

1- If we want to begin with general ideas on literature, we must begin with

1. Aristophane 2. Plato 3. Aristotle 4. Homer

2- Mark the WRONG statement about Plato.

1. According to Plato poetry was dangerous.
2. He loved poetry.
3. The poets, live or dead, were Plato's enemies.
4. According to Plato poets speak from knowledge.

3- According to Aristotle epic poetry, tragedy, comedy and dithyrambic poetry are alike in the sense that they

1. are imaginative 2. inspired
3. imitate 4. are too steps away from reality.

4- Aristotle's greatest contribution to literary criticism is the idea of

1. form 2. content
3. the nature of poetry 4. sensation

5- In Horace, imitation began to mean imitation of

1. nature 2. reason
3. other writers 4. feelings and reason at the same time

6- Mark the TRUE statement.

1. Both Aristotle and Horace allowed violence on the stage.
2. Horace demanded that the epic poet should begin from the beginning.
3. For Aristotle a play should be in five acts.
4. The poets should teach but not by delighting.

7- Which one of the following is NOT a fountain of Eloquence according to Longinus?

1. A firm grasp of ideas 2. Vehement and inspired emotion
3. The proper construction of emotions 4. Notable language

8- Mark the WRONG statement about Boileau.

1. He gives rules for pastoral, elegy, sonnet and ode.
2. He is the author of a book called The Art of Poetry.
3. For him truth and beauty are one.
4. The unities of time, action and space were of no importance for him.

9- Which one of the following statements is **WRONG** about Dryden?

1. His Essay of Dramatic Poesy is written in dialogue form.
2. His head is the French critics and his heart beats to the English poetry of the past.
3. The three unities are important to abide by.
4. He neither loves Shakespeare nor he admires Jonson.

10- Mark the **WRONG** Statement in the following ones.

1. For Pope nature is the standard, the rule, the bridle that curbs.
2. Pope's Essay on Criticism is restricted to critics and critical principles.
3. Pope considers good taste and genius necessary for the poets.
4. For Pope Dryden is the culminating point of modern criticism and the heir to Aristotle and Horace.

11- The critic who felt that the duty of the critic was to prepare an atmosphere that would stimulate the artist and bring home to the people acknowledgment of the best literature was

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1. T.S. Eliot
2. Mathew Arnold
3. W. Wordsworth
4. S. T. Coleridge

12- According to Mathew Arnold, the strongest part of our religion is its

1. poor people
2. philistine
3. high seriousness
4. unconscious poetry

13- Emil Zola's name, due to his novels and criticism, is linked to

1. realism
2. naturalism
3. expressionism
4. classicism

14- For Zola the novelist should be.....

1. an observer
2. a critic
3. an experimentalist
4. follower of the ancients

1. 1,2
2. 2,3
3. 1,3
4. 3,4

15- The critic who did not accept the artist as scientist and defined him as "a man who realizes in a work of art an idea or a sentiment which is personal to him" was

1. Emile Zola
2. Claude Bernard
3. T.S. Eliot
4. Virginia Woolf

16- Matthew Arnold considered that had destroyed religion for thinking people.

1. truth
2. middle class
3. seriousness
4. Darwinism

17-Samuel Butler not only accepted Darwin but "improved" on him by introducing the

1. Lamarckian concept of inherited memory.
2. Lacanian concept of communal psychology.
3. Freudian concept of unconscious memory.
4. Modern concept of dramatic monologue.

18-Accordin to literature, like every other cultural phenomenon, was a reflection of the basic economic structure of society.

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| 1. Marx | 2. Darwin |
| 3. T.S. Eliot | 4. Neo-Aristotelians |

19-The Darwinian school is said to have had

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| 1. materialistic determinism | 2. dererministic materialism |
| 3. cultural political tendency | 4. realistic imagism |

20-In *Laughter: An Essay on the Meaning of the Comic* (1900), it is shown how

1. literary criticism might be used in assessing culture.
2. the findings of psychology is appropriated in literature.
3. philosophy may be of use in literary criticism.
4. Religious agnosticism finds no place in hilosophy.

21-According toif the artist is able to attain to the emotion, the original mood, which lies beneath the commonplace, conventional expression that conceals the individual mental state, he is a poet.

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| 1. Henry Wadsworth Longfello | 2. John Henry Newman |
| 3. Henry Bergson | 4. John Claude Bernard |

22-Comedy is not genuine art, says Bergson, since it concerns itself

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| 1. with individuals not with the classes. | 2. not with individuals but with the classes. |
| 3. with trivial not with the serious. | 4. not with trivial but with the funny things. |

23-In the history of critical thought is particularly interesting because he is the one who most intelligently protests against the extreme individualism of the impressionists and the positivistic, naturalistic, and materialistic approaches of many of the nineteenth-century critics.

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| 1. Bergson | 2. Croce | 3. Eliot | 4. Zola |
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24- According to Croce..... must attach himself to the individual reality of the poem. His function is to give a characterization of the poem, that is, to determine its content or that which is its moving force.

1. the poet 2. the critic 3. the reader 4. the text

25- According to literature moves us by presenting in symbolic form our own most fundamental desires.

1. Darwinists 2. Calvinists 3. Freudians 4. Marxism

26- The most valid objection to Freudian criticism from a literary standpoint is that it tends to the characters in a play or novel.

1. beguile 2. create unbelievable
3. type 4. get rid of

27- Perhaps the most extreme form of..... has been based on the ideas of Dr. Edmund Bergler.

1. Genre criticism 2. psychoanalytical criticism
3. Archetypal criticism 4. Platonic criticism

28- A book entitled *The Principles of Literary Criticism* belongs to

1. Jack C. Richards 2. I. A. Richards 3. T. S. Eliot 4. F.R. Leavis

29- I. A. Richards divides impulses into an appetency which is a seeking after, a(n) which is a withdrawing from.

1. aversion 2. recension 3. reversion 4. revision

30- The critic who is described as a classicist in literature, a royalist in politics and an Anglo-Catholic in religion is

1. Mathew Arnold 2. T.S. Eliot 3. I. A. Richards 4. Sigmund Freud