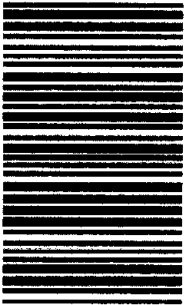


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نام :

نام خانوادگی :

محل امضاء :



جمهوری اسلامی ایران
وزارت علوم، تحقیقات و فناوری
سازمان سنجش آموزش کشور

اگر دانشگاه اصلاح شود مملکت اصلاح می‌شود.

امام خمینی (ره)

آزمون دانش‌پذیری دوره‌های فراگیر «کارشناسی ارشد» دانشگاه پیام نور

رشته‌ی زبان و ادبیات انگلیسی (کد ۱۲۹)

مدت پاسخگویی: ۱۲۰ دقیقه

تعداد سؤال: ۸۰

عنوان مواد امتحانی، تعداد و شماره سؤالات

ردیف	مواد امتحانی	تعداد سؤال	از شماره	تا شماره
۱	شناخت ادبیات	۲۰	۱	۲۰
۲	دوره تجدید حیات ادبی	۲۰	۲۱	۴۰
۳	ادبیات قرن هفده و هجده	۲۰	۴۱	۶۰
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آذر ماه سال ۱۳۹۱

استفاده از ماشین حساب مجاز نمی‌باشد.

1. **According to Eagleton, the Formalists.....**
 - 1) considered literary language as on a par with other uses of the language, not far above what was used in everyday conversation
 - 2) saw literary language as a set of deviations from a norm, a kind of linguistic violence
 - 3) the linguistic 'novelty' in literary language would in time 'spill over' other uses of language
 - 4) regarded literary language as privileged layer of discourse arising from its more normal configurations
2. **Eagleton best believes that "the largely concealed structure of values which informs and underlies our factual statements is....."**
 - 1) constitutive of what the satiric literature of the eighteenth c. had to offer
 - 2) refracted (though not essentially changed) for aesthetic ends in literature
 - 3) represented largely in lyric poetry
 - 4) part of what is meant by 'ideology'
3. **Eagleton maintains that our own definitions of literature basically began to develop in the.....**
 - 1) Romantic period
 - 2) Renaissance
 - 3) Augustan age
 - 4) Victorian period
4. **According to Eagleton, the Leavisian belief in 'essential Englishness'—its conviction that some kinds of English were more English than others—.....**
 - 1) was to open up the robust vitality of Shakespearian English into the masses of 'English news readers', for whom it was necessary to come to terms with their 'English' grassroots
 - 2) was modulated by a new social class, who could easily see themselves as rooted in the 'English people' of Sir Walter Raleigh and the Elizabethan playwrights
 - 3) was a kind of petty-bourgeois version of the upper-class chauvinism which had helped to bring English to birth in the first place
 - 4) was based on a rampant jingoism much in evidence after 1918, as ex-servicemen and state-aided middle-class students began to infiltrate the public-school ethos of Oxbridge
5. **Eagleton believes that the critical school of phenomenology.....**
 - 1) is a form of 'methodological realism', seeking to explore an abstraction called 'human consciousness' and a world of pure possibilities
 - 2) embraces empiricism, psychologism and the positivism of the natural sciences, while trying to join in with the forces of classical idealism
 - 3) as an 'intentional' theory of consciousness suggests the break-up of 'being' and 'meaning' from each other
 - 4) secured a knowable world and, at the same time, it established the centrality of the human subject
6. **Eagleton maintains that in phenomenological criticism.....**
 - 1) we must take into account everything we actually know of the author—including his relationships with fellow-writers, for instance
 - 2) the actual historical context of the literary work, its author, conditions of production and readership are ignored
 - 3) the text itself is amplified not just to the author's consciousness but a pure embodiment of of the ideological world around him
 - 4) the work's stylistic and semantic aspects are grasped as organic parts of a complex totality, of which the unifying essence is man's collective psyche

