



سری سوال: یک ۱

زمان آزمون (دقیقه): تستی: ۷۵ تشریحی: ۰

تعداد سوالات: تستی: ۳۰ تشریحی: ۰

عنوان درس: رویکرد های نقد ادبی، نقد ادبی، نقد ادبی ۲

رشته تحصیلی/کد درس: زبان و ادبیات انگلیسی، زبان و ادبیات انگلیسی ۱۲۱۲۱۴۴ - زبان و ادبیات انگلیسی ۱۲۲۵۱۲۳

1-Critics who attacked on most kinds of contemporary criticism believed that critical analysis .....

- |  |                                   |
|--|-----------------------------------|
| 1. devalues the content                    | 2. is the desecration of art form |
| 3. is a disintegration of form and content | 4. isolates the artist            |

2-The Gothic texture of the New England forest in "Young Goodman Brown" causes the readers to have pre-critical response to .....

- |              |               |            |          |
|--------------|---------------|------------|----------|
| 1. structure | 2. atmosphere | 3. setting | 4. style |
|--------------|---------------|------------|----------|

3-The followers of New criticism were guilty of ignoring any information.....

- |                          |                                   |
|--------------------------|-----------------------------------|
| 1. in the work itself    | 2. not in the work itself         |
| 3. about the work itself | 4. in relation to the work itself |

4-Many literary classics are admittedly autobiographical, propagandistic, or topical. These are the concerns of .....

- |                        |                    |
|------------------------|--------------------|
| 1. the new historicism | 2. the new critics |
| 3. the textual critics | 4. the formalists  |

5-Textual critics mean to establish an "authentic text"; that is .....

- |  |                                       |
|--|---------------------------------------|
| 1. the edited text which the critic intended | 2. the text which the author intended |
| 3. the revised text                          | 4. the censored text                  |

6-Which group of critics prepare the literary text or corpus for further study?

- |                      |               |                 |                    |
|----------------------|---------------|-----------------|--------------------|
| 1. the genre critics | 2. formalists | 3. historicists | 4. textual critics |
|----------------------|---------------|-----------------|--------------------|

7-According to Northrop Frye, the central principle for distinction of genres is simple. The basis of distinction "appears to be the radical of ....."

- |                 |           |             |         |
|-----------------|-----------|-------------|---------|
| 1. presentation | 2. action | 3. language | 4. plot |
|-----------------|-----------|-------------|---------|

8-"Young Goodman Brown" is better understood if we have some knowledge of the Puritan New England. This is the application of ..... approach

- |                                |                            |
|--------------------------------|----------------------------|
| 1. Archetypal                  | 2. Moral and Philosophical |
| 3. Historical and Biographical | 4. Mythological            |

9-Which literary critical approach states that Pope's *Essay on Man* is about the role of reason in 18th century thought?

- |                                |                      |
|--------------------------------|----------------------|
| 1. Historical and biographical | 2. Psychological     |
| 3. Moral and philosophical     | 4. Mythical approach |



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10-What is the disadvantage of traditional approaches according to their enemies?

1. imagination has no role in it
2. this approach neglects new sciences such psychology and anthropology
3. it is content with commonsense interpretation of material
4. all above items

11-While applying..... the work of art comes to be of secondary importance.

- |                           |                        |
|---------------------------|------------------------|
| 1. traditional approaches | 2. aesthetic criticism |
| 3. formalistic approach   | 4. textual approach    |

12-Which question arises when the critic employs the moral philosophical approach?

- |                              |                    |
|------------------------------|--------------------|
| 1. What are we dealing with? | 2. What is taught? |
| 3. How does it develop?      | 4. What is form?   |

13-Applying the moral philosophical approach, it appears that "man's inhumanity to man" is the theme of .....

- |                            |                        |
|----------------------------|------------------------|
| 1. "To His Coy Mistress"   | 2. "Everyday Use"      |
| 3. <i>Huckleberry Finn</i> | 4. <i>Frankenstein</i> |

14-When we study the historical background of Formalism, we see that Romantics cared about "form" or the interrelation between the whole and the parts by .....

