موسسه آموزش عالی آزاد

ماهان

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آزمون ورودی دوره‌های کارشناسی ارشد سال ۹۴ مجموعه زبان انگلیسی

دفترچه پاسخنامه

GRAMMAR

1- Choice (4)

Subject-verb agreement: The real subject of the sentence is "MUPUS", which is singular, so options (1) and (3) are wrong. Option (2) is also wrong because we already have a relative clause in the sentence and what we need is a main verb.

2- Choice (3)

Inversion: When an adverbial of place comes at the beginning of a sentence, the normal order of the sentence will be reversed.

3- Choice (1)

"Outbreaks" is the object of "seed" and "further" is an adjective used for "outbreaks".

4- Choice (3)

To show the purpose, we should use "to"/"in order to".

5- Choice (2)

Parallel construction: A list of noun phrases

6- Choice (4)

Parallel construction of verb phrases: **fuel** ... and**heighten** ...

7- Choice (2)

With comparatives, we should use "than", not "rather." Also, collocationally speaking, "role" is used with "in".

8- Choice (3)

After a dash, we need a noun phrase, NOT a prepositional phrase, relative clause, or sentence.

9- Choice (4)

Inversion: After negative adverbials, we should have an inversion.

10- Choice (4)

Reduced adjective clause (present participle phrase acting as an adjective)

VOCABULARY

11- Choice 1

Transcendence برتری، توفق، از حد فراتر رفتن
Celerity چابکی، تحرک، فرزی

Impassivity بی احساسی، آرامش، خونسردی
Encomium مدح، ستایش

12- Choice 3

Sacrosanct واجب الاحترام، محترم
Raucous (صدا، خنده) نخراشیده، گوشخراش

Bemused دل مشغول، گرفتار، متحیر
Garbled (گزارش، داستان) مخدوش، تحریف شده

13- Choice 2

Overturn تغییر دادن، سرنگون کردن
Entangle گیر انداختن، درگیر کردن

Countenance حمایت کردن، تائید کردن
Belie بر ملا کردن، تصویر غلط از ... دادن

14- Choice 1

Forte تخصص، نقطه قوت
Equanimity آرامش، متانت، خویشتنداری

Transience ناپایداری، بی ثباتی
Rapprochement آشتی، تجدید رابطه

15- Choice 2

Veneer پوشش، لفاف
Prattle پر حرفی؛ (بچه) شیرین زبانی

Languor خسیگی، بی حالی
Complacency رضایت از خود، خشنودی

16- Choice 4

Escapism فرار از واقعیت
Euphemism حسن تعبیر

Remuneration پاداش، مزد، تلافی
Eventuality پیشامد، حادثه متحمل

17- Choice 3

Fallible جایز الخطا، (اطلاعات) خطا پذیر
Finicky وسواسی، مشکل پسند، ایرادگیر

Rapacious حریص، طماع؛ غارتگر
Vicarious غیر مستقیم؛ نیابتی

18- Choice 1

Ominous نحس، شوم
Unsustainable غیر قابل ادامه، غیر قابل دوام

Incongruous ناهماهنگ، ناسازگار
Intemperate افراطی، نامتعادل، شدید

19- Choice 4

Aggrandize بزرگ نمودن، افزودن بر

Dilate باز کردن، گشاد کردن

اکسیژن رساندن، (مایعات) گاز دار کردن Aerate

(مواد زائد) دفع کردن Excrete

20- Choice 1

Extenuating (circumstance) (حقوقی) شرایط مخففه

Excruciating طاقت فرسا، کشنده

Pathetic (منظره) دلخراش، دردناک

Minatory تهدید آمیز

21- Choice 2

Prescience پیشگویی

Didacticism آموزشی

Bravado عرض اندام، بی باکی

Ostentation تظاهر، خودنمایی

22- Choice 4

Incisive قاطع، (انتقاد) صریح

Superfluous بیش از حد نیاز، غیر ضروری

Impeccable بی عیب، مبرا از خطا

Quotidian روزمره، روزانه

23-Choice 4

Inveigle وسوسه کردن، فریفتن

Interpose دخالت کردن، بین ... قرار گرفتن

Oscillate نوسان داشتن، مردد بودن

Trespass بدون اجازه وارد شدن، تعدی کردن

24- Choice 3

Benediction دعای خیر

Deference تمکین، تسلیم

Enactment قانونگذاری

Sanction تایید، تصویب، مجوز

25- Choice 2

Tenuous ظریف، جزیی، کم اهمیت

Deterrent بازدارنده، مانع

Vying رقابت کننده

Bootless بی فایده، ناموفق

26- Choice 1

Insentient بی جان، بی حس

Solemn جدی، موقر، پرابهت

Venal اهل رشوه

Hilarious خنده دار

27- Choice 3

Disparity نابرابری، اختلاف

Limelight شهرت، نور نورافکن

In retrospect در بازنگری

Oblivion فراموشی، نسیان

28- Choice 4

Besmirch چرک کردن، (شهرت) لکه دار کردن

Hone (توانایی) افزایش دادن

Chronic مزمن

Instigate تحریک کردن، برانگیختن

29- Choice 2

Puerile کودکانه، بی معنی

Prolix (نویسنده) پرگو، (سخنرانی) کسل کننده

Ponderous (نوشته و غیره) کسل کننده، بی روح

Delirious دچار هذیان، هیجان زده

30- Choice 1

Give way to جای خود را ب چیزی دادن

Succumb to مغلوب ... شدن

Shrug off بی اعتنا از کنار ... گذشتن

Cover up مخفی کردن، روی ... را پوشاندن

CLOZE TEST
31- Choice 2
32- Choice 4
33- Choice 1
34- Choice 3

Bungle ناشیانه کار کردن؛ (کار) ضایع کردن

Nonplus مبهوت کردن

Exhilarate به نشاط آوردن

Unstring نخ/بند ... را شل کردن

35- Choice 1

Ramification انشعاب، پیشامد

Euphoria خوشحالی

Exertion (فشار، نفوذ) اعمال؛ تلاش، زحمت

Adamancy سرسختی، قطعیت، انعطاف ناپذیری

36- Choice 4

Into the swing of things اخت شدن، جا افتادن   Dole up ماتمزده

Giddy (ارتفاع) سرگیجه آور؛ (شخص) دچار سرگیجه   A crush on sb خاطرخواه کسی شدن

37- Choice 4

38- Choice 2

Tenure: act of holding   Vestige اثر، رد

Forbearance تحمل، شکیبایی   Faltering تردید، تزلزل، لرزش

39- Choice 1

40- Choice 2

In vain بی فایده   In bad faith از روی سوء نیت

Hindsight بازنگری، بازاندیشی   Arrears وجون معوقه، کار معوقه

READING COMPREHENSION

41- Choice 4
42- Choice 3
43- Choice 1
44- Choice 2
45- Choice 2
46- Choice 3
47- Choice 1
48- Choice 4
49- Choice 2
50- Choice 3
51- Choice 3
52- Choice 1
53- Choice 2
54- Choice 4
55- Choice 3
56- Choice 1
57- Choice 4
58- Choice 2
59- Choice 1
60- Choice 3

زبان تخصصی (گرایش آموزش زبان انگلیسی)

61- Choice 3

Symbols which represent a word or morpheme are called **logogram**and forms which represent a sound are called **alphabet**.