7. **In his discussion of critics Roland Barthes and Wolfgang Iser, Eagleton posits that both critics.....**
- 1) focus mainly on the modernist text to propound their critical view points
 - 2) are equally caught up in the 'exuberant dance of language'
 - 3) betray a liberal distaste for systematic thought
 - 4) underlie the position of the reader in history
8. **Which of the following critics would, according to Eagleton, best match the description of reading as "not a matter of discovering what the text means, but a process of experiencing what it does" and is labelled as one whose 'notion of language is pragmatist'?**
- 1) Stanley Fis
 - 2) Hans-Robert Juas
 - 3) Roman Ingarden
 - 4) E. D. Hirsch
9. **Northrop Fry (or his work), in Eagleton's point of view,.....**
- 1) emphasizes the utopian root of literature because it is marked by an attachment to the actual social world, an excessive indulgence with history itself.
 - 2) believes that in literature, and in literature alone, one can shake off the sordid 'externalities' of referential language and discover a spiritual home.
 - 3) combines an aversion to aestheticism with an efficiently classifying 'scientificity', and so promotes criticism as a rational alternative to literature
 - 4) bases his celebrated 'mythoi' on idyllic rural conception of the cycles of the seasons and on nostalgic memories of a history after the Renaissance
10. **Which of the following, according to Eagleton, is NOT a feature of Structuralism?**
- 1) It basically neglects the individual.
 - 2) It has a clinical approach to the mysteries of literature.
 - 3) It is clearly incompatible with common sense.
 - 4) It posits that what is most 'real' is what is experienced.
11. **Deconstruction, based on what Eagleton has to say of it, 'has grasped the point that the binary oppositions with which classical structuralism tends to work.....'**
- 1) are an important step away from seeing things ideologically
 - 2) are based on absolutely non-ideological valuations
 - 3) represent a way of seeing typical of ideologies
 - 4) build consciously on what can be termed the 'scientific ideology'
12. **In his account of Mikhail Bakhtin, Eagleton mentions that Bakhtin.....**
- 1) reacted against 'objectivist' linguistics, but was also critical of its 'subjectivist' alternatives
 - 2) embraced both 'objectivist' linguistics and the 'subjectivist' alternatives to it (attempting to make a reconciliation between the two)
 - 3) preferred subjectivist, society-based accounts of linguistics over the fashionable objectivist notions of it
 - 4) rejected 'subjectivist' linguistics in favour of an absolutely 'objectivist' science of language which was answerable to materialist critique
13. **Eagleton would comment in *Literary Theory* that the 'healthy sign' for Roland Barthes.....**
- 1) is one which draws attention to its own arbitrariness
 - 2) can be decoded only in a 'readerly' experience of consuming texts
 - 3) does not exist as the existence of a sign is always fraught with impurities
 - 4) is a myth which is nevertheless useful in resolving the semantic contradictions of a text

14. **Eagleton maintains that for such theorists of deconstruction as de Man and Hillis Miller, literature.....**
- 1) has been constantly deconstructed as it often camouflages its constructed nature out of reach of the ordinary reader.
 - 2) is, in some sense, the most solid system lending itself to actual reality (as perceived by the subject reader and perhaps not the writer)
 - 3) and its appreciation is a matter of being caught on the hop between two meanings which can be reconciled and finally be fused in one together
 - 4) does not need to be deconstructed by the critic: it can be shown to deconstruct itself, and moreover is actually 'about' this very operation
15. **According to Eagleton in his discussion of psychoanalytical criticism, in the condition of psychosis,.....**
- 1) there is serious interruption in the flow of desires from the id to the ego
 - 2) the id supersedes the ego as the reservoir of desires
 - 3) the link between the ego and the external world is ruptured
 - 4) the outside world as the repository a being's rational behaviour ceases to exist
16. **In *Literary Theory*, Lacan's 'symbolic order' is defined as the.....**
- 1) psychological level at which the child is banished from a 'full', imaginary possession of the world into the 'empty' world of language.
 - 2) pre-given structure of social and sexual roles and relations which make up the family and society
 - 3) stage at which the subject is divided between the conscious life of the ego and the unconscious, or repressed desire
 - 4) subject simply moving from one signifier to another, along a linguistic chain which is potentially infinite
17. **Psychoanalytical literary criticism in *Literary Theory* is divided into four kinds; depending on its object of attention, it can attend to.....**
- 1) interaction between the reader and the public, 'author-writer' relationship, text and sub-text
 - 2) author of the work, the work's contents, its formal construction and the reader
 - 3) the larger linguistic context of the work, the primary and secondary readers and what is called the spirit of the time or *geist*
 - 4) 'text' (as divorced from 'work'), material conditions of the text's production, writer's subconscious, reader's ideology
18. **In Martin Heidegger's *Being and Time* (1927), according to Eagleton, the world.....**
- 1) is, in a final analysis, quite exhaustible in its meanings and we constitute it more than it can constitute us
 - 2) may be fully incorporated into man's intellectual projects, with man having the potential to have complete over its unruly terrain
 - 3) is not an object 'out there' to be rationally analysed, set over against a contemplative subject
 - 4) is something the discerning subject can easily get outside of and stand over against

19. Which of the following about the F. R. Leavis's journal *Scrutiny* is TRUE, according to Eagleton's valuation of it in *Literary Theory*?
- 1) Restless with the cloistered aestheticism of conventional criticism, the journal promulgated such ideas as the 'decency' of fascism and 'necessity' of economic communism.
 - 2) Enthralled by the assumption that any work written in elegant English was more or less as good as any other, it maintained that all works of literature 'made for life'
 - 3) It regarded the dissection of literary texts as somehow discourteous, an equivalent in the literary realm to grievous bodily harm.
 - 4) It insisted that how one evaluated literary works was deeply bound up with deeper judgements about the nature of history and society as a whole.
20. Which of the following, from Eagleton's standpoint, is one of the 'gains' or results of structuralism?
- 1) With the advent of structuralism, the world of the great aestheticians and humanist literary scholars of twentieth-century Europe seemed one whose hour had passed.
 - 2) The structuralist method implicitly buttressed literature's claim to be a unique form of discourse.
 - 3) It recognized that the literary work, like any other product of language, is discourse, whose ideology could be classified and analysed like any other.
 - 4) It re-introduced and reinforced the authority of a 'naturally' sensitive critical elite and tried to improve upon the notion of poetry as disguised theology.

