

English Poetry

First lecture

1- What gave spark to the Romantic Movement, is:

- a. Industrial revolution
- b. American war of independence
- c. The French Revolution with its ideals of liberty, equality and fraternity
- d. all false

2- Romantic poetryin man with all his feelings, senses and all the sides of his experiences.

- a. reflected the old faith
- b. shows a new faith
- c. conflicted with the new faith
- d. all false

3- One of the main characteristics of Romantic Poetry is that it rejected rational intellect as the only source of.....

- a. arts
- b. poetry
- c. development
- d. all false

4- 3-The poet of the Romantics was a man speaking to men, but.....

- a. he was endowed (gifted) with some special insight into the nature of things.
- b. he was meening women.

c. he was not endowed (gifted) with any special insight into the nature of things.

d. he was speaking to both women and men.

5-Poetry to the Romantics is an expression of emotions inspired by:

a. the feelings of other people who go through some experiences.

b. the feelings of the individual poet.

c. old poems

d. all false

6- All Romantic literature is subjective. This means:

a. It is an expression of the inner urges of the soul of the artist.

b. It reflects the poet's own thoughts and feelings more than anything else

c. A and B

d. all false

7-Nature to the Romantics is regarded as:

a. only a suitable mean to express feelings.

b. a divine

c. something really living and can even share with the poet his joys and sorrows.

d. B and C

8- A common and recurrent theme in Romantic poetry is:

a. man in solitude.

b. man with nature.

c. both possible

d. all false

9- Romantic poets believed that the nature of man is best revealed when he is:

- a. talking to his beloved.
- b. in solitude or in communion with nature.
- c. both possible
- d. all false

10- The Romantic poetry is anti- heroic in the sense that the subject of this poetry:

- a. against wars and fights.
- b. is common man, not heroes or men of high ranks.
- c. It uses the language of ordinary people.
- d. B and C

11-Romantic poetry is individualistic. This means:

- a. Every poet has his own individual personality which is rather different from the others.
- b. Romantic poets are selfish and cares only for themselves.
- c. They are concerned only for one person.
- d. all true

12- The (past) for Romantic poets is:

- a. rarely mentioned.
- b. an important feature in the sense of nostalgia for it.
- c. something should be avoided due to bad memories.
- d. all false

13-To a Romantic poet, the period of childhood was very important, because:

a. the child is nearer to nature than the grown- up man and he gains wisdom from nature.

b. the child starts to establish experiences.

c. memory in childhood is stronger than it is in adulthood.

d. all false

14- Romantic poetry was described as poetry of wonder, why?

a. it contains a lot of magic.

b. the Romantic poet sees the world through the eyes of a child.

c. it contains a lot of expressions of astonishment and wonder.

d. all false.

15- Romantic poets are sometimes described as escapists or dreamers because:

a. they were greatly affected by The Industrial Revolution which caused changes in society that the Romantic poet could not cope with. So, he turned to nature for escape.

b. they used to escape from facing the reality.

c. they were inspired by dreams.

d. all false

16- The relation between English Romanticism and the 18th century traditions and conventions could be considered as:

a. unfriendly

b. friendly

c. effective.

d. all false

17- Romantic poetry:

- a. revolted against old English masters of poetry.
- b. rarely benefited from old English masters of poetry.
- c. is a revival of old English masters of poetry.
- d. all false.

18- Giving inanimate objects or abstract ideas human qualities or actions; making non-human things appear as human. This is called:

- a. Metaphor
- b. Personification
- c. Diction
- d. Epic

19- A comparison between two objects for the purpose of describing one of them; a metaphor states that the one object is the other. This is the definition of:

- a. Metaphor
- b. Personification
- c. Diction
- d. Epic

20- The close repetition of consonant sounds at the beginning of words. This is the definition of:

- a. Metaphor
- b. Personification
- c. Alliteration
- d. Epic

21- An author's choice and use of words; his vocabulary. This is called:

- a. Diction

- b. Personification
- c. Alliteration
- d. Epic

22- An extended narrative poem, with heroic subject matter and theme, and exalted tone. This is called:

- a. Diction
- b. Personification
- c. Alliteration
- d. Epic

23-The use of words with similar sounds in poetry, usually but not always at the ends of lines is called:

- a. Diction
- b. alliteration.
- c. rhyme
- d. all false.

24- A group of lines in a poem divided off from the others. Each one is usually the same number of lines in length. This group is called:

- a. rhyme
- b. epic
- c. alliteration
- d. stanza

25- In his poem: The little black boy, William Blake (1757-1827):

- a. was attempting to help in abolishing slave trade.
- b. was discriminating between black and white people.
- c. believes that people are equal regardless of their color.
- d. A and C

26- Due to this poem, the idea to be good is:

- a. something inherited.
- b. something gifted without any effort.
- c. needs and effort.
- d. all false

27- in this poem the term “We are put on earth,” which was said by the mother of the black boy is:

- a. to learn to accept God's.
- b. to learn to respect the life on earth.
- c. to avoid fight on earth which is not ours but God's.
- d. all false.

28- The term about body “is but a cloud” means:

- a. body is as important as soul.
- b. it will be dissipated when his soul meets God in heaven.
- c. body should be respected.
- d. all false

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1. In (The little Black Boy) poem, a black boy compares himself:
 - a. To a white French boy.
 - b. To a girl of the same age.
 - c. To a white English boy
 - d. To none of the above mentioned.

2. The boy's mother relieved her son's complain about his color by:
 - a. Saying that it is a sign of good luck.
 - b. Saying that it is a result of constant exposure to the sun which is a God's gift to mankind.
 - c. Saying that this is his destiny and he has to accept it as it is.
 - d. All false

3. The mother explains the sun as God's gift to mankind, sharing both His light and his heat, both of which are forms of
 - a. His love
 - b. His generosity.
 - c. His justice.
 - d. All true.

4. The Little Black Boy" consists of heroic stanzas.
 - a. Three
 - b. Five
 - c. Seven
 - d. Nine

5. The rhyme scheme of the quatrains of the stanzas in this poem are following:
 - a. The ABAB rhyme scheme.
 - b. The ABBA rhyme scheme.
 - c. The ABCD rhyme scheme.
 - d. All false.

6. The first two stanzas describe the boy's mother and the influence she has had on his:
 - a. Pain
 - b. Sorrow
 - c. Life.
 - d. All false

7. The third, fourth, and fifth stanzas:

- a. Recall the mother's exact words in her lessons to her son.
- b. Express the shift in his thinking.
- c. Describe the sorrow he feels.
- d. All false.

8. The final two stanzas:

- a. Describe how the black boy communicates his lesson to the white English boy for whom he has a great affection.
- b. Recall the mother's exact words in her lessons to her son.
- c. Describe the sorrow he feels.
- d. All false.

9. *Stanzas one and two describe the past; stanzas three, four, and five recall the mother's words as if they were being spoken in the present; the sixth and seventh stanzas include the black boy's words, which he "will say" to the English boy in the future. Thus, the poem itself progresses in time from a past, to the present and to the future.*

The past refers to:

- a. Suffering
- b. Learning
- c. The lesson it self
- d. Practical outworking of the lesson

10. The present refers to:

- a. Suffering
- b. Learning
- c. The lesson it self
- d. Practical outworking of the lesson

11. The future refers to:

- a. Suffering
- b. Learning
- c. The lesson it self
- d. Practical outworking of the lesson

12. Anti-slavery in this poem:

- a. Is greatly emphasized.
- b. Is completely ignored.
- c. Occurred but was not the main message.
- d. Is the main message.

13.The equality of human beings in this poem:

- a. Is emphasized.
- b. Is ignored.
- c. Is barely mentioned.
- d. All false.

14.Longer lines in this poem are:

- a. Well suited to the pedagogical tone.
- b. Not well suited to the pedagogical tone.
- c. Not beautiful.
- d. All false.

15.This poem centers on a spiritual awakening to:

- a. Anti-slavery.
- b. Discrimination.
- c. A divine love that transcends race.
- d. All false

16.Blake builds the poem on dear imagery of:

- a. Black and white.
- b. African and English.
- c. Mother and son.
- d. Light and dark.

17.The child's mother symbolizes that becomes the poem's ideal.

- a. Black skin
- b. A natural and selfless love.
- c. Whiteness
- d. All false

18.She shows a tender concern for:

- a. Her child's self-esteem.
- b. A strong desire that he knows the comfort of God.
- c. Her child's sorrow
- d. Both A and B

19.Due to the child's mother opinion, their dark skin is:

- a. A gift of God.
- b. A temporary appearance.
- c. A bad luck.
- d. All false.

