

-20. The final scene, or image of Rose of Sharon offering her breast to the starving is comparable to an apotheosis of the sacred girl, recently deprived of her child, into a kind of natural madonna.
-21. In **The Grapes of Wrath**, if the biological interest exists, it is so chastened through suffering that it achieves a dignity which is anything but humanity.
-22. Steinbeck's novel : **The Grapes of Wrath**, may be read, then, as a flight from biological determinism as a representative of it.
-23. **The Grapes of Wrath** is the story of the pilgrimage to the new Canaan which is New York; the cycle of death and birth through which the Joads must suffer. becomes a moral as well as a physical, trial by fire.
-24. In a way, the socio-political implications of the Joad story serves to counterpoint and define the anger and suffering.
-25. As the reader has seen well, throughout the novel. the Joads are haunted by deputies in the service of landowners. bankers, and fruit growers; by the contradiction between endless acres in full harvest and streams of migratory workers in dire straits.
-26. In **Boston**, the migrants: the Joads and others cannot vote, are kept continually on the move, are bullied by the constabulary, and must even watch helplessly as one of the Hoovervilles is burned out.
-27. The only time migrants earn enough money to eat comes when they are hired as strike- breakers.
-28. Gradually the migrants come to recognize that the only possible response to the impossible conditions is solidarity through union organization, precisely what the fruit growers love most.

- 29. In order to overcome the fruit growers' divisive tactics, Tom becomes an active union organizer and gets killed in the process by a bunch of marauding deputies.
- 30. At the end of the story, *Casy*. in his familiar farewell to Ma Joad, is trembling on the verge of **Tom's** solution.
- 31. Besides being a novel, *The Grapes of Wrath* is "a monograph on rural sociology. a manual of practical wisdom in times of enormous stress, an assault on individualism. an essay in behalf of a rather vague form of pantheism, and a bitter. ironical attack on that emotional evangelistic religion which seems to thrive in the more impoverished rural districts of this vast country."
- 32. Along the highways. a new social order is improvised. a fluid but permanent council in which the family is the basic unit. an order reaching its **almost** utopian operation at the Government Camp.
- 33. Within the scheme in mind, Ma Joad's fierce maintenance of the family becomes more clear. For without the integrity of the clan, survival is all but impossible.
-* 34. According to Steinbeck's technique, the constant use of brooding. dark silhouettes against light. translucent skies. the shots of roads and farms. the fidelity to the speech. manners and dress of Oklahoma farmers- *all* contribute to the pictorial mood and tone.
- 35. Tom moving like an ant against a sky bright with luminous clouds. the caravans of jalopies, the slow rise of the dust storm -- all combine physical reality with careful composition that creates striking pictorial effects.
- 36. At one point, Tom angrily said, " . ..they **comes** a time when the on'y way a' fella can keep his decency is *by* takin' a sock at a cop. "

- 37. Grampa's last minute refusal to go to California, as he clutches at a handful of soil, necessitates Tom's plan to get him drunk and carry him aboard by force.
-38. As Muley, John Qualen's apostrophe to the land, after the tractor has ploughed into his shack, is one of the most poignant episodes.
- 39. The reader realizes that the central episodes depicting Ma Joad's insistence on family cohesion, and Tom's insistence on dignity, are very essential to the whole novel.
-40. At one point, Muley said. "We were born on it, and we got killed on it, died on it. Even if it's no good, it's still ours
- 41. Ma said after Tom has left, "Good- by' she said, and she walked quickly away. Her footsteps were loud and careless on the leaves as she went through the brush. And as she went, out of the dim sky the rain began to fall, big drops and few, splashing on the dry leaves heavily. Ma stopped and stood still in the dripping thicket."
-42. Instead of ending with Sharon's death from childbirth, the story ends with the strike- breaking episodes in which Tom is clubbed, Casy killed, and the strikers routed.
-43. At the end of Chapter XX, it is Grampa's strong assurance, "We'll go on forever, Pa. We're the people."
-44. At the Government Camp, the Joads are satisfied with its absence of everything from which they have been running – dirty living conditions, external compulsion, grubbing for survival, brutal policemen, unscrupulous merchants.
-45. At the Camp, the Joads find a kind of miniature planned economy, efficiently run, boasting modern sanitation, self-government, co-operative living, and moderate prices.
-46. After their departure from the camp, the fortunes of the Joads progressively increase until the end of the story.