62- Choice 4

Of course this is item has no answer because if *do so* has replaced *open the door with her own key*, 'her own' can't refer to 'John' in the second clause.

63- Choice 2

Since *saw an explosion in Madrid* is replaced by *did so* we can conclude it is a constituent.

64- Choice 4

65- Choice 1

The conditions which validate an illocution are termed **felicity conditions.**Following are some felicity conditions for promises: "A promises Bto do X"

A believes B wants X done.

A is able to do X.

A is willing to do X.

66- Choice 3

67- Choice 2

Alveolars include [t], [d], [n], [s], [z], [r], [l].

68- Choice 3

In choice three, the noun *scavenger* is backformed to create the verb *scavenge*.

69- Choice 4

70- Choice 2

Plosive is another name for oral stop.

71- Choice 1

Median approximant is another name for [-lateral] approximant, i.e. /w, h, j, r/. Between /w/ and /h/ the former is voiced, bilabial.

72- Choice 2

73- Choice 1

Persuading, inviting and convincing are all language functions and thus we can speak of their perlocutionary act. However, scaring is not a language function.

74- Choice 4

By applying the constancy under negation test and thus saying *Bill is not a better linguist than Mary*, the presupposition *Mary is a linguist* still holds true.

75- Choice 3

76- Choice 3

77- Choice 4

In one type of metonymy, whole is represented via part, e.g. finger for hand.

78- Choice 2

79- Choice 4

Italian language obviously can't stand a cluster of a consonant and an 'l'. In those cases the 'l' is turned into an 'i', e.g. *flore* 'flower' became *fiore* and *pluvia* 'rain' became *pioggia*.

80- Choice 3

/m/ and /g/ differ in place and manner of articulation:

/m/ is +labial while /g/ is –labial

/m/ is +nasal while /g/ is –nasal

روش تدریس

81- Choice 4

The inventor of this method was **Caleb Gattegno**. In this method, the teacher is silent and students produce as much as possible.

Silence and **avoidance of repetition** lead to more awareness and learning how to learn which proceed from attention, production, self-correction, and absorption. These help learners develop **inner criteria** (a sort of self-evaluation),which is a distinctive feature of SW. Silence leads to more:

autonomy

cooperation

initiation

Learning is above teaching; improving learner's self which consists of a learning system which is activated by intelligent awareness and a retaining system, which is actualized by the teacher's silence.

Teachers should teach, test, and get out of the way.

The charts draw attention to and concentration on the language and not on the teacher.

82- Choice 2

SARD or SAARRD is a group of ideas concerning the psychological requirements for learning:

S: security

A: attention and aggression (feeling indignant and impatient because you do not want others to tell you what is right or wrong)

R: retention and reflection: For retention the whole person is involved, because this internalization takes place within the learner's self. Reflection refers to the silent period after each lesson for the students to assess their present stages of development and reevaluate their future goals.

D: discrimination: After gaining a certain amount of language competence they sort it out, which enables them to use language for purposes of communication outside the classroom.

83- Choice 3

The language knowledge/system in the mind of each language learner is called a **learner language**. There have been different conceptualizations of learner language during the past few decades. The most famous one has been **Selinker's interlanguage**. This is an intermediate system, because it has some features from the learner's both L1 and L2; it is not quite completely matched with either, however. Selinker believed that interlanguage is systematic in the sense that it is rule-governed and meaningful at least to the learner himself/herself, but at the same time he conceived of it as a static system which has an intermediate status and is not so dynamic.

84- Choice 1

Wilkins distinguishes between synthetic and analytic approaches to syllabus design:

Synthetic approaches: Language is broken down into component parts and arranged in sequence according to syllabus designers' perceptions of the difficulty of grammar.

Weaknesses of such an approach include:

They are grammar-based.

Grammar is taught and learned as forms rather than as a set of meanings.

Attention is paid to grammatical competence at the expense of communicative competence.

Analytic approach: They start with the communicative purpose of the material. What people want to do through the language is more important than mastery of the language.

85- Choice 2

Field independent learners tend to notice details and the components of a whole more readily, because they are independent of the field/background of the issue at hand. That is why they are also called **analytic** learners. On the contrary, **field dependent** learners tend to view phenomena **holistically**, because they are dependent on the background. They are also called **global**, **holistic**, and **synthetic** learners.

A more positive equivalent for field dependence is the term **field sensitivity**.

By virtue of their empathy, social outreach, and perception of other people, field-dependent learners are shown to be successful in learning the communicative aspects of a second language.

86- Choice 4

Discourse competence: knowledge of how to form a meaningful whole out of a series of sentences, of intersentential relationships – that is, relationships between sentences – and of how to begin and end conversations

87- Choice 1

Transferring activities: It requires that students receive information orally and transfer it into another form (pictorial or written).

88- Choice 1

Like in self-esteem, there are three levels of anxiety:

Global/general/trait: in the totality of an individual's personality

State/situational/specific: in certain (learning) situations

Task: in specific tasks

A person can be anxious along these three possible levels.

89- Choice 3

The affective filter hypothesis: In the Natural Approach, for a class atmosphere to be **motivating** and **interesting**, it must be **nonthreatening** to keep learners' affective filters **low**. Three kinds of affective or attitudinal variables assumed to relate to SLA in their approach are:

motivation

self-confidence

anxiety

90- Choice 2

Compared to approaches, methods tend to have short lives, because they are often linked to very specific claims and prescribed practices.

91- Choice 3

Left-brain dominant learners are intellectual, make objective judgments, are planned, are analytic readers, rely on language in thinking and remembering, prefer talking and writing and multiple-choice tests, control their feelings, are not good at interpreting body language, and favor logical problem solving. On the other hand, **right-brain dominant** learners are intuitive, make subjective judgments, are spontaneous and synthesizing readers, and prefer drawing and manipulating objects and open-ended questions. They are free with their feelings and good at interpreting body language, and they prefer intuitive problem solving.

92- Choice 1

Compensatory strategies refer to a common set of communication devices involving compensation for missing knowledge.

In **code-switching/borrowing strategy/language switch**, the learner uses an L1 word, sentence, or even longer stretches of discourse with L1 pronunciation while speaking in L2.

93- Choice 4

Cognitive strategies are limited to specific learning tasks and involve more direct manipulation of the learning material itself. They include repetition, resourcing, translation, grouping, note taking, deduction, imagery recombination, auditory representation, key word, contextualization, transfer (from a previous learning), elaboration (subsumption), and inferencing.

94- Choice 2

Stalling or time-gaining strategies are fillers or hesitation devices (such as well, now, let's see…) to fill pauses and to gain time to think.

95- Choice 4

Notions are general and specific:

General notions are abstract concepts such as time, space, quantity, etc. General notions are domains in which we use language to express thoughts and feelings.

Specific notions refer to contexts and situations.