الشعر الانجليزي المحاضرة الثالثة

1) The fame of William Blake:

- (a) started during his life.
- (b) He became well-known soon after writing his poem "The Tyger"
- (c) He only became considered as an iconic figure nowadays.
- (d) all false

2) In addition to his skill in poetry, William Blake was also:

- (a) A doctor.
- (b) A print maker
- (c) A painter
- (d) B and C

3) William Blake, English poet, printmaker, and painter, is known now as one of the most prominent figures of the Romantic Age for his poetry and visual arts. Fairly unknown during his lifetime, Blake has now become an iconic figure.

The Tiger is one of Blake's best known and rich songs. This poem is included in:

- (a) Blake's " Songs of Experiences".
- (b) Blake's " Songs of Adventures".
- (c) Blake's " Songs of Nature".
- (d) all false

4) "The Tiger" has two levels of understanding. On the surface level, it portrays an image of a tiger which is compared to:

- (a) Another tiger from the same family.
- (b) A fire burning at night.
- (c) A star twinkling at night.
- (d) A lion chasing it.

5) "The Tiger" has two levels of understanding. On the deeper level, the tiger is an embodiment of:

- (a) God's creative ability.
- (b) God's justice.
- (c) Strength
- (d) all false

6) The poem is more about:

- (a) The nature
- (b) The creator of the tiger than it is about the tiger itself.
- (c) The tiger more than the creator.
- (d) all false

7) In contemplating the terrible ferocity and awesome symmetry of the tiger, the speaker is at a loss to explain:

- (a) How the same God who made the lamb could make the tiger.
- (b) His fully understanding of God's wisdom.
- (c) How power is a temporary state.
- (d) All false

8) In Lines 3 and 4:

" What immortal hand or eye
Could frame thy fearful symmetry?"

The poet presents a question that embodies the central theme:

- (a) Who is God?
- (b) Who created the tiger?
- (c) How did God create the tiger?
- (d) All false

9) While knowing that Blake is asking this question, we can say about him:

- (a) Blake realizes, of course, that God made all the creatures on earth.
- (b) Blake is atheist.
- (c) Blake is searching for the truth of creatures.
- (d) all false

10) To express his bewilderment that the God who created the gentle lamb also created the terrifying tiger, Blake includes Satan:

- (a) As a possible creator.
- (b) As a reason to suffer this bewilderment.
- (c) As a reason for all evil on this earth.
- (d) all false.

11) In Lines 5 and 6:

"In what distant deeps or skies
Burnt the fire of thy eyes?"

Deeps appears to refer to:

- (a) The internal mind.
- (b) Hell
- (c) Evil
- (d) Devil

12) The first and last stanzas are the same, except for one word change: "could" becomes:

- (a) Couldn't
- (b) Manage
- (c) Dare
- (d) Did

13) The central question: "What immortal hand or eye, / Could frame thy fearful symmetry?" was opened in:

- (a) The first stanza
- (b) The second stanza
- (c) The last stanza
- (d) All false

14) The next two stanzas:

- (a) Open the central question.
- (b) Compares god to a blacksmith, who used a hammer, a chain and an anvil to furnish the brain of the tiger
- (c) Describe the creation of the heart and then the brain of the tiger.
- (d) Are enough to summarize the entire central idea of the poem.

15) The fourth stanza:

- (a) Compares god to a blacksmith, who used a hammer, a chain and an anvil to furnish the brain of the tiger
- (b) Describe the creation of the heart and then the brain of the tiger.
- (c) Are enough to summarize the entire central idea of the poem.
- (d) Open the central question.

16) When Blake ended the poem in the last stanza by replacing the word (could) by (dare), he wanted to:

- (a) Prove that God is the only creator.

- (b) Leave the reader in astonishment, wondering and speculating.
- (c) Give direct information.
- (d) Show that life is not fair.

17) When the poet said: "*Immortal hand or eye*" he meant God or Satan. This is called:

- a. Metaphor: استعارة
- b. Alliteration: إعادة نفس الصوت في بداية المقطع
- c. Anaphora: تكرار التعبير في بداية الجملة
- d. Allusion: إشارة

18) When the poet said: "*Distant deeps or skies*", he meant hell or heaven. This is called:

- a. Metaphor: استعارة
- b. Alliteration: إعادة نفس الصوت في بداية المقطع
- c. Anaphora: تكرار التعبير في بداية الجملة
- d. Allusion: إشارة

19) When the poet said: "*tiger, tiger, burning bright (line 1); frame thy fearful symmetry? (line 4)*", he used:

- a. Metaphor: استعارة
- b. Alliteration: إعادة نفس الصوت في بداية المقطع
- c. Anaphora: تكرار التعبير في بداية الجملة
- d. Allusion: إشارة

20) When the poet said: "*What dread hand and what dread feet? / What the hammer? what the chain?*", he used:

- a. Metaphor: استعارة
- b. Alliteration: إعادة نفس الصوت في بداية المقطع
- c. Anaphora: تكرار التعبير في بداية الجملة
- d. Allusion: إشارة

21) The comparison of the tiger and his eyes to fire is called in poetry:

- a. Metaphor: استعارة
- b. Alliteration: إعادة نفس الصوت في بداية المقطع
- c. Anaphora: تكرار التعبير في بداية الجملة
- d. Allusion: إشارة

الشعر الانجليزي
المحاضرة الرابعة

- 1) **William Wordsworth (1770 – 1850) was:**
 - (a) A Renaissance age poet.
 - (b) A Romantic poet.
 - (c) A famous historian.
 - (d) All false

- 2) **An original poet for many different artistic qualities, his personality and emotional intelligence had made Wordsworth the perfect forefather for:**
 - (a) Poetry movement.
 - (b) The reform of Poetry.
 - (c) A literary movement.
 - (d) All false

- 3) **William Wordsworth's "I Wandered Lonely as a Cloud" is a perfect example of:**
 - (a) Romantic poetry.
 - (b) Weak poetry.
 - (c) Happiness in his poems.
 - (d) All false

- 4) **The title, 'Daffodils' is a simple word that reminds us about the arrival of:**
 - (a) The Autumn
 - (b) The Spring
 - (c) The Summer
 - (d) The Winter

- 5) **A bunch of daffodils symbolize:**
 - (a) The joys and happiness of life.
 - (b) Love
 - (c) Health and youth
 - (d) All false

- 6) **The theme of the poem 'Daffodils' is a collection of human emotions inspired by:**
 - (a) Flowers.

- (b) Love
- (c) Nature
- (d) Death

7) The daffodils imply beginning or rebirth for:

- (a) Human beings
- (b) Lovers
- (c) Hopeless patients.
- (d) All false

8) The poem 'Daffodils' is also known by the title:

- (a) " I gazed -- and gazed -- but little thought"
- (b) 'I Wandered Lonely as a Cloud'
- (c) "Such A charm"
- (d) All false

9) *Daffodils* was published in:

- (a) 1815
- (b) 1901
- (c) 1701
- (d) All false

10) Daffodils is:

- (a) Seven stanzas poem
- (b) Eight stanzas poem
- (c) Four stanzas poem
- (d) All false

*I WANDER'D lonely as a cloud
That floats on high o'er vales and hills,
When all at once I saw a crowd,
A host, of golden daffodils;
Beside the lake, beneath the trees,
Fluttering and dancing in the breeze.*

11) In the first stanza which is quoted above, the poet tells us about:

- (a) His loneliness
- (b) A beautiful experience that took place in his life.
- (c) A Lake.
- (d) All false

12) By comparing himself to a cloud in the first line of the poem, the speaker:

- (a) Signifies his close identification with the nature that surrounds him.
- (b) Demonstrates this connection by personifying the daffodils several times.
- (c) Signifies his state of being alone.
- (d) A and B

13) When the poet called the daffodils as "crowd":

- (a) He was personifying them as if they were a group of people.
- (b) He wanted to show how dense were the daffodils.
- (c) He was showing his admiration of the daffodils.
- (d) All false

*Continuous as the stars that shine
And twinkle on the Milky Way,
They stretch'd in never-ending line
Along the margin of a bay:
Ten thousand saw I at a glance,
Tossing their heads in sprightly dance*

14) In the second stanza which is quoted above, the poet stresses the of these golden daffodils.

