

Alienation effect: often abbreviated to A-effect. An important element in Brecht's theory of drama. Brecht's view was that both audience and actors should preserve a state of critical detachment from the play and its presentation in performance. He required the audience to be reminded from time to time that they were only watching a play, a representation of life, and therefore they should control their identification with the characters and action.

24. the equivalent of the word "identification" in the definition of the term "Alienation effect" in Persian plays/stories is:

- A) همآوردی B) همسانی C) همذات پنداری D) همجوئی

25. based on the "Alienation effect", which of the following terms is associated with it?

- A) association B) verisimilitude C) manifestation D) revelation

Allegory: The term derives from Greek "speaking otherwise". As a rule, an allegory is a story in verse or prose with a double meaning: a primary or surface meaning and a secondary or under surface meaning. It is a story, therefore, that can be read, understood and interpreted at two levels and in some cases at three or four levels. It is thus closely related to the fable and the parable. The form may be literary or pictorial or both as in emblem books. An allegory has not determinate length. To distinguish more clearly we can take the old Arab fable of the frog and the scorpion, who met one day on the bank of the river Nile, which they both wanted to cross. The frog offered to ferry the scorpion over on his back provided .The scorpion promised not to sting him. The scorpion agreed so long as the frog would promise not to drown him. The mutual promises exchanged, they crossed the river, and on the far bank the scorpion stung the frog mortally: 'Why did you do that?' croaked the frog, as it lay dying. 'Why?' replied the scorpion. 'We're both Arabs, aren't we?' If we substitute for the frog a 'Mr. goodwill' or a 'Mr. prudence' and for the scorpion 'Mr. Treachery' or 'Mr. two-face' and make the river any river and substitute for 'We're both Arabs...', 'We're both men ...' we can turn the fable in to allegory. The origins of allegory are very ancient and it appears to be a mode of expression so natural to the human mind that it is universal. Its fundamental origins are religious. Much myth, for example, is a form of allegory and is an attempt to explain universal facts and forces. The myth of Orpheus and Eurydice, for instance, is a notable example of the allegory of redemption and salvation.

26. it can be inferred from the “Allegory” that, allegory is the same as:

- A) parable
- B) fable
- C) frame story
- D) proverb

27. the origin of allegory is:

- A) custom
- B) religious
- C) myth
- D) B&C

Alliteration: from Latin ‘repeating and playing upon the same letter’. A figure of speech in which consonants, especially at the beginning of words or stressed syllables are repeated. It is a very old device indeed in English verse older than rhyme and is common in verse generally and used occasionally in prose. In OE poetry alliteration was a continual and essential part of the metrical scheme and until the late middle ages was often used thus. There are many classic examples, like Coleridge’s famous description of the sacred river Alph in Kubla Khan:

Five miles meandering with a mazy motion.

28. in Persian literature, “consonant” letters called:

- A) هجا
- B) صامت
- C) مصوت
- D) واج