

# TEMATICĂ LICENȚĂ 2016

## SPECIALIZAREA: LIMBA ȘI LITERATURA ENGLEZĂ

### LIMBA ENGLEZĂ

1. The Verb: the Indicative Mood and the Sequence of Tenses
2. The structure of the simple sentence
3. Complex sentences. Subordinate clauses
4. Speech acts schema: locutionary, illocutionary and perlocutionary acts. Implicature mechanisms
5. Semantic relations: oppositeness of meaning, synonymy and hyponymy.

### Bibliografie:

Cerban, Mădălina. 2011. *The Syntax of English Simple Sentence*. Craiova, Editura Universitaria

Murar, I., Trantescu, A., Pisoschi, C. 2008. *Descriptive English Syntax. Theory and Practice*. Craiova: Editura Universitaria

Murphy, M.L. 2003. *Semantic Relations*. Cambridge: Cambridge University Press

Nedelcu, Carmen. 2006. *English Grammar*. Craiova: Editura Universitaria.

Trantescu, A.M., Pisoschi, C. 2012. *English Semantics*. Craiova: Editura Universitaria.

Vilceanu, T. 2005. *Pragmatics. The raising and training of language awareness*. Craiova: Editura Universitaria.

### LITERATURA ENGLEZĂ

1. William Shakespeare, "Hamlet"
2. Geoffrey Chaucer, "The Canterbury Tales"
3. John Milton, "Paradise Lost"
4. Daniel Defoe, "Robinson Crusoe"
5. Charles Dickens, "David Copperfield"
6. Emily Brontë, "Wuthering Heights"
7. Virginia Woolf, "To the Lighthouse"
8. James Joyce, "The Dead"
9. Francis Scott Fitzgerald, "The Great Gatsby"
10. Ernest Hemingway, "The Old Man and the Sea"

### Bibliografie:

Anghel, Florentina. 2012. *Approaches to Twentieth-Century British Literature*. Craiova: Editura Universitaria.

Burdescu, Felicia. 2004. *Tracing American Literature*. Craiova: Scrisul Românesc.

Ford, B. (ed.) 1982. *The New Pelican Guide to English Literature*, Harmondsworth, Penguin.

Olaru, Victor. 2007. *Victorian Writers*, vol. III, Craiova: Editura Universitaria.

Pollard, Arthur (ed). 1987. *The Victorians*. The Penguin History of Literature. Sphere Books.

Sanders, A. 1994. *The Short History of English Literature*, Clarendon Press, Oxford.

Sirbulescu, Emil. 2006. *Repere culturale europene: literatură medievală și renașcentistă britanică* („European Cultural Landmarks: British Medieval and Renaissance Literature”), Craiova, Editura Universitaria.

## MODELE DE SUBIECTE LICENȚĂ 2016

### Specializarea Engleză

#### VARIANTA 1

##### A. Literature

Be then his love accursed, since love or hate,  
To me alike, it deals eternal woe.  
Nay cursed be thou; since against his thy will  
Chose freely what it now so justly rues.  
Me miserable! Which way shall I fly  
Infinite wrath, and infinite despair?  
Which way I fly is Hell; myself am Hell;  
And in the lowest deep a lower deep  
Still threat'ning to devour me opens wide,  
To which the Hell I suffer seems a Heav'n.  
O then at last relent: is there no place  
Left for Repentance, none for Pardon left?  
None left but by submission; and that word  
DISDAIN forbids me, and my dread of shame  
Among the spirits beneath, whom I seduc'd  
With other promises and other vaunts  
Then to submit, boasting I could subdue  
Th' Omnipotent.

(John Milton - *Paradise Lost*)

1. Explain the historical and literary context that influenced John Milton's "Paradise Lost."
2. Identify the features of the epic poem and give examples from the passage above.

##### B. Grammar

###### 1. Read the following text and analyse the underlined constructions:

A young entrepreneurial couple has a mission to prove that Greek cuisine is good enough to eat all day long.

When Christina Mouratoglou opened a Greek restaurant in London last summer, her father found himself doing her a curious favour. On the rocks by the sea near his house outside Thessaloniki grows *kritama*, a green salty plant that is "half way between seaweed and a herb". Mouratoglou, who with her partner and co-founder Adrien Carre spent months in Greece combing for fine producers, wanted to put this unusual ingredient on the menu: "My father had picked it and sent it in boxes ... there was a great demand but he came back and said there isn't any more, I picked it all!" It won't make a return to Mazi, the Notting Hill restaurant run by Mouratoglou and Carre, until June, when it's growing again on the rocks.

(Source: *The Financial Times*, January 2013)

## 2. Translate into English:

1. Mai devreme sau mai târziu, o să-și dea seama că a greșit și o să vă ceară iertare.
2. Victoria echipei este victoria fiecărui membru, toți s-au ajutat între ei.
3. Parcul însuși părea diferit în lumina serii, ca și cum îl vedeam pentru prima oară.
4. Acum nu poate fi deranjat, își citește corespondența, dar ar trebui să termine în circa jumătate de oră.
5. Niciodată nu știi cât e ceasul și mereu întârzi.

## 3. Speech acts schema. Give examples.

### SUGGESTED ANSWER

#### A. Literature

1. Seventeenth-century England was shattered by a period of great religious and political turmoil. The Civil War had multiple causes, but it mainly stemmed from the conflict between Charles I and the Parliament over the king's marriage to a Roman Catholic Princess. Charles I ruled without the Parliament for eleven years, which annoyed the MPs to such an extent that they raised an army against the king. The Civil War had begun. The dissolution of the Parliament, the abolition of the monarchy, Oliver Cromwell's dictatorship over the Commonwealth, the disputes between the two main military factions, *the Cavaliers* and *the Roundheads*, the restoration of the monarchy in 1660 were all allegorically depicted in Milton's epic poem "Paradise Lost." Milton was deeply involved in the conflict and he initially opposed monarchy. Besides, he was a Puritan and Puritanism was hugely influential on the seventeenth-century literary context. His poem was also influenced by the works of the two major philosophers of the age, Thomas Hobbes and John Locke.
2. An epic poem is a long narrative poem celebrating the heroic deeds of warriors. It is written in formal style and it makes use of myths and legends to depict the history of a nation in an impressive manner. The best known classical epics are Homer's "Iliad," "Odyssey," and Virgil's "Aeneid," which influenced Milton's style. The main features of an epic poem are: a central hero who is usually endowed with supernatural powers, dangerous journeys and adventures, repetitions of long passages of narrative or dialogue, the use of blank verse and of words of Latin origin, all contributing to Milton's grand style. In this passage the hero is Satan, who is now less confident and more doubtful about his rebellion. He knows he will not be forgiven by God ("[...] is there no place Left for Repentance, none for Pardon left?"), and so he pursues his evil deeds with all his strength. He engages in a dangerous journey ("And in the lowest deep a lower deep/Still threat'ning to devour me opens wide"), but he is aware that his repentance would be a false one. Milton uses blank verse (unrhymed lines in iambic pentameter) and the enjambment (the continuation of a sentence beyond the end of a line. For example, lines 3, 5, 8, etc.). The effect of this device is to make Satan's speech flow more naturally. Also, Milton uses words of Latin origin, such as "eternal," "miserable", "infinite," "despair," etc.