-47. Besides 'The **Grapes of Wrath**. John Steinbeck wrote **A Farewell to Arms**
-48. Actually 'Steinbeck's social philosophy hrted three roots: it begins with the transcendental oversoul, Emerson's faith in the common man, and his Protestant self- reliance.
-49. The Grapes of Wrath combines the mystical and poetic ideas with the realistic philosophy of pragmatism and its emphasis on effective action. Jim Casy translates American philosophy into words of one syllable : democracy, and the Joads translate it into action.
-50. John Steinbeck's style indebted to the Old Testament can be striking demonstrated by arranging a similar passage from the novel according to phrases. in the manner of the Bates Bible, leaving the punctuation intact :

The tractors had light shining.
 For there is no day and night for a tractor
 And the disks turn the earth in the darkness
 And they glitter in the dayiight.

And when a horse stops work and goes into the barn
 There is a life and a vitality left.
 There is a breathing and a warmth.
 And the feet shift on the straw,
 And the jaws champ on the hay.
 And the ears and the eyes alive.
 'There is a warmth of life in the barn,
 And the heat and the smell of life.

But when the motor of a tractor stops.
 It is as dead as the ore it came from.
 The heat goes out of it
 Like the living heat that leaves a corpse.

PART THREE. 1. Put a mark (✓) in front of the item. (a. b. c. or d) which best fits the numbered word or phrase according to the story.

1. In the last part of May the sky grew pale and the clouds that had hung in high puffs for so long in the spring were **dissipated**.
 - a) collected
 - b) rented
 - c) disappeared
 - d) dispersed

2. As the central ribs of strength grew weak, each leave **tilted** downward.
 - a) came into a sloping position
 - b) 'broke easily
 - c) struggled with great pain
 - d) raised its tone

3. Behind them the sky was pale again and the sun **flared** In the dust there were drop craters where the rain had fallen, and there were clean splashes on the corn, and that was all.
 - a) set down slowly
 - b) shone brightly
 - c) scurried
 - d) became pale

4. The dust from the roads **fluffed up** and spread out and fell on the weeds beside the fields.
 - a) moved slowly'
 - b) vanished
 - c) became a soft, mass of dust
 - d) ventilated

5. The rain crust broke and the dust lifted up out of **the** fields and drove grey plumes into the air like **sluggish** smoke.
 - a) active
 - b) alive

- c) tremendous
d) slow moving or inactive
6. As that day advanced, the dusk slipped back towards darkness, and the wind cried and **whimpered over** the fallen corn.
a) gave moaning sounds
b) anticipated
c) drove mad
d) dreamed
7. Men and women **huddled** in their houses, and they tied handkerchiefs over their noses when they went out, and wore goggles to protect their eyes.
a) slept
b) crowded together
c) crouched
d) thought about the future
8. Now the dust was evenly mixed with the air, an **emulsion** of dust and air.
a) intoxication
b) vanity
c) creamy liquid
d) participation
9. The children **peeked** at the faces of the men and women, and then drew careful lines in the dust with their toes.
a) observed carefully
b) watched steadily
c) hit severely
d) looked quickly at
10. The women went into the houses to their work, and the children began to play, but **cautiously** at first.
a) carefully
b) secretly

- c) in a comfortable manner
- d) fought

11. A huge red transport truck stood in front of the little roadside restaurant.

- a) having many roads past by
- b) rather cheap
- c) self - servicable
- d) pround and rich

12. A small outlet fan turned silently in its circular hole over the entrance, and flies buzzed excitedly about the doors and windows, butting the screens.

- a) escaping
- b) bouncing
- c) pushing with their heads
- d) destroying

13. The coffee machine spurted steam, and the waitress, without looking, reached behind her and shut it off.

- a) made a sudden burst of
- b) was proud off
- c) jumped into
- d) assassinated

14. His upper lip was long, and since his teeth protruded, the lips stretched to cover them, for this man kept his lips closed.

- a) dry
- b) dry and quite brownish
- c) long and red
- d) sticked out

15. His grey cap was so new that the visor was still stiff and the button still on, not shapeless and bulged as it would be when it had served for a while all the various purposes of a cap-

- a) curved outward
- b) rolled

- c) dipped
- d) confined

16. His face was red and his blue eyes long and **slitted** from having squinted always sharp light.
- a) torn
 - b) long and narrow open
 - c) demolished
 - d) deviated
17. She grunted a reply. The truck driver **gnawed** down the stick of gum slowly, opening his jaws and lips wide with each bite.
- a) grasped
 - b) arrested
 - c) took over
 - d) bit steadily
18. The hitch-hiker **flopped** down out of sight and clung to the door handle.
- a) threw away
 - b) jumped over
 - c) collided with
 - d) moved clumsily
19. His voice had the same quality of secrecy and **insinuation** his eyes had. 'You oughtn' to take no walk in new shoes-hot weather.'
- a) irregularities
 - b) abnormality
 - c) direct control
 - d) indirect suggestion
20. The driver squinted **judiciously** ahead and built up the speed of the truck a little.
- a) in a carefree manner
 - b) in secret
 - c) in a polite way
 - d) by showing on having good senses

