

Multiple Choice Questions:

1. Sidney's treatise "An Apologie for Poetrie" is a spirited rebuttal to Stephen Gosson's work _____.
A. School of Abuse
B. The Art of Poetry
C. School of Poetry
D. Attack on Poetry
2. Sidney follows the _____ principle of oratory to his method of developing his arguments in his "An Apologie for Poetrie".
A. Horatian
B. Aristotelian
C. Ciceronian
D. Virgilian
3. Sidney follows _____ in his definition of poetry as an art of imitation.
A. Quintilian
B. Plato
C. Longinus
D. Aristotle
4. Sidney considers poetry to be superior to _____.
A. history and geography
B. physics and metaphysics
C. history and philosophy
D. philosophy and theology
5. According to Sidney, the end of poetry is _____.
A. to enlighten people
B. to teach and delight
C. to develop love for humanity
D. to enjoy and celebrate
6. Sidney does not consider _____ necessary for poetry.
A. imagination
B. rhyme
C. metre
D. rhythm
7. Who said, "her world is brazen, the poet only deliver a golden."?
A. Sidney
B. Dryden
C. Johnson
D. Coleridge

8. Sidney was the first exponent of _____.
- A. rhetoric
 - B. classical criticism
 - C. philosophic criticism**
 - D. neo-classical criticism
9. Which of the following arguments is not included in Sidney's "An Apologie for Poetrie"?
- A. The antiquity and superiority of poetry
 - B. Poetry as the original source of knowledge
 - C. Poetry as immoral**
 - D. Poetry as an imitative art
10. What is it that sets humans apart from other animals?
- A. Speech and reason**
 - B. Body and soul
 - C. Feelings and reason
 - D. Love and kindness
11. According to Sidney, 'Poetry is the first light giver of _____.'
- A. Imagination
 - B. Reason
 - C. Understanding
 - D. Knowledge**
12. Who called John Dryden "the father of English criticism"?
- A. Ben Jonson
 - B. Thomas Dekker
 - C. Dr. Johnson**
 - D. T. S. Eliot
13. Much of Dryden's criticism is found in the form of _____ to his literary works.
- A. Dialogues
 - B. Prefaces**
 - C. Epilogues
 - D. Drama
14. Dryden's "An Essay of Dramatic Poesy" is in the form of _____.
- A. Dialogue**
 - B. Prose narrative
 - C. Blank verse
 - D. Heroic verse
15. In "An Essay of Dramatic Poesy", Dryden represents himself as the character of _____.
- A. Neander**
 - B. Crites
 - C. Lisideius
 - D. Eugenius

16. Dryden defines a play as a _____ of human nature.
A. true and honest picture
B. just and lively image
C. clear and concise image
D. artistic and creative
17. Dryden's evaluative criticism is concerned with the _____ of poets.
A. imaginative and creative powers
B. critical thinking
C. language and style
D. moral and ethical powers
18. While comparing Shakespeare with Ben Jonson, Dryden appreciates Shakespeare for having _____.
A. Sense of humour
B. Correctness in his writings
C. Greater wit
D. A better analytical ability
19. Who, according to Dryden, is the father of English poetry?
A. Horace
B. Chaucer
C. Ben Jonson
D. Shakespeare
20. Dryden uses the English proverb 'Here is God's plenty' to praise the English poet _____.
A. Chaucer
B. Milton
C. Spenser
D. Sidney
21. Dryden upholds the Aristotelian concept of _____.
A. the three dramatic unities
B. not mixing of tragic and comic elements
C. downfall of the tragic hero
D. rhyme and metre
22. What, according to Dr. Samuel Johnson, is the aim of criticism?
A. To find faults in literary works
B. To evaluate writers
C. To establish laws with which to estimate excellence in literary works
D. To establish a new school of thought for critical evaluation
23. Which critical work of Dr. Johnson is considered to be his magnum opus?
A. The Rambler
B. Life of Mr Richard Savage
C. Lives of the Most Eminent English Poets
D. The History of Rasselas

