



سری سوال : یک ۱

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

تعداد سوالات : تستی : ۳۰ تشریحی : ۰

عنوان درس : نقد ادبی ۲

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

1- According to Susan Sontagis the uninhibited creative spirit in action while is a dry-as-dust intellectual operation.

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|-----------------------|-----------------------------|
| 1. criticism/ art | 2. art/ criticism |
| 3. pre criticism/ art | 4. criticism/ pre criticism |

2-A new type of literary analysis in the 20th century in which the literary work *per se* becomes the dominant concern of scholars is

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|-------------------------|---------------------------|
| 1. Traditional approach | 2. Psychological approach |
| 3. Textual criticism | 4. New criticism |

3-The most astute critics have supported a more and have fused a variety of techniques. They have insisted on treating literature as literature.

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| 1. eclectic approach | 2. traditional approach |
| 3. formalistic approach | 4. archetypal approach |

4-.....has as its ideal the establishment of an authentic text, or the text which the author intended. It is, according to A. E. Housman, the "science of discovering error in texts and the art of removing it".

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| 1. New criticism | 2. Genre criticism |
| 3. Textual criticism | 4. Formalistic criticism |

5- approach sees a literary work chiefly, if not exclusively, as a reflection of its author's life and times or the life and times of the characters in the work.

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

6-What would be the theme of "To His Coy Mistress" if we apply moral-philosophical approach on it?

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| 1. love | 2. friendship | 3. sacrifice | 4. carpe diem |
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7-By applying approach, Hawthorne's *The Scarlet Letter* is seen essentially as a study of the effects of secret sin on a human soul.

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|------------------------|----------------------------|
| 1. Moral-Philosophical | 2. Historical-Biographical |
| 3. New critical | 4. Psychological |

8-Matthew Arnold, the Victorian critic, insisted that a great literary work must possess.....

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|-------------------------|---------------------|
| 1. imagination | 2. high seriousness |
| 3. historical incidence | 4. reality |



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9- The contribution of Romanticism to Formalism is evident in the so called which recommends the interrelationship between the whole and the parts.

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| 1. organic form | 2. single effect |
| 3. organism | 4. "orderly arrangement of elements" |

10- Samuel Taylor Coleridge brought to England the conception of as the shaping power and unifier of vision.

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|---------------------------|------------------------|
| 1. delightful instruction | 2. formalistic opinion |
| 3. American dream | 4. dynamic imagination |

11- According to T. S. Eliot, is defined as "a set of objects, a situation, a chain of events which shall be the formula of a particular emotion; such that when the external facts, which must terminate in sensory experience, are given, the emotion is immediately invoked".

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|--------------------------|---------------------|
| 1. structural tightness | 2. achieved content |
| 3. objective correlative | 4. high seriousness |

12- Obviously has been the favored genre for formalistic analysis.

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| 1. novel | 2. short lyric poem | 3. drama | 4. epic |
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13- In begins with a sensitivity to the words of the text and all their denotative and connotative values and implications.

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|-------------------------|---------------------------|
| 1. Traditional approach | 2. Psychological approach |
| 3. Formalistic approach | 4. Textual criticism |

14- According to Wayne Booth in *The Rhetoric of Fiction*, narrators are reliable if

1. they support the explicit or implicit moral norms of the author
2. they provide a truthful account of events
3. the author and the speaker are the same
4. the work has objective third person point of view

15- All the following literary figures are New critics EXCEPT

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|----------------------|-----------------------|
| 1. John Crowe Ransom | 2. Allen Tate |
| 3. H. A. Taine | 4. Robert Penn Warren |



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16- Which of the following theories is **NOT** true about the New critics?

1. They favored an instructive moral function for literary works.
2. They sought precision and structural tightness in the literary work.
3. They favored a style and tone that tended toward irony.
4. They insisted on the presence within the work of everything necessary for its analysis.

17- According to John Crowe Ransom, "logical structure" means

1. the particular details and devices of the work
2. specific metaphors and images in the work
3. the historical facts related to the work
4. the argument or the concept within the work

18- Based on Freud's theories, is the source of all our aggressions and desires. It is lawless, asocial and amoral.

1. ego
2. id
3. superego
4. unconscious

19- All the following theories about *Psychology* and *Mythology* are true **EXCEPT**

1. Both are concerned with the motives underlying human behavior.
2. Psychology tends to be speculative and philosophical.
3. Mythology's affinities are with religion, anthropology and cultural history.
4. Psychology tends to be experimental and diagnostic.

20- According to Mark Schorer ".....is fundamental, the dramatic representation of our deepest instinctual life, of a primary awareness of man in the universe, capable of many configurations, upon which all particular opinions and attitudes depend".

1. Allegory
2. Psychology
3. Myth
4. Dream

21- Northrop Frye, in his *Anatomy of Criticism*, indicates the correspondent genres for the four seasons (spring, summer, fall and winter) are respectively.

1. comedy, romance, tragedy, irony
2. irony, romance, tragedy, comedy
3. romance, comedy, tragedy, irony
4. comedy, romance, irony, tragedy

22- Based on Jung's theory,is a psychological "growing up", the process of discovering those aspects of one's self that makes one different from other members of his species.

1. social unconsciousness
2. shadow
3. archetype
4. individuation



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23- In Jungian theories, is the the “living thing in man, that which lives of itself and causes life.” It is the feminine designation in the male psyche.

1. shadow 2. anima 3. persona 4. insight

24- All the following archetypal patterns can be traced in *Adventures of Huckleberry Finn* EXCEPT

.....

1. the quest 2. wise old man
3. the sacrificial scapegoat 4. initiation

25- The defect of traditional approaches is that

1. they are deficient in imagination
2. they mainly deal with external form
3. they regard the newer sciences such as psychology
4. they neglect the life of the author

26- In the the critic or the reader makes the mistake of not divorcing the literary work from any intention that the author might have had for the work.

1. affective fallacy 2. intentional fallacy
3. objective correlative 4. organic unity

27- The central motif with which James G. Frazer deals is the archetype of, specially the myth describing the “killing of the divine king”.

1. crucifixion and resurrection 2. the sacrificial scapegoat
3. initiation 4. the quest

28- Thecritics feel that readers have been ignored in discussions of the reading process when they should have been the central concern.

1. Historical-Biographical 2. Mythical
3. Formalistic 4. Reader-response

29- Regarding the formalist reading of Hawthorne's “Young Goodman Brown”, the relation between light and dark leads us to the formal device of the story which is

1. Simile 2. Metaphor 3. Ambiguity 4. Irony

30- According to the psychoanalyst Ernest Jones, and are dramatic projections of Hamlet's repressed Oedipal feelings.

1. the Ghost/ Claudius 2. Gertrude/ Claudius
3. Laertes/ the Ghost 4. Laertes/ Polonius