دوره تجدید حیات ادبی

21. Which of the following about Book I of Thomas More's *Utopia* is TRUE?
- 1) Quite unusually for its time, with its request for abolishing all private property, it is direct call for revolutionary social reform in England.
 - 2) He pictures England as an ideal state as he would have had it in the ordered and peaceable state developed by Plato in his Republic.
 - 3) It is a meditation, in the form of a dialogue, on the question of whether intellectuals should involve themselves in politics.
 - 4) More argues, quite effectively, that learning alone does not necessarily entitle a councillor claim of service to a monarch.
22. Which of the following lines close Wyatt's *Farewell, Love*?
- 1) 'For hitherto though I have lost all my time / Me lusteth no longer rotten boughs to climb'
 - 2) 'Likewise displeaseth me both death and life / A my delight is causer of strife'
 - 3) 'Drowned is reason that should me consort / And remain I despairing of the port'
 - 4) 'But let it pass, and think it is of kind / That often change doth please a woman's mind'
23. Henry Howard, Earl of Surrey (1517-1547).....
- 1) wrote 'English' sonnets in iambic pentameter rhyming *abba cddc effe gg*
 - 2) translated parts of Homer's the *Iliad* into English for the first time
 - 3) significantly wrote a number of poems that were, in fact, probably by women
 - 4) was the first poet to publish in the 'strange metre' blank verse
24. Henry Howard's 'The soote season' (1557).....
- 1) uses the cycles of seasons to discuss the decay and birth of man after death
 - 2) uses a relatively abundant animal, insect and bird imagery
 - 3) is addressed to a beloved who is likened to sweet ('soote') season of spring
 - 4) is based on one of his favourite Greek love lyrics by Ovid

25. In sonnet 54 of his *Amoretti* ending with 'She is no woman, but a senseless stone', Spenser.....
- 1) advises princes not to fall into the guiles and traps of earthly love
 - 2) links himself to the main metaphor of the poem, which is a ship lost at sea during a storm
 - 3) takes on the role of an actor, and his beloved is the spectator
 - 4) is deeply in love with his lady-love, shown in his inscribing her name upon the sandy shore
26. According to Norton, Spenser's influence in the nineteenth century may best be seen in.....
- 1) Browning's *Andrea del Sarto*
 - 2) Tennyson's *Lotos-Eaters*
 - 3) Arnold's *The Buried Life*
 - 4) Meredith's *Modern Love*
27. Which of the following statements about Edmund Spenser TRUE according to Norton?
- 1) He is in some ways a backward-looking poet who paid homage to Chaucer, and compared his age unfavourably with the feudal past.
 - 2) His volume poems *Complaints* comments on the courtiers and ladies at the centre of English court life.
 - 3) He wrote his *Faerie Queene* in fourteen books—the last four of which were published posthumously.
 - 4) His choice of antique language was imposed on him by his publisher who wanted him 'to emulate the classicke'
28. Which of the following lines is NOT from Raleigh's short poem 'What is our life'?
- 1) 'Thus march we, playing, to our latest rest'
 - 2) 'Our mirth the music of division'
 - 3) 'Heaven the judicious sharp spectator is'
 - 4) 'Then these delights my kind may move'
29. Which of the following about Sir Walter Raleigh (1552-1618) is TRUE?
- 1) He was nearly the first poet in English to support the practice of printing poems.
 - 2) His short poem 'The Lie' was an attack on social classes and institutions.
 - 3) He finished his *History of the World* while imprisoned in the Tower of London.
 - 4) He wrote the long epic *The Ocean to Cynthia* based on Queen Elizabeth's life.
30. Sir Philip Sidney's *The Defence of Poetry*.....
- 1) poetry depends like all the other arts on nature as its object and in that it 'cannot be ever remiss'
 - 2) was not a specific answer to Gosson's *The School of Abuse*, though he must have had it in mind when he composed his *Defence*
 - 3) grew out of a small pamphlet in support of Elizabethan drama, *An Apology for Poetry*
 - 4) responds to charges against poetry which had, paradoxically enough, voiced by Elizabethan courtiers
31. 'Character / character description' in Marlowe's *Doctor Faustus* match in.....
- 1) Robin / An ostler, or innkeeper, who provides a comic contrast to Faustus
 - 2) Wagner / Faustus's friend and companion. He burns Faustus' evil books in an attempt to save him from the devil
 - 3) Valdes and Cornelius / Faustus's 'noble' cousins, who try to him on a grand tour of Europe before his dealings with Mephistopheles
 - 4) Emperor Charles V / The present (fictional) monarch of England, whose court Faustus visits.