96- Choice 1

Michael Halliday used the term "**function**" to refer to the purposes for which we use language. He outlined seven functions of language:

Instrumental/manipulative function: manipulating the environment, causing certain events to happen, bringing about a condition, exerting power, and giving orders

Regulatory function: controlling events, setting rules, regulating encounters among people, and approving of something

Representational/descriptive/ideational/transactional function: making statements, conveying facts and knowledge, and explaining or reporting

Interactional/social/interpersonal function: establishing and maintaining social contact (**phatic communion**). The question "How are you?" is an example of the social function of language, not the heuristic function.

Personal/expressive function: expressing feelings and personal ideas

Heuristic function: asking questions, acquiring knowledge, and learning about the environment which are most typical of children

Imaginative function: creating systems or ideas, telling stories or jokes, writing novels, writing poetry, and even dreaming

97- Choice 3

Canale and **Swain** tried to develop Hyme's communicative competence model further. Their model of communicative competence consists of four components:

Grammatical competence: knowledge of the grammar, vocabulary, phonology, and semantics of a language; this is the same as Hyme's formal possibility.

Discourse competence: knowledge of how to form a meaningful whole out of a series of sentences, of intersentential relationships – that is, relationships between sentences – and of how to begin and end conversations

Sociolinguistic competence: knowledge of the sociocultural rules of language and of discourse and understanding of the social context in which language is used: the roles of participants, the information they share, and the function of the interaction; this is the same as Hyme's appropriateness.

Strategic competence: knowledge of how to compensate for breakdowns in communication, to make one's message clearer, or to better understand input – that is, knowledge of communication strategies

98- Choice 2

The learning theory in WL draws on:

Humanistic approach: WL is authentic, personalized, self-directed, collaborative, and pluralistic.

Constructivism: Knowledge is socially constructed rather than received or discovered, hence the importance of creating meaning, learning by doing, working collaboratively in mixed groups on common projects. Teachers collaborate with learners to create knowledge and understanding in their mutual social context, rather than transmit knowledge. Learners' needs, interests, and experiences are taken into account.

99- Choice 1

Field trips cater to bodily/kinesthetic intelligence.

Gardner posited an eight-form model of intelligence including:

linguistic intelligence

logical-mathematical intelligence

spatial intelligence

rhythmic/musical intelligence

bodily/kinesthetic intelligence

interpersonal intelligence

intrapersonal intelligence

naturalist intelligence

100- Choice 4

A rhetorical question is a figure of speech in the form of a question that is asked in order to make a point, rather than to elicit an answer. Though classically stated as a proper question, such a rhetorical device may be posed declaratively by implying a question, and therefore may not always require a question mark when written. Though a rhetorical question does not require a direct answer, in many cases it may be intended to start a discussion or at least draw an acknowledgement that the listener understands the intended message.

A common example is the question "Can't you do anything right?" This question, when posed, is intended not to ask about the listener's abilities, but rather to insinuate a lack of the listener's abilities.

آزمون‌سازی

101- Choice 4

When most students cluster at the top end of the continuum, the scores distribution is negatively skewed.

102- Choice 3

Unitary trait hypothesis was introduced by Oller in integrative era.

103- Choice 1

Alternative assessment is continuous long-term;it favors contextualized communicative tasks.

104- Choice 2

In order to compare two scores from two different groups, they should be standardized. To this end they could be converted into T-score through: $10z + 50$.

105- Choice 4

Using the data, item discrimination is 0.5:

$$ID = \frac{C_{high} - C_{low}}{\frac{1}{2}N} = \frac{5 - 0}{\frac{1}{2}(20)} = +0.5$$

106- Choice 2

$$SEM = S_x\sqrt{1 - r} = 10 \times \sqrt{1 - 0.75} = 10 \times 0.5 = 50$$

107- Choice 1

Test scores are interval data.

108- Choice 3

In a CRT students know exactly what content to expect in test items.

109- Choice 2

Keeping is choice *c* is different from the other choices.

110- Choice 4

Using the given words, the examinee should transform the original sentence.

111- Choice 1

In case of a single teacher the concern is intra-rater reliability.

112- Choice 1

A typical form of intensive listening is the assessment of recognition of phonological and morphological elements of language. A classic test task gives a spoken stimulus and asks test-takers to identify the stimulus from two or more choices, as in the following example:

Test-takers hear: He's from California.

Test-takers read: (a) He's from California.
(b) She's from California.

113- Choice 4

A facet of consequential validity is washback. Washback refers to the effects the tests have on instruction in terms of how students prepare for the test.

114- Choice 2

Cloze tasks do not qualify as tests because they violate the assumption of the naturalness of the language. In other words, it is very unlikely for a passage to exist without any articles or prepositions if it is mutilated randomly.

115- Choice 1

Where the aim is to elicit natural language and an attempt has been made to get the candidates to forget, to some extent at least, that they are being tested, role play can destroy this illusion. It's been found that some candidates, rather than responding to the situation as if it were one they were actually facing, will resort to uttering half remembered snatches of exchanges once learned by rote.

116- Choice 3

When test constructor is concerned with ensuring that all test items measure the sub-skills of reading comprehension, he is attempting to construct a test which actualizes the trait of reading in an appropriate manner. Thus he is concerned with construct validity.

117- Choice 1

The variation created as a result of poor test administration is unsystematic and contributes to test unreliability.

118- Choice 2

Mark-remark reliability is another name for intra-rater reliability.

119- Choice 4

When a test measures different language materials, the items are heterogeneous. This lowers reliability index.

120- Choice 3

According to the KR-21 formula knowing the number of test-takers is unnecessary.

$$(KR-21)r = \left[\frac{K}{K-1}\right]\left[1 - \frac{\overline{X}(K-\overline{X})}{KV}\right]$$

زبان تخصصی (گرایش ادبیات انگلیسی)

121- Choice 1

"With the socialist economist Sidney Webb and his wife, also a socialist economist, Beatrice Webb, Shaw joined the Fabian Society, a socialist organization that had committed itself to gradual reform rather than revolution. Shaw quickly became a leader in the group and its principal spokesperson. His pronouncements and tracts had a wit absent from most political writing. In Fabian Tract No. 2 (1884), for example, he argued that nineteenth-century capitalism had divided society "into hostile classes, with large appetites and no dinners at one extreme and large dinners and no appetites at the other." (Norton V II p 1744)

122- Choice 3

"The improvisatory element in oral presentation is accompanied by linguistic experimentation, a process 'by which the instrumental function of language is diminished and the objective character of words foregrounded . . . language poetry regards its defamiliarizing strategies as a critique of the social basis of meaning, i.e. the degree to which signs are contextualized by use' (Rothenberg and Joris, 1998, p. 663). Thus, for the language poets, defamiliarization is a way not only to redefine the function of language and its relation to representation, but also a technique that offers a social commentary, that challenges the traditional notion of the unitary, expressive, poetic 'I'. Instead, language poetry proffers a socially contextualized, multiple site of meaning that invites the participation of the listener/reader. Undecidability and the problematic aspects of the very act of representation come to the fore in much LANGUAGE poetry… (A Companion to Twentieth-Century Poetry ed. by Neil Roberts 97)