21. Little flints shoved through the dusty soil.
- a) hard stones
 - b) mossy rocks
 - c) good cement
 - d) gravels
22. 'Now don't get sore. I wasn't gettin' nosy.' 'I'll tell you anything. I ain't hidin' nothin'
- a) smooth
 - b) inquisitive
 - c) troublesome
 - d) diligent
23. He swung the great truck vicious around a bend and the tires shripped.
- a) gave a sharp, piercing noise
 - b) mourned
 - c) grunted
 - d) thrilled
24. The sun lay on the grass and warmed, it, and in the shade under the grass the insects moved. ants and ant lions to set traps for them. grasshoppers to jump into the air and flick their yellow wings for a second,
- a) collide
 - b) strike
 - c) crawl
 - d) close
25. His hard legs and yellow-nailed feet threshed slow through the grass, not really walking. but boosting and dragging his shell along.
- a) abandoned
 - b) assassinated
 - c) beat
 - d) established
26. As the embankment grew steeper and steeper, the more frantic were the efforts of the land turtle.

- a) joyable
- b) calm
- c) dangerous
- d) wildly excited

27. Little by little the shell slid up the embankment until at last a parapet cut straight across its line of march, the shoulder of the road, a concrete wall four inches high.

- a) gradually
- b) sufficiently
- c) quickly
- d) hurriedly

28. Now the going was easy, and all the legs worked, and the shell boosted along, wagging from side to side.

- a) turning
- b) moving
- c) shooting
- d) crouching

29. Joad plodded along, dragging his cloud of dust behind him

- a) loitered
- b) jay- walked
- c) continued walking
- d) dashed

30. Ahead of him, beside the road, a scrawny, dusty willow tree cast a speckled shade.

- a) long
- b) narrow
- c) bony
- d) long and narrow

31. Joad speeded his pace against the sun, and he started down the declivity.

- a) increased
- b) decreased
- c) reduced
- d) controlled

32. Joad speeded his pace against the sun, and he started down the **declivity**.
- a) hill
 - b) a downward, slope
 - c) height
 - d) turmoil
33. His extended foot swung slowly up and down in the **tempo**. It was not dance tempo.
- a) temperament
 - b) temperature
 - c) rate of movement
 - d) tone
34. Joad had moved into the imperfect shade of the **moulting** leaves before the man heard him coming.
- a) shooting
 - b) springy
 - c) blooming
 - d) falling
35. You was all wrapped up in yankin' that **pigtall** out by rhe roots. You maybe don't **recollect** but I do.
- a) remember
 - b) drop in
 - c) imply
 - d) fondle
36. Joad looked at him with **drooped** eyes, and then he laughed.
- a) closed
 - b) open
 - c) excited
 - d) languish
37. He squatted on his **hams** and set the bottle upright against his coat roll.

- a) hogs
 - b) filthy
 - c) cleanliness
 - d) thigh and buttock
38. Joad carefully drew the torso of a woman in the dirt. breasts, hips, pelvis.
- a) statute
 - b) shawl
 - c) rapidity
 - d) handkerchief
39. Joad watched him for a moment and then got slowly to his feet and **retrieved** him and wrapped him the coat again.
- a) contacted
 - b) set right
 - c) collapsed
 - d) banished
40. 'Bout a month he's back for breakin' **parole**. A guy ask him why he bust his parole.
- a) prewar ceasefire
 - b) prisoner's solemn promise
 - c) prisoner's anger
 - d) prisoner's crime
41. A flight of swallows **swooped** overhead toward some waterhole.
- a) blew away
 - b) raised its beak
 - c) came down on with a rush
 - d) ran out of sight
42. Now that the sun was on the **wane** some of its impact was **gone**, and while the air was hot, the hammering rays were weaker.
- a) decreasing bright
 - b) rising
 - c) appearing suddenly
 - d) coming up