32. Which of the following about *Doctor Faustus's* chorus in the Prologue is TRUE?
- 1) It is, unusually for this play, a group of male actors, who enter centre stage and introduce the plot of the play.
 - 2) It recites how Faustus was born to a family of noblemen in the small town of Rhode and how he was educated at Wittenberg, a famous German university.
 - 3) It tell us that that Faustus is "swollen with cunning" and has begun to practice necromancy, or black magic.
 - 4) It lets us know that the "form of Faustus' fortunes" is interwoven with matter of love and war now pestering the entire Europe.
33. Which of the following about the soliloquy at the beginning of scene 1 of *Doctor Faustus* is TRUE?
- 1) It establishes a hierarchy of disciplines in attempt to protect men's bodies mainly through sciences of the body and alchemy.
 - 2) It marks Faustus's rejection of the medieval model of learning, as he sets aside each of the old authorities and resolves to strike out on his own in his quest to become powerful through magic.
 - 3) It quotes at length from Aristotle's books on logic and notes that as disputing well is goal of logic, it can serve him as the main scholarly goal in his life.
 - 4) It is largely concerned with law and divinity at the expense of such areas as logic and medicine and, quoting the Byzantine emperor Justinian, dismisses any discipline except divinity as too petty for man's spiritual endeavours.
34. After signing the pact with Mephistopheles and selling his soul to the devil, Faustus begins his travels and in one his actions (in a sequence of actions).....
- 1) He goes to the pope's court in Rome, sits by his side in his banquet and welcomes his guests as one of his bishops.
 - 2) He sells a horse to the Duke of Vanholt, which then turns into a heap of straw in front of his and his courtier's eyes.
 - 3) He makes antlers grow out of a servants's head while at a reception in the home of a Bavarian commander of army.
 - 4) He is invited to the court of the German emperor, and conjures up an image of Alexander before him.
35. 'Character / character description' in Shakespeare's *Twelfth Night* match in.....
- 1) Sir Toby / A powerful nobleman in the country of Illyria, lovesick for the beautiful Lady Olivia
 - 2) Sebastian / head servant in the household of Lady Olivia.
 - 3) Malvolio / Viola's lost twin brother; the beautiful Lady Olivia, whom he has never met, wants to marry him
 - 4) Olivia / A wealthy, beautiful, and noble Illyrian lady, courted by Orsino and Sir Andrew Aguecheek
36. Which of the following about Shakespeare's *Twelfth Night* is TRUE?
- 1) There is constant oscillation between blank verse and prose in the play.
 - 2) The comic subplot is generally in an aristocratic, dignified register of verse.
 - 3) It is the first play by Shakespeare in which women's roles were not played by men.
 - 4) It was the origin of long succession of his comedies culminating in *As You Like It*.

37. Which is correct order of occurrence of the following seminal events in the sixteenth century?
- 1) Building of The Theatre, the first permanent structure in England for the presentation of plays→publication of Tottel's *Songs and Sonnets*→ Henry VIII declares himself head of the English church
 - 2) Henry VIII declares himself head of the English church→publication of Tottel's *Songs and Sonnets*→Building of The Theatre, the first permanent structure in England for the presentation of plays
 - 3) Building of The Theatre, the first permanent structure in England for the presentation of plays→Henry VIII declares himself head of the English church→publication of Tottel's *Songs and Sonnets*
 - 4) Henry VIII declares himself head of the English church→ Building of The Theatre, the first permanent structure in England for the presentation of plays→publication of Tottel's *Songs and Sonnets*
38. The passage opening with 'That morning the sun shone bright and clear, the wind was whistling aloft, and sharp according to the time of the year. The snow in the highway lay loose and trodden with horse feet...' mentioned in Norton is taken from a typically Elizabethan text, on archery, by.....
- 1) Raphael Holinshed
 - 2) Thomas Nashe
 - 3) Roger Ascham
 - 4) John Lyly
39. In the context of the theatres, plays and play writing of the second half of the sixteenth century.....
- 1) the principal actors held no share in the profits of the company
 - 2) most plays were bought for acting companies from freelance writers
 - 3) plays enjoyed with numerous scene breaks and intermissions
 - 4) the players formed what would now be called repertory companies
40. In the lines 'Wit with his wantonness / tasteth death's bitterness / Hell's executioner / Hath no ears for to hear / What vain art can reply / I am sick, I must die / Lord have mercy on us' by an Elizabethan poet, the linguistic playfulness beloved by the Elizabethan culture is.....
- 1) scorned as an ineffectual attempt to which the executioner, death, is utterly indifferent
 - 2) taken to a high pitch of perfection in alleviating the taste of 'death's bitterness'
 - 3) inductive to bravery and equanimity in the face of the impending doom (typified by 'hell's executioner')
 - 4) humbly beseeching God to have mercy on man's little moral dilly-dallyings