- (a) Beauty
- (b) Great number
- (c) The loneliness
- (d) All false

*The waves beside them danced; but they
Out-did the sparkling waves in glee:
A poet could not but be gay,
In such a jocund company:
I gazed -- and gazed -- but little thought
What wealth the show to me had brought:*

15) In the third stanza which is quoted above, the poet is comparing the daffodils with:

- (a) A poet
- (b) Wealth
- (c) The waves flowing in the lake/ bay beside them.

(d) All false

*For oft, when on my couch I lie
In vacant or in pensive mood,
They flash upon that inward eye
Which is the bliss of solitude;
And then my heart with pleasure fills,
And dances with the daffodils.*

16) In the fourth stanza which is quoted above, the poet stresses the theme of the poem which is the everlasting effect of Nature, represented here:

- (a) By the golden daffodils, on man.
- (b) By the bliss of solitude.
- (c) By dance
- (d) All false

17) The rhyme scheme of “ Daffodils is

- (a) ABBDD
- (b) AABBC
- (c) AABCBC
- (d) ABABCC

18) After leaving the scene and returning back to his ordinary life, Wordsworth the beautiful sight of the flowers.

- (a) recollected
- (b) forgot
- (c) disregard
- (d) overlooked

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- 1) The *daffodils* also illustrates Wordsworth's:
- (a) Interest in weather situations.
 - (b) Theory of poetic creation.
 - (c) Theory of knowledge.
 - (d) All false
- 2) Wordsworth write poetry about the emotion being felt at the time of writing.
- (a) Did not
 - (b) Chose to
 - (c) Intended to
 - (d) All false
- 3) According to Wordsworth, a poem is the expression of an emotion 'recollected in tranquility'. 'recollected in tranquility' means:
- (a) Remembered in a sad moment.
 - (b) Remembered in a moment of peace and quietness.
 - (c) Remembered in moment of risk.
 - (d) All false
- 4) The *Daffodils* was written:
- (a) At the time the poet saw the daffodils.
 - (b) Two years later after he saw the daffodils.
 - (c) After the poet read a book about the daffodils.
 - (d) All false
- 5) Wordsworth felt that the elapse of a certain span of time was necessary for an emotion to getof undesirable frills and trappings and be fit for poetic creation.
- (a) Certain
 - (b) In charge
 - (c) Full
 - (d) purged
- 6) *I wander'd lonely as a cloud* - The first line makes nice use of:
- (a) Personification and simile.
 - (b) Wonder of feeling lonely.
 - (c) How lonely is a cloud.

(d) All false

7) The personification in (poet as a cloud) is:

- i) Where an inanimate object (cloud) possesses the quality of a human enabling it to see the daffodils.
- ii) Where a cloud is very high in the sky.
- iii) Where he feels like a daffodil.
- iv) All false

8) When the poet says in the line "Ten thousand saw I at a glance", this is called in poetry:

- (a) An exaggeration
- (b) A hyperbole
- (c) A metaphor
- (d) A and B

9) Repetition of the letter (h) in the words (high and hills) is called in poetry:

- (a) Metaphor
- (b) Alliteration
- (c) Exaggeration
- (d) All false

10) The breeze which makes the daffodils dance and flutter is symbolic of the poet's:

- (a) Instable mode
- (b) Happiness.
- (c) Sadness.
- (d) Creative activity.

11) The poet's heart dancing with the daffodils signifies theof joy offered by Nature and the participation of human being in that joy.

- (a) Temporariness
- (b) Permanence
- (c) Taste
- (d) All false

Wordsworth- THE RAINBOW
*MY heart leaps up when I behold
A rainbow in the sky:
So was it when my life began;*

*So is it now I am a man;
So be it when I shall grow old,
Or let me die!*

*The Child is father of the Man;
I could wish my days to be*

Bound each to each by natural piety.

12) My Heart Leaps Up, also known as, is a poem by the British Romantic Poet William Wordsworth.

- (a) The Rainbow
- (b) The Child Is Father of The Man.
- (c) Natural Piety.
- (d) All false

13) Noted for its simplicity of structure and language, "The Rainbow" describes the joy that he feels when he sees:

- (a) A child
- (b) A father
- (c) A rainbow
- (d) All false

14) The poet in "The Rainbow" concludes the poem by noting how his childhood has:

- (a) Spoiled his manhood.
- (b) Been very different than the other children.
- (c) Shaped his current views.
- (d) All false

15) In this very short poem consisting of only 9 lines, the speaker begins by declaring that he is moved by:

- (a) Memories.
- (b) Nature beauty
- (c) Sadness.
- (d) All false

16) In "So was it when my life began; / So is it now I am a man.", he goes on to say that he has always felt the impact of nature, even when he was

- (a) An infant
- (b) Not born yet.
- (c) A teenager
- (d) A man

17) In the line: *"So be it when I shall grow old, / Or let me die!"*, the poet wants to show:

- (a) He is certain of his connection to nature.
- (b) He is eager to die soon.
- (c) He is happy to get old.
- (d) All false

18) The speaker in "The Rainbow" is so certain of his connection with nature that he says it:

- (a) Is his only interest.
- (b) Will be constant until he becomes an old man, or else he would rather die.
- (c) Always makes him happy.
- (d) All false

19) In the line *"The Child is father of the Man."*, he declares that children are superior to men because:

- (a) Of their innocence.
- (b) Of their happy life.
- (c) Of their proximity to nature.
- (d) All false

20) The seventh line of the poem *"The Child is father of the Man."* Is:

- (a) The key line.
- (b) A proverb.
- (c) A humor.
- (d) All false

21) *"The Child is father of the Man."* This line is often quoted because of its ability to:

- (a) Fix the mistakes in one's life.
- (b) Show the importance of respect towards fathers.
- (c) Express a complicated idea in so few words.
- (d) All false

22) The speaker believes that children are closer to heaven and God, and through God, nature, because:

- (a) They have recently come from the arms of God.
- (b) They learn faster than old people
- (c) They know the secrets of nature.
- (d) All false

23) In "I could wish my days to be / Bound each to each by natural piety.", the speaker understands:

- (a) That the past never return.
- (b) The importance of staying connected to one's own childhood.
- (c) The freedom of children to enjoy the beauty of nature
- (d) All false

24) In this short lyric, the 'rainbow' symbolizes the life sustaining and life nourishing goodness of:

- (a) Childhood.
- (b) Nature.
- (c) Health
- (d) All false

25) The sight of thebow which he saw when he was only a child is deeply etched in his memory and the same joy that he experienced when he saw it as a child continues to remain with him through his adulthood.

- (a) Rainbow
- (b) Child
- (c) Father
- (d) All false

26) The poem "The Rainbow" is:

- (a) Simple but details complex ideas.
- (b) Simple and all the ideas are simple too.
- (c) Complex
- (d) All false

27) The common theme in all of Wordsworth's work is:

- (a) Childhood.
- (b) Nature.
- (c) Sorrow
- (d) All false

28) The last three lines "The Child is father of the Man; / And I could wish my days to be / Bound each to each by natural piety" (7-10) contain one of Wordsworth's:

- (a) Beautiful imaginations.
- (b) Most famous phrases.
- (c) Most useful experiences.
- (d) All false

الشعر الانجليزي
المحاضرة السادسة

She Walks in Beauty-Byron (1788-1824)

*She walks in beauty, like the night
Of cloudless climes and starry skies;
And all that's best of dark and bright
Meet in her aspect and her eyes:
Thus mellowed to that tender light
Which heaven to gaudy day denies.*

*One shade the more, one ray the less,
Had half impaired the nameless grace
Which waves in every raven tress,
Or softly lightens o'er her face;
Where thoughts serenely sweet express
How pure, how dear their dwelling place.*

*And on that cheek, and o'er that brow,
So soft, so calm, yet eloquent,
The smiles that win, the tints that glow,
But tell of days in goodness spent,
A mind at peace with all below,
A heart whose love is innocent!*

1. "She Walks in Beauty" is:

- A lyric poem
- An epic poem
- A and B
- All false

2. George Gordon Byron (commonly known as Lord Byron) wrote the poem in:

- 1765
- 1614
- 1814
- All false

3. This poem is centering on the extraordinary beauty of:

- Nature

- b. Love
- c. A young lady
- d. A child

4. The theme of the poem is the woman's exceptional beauty:

- a. Which is the internal only.
- b. Which is the external only.
- c. Which is both internal and external.
- d. All false

