

سری سوال : یک ۱

زمان آزمون (دقیقه) : تستی : ۱۰۰ تشریحی : ۰

تعداد سوالات : تستی : ۳۰ تشریحی : ۰

عنوان درس : ادبیات معاصر

رشته تحصیلی / گد درس : زبان و ادبیات انگلیسی ۱۲۲۵۱۱۹

1-..... recalls the figure/ground paradoxes of the Gestalt psychologists.

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|----------------------------|---------------------|
| 1. <i>Malone Dies</i>      | 2. <i>Unnamable</i> |
| 3. <i>Absalom! Absalom</i> | 4. <i>Molloy</i>    |

2-The postmodern strategy of Banality is used in all of the following novels except...

- |                               |                                         |
|-------------------------------|-----------------------------------------|
| 1. <i>In Watermelon Sugar</i> | 2. <i>V</i>                             |
| 3. <i>Bloodfall</i>           | 4. <i>One Hundred Years of Solitude</i> |

3-In postmodernism ..... is backgrounded at the price of foregrounding .....

- |                             |                                     |
|-----------------------------|-------------------------------------|
| 1. epistemology/ ontology   | 2. ontology/ epistemology           |
| 3. detective story/ science | 4. science-fiction/ detective story |

4-The oldest of the classic ontological themes in poetics is that of the .....

- |            |                |              |              |
|------------|----------------|--------------|--------------|
| 1. analogy | 2. possibility | 3. otherness | 4. unreality |
|------------|----------------|--------------|--------------|

5-In Max Apple's *Oranging of America*, the following statement on the copyright page of the work is a .....

"The Oranging of America"...is fiction, and its content derives entirely from my imagination. Where I have used real names or what seem to be physical descriptions of real people, it is done purely in the interest of fiction. In any serious sense any similarities between these stories and the

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|-----------|-------------|-------------|---------------|
| 1. parody | 2. metaphor | 3. allegory | 4. disclaimer |
|-----------|-------------|-------------|---------------|

6-This novel of Pynchon is set in occupied Germany in the anarchic weeks and months immediately following the collapse of the Third Reich.

- |                           |                                |
|---------------------------|--------------------------------|
| 1. <i>Gravity Rainbow</i> | 2. <i>Mason and Dixon</i>      |
| 3. <i>V</i>               | 4. <i>The Crying of Lot 49</i> |

7-The *Empire of the Great Khan* is in Italo Calvino's .....

- |                                             |                                  |
|---------------------------------------------|----------------------------------|
| 1. <i>If on a winter's night a traveler</i> | 2. <i>The Baron in the Trees</i> |
| 3. <i>The Nonexistent Knight</i>            | 4. <i>Invisible Cities</i>       |

8-The practice of Under Erasure as a postmodern technique was taken from the philosophic writings of ....

- |          |            |             |         |
|----------|------------|-------------|---------|
| 1. Hegel | 2. Derrida | 3. Foucault | 4. Kant |
|----------|------------|-------------|---------|

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9- In ..... the writer (Kurt Vonnegut) does NOT project himself in to his novel in order to interview and liberate his own character.

- |                               |                                    |
|-------------------------------|------------------------------------|
| 1. <i>slaughterhouse-Five</i> | 2. <i>The Ticket that Exploded</i> |
| 3. <i>The Sirens of Titan</i> | 4. <i>Cat's Cradle</i>             |

10-In all of the following postmodern novels, the writer tries to create a sense of a (non) ending, except...

- |                                       |                       |
|---------------------------------------|-----------------------|
| 1. <i>Group Three: The Impossible</i> | 2. <i>Chimera</i>     |
| 3. <i>At Swim- Two-Birds</i>          | 4. <i>Mumbo-Jumbo</i> |

11-The literary work according to Ingarden, subsists autonomously, thanks to all of these factors except....

- |                  |                           |
|------------------|---------------------------|
| 1. the publisher | 2. the biologiccal author |
| 3. the language  | 4. the material book      |

12-In transworld identity between real prototypes and their fictional replicas, the relation between the worlds is one of .....

- |                   |                               |
|-------------------|-------------------------------|
| 1. iridescence    | 2. semantic constraints       |
| 3. conceivability | 4. asymmetrical accessibility |

13-..... excludes logical impossibility from the propositions that constitute worlds. Every proposition must be either true or false of a possible world.