SEVENTEENTH AND EIGHTEENTH CENTURY LITERATURE

41. **John Donne's *Devotions upon Emergent Occasions*.....**
- 1) includes several lengthy prayers for supremacy of the Anglican Church over the Catholic Church
 - 2) recount in thirty sections the stages of birth, growing up, illness and death
 - 3) contains in each of its sections a 'expostulation and debatement with God' and a 'meditation upon our human condition'
 - 4) were written on the occasion of the untimely death of his wife in childbirth
42. **Which of the following works by Francis Bacon discusses various 'idols', or delusive images of truth that lead people away from the exact knowledge of science?**
- 1) Valerius Terminus: of the Interpretation of Nature
 - 2) Novum Organum
 - 3) New Atlantis
 - 4) The Advancement of Learning
43. **George Herbert's famous emblem poem 'Easter Wings' opens with the lines.....**
- 1) 'When my devotions could not pierce / Thy silent ears / Then was my heart broken, as was my verse'
 - 2) 'When first though didst entice to thee my heart / I thought the service brave / So many joys I writ down for my part'
 - 3) 'Rise, heart, thy lord is risen. Sing his praise / Without delays / Who takes thee by the hand, that though likewise / With him mays't rise'
 - 4) 'Lord, who createdst man in wealth and store / Though foolishly he lost the same / Decaying more and more / Till he became / Most poor'
44. **Which of the following statements about the 17th c. poet Robert Herrick (1591-1674) is TRUE?**
- 1) He developed only one single volume of poems, *Hesperides*, with its appended book of religious poems, *Noble Numbers*.
 - 2) Although he was one of the most devoted Sons of Ben, his verse did bore little trace of the influence of such revered classical poets as Catullus and Martial.
 - 3) His poems were mostly published in the thick of the civil war and are heavily influenced by that cataclysm in British history.
 - 4) He propagated rural festivals in his *Book of Sports* as a means of reinforcing traditional institutions in the countryside.
45. **Samuel Johnson based his definition of the so-called Metaphysical style chiefly on the extravagant conceits in poetry by.....**
- 1) Abraham Cowley
 - 2) Edmund Waller
 - 3) John Donne
 - 4) Henry Vaughan
46. **Which of the following statements about the mid-17th c. poet Andrew Marvell (1621-1678) is TRUE?**
- 1) While his earliest poems associate him with the Puritans, those after 1649 are written in direct enmity to the Commonwealth and Oliver Cromwell.
 - 2) His collection of sacred poetry, *Steps to the Temple*, clearly acknowledges his primacy among devotional poets.
 - 3) His Latin epigrams, published as *Epigrammatum Sacrorum Liber*, were influenced by Jesuit epigram style and are among the best in English.
 - 4) He accepted the Restoration but maintained his own independent vision and his abiding belief in religious toleration, a mixed state and constitutional government.

47. **John Milton's *Il Penseroso* opens with.....**
- 1) 'For whilst to th' shame of slow-endeavoring art / Thy easy numbers flow, and that each heart / Hath from the leaves of thy unvalued book...'
 - 2) 'And now the sun had stretched out all the hills / And now was dropped into the western bay / At last he rose, and twitched his mantle blue...'
 - 3) 'Hence vain deluding joys / The brood of Folly without father bred / How little you bestead / Or fill the fixed mind with all your toys...'
 - 4) 'This is the month, and this the happy morn / Wherein the son of heaven's eternal King / Of wedded maid and virgin mother born...'
48. **Which of the following about John Dryden's *Mac Flecknoe* (1682) is TRUE?**
- 1) Dryden conceived the idea of presenting Shadwell as the true heir son and heir of the most comically absurd aspects of pre-Interregnum comedy.
 - 2) Following his other work *Absalom and Achitophel*, he tries to debase and degrade his victim by using burlesque, caricature and the grotesque.
 - 3) Shadwell, the butt of the satire in the work, considered himself a noted follower of Ben Jonson's 'comedy of humours'.
 - 4) Dryden attacked Shadwell for his Toryism as well as the clumsy and often prolix plays he (claimed he) wrote in the manner of Marlowe.
49. **Which of the following about Aphra Behn's *Oroonoko* (1688) is TRUE?**
- 1) In contains, unusually for a piece of prose narrative, extensive passages of blank verse.
 - 2) Behn combines the attractions of three forms to shape her 'history': the memoir, the travel narrative and the biography.
 - 3) It is based on the real history of rebellion against colonisers in the sugar plantations of Jamaica.
 - 4) As a pioneering epistolary novel, it takes advantage of Behn's extraordinary talents at writing letters.
50. **William Congreve's *The Way of the World* (1700).....**
- 1) concerns a middle-class cloth merchant who is finally able to secure a huge fortune for himself despite repeated failures
 - 2) deals with the stratagems a fashionable and newly-married couple employ to make their way up in aristocratic Restoration circles
 - 3) is concerned with the court intrigues surrounding the career development of an aspiring but inexperienced Restoration politician
 - 4) is based around two lovers who are about to marry and the problems they encounter in securing the dowry of one
51. **Daniel Defoe's *Roxana* (1724) is.....**
- 1) aimed at exposing the evils of slavery in early 18th c. England
 - 2) the story, told by herself, of a beautiful and ambitious courtesan
 - 3) about a rich girl married to a social-climber and consequently divested of all her property
 - 4) set an imaginary Elizabethan household, which nevertheless bears clear resemblances to Defoe's own day
52. **The poem opening with 'Careful observers may foretell the hour / (By sure prognostics) when to dread a shower / While rain depends, the pensive cat gives o'er / Her frolics, and pursues her tail no more' is by.....**
- 1) Aphra Behn 2) Jonathan Swift 3) Matthew Prior 4) John Gay

