

تعداد سوالات: نسی ۳۰ تکمیلی - تشریحی -
 زمان امتحان: نسی و تکمیلی ۷۵ دقیقه تشریحی - دقیقه
 تعداد کل صفحات: ۵

نام درس: نقد ادبی ۲
 رشته تحصیلی: گرایش ادبیات انگلیسی
 کد درس: ۱۷۱۴۲۱

Directions: Answer the following questions by choosing the best choice (a, b, c, o, d).

- Which approach to literary criticism requires the critic to know about the author's life and times?
 - Mimetic criticism.
 - Textual criticism.
 - Formalist criticism.
 - Historical criticism.
- The New Critics were
 - Psychological critics
 - Feminist critics
 - Formalist critics
 - Marxist critics
- Unlike the critic who relies heavily on history and the biography of the writer, the..... critic is interested more in prehistory and the biographies of the gods.
 - Psychological
 - Feminist
 - Formalist
 - Myth
- Formalist critics believe that the value of a work cannot be determined by the author's intention. What term do they use when speaking of this belief?
 - The pathetic fallacy.
 - The intentional fallacy.
 - The affective fallacy.
 - The objective correlative.
- He was an influential force in archetypal criticism.
 - Freud
 - Tate
 - Richards
 - Jung
- Seven is an archetype associated with.....
 - perfection
 - birth
 - evil
 - death
- This poet might be described as a moral or philosophical critic for arguing that works must have "high seriousness"
 - Matthew Arnold
 - Elizabeth Browning
 - T.S. Eliot
 - Virginia Woolf

نام درس: نقد ادبی ۲

تعداد سئال: نسی ۳۰ تکمیلی -- نسیجی --

رشته تحصیلی: گرایش ادبیات انگلیسی

زمان امتحان: نسی و تکمیلی ۷۵ دقیقه نسیجی --

کد درس: ۱۷۱۴۲۱

تعداد کل صفحات: ۵

8. A critic examining John Milton's *Paradise Lost* focuses on the physical description of the Garden of Eden, on the symbols of hands, seed, and flower, and on the characters of Adam, Eve, Satan, and God. He pays special attention to the epic similes and metaphors and the point of view from which the tale is being told. He looks for meaning in the text, itself, and does not refer to any biography of Milton. He is most likely a..... critic.
- a. Reader Response b. Moralist c. Formalist d. Feminist
9. One of the potential disadvantages of this approach to literature is that it can reduce meaning to a certain time frame, rather than making it universal throughout the ages.
- a. Feminist approach b. Historical approach
c. Formalist approach d. Mimetic approach
10. In, the work is judged by its attests on the reader or viewer.
- a. the pathetic fallacy b. the intentional fallacy
c. the affective fallacy d. the objective correlative
11. A critic of Thomas Otway's "*Venice Preserv'd*" [as an example] wishes to know why the play's conspirators, despite the horrible, bloody details of their obviously brutish plan, are portrayed in a sympathetic light. She examines the author's life and times and discovers that there are obvious similarities between the conspiracy in the play and the Popish Plot. She is most likely a(n)critic.
- a. Historical b. Feminist c. Archetypal d. Psychological
12. This approach accepts the idea of the unconscious mind and is related to Psychoanalytical Criticism in some ways. However, unlike Sigmund Freud and other critics, they argue that part of the unconscious is shared by all people. From this perspective the term "collective unconscious" developed.
- a. Formalistic approach. b. Archetypal approach.
c. Moral approach. d. Philosophical approach.
13. One archetype in literature is the scapegoat. Which of these literary characters serves that purpose?
- a. Ophelia b. Captain Ahab c. Huck d. Hamlet

تعداد سؤالات: نسی ۳۰ تکمیلی ۳۰ تشریحی ۳۰

نام درس: نقد ادبی ۲

زمان امتحان: نسی و تکمیلی ۷۵ دقیقه تشریحی ۱۲۰ دقیقه

رشته تکمیلی: گرایش ادبیات انگلیسی

تعداد کل صفحات: ۵

کد درس: ۱۷۱۴۲۱

14. Unlike biographical and historical approaches, this approach contends that literature need have little or no connection with the author's intention, life, or social/historical situation. Everything needed to analyze the work is contained within the text. They also tend to examine the physical qualities of the text in a "scientific matter" that examines language and literary conventions (e.g. rhyme, meter, alliteration, plot, point of view, etc.). It is similar, though not identical, to Structuralism in its emphasis on the text itself.

- a. New criticism.
- b. Textual approach.
- c. Source study.
- d. Historical and biographical approaches.

