

سری سوال: یک ۱

زمان آزمون (دقیقه): تستی: ۹۰ 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- Which one of the following statements is NOT True about Mythological criticism?

1. Yungian methology is universality accepted nowadays.
2. The Mythological critics run the risk of being distracted from the aesthetic experience of the work.
3. They sometimes forget that literature is an art.
4. The Mythological critics take a deep and broad view of the works.

2- It is with the relationship of literary art to "some very deep chord" in human nature that criticism deals.

1. psychological
2. mythological
3. anthropological
4. cultural

3- According to " Myth is fundamental, the dramatic representation of our deepest instinctual life, of a primary awareness of man in the universe".

1. Mark Twain
2. T.S. Eliot
3. Alexander Pope
4. Mark Schorer

4- The most potent of all symbolic numbers is

1. 3
2. 4
3. 7
4. 13

5- In archetypal criticism Desert stands for all the followings EXCEPT

1. spiritual aridity
2. death
3. nihilism
4. hope

6- According to Northrope Frye the mythos of spring corresponds to in literature.

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

7- The crucial limitation of the psychological approach is its

1. lack of interest in the author's intentions
2. aesthctic inadequacy
3. negilgence of the text itself
4. focus on the work itself

8- During the twentieth century psychological criticism has come to be associated with a particular school of thought, the psychoanalytic theories of

1. Carl Jung
2. Sigmund Freud
3. Jacque Lacan
4. Mark Schorer

9- That most of the individual's mental processes are is Freud's first major premise.

1. unconscious
2. conscious
3. Semi-conscious
4. id-based

10- The function of is to fulfill the pleasure principle.

1. id
2. ego
3. super-ego
4. the conscious



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11-Psychological criticism of "Young Goodman Brown" reveals that the story is a kind of struggle between

1. Id and super-ego
2. Id and ego
3. ego and super-ego
4. Id, ego and super-ego

12-Which one of the following statements is NOT true about the Formalists and the New Critics.

1. They liked to investigate long poems such as odes.
2. They liked English poetry of the seventeenth century and the "modernist" poetry that stems from Pound and Eliot.
3. The formalist approach sometimes seems to lapse into a treasure hunt for objective correlatives, conceits, the image, or ironic turns of phrase.
4. it tends to overlook feeling and appears heartless and cold in its absorption with form.

13-In the criticism, Intensive reading begins with a sensitivity to the words of the text and all their denotative and connotative values and implications.

1. psychological
2. Archetypal
3. Formalist
4. Biographical

14-The formalists articulated the concept that in a/n form there is a consistency and an internal vitality that we should look for and appreciate.

1. organic
2. dynamic
3. static
4. literary

15-In *Understanding Poetry*, Brooks and Warren include all the following items as a component of form EXCEPT

1. idea
2. narrator
3. rhythm
4. imagery

16-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. intentional fallacy
2. affective fallacy
3. biographical fallacy
4. regional fallacy

17-Introduced by Allen Tate,, means the integral unity that results from the successful resolution of the conflicts of abstraction and concreteness, of general and particular, of denotation and connotation.

1. irony
2. paradox
3. tension
4. oxymoron

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18-The enemies of the traditional approach to literary analysis have argued all EXCEPT

.....

1. it has tended to be somewhat deficient in imagination
2. it has neglected the newer sciences such as psychology and anthropology
3. it has been too content with a commonsense interpretation of material
4. it has focused solely on the life of the author

19-The criticism has done one valuable service in avoiding cultism and faddism, it has preserved scholarly discipline and balance in literary criticism.

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|--------------------------|------------|
| 1. moral - philosophical | 2. textual |
| 3. biographical | 4. new |

20-The basic tenets of historical-biographical approach are most clearly articulated in the writings of the nineteenth-century French critic

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|-----------------------|-----------------|
| 1. Hippolyte A. Taine | 2. Gerard Genet |
| 3. Andre Gide | 4. Thomas Man |

21-A historical novel is likely to be more meaningful when either theof the novel or its author is understood.

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|---------|------------|-----------|------------------|
| 1. size | 2. readers | 3. milieu | 4. point of view |
|---------|------------|-----------|------------------|

22-William Blake's "London" is an outcry against the of human beings by society.

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|---------------|----------------------|
| 1. cruelty | 2. oppression |
| 3. depression | 4. defamiliarization |

23-For the Elizabethans was a condition of the mind characterized by nervous instability, rapid and extreme changes of feeling and mood, and the disposition to be for the time absorbed in a dominant feeling or mood, whether joyous or depressed.

- | | |
|---------------------|----------------|
| 1. psychic disorder | 2. melancholy |
| 3. schizophrenia | 4. devastation |

24-The New Critics, as the proponents of this position were called, insisted that scholars concentrate on theexamining it as art.

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|-----------------------|-------------------------|
| 1. work itself | 2. author himself |
| 3. readers themselves | 4. morality of the work |



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25- Oscar Cargill, in the *introduction to his Toward a Pluralistic Criticism* endorsed the approach unequivocally:

1. intentional 2. historical 3. textual 4. eclectic

26- *Principles of Textual Criticism*, written by, is the best work on textual criticism.

1. C.S. Beardsley 2. W.K. Wimsatt 3. James Thorpe 4. Elmer Rice

27- The kind of criticism that plays an especially important role in studying the genesis and development of a piece of literature is calledcriticism.

1. moral 2. Textual 3. New 4. Formalistic

28- The criticism of type and kind is called criticism.

1. textual 2. moral 3. New 4. genre

29- In the genre criticism *Hamlet* is regarded as

1. romantic tragedy 2. revenge tragedy
3. melodrama 4. tragicomedy

30- The plot of *Huckleberry Finn* is

1. epistolary 2. episodic 3. rhapsodic 4. in medias res