123- Choice 2

Choice 2 is correct for 'confidant(e)' : "a character in a drama or novel who plays only a minor role in the action, but serves the protagonist as a trusted friend to whom he or she confesses intimate thoughts, problems, and feelings. In drama the confidant provides the playwright with a plausible device for communicating to the audience the knowledge, state of mind, and intentions of a principal character without the use of stage devices such as the soliloquyor the aside*; examples are Hamlet's friend Horatio in Shakespeare's *Hamlet,* and Cleopatra's maid Charmion in his *Antony and Cleopatra.*" (Abrams 56)

124- Choice 1

"Vaudeville:in all probability the term derives from the fact that, in the 15th c., Olivier Basselin, who lived in the valley of the river Vire in Calvados, Normandy, wrote satirical songs. Such songs were later incorporated in comedies; thus, comedy with vaudevilles. Later, it was adopted in America to describe comic, musical and acrobatic turns in the theatre; the equivalent of the British music hall. The period of its greatest popularity coincided with that of the music hall (*c.* 1890–1930). Thereafter vaudeville could not compete with the cinema. The term is still used in France and England to describe light, theatrical entertainment of a knockabout kind, with musical interludes." (Cuddon 753)

125- Choice 3

"Emblem:a picture with a symbolic meaning, as in heraldry or visual allegory; or a simple kind of literary symbol with a fixed and relatively clear significance. In the 16th and 17th centuries the term was applied to a popular kind of woodcut or engraving accompanied by a motto and a short verse explanation of its meaning. The vogue for the emblem books in which these were found began with Andrea Alciato's*Emblemata*(1531) and culminated in England with the *Emblems* (1635) of Francis Quarles. Poets of this period often drew upon such works for their imagery. The term emblem poem is sometimes applied to pattern poems." (The Concise Oxford Dictionary of Literary Terms77-8)

126- Choice 4

"Well-made play:now a rather unfavourable term for a play that is neatly efficient in the construction of its plot but superficial in ideas and characterization. In 19th-century France, the term *(piece bienfaite)* at first had a more positive sense, denoting the carefully constructed suspense in comedies and melodramas by Eugene Scribe (1791-1861) and his follower Victorian Sardou (1831-1908). As this tradition was displaced by the more serious concerns of dramatic naturalism, the term acquired its dismissive sense, especially in the critical writings of Bernard Shaw." (The Concise Oxford Dictionary of Literary Terms 275)

127- Choice 2

"Complaint: a kind of lyric poem common from the Middle Ages to the 17th century, in which the speaker bewails either the cruelty of a faithless lover or the advent of some misfortune like poverty or exile. This kind of monolgue became highly conventional in love poetry, as can be seen from The Complaint of Chaucer to His Purse', in which the poet wittily addresses his light purse as if it were a 'light' (i.e. promiscuous) mistress. (The Concise Oxford Dictionary of Literary Terms 47)

128- Choice 4

"City comedy or citizen comedy**:** a kind of comic drama produced in the London theatres of the early 17th century, characterized by its contemporary urban subject-matter and its portrayal, often satirical, of middle-class life and manners. The principal examples are John Marston's *The Dutch Courtezan*(1605), Ben Jonson's *Bartholomew Fair* (1614), and Thomas Middleton's A *Chaste Maid in Cheapside* (1613). (The Concise Oxford Dictionary of Literary Terms 40)

129- Choice 3

"Doggerel**:** clumsy verse, usually monotonously rhymed, rhythmically awkward, and often shallow in sentiment, as in greetings cards. The notoriously irregular verses of William McGonagall (71830-1902) are doggerel. Some poets, like Skelton and Stevie Smith, have deliberately imitated doggerel for comic effect. (The Concise Oxford Dictionary of Literary Terms 70)

130- Choice 4

"Horace is known primarily as a poet, a composer of odes, satires, and epistles. In the realm of literary criticism, he has conventionally been associated with the notions that "a poem is like a painting," that poetry should "teach and delight," as well as the idea that poetry is a craft which requires labor. Horace's text was initially known as "Epistle to the Pisones" and the title Arspoetica is first found in Quintilian; the text actually takes the form of an informal letter from an established poet giving advice to the would-be poets of the wealthy Piso family in Rome. Though the Arspoetica is technically a work of literary critical and rhetorical theory, it is itself written as a poem, a fact which dictates its structure and rhythm." (A History of Literary Criticism by Habib 105)

131- Choice 4

132- Choice 4

"In The Revolution in Poetic Langage, Kristeva gives us a complex account, based in psychoanalytic theory, of the relationship between the 'normal' (ordered and rational) and the 'poetic' (heterogeneous and irrational). (A Reader's Guide to Contemporary Literary Theory 5ᵗʰ ed. 161)

133- Choice 3

"The more limited reading of pleasure is a comfortable practice which conforms to cultural habits. The text of bliss 'unsettles the reader's historical, cultural, psychological assumptions . . . brings a crisis to his relation with language'. It is clear that such a text does not conform to the sort of easily enjoyed pleasure demanded in the market economy. Indeed, Barthes considers that 'bliss' is very close to boredom: if readers resist the ecstatic collapse of cultural assumptions, they will inevitably find only boredom in the modernist text."(A Reader's Guide to Contemporary Literary Theory 5ᵗʰ ed. 151)

134- Choice 2

"HomiBhabha's mode of postcolonial criticism also deploys a specifically poststructuralist repertoire (Foucault, Derrida, Lacanian and Kleinian psychoanalysis) for his explorations of colonial discourse. Bhabha's primary interest is in the 'experience of social marginality' as it emerges in noncanonical cultural forms or is produced and legitimized within canonical cultural forms."(A Reader's Guide to Contemporary Literary Theory 5ᵗʰ ed. 226)

135- Choice 1

"Lukács rejects such merely 'photographic' representation. Instead, he describes the truly realistic work which gives us a sense of the 'artistic necessity' of the images presented; they possess an 'intensive totality' which corresponds to the 'extensive totality' of the world itself. Reality is not a mere flux, a mechanical collision of fragments, but possesses an 'order', which the novelist renders in an 'intensive' form. The writer does not impose an abstract order upon the world, but rather presents the reader with an image of the richness and complexity of life from which emerges a sense of the order within the complexity and subtlety of lived experience." (A Reader's Guide to Contemporary Literary Theory 5ᵗʰ ed. 87)

136- Choice 3

"Baudrillard's first influential work, *Simulacra et Simulation* (1981, translated in 1983 and 1994), explores this depthless world of unreflecting images. According to Baudrillard, signs no longer correspond to, or mask, their 'real-life' referent but replace it in a world of autonomous 'floating signifiers'; there has been 'an implosion of image and reality'. This implosion, as Neville Wakefield comments, leads 'into the simulated non-space of hyperreality. The "real" is now defined in terms of the media in which it moves.' It is the image-creating postmodern communication technologies – especially television – which for Baudrillard stimulate this proliferation of self-generating images across the postmodern surface." (A Reader's Guide to Contemporary Literary Theory 5th ed. 201)