53. **Gulliver took his voyages in the order.....in his *Gulliver's Travels*.**
- 1) A Voyage to Laputa→ A Voyage to Brobdingnag→ A Voyage to the Country of the Houyhnhnms
 - 2) A Voyage to Brobdingnag→ A Voyage to the Country of the Houyhnhnms→ A Voyage to Laputa
 - 3) A Voyage to Brobdingnag→ A Voyage to Laputa→ A Voyage to the Country of the Houyhnhnms
 - 4) A Voyage to Laputa→ A Voyage to the Country of the Houyhnhnms→A Voyage to Brobdingnag
54. **The method of throwing rocks at rebellious surface cities, the first time that aerial bombardment was conceived as a method of warfare in a work of fiction, is depicted in Gulliver's voyage to.....**
- 1) Glubbubdrib
 - 2) Laputa
 - 3) Brobdingnag
 - 4) Lilliput
55. **Joseph Addison's famed Mr. Spectator's Club included as members.....among others.**
- 1) a London merchant, a soldier and a country squire
 - 2) a coach-driver, a dramatist and an apothecary
 - 3) a member of Parliament, a Whig peer and a dramatist
 - 4) a Liverpool drapier, an ironmonger, a would-be poet
56. **Which of the following about Alexander Pope's *Eloisa to Abelard* is TRUE?**
- 1) Pope's work was initially developed as a libretto for an opera to be staged before Queen Ann.
 - 2) Pope draws on his knowledge of Roman Catholic ritual to envelop Eloisa in a rich medieval atmosphere, albeit in a heavily Anglicanised one.
 - 3) The poem is cast in a heroic verse epistle; it is a versified love letter, involving historical persons, which dramatises the feelings of a man tormented for love.
 - 4) The greatest triumph of the poem is psychological: for the only time in his career, Pope tells a story wholly in another's voice.
57. **The lines 'Shut, shut the door, good John! (fatigued, I said) / Tie up the knocker, say I am sick, I'm dead / The Dog star rages! Nay 'tis past a doubt / All bedlam, or Parnassus, is let out' open Alexander Pope's.....**
- 1) *An Essay on Criticism*
 - 2) *The Rape of the Lock*
 - 3) *An Essay on Man*
 - 4) *Epistle to Dr. Arbuthnot*
58. **Which of the following about Johnson and his *A Dictionary of the English Language* (1755)?**
- 1) It was the first English language dictionary published up to that time.
 - 2) Johnson added illustrative quotations to the Dictionary only after he was called to do so.
 - 3) Johnson was an unknown author when he was commissioned to undertake the dictionary project.
 - 4) It was one of the last major works in the English language carried out under the patronage system.

59. **James Thomson (1700-1748), the first and most popular nature poet of the 18th c.,.....**
- 1) lived nearly for his entire life in the city of London and unless for very rare occasions ever set foot outside it
 - 2) would include natural history and ideas about the nature of man and society, primitive and civilised into *The Seasons*
 - 3) was not concerned with the conception of nature as a source of religious experience in *The Seasons*
 - 4) would let 'imagination' (in the Romantic fashion) dominate his poetry of external world
60. **The poem opening with 'If aught of oaten stop, or pastoral song / May hope chaste Eve, to soothe thy modest ear / Like thy own solemn springs / Thy springs and dying gales / O nymph reserved, while now the bright-haired sun / Sits in yon western tent, whose cloudy skirts....' is by.....**
- 1) Oliver Goldsmith
 - 2) Thomas Gray
 - 3) William Collins
 - 4) Francis Burney