#### B. Grammar

##### 1. Read the following text and analyse the underlined constructions:

A young entrepreneurial couple has a mission to prove that Greek cuisine is good enough to eat all day long.

When Christina Mouratoglou opened a Greek restaurant in London last summer, her father found himself doing her a curious favour. On the rocks by the sea near his house outside Thessaloniki grows kritama, a green salty plant that is “half way between seaweed and a herb”. Mouratoglou, who with her partner and co-founder Adrien Carre spent months in Greece combing for fine producers, wanted to put this unusual ingredient on the menu: “My father had picked it and sent it in boxes ... there was a great demand but he came back and said there isn’t any more, I picked it all!” It won’t make a return to Mazi, the Notting Hill restaurant run by Mouratoglou and Carre, until June, when it’s growing again on the rocks.

(Source: *The Financial Times*, January 2013)

wanted = Transitive Verb, Past Tense/ Predicate

to put = Infinitive Clause/ Direct Object

this unusual ingredient = Noun Phrase/ Direct Object

he = Personal Pronoun/ Subject

## 2. Translate into English:

1. Mai devreme sau mai târziu, o să-și dea seama că a greșit și o să vă ceară iertare.

Sooner or later, he will realise he has made a mistake and he will apologise.

2. Victoria echipei este victoria fiecărui membru, toți s-au ajutat între ei.

The team’s victory is the victory of each and every member, everybody has helped everybody/ they have all helped one another.

3. Parcul însuși părea diferit în lumina serii, ca și cum îl vedeam pentru prima oară.

The park itself seemed different in the moonlight, as if I saw it for the first time.

4. Acum nu poate fi deranjat, își citește corespondența, dar ar trebui să termine în circa jumătate de oră.

He cannot be disturbed, he is reading his mail now, but he should finish in about half an hour.

5. Niciodată nu știi cât e ceasul și mereu întârzi.

You never know what time it is and you are always late.

## 3. Speech acts schema. Give examples.

Aiming at analysing the role of utterances in relation to the behaviour of the speaker and hearer based on a shared context, we have first to distinguish between **constatives**, statements that convey objective information about certain facts, for example “The Earth is flat”, and **performative** utterances such as “I bet you six pence it will rain tomorrow”. Performatives do not report or constare anything at all, as they are neither true nor false. Thus, the uttering of the sentence is in fact the doing of an action. We can then envisage the speech act as the uttering of the words of the performative under particular circumstances. Accordingly, speech act theory describes the speech act as a communicative activity (locutionary act) connected to the intention of the speakers (illocutionary force) and to the effect(s) they achieve on the hearers (perlocutionary effect). For example in “It’s so hot in here.”

- the locutionary act: “It is so hot in here.” (is the speaker’s utterance with regard to a situation)

- the illocutionary act: “Will you open the window, please?” (the intention of the speaker’s utterance)

- the perlocutionary act: The hearer complies with the request and opens the window. (the effect of the utterance on the hearer).

When applying this analysis model on the utterances provided in the excerpt above, we could highlight that the locutionary act, i.e. the communicative activity in “I picked it all!” is the mere

act of uttering a sentence, the literal meaning of the sentence. The illocutionary action, i.e. the speech act, which is said to have *force*, conveys the intended meaning that the hearer infers, the act performed by the utterance. In the excerpt above, the illocutionary force in “I picked it all” infers that the speaker has completed his mission and warns the hearer that there is not anything left to be collected. Thus, the illocutionary effect is conveyed as an indirect speech act, the warning with regard to the missing of the plant. The perlocutionary effect is what the speaker’s utterance (warning - in our case) produces on the hearer. In our example, Christina Mouratoglou and her partner have to withdraw the plant from the restaurant’s menu, to handle with the lack of the plant at least until the following year.

The use and functioning of speech acts, as “basic or minimal units of linguistic communication” requires the fulfilling of certain conditions. Thus, according to Searle (1969), the conditions on the use of speech acts are:

- propositional content condition: the future act of the hearer, in our case the withdrawal of the ingredient from the restaurant’s menu;
- preparatory condition: the speaker has reason to believe the act will benefit the hearer – every “kritama” was collected for the restaurant;
- sincerity condition: the speaker believes the act will benefit the hearer – the speaker’s warning on the lack of the ingredient;
- essential condition: contributing to the effect that the act is in the hearer’s best interest.

Moreover, if applying Searle’s (1977) classification of illocutionary acts to the example above, we find that the intended meaning of the proposition is to present a state of affairs in which the utterance can occur, i.e. an assertive illocutionary act – “I won’t be able to find any kritama any more”.

## BAREM

### A. Literatură

- 1..... **2p**
- 1.50..... contextualizare istorică și literară
  - 0.30 ..... informații relevante și corecte
  - 0.20 ..... acuratețea exprimării, fluentă, coerență, stil
- 2..... **2.50 p**
- 1.80 ..... identificarea și definirea trăsăturilor poemului epic
  - 0.50 ..... exemple adecvate care să ilustreze aceste trăsături
  - 0.20 ..... acuratețea exprimării, fluentă, coerență, stil

### B. Gramatică

- 1. Analiza construcțiilor subliniate** **1 p**
- 2. Traducerea propozițiilor/frazelor** **1,50 p**
- 0,3 p/traducere corectă
- 3. Schema actelor de limbaj** **2 p**
- Definiția propozițiilor constatative și performative **0,20 p**

- Definiția actelor locuționare, ilocuționare și perlocuționare 1 p
- Condiții de utilizare a actelor de limbaj 0,30 p
- Exemple 0,50 p

**Notă:** Se vor penaliza următoarele greșeli: 0,05 p – greșeli de ortografie și punctuație; 0,10 p – greșeli lexicale minore (structuri lexicale parțial adecvate); 0,20 p – greșeli lexicale majore (structuri lexicale total neadecvate); 0,10 p – greșeli gramaticale minore (determinanți, conectori); 0,20 p – greșeli gramaticale majore (timpuri verbale, modale, dezacorduri); 0,50 p – informații irelevante/incorecte și omisiuni.

