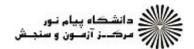
1+:4+

سرى سوال: يك ١

كارشناسي

زمان آزمون (دقیقه): تستی: ۹۰ تشریحی: ۰

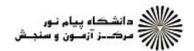


تعداد سوالات: تستى: ٣٠ تشريحي: ٠

| | | | عنــــوان درس: رمان قرن ۲۰ | |
|--------------------------------------|-------------------------------------|--|---|--|
| | | انگلیسی۱۲۲۵۱۱۸ | ِشته تحصیلی/کد درس: زبان وادبیات | |
| 1-In To the Lighthouse, | the charcater who plays the | role of an artist is | | |
| 1. Mrs. Ramsay | 2. Mr. Ramsay | ^{3.} Lily Briscoe | ^{4.} Nancy | |
| 2-Which one of the follo | owings was NOT a cause in t | the development of the | novel? | |
| 1. the rise of literacy | | 2. printing | | |
| 3. the rise of commu | nism | 4. a market economy | , | |
| 3-The narration in <i>To th</i> | e <i>Lighthouse</i> is always cited | l as an example of | ••••• | |
| 1. dramatic monologues | | 2. soliliquies | | |
| 3. streame of consciousness | | 4. aside | | |
| 4-Mark the WRONG sta | tement about the picaresqu | ue novel. | | |
| 1. it is episodic. | | ^{2.} it lacks sophisticated plot. | | |
| 3. it lacks complex characters. | | ^{4.} it is typically in lett | ter forms. | |
| 5- To the Lighthouse inc | ludes all the following parts | EXCEPT | | |
| 1. The Window | | ^{2.} The Rain | | |
| 3. Time Passes | | ^{4.} To the Lighthouse | | |
| 6-Samuel Richardson's | Pamela and Clarissa are | novels. | | |
| 1. picturesque | ^{2.} historical | ^{3.} epistolary | ^{4.} picaresque | |
| 7-In the first section of | To the Lighthouse, Charles 1 | ansely contends that | | |
| women can neithe | r paint nor write | | | |
| 2. men can neither pa | aint nor write | | | |
| ^{3.} neither men nor w | vomen can paint nor write | | | |
| ^{4.} both men and wor | nen can paint and write | | | |
| 8-The most respected p | ractitioner of historical nov | el in Britain is | | |
| 1. Emily Bronte | ^{2.} Charlotte Bronte | ^{3.} E. M. Forster | 4. Sir Walter Scott | |
| 9-In the first four years | of the second section in <i>To</i> | the Lighthouse, | occured. | |
| 1. World War I | 2. World War II | ^{3.} Creamean War | ^{4.} War of Roses | |
| 10-Joseph Heller's <i>Catch</i> | 22 is a nov | vel. | | |
| 1. satirical | ^{2.} regional | ^{3.} historical | 4. gothic | |

1+:4+

كارشناسي



| سری سوال : یک ۱ | ىيقە): ىستى : 90 نشرىخى: . | زمان ازمون (ده | عداد سوالات: نستی : ۳۰ نشریحی: ۰ | |
|--|---------------------------------------|--------------------------------|---|--|
| | | ه انگلیسی ۱۲۲۵۱۱۸ | عنـــوان درس: رمان قرن ۲۰ رشته تحصیلی/کد درس: زبان وادبیات | |
| 11-Which one of the follo | wing statements is NOT 1 | RUE about science fiction | ? | |
| 1. Science fiction need | ls not make use of superr | natural agencies. | | |
| ^{2.} Science fiction is rat | ther characterized by sett | ing. | | |
| 3. Science fiction invol | lves making use of techno | ology. | | |
| 4. Science fiction is se | t in now and here. | | | |
| 12-In <i>To the Lighthouse</i> , Nater the dinner party. | Ars. Ramsay was reading | when sh | e joined Mr. Ramsay | |
| 1. To the Lighthouse | | ^{2.} Villett | | |
| 3. A Shakespearean Sonnet | | 4. The Old Man and the Sea | | |
| 13- Trueman Captoe's In C | old Blood is a | | | |
| 1. science fiction | 2. new novel | 3. metafiction | ^{4.} faction | |
| 14-Jay Gatsby's name in tl | he beginning was | | | |
| 1. James Gastroy | | ^{2.} Jimmy Gatz | | |
| 3. George Gatsby | | ^{4.} Jimmy Galsworthy | , | |
| 15-According to Edgar Alla | an Poe, the short story is | normally read at | | |
| 1. two days | ^{2.} one day | 3. one sitting | ^{4.} a week | |
| 16-In <i>Great Gtasby,</i> Daisy | unhappily married to | | | |
| 1. Jay Gatsby | ^{2.} Nick Carraway | 3. Tom Buchanan | ^{4.} James Wilson | |
| 17-Nick Caraway is the na | rrator of | ••• | | |
| 1. The Turn of the Screw | | 2. A Rhetoric of the Unreal | | |
| 3. Sons and Lovers | | 4. The Great Gatsby | | |
| 18-The party that was hel | d in Tom and Myrtle's ap | artment, in The Great Gat | sby, Tom | |
| 1. divorces from Daisy | | 2. reavels his love of Myrtle | | |
| 3. becomes drunk | | 4. breaks Myrtle's nose | | |
| 19- In the | character is presented to | seems as if he she is talki | ng to herself or himself. | |
| 1. interior monologue | | 2. Stream of consciousness | | |
| 3. aside | | 4. mimesis | | |
| | | | | |