137- Choice 4

"Jauss, an important German exponent of 'reception' theory, gave a historical dimension to reader-oriented criticism. He tried to achieve a compromise between Russian Formalism which ignores history, and social theories which ignore the text."(A Reader's Guide to Contemporary Literary Theory 5th ed. 50)

138- Choice 2

"Williams's general project – the study of all forms of signification in their actual conditions of production – was always emphatically historical and materialist. Yet it was only in 1977, with the publication of a developed statement of his theoretical position, that he began to characterize his work as 'Marxist' (*Marxism and Literature*, 1977). "(A Reader's Guide to Contemporary Literary Theory 5th ed.100)

139- Choice 4

"Jameson's strong 'epistemological' understanding of narrative illuminates the political motivation of what remains his most important work to date, *Postmodernism, or the Cultural Logic of Late Capitalism* (1991). He maintains that postmodernism is not merely a style but rather the 'cultural dominant' of our time: a totalizing system which, in league with the operations of theglobal market under 'late capitalism', saturates all aspects of social, cultural and economic life, and so conditions, at the deepest levels, what we can know of the contemporary world (see Chapter 8, pp. 206–7 especially). He looks in particular to the strategy he terms 'cognitive mapping' (derived in part from critical urban geography and introduced in a celebrated discussion of the Bonaventure Hotel in Los Angeles) for the necessary understanding, critique and transcendence of the world capitalist system."(A Reader's Guide to Contemporary Literary Theory 5th ed.107-8)

140- Choice 3

"Like other poststructuralists Michel Foucault regards discourse as a central human activity, but not as a universal 'general text', a vast sea of signification. He is interested in the historical dimension of discursive change – what it is possible to say will change from one era to another." (A Reader's Guide to Contemporary Literary Theory 5th ed.178)

141- Choice 1

"[John Gower's]main poetic works are as follows: the *Mirour de Vomme*(Mirror of Man) (finished 1376—78), written in Anglo-Norman (the dialect of French spoken in England); the Latin *VoxClamantis*(Voice of the Crier), written substantially before 1386; and the English *ConfessioAmantis*(The Lover's Confession), first published in 1390." (Norton VI p 319)

142- Choice 2

"The "Showings," or "Revelations" as they are also called, were sixteen mystical visions received by the woman known as Julian of Norwich. . . A *Book of Showings* survives in a short and a long version. The longer text, from which the following excerpts are taken, was the product of fifteen and more years of meditation on the meaning of the visions in which much had been obscure to Julian." (Norton VI p 371)

143- Choice 3

"Skelton's poems gain some of their most startling effects by mixing high and low styles and by playing bawdy and scatological verbal games with the Catholic liturgy. The games are not necessarily sacrilegious, for the Catholic Church, as yet unchallenged by the Reformation, was capable of tolerating a wide range of expression, but they seem risk-taking and obstreperous, an impression heightened by the way they are written. In his satires, Skelton rejects the ornate rhetorical devices and aureate language that characterized his period's most ambitious poetry; he writes in short, rhymed lines, having from two to five beats, and the lines can keep on rhyming helter-skelter until the resources of the language give out." (Norton VI p 514)

144- Choice 4

"Castiglione's book describes, by means of dialogues between actual men and women living at the court of the duke of Urbino in the years 1504—08, the qualities of the ideal courtier. Supreme among these qualities is grace, the mysterious attribute which renders a person's speech and actions not merely impressive or accomplished but persuasive, touching, and beautiful." (Norton VI p 645)

145- Choice 4

"Samuel Daniel was a gifted, learned, and deeply thoughtful writer. A poet, playwright, historian, and translator, he was a member of the circle of Mary Sidney, countess of Pembroke, whose son he tutored, and he later held various offices in the household of James I's queen, Anne of Denmark. He wrote tragedies, court masques, a historical epic called The Civil Wars Between the Two Houses of Lancaster and York, a prose History of England, several fine verse epistles, one of the best Elizabethan sonnet sequences, Delia, and a verse dialogue on the purpose of writing poetry, Musophilus." (Norton VI p 997)

146- Choice 2

"Published posthumously in the Works (1640-41), Jonson's observations on literary matters had their origins in a commonplace book that culled extracts from Sir Philip Sidney's Defense of Poesy, from major classical theorists like Aristotle, Cicero, Seneca, Quintilian, and Horace; and from recent Continental critics. Jonson digested all this under various topics, setting it forth in his own voice and intermixing trenchant observations on his own contemporaries. Among his major precepts are that the essence of poetry is its "fiction" or imitation; that natural talent is the major quality needed in a poet, though "art" and practice are also necessary; that one learns to become a poet by first imitating a single model, that good sense should have priority over style; and that the language of poetry should be clear, strong, and succinct. In the tradition of the Renaissance humanists, Jonson insists that the good poet is also the good man, who properly comprehends encyclopedic wisdom in himself, fitting him to be a counselor to rulers. Despite its disjointed form, Timber is the most important English commentary on poetics between Sidney and Thomas Hobbes." (Norton VI p 1448)

147- Choice 3

"As an essayist Bacon stands at almost the opposite pole from his great French predecessor Michel de Montaigne (1533—1592), who proposed to learn about humankind by an intensive analysis of his own body and mind and of his sensations, emotions, attitudes, and ideas. Bacon's essays are instead on topics "Civil and Moral." Montaigne's are tentative in structure; witty, expansive, and reflective in style; intimate, candid and affable in tone; and he speaks constantly in the first person. By contrast, Bacon adopts an aphoristic structure and a curt, often disjunctive style, as well as a tone of cool objectivity and weighty sententiousness; he seldom uses "I," but instead presents himself as a mouthpiece for society's accumulated practical wisdom." (Norton VI p 1551)

148- Choice 1

(Norton VI p 2082)

149- Choice 4

(Norton VI p 2081-2)

150- Choice 2

"Written in blank verse in acknowledged imitation of Shakespeare's *Antony and Cleopatra,* it is Dryden's most performed and his best-known play. It concentrates on the last hours in the lives of its hero and heroine. In contrast to Shakespeare's play, it is an exemplary neo-classical tragedy, notable for its elaborately formal presentation of character, action, and theme." (Drabble 19)

151- Choice 2

"In the 1730s Pope moved on to philosophical, ethical, and political subjects in *An Essay on Man,* the *Epistles to Several Persons,* and the *Imitations of Horace.* The reignsof George I and George II appeared to him, as to Swift and other Tories, a period ofrapid moral, political, and cultural deterioration. The agents of decay fed on the riseof moneyed (as opposed to landed) wealth, which accounted for the political corruptionencouraged by Sir Robert Walpole and the court party and the corruption of allaspects of the national life by a vulgar class of *nouveaux riches.*" (Norton VI p 2494)

152- Choice 1

"The *Rambler,* almost wholly written by Johnson himself, appeared every Tuesday and Saturday from March 20, 1750, to March *I4, 1752—year's in which Johnson was writing the *Dictionary.* It is a successor of the *Tatler*and the *Spectator,* but it is much more serious in tone than the earlier periodicals. Johnson's reputation as a moralist and a stylist was established by these essays; because of them Boswell first conceived the ambition to seek Johnson's acquaintance."(Norton VI p 2675)