5. The first stanza praises her:

- a. Soul
- b. Physical beauty.
- c. Spiritual beauty.
- d. All false

6. The second and third stanzas praise:

- a. Both her physical and spiritual, or intellectual, beauty.
- b. Only her spiritual beauty.
- c. Only her physical beauty.
- d. All false

7. The poet is describing a woman. He says: her beauty is like the beauty of a clear, starlit night. It is a beauty that combines the most attractive elements of:

- a. Darkness
- b. Brightness.
- c. Both
- d. All false

8. A strange balance is struck between night and day, darkness and brightness, shades and rays, mind and body, etc. All these outline:

- a. The image of this lady
- b. The image of the sky at that night.
- c. The image of perfect beauty
- d. All false

9. In the first line: " She walks in beauty, like the night", there is:

- a. A metaphor
- b. A simile
- c. A contradiction

d. All false

10. **In line 2(cloudless climes and starry skies), we can see:**
- a. One alliteration
 - b. Triple alliteration
 - c. Double alliteration
 - d. Four alliterations
11. **In line 3 (dark and bright), we can see:**
- a. Alliteration
 - b. Antithesis
 - c. Metaphor
 - d. All false
12. **In the word (meet), there is:**
- a. Alliteration
 - b. Antithesis
 - c. Metaphor
 - d. All false
13. **Romanticism is clear in this poem because:**
- a. The beauty he describes is real.
 - b. The beauty he describes only exists in dreams.
 - c. He describes the beauty of her body.
 - d. All false
14. **All the end rhymes in this poem are:**
- a. Masculine.
 - b. Feminine
 - c. Both
 - d. All false
15. **..... occurs frequently to enhance the appeal of the poem to the ear.**
- a. Rhyme
 - b. Alliteration
 - c. Illustration
 - d. All false
16. **Comparing the movement of the beautiful woman to the movement of the skies. This is:**
- a. Rhyme
 - b. Alliteration

- c. Metaphor
- d. Simile

17. When heaven is substituted for God or for the upper atmosphere is called:

- a. Metonymy (كناية)
- b. Metaphor
- c. Simile
- d. All false

18. In lines 8-10, comparing grace, a quality, to a perceivable phenomenon is called:

- a. Metonymy (كناية)
- b. Metaphor
- c. Simile
- d. All false

19. Lines 13-16, comparing the woman's cheek and brow to persons who tell of days in goodness spent, is called:

- a. Metaphor
- b. Personification
- c. Both
- d. Neither

20. The rhyme scheme of the first stanza in She Walks in Beauty by Byron is

- a. abbaacc
- b. ababbc
- c. ababab
- d. abbbcc

21. The theme of She Walks in Beauty is the woman's exceptional

- a. power
- b. ugliness
- c. patience
- d. beauty

الشعر الانجليزي
المحاضرة السابعة

Byron- WHEN WE TWO PARTED

*When we two parted
In silence and tears,
Half broken-hearted
To sever for years,
Pale grew thy cheek and cold,
Colder thy kiss;
Truly that our foretold
Sorrow to this.*

*The dew of the morning
Sunk chill on my brow -
It felt like the warning
Of what I feel now.
Thy vows are all broken,
I hear thy name spoken,
And share in its shame.*

*They name thee before me,
A knell to mine ear;
A shudder comes o'er me -
Why wert thou so dear?
They know not I knew thee,
Who know thee too well: -
Long, long shall I rue thee,
Too deeply to tell.*

*In secret we met -
In silence I grieve,
That thy heart could forget,
Thy spirit deceive.
If I should meet thee
After long years,
How should I greet thee! -
With silence and tears.*

1. **The vocabulary in this poem:**
 - a. Is easy to understand only by native English speakers.
 - b. Is easy to understand by everybody studies English.
 - c. Difficult to understand by a person his mother tongue is not English.
 - d. All false

2. **The first verse of the poem is also the title of the poem, which means that:**
 - a. The writer could not find a title for the poem.
 - b. The writer or did not want to find to find a title
 - c. A or B
 - d. All false

3. **In (*Long, long shall I rue thee/ Too deeply to tell*), we can notice:**
 - a. How much pain he felt.
 - b. How much he long for his beloved.
 - c. How happy he is.
 - d. All false

4. **The main characteristic of Byron's poems is its strenght and masculinity, combined in a lot of cases with:**
 - a. Irony.
 - b. Weakness
 - c. Tears.
 - d. All false

5. **The poem is divided in stanzas and each one in eight verses.**
 - a. Six
 - b. Eight
 - c. Four
 - d. Three

6. **Through reading the poem, we can tell:**
 - a. The separation is because of death.
 - b. The sepration because "she" split up with him.
 - c. We cannot tell whether A or B.
 - d. All false

7. In the first stanza the poet begins with, remembering the separation of the two lovers, how they felt: **“half broken-hearted”**, showing his pain.
- The main topic
 - Details
 - Contradiction
 - All false
8. In **“Pale grew thy cheek and cold,/colder thy kiss”**, the poet expresses:
- How cold she was with him.
 - The idea of what we think that this separation is due to the death of his lover.
 - The beauty of his beloved.
 - All false
9. **“Pale grew thy cheek and cold,/colder thy kiss”**. He is describing all that surrounds her is cold, and this cold is a perfect form to express the death in contrast with the warm involving the life. Here we can notice:
- Irony
 - Contradiction
 - Metaphor
 - All false
10. **Words like tears, broken – hearted, pale, colder and sorrow are used to:**
- Convey the sadness of the two lovers.
 - Convey the coldness between the two lovers.
 - Convey his hatred towards his beloved who left him.
 - All false
11. **In the second stanza it can be found the relation of colder morning with:**
- Dew
 - The poet's pain.
 - The poet's beloved.
 - All false
12. **“thy vows are all broken”**. Here, is:
- Another sign tells us his lover is dead.
 - Another sign tells us his lover split up with him.
 - The poet warns her not to break her promises.

d. All false

13. In (the dew of the morning sunk chill on my brow), we can notice:

- a. His belief that he will overcome his sorrow with the arrival of a new morning.
- b. He recalls the happy mornings that they went together through.
- c. Nature shares his sadness.
- d. All false

14. The third stanza contains strong vocabulary showing again that “she”:

- a. Is dead
- b. Split up with him
- c. Is unfaithful
- d. All false

15. “A knell to mine ear; A shudder comes o’er me”.These two verses remain to the sounds of:

- a. Laughters.
- b. The postman.
- c. The bells of a funeral.
- d. All false

16. At the last stanza the poet is:

- a. Remembering when they met.
- b. Transmitting us a feeling of hope.
- c. Not satisfied with the secrecy of their relation.
- d. A and B

17. The repetition of “silence and tears” at the beginning and end of the poem denotes the poet’s:

- a. Ability to leave his moment of pain behind.
- b. Inability to leave his moment of pain behind.
- c. Inability to forgive her.
- d. All false

18. In (The dew of the morning/ Sunk chill on my brow / A knell to mine ear/A shudder comes o’er me: dew), the underlined words symbolize:

- a. Hatred.
- b. Cold

- c. Separation
- d. All false

19. The very important metaphorical element at the beginning of the second and the third stanzas is:

- a. Hatred.
- b. Cold
- c. Separation
- d. All false

20. Due to the poem, nobody can help the poet to come back to smile because:

- a. She split up with him
- b. Their relation was secret
- c. He does not want to forget.
- d. All false

21. One of the following is NOT from the Romantic characteristics found in this poem:

- a. There is a sense of sadness and loneliness permeating the whole poem.
- b. The link between man and nature is evident in the second stanza.
- c. The lack of imagination.
- d. The experience continues with the romantic poet long after the causation has ceased.