## VARIANTA 2

### A. Literature

Read this excerpt from Emily Bronte's *Wuthering Heights* and comment upon the following topics:

1. Historical context
2. Social pressure
3. Stylistic devices

Heathcliff's face brightened a moment; then it was overcast afresh, and he sighed.

'But, Nelly, if I knocked him down twenty times, that wouldn't make him less handsome or me more so. I wish I had light hair and a fair skin, and was dressed and behaved as well, and had a chance of being as rich as he will be!'

'And cried for mamma at every turn,' I added, 'and trembled if a country lad heaved his fist against you, and sat at home all day for a shower of rain. Oh, Heathcliff, you are showing a poor spirit! Come to the glass, and I'll let you see what you should wish. Do you mark those two lines between your eyes; and those thick brows, that, instead of rising arched, sink in the middle; and that couple of black fiends, so deeply buried, who never open their windows boldly, but lurk glinting under them, like devil's spies? Wish and learn to smooth away the surly wrinkles, to raise your lids frankly, and change the fiends to confident, innocent angels, suspecting and doubting nothing, and always seeing friends where they are not sure of foes. Don't get the expression of a vicious cur that appears to know the kicks it gets are its desert, and yet hates all the world, as well as the kicker, for what it suffers.'

'In other words, I must wish for Edgar Linton's great blue eyes and even forehead,' he replied. 'I do - and that won't help me to them.'

'A good heart will help you to a bonny face, my lad,' I continued, 'if you were a regular black; and a bad one will turn the bonniest into something worse than ugly. And now that we've done washing, and combing, and sulking - tell me whether you don't think yourself rather handsome? I'll tell you, I do. You're fit for a prince in disguise. Who knows but your father was Emperor of China, and your mother an Indian queen, each of them able to buy up, with one week's income, Wuthering Heights and Thrushcross Grange together? And you were kidnapped by wicked sailors and brought to England. Were I in your place, I would frame high notions of my birth; and the thoughts of what I was should give me courage and dignity to support the oppressions of a little farmer!'

(Emily Bronte – *Wuthering Heights*)

### B. Grammar

1. Read the following text and analyse the underlined constructions:

It's a far cry from the inescapable, stodgy pastries of Greek holiday breakfasts.

The investment from the couple and their respective families appears to have been a successful gamble. "We were fully booked by the second month, and started making good money straight away. But any given Friday and Saturday we're refusing 30 or 40 people," says Carre, who also points out the natural advantage of many wealthy Greeks living in the area.

The couple say they have been courted by hotels and other restaurateurs with offers to expand. They are not ready to move yet. For now, "the Greeks are really excited; the most common

comment is that finally there is somewhere to take business dinners and friends. A home away from home.”

(Source: *The Financial Times*, January 2013)

**2. Rephrase the following sentences so as the meaning stays the same:**

1. I have never doubt about your chances to win the scholarship.

At no.....

2. Her fear of dogs dates from when she was a child.

She .....child.

3. He ran so fast that I couldn't catch him up.

He ran too.....

4. All of you will be given a bonus soon.

It won't.....

5. The exercise was difficult but he was able to do it.

Despite.....

**3. Verbs not used in the Continuous Aspect. Give examples.**

**SUGGESTED ANSWERS**

**A. Literature**

1. Published in 1847, Emily Bronte's *Wuthering Heights* has a special place on the list of major works of English literature. The author was born on July 30, 1818, in Thornton, Yorkshire, as the fifth of six children and the fourth daughter. During her life, England was under the reign of Queen Victoria and in a prolonged phase of expansion, mainly due to the Industrial Revolution which brought about the transformation of a predominately agricultural economy to an industrial economy. Millions of countryside residents would eventually migrate to London or other towns in search of new jobs. Emily Bronte actually grew up in the last days of rural England, when the society was very conservative and unwilling to accept women as authors. This is why Emily, Charlotte, and Anne Bronte all published under male pseudonyms.

The folklore of the Yorkshire community has played a significant role in shaping Emily Bronte's literary career, which explains the abundance of references to popular beliefs, rituals and supernatural elements. The time in which *Wuthering Heights* is located and the themes of nature and the individual coincide with the Romantic Movement in Europe when many writers were shifting their focus from reason and intellect to more mystical ideas.

2. Social position and respectability in the Victorian age were directly tied to possession of property. To the characters of *Wuthering Heights*, property ownership and social standing are closely connected. The Earnshaws and the Lintons both own estates, whereas Heathcliff is a foundling and has nothing. The seeds of conflict are planted when the first Catherine plans to marry Linton with a view to using his money to raise Heathcliff's social status and release him from Hindley's domination. Her plan is ruined when Heathcliff disappears after hearing Catherine say that to marry him would degrade her. When he returns his main goal is to dispossess everyone who counts of their property: Hindley, Isabella, and the second Catherine Linton. He takes revenge on Hareton by making sure he is raised in neglect and ignorance so that he would never escape his cruel fate.



This excerpt presents Heathcliff's view of life in a moment of emotional earnestness, when he admits his envy of Edgar Linton. Among the reasons for this envy, which is common to many characters in Victorian novels, Heathcliff's aim to climb the social ladder can be mentioned. It is reflected in his desire for "light hair and a fair skin", which also suggests a veiled critique of the English attitude towards foreigners. Heathcliff's hard feelings are augmented by Nelly's comments on Linton's frailness and dependency on his social status when she confronts him with his mirrored image, as well as the image she created for him. The washing Nelly gives him is a symbolic one, as she states that "a good heart" will help him achieve "a bonny face". Heathcliff's conclusion is that he cannot change his appearance or his temperament because he does not see any point in doing so.