153- Choice 3

"In *The French Revolution, America: A Prophecy, Europe:* A *Prophecy,* and the trenchant prophetic satire *The Marriage of Heaven and Hell*—all of which Blake wrote in the early 1790s while he was an ardent supporterof the French Revolution—he, like Wordsworth, Coleridge, Southey, and a numberof radical English theologians, represented the contemporary Revolution as the purifyingviolence that, according to biblical prophecy, portended the imminent redemptionof humanity and the world." (Norton VII p 78)

154- Choice 4

On Gusto is by William Hazlitt: "Hazlitt's essay, first published in 1816 in the radical journal *The Examiner,* introduces one of his distinctive critical terms. In the 17th century English writers had imported the Italian word *gusto,* meaning taste, to denote a spectator's artistic sensibility. *Gusto* also carried the sense (which remains primary today) of especially keen, zestful appreciation. Hazlitt expanded the meaning of the term so that it described not only the responsiveness of the spectator to the work of art but also the essential features of the natural or human objects that the work depicted." (Norton VII p 538)

155- Choice 3

"Despite his distractions at the university, Byron found time to try his hand at lyric verse, some of which was published in 1807 in a slim and conventional volume titled *Hours of Idleness.* This was treated so harshly by the *Edinburgh Review* that Byron was provoked to write in reply his first important poem, *English Bards and ScotchReviewers,* a vigorous satire in which he incorporated brilliant ridicule (whose tactlessness he later came to regret) of important contemporaries, including Scott, Wordsworth, and Coleridge."(Norton VII p 609)

156- Choice 1

"Of particular interest are Newman's lectures on the aims of education, which were delivered in Dublin at the newly founded Catholic University of Ireland, a university he led for a few years as rector. These lectures, published in 1852 and later titled The Idea of a University, are a classic statement of the value of "the disciplined intellect" that can be developed by a liberal education rather than by a technical training. Like the later lectures of Matthew Arnold and T. H. Huxley, The Idea of a University shows the Victorian engagement with the role of education in society." (Norton VII p 1036)

157- Choice 1

"The year after Morris's poem appeared, four books of Tennyson's Idylls of the King, including one that focused on Guenevere, were published. It is interesting to compare the two portraits of the queen, especially their pictoral qualities, but Morris's powerful depiction of an eloquent Guenevere is very different from Tennyson's subdued representation of a guilt-ridden wife. Equally fascinating is a comparison of the two poems with Morris's painting Queen Guenevere (1858)." (Norton VII p 1483)

158- Choice 4

"Wole Soyinka… became the first black African writer to receive the Nobel Prize in Literature, recognized for plays, such as *Death and the King's Horseman* (1975), that inventively hybridize Yoruba oral traditions with European literary paradigms, fuse African rhetoric, myth, and ritual with the verbal extravagance of Elizabethan and Jacobean theater. He has also written poems, including "Telephone Conversation," a mini verse drama of sorts in which two characters, a racist English landlady and an African trying to rent an apartment, are wittily pitted against one another."(Norton VII p 2529)

159- Choice 2

"Modernist manifestos take on a variety of different forms. Some are individual statements, such as Hulme's lecture "Romanticism and Classicism." Others are meant to be declarations on behalf of an emergent group or movement, such as "A Few Don'ts by an Imagiste" or the *Blast* manifesto. Occasionally, and paradoxically, a manifesto is a nonpublic declaration, unpublished in the author's lifetime, as in the case of Loy's "Feminist Manifesto." Although the manifesto is not an art form in the same sense as a poem or painting is, manifestos became an important literary genre in the modernist era, and some are more than mere declarations of doctrine."(Norton VII p 1997)

160- Choice 4

(Norton VII p 1849)

161- Choice 3

Choice 3 is the beginning of Donne's 'The Apparition' (1274)(Norton VI p 1274)

162- Choice 1

"'**II Penseroso',** a poem in rhymed octosyllabics (with a ten-line prelude) by Milton. The title means 'the contemplative man'. The poem is an invocation to the goddess Melancholy, bidding her bring Peace, Quiet, Leisure, and Contemplation. It describes the pleasures of the studious, meditative life, of tragedy, epic poetry, and music. It had a considerable influence on the meditative graveyard poems of the 18th cent., and there are echoes in Pope's 'Eloisa to Abelard', and later Gothic works." (Drabble 515)

163- Choice 2

It's the beginning of Thomas Gray's 'Ode on a Distant Prospect of Eton College' (Norton VI p 2863)

164- Choice 4

"This poem of more than four thousand lines (based on the classical myth of a mortal beloved by the goddess of the moon) tells of Endymion's long and agonized search for an immortal goddess whom he had seen in several visions. In the course of his wanderings, he comes upon an Indian maid who had been abandoned by the followers of Bacchus, god of wine and revelry. To his utter despair, he succumbs to a sensual passion for her, in apparent betrayal of his love for his heavenly ideal. The conclusion to Keats's "romance" offers a way of resolving this opposition, which runs throughout the poem, between the inevitably mortal pleasures of this world and the possibility of delights that would be eternal: the Indian maid reveals that she is herself Cynthia (Diana), goddess of the moon, the celestial subject of his earlier visions."(Norton VII p 883)

165- Choice 2

"This monologue portrays the dawn of the Renaissance in Italy at a point when the medieval attitude toward life and art was about to be displaced by a fresh appreciation of earthly pleasures.

It was from Giorgio Vasari's *Lives of the Painters* (1550) that Browning derived most of his informationabout the life of the Florentine painter andfriarLippo Lippi (1406-1469), but the theory ofart propounded by Lippi in the poem was developedby the poet." (Norton VII p 1271-2)

166- Choice 3

'Adlestrop' is a poem by Edward Thomas (1878-1917)(Norton VII p 1956)

167- Choice 1

Choice 1 is the beginning of 'Lapis Lazuli' by William Butler Yeats (1865-1939) (Norton VII p 2045)

168- Choice 4

"In 'The Glass Essay,' a long poem that reflects on the dislocations of identity through time, love, and madness, she vividly narrates the end of a love affair, a visit with a difficult mother, and the degeneration of a father with Alzheimer's in a nursing home. Into this semiautobiographical tale she weaves commentary on the writing s of Charlotte and Emily Bronte whose works function …. as oblique and remote comparison for the poet's experience." (Norton VII p 2864)

169- Choice 2

(Norton VI p 1079)

170- Choice 3

"At the center of the action are four fully realized characters—Mirabell and Millamant, the hero and heroine, and Fainall and Mrs. Marwood, the two villains—whose stratagems and relations move the play. Around them are characters who serve in one way or another as foils: Witwoud, the would-be wit, with whom we contrast the true wit of Mirabell and Millamant; Petulant, a "humor" character, who affects bluff candor and cynical realism, but succeeds only in being offensive; and Sir WilfullWitwoud, the booby squire from the country, who serves with Petulant to throw into relief the high good breeding and fineness of nature of the hero and heroine. Finally there is one of Congreve's finest creations, Lady Wishfort ("wish for it"), who though aging and ugly still longs for love, gallantry, and courtship and who is led by her appetites into the trap that Mirabell lays for her."(Norton VI p 2227)

171- Choice 4

Shaw' 'Plays Pleasant' (published 1898):

Arms and the Man (1894)

Candida (1894)

The Man of Destiny (1895)

You Never Can Tell(1897)

(Wikipedia!)

