for all men, — that is genius. Speak your latent conviction, and it shall be the universal sense; for the inmost in due time becomes the outmost, — and our first thought is rendered back to us by the trumpets of the Last Judgment. Familiar as the voice of the mind is to each, the highest merit we ascribe to Moses, Plato, and Milton is, that they set at naught books and traditions, and spoke not what men but what they thought. A man should learn to detect and watch that gleam of light which flashes across his mind from within, more than the lustre of the firmament of bards and sages. Yet he dismisses without notice his thought, because it is his.

27. The following selection is taken from \_\_\_\_\_

- A. *The Solitary Reaper*



B. *My Last Duchess*

C. *The Rime of the Ancient Mariner*

D. *Song for the Luddites*

All in a hot and copper sky,  
The bloody Sun, at noon,  
Right up above the mast did stand,  
No bigger than the Moon.

Day after day, day after day,  
We stuck, nor breath nor motion;  
As idle as a painted ship  
Upon a painted ocean.

Water, water, every where,  
And all the boards did shrink;  
Water, water, every where  
Nor any drop to drink.

The very deep did rot: O Christ!  
That ever this should be!  
Yea, slimy things did crawl with legs  
Upon the slimy sea.

28. The following passage is from a novel by \_\_\_\_\_.

- A. Benjamin Franklin
- B. Charles Dickens
- C. Thomas Hardy
- D. William Morris

I might in this place at tempt to gain thy Favour, by declaring that I write Almanacks with no other View than that of the publick Good; but in this I should not be sincere; and Men are now a-days too wise to be deceiv'd by Pretences how specious soever. The plain Truth of the Matter is, I am excessive poor, and my Wife, good Woman, is, I tell her, excessive proud; she cannot bear, she says, to sit spinning in her Shift of Tow, while I do nothing but gaze at the Stars; and has threatened more than once to burn all



my Books and Rattling-Traps (as she calls my Instruments) if I do not make some profitable Use of them for the good of my Family. The Printer has offer'd me some considerable share of the Profits, and I have thus begun to comply with my Dame's desire.

29. The following lines are from a play by \_\_\_\_\_.

- A. Oscar Wilde
- B. Christopher Marlow
- C. George Bernard Shaw
- D. William Shakespeare

Believe me, Mrs. Cheveley, it is a swindle. Let us call things by their proper names. It makes matters simpler. We have all the information about it at the Foreign Office. In fact, I sent out a special Commission to inquire into the matter privately, and they report that the works are hardly begun, and as for the money already subscribed, no one seems to know what has become of it. The whole thing is a second Panama, and with not a quarter of the chance of success that miserable affair ever had. I hope you have not invested in it. I am sure you are far too clever to have done that.

30. The following lines are from a play by \_\_\_\_\_.

- A. Arthur Miller
- B. Lillian Hellman
- C. Tennessee Williams
- D. Eugene O'Neill

I mean her marriage, when she was—almost a child! She married a boy who wrote poetry....he was extremely good-looking. I think Blanche didn't just love him but worshipped the ground he walked on! Adored him and thought him almost too fine to be human! But then she found out—

31. The following lines are taken from the play of \_\_\_\_\_.

- A. *A Streetcar Named Desire*
- B. *Death of a Salesman*
- C. *Summer and Smoke*
- D. *Orpheus Descending*



I'll see him in the morning; I'll have a nice talk with him. I'll get him a job selling. He could be big in no time. My God! Remember how they used to follow him around in high school? When he smiled at one of them their faces lit up. When he walked down the street...

32. The following lines are taken from a poem by \_\_\_\_\_.

- A. Robert Frost
- B. Sylvia Plath
- C. T. S. Eliot
- D. Ezra Pound

Love set you going like a fat gold watch.  
The midwife slapped your footsoles, and your balk cry  
Took its place among the elements.

Our voices echo, magnifying your arrival. New statue.  
In a drafty museum, your nakedness  
Shadows our safety. We stand round blankly as walls.

I'm no more your mother  
Than the cloud that distils a mirror to reflect its own slow  
Effacement at the wind's hand.