22. The repetition of “silence and tears” in WHEN WE TWO PARTED at the beginning and end of the poem denotes the poet’s

- a. happiness
- b. cheerfulness
- c. gladness
- d. painfulness

23. In WHEN WE TWO PARTED shares sadness with the poet .

- a. the wife
- b. the neighbor
- c. nature
- d. a friend

الشعر الانجليزي
المحاضرة الثامنة

Ode to a Skylark- by ; Percy Shelley

Hail to thee, blithe Spirit!
Bird thou never wert -
That from Heaven or near it
Pourest thy full heart
In profuse strains of unpremeditated art.
Higher still and higher
From the earth thou springest,
Like a cloud of fire;
The blue deep thou wingest,
And singing still dost soar, and soaring ever singest.
In the golden lightning
Of the sunken sun,
O'er which clouds are bright'ning,
Thou dost float and run,
Like an unbodied joy whose race is just begun.
The pale purple even
Melts around thy flight;
Like a star of Heaven,
In the broad daylight
Thou art unseen, but yet I hear thy shrill delight -
Keen as are the arrows
Of that silver sphere
Whose intense lamp narrows
In the white dawn clear,
Until we hardly see, we feel that it is there.
All the earth and air
With thy voice is loud,
As, when night is bare,
From one lonely cloud
The moon rains out her beams, and Heaven is overflowed.
What thou art we know not;
What is most like thee?
From rainbow clouds there flow not
Drops so bright to see,
As from thy presence showers a rain of melody: -
Like a Poet hidden
In the light of thought,
Singing hymns unbidden,
Till the world is wrought
To sympathy with hopes and fears it heeded not:
Like a high-born maiden
In a palace-tower,
Soothing her love-laden
Soul in secret hour

*With music sweet as love, which overflows her bower:
Like a glow-worm golden
In a dell of dew,
Scattering un beholden
Its aërial hue
Among the flowers and grass which screen it from the view:
Like a rose embowered
In its own green leaves,
By warm winds deflowered,
Till the scent it gives
Makes faint with too much sweet these heavy-wingéd thieves:
Sound of vernal showers
On the twinkling grass,
Rain-awakened flowers -
All that ever was
Joyous and clear and fresh - thy music doth surpass.
Teach us, Sprite or Bird,
What sweet thoughts are thine:
I have never heard
Praise of love or wine
That panted forth a flood of rapture so divine.
Chorus hymeneal,
Or triumphal chant,
Matched with thine would be all
but an empty vaunt -
A thing wherein we feel there is some hidden want.
What objects are the fountains
Of thy happy strain?
What fields, or waves, or mountains?
What shapes of sky or plain?
What love of thine own kind? what ignorance of pain?
With thy clear keen joyance
Languor cannot be:
Shadow of annoyance
Never came near thee:
Thou lovest, but ne'er knew love's sad satiety.
Waking or asleep,
Thou of death must deem
Things more true and deep
Than we mortals dream,
Or how could thy notes flow in such a crystal stream?
We look before and after,
And pine for what is not:
Our sincerest laughter
With some pain is fraught;
Our sweetest songs are those that tell of saddest thought.
Yet, if we could scorn*

*Hate and pride and fear,
If we were things born
Not to shed a tear,
I know not how thy joy we ever should come near.
Better than all measures
Of delightful sound,
Better than all treasures
That in books are found,
Thy skill to poet were, thou scorner of the ground!
Teach me half the gladness
That thy brain must know;
Such harmonious madness
From my lips would flow,
The world should listen then, as I am listening now.*

1. Ode, which is from ancient Greek, is:
 - a. A long song
 - b. A lyrical verse
 - c. A poem intended to be a song.
 - d. B and C

2. In the singing of the skylark, Shelly finds an ecstasy and rapture which are:
 - a. Unattainable by human beings.
 - b. Available by human beings.
 - c. As attainable as by human beings.
 - d. All false

3. The poetthe sorrow of human life with the joy of the skylark.
 - a. Compares
 - b. Makes a conjunction between
 - c. Contrasts
 - d. All false

4. Due to this poem, If it were possible for the poet to experience the gladness of the skylark , he:
 - a. Would be able to sing sweet songs like the lark.
 - b. Wouldn't be able to sing sweet songs like the lark.
 - c. Would try to make it fly away to enjoy quietness.
 - d. All false

5. Blithe spirit means:
 - a. Sad spirit
 - b. Tortured spirit

- c. Excited spirit
- d. All false

6. The speaker, addressing a skylark, says that its beautiful songs are because it has a “blithe Spirit” rather than:

- a. A bird
- b. A human
- c. A body
- d. All false

7. The poet says this about the skylark's songs because:

- a. It is a bird who can sing.
- b. Its song comes from Heaven
- c. Its song comes from its full heart pours.
- d. B and C

8. As the skylark flies higher and higher, the speaker loses sight of it, but is still able to:

- a. See it as a dot.
- b. Hear its “shrill delight,”.
- c. Sing just like it.
- d. All false

9. The "shrill delight" comes down as keenly as moonbeams in the:

- a. "Darkness"
- b. “white dawn,”
- c. Cloudy night
- d. All false

10. The speaker says that no one knows what the skylark is, for it is:

- a. Mysterious
- b. Unique
- c. Invisible
- d. All false

11. The rhyme scheme of each stanza is extremely simple:

- a. ABABB.
- b. ABAB
- c. ABCD
- d. All false

12. In " "sympathy with hopes and fears it heeded not.", It is like a lonely maiden عذراء in a
- A palace tower.
 - A hotel.
 - A royal palace
 - Wedding
13. Due to the writer, this maiden uses her song to:
- Call her lover to save her.
 - Be released.
 - Soothe her lovelorn soul. روحها المتيمة
 - All false
14. Calling the skylark "Sprite or Bird," the speaker asks it to tell him its:
- Sorrows
 - Sweet thoughts
 - Own problem
 - All false
15. Due to the speaker, pain and languor:
- Always come near the skylark.
 - Really surround the skylark.
 - Never came near the skylark.
 - All false

الشعر الانجليزي
المحاضرة التاسعة

*In the golden lightning
Of the sunken sun,
O'er which clouds are bright'ning,
Thou dost float and run,
Like an unbodied joy whose race is just begun.
The pale purple even
Melts around thy flight;
Like a star of Heaven,
In the broad daylight
Thou art unseen, but yet I hear thy shrill delight -*

1. The expression “unbodied joy” means:

- A happy soul that has shaken off its mortal body.
- A sad soul that has shaken off its mortal body.
- Both possible
- All false

2. As the skylark flies upward, the pale and purple twilight of the morning seems to:

- Be more clear
- Melt away
- Shine more
- All false

3. The skylark is like a star which shines in the sky invisibly during the day time because:

- It becomes more visible as it flies higher
- It becomes invisible as it flies higher
- The light is reflected from its body.
- All false.

*Keen as are the arrows
Of that silver sphere
Whose intense lamp narrows
In the white dawn clear,
Until we hardly see, we feel that it is there.*

*All the earth and air
With thy voice is loud,
As, when night is bare,
From one lonely cloud*

The moon rains out her beams, and Heaven is overflowed.

4. The poet here compares the skylark to:

- a. dawn
- b. Sun
- c. Moon
- d. Sky

5. The similarity between skylark and moon is that:

- a. Both appears at night.
- b. The earth and the sky are flooded with the music of the skylark in the same way as they are flooded with the bright light of the moon even if it fades away during the day.
- c. Both of skylark and the moon have silver color.
- d. All false

*What thou art we know not;
What is most like thee?
From rainbow clouds there flow not
Drops so bright to see,
As from thy presence showers a rain of melody: -
Like a Poet hidden
In the light of thought,
Singing hymns unbidden,
Till the world is wrought
To sympathy with hopes and fears it heeded not:*

6. Here the skylark is compared to:

- a. Moon
- b. Dawn
- c. A hidden poet
- d. A hidden star

*Like a high-born maiden
In a palace-tower,
Soothing her love-laden
Soul in secret hour*

*With music sweet as love, which overflows her bower:
Like a glow-worm golden
In a dell of dew,
Scattering un beholden
Its aërial hue
Among the flowers and grass which screen it from the view:*

7. The skylark is here compared to:

- a. A young damsel
- b. A soul
- c. A palace
- d. All false

8. The similarity between skylark and the maiden hidden in a palace tower is that:

- a. Both are very unique
- b. Both are very beautiful
- c. Both the glow-worm and the skylark are invisible but we are conscious of their presence.
- d. All false

*Like a rose embowered
In its own green leaves,
By warm winds deflowered,
Till the scent it gives
Makes faint with too much sweet these heavy-wingéd thieves:
Sound of vernal showers
On the twinkling grass,
Rain-awakened flowers -
All that ever was
Joyous and clear and fresh - thy music doth surpass.*

9. Here the poet says that the music of the skylark is more joyful than:

- a. The rose
- b. The sound of rain falling on the bright grass
- c. The scent of a rose
- d. All false

*Teach us, Sprite or Bird,
What sweet thoughts are thine:*

*I have never heard
Praise of love or wine
That panted forth a flood of rapture so divine.
Chorus hymeneal,
Or triumphal chant,
Matched with thine would be all
but an empty vaunt -
A thing wherein we feel there is some hidden want.*

10. The music of the skylark is full of a rapturous joy which seems to have:

- a. A divine quality.
- b. A sign of victory
- c. A humanitarian touch
- d. All false

11. As compared with the skylark's singing, a wedding song or a song of victory would seem to be:

- a. The same
- b. Meaningful
- c. Enjoyable
- d. Meaningless.

