كارشناسي

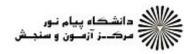
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سری سوال: یک ۱	زمان آزمون (دقیقه) : تستی : ۹۰ تشریحی: ۰		عداد سوالات: تستى : 30٪ تشريحي : .			
			عنــــوان درس: ادبيات معاصر			
		گلیسی۱۲۲۵۱۱۹	رشته تحصیلی/کد درس: زبان وادبیات ان			
1-According to Roman Jakobson is defined as the focusing component 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 mo	odernist fiction is					
1. chronological	2. historical	^{3.} epistemological	4. transcendental			
3-In The <i>Unnamable</i> has v	vritten a grotesque paro	dy of				
1. Gestalt psycologists						
^{2.} the perishment of ma	ankind					
^{3.} St Anselm's so-called	ontological argument					
^{4.} the abolishment of th	ne tradition					
4-Which one of the follow	ving works does not belo	ng to Nabokov?				
1. _{Lolita}		^{2.} Ada				
3. Pale Fire		^{4.} The Good Soldier	r			
5-The separation of the fig	ctional world from the re hich is among the oldest	•				
1. otherness	2. wholeness	^{3.} unitarianism	^{4.} tracterianism			
	orld-view is characterize ably vast, ungraspably co		arity between man's finite			
1. Sidneyian	2. Pascalian	^{3.} Shelleyian	^{4.} Darvinian			
7-Whatcomplexity.	gives us, for the first tim	e, is a picture of fiction'	s intrinsic ontological			
1. Roman Jakobson		2. Vlademir Naboko	OV			
^{3.} Michael Bakhtin		^{4.} Roman Ingarden				
	r the modality of		sibility. Propositions about fiction, by contrast, are			
1. possibility - impossibility		2. impossibility - necessity				
3. necessity - possibility		4. necessity - impos	ssibility			
9-Postmodernist fiction de space,is		trategies for constructi	ng/deconstructing			
1. interpolation	^{2.} juxtaposition	3. misanthropy	^{4.} misattribution			

صفحه ۲ از 4 🗉

كارشناسي



سری سوال: یک ۱	- نسریحی: ۰	ارمون (دفیقه) : نستی : ۱۰	رمان	عداد سوالات: نستى: ۴۰ كسريحى: ٠	
				عنــــوان درس: ادبيات معاصر	
			انگلیسی۱۲۲۵۱۱۹	رشته تحصیلی/کد درس: زبان وادبیات	
10-Darko Suvin has defined t	the	genre as	"literature of cog	nitive estrangement."	
1. novel	^{2.} poetry	3.	science-fiction	4. short story	
11-Which one of the following	ng topoi is <u>N</u>	<u>IOT</u> similar in both	n Science fiction a	nd post modernism?	
1. the world to come		2.	divine love		
3. closed system world		4.	death world		
12-In his story-sequence <i>The</i> , produci	-	• •	•	nis from their ed on science-fiction topoi.	
1. world view - limited view	ewpoint				
^{2.} epistemological constr	aints - ontol	logical projections			
3. ontological projections	s - epistemol	logical constraints			
 ontological constraints 	4. ontological constraints - epistemological projections				
13-The recunstruction of rep made up of things as sign coined by Itamar Even-Zo	ifieds in a sy	_		properties which are it is a neologism	
1. rehearsal	^{2.} realeme	es 3.	constraints	4. assimilation	
14- The type of fiction which real cafe and show up in a		_		al figure can walk out of a	
1. expressionit fiction		2.	imaginitive fiction	1	
3. science fiction		4.	historical fiction		
15-Apocryphal history contra historical record or it			-	ther itthe	
1. supplements -displace	s	2.	supplements - su	pplements	
3. succeeds - negates		4.	negates - succeed	ds	
16- According to Roman Inga two or more states of affa		-	-	illy between	
1. indeterminate	2. focalized	d 3.	rescind	^{4.} predetrmined	
17-Steve Katz, in <i>The Exagggerations of Peter Prince</i> (1968), invites a different, effective mode of reader-engagement through					
1. ethos	2. pathos	3.	exemplum	^{4.} ontology	

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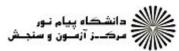
سری سوال : یک ۱	زمان آزمون (دقیقه) : تستی : 90 تشریحی : 0		تعداد سوالات: تستى : 30 تشريحي: 0			
			عنــــوان درس: ادبيات معاصر			
		سی ۱۲۲۵۱۱۹	رشته تحصيلي/كد درس: زبان وادبيات انگلي			
18-The so-called trilogy of <i>Molloy, Malone Dies</i> and <i>The Unnamable</i> belongs to						
1. S. Beckett	2. V. 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 statem	ent about <i>Mise-en-aby</i>	me.				
1. It is not exclusive to po	stmodernist 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 of	f at the moment of m	naximum suspense is called			
4						
1. stereotypical novels		2. trap novels				
3. Dues Ex Machina novels		4. chinese box novels				
22-According to Benjamin Hr reference. Within one of the functions figuratively.	•	_	Itaneously to two frames of neaning; within the other it			
1. metaphorical expressions		2. symbolic expressions				
3. literal expressions		4. diobolic expressions				
23-Foregrounded style in mo hand, a/n from free-standing style to be was a styl	unction, and on the oth		ections, toward, on the one function,			
1. ontological - epistemological		^{2.} autotelic - epi	2. autotelic - epistemological			
3. epistemological - autotelic		4. epistemologio	4. epistemological - ontological			
24-John Barth's novel-in-lette	ers was called, appropr	iately,				
1. LETTERS		2. Roman a Clef				
3. Noveau Roman		4. The Volcanoes from Puebla				
25-The interweaving of difference, plurality of	_	t of the novel produ	ces the effect of			
 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			

= نیمسال دوم ۹۴-۱۳۹۳ ـــــــ



1+:4+

كارشناسي



سری سوال: یک ۱	ستى: ٩٠ تشريحى: ٠	زمان آزمون (دقیقه) : ت	تعداد سوالات: تستى: ٣٠٠ تشريحى: ٠		
			عنـــوان درس: ادبيات معاصر		
			رشته تحصیلی/کد درس: زبان وادبیات انگلیسی ۱۲۲۵۱۱۹		
27-Novels like Hopscotch and The Unfortunates appear to give us the opportunityIn this sense they are like model kits.					
 read novels beneath t 	he lines	^{2.} to ge	et drowned in the pages of the book		
3. to start a daydreaming	g view of art	^{4.} to bu	uild 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 t	the authors				
^{2.} withdraw from their o	own historical time				
3. get attention to narra	tological technique	es			
4. focus on everything that seemed necessary					
29-Mark the WRONG staten	nent.				
1. Love is a principle of p	ost modernist fict	ion.			
2. Love as a principle of	fiction is never me	taleptic.			
^{3.} It is not possible to im	agine literature wi	thout Love and d	eath.		
^{4.} The place of death in v	western fiction is c	juite unlike the pl	ace of love.		
30-James Joyce ends three o	of his four prose fi	ctions with simul	acra of death EXCEPT		
1. _{Ulysses}		^{2.} A Fir	nnegans Wakes		
3. Dubliners		4. A Po	rtrait of the Artist as a Young Man		