All night your moth-breath  
Flickers among the flat pink roses. I wake to listen:  
A far sea moves in my ear.

One cry, and I stumble from bed, cow-heavy and floral  
In my Victorian nightgown.  
Your mouth opens clean as a cat's. The window square

Whitens and swallows its dull stars. And now you try  
Your handful of notes;  
The clear vowels rise like balloons.



33. The following lines are taken from the following poem \_\_\_\_\_.

- A. *Stopping by Woods on a Snowy Evening*
- B. *The Most of It*
- C. *Mother to Son*
- D. *Departmental*

Well, Son, I'll tell you:

Life for me ain't been no crystal stair.

It's had tacks in it,

And splinters,

And boards torn up,

And places with no carpets on the floor—

Bare.

But all the time

I've been a-climbin' on,

And reachin' landin's,

And turnin' corners,

And sometimes goin' on in the dark

Where there ain't been no light.

So boy, don't you turn back.

Bon't you set down on the steps

'Cause you find it's kinder hard.

Don't you fall now—

For I've still goin', honey,

I've still climbin',

And life for me ain't been no crystal stair.

34. The following passage is taken from a novel by \_\_\_\_\_.

- A. John Steinbeck
- B. F. S. Fitzgerald
- C. Ernest Hemingway
- D. Jack London

The chagrin Wolf Larsen felt from being ignored by Maud Brewster and me in the conversation at table had to express itself in some fashion,



and it fell to Thomas Mugridge to be the victim. He had not mended his ways nor his shirt, though the latter he contended he had changed. The garment itself did not bear out the assertion, nor did the accumulations of grease on stove and pot and pan attest a general cleanliness.

"I've given you warning, Cooky," Wolf Larsen said, "and now you've got to take your medicine."

### III. Literary Comprehension Questions (50 marks)

35. The author being described in the following passage is \_\_\_\_\_.

- A. Percy Bysshe Shelley
- B. Robert Burns
- C. John Keats
- D. S. T. Coleridge

English poet, considered by many to be among the greatest, and one of the most influential leaders of the Romantic Movement. Throughout his life, he lived by a radically nonconformist moral code. His beliefs concerning love, marriage, revolution, and politics caused him to be considered a dangerous immoralist by some.

36. The author being described in the following passage is \_\_\_\_\_.

- A. Earnest Hemingway
- B. Jack London
- C. William Faulkner
- D. Longfellow

His first book, *The Marble Faun*, a collection of rather derivative poems, was privately printed in 1924. The next year he moved to New Orleans, worked as a journalist, and met the American short-story writer Sherwood Anderson, who helped him find a publisher for his first novel, *Soldiers' Pay*, and also convinced him to write about the people and places he knew best. After a brief tour of Europe, he went home and began the series of baroque, brooding novels set in his mythical Yoknapatawpha County, peopling it with his own ancestors, native Americans, blacks, shadowy backwoods hermits, and loutish poor whites. He is known for his epic portrayal of the tragic conflict between the old and the new South.



37. The author being described in the following passage is \_\_\_\_\_.

- A. Richard Wright
- B. Henry James
- C. William Faulkner
- D. Jack London

His works combined powerful realism and humanitarian sentiment. In 1897 and 1898 he participated in the Alaska gold rush. Upon his return to the San Francisco area, he began to write about his experiences. A collection of his short stories was published in 1900. Many of his stories, including his masterpiece, deal with the reversion of a civilized creature to the primitive state. His style is brutal, vivid, and exciting. Among his important works, there is a novel based on the author's experiences on a sealer and an autobiographical novel about his struggle against alcoholism.

Questions 38-41 refer to the following lines excerpted from a longer poem:

Thou then take my brand Excalibur,  
Which was my pride: for thou rememberest how  
In those old days, one summer noon, an arm  
Rose up from out the bosom of the lake,  
Clothed in white samite, mystic, wonderful,  
Holding the sword—and how I row'd across  
And took it, and have worn it, like a king:  
And, wheresoever I am sung or told  
In aftertime, this also shall be known.  
But now delay not: take Excalibur,  
And fling him far into the middle mere:  
Watch what thou seest, and lightly bring me word.