172- Choice 2

"*The Secret Rapture* is a 1988 British play by David Hare. It is set in 1980s Britain and examines the impact of Thatcherism on personal relationships within the family of a junior government minister after her father's death. Hare states that its title refers to a nun's feeling of ecstasy on being received by God at the moment of her death,rather than the Protestant concept of the Rapture." (Wikipedia!)

173- Choice 1

(Drabble 380)

174- Choice 3

175- Choice 1

Leading the Cheers (1998) is by the novelist and screen writer Justin Cartwright (1945-)(Drabble 177)

176- Choice 4

"*Lives of Girls and Women* is a short story cycle by Alice Munro. All of the stories chronicle the life of a single character, Del Jordan, and the book has been characterized as a novel by some critics as a result. The cycle serves as a coming of age story for Del Jordan growing up first on the outskirts, and later in the centre, of the small, southern Ontario town of Jubilee. Del is portrayed as something of an outsider, unsatisfied with small town life though unwilling to acknowledge the similarities between herself and her mother who also seeks to expand her mind beyond the limited experiences of Jubilee. The cycle is often cited as concerning many feminist ideas and it is in this context that the text deals primarily with female characters, with only a few male figures playing important roles. "(Wikipedia!)

177- Choice 3

"*The Magus* (1966, revised version 1977), a novel set largely on the Greek island of 'Phraxos', where British schoolmaster Nicholas D'Urfe, half guest and half victim, is subjected to a series of mysterious apparitions and tableaux which, despite their naturalistic explanations, give the novel a narrative complexity and mythological dimension faintly suggestive of magic realism." (Drabble 378)

178- Choice 1

"Coetzee is at once a passionate political novelist and an intensely literary one, both qualities emerging in his most compelling indictment of colonialism, *Waiting for theBarbarians* (1980). This novel takes its title and theme from a well-known poem by the Greek poet Constantine Cavafy (1863—1933), which ends (in Rae Dalven's translation):

. . . night is here but the barbarians have not come.

Some people arrived from the frontiers,

And they said that there are no longer any barbarians." (Norton VII p 2838)

179- Choice 3

"*In a Free State* explores problems of nationality and identity through three linked narratives, all describing displaced characters—a servant from Bombay transported to Washington, a lost and angry West Indian youth in London, two whites in a hostile African state." (Drabble 710)

180- Choice 2

(Norton VII p 2356-7)

زبان تخصصی (گرایش مترجمی زبان انگلیسی)

181- Choice 3

Toury in his *Descriptive Translation Studies and Beyond* (1995) proposes two tentative general 'laws' of translation:

1. the law of growing standardization – TTs generally display less linguistic variation than STs, and

2. the law of interference – common ST lexical and syntactic patterns tend to be copied, creating unusual patterns in the TT.

Hatim&Munday (2004, p. 7)

182- Choice 1

The sense may be translated, while the form often cannot. And the point where form begins to contribute to sense is where we approach untranslatability. This clearly is most likely to be in poetry, song, advertising, punning and so on, where sound and rhyme and double meaning are unlikely to be recreated in the TL.

Hatim&Munday (2004, p. 10)

183- Choice 2

Toury warns against 'the totally negative kind of reasoning required by the search for shifts' in which error and failure and loss in translation are highlighted. Instead, for Toury translation shift analysis is most valuable as a form of 'discovery', 'a step towards the formulation of explanatory hypotheses' about the practice of translation.

Hatim&Munday (2004, p. 32)

184- Choice 4

One of the prime elements of componential analysis is the notion of binary opposites: one sense of *bachelor* would be +human, +male, –married. This 'principle of contrast in identifying meaning' is crucial. It was initially used, and continues to have great currency, in anthropology for the mapping of kinship terms in different cultures.

Hatim&Munday (2004, p. 38)

185- Choice 2

It is probably during 'transfer' that 'strategy' (or the translator's 'game plan') is worked out, and decisions regarding such matters as register and genre are initially taken.
Hatim&Munday (2004, p. 46)

186- Choice 1

Koller intended his relational frameworks to be 'hierarchical'. The hierarchy is in fact iterative in the sense that one progresses through the text, one can come back again and again to decisions already taken, reviewing and altering them.
Hatim&Munday (2004, p. 52)

187- Choice 3

To be meaningful, non-ordinariness of language use (i.e. textual salience) must always be communicatively motivated. Take a phenomenon such as repetition. This could occur in sloppy writing, could be an intention-less feature of languages with a great deal of 'residual orality'(Ong 1971), or could be there merely to uphold cohesion in the text. In such cases, repetition would not be significant, and the question of contextual motivatedness does not even arise. However, repetition can be functional if it is intended to serve particular rhetorical purposes within the text. In contexts of this kind, repetition becomes a marked feature of language use that must be accounted for.
Hatim&Munday (2004, p. 60)

188- Choice 2

The direct vs indirect distinction is proposed in order to resolve the difficult choice between 'the need to give the receptor language audience access to the authentic meaning of the original, unaffected by the translator's own interpretation effort' (a case of direct translation), and 'the urge to communicate as clearly as possible'. Given the value placed on fluency throughout the history of translation practice, the decision in such cases has invariably been in favour of the latter, more communicative goal.
Hatim&Munday (2004, p. 63)

189- Choice 1

This notion of context as purpose and function is underpinned by several standards of textuality which all well-formed texts (or their translations) must meet. These standards include: cohesion, coherence, situationality, informativity, intentionality and intertextuality.
Hatim&Munday (2004, p. 68)

190- Choice 2

George Steiner, in After Babel (1975/1998), one of the first major works of modern translation theory, uses the following metaphors to describe the four-part hermeneutic (interpretative) process of translation:
1. initiative trust – the translator approaches the ST with trust that there is meaning there;
2. aggression (or penetration) – the translator takes over or 'captures' the foreign text;
3. incorporation (or embodiment) – the text becomes part of the translator's language; and
4. compensation (or restitution) – the translator restores something to the TT to compensate for what has been taken away.
Hatim&Munday (2004, p. 105)

191- Choice 3

Intralingual translation would occur when we produce a summary or otherwise rewrite a text in the same language, say a children's version of an encyclopedia. It also occurs when we rephrase an expression in the same language.
Munday (2012, p. 9)

192- Choice 4

The 1990s saw the incorporation of new approaches and concepts: Canadian-based translation and gender research led by Sherry Simon, the Brazilian Cannibalist School promoted by Else Vieira, and postcolonial translation theory with the prominent figures of the Bengali scholars TejaswiniNiranjana and GayatriSpivak.
Munday (2012, p. 21)