3. Much of the ingenuity of *Wuthering Heights* rests in its narrative structure and in the device of having two characters relate an unconventional story. The story is organized as a story within a story: Lockwood opens and ends the novel in the present tense, first person.

Emily Bronte's poetic vision is evident in the imagery used throughout *Wuthering Heights*. Metaphors of nature, the supernatural or the animal kingdom are pervasive. For example, when Nelly tries to calm Heathcliff down after his feelings were seriously offended by Catherine who said that he was dirtier than the Linton children, his face "brighten[s] a moment; then it [is] overcast". Borrowing from weather terminology, the writer describes Heathcliff's menacing composure and later introduces for the first time the idea of revenge. By the same token, his eyes are "a couple of black fiends" who are always clouded by dark thoughts and "lurk glinting" under his "thick brows", similarly to "devil's spies". Heathcliff is also advised to transform the fiends into "confident, innocent angels" in order not to let the other see him as "a vicious cur that appears to know the kicks it gets are its desert". The violence of the image is completed by the hatred that the mongrel dog has for the whole world, which attempts to ruin Heathcliff's chance to "a good heart".

## **B. Grammar**

### **1. Read the following text and analyse the underlined constructions:**

It's a far cry from the inescapable, stodgy pastries of Greek holiday breakfasts.

The investment from the couple and their respective families appears to have been a successful gamble. "We were fully booked by the second month, and started making good money straight away. But any given Friday and Saturday we're refusing 30 or 40 people," says Carre, who also points out the natural advantage of many wealthy Greeks living in the area.

The couple say they have been courted by hotels and other restaurateurs with offers to expand. They are not ready to move yet. For now, "the Greeks are really excited; the most common comment is that finally there is somewhere to take business dinners and friends. A home away from home."

(Source: *The Financial Times*, January 2013)

fully = Adverbial Phrase/ Adverbial Modifier of Manner

have been courted = Intransitive Verb, Present Perfect, Passive/ Predicate

### **2. Rephrase the following sentences so as the meaning stays the same:**

1. I have never doubted about your chances to win the scholarship.

At no time have I had any doubt about your chances to win the scholarship.

2. Her fear of dogs dates from when she was a child.

She has had a fear of dogs since she was a child.  
3. He ran so fast that I couldn't catch him up.  
He ran too fast for me to catch him up.  
4. All of you will be given a bonus soon.  
It won't be long until all of you are given a bonus.  
5. The exercise was difficult but he was able to do it.  
Despite the exercise being difficult he was able to do it.

### 3. Verbs not used in the Continuous Aspect. Give examples.

I. Non-durative (momentary) verbs: verbs denoting momentary events, actions that occur in a fraction of time, i.e. actions that are completed almost at the same time they are performed: **catch, find, hit, jump, kick, knock, nod, slam, slap.**

*She slammed the door.*

On the other hand, when these non-durative verbs are used in the progressive aspect, they denote a repeated action (a series of events).

*He was jumping.*

II. State (stative) verbs: state verbs denote an unlimited, permanent duration of an action: they are not normally used in the progressive forms because their meaning is incompatible with the characteristic meaning of the progressive aspect, i.e. an action in progress of limited duration.

a) Relational verbs (verbs which express the idea of being or possessing): **be, belong, comprise, consist, contain, deserve, have, include, lack, need, owe, own, possess, require,** etc.:

*They need a new equipment.*

b) Verbs of inert (involuntary) perception are verbs which refer to actions of the senses. Verbs which express an involuntary use of the senses, such as **feel, hear, look, notice, smell, taste** are not normally used in the progressive aspect:

*Do you hear the wind?*

These verbs commonly occur with can / could to express a sense experience that is going on at a given moment:

*I can see someone coming here.*

c) Verbs of inert (involuntary) cognition (verbs of thinking, referring to the activity of the mind): **believe, consider, doubt, forget, expect, guess, imagine, know, mean, realize, remember, suppose, think, understand:**

*Do you know the answer?*

d) Verbs referring to feelings, emotions (likes and dislikes): **adore, desire, like, loathe, love, hate, prefer, want, wish,** etc.

*Do you like this novel?*

However, some of the verbs above may be used in the progressive aspect in some special cases, such as:

1. When the speaker wishes to emphasize a temporary action, situation, not a permanent one, to express a temporary quality or state:

*Pete is being polite today.* (the progressive aspect expresses a temporary quality or state)

2. The verbs **smell, taste, sound** may be used in the progressive aspect when they express a voluntary action of the subject, a deliberate use of the senses.

*I'm smelling the flower.* (voluntary, deliberate action: The progressive aspect refers to an activity taking place at the moment of speaking and limited in duration.)

3. When the verbs are recategorized, i.e. when they express other meanings, e.g. an activity not a state:

*He is having a good time.* (have = ‘experience’ [activity verb])

*I’m seeing him tonight.* (= I’m meeting him tonight).

4. When the sentence has some emotional connotation (praise, indignation).

*Are you forgetting your manners?*

## BAREM

### A. Literatură

1.....	<b>1.50p</b>
1.00.....	contextualizare istorică și literară
0.30 .....	informații relevante și corecte
0.20 .....	acuratețea exprimării, fluentă, coerență, stil
2.....	<b>1.50 p</b>
1.00 .....	identificarea și definirea temei presiunii sociale
0.30 .....	exemple adecvate care să ilustreze relevanța temei
0.20 .....	acuratețea exprimării, fluentă, coerență, stil
3.....	<b>1.50 p</b>
1.00 .....	identificarea trăsăturilor stilistice
0.30 .....	folosirea de exemple adecvate
0.20 .....	acuratețea exprimării, fluentă, coerență, stil

### B. Gramatică:

<b>1. Analiza construcțiilor subliniate</b>	<b>1 p</b>
<b>2. Reformularea propozițiilor/frazelor</b>	<b>1,50 p</b>
	0,3 p/reformulare corectă
<b>3. Verbe care nu sunt utilizate la aspectul progresiv</b>	<b>2 p</b>
- Identificarea categoriilor de verbe durative și non-durative	0,20 p
- Identificarea subtipurilor	1 p
- Discutarea cazurilor de recategorizare	0,30 p
- Exemple	0,50 p

**Notă:** Se vor penaliza următoarele greșeli: 0,05 p – greșeli de ortografie și punctuație; 0,10 p – greșeli lexicale minore (structuri lexicale parțial adecvate); 0,20 p – greșeli lexicale majore (structuri lexicale total neadecvate); 0,10 p – greșeli gramaticale minore (determinanți, conectori); 0,20 p – greșeli gramaticale majore (timpuri verbale, modale, dezacorduri); 0,50 p – informații irelevante/incorecte și omisiuni.

