



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. Shelleyan 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

10- Darko Suvin has defined the genre as "literature of cognitive estrangement."

1. novel 2. poetry 3. science-fiction 4. short story

11- Which one of the following topoi is **NOT** similar in both Science fiction and post modernism?

1. the world to come 2. divine love
3. closed system world 4. death world

12- In his story-sequence *The Atrocity Exhibition* (1969) Ballard finally frees his from their , producing what is essentially a postmodernist text based on science-fiction topoi.

1. world view - limited viewpoint
2. epistemological constraints - ontological projections
3. ontological projections - epistemological constraints
4. ontological constraints - epistemological projections

13- The reconstruction of repertoires of real-world objects, individuals, and properties which are made up of things as signifieds in a system of signification are called it is a neologism coined by Itamar Even-Zohar.

1. rehearsal 2. realemcs 3. constraints 4. assimilation

14- The type of fiction which often strives to give the illusion that a historical figure can walk out of a real cafe and show up in a fictional house is called

1. expressionit fiction 2. imaginitive fiction
3. science fiction 4. historical fiction

15- Apocryphal history contradicts the official version in one of two ways: either itthe historical record or it official history altogether.

1. supplements -displaces 2. supplements - supplements
3. succeeds - negates 4. negates - succeeds

16- According to Roman Ingarden some objects are permanently and radically between two or more states of affairs: they "iridesce" or "opalesce."

1. indeterminate 2. focalized 3. rescind 4. predetrmined

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

1. ethos 2. pathos 3. exemplum 4. ontology

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. Noveau 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

27- Novels like *Hopscotch* and *The Unfortunates* appear to give us the opportunityIn this sense they are like model kits.

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| 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

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| 1. Ulysses | 2. A Finnegans Wakes |
| 3. Dubliners | 4. A Portrait of the Artist as a Young Man |