



تعداد سوالات: تستی: ۳۰ تشریحی: ۰

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

سری سوال: یک ۱

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1-The following information about *Huckleberry Finn* is important in approach.
"The novel is part of frontier America in the 1840s and 1850s. The happenings and characters are based on the events and persons Twain saw in Hannibal, Missouri."

1. Historical-Biographical
2. Moral-Philosophical
3. Formalist
4. Textual

2-Which of the followings is an allegory?

1. *The Scarlet Letter*
2. "To His Coy Mistress"
3. *Piers Plowman*
4. *Hamlet*

3-Which one is the definition of T. S. Eliot's objective correlative?

1. a set of objects, events, a situation which formulate a deep effect
2. blending states of mind and feeling in a single verbal equivalent
3. a set of objects, events, or situations which create a particular emotion
4. blending states of mind and feeling in a single visual imagery

4-In what way is there a connection between psychological and mythological approaches?

1. both are concerned with the motives that underlie human behavior
2. both are concerned with the human as the center of attention
3. both of them are concerned with individual interrelationships
4. both of them are approaches in literary criticism

5-What is the purpose of using multiple settings?

1. To make the literary work interesting
2. To enhance the theme and plot of the literary work
3. To create a variety of spectacles
4. To increase the number of audience

6-Which of the followings is the prose style of *Frankenstein*?

1. A spare and understated prose
2. extremely compressed, highly allusive and quite idiomatic
3. extremely formal, both in the author's exposition and dialects of characters
4. A wry, folksy dialogue



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7-What is the definition of atmosphere in literary works?

1. The climate of geographical region
2. The mood or feeling that permeates an environment
3. The type of words and sentences in a literary work
4. The emotional status of a character

8-A historical novel tends to be more meaningful when either its is understood.

1. plot or character
2. author or style
3. milieu or that of its author
4. Setting or theme

9-In Andrew Marvell's "To His Coy Mistress" what do "the Flood" and "the Conversion of the Jews" allude to?

1. Death
2. Religious matters
3. Bible
4. Passage of time

10-What are the defects of traditional approaches?

1. They are deficient in imagination
2. They pay too much attention to the new sciences
3. They deal with formal interpretation of the subject
4. They are difficult to apply

11- Which literary critical approach considers a literary work as an organic form?

1. New Criticism
2. Psychological approach
3. New Historicism
4. Moral and philosophical approach

12-The New critics sought.....and..... in the literary work

1. images and historical facts
2. precision and structural tightness
3. myths and archetypes
4. biographical clues and events

13-Stated simply, are universal symbols.

1. archetypes
2. myths
3. motifs
4. thematic images

14-Which archetypal pattern is NOT used in *Huckleberry Finn*?

1. Scapegoat
2. Quest
3. Water symbolism
4. Wise old man



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15- In archetypal criticism, what is the significance of the archetypal image of "Garden"?

1. Consciousness 2. Death 3. Four seasons 4. Innocence

16- Northrop Frye in his *Anatomy of Criticism* indicates that the genre of irony matches with

1. Winter 2. Summer 3. Spring 4. Fall

17- Which one is NOT among the archetypes related to "Hero"?

1. creation 2. quest 3. initiation 4. scapegoat

18- Particularly in the myths that deal with the "killing of the divine king", James G. Frazer deals with the central motif of

1. Immortality 2. Crucifixion and resurrection
3. Initiation 4. The Sacrificial Scapegoat

19- What is Jung's primary contribution to myth criticism?

1. Theory of racial memory and archetypes
2. Theory of human memory and motifs
3. Theory of reflective behavior and archetypes
4. Theory of racial memory and psychology

20- According to Jung, is a feminine designation in the male psyche. In the female psyche, this archetype is called the

1. anima/ animus 2. persona/ shadow
3. shadow/ persona 4. animus/ anima

21- Aristotle's *Poetics* is the source of all the following basic notions EXCEPT:

1. The characteristics of the tragic hero 2. The formative elements of drama
3. The necessary unity of plot 4. The use of imaginative power

22- Based on Moral-Philosophical approach, what is the dominant theme of Andrew Marvell's "To His Coy Mistress"?

1. Passage of time 2. Seize the day 3. Immortality 4. Disappointment

23- Regarding a historical and biographical analysis of *Frankenstein*, whose biographical features are seen in the novel?

1. Harriet Westbrook 2. Charlotte Bronte
3. Mary Shelley 4. Emily Bronte



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24-The mistake of judging the meaning of a poem according to the intentions of its author is called by New Critics.

1. Intentional fallacy
2. Affective fallacy
3. Heresy of paraphrase
4. Elan vital

25-The formal device which is used in "Young Goodman Brown" and can be traced in the relationship between light and dark is

1. Irony
2. tension
3. metaphor
4. Ambiguity

26-Based on psychological analysis, Edgar Allan Poe's fiction "The Tell-Tale Heart" is seen as the tale of...

1. revenge against the father
2. id versus superego
3. love and death
4. sexual satisfaction

27-From formalist approach, which image is used as a strong metaphor in Shakespeare's *Hamlet*?

1. trap imagery
2. cosmology
3. madness imagery
4. revenge

28-What is the definition of a "scapegoat"?

1. a hero performing impossible tasks
2. a hero who is after some great duty
3. a hero scarified for good of people
4. a hero who undertakes a journey

29-How does historical and biographical approach see a literary work?

1. as an artistic work with analyzable form.
2. as a reflection of author's life and times
3. as an attainable object that cannot be analyzed
4. as a work which should be didactic and delightful

30-What does "organic form" mean in New Criticism?

1. that a given literary experience develops step by step
2. that a given literary experience should grow based on defined rules
3. that a given literary experience should have a form
4. that a given literary experience takes a proper shape