## VARIANTA 3

### A. Literature

To be, or not to be: that is the question:  
Whether 'tis nobler in the mind to suffer  
The slings and arrows of outrageous fortune,  
Or to take arms against a sea of troubles,  
And by opposing end them? To die: to sleep;  
No more; and by a sleep to say we end  
The heart-ache and the thousand natural shocks  
That flesh is heir to, 'tis a consummation  
Devoutly to be wish'd. To die, to sleep;  
To sleep: perchance to dream: ay, there's the rub;  
For in that sleep of death what dreams may come  
When we have shuffled off this mortal coil,  
Must give us pause: there's the respect  
That makes calamity of so long life;  
For who would bear the whips and scorns of time,  
The oppressor's wrong, the proud man's contumely,  
The pangs of despised love, the law's delay,  
The insolence of office and the spurns  
That patient merit of the unworthy takes,  
When he himself might his quietus make  
With a bare bodkin? who would fardels bear,  
To grunt and sweat under a weary life,  
But that the dread of something after death,  
The undiscover'd country from whose bourn  
No traveller returns, puzzles the will  
And makes us rather bear those ills we have  
Than fly to others that we know not of?  
Thus conscience does make cowards of us all;  
(William Shakespeare – “Hamlet”, Act III, scene 1)

1. **Contextualize William Shakespeare’s “Hamlet” from the historical and literary point of view.**
2. **Characterize Hamlet, making reference to the given text.**

### B. Grammar

#### 1. Read the following text and analyse the underlined construction in terms of constituents:

I'm well used to wine being delivered by casually dressed couriers, but one morning last November two substantial men in suits arrived on my doorstep. They looked like Mormon missionaries, and they assured me that they too had some wine for me.

“Some” turned out to be seven large cases containing 50 bottles of Canadian wine, delivered by officials from the Canadian High Commission, no less. Because I'm updating a book and needed to revisit my knowledge of Canadian wine, I had “reached out”, as common parlance now has it, to Janet Dorozynski whose government job in Canada is to advance the cause of Canadian alcoholic drinks. If you were hosted by a Canadian official at Davos this year, your

hooch will have been chosen by Janet. Her task for me was to choose wines she thought would demonstrate the progress Canadian vintners have been making recently.

(Source: *The Financial Times*, January 2013)

**2. Translate into English:**

1. Cu cât trecea timpul, cu atât se făcea mai cald.
2. Era mai important ca toată lumea să înțeleagă mesajul decât să se folosească cuvinte mari.
3. I se spusese că totul va merge bine, dar nu știa dacă să creadă asta.
4. Dacă tăceai, nu făceai atâta tărăboi în jurul unui lucru de nimic.
5. Tocmai am vorbit cu președintele comisiei și mi-a confirmat că vor sosi mâine.

**3. Enlarge upon means of expressing futurity. Give examples.**

## VARIANTA 4

### A. Literature

When in April the sweet showers fall  
And pierce the drought of March to the root, and all  
The veins are bathed in liquor of such power  
As brings about the engendering of the flower,  
When also Zephyrus with his sweet breath  
Exhales an air in every grove and heath  
Upon the tender shoots, and the young sun  
His half-course in the sign of the Ram has run,  
And the small fowl are making melody  
That sleep away the night with open eye  
(So nature pricks them and their heart engages)  
Then people long to go on pilgrimages  
And palmers long to seek the stranger strands  
Of far-off saints, hallowed in sundry lands,  
And specially, from every shire's end  
Of England, down to Canterbury they wend  
To seek the holy blissful martyr, quick  
To give his help to them when they were sick.  
It happened in that season that one day  
In Southwark, at The Tabard, as I lay  
Ready to go on pilgrimage and start  
For Canterbury, most devout at heart,  
At night there came into that hostelry  
Some nine and twenty in a company  
Of sundry folk happening then to fall  
In fellowship, and they were pilgrims all  
That towards Canterbury meant to ride.  
(Geoffrey Chaucer – “The Canterbury Tales”, The Prologue)

3. The historical and cultural context of Geoffrey Chaucer's “The Canterbury Tales”
4. Identify, in the above passage, the figures of speech used by Chaucer.

### B. Grammar

#### 1. Read the following text and analyse the underlined constructions:

Global warming has been impacting on Canada's most famous wine style. Earlier this month, after some nail-biting, BC vintners did manage to pick some Icewine, frozen grapes that are pressed to produce sweet wine. But the total volume produced continues to fall as temperatures rise. For many years expensive and often tiny bottles of Icewine were Canadian producers' pride and joy – something they could reliably produce every year and which have proved extremely lucrative in Asian markets in particular. If temperatures continue to rise, however, Icewine may become more of an occasional bonus – as in Germany. I must say that I was not especially impressed by the three Icewines included in my consignment, although again the French hybrid

Vidal seemed at home in eastern Canada and the 2010 Vidal Icewine from specialist Peller of Niagara was perfectly respectable even if not especially rich or complex.  
(Source: *The Financial Times*, January 2013)

**2. Rephrase the following sentences so as the meaning stays the same:**

1. I'll talk to her first, then I'll think about it.

I'll think about it.....

2. It started snowing on Sunday and it has not stopped yet.

It has.....

3. He has never been to the opera before.

It is.....

4. But for that terrible storm, we would have gone for a walk.

If it .....

5. If you can't manage on your own, just give us a ring.

Should .....

**3. Types of Relative Clauses. Give examples.**

## VARIANTA 5

### A. Literature

It happened one day, about noon, going towards my boat, I was exceedingly surprised with the print of a man's naked foot on the shore, which was very plain to be seen on the sand. I stood like one thunderstruck, or as if I had seen an apparition. I listened, I looked round me, but I could hear nothing, nor see anything; I went up to a rising ground to look farther; I went up the shore and down the shore, but it was all one; I could see no other impression but that one. I went to it again to see if there were any more, and to observe if it might not be my fancy; but there was no room for that, for there was exactly the print of a foot—toes, heel, and every part of a foot. How it came thither I knew not, nor could I in the least imagine; but after innumerable fluttering thoughts, like a man perfectly confused and out of myself, I came home to my fortification, not feeling, as we say, the ground I went on, but terrified to the last degree, looking behind me at every two or three steps, mistaking every bush and tree, and fancying every stump at a distance to be a man. Nor is it possible to describe how many various shapes my affrighted imagination represented things to me in, how many wild ideas were found every moment in my fancy, and what strange, unaccountable whimsies came into my thoughts by the way.

