

**К О Н С П Е К Т**  
**ЗА ДЪРЖАВЕН ИЗПИТ ПО АНГЛИЙСКИ ЕЗИК И ЛИТЕРАТУРА**  
**НА СТУДЕНТИТЕ ОТ СПЕЦИАЛНОСТ *АНГЛИЙСКА ФИЛОЛОГИЯ***

Държавният изпит се състои от писмен изпит по специалността.

Изпитът включва практически компонент (1) - проверка на практически английски език и (2) разработка на теоретичен въпрос по съвременен английски (фонетика и фонология, лексикология, морфология, синтаксис) или английска и американска литература.

Практическият компонент (1) на писмения изпит включва:

- а/ диктовка на непознат оригинален текст на английски език (около 25 реда);
- б/ превод на непознат текст от английски на български език;
- в/ превод на непознат текст от български на английски език

И двата превода са от около 25 реда.

Теоретичен компонент (2).

**Задават се три теми - две литературни (по една от британска и американска литература) и една езиковедска. Студентът разработва една от темите по избор.**

Времетраене на писмения изпит – четири часа /след записване на темата и преди започване на диктовката/.

Темите на изпита се дават на базата на приложените по-долу въпросници по съвременен английски език и литература, като се формулират така, че да насочват към проблемни въпроси и да дават възможност за творческа изява.

Крайната оценка на писмения изпит е средноаритметично от оценките на практическия и теоретичния компоненти. При това трябва да се има предвид, че и практическият и теоретичният компонент са поотделно елиминаторни.

Крайната оценка на практическия компонент е средноаритметично от неговите компоненти /диктовката и двата превода/.

За чуждестранните студенти изпитът съдържа практическа част, състояща се от диктовка и лексикално-граматичен текст и теоретична част по общия регламент. Крайната оценка представлява средноаритметично от практическата и теоретичната част. При това трябва да се има предвид, че и практическият и теоретичният компонент са поотделно елиминаторни.

## **I. PHONETICS AND PHONOLOGY**

1. The system of English consonants
2. The system of English vowels
3. Intonation in English
4. Accentuation in English
5. Phonetic transcription and spelling
6. Varieties of spoken English
7. The English diphthongs and triphthongs

## **II. MORPHOLOGY**

1. Grammatical Categories and Markers
2. The Noun- Morphological and Semantic Classification
3. The Noun-Number
4. The Noun- Gender
5. The Noun - Case
6. The Article-Specific and Generic Reference. Determiners.
7. Classes of Pronouns. Pronouns and Determiners.
8. The Adjective

9. The Adverb
10. The Verb Phrase
11. The Verb-Time and Tense. Futurity.
12. The Verb-Aspect and Aspectuality
13. The Verb-Modality, Mood and the Modal Auxiliaries
14. The Verb-Voice
15. The Verb-Non-Finite Verb Forms
16. Word Formation-Major Types - Affixation, Conversion and Compounding

### III. LEXICOLOGY

1. Word meaning - approaches to meaning. Types of meaning
2. Morphemic structure of words
3. Change of meaning - causes, nature, results of semantic changes
4. Word groups. Lexical and grammatical valency of words
5. Semantic classification of words: synonyms, hyponyms, hyperonyms, euphemisms, antonyms. Semantic fields. Homonyms
6. Polysemy. Semantic structure of polysemantic words
7. English Phraseology

### IV. SYNTAX

1. English Phrases
2. The Simple Sentence
3. The Subject
4. The Predicate (and the Predicative)
5. The Object
6. The Attribute (and Apposition)
7. The Adverbial Modifier
8. Nexus Constructions
9. Word Order
10. The Compound Sentence
11. The Complex Sentence

### REFERENCES: (фонетика)

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4. **Rodney Huddleston**, Introduction to the Grammar of English -1993, Cambridge University Press
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2. Michael Grancharov 2010: Грънчаров, М. Синтактични средства на функционалната изреченска перспектива, локализиращи комуникативно-информационния фокус на изречението в модерния английски книжовно-литературен език, 15-20 век. Пловдивско университетско издателство: 2010.
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5. Jana Molhova, et al. Reader in English Syntax. Shoumen, 1996.
6. Randolph Quirk, et al, A Grammar of Contemporary English. Longman, 1972

**V. BRITISH LITERATURE*****MEDIEVAL AND RENAISSANCE ENGLISH LITERATURE*****1. "Beowulf."**

- The world of "Beowulf": family, tribal history, elements of folk culture and myth.
- The poet's voice and the record of heroic deeds in "Beowulf."
- "Beowulf": Christianity vs. Paganism.
- The heroic code in "Beowulf": loyalty, heroic boasting, and generosity.

**2. Geoffrey Chaucer.**

- The "Canterbury Tales" and the medieval frame narrative tradition.