193- Choice 2

Translation' looks at the act of translating and, in the new map (van Doorslaer 2007), is subdivided into:
lingual mode (interlingual, intralingual);
media (printed, audiovisual, electronic);
mode (covert/overt translation, direct/indirect translation, mother tongue/ other tongue translation, pseudo-translation, retranslation, self-translation, sight translation, etc.);
field (political, journalistic, technical, literary, religious, scientific, commercial).
Munday (2012, p. 22)

194- Choice 4

Generally speaking, translations produced in the first phase [Eastern Han Dynasty and the Three Kingdoms Period (c. 148-265)] were word-for-word renderings adhering closely to source-language syntax. This was probably due not only to the lack of bilingual ability among the [translation] forum participants, but also to a belief that the sacred words of the enlightened should not be tampered with. In addition to contorted target-language syntax, transliteration was used very liberally, with the result that the translations were fairly incomprehensible to anyone without a theological grounding.
Munday (2012, p. 32)

195- Choice 3

Tytler has three general laws' or 'rules'.
(1) The translation should give a complete transcript of the ideas of the original work.
(2) The style and manner of writing should be of the same character with that of the original.
(3) The translation should have all the ease of the original composition.
Munday (2012, p. 44)

196- Choice 1

Linguistic universalism considers that, although languages may differ in the way they convey meaning and in the surface realizations of that meaning, there is a (more or less) shared way of thinking and experiencing the world.
Munday (2012, p. 59)

197- Choice 3

The third rule of Skopos theory reads: A TT does not initiate an offer of information in a clearly reversible way.
Munday (2012, p. 122)

198- Choice 2

According to Halliday, interpersonal metafunction is realized through pronouns, modality and evaluative lexis in texts.
Munday (2012, p. 139)

199- Choice 4

Newmark states that In communicative as in semantic translation, provided that equivalent effect is secured, the literal word-for-word translation is not only the best, it is the only valid method of translation.
Munday (2012, p. 71)

200- Choice 4

Koller points out that, while knowledge of correspondences is indicative of competence in the foreign language, it is knowledge and ability in equivalences that are indicative of competence in translation.
Munday (2012, p. 73)

201- Choice 1

Adaptation involves changing the cultural reference when a situation in the source culture does not exist in the target culture.
Munday (2012, p. 89)

202- Choice 3

The overlap between tenor and mode, on the other hand, gives rise to what Gregory and Carroll (1978: 53) call 'functional tenor': 'The category used to describe what language is being used for in the situation. Is the speaker trying to persuade? To exhort?'
Hatim&Munday (2004, p. 81)

203- Choice 1

Patronage is termed undifferentiated if all three components are provided by the same person or group. This might be the case with a totalitarian ruler whose efforts are directed at maintaining the stability of the system.
Munday (2012, p. 195)

204- Choice 4

In synthetic process several components are grouped and compressed into one word; that is, an SL phrase/clause is rendered into a single TLW, e.g. a walking stick->عصا.
Mollanazar (2008, p. 15)

205- Choice 2

رویکرد سیستم ترجمه ماشینی متئو انتقالی و از نسل دوم است، گرچه طرح اولیه آن به روش مستقیم بوده است.

زبان‌شناسی

206- Choice 3

When a group of words can be differentiated, each one from the others, by changing one phoneme (always in the same position), then we have a minimal set.

207- Choices 1 and 3

Brainwash is verb; madman is a noun; barefoot is an adjective; blackbird is a noun.

208- Choice 1

Structurally choice one is a combination of root + suffix while the other choices are a combination of prefix + root.

209- Choice 4

In fast speech *t* is omitted in *postman*.

210- Choice 4

English has borrowed the words yogurt, alcohol and piano from other languages but not the word *mother*.

211- Choice 3

The word *happier* ends in comparative morpheme.

212- Choice 2

213- Choice 1

In this sentence the antecedent is *bus* and the anaphoric expression is *he*. We would normally expect *it* to be used for *a bus*. Obviously there is an inference involved here: if someone is talking about a bus in motion, assume that there is a driver. That assumed driver is the inferred antecedent for *he*.

214- Choice 3

Head refers to the top of anything, either a human or department.

215- Choice 4

She (agent) borrowed *a magazine* (theme) from *George* (source).

بررسی مقابله‌ای

216- Choice 2

The strong version made some rather strong claims with respect to predicting the difficulties and errors of second language learners. Therefore this version is *a priori*.

217- Choice 2

Choice two represents interlingual error as پاسخ دادن به has been literally translated into "answer to".

218- Choice 3

Choice three shows the sequence of stages in carrying out contrastive analysis.

219- Choice 1

Contrastive analysis was rooted in structural linguistics and behavioristic psychology.
Error analysis was rooted in generative-transformational linguistics and cognitive psychology.

220- Choice 4

The **emergent** stage of IL finds the learner growing in consistency in linguistic production. The stage is characterized by some **backsliding** in which the learner seems to have grasped a rule or principle and then regresses to some previous stage.

221- Choice 1

Induced errors result from transfer of training. Therefore, choice one is irrelevant.

222- Choice 3

In split ne item in the native language becomes two or more in the target language, requiring the learner to make a new distinction.

223- Choice 2

In "How many miles does it get to a gallon?" and "در هر ۱۰۰ کیلومتر چقدر بنزین می سوزاند؟" what is the new information in English (number of miles), is the given information in Persian (100 Kms), and what is the given information in English (one gallon), is the new information in Persian (amount of gasoline).

224- Choice 2

Oller and Ziahosseiny suggested that learning will be the most difficult where the most subtle distinctions are required either between the target and native language, or within the target language itself.

225- Choice 4

The sentences 'Mary loves poetry. She was born in Shiraz' are cohesive (Mary/ she) and coherent if the hearer/reader shares the association between being from Shiraz and poetry.

واژه‌شناسی

226- Choice 4
Synchro- + -nize + -ation
227- Choice 3
the + work + man + set + past morpheme + the + box + -es + down + care + -ful + -ly
228- Choice 2
since, she, had, not, a, her, for
229- Choice 1
dark (root) + -en (derivational) + -ed (derivational
230- Choice 3
An acronym that never seems to have had capital letters comes from ''young urban professional'', plus the -ie suffix, as in hypocorism, to produce the word yuppie (first recorded in 1984).
231- Choice 4
232- Choice 2
Among choices only *roomy* is an adjective.
233- Choice ?

de- + part + -ure   demo- + graph + -er
con- + -dole + -nce + -s   con- + -taminat- + ed
234- Choice 1
The verb cost is in past form: cost + Ø
235- Choice 1
Pram from perambulator is an example of back-clipping.

مهارت ترجمه

236- Choice 2

صالحان: the righteous

237- Choice 4

ندانم: consider

238- Choice 3

نیکو: good، پوست: husk/shell

239- Choice 1

تنگ نظری: miserliness، احتکار: hoarding، خودسری: arbitrariness

240- Choice 2

سپاهیان: soldiers، اذن: leave/permission، دژ: fortress، عزت:might