15. Which of the following correctly lists the three parts of the psyche according to Jung?

- a. mind, brain, unconscious
- b. ego, personal unconscious, collective unconscious
- c. id, ego, superego
- d. ideas, ego, superego

16. Although there were antecedents from Plato through James, a systematic and methodological formalist approach to literary criticism appeared only with the rise in the 1930s of what came to be called the

- a. Source Criticism
- b. Textual Criticism
- c. Psychological Criticism
- d. New Criticism

17. Over what issue did Jung and his mentor (Sigmund Freud) part ways?

- a. The use of human experimentation.
- b. The role of conflict in human neuroses.
- c. The importance of sexuality in human neuroses.
- d. The use of hypnosis as a treatment for neuroses.

18. Which country is most associated with the theory of Formalism?

- a. Russia
- b. America
- c. Britain
- d. France

نام درس: نقد ادبی ۲

تعداد ساعات تئوری ۳۰ تکمیلی تشریحی --

رشته تحصیلی: گرایش: ادبیات انگلیسی

زمان امتحان: تئوری و تکمیلی ۷۵ دقیقه تشریحی ۱۵ دقیقه

کد درس: ۱۷۱۴۲۱

تعداد کل صفحات: ۵

19. Which of these features of a text would a Formalist be most interested in?

- a. Structure
- b. Author's biographical information
- c. Context
- d. Meaning of words

20. Which type of text would be the most useful when applying Formalism? A..... as it can be analyzed as a whole, and is more likely to contain interesting use of language .

- a. novel
- b. non-fiction
- c. play
- d. poem

21.- criticism of "kinds" or "types" - is a traditional way of approaching a piece of literature.

- a. Source study
- b. Historical criticism
- c. Genre criticism
- d. Biographical criticism

22.brought to England (and thus to America) the conception of a *dynamic imagination* as the shaping power and unifier of vision - a conception he had acquired from his studies of the German philosophical idealists: Kant, Hegel, Fichte and Schelling.

- a. T. S. Eliot
- b. Ernest Hemingway
- c. William Blake
- d. Samuel Taylor Coleridge

23. The interrelationship between the whole and the parts was manifested in a consistently recurring image among the.....- the image of growth, particularly of vegetation.

- a. Classics
- b. Neo-classics
- c. Romantics
- d. Modernists

24.are by nature collective and communal; they bind a tribe or a nation together in common psychological and spiritual activities. In *The Language of Poetry*, edited by Allen Tate, Philip Wheelwright explains, "..... is the expression of a profound sense of togetherness of feeling and of action and of wholeness of living."

- a. Myths/Myth
- b. Superegos/Superego
- c. Shadows/Shadow
- d. Animas/Anima

نام درس: نقد ادبی ۲

تعداد سؤال: ۳۰ تکمیلی — تشریحی —

رشته تحصیلی: گرایش: ادبیات انگلیسی

زمان امتحان: تستی و تکمیلی ۷۵ دقیقه تشریحی —

کد درس: ۱۷۱۴۲۱

تعداد کل صفحات: ۵

25. It has tended to be somewhat deficient in imagination, has neglected the newer sciences, such as psychology and anthropology, and has been too content with a commonsense interpretation of material.

- a. This is an argument by the enemies of the traditional approach to literary analysis.
- b. This is an argument by the enemies of the New Criticism to *Hamlet*.
- c. This is an argument by the fans of the traditional approach to literary analysis.
- d. This is an argument by the fans of the New Criticism to *Hamlet*.

26. *Death* and theme is often said to be the archetype of archetypes.

- a. *sun*
- b. *ouroboros*
- c. *yang-yin*
- d. *rebirth*

27. Which of the following authors **DOES NOT** belong to New Criticism?

- a. Robert Penn Warren
- b. Allen Tate
- c. Cleanth Brooks
- d. Edward Albee

28. The authors and their works are correctly matched **EXCEPT**.....

- a. John Milton: *On His Blindness*
- b. Virginia Woolf : *A Tale of two cities*
- c. Upton Sinclair: *The Jungle*
- d. Frank Norris: *The Octopus*

29. The following lines refer to.....

The grave's a fine and private place,
But none, I think, do there embrace.

[To His Coy Mistress]

- a. certainty of death and the flesh's decay
- b. brevity of youth
- c. brevity of life
- d. a compelling sexuality

30. It is the darker side of our unconscious self, the inferior and less pleasing aspects of the personality, which we wish to suppress. "It is invisible saurian [reptilian] tail that man still drags behind him (Jung, 217). It is.....

- a. *anima*
- b. *shadow*
- c. *persona*
- d. *superego*