- Genres of “The Canterbury Tales”: epic romance (“The Knight’s Tale”), fabliau (“The Miller’s Tale,” “The Reeve’s Tale,” etc.), exemplum (“The Wife of Bath’s Tale”), beast fable (“The Nun’s Priest’s Tale”), sermon (“The Parson’s Tale”), saint’s life (“The Second Nun’s Tale”).
- The interaction among characters, tales, genres, and social contexts in “The Canterbury Tales”.
- The Late Middle Ages and the social diversity of Chaucer’s pilgrims.

### 3. Sir Thomas Malory.

- The effect of courtly love on the situation of women in Thomas Malory’s “Le Morte Darthur” (e.g. the love relationship between Gareth and Lady Lyonesse and that between Lancelot and Guinevere).
- Malory’s “Le Morte Darthur”: narrative technique and characterization.

### 4. Edmund Spenser.

- The “Faerie Queene” as national epic, Arthurian romance, epic romance, and courtesy book.
- The use of allegory and the *roman à clef* mode in “The Faerie Queene.”

### 5. Elizabethan Drama:

- Lyly’s “Endymion”: the use of classical myth and the play as allegory of court intrigue.
- Thomas Kyd’s “The Spanish Tragedy” and the conventions of revenge tragedy.
- The clash between medieval and Renaissance values in Marlowe’s “Doctor Faustus.”

### 6. Shakespeare I: Comedies and Tragedies.

- Family, marriage, and free will in “A Midsummer Night’s Dream.”
- The nature of Shakespearean comedy (“A Midsummer Night’s Dream,” “Much Ado About Nothing,” “Twelfth Night,” etc.).
- The role of tragedy and tragic language in Shakespeare (“Hamlet,” “King Lear,” “Othello,” “Macbeth”).
- The essence of Shakespearean tragedy: tragic protagonists and tragic downfall (“Hamlet,” “King Lear,” “Othello,” “Macbeth”).

### 7. Shakespeare II: The Sonnets.

- The theme of love in Shakespeare’s Sonnets: conventional and unconventional elements.
- Time, mutability and death in Shakespeare’s Sonnets.

### 8. Ben Jonson.

- The animal imagery in “Volpone” and its effect on our perception of the play.
- The comedy of humours (“Volpone,” “The Alchemist”) vs. Shakespearean romantic comedy.

### 9. Metaphysical Poetry: John Donne.

- Religion and meditation in the poetry of John Donne.

### 10. John Milton.

- Milton’s “Paradise Lost”: story, plot, and the Bible.
- “Paradise Lost” as an epic poem from the viewpoint of the defeated.
- How are man’s reason and free will related to the Fall in Milton’s “Paradise Lost”?

## 18<sup>TH</sup> CENTURY LITERATURE

1. Restoration Drama and Poetry Jonathan Swift
2. Daniel Defoe
3. Henry Fielding and Tobias Smollett
4. Laurence Sterne

## ROMANTICISM

1. Imagination and reality in Romantic poetry.
2. The Byronic Hero.

3. Ballads in a modern world: the Romantic *Other*. (*Lyrical Ballads*, “Christabel”, “La Belle Dame Sans Merci”)
4. Romantic issues and the ode. (“Intimation of Immortality”, “Ode to the West Wind”, “Ode to a Nightingale”, “To Autumn”)
5. Feminine Romanticism: *Frankenstein* vs. Jane Austen.

### **ENGLISH LITERATURE OF THE VICTORIAN AGE**

1. In comparative terms, discuss the contributions of Elizabeth Gaskell and of Charles Dickens with regard to **the condition-of-England-question novel** in English Literature of the Victorian age. Consider: plot building, character formation, authorial representations, and major themes.
2. Discuss the presence of **the Bildungsroman** as part of the development of the Victorian realist novel. Your answer must contain a comparative study of at least three authors in terms of: major themes, character formation, plot building and authorial representations.
3. Discuss, in comparative terms, the variety of female presences in the works of the Brontë sisters, W. M. Thackeray and T. Hardy. Consider more specifically the following issues: professional realization, the social environment, narrative styles, character building and the author’s voice.
4. George Eliot and the development of the *psychological novel*. Intrusive narration, introspection and the course of Nature. The character and the socio-cultural milieu. The role of memory.
5. Alfred Tennyson: medievalism, mythology and the quest for truth. Consider the early works: *Mariana*; *The Lady of Shalott*; *Ulysses*; *Break, Break, Break*; and *The Lotos-Eaters*.
6. Robert Browning’s dramatic monologues: love, power, knowledge, art and responsibility; life as an experiment. Consider: *My Last Duchess*, *Porphyria’s Lover*, *Childe Rowland to the Dark Tower Came*, *The Pied Piper of Hamelin* and *Fra Lippo Lippi*.
7. Oscar Wilde: portraits and self-portraits, mirrors and reflections, producers and imitators. Aestheticism, decadence and the thought of *the Other*...