12. By comparison with the skylark's song, other songs seem to suffer from some deficiency which:

- a. We cannot define
- b. Is very clear.
- c. Easily defined
- d. All false.

*What objects are the fountains
Of thy happy strain?
What fields, or waves, or mountains?
What shapes of sky or plain?
What love of thine own kind? what ignorance of pain?
With thy clear keen joyance
Languor cannot be:
Shadow of annoyance
Never came near thee:
Thou lovest, but ne'er knew love's sad satiety.*

13. Due to the quote above, the poet finds that the skylark happiness is because:

- a. The skylark has a beautiful sound which human beings cannot have.
- b. The skylark does not experience the disillusionment or disgust which human beings experience.
- c. The skylark flies and see the reality of the world but human beings cannot.
- d. All false

*Waking or asleep,
Thou of death must deem
Things more true and deep
Than we mortals dream,
Or how could thy notes flow in such a crystal stream?
We look before and after,
And pine for what is not:
Our sincerest laughter
With some pain is fraught;
Our sweetest songs are those that tell of saddest thought.*

14. While the songs of skylark are full of happiness, human beings' sweetest songs are full of:

- a. Sorrow and grief
- b. Love and romance
- c. Advice and wisdom
- d. Honor and bravery

*Yet, if we could scorn
Hate and pride and fear,
If we were things born
Not to shed a tear,
I know not how thy joy we ever should come near.
Better than all measures
Of delightful sound,
Better than all treasures
That in books are found,
Thy skill to poet were, thou scorner of the ground!
Teach me half the gladness
That thy brain must know;
Such harmonious madness*

*From my lips would flow,
The world should listen then, as I am listening now.*

- 15. The skylark is scornful of the earth. That is why it:**
- a. Sings
 - b. Is happy
 - c. Flies above
 - d. All false
- 16. Only by acquiringcan any poet equal the joyful singing of the skylark.**
- a. The skylark's musical skill
 - b. The skylark's ability to fly
 - c. The skylark's wisdom
 - d. All false
- 17. In the singing of the skylark, Shelly finds which is unattainable by human beings.**
- a. Sadness
 - b. Depression
 - c. Ecstasy
 - d. Ugliness
- 18. The skylark is of human suffering as also of the sad satiety of love.**
- a. Ignorant
 - b. Aware
 - c. Knowledgeable
 - d. Observant

الشعر الانجليزي
المحاضرة العاشرة

1. **During the Victorian Age, rich landowners were turning into businessmen because:**
 - a. Agriculture suffered a lot of problems at that time.
 - b. It was the age of industrialization.
 - c. The weather was not suitable for planting.
 - d. All false

2. **One of the following does NOT apply as a characteristic of Victorian age:**
 - a. People became less adventurous and had no individual initiative.
 - b. It was age of imperialism.
 - c. It was an age of scientific progress in which great scientists and thinkers lived.
 - d. Faith in the reality of progress

3. **The reasons for imperialism were fundamentally.....**
 - a. Religious.
 - b. Political.
 - c. Vindictive
 - d. Economic.

4. **Disraeli and Gladstone are examples of:**
 - a. Great historians during the Victorian Age.
 - b. Great imperialists and politicians during the Victorian Age.
 - c. Great anti-imperialism writers during the Victorian Age.
 - d. Great scientists and thinkers during the Victorian Age.

5. **Darwin, Huxley, Karl Marx**
 - a. Great historians during the Victorian Age.
 - b. Great imperialists and politicians during the Victorian Age.
 - c. Great anti-imperialism writers during the Victorian Age.
 - d. Great scientists and thinkers during the Victorian Age.

6. **The Victorian Age was an age of agnosticism. Agnosticism means:**
 - a. The state of holding the view that any ultimate reality (as God) is unknown and probably unknowable
 - b. The state of completely belief in any ultimate reality.

- c. The state of accepting religion as a base for anything.
- d. All false

7. The aspects of Victorian Age were more or less reflected in the poetry of :

- a. Tennyson
- b. Browning
- c. Matthew Arnold.
- d. All true

“My Last Duchess-Robert Browning
*That’s my last Duchess painted on the wall,
 Looking as if she were alive. I call
 That piece a wonder, now: Fra Pandolf’s hands
 Worked busily a day, and there she stands.
 Will’t please you sit and
 look at her? I said
 “Fra Pandolf” by design, for never read
 Strangers like you that pictured countenance,
 The depth and passion of its earnest glance,
 But to myself they turned (since none puts by
 The curtain I have drawn for you, but I)
 And seemed as they would ask me, if they durst,
 How such a glance came there; so, not the first
 Are you to turn and ask thus. Sir, ’twas not
 Her husband’s presence only, called that spot
 Of joy into the Duchess’ cheek: perhaps
 Fra Pandolf chanced to say “Her mantle laps
 Over my lady’s wrist too much,” or “Paint
 Must never hope to reproduce the faint
 Half-flush that dies along her throat”: such stuff
 Was courtesy, she thought, and cause enough
 For calling up
 that spot of joy. She had
 A heart—how shall I say?—too soon made glad,
 Too easily impressed; she liked whate’er
 She looked on, and her looks went everywhere.
 Sir, ’twas all one! My favour at her breast,
 The dropping of the daylight in the West,
 The bough of cherries some officious fool
 Broke in the orchard for her, the white mule*

*She rode with round the terrace—all and each
 Would draw from her alike the approving speech,
 Or blush, at least. She thanked men,—good! but thanked
 Somehow—I know not how—as if she ranked
 My gift of a nine-hundred-years-old name
 With anybody’s gift. Who’d stoop to blame
 This sort of trifling? Even had you skill
 In speech—(which I have not)—to make your will
 Quite clear to such an one, and say, “Just this
 Or that in you disgusts me; here you miss,
 Or there exceed the mark”—and if she let
 Herself be lessoned so, nor plainly set
 Her wits to yours, forsooth, and made excuse,
 —E’en then would be some stooping; and
 I choose
 Never to stoop. Oh sir, she smiled, no doubt,
 Whene’er I passed her; but who passed without
 Much the same smile? This grew; I gave commands;
 Then all smiles stopped together. There she stands
 As if alive. Will’t please you rise? We’ll meet
 The company below, then. I
 I repeat,
 The Count your master’s known munificence
 Is ample warrant that no just pretence
 Of mine for dowry will be disallowed;
 Though his fair daughter’s self, as I avowed
 At starting, is my object. Nay, we’ll go
 Together down, sir. Notice Neptune, though,
 Taming a sea-horse, thought a rarity,
 Which Claus of Innsbruck cast in bronze for me!*

8. Robert Browning was born in:

- a. 1712
- b. 1812
- c. 1880
- d. 1881

9. Browning's parents:

- a. Didn't support him to dedicate himself to literature.
- b. Were not rich but were well off enough to enable him to dedicate himself to literature.

- c. Were very poor and cannot help him to do so.
 - d. All false
- 10. In "My Last Duchess", the Duke of Ferrara—a city in northeast Italy on a branch of the Po River—shows a portrait of his late wife, who died in 1561, to:**
- a. A representative of the Count of Tyrol.
 - b. The Count of tyrol.
 - c. The Count's daughter.
 - d. All false
- 11. The Count of tyrol is:**
- a. An Italian nobleman.
 - b. A British nobleman.
 - c. A French nobleman.
 - d. An Austrian nobleman.
- 12. The duke plans to:**
- a. Sell the portrait.
 - b. Marry the count's daughter.
 - c. Divorce the count's daughter.
 - d. All false
- 13. While discussing the portrait, the duke also discusses:**
- a. His relationship with the late countess.
 - b. The price of the portrait.
 - c. The reason why he wants to marry the count's daughter.
 - d. All false
- 14. The duke during his talk about his late wife seemed as:**
- a. A husband who was respecting his wife a lot.
 - b. A domineering husband who treated his wife as a possession.
 - c. A weak husband who was controlled by his wife.
 - d. All false
- 15. The duke was exasperated with his wife while she was alive because:**
- a. She betrayed him.
 - b. She didn't have a baby.
 - c. She devoted as much attention to trivialities as she did to him.

