

MODELE DE SUBIECTE LICENȚĂ 2025

Specializarea Engleză

VARIANTA 1

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

I. Translate into English:

1. Cu cât trecea timpul, cu atât se făcea mai cald.
2. I se spusese că totul va merge bine, dar nu știa dacă să creadă asta.
3. Dacă tăceai, nu făceai atâta tărațoi în jurul unui lucru de nimic.

II.

- 1. Mention two subtypes of SELF pronouns, describe each in a sentence and provide an example for each.**
- 2. Mention three means of expressing futurity, describe each in a sentence and provide an example for each.**
- 3. Mention three syntactic functions of the infinitive and provide an example for each.**
- 4. Mention three cases of applying the sequence of tenses and provide an example for each.**

VARIANTA 2

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)

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

B. Grammar

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

Should

II.

1. Mention two means of marking the Genitive Case in English. Describe them briefly and provide an example for each.

2. Mention three values of the modal verb MAY. Describe them briefly and provide an example for each.
3. Mention three means of expressing the Direct Object and provide an example for each.
4. Mention two types of introductory means of the Restrictive Relative Clause.

VARIANTA 3

A. Literature

Read the fragment below and comment on:

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

b. Comment on Stephen's attitude towards Davin and the Irish (100-150 words)

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

Stephen bent down towards Davin who, intent on the game, had paid no heed to the talk of the others.

—And how is my little tame goose? he asked. Did he sign, too?

Davin nodded and said:

—And you, Stevie?

Stephen shook his head.

—You're a terrible man, Stevie, said Davin, taking the short pipe from his mouth, always alone.

—Now that you have signed the petition for universal peace, said Stephen, I suppose you will burn that little copybook I saw in your room.

As Davin did not answer, Stephen began to quote:

—Long pace, fianna! Right incline, fianna! Fianna, by numbers, salute, one, two!

—That's a different question, said Davin. I'm an Irish nationalist, first and foremost. But that's you all out. You're a born sneerer, Stevie.

—When you make the next rebellion with hurleysticks, said Stephen, and want the indispensable informer, tell me. I can find you a few in this college.

—I can't understand you, said Davin. One time I hear you talk against English literature. Now you talk against the Irish informers. What with your name and your ideas—Are you Irish at all?

—Come with me now to the office of arms and I will show you the tree of my family, said Stephen.

(...) A tide began to surge beneath the calm surface of Stephen's friendliness.

—This race and this country and this life produced me, he said. I shall express myself as I am.

—Try to be one of us, repeated Davin. In heart you are an Irish man but your pride is too powerful.

—My ancestors threw off their language and took another, Stephen said. They allowed a handful of foreigners to subject them. Do you fancy I am going to pay in my own life and person debts they made? What for?

—For our freedom, said Davin.

—No honourable and sincere man, said Stephen, has given up to you his life and his youth and his affections from the days of Tone to those of Parnell, but you sold him to the enemy or failed him in need or reviled him and left him for another. And you invite me to be one of you. I'd see you damned first.

(James Joyce – *A Portrait of the Artist as a Young Man*)

B. Grammar

I. Translate into English:

1. Pe când se întorcea acasă, s-a întâlnit cu un prieten pe care nu-l mai văzuse de când a terminat liceul.
2. Mi s-a spus că Maria locuiește la Londra de cinci ani și cunoaște foarte bine orașul.
3. Poate că, dacă mă voi duce acolo, îmi va arăta și mie locurile cele mai interesante din oraș.

II.

1. Mention three uses of the definite article, explain each of them in a sentence and provide an example for each.
2. Mention three types of action expressed by Present Perfect Simple, describe each of them in a sentence and provide an example for each.
3. Mention three means of expressing the Subject and provide an example for each.
4. Mention two types of introductory means of the Subject Clause.

VARIANTA 4

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

I. Put the verbs in brackets in the right form:

1. The teacher (scold -negative) unless they (be) twenty minutes late yesterday.
2. Elena (wish) she (be) so busy this week.
3. I would rather you (read) a book than (play) games on your computer.

II.

1. Mention three ways of marking gender in English, describe each in a sentence and provide an example for each.
2. Mention two types of actions expressed by the Past Tense Simple, briefly describe each in a sentence and provide an example for each.
3. Mention three syntactic functions of the Gerund and give an example for each.
4. Mention three types of clauses introduced by the conjunction *if* and provide an example for each.

VARIANTA 5

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

I. Rephrase the following sentences so as the meaning stays the same:

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

Shechild.

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

He ran too.....

3. The company will give all of you a bonus soon.

It won't.....

II.

1. The comparative degree of irregular adjectives. Characterize it briefly and provide examples.
2. Mention three classes of verbs not normally used in the continuous aspect, provide examples of verbs for each class and use them in sentences.
3. Mention two types of the Adverbial Modifier of Time and exemplify each type.
4. Main types of If-Clauses. Describe them briefly and provide an example for each.