## CONTEMPORARY BRITISH LITERATURE

1. Joseph Conrad. Impressionism.
2. D.H. Lawrence
3. Stream of Consciousness: James Joyce, Virginia Woolf
4. Development of Modern Poetry: W.B. Yeats, T.S. Eliot, Robert Graves, Dylan Thomas
5. Novel of Ideas: George Orwell, Herbert Wells
6. Experiments in Fiction: Iris Murdoch, William Golding, John Fowles
7. Divergence of 20-th c. British Drama: G.B. Shaw and Samuel Becket
8. Feminist Writing: Angela Carter, A.S. Byatt, Margaret Drabble
9. The British Novel Today: Post-colonial Fiction, Magic Realism

## VI. AMERICAN LITERATURE

1. Summarize the writing of **the Puritan era**, giving examples from the work of any of the following: William Bradford, Anne Bradstreet, Edward Taylor, Cotton Mather and Jonathon Edwards, and from the work of such non-Puritan contemporaries as John Smith, Thomas Morton, and Roger Williams.

2. Discuss the life and work of Benjamin Franklin, Thomas Paine, and Thomas Jefferson, three major representatives of **the American age of reason and revolution** that led to the founding of the United States.

3. Giving examples from the work of James Fennimore Cooper, Nathaniel Hawthorne, Edgar Allen Poe, and Herman Melville, discuss the major characteristics of **American romanticism**.

4. Discuss **American transcendentalism**, paying particular attention to the work of Ralph Waldo Emerson, Henry David Thoreau, and Walt Whitman.

5. Samuel Langhorne Clemens - **Mark Twain** - is one of America's best-known humorists, but he also introduced important elements of realism into American writing in his masterpiece, ***Huckleberry Finn***. Abraham Lincoln called **Harriet Beecher Stowe's** novel ***Uncle Tom's Cabin*** the book that started the Civil War, since it so powerfully (and melodramatically) attacked slavery. Summarize, compare, and contrast these two important nineteenth-century novels.

6. A number of women writers helped shape American realism. Discuss the work of **at least three** of the following **American woman realists**: Sarah Orne Jewett, Charlotte Perkins Gilman, Edith Wharton, Kate Chopin, and Willa Cather.

7. Compare and contrast the work of America's preeminent "**genteel realists**," Henry James and Edith Wharton, giving specific examples from their work.

**8.** Discuss American naturalism, giving examples from **any three** of the following authors: Jack London, Stephen Crane, Sherwood Anderson, Sinclair Lewis, Frank Norris, Theodore Dreiser, John Dos Passos, and John Steinbeck.

**9. American literary modernism** reached its zenith with the poetry of T. S. Eliot, Ezra Pound, William Carlos Williams, Marianne Moore, Robert Frost, and Wallace Stevens, and the prose experiments of Gertrude Stein, F. Scott Fitzgerald, Ernest Hemingway, Thomas Wolfe, and William Faulkner. Discuss *either* American modernist poetry or prose, giving specific examples from the appropriate authors.

**10.** Discuss **American postmodernism**, giving examples from **any three** of the following writers, all of whom could also be called "absurdist" or "black humorists": Vladimir Nabokov, Jack Kerouac, J. D. Salinger, Joseph Heller, Kurt Vonnegut, Ken Kesey, John Barth, Donald Barthelme, Thomas Pynchon, Don DeLillo, Robert Coover, William Gibson, and Hunter Thompson.

**11.** America is known as a melting pot of languages and cultures, a nation of immigrants. Give examples of writing by representatives of at least **two** of the following **contemporary "multicultural"** literary trends: **Asian-American writing** (Maxine Hong Kingston, Amy Tan, Henry David Hwang); **Jewish-American writing** (Bernard Malamud, Saul Bellow, Isaac Bashevis Singer, Cynthia Ozick, Phillip Roth); **Black American writing** (Toni Cade Bambara, Maya Angelou, Alice Walker, Toni Morrison, Rita Dove, Ntozake Shange, Ralph Ellison, Richard Wright, James Baldwin, Amiri Barak, Ishmael Reed); **American Indian writing** (M. Scott Momaday, Samuel Ortiz, William Least Heat Moon, Leslie Marmon Silko, and Louise Erdrich).

**12.** Comment specifically on **any three** of the following **contemporary American realists**: Truman Capote, Gore Vidal, John Updike, John Cheever, Norman Mailer, Tom Wolfe, Larry McMurtry, Raymond Carver, Russell Banks, Flannery O'Connor, Annie Proulx, Bobbie Ann Mason, and Joyce Carol Oates.

**13. Twentieth-century American drama** is notable for both its sense of social engagement and its stylistic experiments. Discuss the work of **any three** of the following playwrights: Eugene O'Neill, Arthur Miller, Thornton Wilder, Tennessee Williams, Edward Albee, David Mamet, Tony Kushner, and Sam Shepard.

**14. Contemporary American poetry** is rich in stylistic innovation and philosophical exploration. Discuss **any four** of the following contemporary American poets: Elizabeth Bishop, Denise Levertov, Adrienne Rich, Nancy Willard, Theodore Roethke, Allen Ginsberg, Gary Snyder, and Galway Kinnell.