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THE SHORT STORY

61. **Which of the following about the sequence of events in Joyce's *The Dead* is TRUE?**
- 1) Miss Ivors leaves the dinner party just before dinner, after Julia sings a song for the guests.
 - 2) At the end of the story when Gretta later falls asleep, Gabriel goes out for a walk in freezing snow, contemplating.
 - 3) Gabriel is preoccupied by his wife's mysterious mood when Lily the housekeeper offers to take care of her coat upon entering the house.
 - 4) Gabriel recounts a story about his grandfather and his horse when guests begin to leave.
62. **Miss Ivors has a 'crow to pluck' with Gabriel at the party because.....**
- 1) Gabriel has been voicing his disapproval in Irish papers of bills in British Parliament calling for the use of English language in Irish schools
 - 2) Gabriel is Irishman who spends his holidays on the continent and invites his European friends over to stay with him in his house in London
 - 3) she saw a review of his in the *Daily Express*, a conservative newspaper supporting British rule in Ireland.
 - 4) she thinks Gabriel should conduct the party in Gaelic and show his love of Ireland in the 'national tongue'.
63. **Which of the following characters in '*The Dead*' sings "The Lass of Aughrim," thus reminding Gretta Conroy of her old lover, Michael Furey?**
- 1) Mr. Bartell D'Arcy
 - 2) Mr. Browne
 - 3) Mr. Kerrigan
 - 4) Mr. Freddy Malins

64. Which of the following is TRUE with regard to 'The Dead'?

- 1) The story can be categorized with stories that are in the magic realist tradition. A magic realistic writer explains extraordinary events as real occurrences and presents them in a straightforward manner that places the "real" and the "fantastic" in the same stream of thought.
- 2) The action of the story takes place entirely at Kate, Julia, and Mary Jane's house in Usher Island in Dublin (with a small flashback dealing with villages in and around County Donegal, Ireland).
- 3) Through most of the story, Gabriel is a self-absorbed person who mostly cares only about his own family. He cares about the feelings of others so long as they seem to adhere to his anti-nationalistic feelings.
- 4) The story is told in the third person limited point of view. Although the narrator describes the action of many of the characters and even depicts some events Gabriel does not witness, only Gabriel's thoughts are given.

65. Which of the following characters in Faulkner's 'Barn Burning' is a landowner for whom the Snopeses were short-term tenants and is left in the end with a burned barn?

- 1) Lula de Spain 2) Mr. Harris 3) Major de Spain 4) Abner Snopes

66. Which of the following statements on Miss Brill's 'fur coat' (the main symbol of the story) in Mansfield's work is NOT TRUE?

- 1) It assumes various lifelike traits, echoing the traits that characterize Miss Brill herself. She has 'taken it out of its box that afternoon' just as Miss Brill has left her 'room like a cupboard' for a walk in the park.
- 2) It is given human qualities: its nose 'wasn't at all firm,' and Miss Brill imagines its eyes are asking 'What has been happening to me?'
- 3) When Miss Brill takes the fur off at home, she does it 'quickly; quickly, without looking,' perhaps symbolizing the way she failed to examine her own life or recognize how she appears to others.
- 4) The boy in the park is thrilled with Miss Brill's appearance, suggesting that she should 'get dressed in this thing more often'.

67. Which of the following is TRUE about Mansfield's Miss Brill?

- 1) Miss Brill notices that the other people sitting on chairs in the park are 'odd, silent, nearly all old' and 'looked as though they'd just come from dark little rooms or even—even cupboards!' The irony that she is one of these odd people who lives in a cupboard is not recognized.
- 2) At the beginning of the story, Miss Brill is perturbed by the old couple sitting on the bench near her. Their noisy conversation is an affront on her dear habit of eavesdropping on people in the park.
- 3) She notices an old woman in the park wearing a fur hat, which she calls a 'precious ermine.' In approaching the woman to congratulate her on her choice of fur she is, in fact, putting a high valuation on the worth of her own fur coat.
- 4) In concocting the metaphor of the park visitors as actors in a play in her imagination, Miss Brill is implicitly thinking of them as Shakespearean characters potentially capable of gallantry and heroic deeds.