- |                  |                 |                |                    |
|------------------|-----------------|----------------|--------------------|
| 1. Murriel Spark | 2. Ron Suckenic | 3. Umberto Eco | 4. Lubomir Dolezel |
|------------------|-----------------|----------------|--------------------|

14-..... is a description of A universe not The universe, that is it may describe ANY universe, a PLURALITY of universes.

- |             |             |             |                 |
|-------------|-------------|-------------|-----------------|
| 1. ontology | 2. banality | 3. dominant | 4. epistemology |
|-------------|-------------|-------------|-----------------|

15-The typical modernist strategy of interior discourse was used exclusively by all of the followings except...

- |                     |                   |
|---------------------|-------------------|
| 1. James Joyce      | 2. Virginia Woolf |
| 3. Ernest Hemingway | 4. Henry James    |

16-.....is a structure that disturbs the orderly hierarchy of ontological levels (worlds within worlds).

- |              |                  |                 |         |
|--------------|------------------|-----------------|---------|
| 1. labyrinth | 2. mise-en-abyme | 3. klein bottle | 4. zone |
|--------------|------------------|-----------------|---------|

17-Robbe-Grillet's *La Jalousie*, is like Brecht's ....., a stylized modernist novel.

- |                     |                   |                       |                  |
|---------------------|-------------------|-----------------------|------------------|
| 1. <i>Unnamable</i> | 2. <i>Endgame</i> | 3. <i>Malone Dies</i> | 4. <i>Molloy</i> |
|---------------------|-------------------|-----------------------|------------------|

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18-Which of the followings is the most spectacular instance of a "pieced apart" character in postmodernist writing (i.e. a cancelled character)?; which is also a character by Pynchon.

1. Ola                                      2. Queenby                                      3. Slothrop                                      4. Mrs. Hogg

19-In all of the following novels there is "a world Next Door" except...

1. *The Master and Margarita*                                      2. *The Tiger Lodgers*  
3. *Bestiary*                                      4. *Cat's Cradle*

20-Which of the following novels is not by John Barth?

1. *Imaginative Qualities of Actual Things*                                      2. *Chimera*  
3. *The Floating Opera*                                      4. *Letters*

21-Which statement is true about Pynchon's V?

1. It is about a lady called Vanessa                                      2. V stands for the European civilization  
3. The novel includes the lost world topos                                      4. It is a postmodern novel

22-The topos of nuclear holocaust and its aftermath recurs in all of the following novels except ...

1. *Heroes and Villains*                                      2. *Naked Lunch*  
3. *Riddley Walker*                                      4. *Gravity Rainbow*

23-Which one is not among Philip Jose Farmer's science-fiction tetralogy "Riverworld" novels.

1. *The Lost Ones*                                      2. *The Dark Design*  
3. *The Fabulous River boat*                                      4. *To Your Scattered Bodies Go*

24-Which of the following statements is true?

1. science-fiction unlike postmodern fiction is governed by the epistemological dominant.  
2. science-fiction like postmodern fiction is governed by the epistemological dominant.  
3. science-fiction like postmodern fiction is governed by the ontological dominant.  
4. science-fiction unlike postmodern fiction is governed by the ontological dominant.

25-The zone in which of the following novels, is not Africa?

1. *Impressions d'Afrique*                                      2. *Alphabetical Africa*  
3. *The Inferna Desire Machine of Dr Hoffman*                                      4. *The Cannibal*

26-Which of the followings is Not a strategy for constructing/ deconstructing space?

1. interpolation                                      2. juxtaposition                                      3. superimposition                                      4. collision

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27-The concept of heterotopia comes from ...

1. Barthes                      2. Saussure                      3. Foucault                      4. Derrida

28-Which of the following novels is not an example of Chinese-box novels?

1. *Wuthering Heights*                      2. *Lord of the Flies*  
3. *Absalom, Absalom!*                      4. *Lord Jim*

29-Kurt Vonegut in *Breakfast of the Champions* and Donald Bartheleme in *Views of My Father Weeping* close their texts with a terse Etc. and hence gesture toward.....

1. self-erasure                      2. zone                      3. endlessness                      4. impossibility

30-Which of the followings is not among the constrained realemes?

1. compatibility of the logic and physics of the fictional world with that of reality  
2. anachronism  
3. historical realemes  
4. official historical record