- d. She was mentally sick.
- 16. This poem is loosely based onevents.**
- a. Political
 - b. Social
 - c. Historical
 - d. Religious
- 17. The speaker of the poem is:**
- a. The Count
 - b. The Count's daughter.
 - c. The poet.
 - d. The Duke.
- 18. The Portrait of the Duchess symbolizes the duke's:**
- a. Generous nature.
 - b. Kind nature.
 - c. Possessive and controlling nature.
 - d. All false
- 19. We can conclude that the Duke has a possessive nature because:**
- a. He treated his wife as a possession.
 - b. The Duchess has become an art object which he owns and controls.
 - c. He keeps talking about her even after her death.
 - d. He wants to buy the Count's daughter by offering a lot of money.

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المحاضرة الحادية عشرة

"My Last Duchess-Robert Browning

*That's my last Duchess painted on the wall,
Looking as if she were alive. I call
That piece a wonder, now: Fra Pandolf's hands
Worked busily a day, and there she stands.
Will't please you sit and
look at her?*

1. **The picture could be described as:**
 - a. Poorly done and doesn't look realistic.
 - b. Well done that it appears life-like and realistic.
 - c. Piece of art.
 - d. B and C

2. **The Duke proudly tells the messenger that the picture is the work of the famous painter:**
 - a. Becasso
 - b. Fra Pandolf.
 - c. Leonardo Da Vinci
 - d. All false

*I said
"Fra Pandolf" by design, for never read
Strangers like you that pictured countenance,
The depth and passion of its earnest glance,
But to myself they turned (since none puts by
The curtain I have drawn for you, but I)
And seemed as they would ask me, if they durst,
How such a glance came there; so, not the first
Are you to turn and ask thus.*

- 3. The Duke shows the portrait of his last Duchess to the messenger who has come with an offer ofon behalf of the daughter of a neighboring Count.**
- a. Marriage
 - b. Purchase
 - c. Sale
 - d. Divorce
- 4. He would expect the daughter of his master, the Count, if she becomes his wife, to:**
- a. Be faithful
 - b. Help him in managing all this fortune.
 - c. Concentrate all his attention on himself.
 - d. All false
- 5. The messenger was the first person to turn to him:**
- a. With rejection
 - b. Inquiringly.
 - c. Incredibly
 - d. All false

*Sir, 'twas not
Her husband's presence only, called that spot
Of joy into the Duchess' cheek: perhaps
Fra Pandolf chanced to say "Her mantle laps
Over my lady's wrist too much," or "Paint
Must never hope to reproduce the faint
Half-flush that dies along her throat": such stuff
Was courtesy, she thought, and cause enough
For calling up that spot of joy*

- 6. In the portrait, the Duchess is shown to have:**
- a. Seriousness signs on her face.
 - b. Sadness signs on her face.
 - c. A faint blush on her cheeks.
 - d. All false
- 7. According to the Duke, this blush was because:**

- a. She was very young.
- b. Of pleasure she derived from his presence.
- c. She was sick
- d. All false

8. According to the Duke, the Duchess was:

- a. Tough
- b. Hard to be pleased.
- c. Easily moved even by little acts of courtesy.
- d. Very silly

9. The innocence of The Duchess:

- a. Was not accepted by the Duke.
- b. Was considered as childishness.
- c. A and B
- d. Neither A nor B

10. The Duke by criticizing the Duchess was:

- a. Trying to justify his intention to marry again.
- b. Delivering a message that he would expect a more proper behavior from his second wife.
- c. Explaining why he was happy with his wife.
- d. All false.

She had

A heart—how shall I say?—too soon made glad,

Too easily impressed; she liked whate'er

She looked on, and her looks went everywhere.

Sir, 'twas all one! My favour at her breast,

The dropping of the daylight in the West,

The bough of cherries some officious fool

Broke in the orchard for her, the white mule

She rode with round the terrace—all and each

Would draw from her alike the approving speech, Or blush, at least.

11. The duke further tells the messenger that the last Duchess had:

- a. A very complicated nature.

- b. A very simple, childish nature.
- c. A bad temper.
- d. All false

12. According to the Duke, his wife:

- a. Was not distinguish between the valuable gifts he used to give her and the pretty trifles given to her by others.
- b. Was always appreciating his gifts and aware of their high value.
- c. Was not satisfied with any gift even if it valuable.
- d. All false

*She thanked men,—good! but thanked
Somehow—I know not how—as if she ranked
My gift of a nine-hundred-years-old name*

13. Because she was innocent and pleased by trifles given to her from some men, he considered this as:

- a. Betrayal.
- b. Lack in dignity.
- c. Intelligence.
- d. All false

*Who'd stoop to blame
This sort of trifling? Even had you skill
In speech—(which I have not)—to make your will
Quite clear to such an one, and say, "Just this
Or that in you disgusts me; here you miss,
Or there exceed the mark"—and if she let
Herself be lessoned so, nor plainly set
Her wits to yours, forsooth, and made excuse,
—E'en then would be some stooping; and I choose
Never to stoop.*

14. The duke further says that he did not try to correct her and put an end to her foolishness in thanking everybody, because:

- a. He understand her nature.
- b. He wanted her to fix herself without being controlled.
- c. He thought it hurts him to take note of her childish conduct.
- d. All false

15. The speech clearly reveals that the Duke:

- a. Is a proud and conceited person.
- b. has right notions of dignity and decorum.
- c. Has killed his wife.
- d. Has loved his wife so much.

*Oh sir, she smiled, no doubt,
Whene'er I passed her; but who passed without
Much the same smile? This grew; I gave commands;
Then all smiles stopped together.*

16. The Duke tells the messenger that the last Duchess did not know how to conduct herself with:

- a. Simplicity
- b. Morality
- c. patience
- d. Dignity

17. She had the habit of:

- a. Crying
- b. Smiling
- c. Tearing
- d. drinking.

18. He gave orders that her smiling should stop,

- a. But all smiling didn't stop.
- b. And all smiling was stopped.
- c. And she became moderate in smiling.
- d. All false

19. How did the smiles stop? What were the orders he gave? The poet:

- a. Has left the meaning obscure.
- b. Answered these questions later.
- c. Already answered these question at the beginning of the poem.
- d. All false

*I repeat,
 The Count your master's known munificence
 Is ample warrant that no just pretence
 Of mine for dowry will be disallowed;
 Though his fair daughter's self, as I avowed
 At starting, is my object. Nay, we'll go
 Together down, sir. Notice Neptune, though,
 Taming a sea-horse, thought a rarity,
 Which Claus of Innsbruck cast in bronze for me!*

- 20. The Duke now:**
- a. Continues talking about his wife.
 - b. Changes the subject and talks about his intended marriage.
 - c. Negotiating the price of the portrait with the messenger of the Count.
 - d. All false
- 21. He tells the messenger that theof his master is sufficient guarantee that his legitimate expectations for a dowry would be fully satisfied.**
- a. Big wealth
 - b. Firm nature
 - c. Toughness
 - d. natural generosity
- 22. He says that a suitable dowry will not be denied to him. Then very cunningly he adds that, of course, his primary interest is:**
- a. The dowry

- b. The Count's financial support
- c. The Count's political support.
- d. The fair daughter of the Count.

23. This poem was written in

- a. 1842
- b. 1890
- c. 1701
- d. All false

24. "My Last Duchess" is the dramaticof the duke of Ferrara.