38. Who is speaking to whom?

- A. King Arthur to Sir Galahad
- B. Sir Gawain to Gringolet
- C. King Arthur to Sir Bedivere
- D. Sir Lancelot to Guinevere



39. Which best explains the word "samite?"
- A. heavily gem-encrusted armor
  - B. silver gossamer-like material
  - C. highly decorated damask
  - D. silk material interwoven with gold and silver thread
40. What happens to the speaker?
- A. He dies and three gloriously appareled women lead him to the underground.
  - B. The white samite-clad arm draws him down into the Lake of Forgetfulness.
  - C. He dies and funeral barge with three weeping queens takes him to the island valley of Avalon.
  - D. He falls asleep and dreams that a barge drawn by swans takes him away from the battle ground.
41. The author of the passage is
- A. Tennyson
  - B. Malory
  - C. John Gardner
  - D. Wordsworth
42. Literary Romanticism is believed to have begun from which of the countries?
- A. Italy and England.
  - B. France and Italy.
  - C. France and Germany.
  - D. Germany and England.
43. The influence of the graveyard school was first reflected in America in which of the following?
- A. Longfellow's *The Jewish Cemetery at Newport*
  - B. Philip Freneau's *The House of Night*
  - C. Edward Taylor's *A Fig for Thee Oh! Death*
  - D. Phillis Wheatley's *An Hymn to the Evening*
44. pastoral elegy
45. dramatic monologue
46. mock epic

For each of the above classifications, choose the appropriate example:

- A. Percy Bysshe Shelley's *Adonais*
- B. T. S. Eliot's *The Love Song of J. Alfred Prufrock*
- C. John Milton's *Paradise Lost*
- D. Alexander Pope's *The Dunciad*



47. Which of the following is not a playwright?

- A. Christopher Marlowe
- B. Somerset Maugham
- C. Bernard Shaw
- D. Arthur Miller

48. Huxley's *Brave New World*

49. Faulkner's *The Sound and the Fury*

50. Hemingway's *For Whom the Bell Tolls*

The above titles are derived from lines from which of the following works?

- A. Shakespeare's *The Tempest*
- B. Milton's *Paradise Lost*
- C. Shakespeare's *Macbeth*
- D. Donne's *Devotions*

51. Which of the following works was NOT written in the author's native language?

- A. *Free Fall*
- B. *The White Peacock*
- C. *Heart of Darkness*
- D. *Dream Within a Dream*

52. Which of the following writers depicted the conflict of cultures in India?

- A. Somerset Maugham
- B. D. H. Lawrence
- C. Dylan Thomas
- D. E. M. Forster

53. Which of the following is a ballad?

- A. *La Belle Dame sans Merci* by John Keats
- B. *The Solitary Reaper* by William Wordsworth
- C. *Don Juan* by Lord Byron
- D. *Mending Wall* by Robert Frost

54. What figurative language is used in this exchange?

D. Alex KING: But now, my cousin Hamlet, and my son...



HAMLET: [*Aside*] A little more than kin, and less than kind.

KING: How is it that the clouds still hang on you?

HAMLET: Not so, my lord; I am too much i' the sun.

- A. Metaphor
- B. Conceit
- C. Pun
- D. Symbolism

Questions 55-56 refer to the following poem.

That time of year thou mayst in me behold  
When yellow leaves, or none, or few, do hang  
Upon those boughs which shake against the cold,  
Bare ruin'd choirs, where late the sweet birds sang.  
In me thou see'st the twilight of such day  
As after Sunset fadeth in the west,  
Which by and by black night doth take away,  
Death's second self, that seals up all in rest.  
In me thou see'st the glowing of such fire,  
That on the ashes of his youth doth lie,  
As the death-bed whereon it must expire,  
Consumed with that which it was nourished by.

This thou perceiv'st, which makes thy love more strong,  
To love that well which thou must leave ere long.

55. What are the metaphors used?
- A. Coldness and darkness and death
  - B. Spring, summer and fall
  - C. Twilight, sunset and black night
  - D. Autumn, twilight and embers

56. The author of this sonnet is
- A. John Milton.
  - B. William Shakespeare.
  - C. Edmund Spenser.
  - D. Alexander Pope.