1+:4+

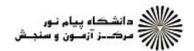
كارشناسي



| سری سوال : یک ۱ | يقه): تستى: ٩٠ تشريحى: ٠ | زمان آزمون (دة | تعداد سوالات: تستى : 30٪ تشريحي : 0 | |
|--|--------------------------|--------------------------------|--|--|
| | | | عنــــوان درس: رمان قرن ۲۰ | |
| | | یسی ۱۲۲۵۱۱۸ | رشته تحصیلی/کد درس: زبان وادبیات انگل | |
| 20-The extravagan parties tl | hat were held in Gatsb | y's house were to | | |
| 1. show off | | | | |
| 2. give the sense of his n | najesty | | | |
| 3. attract Daisy | | | | |
| ^{4.} tell Nick that he is not | the man he used to be | 2 | | |
| 21-Saul Bellow's Seize the D | ay is written based on | the theme of | | |
| 1. carpe diem motif | | 2. death and eternal damnation | | |
| 3. the futility of the human life | | 4. the love that to | 4. the love that turns to dust | |
| 22-Who has killed Tom's mis | stress? | | | |
| 1. Tom himseld | 2. Nick Caraway | 3. Daisy | 4. Gatsby | |
| 23-The motor-car in <i>Howard</i> | I's End is a symbol for | all the following EXCER | ንፐ | |
| 1. violence and death | | | | |
| 2. the mechanical as aga | inst the organic | | | |
| 3. emotions | | | | |
| 4. the new and the destr | ructive of the tradition | al | | |
| 24-In the end of <i>The Great G</i> | Gatsby, Jay Gatsby | | | |
| 1. marries Daisy | | 2. moves away from the east | | |
| 3. is killed by Myrtle's hu | usband | 4. hangs himself | | |
| 25-As a result of theundervalued were redisc | | , a number of writers v | vhose works have been | |
| 1. Reader - Response | | ^{2.} Biographical | | |
| 3. Feminist | | ^{4.} Textual | | |
| 26-The story of a group of B with disastrous results ca | <u>-</u> | | o try to govern themselves | |
| 1. The Great Gatsby | | 2. Lord of the Flie | es s | |
| 3. To the Lighhouse | | ^{4.} The Sound and | 4. The Sound and the Fury | |
| 27-Which critics emphasized | the role of the author | r's society and his posit | tion in it? | |
| 1. New critics | 2. Formalist critics | 3. Textual critics | 4. Marxist critics | |

1-:4-

كارشناسي



سری سوال: یک ۱

زمان آزمون (دقیقه): تستی: ۹۰ تشریحی: ۰

تعداد سوالات: تستى: 30 تشريحي: 0

ع**نــــوان درس:** رمان قرن ۲۰

رشته تحصیلی/کد درس: زبان وادبیات انگلیسی ۱۲۲۵۱۱۸

28-Mark the WRONG statement about Ralph in Lord of the Flies.

He is attractive, charismatic, and decently intelligent. He demonstrates obvious common sense and he recognizes the false fears and superstitions as barriers to their survival. He is a diplomat and a natural leader.

- 1. He represents leadership, the properly socialized and civilized young man.
- 2. He is the one who conceives the meeting place, the fire, and the huts.
- 3. He synthesizes and applies Piggy's intellectualism.
- 4. He never understands that evil is universally present in all people and requires a constant resistance by the intellect.

29-Mark the WRONG statement about the Formalist Approaches to literature?

- 1. It includes Russian Formalists and New critics.
- ^{2.} They beleived that novels are windows giving directly on to reality.
- 3. They beleived that novels are made.
- 4. David Lodge's Language of Fiction is a formalist work.

30-In the end of *The Lord of the Flies*, Ralph bursts into tears over

- 1. the death of Piggy
- 2. the end of Friendship
- 3. the end of innocence
- 4. the death of Simon
- 1. 1.4

2. 1.3

3. 2.4

4. 3.4