- a. Story
- b. Confession
- c. Monologue
- d. All false

25. Executing the elements of a dramatic monologue, the duke reveals his situation and much more than he intends to the:

- a. Reader
- b. Agent
- c. Both the agent and the reader.
- d. Himself

26. Using iambic pentameter AABB couplets Robert Browning reveals:

- a. The horrifying story of the murder of the duke's previous wife.
- b. The innocence of a wife which damaged her marriage.
- c. The nobility of the Duke.
- d. All false

27. "My Last Duchess" is a dramatic monologue, a poem with a character who presents an account centering on:

- a. Two to three topics
- b. No specific topic.
- c. A particular topic.
- d. All false

28. The word monologue is derived from a Greek word meaning to:

- a. Speak alone.
- b. Think loudly
- c. Speak to one person.
- d. All false

29. Browning first published poem under the title:

- a. "My Last Duchess"
- b. " She. Italy"
- c. "I. Italy"
- d. All false

30. The setting of "My Last Duchess," a highly acclaimed 1842 poem by Robert Browning, is:

- a. The palace of the Duke of Ferrara
- b. The castle of the Duke of Ferrara
- c. The palace of the Count.
- d. All false

31. Browning appears to have modeled the Duke of Ferrara after:

- a. King Henry
- b. King Arthur
- c. Alfonso II
- d. Himself

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Break, Break, Break
By Alfred, Lord Tennyson (1809-1892)

1

*Break,¹ break, break,
On thy cold gray stones, O² Sea!
And I would³ that my tongue could utter
The thoughts that arise in me.¹*

2

*O, well for the fisherman's boy,
That he shouts with his sister at play!
O, well for the sailor lad,
That he sings in his boat on the bay!⁴*

3

*And the stately ships go on
To their haven under the hill;
But O for the touch of a vanished hand,
And the sound of a voice that is still!*

4

*Break, break, break,
At the foot of thy crags,⁵ O Sea!
But the tender grace of a day that is dead
Will never come back to me.*

1. The members of Tonnyson's family were:

- Eleven
- Twelve
- Ten
- Five

**2. The place where he was brought up was a very retired one.
This means:**

- He lived in a noisy place.
- He lived in the city.
- He lived in a secluded place close to nature.
- All false

3. He published his poems in

- a. 1840
- b. 1850
- c. 1860
- d. 1870

4. Break, Break, Break is:

- a. A happy poem
- b. A poem of realism
- c. A love poem
- d. A sad poem

**5. This poem was inspired by the death of Tennyson's
Arthur Hallam.**

- a. Colleague
- b. Student
- c. Friend
- d. Relative

6. In stanza 1, the poet expresses his:

- a. Ability to describe the thoughts that arise in him.
- b. Inability to describe the thoughts that arise in him.
- c. Willing to describe the thoughts that arise to him.
- d. All false

**7. In stanza 2, hethe happiness of the fisherman's boy
who plays with his sister and the sailor who sings happily in
his boat.**

- a. Enjoys
- b. describes
- c. envies
- d. praise

8. In stanza 3, he misses:

- a. The kind of touch and the voice of a friend who is dead.
- b. The sadness he went through when he lost his friend.
- c. The ability to forget his sadness.
- d. All false

**9. The waves of the sea, like the poet himself, remain
in conveying their grief to the shore.**

- a. Sad
- b. Helpful
- c. Helpless

d. Hesitant

10. In

"And the stately ships go on
To their haven under the hill;
But O for the touch of a vanished hand,
And the sound of a voice that is still! ", **the poet observes that:**

- a. Ships are affected by the waves.
- b. Human's hands makes ships.
- c. Voices don't die.
- d. Human life goes on as usual.

11. **In stanza one, The waves of the sea are rising and falling and breaking into water drops. It seems to the poet that they are striking their head against the sea- shore, as if inhis grief. Like him they, too, fail to express their grief.**

- a. Sympathy with
- b. withholding
- c. Challenge to
- d. All false

12. **In stanza 2, the poet says that Life is happy and pleasant:**

- a. For him and the fisherman's boy.
- b. For the fisherman's boy, and not for the poet.
- c. For the poet only.
- d. All false

13. **In stanza 3, the poet wants to say that:**

- a. Life could be continued even with the loss of dear people.
- b. People are like ships come and go.
- c. Life will never again be the same for him.
- d. All false

14. **"Break, Break, Break" is apoem.**

- a. An epic
- b. Lyric
- c. Meaningless.
- d. All false

15. **Arthur Hallam, was:**

- a. A fellow poet.

- b. A novelist
 - c. A school fellow
 - d. All false
- 16. One of the following does NOT apply to lyrical poetry:**
- a. It presents the deep feelings and emotions of the poet as opposed to poetry that tells a story or presents a witty observation.
 - b. It often has a pleasing musical quality.
 - c. It must contain some comic scenes.
 - d. Its name was derived from an old musical instrument (lyre).
- 17. When the narrator addresses the sea, this is called:**
- a. Alliteration
 - b. Personification
 - c. Theme
 - d. Apostrophe
- 18. When the poet regards the sea as a human being, it is called:**
- a. Alliteration
 - b. Personification
 - c. Theme
 - d. Apostrophe
- 19. When the poet says: " day that is dead", we can find:**
- a. Alliteration
 - b. Personification
 - c. Theme
 - d. Apostrophe
- 20. The main theme is:**
- a. Bereavement
 - b. Heartache
 - c. Emptiness.
 - d. All true
- 21. Arthur Hallam was only 22 when he died. The shock of Hallam's death impressed upon Tennyson how priceless youth is. To underscore this idea, and to express the agony he suffers at the loss of young Hallam, Tennyson presents images of:**
- a. Waves how they rise and fall.

- b. The sorrow he feels.
- c. The youthful joy of the fisherman's kids.
- d. All false

22. Tennyson was born in.....

- a. 1807
- b. 1808
- c. 1809
- d. 1810

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1. **One of the following does NOT apply to Modern poetry:**
 - a. It is free from traditional restrictions of rhyme and rhythm.
 - b. It is greatly affected by modern science and technology.
 - c. The modern poet is optimistic about the future of modern man and his world.
 - d. Modern poetry is affected by modern political , social and economic theories.

2. **In modern poetry, words are used:**
 - a. Less symbolically than literally
 - b. More symbolically than literally
 - c. As symbolically as literally
 - d. Only literally

3. **In modern poetry, man is represented aswho is seeking his home.**
 - a. A lonely exile
 - b. A bird
 - c. A lost person
 - d. A tired person

Next, Please by Philip Larkin-(1922-1985)

Always too eager for the future, we
Pick up bad habits of expectancy.
Something is always approaching; every day
Till then we say,

Watching from a bluff the tiny, clear
Sparkling armada of promises draw near.
How slow they are! And how much time they waste,
Refusing to make haste!

Yet still they leave us holding wretched stalks
Of disappointment, for, though nothing balks
Each big approach, leaning with brasswork prinked,
Each rope distinct,

Flagged, and the figurehead wit golden tits
Arching our way, it never anchors; it's
No sooner present than it turns to past.
Right to the last

We think each one will heave to and unload
All good into our lives, all we are owed
For waiting so devoutly and so long.
But we are wrong:

Only one ship is seeking us, a black-
Sailed unfamiliar, towing at her back
A huge and birdless silence. In her wake
No waters breed or break.

- 4. According to this poem, people develop the bad habit of expecting good things to happen because:**
- They are not concerned about future
 - They are excessively eager to know about their future.
 - They were created as optimistic creatures.
 - All false
- 5. According to this poem, we are like persons who stand upon the top of a cliff and observe a multitude of ships coming towards us. However, we see not the ships but:**
- The passengers
 - The sea
 - The fish
 - The promises of bright and nice things happening to us.
- 6. According to this poem, the approach of these promises , like that of ships, is:**
- Very fast
 - Totally real
 - Very slow
 - All false
- 7. According to this poem, we get disappointed and miserable because,**
- These promises do not materialize quickly, and eventually they do not materialize at all.

- b. A lot of sadness is hidden inside these promises.
- c. Sometimes we don't have these promises.
- d. All false

8. According to this poem, the only promise and the only expectation that never fail to materialize is:

- a. Love
- b. Happiness
- c. Death
- d. Sickness

9. The theme of this poem is the disillusionment that we experience as a result of:

- a. Death
- b. The disappointment of all our hopes and expectations.
- c. The achievement of all our hopes and expectations.
- d. The shortness of life

10. The title of the poem, Next, Please refers to:

- a. The one who is next on the death list.
- b. One promise being followed by another
- c. The life after death.
- d. All false

11. The last stanza of the poem points to the inevitability of:

- a. Death.
- b. Waves
- c. Sea
- d. Life

12. Many of Larkin's poems deal with the theme of death briefly or at length, directly or indirectly. This leads us to believe that:

- a. He feels the urge to die.
- b. He is obsessed with the idea of death
- c. He considers death as the final rest.
- d. All false

13. To express the idea, Larkin usesmetaphor.

- a. A short
- b. A brief
- c. An extended
- d. An endless

14. The last stanza of Next, Please points to

- a. The happiness of the poet.
- b. The beauty of nature.
- c. The inevitability of death.
- d. Pleasure of life.