When I came to my castle (for so I think I called it ever after this), I fled into it like one pursued. Whether I went over by the ladder, as first contrived, or went in at the hole in the rock, which I had called a door, I cannot remember; no, nor could I remember the next morning, for never frightened hare fled to cover, or fox to earth, with more terror of mind than I to this retreat.

I slept none that night; the farther I was from the occasion of my fright, the greater my apprehensions were, which is something contrary to the nature of such things, and especially to the usual practice of all creatures in fear; but I was so embarrassed with my own frightful ideas of the thing, that I formed nothing but dismal imaginations to myself, even though I was now a great way off. Sometimes I fancied it must be the devil, and reason joined in with me in this supposition, for how should any other thing in human shape come into the place? Where was the vessel that brought them? What marks were there of any other footstep? And how was it possible a man should come there? But then, to think that Satan should take human shape upon him in such a place, where there could be no manner of occasion for it, but to leave the print of his foot behind him, and that even for no purpose too, for he could not be sure I should see it—this was an amusement the other way. I considered that the devil might have found out abundance of other ways to have terrified me than this of the single print of a foot; that as I lived quite on the other side of the island, he would never have been so simple as to leave a mark in a place where it was ten thousand to one whether I should ever see it or not, and in the sand too, which the first surge of the sea, upon a high wind, would have defaced entirely. All this seemed inconsistent with the thing itself and with all the notions we usually entertain of the subtlety of the devil.

(Daniel Defoe - *Robinson Crusoe*)

- 1. Characterize from a social and cultural point of view the period Daniel Defoe's life covered and the ways in which it influenced the emergence of the novel as a literary genre.**
- 2. Identify the literary means by which Robinson describes his fright when first spotting a human footprint in the sand.**
- 3. Comment on the references to his life on the island as they are indirectly presented in the fragment.**



## B. Grammar

### 1. Read the following text and analyse the underlined constructions:

Opened last October, the beautifully restored Gunton Arms overlooks 1,000 acres of lush historic parkland. Its owner, art dealer Ivor Braka, has lavished money on what was once a faded hotel and the results are impressive – who would not love the relaxed, country-house feel? Be seduced by warm red hues, wooden floors, a blazing log fire in the traditional bar (where dogs are welcome) and elegant lounges with pretty views of deer from every window. Chef Stuart Tattersall (formerly of Mark Hix’s London restaurants) champions locally sourced ingredients, so look forward to a mixed grill of estate fallow deer served with crab apple jelly or, in summer, Cromer crab. The charming eight bedrooms boast antiques, gorgeous fabrics, Persian rugs, classic wallcoverings, old prints and paintings, and marble-tiled bathrooms, some with deep tubs and walk-in showers. From £95.

(Source: *The Guardian*, May 2016)

### 2. Translate into English:

1. Altădată, să fi stat ea așa zile întregi, fără să iasă, i s-ar fi părut că îi cade casa în cap.
2. Dar nu mai zicea ca să n-o amărască, știe ea ce trebuie să zică și ce nu în lume.
3. Nimeni dintre cei de față, fie că erau profesori sau doar părinți, nu părea să îl asculte pe vorbitor.
4. Socotesc că e o prostie să depind de un asemenea om.
5. E timpul să mergi la culcare, dar mai e timp să-ți citesc o poveste.

### 3. Synonymy – definition and types. Give examples.

## VARIANTA 6

### A. Literature

Read this excerpt from Charles Dickens' *David Copperfield* and comment upon the following topics:

1. Historical context
2. Class Consciousness
3. Stylistic devices

Nothing happened, however, worse than morning. Almost as soon as it shone upon the oyster-shell frame of my mirror I was out of bed, and out with little Em'ly, picking up stones upon the beach.

'You're quite a sailor, I suppose?' I said to Em'ly. I don't know that I supposed anything of the kind, but I felt it an act of gallantry to say something; and a shining sail close to us made such a pretty little image of itself, at the moment, in her bright eye, that it came into my head to say this.

'No,' replied Em'ly, shaking her head, 'I'm afraid of the sea.'

'Afraid!' I said, with a becoming air of boldness, and looking very big t the mighty ocean. 'I an't!'

'Ah! but it's cruel,' said Em'ly. 'I have seen it very cruel to some of ur men. I have seen it tear a boat as big as our house, all to pieces.'

'I hope it wasn't the boat that--'

'That father was drowned in?' said Em'ly. 'No. Not that one, I never see that boat.'

'Nor him?' I asked her.

Little Em'ly shook her head. 'Not to remember!'

Here was a coincidence! I immediately went into an explanation how I had never seen my own father; and how my mother and I had always lived by ourselves in the happiest state imaginable, and lived so then, and always meant to live so; and how my father's grave was in the churchyard

near our house, and shaded by a tree, beneath the boughs of which I had walked and heard the birds sing many a pleasant morning. But there were some differences between Em'ly's orphanhood and mine, it appeared. She had lost her mother before her father; and where her father's grave was no one knew, except that it was somewhere in the depths of the sea.

'Besides,' said Em'ly, as she looked about for shells and pebbles, 'your father was a gentleman and your mother is a lady; and my father was a fisherman and my mother was a fisherman's daughter, and my uncle Dan is a fisherman.' (Charles Dickens - *David Copperfield*)

### B. Grammar

1. Read the following text and analyse the underlined constructions:

"My assumption is looking ahead that there will be a problem of debt sustainability that we need to address," Dijsselbloem said, after eurozone finance ministers met in Brussels to discuss the Greek debt crisis.

But he insisted that creditors' red lines would not be breached: this means neither writing off debt nor substantial changes to the austerity programme, which is the price of Greece's multi-billion euro bailouts.

Instead, eurozone officials will examine how to ease the debt burden by tweaking repayment terms over the next three years, for example by turning short-term debt into long-term agreements in order to lock in lower interest rates. Also being explored are debt-relief plans once the current €86bn (£60bn) programme comes to an end in 2018.

