

Aesthetic distance: the term implies a psychological relationship between the reader or viewer and a work of art. It describes the attitude or perspective of a person in relation to a work, irrespective of whether it is interesting to that person. A reader may dislike a poem, for instance, for subjective reasons; but this should not vitiate his objective reaction. The reader or critic has at once to be involved with- and detached from- what he is concentrating on. The work is 'distanced' so that it may be appreciated aesthetically and not confused with reality. The writer bears the responsibility for gauging and determining the distance, not in any spatial sense, at which his work should be viewed. The concept of aesthetic distance has become established in the 20th c., though it appears to be inherent in 19th c. and, as long ago as 1790, Kant, in his Critique of judgment, had already described the disinterestedness of our contemplation of works of art.

15. which one is the aim of "Aesthetic distance"?

- A) its intend to evoke the aesthetically
- B) its aim to satisfy the reader or critic
- C) its to distinguishing the reality from illusive
- D) its to responsibility of reader or critic

16. which one is closest in meaning to the word "involved" in the definition of the "Aesthetic distance"?

- A) accompanied
- B) contribution
- C) association
- D) reading

Affective fallacy: a term defined by Wimsatt and Beardsley (the verbal icon, 1954) as 'confusion between the poem and its result (what it is and what it does)'. It is said to be a critical error of evaluating a work of art in terms of 'its results in the mind of the audience'. It would be a mistake, therefore, for a reader to conclude that Spenser's Faerie Queen was a bad poem, because it inspired in him a repugnance to Protestantism.

20. it can be inferred from the "Affective fallacy" that:

- A) the value of work of art is related to the mind of the audience
- B) the value of work of art is irrespective of the mind of the audience, so works like Spenser's Faerie Queen is a good work per se.

C) the works like Spenser's Faerie Queen is a bad poem, because it inspired in him a repugnance to Protestantism

D) A&C

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) همذات‌پنداری D) همجوشی

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

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