



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

تعداد سوالات: تستی: ۳۰ تشریحی: ۰

عنوان درس: رمان قرن ۲۰

رشته تحصیلی/کد درس: زبان و ادبیات انگلیسی ۱۲۲۵۱۱۸

**1- Which of the following writers are famous for their regional novels?**

1. E. M. Forster
2. Tobias Smollett
3. William Faulkner
4. Joseph Heller

**2- Check the false statement.**

1. Robinson Crusoe is the representative of the spirit of self-reliance and experimentation.
2. According to Ian Watt, novel is the introduction of type characters.
3. Samuel Richardson's *Clarissa* concentrates upon a feminine, inward life of feeling and personal relationships.
4. Jules Verne and H.G. Wells are known as the father of science fiction.

**3- Metafiction .....**

1. comments directly upon its own fictive nature or process of composition.
2. distorts the conventions of fictional compositions in order to disorient the reader.
3. involves interplanetary travel and advanced technology and is typically set in the future.
4. represents gloomy medieval settings, ancient castles with secret rooms and passages.

**4- The tone of the novel is .....**

1. the attitude of the narrator towards what is narrated.
2. the relationship between narrated and narrating time.
3. the narrator's relation to the story told.
4. the relationship between the narrating and what is narrated both in terms of what is reported and how it is reported.

**5- Which of the following critical approaches is defined correctly?**

1. New Criticism concentrates upon external information rather than internal one.
2. Reader-response Criticism rejects the objective study of the fiction and analyzes the novel through a set of responses over time.
3. Generic Criticism believes that a work of art should be read in a particular context.
4. Textual Criticism focuses on biographical information about authors and their historical period.

**6- Parental responsibility, heartlessness of the law and destructiveness of choosing money and positions rather than love are some of the themes in .....**

1. Greenwood's *Love on the Dole*
2. Saul Bellow's *Seize the Day*
3. Kafka's *The Castle*
4. Dickens' *Bleak House*



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7- Which of the following themes cannot be taken from Fitzgerald's *The Great Gatsby*?

1. The optimistic pursuit of jubilation in the Jazz Age
2. The growing industrialism and consumerism
3. The disintegration of American Dream
4. The dominance of materialistic, amoral values

8- What are the double roles of Nick Carraway in Fitzgerald's *The Great Gatsby*?

1. Confidant and narrator
2. Narrator and eiron
3. Eiron and foil
4. Foil and naïve hero

9- All of the following choices have contributed to Fitzgerald to depict a contrast between old aristocracy and newly rich people except .....

1. geographical division
2. weather differences
3. contrast in home decorations
4. contrast in clothes

10- The eyes of Doctor T. J. Eckleburg painted on an old advertising billboard over the valley of ashes in Fitzgerald's *The Great Gatsby* represents .....

1. Gatsby's hopes and dreams for the future
2. Daisy's purity and innocence
3. the essential meaninglessness of the world
4. the vital and sincere relationship between the hero and heroine

11- Gatsby's murder scene is located in .....

1. Daisy's house to show the immortality of their romantic, love affairs
2. Wilson's garage to remind Gatsby of his miserable, poor origin
3. his own house pool to represent his inability to accept the end of Daisy's love at the first day of autumn
4. Nick's house to show the futility of Gatsby's escape from war memories

12- The character of Daisy in Fitzgerald's *The Great Gatsby* can be analyzed as a.....

1. charming and ideal woman
2. loyal and affectionate woman
3. sophisticated and wealthy woman
4. shallow and material woman



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13- Considering Woolf's *To the Lighthouse*, check the false item.

1. It manipulates temporal and psychological elements.
2. It includes little dialogue and almost no action.
3. It represents the themes of loss, absence and death in its last part.
4. It highlights both childhood emotions and adult relationships.

14- ..... can be considered as the reminder of death and mortality in Woolf's *To the Lighthouse*.

1. The boar's skull
2. The fruit basket
3. The lighthouse
4. The painting

15- Which of the following statements cannot be true about Lily Briscoe in Woolf's *To the lighthouse*?

1. She finally learns how to create her own artistic vision.
2. She finally accepts Charles Tansley's opinion about women's professions.
3. She finally introduces art as a means of preservation which immortalizes beauty.
4. She finally synthesizes Mrs. Ramsay's conventional beliefs with her own modern ideas.