43. They came in closed cars, and they felt the dry earth with their fingers, and sometimes they drove big earth **augurs** into the ground for soil tests.
- a) rocks
 - b) holes
 - c) stones
 - d) gravels
44. Some worshipped the mathematics because it provided a **refuge** from thought and from feeling.
- a) meal
 - b) safety
 - c) shelter
 - d) banishment
45. The owner men went on leading to their point : You know the land's getting poorer. You know what 'cotton does to the land : robs it, sucks all the blood out of it.
- a) gives
 - b) resuscitates
 - c) takes up
 - d) scatters
46. If they could **rotate** the crops they might pump blood back into the land
- a) pay for
 - b) divide
 - c) turn around
 - d) motivate
47. In the little sties the pigs grunted inquiringly over the muddy **remnants** of the slops.
- a) antiques
 - b) left -ever
 - c) traces
 - d) cleanliness

48. And the men looked up for a second, and the **smoulder** of pain was in their eyes.
- a) regret
 - b) sign
 - c) feeling
 - d) motivation
49. Diesel tractors, **puttering** while they stood idle, they thundered when they moved, and then settled down to a droning roar.
- a) giving strokes
 - b) creating chaos
 - c) increasing speed
 - d) deteriorating
50. A twitch at the controls could swerve the cat.
- a) turn aside
 - b) dig out
 - c) reach out
 - d) handle
2. Fill in each blank space with the most suitable word or phrase according to the story.
51. At noon the tractor driver stopped sometimes near a house and opened his lunch.
- a) tenant
 - b) slave
 - c) prisoner
 - d) beggar
52. If a man owns a little property, that property is him, it's of him, and it's like him.
- a) part
 - b) soul
 - c) heart
 - d) mind

53. Finally the tractor driver the branded pie and threw the crust away.
- a) drank
 - b) ate
 - c) munched
 - d) complained
54. And the driver was, and a rubber mask covered his nose and mouth.
- a) goggled
 - b) killed
 - c) run down
 - d) controlled
55. The three men on the seat were as they drove toward home over the dusty road.
- a) glum
 - b) rapid
 - c) silently
 - d) terribly
56. And the men in the seat were tired and angry and for they had got eighteen dollars for every movable thing from the farm.
- a) happy
 - b) comfortable
 - c) excited
 - d) sad
57. And Tom shook himself free of the 'Jesus Christ, it's near sunrise.
- a) arrest
 - b) racy curse
 - c) numbness
 - d) boredom
58. High-way 66 is the _____ migrant road. 66-the long concrete path across the country, waving gently up and down on the map.
- a) main
 - b) decisive

c) neglected

d) tricky

59. On the highway the Dodge moved along slowly. The 12-volt headlights threw a short _____ of yellowish light on the pavement.

a) hit

b) collision

c) fatigue

d) blob

60. The cars of the migrant people crawled out of the side roads on to the great cross-country highway, and they took the way to the west.

a) migrant

b) perfect

c) bad

d) rough

PART FOUR. Answer these following questions in good English.

1. Describe one of the characters' roles in detail. Use information from the book to support your explanation.

2. Most critics say that John Steinbeck's **The Grapes of Wrath** is considerably concerned with Biblical allusions. Is that true? Explain fully.

3. John Steinbeck employed many figurative images in **The Grapes of Wrath**. Give one example and explain its role in the novel.

4. In what way does Jim Casy resemble Jesus Christ? Explain fully. Give certain lines to illustrate your answer.

5. Do you like the way the story ends? Explain fully.

6. How much does the nature as well as the animals play the roles in the story? And what is the tone or mood of the story on the whole?

7. Why does Ma Joad try to keep the family intact? Explain fully. If possible, give certain examples to illustrate your point.

8. Why does the tractor parallel a kind of monster? Is it appropriate for the story?

9. In terms of Tom's reaction, does he like or dislike the police? Why?

10. How was Noah Joad born? What is wrong with his appearance and behavior? Explain. **Eventually** what happens to him?

11. In what way is Ma Joad the central figure of the story?

12. Are the family's love and the love of the earth the important **themes** of **The Grapes of Wrath**? Explain in detail.

13. While all migrants leave Oklahoma, Muley still remains there. What is his reason against leaving Oklahoma?

14. Explain why you like or dislike the way the story ends.

15. What does the turtle symbolize? Cite certain lines to support your answer.

16. In what way does Jim Casy play an important role like Santiago? Explain.

17. How does Jim Casy lose his life? Do you appreciate his sacrifice? Explain.

18. How does Tom come to love Jim Casy and continue Jim Casy's mission afterwards?

19. In terms of evaluation, how much do you appreciate this novel : **The Grapes of Wrath?** Write a short paragraph about your own idea concerning the novel.

20. Write a summary or precis concerning **The Grapes of Wrath**

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