



1- Mark the **TRUE** statement about Postmodernism?

1. It comes after the present.
2. It is after the modernist movement.
3. It comes after the present and the modernist movement.
4. It neither comes after the present nor after the modernist movement.

2- According to Fokkema, the compositional and syntactical conventions of the modernist code include all the following elements **EXCEPT**

1. textual indefiniteness or incompleteness
2. epistemological doubt
3. metalingual skepticism
4. disrespect for the idiosyncrasies of the reader

3- In which one of the following works the Narrator is **NOT** unreliable?

1. Humbert Humbert of Lolita
2. Dowell of Good Soldier
3. Jason Campson of The Sound and The Fury
4. Nick Carraway of Great Gatsby

4- It was in the theory that poet is regarded as God.

1. romantic
2. classic
3. victorian
4. neo-classical

5- According to the literary artwork is not uniform or monolithic but stratified into 4 strata.

1. Roman Jakobson
2. Roman Ingarden
3. John Barth
4. James Boswell

6- According to every proposition must be either true or false of a possible world.

1. William Faulkner
2. Roman Ingarden
3. Willa Cather
4. Umberto Eco

7- Postmodernist fiction draws upon all the following strategies for constructing/deconstructing space **EXCEPT**

1. stream of consciousness
2. juxtaposition
3. interpolation
4. superimposition

8- *The Wizard of Oz* is a book intended for

1. adults
2. children
3. women
4. witches



9- Speculative fabulation, that is, is defined by the presence of at least one clear *representational* discontinuity with life as we know it.

1. novel 2. science fiction 3. short story 4. drama

10- Mark the **WRONG** statement.

1. Postmodernist writers are interested in the social and institutional consequences of technological innovation.
2. Postmodernist writers are interested in the social arrangements technological advances give rise to.
3. Postmodernist writers aren't interested in the innovations themselves.
4. Most Postmodernist futures are utopias.

11- The fantastic, for, is less a genre than a transient state of texts which actually belong to one of two adjacent genres.

1. Todorov 2. Barthes 3. Ingarden 4. Tolstoy

12- Three constraints on the insertion of realemes seem to be characteristic of "classic" historical fiction. Which one of the following is **NOT** a constraint?

1. historical realemes
2. The constraint on contradictions of the "official" historical record
3. the logic and physics of the fictional world must be compatible with those of reality
4. literary realemes

13- "A character cannot walk out of a fictional house and show up in a real cafe," writes Hrushovski. Of course not; but fiction often strives to give the illusion that the opposite can happen.

1. historical 2. science 3. imaginative 4. fantastic

14- In Reed's *Flight to Canada*, where twentieth-century technology (telephone, television, automobile, aircraft) is superimposed on nineteenth-century history; this is called

1. unbelievable 2. anachronism 3. evolutionary 4. relativism

15- Narrative self-erasure occurs in modernist as well as postmodernist narratives, but in post modernist narratives it is

1. framed as mental anticipations, wishes, or recollections of the characters
2. left as an irresolvable paradox of the world outside the characters' minds
3. built alongside the mental wishes of the characters to be world-like
4. constructed round the idea of the self-autonomous of the author



16- Steve Katz, in *The Exaggerations of Peter Prince* (1968), invites a different, although equally effective, mode of reader-engagement through

1. pornographic titillation
2. dues ex machina
3. unimaginative remarks
4. pathos

17- In his *Gravity's Rainbow* Pynchon creates

1. a fictitious charcater to fulfill his heroines wishes
2. ontological peculiarities of the world
3. an alternative to the polarity of true and false
4. a science fiction in which truth cannot be told from the false

18- John Fowles's *The French Lieutenant's Woman* is famous because of its

1. type of narration
2. three alternative ending
3. sense of closure at the end
4. openness of the ending

19- Joyce's is just such a text with its tail in its mouth, the unfinished sentence on its last page resuming on its first page, and so "continuing indefinitely."

1. Finnegans Wake
2. The Portrait of the Artist as a Young Man
3. Ulysses
4. Dubliners

20- *Wuthering Heights*, *Lord Jim*, or *Absalom, Absalom!* are novels.

1. epistolary
2. romantic
3. chinese-box
4. satiric

21- *Postmodernist texts tend to encourage trompe-l'oeil*, which means

1. leading the reader to believe in the primary world.
2. asking the reader to read and read again to gain at what the authors intended.
3. deliberately misleading the reader into regarding an embedded, secondary world as the primary, diegetic world.
4. digression from the time sequence of the classic novels.

22- According to Douglas Hofstadter "whenever, by moving upwards (or downwards) through the levels of some hierarchical system, we unexpectedly find ourselves right back where we started"

1. Metalepsis
2. Strange Loops
3. Trompe-l'oeil
4. Strange loops or Metalepsis



23- *Six Characters in Search of an Author* is a Work by

1. Luigi Pirandello
2. Jorge Luis Borges
3. Gabriel Garcia Lorca
4. Gabriel Garcia Marques

24- Which one of the following terms is the most potent devices in the postmodernist repertoire for foregrounding the ontological dimension of recursive structures?

1. Regression
2. Recursiveness
3. Mise-en-Scene
4. Mise-en-abyme

25- For fiction, the movies served primarily as a source for new techniques of representation.

1. postmodernist
2. romantic
3. modernist
4. realist

26- The ontological level of the movies, interposed between reality and its textual representation, functions as a global metaphor for Burroughs' master-theme of

1. death
2. subordination
3. control
4. colonialism

27- *One Hundred Years of Solitude* is authored by

1. Jose Saramago
2. Gbriel Garcia Marquez
3. William Faulkner
4. William Golding

28- Robbe-Grillethe belives that reality in question is a strictly material one; that is, it is subject to no interpretation.

1. allegorical
2. metaphorical
3. metonomical
4. symbolic

29- Parody of allegory, then, is allegory reflecting upon

1. allegory
2. metaphor
3. focal charcater
4. flat charcater

30- According to Ingarden sound-formations and small-scale semantic units constitute theontological strata of the literary work.

1. first
2. last
3. highest
4. lowest