24. What, according to Dr. Johnson, is the business of the poet?
- A. **To examine not the individual but the species**
 - B. To examine the presentation of moral aspects
 - C. To evaluate the writing style
 - D. To follow the strict rules of writing poetry
25. Dr. Johnson's "Lives of the Most Eminent English Poets" presents the _____ of England.
- A. political and social history
 - B. morals and manners
 - C. **cultural and intellectual history**
 - D. literary and artistic history
26. In "Preface to Shakespeare", Dr. Johnson criticizes Shakespeare for _____.
- A. his loose plots
 - B. weak characters
 - C. the use of abusive language
 - D. **writing without moral purpose**
27. In "Preface to Shakespeare", Dr. Johnson says, "Nothing can please many and please long, but _."
- A. artistic representation of human nature
 - B. **just representation of general nature**
 - C. moral representation of nature
 - D. divine aspects of human nature
28. Dr. Johnson's neo-classical bent of mind is seen in his insistence on maintaining _____.
- A. **purity in diction and the use of language**
 - B. adhering to strict discipline
 - C. purity and grandeur of thoughts
 - D. highly developed critical sense
29. Name the work that is regarded as the most authentic expression of the ideals of the romantic movement in English poetry.
- A. Preface to the Essays
 - B. Preface to the Romantic Movement
 - C. **Preface to Lyrical Ballads**
 - D. The Romantics
30. Which of the following world changing revolution had a deep influence on Wordsworth?
- A. Russian Revolution
 - B. American Revolution
 - C. European Revolution
 - D. **French Revolution**
31. Wordsworth's objective in his preface to "Lyrical Ballads" was to choose incidents and situations from _____.
- A. ancient cultures
 - B. high life
 - C. **common life**

32. Wordsworth defines poetry as “_____.”
- A. the ever flowing current of fresh emotions
 - B. the spontaneous overflow of powerful feelings**
 - C. the perennial source of inspiration
 - D. the continual supplier of thoughts and feelings
33. In his “Preface to Lyrical Ballads”, Wordsworth calls for poetry to be written in what kind of language?
- A. Complicated and difficult
 - B. Highly poetic and fanciful
 - C. Archaic language
 - D. Common, everyday language**
34. What qualities, according to Wordsworth, does a poet possess?
- A. More knowledge and reading
 - B. More sensibility, enthusiasm and tenderness**
 - C. Command over a rich vocabulary and language
 - D. Psychological understanding of various aspects of human nature
35. Which of the following statement is not relevant to Wordsworth?
- A. A poet is a man pleased with his own passions and volitions.
 - B. The language of poetry is not different from the language of prose.
 - C. A poet is expected to present only facts in his poetry.**
 - D. A poet is a man speaking to men.
36. Wordsworth attacked neo-classical concept of _____.
- A. poetic diction**
 - B. insistence on classical rules
 - C. maintaining decorum
 - D. poetic excellence
37. Coleridge was influenced by _____.
- A. Elizabethan writers
 - B. Greek philosophers
 - C. German philosophers**
 - D. Neo-classical writers
38. Name the Literary critic who introduced the philosophic method to English criticism.
- A. Wordsworth
 - B. Sidney
 - C. Dr. Johnson
 - D. Coleridge**
39. Coleridge discusses the distinction between _____ in his work “Biographia Literaria”.
- A. intuition and imagination
 - B. fancy and imagination**
 - C. imagination and reality
 - D. truth and facts

40. For Coleridge, imagination is the _____ power.
- Energetic
 - Emotional
 - Elevating
 - D. Esemplastic**
41. Coleridge considers primary imagination as the power of _____.
- repetition
 - renunciation
 - C. perception**
 - unification
42. _____ is a mechanical operation of mind which has fixities and definites.
- A. Fancy**
 - Fantasy
 - Factual
 - Fantastic
43. The Vedic texts consider the poet to be a/an _____.
- imitator and representative
 - B. creator and seer of truth**
 - realist and rationalist
 - knowledge giver and technical expert
44. The Vedic scholars consider _____ to be important elements in determining the meaning of poetry.
- bhava and vibhava
 - anubhava and ananda
 - C. laya and swara**
 - vak and buddhi
45. In Sanskrit poetics, the power of suggestion that fuses the form and content is called _____.
- vyapar
 - B. vyanjana**
 - yojana
 - alamkar
46. Art experience gives delight and peace because it _____.
- is a combination of fact and fiction
 - B. universalizes what is individual and particular**
 - makes us more creative
 - makes us forget our worries
47. Lord Brahma requested sage _____ to compose the *Natyashashtra*.
- Atreya
 - Vishvamitra
 - Vashistha
 - D. Bharata**

48. The *Natyashashtra* was created by taking some important elements from the _____.
- Vedas**
 - Puranas
 - Upanishadas
 - Mahabharata
49. In the composition of the *Natyashashtra*, *abhinaya* or the art of acting was borrowed from _____.
- Rigveda
 - Samveda
 - Yajurveda**
 - Atharvaveda
50. The *Natyashashtra* is divided into _____ chapters.
- 55
 - 16
 - 36**
 - 18
51. Which of the following art forms is not included in the *Natyashashtra*?
- Painting**
 - Music
 - Dance
 - Drama
52. Bharat considers *rasa* to be the _____ of drama.
- body
 - outline
 - decisive factor
 - soul**
53. The term *vibhava* stands for _____ in the context of *rasa*.
- response
 - cause**
 - emotion
 - dialogue
54. What does the term *anubhava* signify?
- Bodily gestures or expressions by which the emotion is expressed**
 - The emotional appeal of drama
 - The supremacy of artistic creation
 - Background music and stage decoration
55. What are the two kinds of *vibhava*?
- alambana and uddipana**
 - auchitya and vyanjana
 - artha and vak
 - alankara and riti

