



سری سوال: یک ۱

زمان آزمون (دقیقه): تستی: ۹۰ تشریحی: ۰

تعداد سوالات: تستی: ۳۰ تشریحی: ۰

عنوان درس: ادبیات معاصر

رشته تحصیلی/کد درس: زبان و ادبیات انگلیسی ۱۲۲۵۱۱۹

1-According to Roman Jakobson is defined as the focusing component of a work of art: it rules, determines, and transforms the remaining components.

1. The dominant 2. postmodernims 3. modernism 4. the subject

2-The dominant of the modernist fiction is

1. chronological 2. historical 3. epistemological 4. transcendental

3-In The *Unnamable* has written a grotesque parody of

1. Gestalt psychologists
2. the perishment of mankind
3. St Anselm's so-called ontological argument
4. the abolishment of the tradition

4-Which one of the following works does not belong to Nabokov?

1. Lolita 2. Ada
3. Pale Fire 4. The Good Soldier

5-The separation of the fictional world from the real world of experience is called which is among the oldest of the classic ontological themes in poetics.

1. otherness 2. wholeness 3. unitarianism 4. tracterianism

6-The world-view is characterized by the perceived disparity between man's finite mind and the unfathomably vast, ungraspably complex universe.

1. Sidneyan 2. Pascalian 3. Shelleyian 4. Darwinian

7-Whatgives us, for the first time, is a picture of fiction's intrinsic ontological complexity.

1. Roman Jakobson 2. Vlademir Nabokov
3. Michael Bakhtin 4. Roman Ingarden

8-Classical logic recognizes three modalities: necessity, possibility, impossibility. Propositions about the real world fall under the modality of and propositions in fiction, by contrast, are governed by the modality of

1. possibility - impossibility 2. impossibility - necessity
3. necessity - possibility 4. necessity - impossibility

9-Postmodernist fiction draws upon a number of strategies for constructing/deconstructing space, is not among them.

1. interpolation 2. juxtaposition 3. misanthropy 4. misattribution



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18-The so-called trilogy of *Molloy*, *Malone Dies* and *The Unnamable* belongs to

1. S. Beckett 2. V. Woolf 3. M. Baxtin 4. B. Russel

19-..... often serve as agents or “carriers” of metalepsis, disturbers of the ontological hierarchy of levels through their awareness of the recursive structures in which they find themselves.

1. Authors 2. Plots 3. Characters 4. Audience

20-Mark the **WRONG** statement about *Mise-en-abyme*.

1. It is not exclusive to postmodernist fiction. 2. It is found in all periods.
3. It is found just in novels. 4. It is found in all literary modes.

21-The type of novels which begun only to break off at the moment of maximum suspense is called

1. stereotypical novels 2. trap novels
3. Dues Ex Machina novels 4. chinese box novels

22-According to Benjamin Hrushovski,belong simultaneously to two frames of reference. Within one of these frames, the expression has its literal meaning; within the other it functions figuratively.

1. metaphorical expressions 2. symbolic expressions
3. literal expressions 4. diobolic expressions

23-Foregrounded style in modernist fiction is pulled in two different directions, toward, on the one hand, a/n..... function, and on the other hand toward a/n function, free-standing style to be valued in and for itself.

1. ontological - epistemological 2. autotelic - epistemological
3. epistemological - autotelic 4. epistemological - ontological

24-John Barth's novel-in-letters was called, appropriately,

1. LETTERS 2. Roman a Clef
3. Nouveau Roman 4. The Volcanoes from Puebla

25-The interweaving of different registers in the text of the novel produces the effect of, plurality of discourse.

1. heteroglossia 2. polyphony 3. stylistics 4. ontology

26-An iconic shaped text in effect illustrates itself: its shape illustrates its

1. diction 2. style 3. form 4. content



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27- Novels like *Hopscotch* and *The Unfortunates* appear to give us the opportunity

.....In this sense they are like model kits.

- | | |
|---------------------------------------|--|
| 1. read novels beneath the lines | 2. to get drowned in the pages of the book |
| 3. to start a daydreaming view of art | 4. to build our own texts |

28- Various forms of ostensibly “narratorless” texts—texts based in large part on direct dialogue exchanges - in modernist novels were exploited as an effort to

1. remove the traces of the authors
2. withdraw from their own historical time
3. get attention to narratological techniques
4. focus on everything that seemed necessary

29- Mark the **WRONG** statement.

1. Love is a principle of post modernist fiction.
2. Love as a principle of fiction is never metaleptic.
3. It is not possible to imagine literature without Love and death.
4. The place of death in western fiction is quite unlike the place of love.

30- James Joyce ends three of his four prose fictions with simulacra of death EXCEPT

- | | |
|---------------------|---|
| 1. <i>Ulysses</i> | 2. <i>A Finnegans Wakes</i> |
| 3. <i>Dubliners</i> | 4. <i>A Portrait of the Artist as a Young Man</i> |