Questions 57 and 58

I found a dimpled spider, fat and white,  
On a white heal-all, holding up a moth  
Like a white piece of rigid satin cloth –  
Assorted characters of death and blight  
Mixed ready to begin the morning right,  
Like the ingredients of a witches' broth –  
A snow-drop spider, a flower like a froth,  
And dead wings carried like a paper kite.

What had that flower to do with being white,  
The wayside blue and innocent heal-all?  
What brought the kindred spider to that height,  
Then steered the white moth thither in the night?  
What but design of darkness to appall?  
If design govern in a thing so small.

57. The first stanza of this poem is noted for
  - A. personification.
  - B. its detailed description of living forms.
  - C. its attempt to compare natural objects to those of human use.
  - D. its use of color in relating varied natural forms.
58. The answer posed in the last two lines of the second stanza might best be termed
  - A. conditional.
  - B. facetious.
  - C. a question hidden within an answer.
  - D. rhetorical.
59. The author who wrote *Juno and the Paycock* also wrote
  - A. *The Admirable Crichton*
  - B. *Mrs. Warren's Profession*
  - C. *The Plough and the Stars*
  - D. *Major Barbara*



**IV. Analyze the following part of the poem by John Milton with reference to the entire poem. Write about 200-300 words. (20 marks)**

Five years have past; five summers, with the length  
 Of five long winters! and again I hear  
 These waters, rolling from their mountain-springs  
 With a soft inland murmur. — Once again  
 Do I behold these steep and lofty cliffs,  
 That on a wild secluded scene impress  
 Thoughts of more deep seclusion; and connect  
 The landscape with the quiet of the sky.  
 The day is come when I again repose  
 Here, under this dark sycamore, and view  
 These plots of cottage-ground, these orchard-tufts,  
 Which at this season, with their unripe fruits,  
 Are clad in one green hue, and lose themselves  
 'Mid groves and copses. Once again I see  
 These hedge-rows, hardly hedge-rows, little lines  
 Of sportive wood run wild: these pastoral farms,  
 Green to the very door; and wreaths of smoke  
 Sent up, in silence, from among the trees!  
 With some uncertain notice, as might seem  
 Of vagrant dwellers in the houseless woods,  
 Or of some Hermit's cave, where by his fire  
 The Hermit sits alone.

These beauteous forms,  
 Through a long absence, have not been to me  
 As is a landscape to a blind man's eye:  
 But oft, in lonely rooms, and 'mid the din  
 Of towns and cities, I have owed to them  
 In hours of weariness, sensations sweet,  
 Felt in the blood, and felt along the heart;  
 And passing even into my purer mind,  
 With tranquil restoration: — feelings too  
 Of unremembered pleasure: such, perhaps,  
 As have no slight or trivial influence  
 On that best portion of a good man's life,



His little, nameless, unremembered, acts  
 Of kindness and of love. Nor less, I trust,  
 To them I may have owed another gift,  
 Of aspect more sublime; that blessed mood,  
 In which the burthen of the mystery,  
 In which the heavy and the weary weight  
 Of all this unintelligible world,  
 Is lightened: — that serene and blessed mood,  
 In which the affections gently lead us on, —  
 Until, the breath of this corporeal frame  
 And even the motion of our human blood  
 Almost suspended, we are laid asleep  
 In body, and become a living soul:  
 While with an eye made quiet by the power  
 Of harmony, and the deep power of joy,  
 We see into the life of things.

## V. Essay Questions (40 marks)

Choose TWO from the following four topics and write an essay of 300~400 words each.

1. Eugene O'Neill has been considered the most important writer in the American theater. Discuss with reference to his play(s) why he is considered so.
2. Choose one from the given list (Joseph Conrad, E. F. Forster, William Golding, George Orwell, Margaret Drabble) and evaluate on one of their prominent features.
3. Comment on one of D. H. Lawrence's novels with emphasis on the psychological analysis of the characters.
4. Comment on one of the women writers, British or American.