



تعداد سوالات: تستی: ۲۵ تشریحی: ۰

زمان آزمون (دقیقه): تستی: ۶۵ تشریحی: ۰

سری سوال: یک ۱

عنوان درس: ادبیات معاصر

رشته تحصیلی/کد درس: زبان و ادبیات انگلیسی ۱۲۲۵۱۱۹

1-According to Fokemma, what ISN'T the compositional and syntactical conventions of the modernist code?

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|----------------------------|--------------------------|
| 1. Textual indefiniteness | 2. Epistemological doubt |
| 3. Metaphysical skepticism | 4. Critical definition |

2-The dominant of postmodern fiction is.....

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|--------------------|----------------|-------------|-----------------|
| 1. Epistemological | 2. Ontological | 3. Critical | 4. Supernatural |
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3-Based on Brian McHale's description, the closed-system world and death world or world to come are two parallel lines which resemble

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| 1. utopian to dystopian fiction | 2. thriller to dystopian fiction |
| 3. postmodern fiction to science fiction | 4. science fiction to fantastic |

4-According to Darko Suvin,is a genre as "Literature of cognitive estrangement,". It is postmodernism's noncanonized or "Low art" double. It offers a world clearly and radically discontinuous from the known world.

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| 1. detective thriller | 2. fabulation or science fiction |
| 3. roman-e-clef | 4. postmodern fiction |

5-"True" multiple-ending texts are obviously related to in which mutually-exclusive possibilities have been jointly realized.

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| 1. Forking-path narratives | 2. Self-erasing narratives |
| 3. Circular-multiple narratives | 4. Modern narratives |

6-.....is a term which refers to types of strategies which have the effect of interrupting and complicating the ontological "horizon" of the fiction, multiplying its worlds, and laying bare the process of world-construction.

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| 1. Chinese boxes | 2. Forking path | 3. Diegetic | 4. Self-erasing |
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7-"Historical realms, persons, events, specific objects can only be introduced on the condition that the properties and actions attributed to them in the text do not actually contradict the "official" historical record".

This statement refers to the characteristics of.....

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| 1. "Official" science fiction | 2. "Classic" historical fiction |
| 3. "Classic" postmodern fiction | 4. "Official" historical fiction |

8-The postmodern historical novelists use all of following strategies to shift from "classic" historical novel to postmodernist revisionist historical novel EXCEPT.....

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| 1. apocryphal history | 2. creative anachronism |
| 3. historical fantasy | 4. historical record |



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9- Apocryphal history contradicts the official history in which the former

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| 1. supplements the historical record | 2. displaces official history |
| 3. revises history | 4. both a and b |

10- "New wave" a term which refers to the space of change on postmodern writing. It is a breakthrough to modernist poetics which occurred from 1960s and assigned to.....

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| 1. postmodern fiction | 2. scientific fiction |
| 3. ontological writing | 4. epistemological writing |

11- All of the following genres are governed by the ontological dominant EXCEPT.....

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| 1. fantastic | 2. science fiction |
| 3. postmodern fiction | 4. realism |

12- is one of the oldest of the classic ontological themes in poetics, which equates the separation of fictional world from the real world of experience. Also it was a commonplace of Renaissance poetics when Sir Philip Sidney recapitulated in his "Defense or Apologie".

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| 1. Plurality | 2. Otherness | 3. Duality | 4. Identity |
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13- Thomas Pavel about "the social construction of reality" says: "It is useful to set up a complex ontology, involving different domains, populated by different kinds of being".

His referred complex ontology is.....

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| 1. mystification | 2. subuniverse |
| 3. ontological landscape | 4. epistemological landscape |

14- All is true about Eco's established and developed "homonymy" EXCEPT.....

1. Richardson's "Pamela" and Fielding's "Shamela" are homonymy.
2. It is identical with transworld identity, an entity which passes back and forth between real world and the world of fiction.
3. It is when one entity transforms from one fictional world to another fiction.
4. It is only related to fictional world and irrelevant to entities of fiction.

15- According to Thomas Pavel who worked to find the essential trope of fiction, the fictitious world of classical logic falls under these modalities EXCEPT.....

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| 1. necessity | 2. possibility |
| 3. impossibility | 4. global constraints |



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16- Robert Frost is the name of a character in the story, called

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| 1. Inside Norman Mailer | 2. The Oranging of America |
| 3. Gravity's Rainbow | 4. Malcolm X |

17- The following statements concerning "Understanding Alvarado" are true, except :

1. There is an epistemological scandal in it.
2. The boundaries between worlds have been violated.
3. Apple interacts with purely fictional characters.
4. A real-world figure is inserted in a fictional situation.

18- Whose notion is labyrinth- novel?

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| 1. Calvino | 2. Coover | 3. Borges | 4. Barthelme |
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19- Who is the author of *Catch-22*?

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| 1. Eco | 2. Coover | 3. Fuentes | 4. Heller |
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20- Who has written *The French Lieutenant's Woman*?

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| 1. Hofstadter | 2. Fowles | 3. Simon | 4. Calvino |
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II. Directions in Contemporary Literature

21- Formalist critics believe that the value of a work cannot be determined by the author's intention.

What term do they use when speaking of this belief?

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| 1. The pathetic fallacy | 2. The intentional fallacy |
| 3. The affective fallacy | 4. The objective correlative |

22- August Strindberg was a(n)

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| 1. Swedish playwright | 2. French playwright |
| 3. Norwegian novelist | 4. Italian poet |

23- Which phrase indicates the interior flow of thought employed in high-modern literature?

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| 1. automatic writing | 2. confused daze |
| 3. total recall | 4. stream of consciousness |

24- What did T. S. Eliot attempt to combine, though not very successfully, in his plays *Murder in the Cathedral* and *The Cocktail Party*?

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| 1. regional dialect and political critique | 2. religious symbolism and society comedy |
| 3. iambic pentameter and sexual innuendo | 4. witty paradoxes and feminist diatribe |



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25- Which novel did T.S. Eliot praise for utilizing a new "mythical method" in place of the old "narrative method" and demonstrates the use of ancient mythology in modernist fiction to think about "making the modern world possible for art"?

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|---|---|
| 1. Joseph Conrad's <i>Heart of Darkness</i> | 2. James Joyce's <i>Finnegan's Wake</i> |
| 3. James Joyce's <i>Ulysses</i> | 4. E.M. Forster's <i>A Passage to India</i> |