



سری سوال: یک ۱

زمان آزمون (دقیقه): تستی: ۸۰ تشریحی: ۰

تعداد سوالات: تستی: ۳۰ تشریحی: ۰

عنوان درس: نمایشنامه قرن ۱۷ تا ۲۰

رشته تحصیلی/کد درس: زبان و ادبیات انگلیسی ۱۲۲۵۱۲۰

1-is the initial stage of the modern drama, and the most unashamedly Romantic.

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| 1. Existential revolt | 2. Social revolt |
| 3. Messianic revolt | 4. Political revolt |

2- With the single exception of, all of Ibsen's idealist characters are subject to partial or complete condemnation.

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| 1. Hedda Gabler | 2. Dr. Stockmann | 3. Nora | 4. Brand |
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3- All these plays are by Ibsen **EXCEPT** for.....

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| 1. <i>Peer Gynt</i> | 2. <i>Brand</i> |
| 3. <i>The Dance of Death</i> | 4. <i>Emperor and Gailian</i> |

4- In tone and atmosphere,is the most tragic of the modern genres.

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| 1. existential drama | 2. social drama |
| 3. messianic drama | 4. political drama |

5- The traditional and the modern theaters are clearly distinguishable from each other in regard to

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| 1. the nature of the words they imply | 2. the function of their audience |
| 3. the nature of the words they evoke | 4. the function of the dramatists |

6-alone, in the theater of revolt, remains uninterested in general ideas.

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| 1. Shaw | 2. Chekhov | 3. Brecht | 4. Genet |
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7- The play.....can probably be considered as a semi-autobiographical work, though it contains the harshest criticism Ibsen ever directed against himself.

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| 1. <i>Ghosts</i> | 2. <i>Hedda Gabler</i> | 3. <i>The Wild Duck</i> | 4. <i>Rosmersholm</i> |
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8- can be regarded as a consequence of the dramatist's revolt.

1. The estrangement from officialdom
2. The persistence of the dominant culture
3. The popularity of the commercial dramatists
4. The celebration of the soft virtues

9- *The Three Penny Opera* cogently demonstrates the ironic uses of the *Verfremdungseffekt* which has got the same meaning as

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| 1. empathy | 2. making strange | 3. making new | 4. irony |
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20- The pessimistic tone of the preface and the black mood of suggest that Shaw has come close to discouragement and despair.

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| 1. <i>Pygmalion</i> | 2. <i>Man and Superman</i> |
| 3. <i>Heartbreak House</i> | 4. <i>Back to Methuselah</i> |

21- "Artistic creation", observes Camus, "is a demand for.....and a rejection of the world.

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| 1. clarity | 2. unity | 3. negation | 4. ambivalence |
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22- Like Oscar Wilde and W. S. Gilbert,.....bases his comic technique on the inversion of Victorian conventions.

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| 1. Genet | 2. Shaw | 3. Brecht | 4. Chekhov |
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23-powerfully suggests the madness Brecht perceives in nature and the chaos he senses in the universe.

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| 1. <i>In the Jungle of Cities</i> | 2. <i>A Man's a Man</i> |
| 3. <i>The Tutor</i> | 4. <i>Drums in the Night</i> |

24- O'Neill is very much like in giving us a sense of constant process arising out of perpetual dissatisfaction.

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| 1. Pirandello | 2. Strindberg | 3. Brecht | 4. Ibsen |
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25-is the demand of the theater of revolt.

1. a compromise with the established religions
2. a progress towards the new religions
3. the aimless search for justification
4. the geographical exile

26- Although.....hides his experience in his plays, he speaks out directly through the figure of a third-person narrator.

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| 1. Ibsen | 2. Pirandello | 3. Brecht | 4. Shaw |
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27- In power and insight,remains unsurpassed among American dramatists and it is doubtful if, without him, there would have been any American drama at all.

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| 1. O'Neill | 2. Artaud | 3. Genet | 4. Ibsen |
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28- The theater of revolt is

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| 1. totally subjective | 2. objectively conscious |
| 3. not self-involved | 4. extremely self-conscious |



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29- The dramatist's chief antagonist, according to Ibsen is

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| 1. the liberal majority | 2. the liberal minority |
| 3. the paid entertainer | 4. other dramatists in exile |

30- The language of messianic drama is.....

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| 1. lofty | 2. elevated | 3. a & b | 4. ordinary |
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