MODEL DE REZOLVARE

A. Literature

1. Published in 1847, Emily Brontë'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 Brontë 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 Brontë all published under male pseudonyms.

The folklore of the Yorkshire community has played a significant role in shaping Emily Brontë'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

I. Rephrase the following sentences so as the meaning stays the same:

1. Her fear of dogs dates from when she was a child.
She has had a fear of dogs since she was a child.
2. He ran so fast that I couldn’t catch him up.
He ran too fast for me to catch him up.
3. The company will give all of you a bonus soon.
It won’t be long until all of you are given a bonus.

II.

1. The comparative degree of irregular adjectives. Characterize it briefly and provide examples.

The category of comparison is defining for most adjectives, their meaning being the supreme criterion in establishing their comparison degrees and some are semantically incompatible with that category: relative adjectives (**more wooden*), determinative adjectives (**the most three cars*), some qualifying adjectives (**more inferior*).

The comparative degree of comparison implies the comparison of some referents possessing a quality in different degrees. There are three types of comparative: the comparative of superiority (the focus is on the referent possessing a quality to a higher degree than another/others, e.g. *bigger than/better than/more important than*); the comparative of equality (the quality characterizes the referents to the same degree, e.g. *as big/good/important as*); the comparative of inferiority (the focus is on the referent possessing a quality to a lower degree than another/others, e.g. *less big/important than or not as big/good/important as*).

Adjectives and adverbs mark the category of comparison either synthetically or analytically. Synthetic comparison degrees are marked by grammatical suffixes, *-er* being used for the comparative degree. Monosyllabic adjectives and some disyllabic adjectives form the comparative degree synthetically.

However, a series of monosyllabic adjectives have irregular comparison; within this class of adjectives, there are two subtypes: some irregular adjectives mark the comparative by changing their roots (suppletive forms) or/and by adding the suffix *-er*.

good – better

bad/ill – worse

much, many – more

little - less, lesser (the form *lesser* is used attributively and means ‘smaller’ - *a lesser toy* or ‘not so severe’ - *a lesser punishment*)

far – further (referring to distance in space or time; also meaning ‘additional, supplementary’),
farther (referring only to distance in space)

near- nearer

late – later, the latter (the last element in a series of two; it is the antonym of *former*)

old – older, elder (used only attributively to designate siblings).

2. Mention three classes of verbs not normally used in the continuous aspect, provide examples of verbs for each class and use them in sentences.

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) relational 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.

Relational verbs 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.

III. Stative 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.

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.)

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

I'm seeing him tonight. (= I'm meeting him tonight).

3. Mention two types of the Adverbial Modifier of Time and exemplify each type.

I. Adverbials of duration

Adverbials of duration specify how long an event or state lasts. They typically answer the question *how long?* and usually take the form of prepositional phrases and noun phrases.

e.g. *My friend has lived in Italy **for twenty years**.*

*Tom worked there (for) **a few weeks**.*

*This plant stays green **all year round**.*

II. Adverbials of frequency

Adverbials of frequency indicate the frequency with which an event occurs. They answer the question *how often?* Nouns referring to time units can often be transformed into adverbs suggesting the idea of frequency by adding the suffix *-ly* (e.g. *daily, monthly, yearly*).

Adverbials of frequency can range from common occurrences (e.g. *usually, always*) to few or zero occurrences (e.g. *seldom, rarely, never*). They are expressed by adverbial phrases and noun phrases.

e.g. *Sam visits his hometown **every week**.*

*He **always** tries, but he **rarely** succeeds.*

*Do you come here **often**?*

4. Main types of If-Clauses. Describe them briefly and provide an example for each.

a) Type 0

The Conditional Clause expresses general facts and universal truths. The verbs in the Conditional Clause and the Main Clause are both used in the Present Tense of the Indicative Mood.

e.g. ***If you heat butter**, it melts.*

b) Type I

The Conditional Clause refers to a real or possible situation. The verb in the Conditional Clause is in the Present Tense of the Indicative Mood and the verb in the Main Clause is used in the Future Tense of the Indicative Mood.

e.g. ***If the weather is nice**, we will go for a walk.*

c) Type II

The Conditional Clause indicates an unreal, improbable situation in the present or future. The verb in the Conditional Clause is in the Past Subjunctive and the verb in the Main Clause is used in the Present Conditional.

e.g. ***If I were you**, I wouldn't do it.*

d) Type III

The Conditional Clause expresses a hypothetical condition which failed to be fulfilled. The verb in the Conditional Clause is used in the Perfect Subjunctive and the verb in the Main Clause is in the Perfect/Past Conditional.

e.g. ***If you had studied harder**, you would have passed the exam.*