1. the image of growth
2. constructing legitimate poems
3. stating that a poem should have a single effect
4. stating that form is the content

15-Who discussed the idea of "form" in the novel during 20th century?

- |         |                 |                |                |
|---------|-----------------|----------------|----------------|
| 1. Kant | 2. E. Allen Poe | 3. Henry James | 4. John Taylor |
|---------|-----------------|----------------|----------------|

16-Who formulated the concept of "Objective Correlative"?

- |                      |                   |
|----------------------|-------------------|
| 1. Brooks and Warren | 2. T.S. Eliot     |
| 3. New critics       | 4. Cleanth Brooks |

17-When we identify a poem through its conventional pattern of rhymes, stanzaic structure, meter and so on, we are defining it's .....

- |                  |                 |                   |                  |
|------------------|-----------------|-------------------|------------------|
| 1. external form | 2. organic form | 3. component form | 4. internal form |
|------------------|-----------------|-------------------|------------------|



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18- According to John Crowe Ransom, the famous new critic, the ..... refers to the argument or the concept within the work.

- |                        |                  |
|------------------------|------------------|
| 1. logical structure   | 2. local texture |
| 3. dynamic imagination | 4. form          |

19- As a critic Aristotle is a..... .

- |                |              |             |               |
|----------------|--------------|-------------|---------------|
| 1. historicist | 2. formalist | 3. moralist | 4. New critic |
|----------------|--------------|-------------|---------------|

20- ..... is an element integral to the work but can reach beyond the work and engage the world value outside the work.

- |          |            |           |            |
|----------|------------|-----------|------------|
| 1. Theme | 2. Pattern | 3. Symbol | 4. Setting |
|----------|------------|-----------|------------|

21- The resolution of the opposites which happens in irony and paradox is called ..... in formalist criticism.

- |            |              |            |                      |
|------------|--------------|------------|----------------------|
| 1. tension | 2. corollary | 3. fallacy | 4. affective fallacy |
|------------|--------------|------------|----------------------|

22- Freud's most important contribution to modern psychology is his emphasis on .....

- |                                       |                                   |
|---------------------------------------|-----------------------------------|
| 1. unconscious aspect of human psyche | 2. conscious part of human psyche |
| 3. the power of id                    | 4. the power of libido            |

23- According to Freud, ..... is the source of all aggressions and desires. It is lawless, asocial and amoral.

- |       |        |             |           |
|-------|--------|-------------|-----------|
| 1. id | 2. ego | 3. superego | 4. libido |
|-------|--------|-------------|-----------|

24- What is the limitation of psychological approach generally?

- |                         |            |
|-------------------------|------------|
| 1. aesthetic inadequacy | 2. fallacy |
| 3. texture              | 4. tension |

25- According to Freud, the superego is dominated by the ..... principle.

- |             |          |             |            |
|-------------|----------|-------------|------------|
| 1. morality | 2. guilt | 3. pleasure | 4. reality |
|-------------|----------|-------------|------------|

26- The psychological theme of rebellion against the father is clearly shown in..... .

- |                        |                        |
|------------------------|------------------------|
| 1. Hamlet              | 2. Huckleberry Finn    |
| 3. Young Goodman Brown | 4. The Monster Unbound |



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27- Which statement is **TRUE** about the nature of Myths?

1. common psychological and spiritual activities
2. spiritual aspects of all men
3. private consciousness of each individual
4. regional behaviour of every tribe

28- What are Archetypes?

- |  |                      |
|--|----------------------|
| 1. private symbolic intention of an artist | 2. legendry signs    |
| 3. universal symbols                       | 4. universal culture |

29- Archetypes may be found in genres or types of literature that conform with seasonal cycle. For example tragedy corresponds with..... .

- |                         |                         |
|-------------------------|-------------------------|
| 1. the mythos of fall   | 2. the mythos of summer |
| 3. the mythos of spring | 4. the mythos of winter |

30- According to Jungian psychology, ..... mediates between our ego and the external world.

- |            |           |           |          |
|------------|-----------|-----------|----------|
| 1. persona | 2. libido | 3. shadow | 4. anima |
|------------|-----------|-----------|----------|