68. **Mansfield's Miss Brill.....**
- 1) is obsessed with the memory of her only son, who is killed at war
 - 2) is often accosted by an old school acquaintance in her sojourns to the park
 - 3) thinks of no family members during her Sunday outing, as though she had actually no family at all
 - 4) is, as Mansfield comments in the story, 'lonelier than the lone star glittering its last spark of light in a constellation of stars'
69. **Which of the following about Miss Brill's narration is NOT TRUE?**
- 1) Though the narrative is third-person, the stream-of-consciousness technique allows the reader full access to Miss Brill's thoughts.
 - 2) The thoughts of other characters than Miss Brill's in the story are revealed by dialogue, or they are not revealed at all
 - 3) There are a few authorial intrusions in the story which are directed at the reader to rectify his / her possible misconceptions of the story's events.
 - 4) Part of Miss Brill's character is revealed by what her stream-of-consciousness narration fails to address.
70. **Edgar Allan Poe's 'The Cask of Amantillado' opens with.....**
- 1) 'There were no attendants at home; they had absconded to make merry in honour of the time...'
 - 2) 'The thousand injuries of Fortunato I had borne as I best could, but when he ventured upon insult, I vowed revenge...'
 - 3) 'It was about dusk, one evening during the supreme madness of the carnival season, that I encountered my friend...'
 - 4) 'The gait of my friend was unsteady, and the bells upon his cap jingled as he strode...'
71. **Which of the following about Montresor in Poe's 'The Cask of Amantillado' is TRUE?**
- 1) He is narrating the story to a long absent friend about a crime he committed fifty years before.
 - 2) Even as he tells the story fifty years after the event, remorse and regret are the hallmarks of his attitude toward the horrible deed done.
 - 3) He speaks eloquently and but has difficulty understanding the Latin and French phrases spoken by his friend.
 - 4) Montresor is a wealthy man from an established family, who lives in a large "palazzo" with a staff of servants.
72. **The character Luchesi in 'The Cask of Amantillado' is a(n).....**
- 1) acquaintance of Montresor's and Fortunato's
 - 2) accomplice to the act of murder in the story
 - 3) master stone mason building the wall in the story's conclusion
 - 4) associate trying to help Fortunato escape his prison cell
73. **Which of the following about the way Montresor narrates 'The Cask of Amantillado' is TRUE?**
- 1) The most striking thing about Montresor's voice is its uninterrupted anxiety and tremulousness.
 - 2) By presenting the story in the third person, Poe is trying to provide the reader with his own most authentic interpretation of the action.
 - 3) He tells the story from beginning to end with no diversion, no explanation, and no emotion.
 - 4) He appears to have been on the revenge track for reasons of rivalry in love (though he refers to that only once, and that quite implicitly).
74. **Which of the following is NOT a character in Chekhov's 'Gooseberries'?**
- 1) Aliokhin
 - 2) Fedor Petrovich
 - 3) Ivan Ivanich
 - 4) Pelageya

75. **The character Bourkin in Chekhov's 'Gooseberries' is.....**
- 1) the focus of the work (although he does not personally appear in the story)
 - 2) a successful farmer who runs a mill
 - 3) a contemplative veterinary surgeon (modelled after Chekhov's own character)
 - 4) an even-tempered, mild-mannered teacher
76. **Chekhov's 'Gooseberries' opens with.....**
- 1) 'The evening service was being celebrated on the eve of Palm Sunday in the Old Petrovsky Convent. When they began distributing the palm it was close upon ten o'clock, the candles were burning dimly, the wicks wanted snuffing...'
 - 2) 'The village of Ukleevo lay in a ravine so that only the belfry and the chimneys of the printed cottons factories could be seen from the high road and the railway-station. When visitors asked what village this was, they were told...'
 - 3) 'The whole sky had been overcast with rain-clouds from early morning; it was a still day, not hot, but heavy, as it is in grey dull weather when the clouds have been hanging over the country for a long while, when one expects rain and it does not come...'
 - 4) THE deputy examining magistrate and the district doctor were going to an inquest in the village of Syrnya. On the road they were overtaken by a snowstorm; they spent a long time going round and round, and arrived, not at midday, as they had intended, but in the evening when it was dark...'
77. **The quote at the beginning of Borges' 'The Library of Babel', ('By this art you may contemplate the variation of the twenty-three letters'), is from.....**
- 1) Jonathan Swift's *A Tale of a Tub*
 - 2) Robert Burton's *Anatomy of Melancholy*
 - 3) Thomas Hobbes's *Leviathan*
 - 4) Izaak Walton's *The Complete Angler*
78. **Daru, the schoolmaster of a rural schoolhouse in Camus' 'The Guest',.....**
- 1) is annoyed and frustrated with the Arab prisoner's apparent passivity, and disgusted by the violence of his crime.
 - 2) is a native of France who is forced to live an isolated and monastic existence in the deserts of Algeria
 - 3) is apathetic towards the plight of the villagers, even during the time of famine in the story; nevertheless he treats the prisoner as his "guest," with compassion and respect.
 - 4) announces to the gendarme Balducci that he will turn his prisoner over to the authorities, and hopes that the Arab speak about the cruelties levelled at him
79. **As far as the story's point of view is concerned, Camus' 'The Guest' is.....**
- 1) an example of the use of free indirect discourse, essentially an interior monologue told in the third person
 - 2) told in objective and external viewpoint of the traditional third person narrator
 - 3) recounted in the clearly subjective viewpoint of a first person narrative
 - 4) a very complicated example of the roving camera technique (also seen Hemingway, for example)
80. **In 'The Guest', the Arab is arrested.....**
- 1) to be transported for trial and possible execution in the capital
 - 2) for stealing from the camp of some Frenchmen travelling in the area
 - 3) by his own fellow-villagers for a series of killings with a knife
 - 4) in his village by the French police for killing his cousin during a dispute