56. How many *rasas* are recognised in the *Natyashashtra*?
- A. 9
B. 12
C. 6
D. 8
57. What is the dominant *rasa* in the epic *Ramayana*?
- A. Vira
B. Raudra
C. Karuna
D. bibhatsa
58. The *sthayibhava* of *rati* produces _____ *rasa*.
- A. bhayanaka
B. adbhuta
C. sringara
D. bibhatsa
59. *Vyabhichari bhavas* are also called _____.
- A. Sanchari bhava
B. Anubhava
C. Vibhava
D. Swabhava
60. The *sthayibhava* of *utsaha* produces _____ *rasa*.
- A. Bhayanaka
B. Vira
C. Raudra
D. Karuna
61. What is the *sthayibhava* or permanent emotion of *raudra rasa*?
- A. Krodha
B. Karuna
C. Hasa
D. Bhaya
62. The *sthayibhava* of *vismay* produces _____ *rasa*.
- A. vira
B. hasya
C. bhayanaka
D. adbhuta
63. The Sanskrit scholar Anandvardhana considered _____ to be the soul of poetry.
- A. Alankara or figures of speech
B. Riti or style
C. Dhvani or suggested meaning
D. Sphota or utterance

64. Which Sanskrit theoretician believed that figures of speech matter the most in poetry.
- Dandin
 - Anandwardhana
 - Abhinavagupta
 - D. Bhamaha**
65. Richard Hoggart and Stuart Hall had a lasting impact on a literary movement called _____.
- Post-modernism
 - Marxism
 - C. Cultural Studies**
 - Humanism
66. During the 1970s cultural studies was influenced by the notion of _____.
- discrimination
 - B. hegemony**
 - harmony
 - modernity
67. _____ is a field of critical enquiry which is interdisciplinary in its approach.
- Humanism
 - Formalism
 - C. Cultural studies**
 - Aestheticism
68. Who established the Centre for Contemporary Cultural Studies?
- Raymond Williams
 - Marcel Proust
 - C. P. Snow
 - D. Richard Hoggart**
69. Russian Formalism lays emphasis on _____.
- creativity of literary writers
 - influential aspects of literature
 - psychological aspects of literature
 - D. form and literary technique**
70. The two concepts which are fundamental to Russian Formalism are _____.
- structure and meaning
 - archetype and hybridization
 - C. defamiliarization and retardation**
 - langue and parole
71. Which of following statement is not true about Russian Formalists?
- The Russian Formalists based their theory on linguistic studies.
 - B. The Russian Formalists were interested in studying the working of human mind.**
 - The Russian Formalists tried to understand the general nature of literature and literary devices.
 - The Russian Formalists treated language as the supreme ideological phenomenon.

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72. Mikhail Bakhtin and Roman Jakobson are proponents of _____.
- A. Cultural Studies
 - B. Post-modernism
 - C. Art for Art's Sake
 - D. Russian Formalism**
73. A school of thought that believes that a work of art has an intrinsic value without moral purpose is known as _____.
- A. Art nouveau
 - B. Art for Art's Sake**
 - C. Art and Creative Expression
 - D. Art without moral purpose
74. Who is one of the leading advocates of art for art's sake movement in the 19th century?
- A. F. R. Leavis
 - B. Henrik Ibsen
 - C. Oscar Wilde**
 - D. Lionel Trilling
75. Name the literary movement that believed in rational and intellectual powers of human beings.
- A. Humanism**
 - B. Rationalism
 - C. Post-modernism
 - D. Cultural studies
76. A German historian named _____ who used the term 'Renaissance humanism'.
- A. Immanuel Kant
 - B. George Voigt**
 - C. George Wilhelm
 - D. Martin Heidegger
77. The humanists placed their trust in _____.
- A. religion and scriptures
 - B. theology and philosophy
 - C. science and progress**
 - D. morality and traditional values
78. A literary work which is non-traditional and is against authority and signification belongs to _____.
- A. Art for Art's Sake
 - B. Cultural Studies
 - C. Humanism
 - D. Postmodernism**
79. Experimental techniques are a hallmark of _____.
- A. Structuralism
 - B. Postmodernism**
 - C. Russian Formalism
 - D. Cultural Studies

80. Bell hooks observes that _____ has ignored the works of black writers and intellectuals.
- A. postmodern theory
 - B. humanism
 - C. Marxist theory
 - D. psychoanalytic criticism



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