16- "No, the other was also the Lighthouse. For nothing was simply one thing. The other Lighthouse was also true".

This excerpt from Woolf's *To the Lighthouse* mainly reflects .....

1. the multiplicity of internal realities in response to a unique external reality
2. the impossibility of reconciliation between competing impressions
3. the possibility of arriving at an ultimate truth through philosophy
4. the permanency of human thoughts in the context of time

17- Which of the following pairs are foils to each other?

1. Lily Briscoe/James Ramsay
2. James Ramsay/Mr. Ramsay
3. Mr. Ramsay/Mrs. Ramsay
4. Mrs. Ramsay/Charles Tansley

18- All of these modern issues are reflected in Woolf's *To the Lighthouse* except .....

1. Freud's Oedipus complex
2. The black's rights
3. The female roles
4. The use of free indirect discourse



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19- Which of the following choices defines Orwell's *Animal Farm* more completely?

1. Allegorical novel- political satire- beast fable.
2. Novel of manners- parable- religious satire.
3. Regional novel- apologue- fabliau.
4. Social novel- exemplum- picaresque narrative.

20- Regarding the revision of the original seven commandments by the pigs in Orwell's *Animal Farm*, all are true except .....

1. the government should modify the rules in favor of people whenever it is necessary.
2. the working-class are less likely to question the oppressive practices.
3. the ruling-class can gain control of the nation's identity.
4. the oppressed depend upon the authorities for their communal sense of self.

21- Through the character of ..... in *Animal Farm*, Orwell explores the way politicians manipulate language to justify their own policies.

1. Boxer
2. Mollie
3. Squealer
4. Benjamin

22- Considering Orwell's *Animal Farm*, check the true statement.

1. Old Major serves as the source of the ideals that the animals try to uphold.
2. Minimus represents all the poor, exploited working-class animals.
3. Snowball emerges as a revolutionist who rejects the superiority of pigs over the other animals.
4. Clover is the poet pig who writes verses about Napoleon in order to flatter him.

23- Which of the following themes cannot be traced in Orwell's *Animal Farm*?

1. The corruption of the socialist ideals in the Soviet Union
2. The danger of the naïve working-class
3. The possibility of a life in a society without class stratification
4. The representation of education and intelligence as means of oppression

24- The last chapter in Orwell's *Animal Farm* clarifies a .....

1. happy ending
2. multiplied ending
3. geometric ending
4. circular ending



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25- Considering Golding's *Lord of the Flies*, check the false option.

1. Golding believes that people naturally desire to power and domination.
2. Golding implies that civilization can mitigate but never wipe out the innate evil that exists within people.
3. Golding shows the failure of rationalism through the intelligent character of Roger.
4. Golding introduces the bloody offering to the beast as the symbol of the loss of children's innocence.

26- The only character in Golding's *Lord of the Flies* who is deeply connected with nature and embodies innate, spiritual human goodness is .....

1. Simon
2. Ralph
3. Sam
4. Piggy

27- The conch shell in Golding's *Lord of the Flies* symbolizes .....

1. the political legitimacy and democratic power
2. the power of science and intellect
3. the strength of savagery and wildness within children
4. the mystic revelation of nature

28- Which of the following pairs represents a correct parallelism between the characters in Bible and Golding's *Lord of the Flies*?

1. Sam and Eric/Cain and Abel
2. Lord of the Flies/Beelzebub
3. Simon/Adam
4. Jack Merridew/Jesus

29- Which of the following events cannot be attributed to the ending of Golding's *Lord of the Flies*?

1. A *deus ex machina* in the form of the naval officer appears who brings the boys back to the civilized world.
2. Jack's hunters set fire the whole forest solely for the purpose of killing Ralph.
3. War is represented as an element which connects the microcosm of island to the macrocosm of the whole world.
4. Jack cries over his loss of innocence and the deaths he's been responsible for.

30- Which style is more likely to be that of Golding's *Lord of the Flies*?

1. A straightforward writing style which avoids highly poetic language and lengthy descriptions.
2. An argumentative writing style which makes use of periodic sentences.
3. A cliché writing style which describes a complicated concept through connotation.
4. A postmodern writing style which focuses on playfulness and black humor.