(Source: *The Guardian*, May 2016)

**2. Rephrase the following sentences so as the meaning stays the same:**

1. None of the smart phones were left when we got to the shop. **time**  
.....the shop, all the phones had been sold.
2. I didn't know it was Susan until she spoke French. **when**  
Only.....French did I recognise Susan.
3. Don't waste your time reading such books. **worth**  
It's..... such books.
4. Perhaps Fiona heard the story from my mother. **have**  
Fiona .....my mother.
5. Until they give me new instructions, I'll run the company my way. **long**  
....., I'll run the company my way

**3. The Sequence of Tenses in the Direct Object Clause. Give examples.**

## VARIANTA 7

### A. Literature

#### 1. Read the fragment below and comment on:

a. The cultural and historical context of James Joyce's *The Dead* (100-150 words)

b. The relation between literature and politics (100-150 words)

c. The point of view James Joyce used in *The Dead* (100 words)

Lancers were arranged. Gabriel found himself partnered with Miss Ivors. She was a frank-mannered, talkative young lady, with a freckled face and prominent brown eyes. She did not wear a low-cut bodice, and the large brooch which was fixed in the front of her collar bore on it an Irish device and motto.

When they had taken their places she said abruptly:

'I have a crow to pluck with you.'

'With me?' said Gabriel.

She nodded her head gravely.

'What is it?' asked Gabriel, smiling at her solemn manner.

'Who is G.C.?' answered Miss Ivors, turning her eyes upon him.

Gabriel coloured and was about to knit his brows, as if he did not understand, when she said bluntly:

'O, innocent Amy! I have found out that you write for *The Daily Express*. Now, aren't you ashamed of yourself?'

'Why should I be ashamed of myself?' asked Gabriel, blinking his eyes and trying to smile.

'Well, I'm ashamed of you,' said Miss Ivors frankly. 'To say you'd write for a paper like that. I didn't think you were a West Briton.'

A look of perplexity appeared on Gabriel's face. It was true that he wrote a literary column every Wednesday in *The Daily Express*, for which he was paid fifteen shillings. But that did not make him a West Briton surely. The books he received for review were almost more welcome than the paltry cheque. He loved to feel the covers and turn over the pages of newly printed books. Nearly every day when his teaching in the college was ended he used to wander down the quays to the second-hand booksellers, to Hickey's on Bachelor's Walk, to Webb's or Massey's on Aston's Quay, or to O'Clohissey's in the by-street. He did not know how to meet her charge. He wanted to say that literature was above politics. But they were friends of many years' standing and their careers had been parallel, first at the University and then as teachers: he could not risk a grandiose phrase with her. He continued blinking his eyes and trying to smile and murmured lamely that he saw nothing political in writing reviews of books.

(James Joyce – *The Dead*)

### B. Grammar

#### 1. Read the following text and analyse the underlined constructions:

Shortly before the meeting in Brussels, Greek MPs voted by a wafer-thin majority for unpopular pension reforms and budget savings. The legislation, which introduces €5.4bn in cuts, is seen as the toughest reform Greece has yet enacted.

These measures are aimed at keeping Greece on the straight and narrow path of running a primary budget surplus – government revenues once debt repayments have been taken into account – of 3.5% in 2018.

After six years of painful austerity, the outlook for the Greek economy remains bleak. In its economic check, the European commission forecast that 24% of the workforce would be unemployed in 2017, a figure virtually unchanged from today, although statisticians have pencilled in growth of 2.7%. Greece's debt mountain is also set to remain enormous, at 179% of the country's annual output.

(Source: *The Guardian*, May 2016)

## **2. Translate into English:**

1. Ieri când m-am dus să-mi văd prietena, mi s-a spus că plecase de acasă de o oră.
2. El mi-a spus că, pe când se întorcea acasă, s-a întâlnit cu un prieten pe care nu-l mai văzuse de când a terminat liceul.
3. Maria mi-a spus că locuiește la Londra de cinci ani și că cunoaște foarte bine orașul.
4. Mi-a promis că, dacă mă voi duce acolo, îmi va arata și mie locurile cele mai interesante din oraș.
5. M-a întrebat unde merg, unde locuiesc, ce mai face mama și dacă pot să-i împrumut niște bani.

## **3. The Present Perfect Tense Simple – form, uses and values. Give examples.**

## VARIANTA 8

### A. Literature

Read the fragment below and comment on the following:

1. The innovative narrative techniques Virginia Woolf uses in *To the Lighthouse*. (200-250 words)
2. Outline Mrs Ramsay's portrait starting from the fragment. (100-150 words)

But what have I done with my life? thought Mrs. Ramsay, taking her place at the head of the table, and looking at all the plates making white circles on it. "William, sit by me," she said. "Lily," she said, wearily, "over there." They had that--Paul Rayley and Minta Doyle--she, only this--an infinitely long table and plates and knives. At the far end was her husband, sitting down, all in a heap, frowning. What at? She did not know. She did not mind. She could not understand how she had ever felt any emotion or affection for him. She had a sense of being past everything, through everything, out of everything, as she helped the soup, as if there was an eddy--there--and one could be in it, or one could be out of it, and she was out of it. It's all come to an end, she thought, while they came in one after another, Charles Tansley--"Sit there, please," she said--Augustus Carmichael--and sat down. And meanwhile she waited, passively, for some one to answer her, for something to happen. But this is not a thing, she thought, ladling out soup, that one says.

Raising her eyebrows at the discrepancy--that was what she was thinking, this was what she was doing--ladling out soup--she felt, more and more strongly, outside that eddy; or as if a shade had fallen, and, robbed of colour, she saw things truly. The room (she looked round it) was very shabby. There was no beauty anywhere. She forebore to look at Mr. Tansley. Nothing seemed to have merged. They all sat separate. And the whole of the effort of merging and flowing and creating rested on her. Again she felt, as a fact without hostility, the sterility of men, for if she did not do it nobody would do it, and so, giving herself a little shake that one gives a watch that has stopped, the old familiar pulse began beating, as the watch begins ticking--one, two, three, one, two, three. And so on and so on, she repeated, listening to it, sheltering and fostering the still feeble pulse as one might guard a weak flame with a news-paper. And so then, she concluded, addressing herself by bending silently in his direction to William Bankes--poor man! who had no wife, and no children and dined alone in lodgings except for tonight; and in pity for him, life being now strong enough to bear her on again, she began all this business, as a sailor not without weariness sees the wind fill his sail and yet hardly wants to be off again and thinks how, had the ship sunk, he would have whirled round and round and found rest on the floor of the sea.

(Virginia Woolf – *To the Lighthouse*)

### B. Grammar

1. Read the following text and analyse the underlined constructions:

Dan Cherkin, of the University of Pittsburgh School of Medicine and the lead author of the research paper, believes that training the mind may have longer-lasting effects than manipulating the spine. Research even suggests that MBSR may cause physical changes in regions of the brain that regulate emotion, memory and self-referential awareness. Cherkin acknowledges that MBSR may be as hard to come by as CBT, but says there are online courses and adds that MBSR-founder Dr Jon Kabat-Zinn's classic book *Full Catastrophe Living* could help. Of course, none of

this implies that back pain is in the mind. It is worth noting that MBSR is also being looked at in breast cancer, to see if it not only reduces distress but improves survival.

(Source: *The Guardian*, May 2016)

**2. Rephrase the following sentences so as the meaning stays the same:**

1. Didn't it cross your mind that he might be cheating on you?

Didn't it.....

2. Paul smashed a window and damaged the TV too.

Not only.....

3. I wouldn't wake her up if I were you.

You'd.....

4. He finished the book after he had returned home.

Before.....

5. I caught flu as soon as I had recovered from measles.

No sooner.....

**3. Types of *If* Clauses. Give examples.**

## VARIANTA 9

### A. Literature

1. Starting from the fragment below present the struggle Gatsby was facing and his attitude towards the American Dream explored by F.S. Fitzgerald in his novel. (200-250 words)
2. Explain the symbolic meanings of the green light mentioned in the fragment below. (100-150 words)

And as I sat there brooding on the old, unknown world, I thought of Gatsby's wonder when he first picked out the green light at the end of Daisy's dock. He had come a long way to this blue lawn, and his dream must have seemed so close that he could hardly fail to grasp it. He did not know that it was already behind him, somewhere back in that vast obscurity beyond the city, where the dark fields of the republic rolled on under the night.

Gatsby believed in the green light, the orgastic future that year by year recedes before us. It eluded us then, but that's no matter – tomorrow we will run faster, stretch out our arms farther. . . . And one fine morning.

So we beat on, boats against the current, borne back ceaselessly into the past.”

(F.S. Fitzgerald – *The Great Gatsby*)

### B. Grammar

#### 1. Read the following text and analyse the underlined constructions:

How come, though, images like this are such a rarity in 2015? The Pirelli calendar is a relic from the days of the pin-up. A well-known snapper shoots a lot of greased-up supermodels. The calendar is not hung in garages, but given to 20,000 VIPs. What these images have to do with burned rubber is debatable, but this is a branding exercise. This year, Schumer was shot alongside other impressive women, such as Patti Smith, Serena Williams and Yao Chen, for Pirelli has had a feminist epiphany. Out go long-limbed creatures in latex, now they want women who have achieved something outstanding in their lives. As its chief executive, Marco Tronchetti Provera, says: “This represents what Pirelli thinks is beautiful.” Phew! I am sure most of us were terribly concerned about the aesthetic sensibilities of a tyre manufacturer.

(Source: *The Guardian*, May 2016)

#### 2. Translate into English:

1. Profesorul nu i-ar fi certat dacă nu ar fi întârziat 20 de minute.
2. Dacă am fi știut că ai de gând să rămâi peste noapte în oraș, ai fi putut sta la noi.
3. Elena ar dori să nu fie atât de ocupată săptămâna aceasta.
4. Mai degrabă aș citi o carte decât să-mi pierd timpul așteptându-te.
5. Luna viitoare e primul examen; e timpul să te apuci serios de învățat.

#### 3. Oppositeness of meaning – definition and types. Give examples.



## VARIANTA 10

### A. Literature:

1. Starting from the fragment below, present Santiago's feelings related to nature and its impact on his struggle to survive in Ernest Hemingway's "The Old Man and the Sea". (200-250 words)
2. Give arguments in what ways the marlin could be considered symbolic regarding the content of the story. (100-150 words)

"I have never seen or heard of such a fish. But I must kill him. I am glad we do not have to try to kill the stars."

Imagine if each day a man must try to kill the moon, he thought. The moon runs away. . . Then he was sorry for the great fish that had nothing to eat and his determination to kill him never relaxed in his sorrow for him. . . . There is no one worthy of eating him from the manner of his behavior and his great dignity. I do not understand these things, he thought. But it is good that we do not have to try to kill the sun or the moon or the stars. It is enough to live on the sea and kill our true brothers.

Now, he thought, I must think about the drag. It has its perils and its merits. I may lose so much line that I will lose him, if he makes his effort and the drag made by the oars is in place and the boat loses all her lightness. Her lightness prolongs both our suffering but it is my safety since he has great speed that he has never yet employed. No matter what passes I must gut the dolphin so he does not spoil and eat some of him to be strong.

(Ernest Hemingway – *The Old Man and the Sea*)

### B. Grammar

#### 1. Read the following text and analyse the underlined constructions:

In 2014, Google UK's managing director, Dan Coble, said what happened next: "We saw which shades of blue people liked the most, demonstrated by how much they clicked on them. As a result we learned that a slightly purpler shade of blue was more conducive to clicking than a slightly greener shade of blue, and gee whizz, we made a decision.

"But the implications of that for us, given the scale of our business, was that we made an extra \$200 m a year in ad revenue."

Switching the links from blue to black is a far larger change. So if Google does upgrade it from test to feature, you can be sure there's a lot of money to be made in doing so.

(Source: *The Guardian*, May 2016)

#### 2. Rephrase the following sentences so as the meaning stays the same:

1. The school's management are investigating allegations of teacher violence. **into**  
Allegations of teacher violence.....the school's management.
2. It's not possible that you spoke to John last night, he left 2 days ago! **have**  
You.....last night, he left 2 days ago!
3. The trip was fun even though it was rainy. **fact**  
.....rainy, the trip was fun.
4. If I were you I wouldn't say anything about this.  
You.....
5. He's the quickest learner I've ever met.  
Never.....

#### 3. The Present Perfect Tense Simple vs. The Past Tense Simple – form, uses and values. Give examples.