LITERARY CRITICISM: CONSOLIDATED QUESTION BANK

MULTIPLE CHOICE QUESTIONS

Choose the best answer from the choices given:

1. The doctrine of ideas was propounded by
   a. Longinus
   b. Plato
   c. Aristotle
   d. Horace

2. The author of On the Sublime is:
   a. Horace
   b. Pope
   c. Longinus
   d. Johnson

3. Mimesis means
   a. Imitation
   b. Explanation
   c. Justification
   d. Imagination

4. According to Aristotle the least important element in tragedy is:
   a. Plot
   b. Character
   c. Song
   d. Spectacle

5. According to Aristotle, poetic imitation is an imitation of 
   a. Reality
   b. Imagination
   c. Ideals
   d. Inner human action

6. Which of the following theories of Aristotle is considered as a reply to Plato’s charge against tragedy that it devitalises human emotions
   a. Katharsis
   b. Hamartia
   c. Spondaios
   d. Anagnorisis

7. The word tragic flaw means __________
   a. To err or fail
   b. To contemplate
   c. To postpone
   d. To avoid

8. Which of the following phrases is used with reference to Aristotle’s works
   a. Cave image
   b. Pythian enthusiasm
   c. Acromatic
9. The term ‘purple patch’ was introduced by __________________________
   a. Longinus
   b. Horace
   c. Aristotle
   d. Sidney
10. An Apology for Poetry was a reply to
   a. Stephen Gosson
   b. Philip Sydney
   c. William Shakespeare
   d. Samuel Johnson
11. “I admire him (Jonson) but I love Shakespeare”. Whose words are these?
   a. Matthew Arnold
   b. Alexander Pope
   c. John Dryden
   d. T S Eliot
12. Preface to Shakespeare was written by
   a. John Dryden
   b. Alexander Pope
   c. Ben Jonson
   d. Samuel Johnson
13. Preface to Lyrical Ballads was a reaction against ____________ poetry:
   a. Elizabethan
   b. Metaphysical
   c. Neoclassical
   d. Victorian
14. An Appendix on Poetic Diction was added to the Preface to the Lyrical Ballads in
   a. 1800
   b. 1802
   c. 1805
   d. 1815
15. Coleridge’s chief contribution to literary criticism is
   a. Lectures on Shakespeare and Milton
   b. Criticism on Wordsworth
   c. Biographia Literaria
   d. Lectures on the poets of the 17th Century
16. Dr. Johnson showed his distrust towards:
   a. Reason and truth
   b. Taste and beauty
   c. Nature and test of time
   d. None of these
17. Dr. Johnson advocates the use of
   a. Heroic couplet
   b. Spenserian stanza
   c. Blank verse
18. Dr. Johnson considered ____________ superior to all the other kinds of poetry
   a. Epic
   b. Lyric
   c. Sonnet
   d. Ode

19. Johnson defended Shakespeare’s use of
   a. Comedy
   b. Tragedy
   c. Tragi-comedy
   d. None of these

20. ‘Lives of the Poets’ gives us biographical and critical studies of:
   a. 94 poets
   b. 52 poets
   c. 102 poets
   d. 56 poets

21. The Essay Supplementary was added to the _____ edition of the Preface
   a. 1800
   b. 1802
   c. 1805
   d. 1815

22. T S Eliot described himself as a classicist in literature, a royalist in politics and an Anglo-Catholic in religion in his book
   a. After Strange Gods
   b. For Lancelot Andrews
   c. Sacred Wood
   d. The Use of Poetry and the Use of Criticism

23. Eliot believed that only a person who believed in the doctrine of _____________ could understand his writings.
   a. Objective Correlative
   b. Impersonality of poetry
   c. Dissociation sensibility
   d. Original sin

24. Which essay/ article/ book by T S Eliot is considered the “unofficial manifesto” of his criticism?
   b. The Use of Poetry and the Use of Criticism
   c. “The Metaphysical Poets”
   d. “The Function of Criticism”

25. In the essay “Tradition and the Individual Talent”, Eliot compares the mind of a poet to
   a. A receptacle
   b. A fountain
   c. A catalyst
   d. Sulphurous acid

26. Eliot was the editor of the Journal
   a. Criterion
27. The first book of criticism by Eliot has the title
   a. Sacred Wood
   b. After Strange Gods
   c. For Lancelot Andrews
   d. Homage to John Dryden

28. The essay “The Metaphysical Poets” is famous for its concept of
   a. Dissociation of sensibility
   b. Objective correlative
   c. Art emotion and Life emotion
   d. Metaphysical wit

29. About which poet did Eliot say that he wrote “English like a dead language”?
   a. Dryden
   b. Yeats
   c. Arnold
   d. Milton

30. Identify the FALSE statement from among the following:
   a. Eliot does not believe in Wordsworth’s theory of “emotions recollected in tranquillity”.
   b. Eliot believes that there is no part of the personal emotions of the poet in poetry.
   c. For Eliot, the term ‘historical sense’ is another term for ‘tradition’.
   d. According to Eliot contemporary poetry can affect the reception of all poems before it.

31. Say whether the following statements are TRUE or FALSE
   a. Eliot’s “Tradition and the Individual Talent” was first published in 1919.
   b. The ‘historical sense’, according to Eliot, makes one see poetry as being outside time.
   c. According to Eliot, the greatness of a poet depends on his/her originality.
   d. Eliot’s theory of impersonality in poetry has nothing in common with Keats’ concept of ‘negative capability’.

32. Say whether the following statements are TRUE or FALSE
   a. According to Eliot the Metaphysical poets did not have the ability to fuse thought and feeling in their poetry.
   b. Eliot believed that the language of poetry should be similar to the spoken language of the poet’s time.
   c. Eliot liked Kipling’s prose because it was poetic.
   d. Eliot was not interested in contemporary writing.

33. Say whether the following statements are TRUE or FALSE
   a. Eliot’s late conversion to Catholicism changed his attitude to literature and criticism.
   b. Eliot believed that the play Hamlet completely lacked in objective correlative.
   c. According to Eliot, Milton had a good influence on him.
   d. According to Richards, aesthetic experience is not different from any other kind of experience.

34. Fill in the blanks
   a. According to Eliot, the metaphysical poets had the ability to “________ disparate experiences”.
c. Eliot’s essay “The Metaphysical Poets” is actually a review of the book Metaphysical Lyrics and Poems of the Seventeenth Century by ________________.

35. Richards’ critical method is predominantly
   a. Aesthetic
   b. Psychological
   c. New critical
   d. None of these

36. Richards appreciated Eliot’s The Wasteland for its
   a. Aesthetic quality
   b. Lack of fixed beliefs
   c. Psychological impact
   d. Powerful imagery

37. The essay, “Wanted: An Ontological Critic”, was written by
   a. John Crowe Ransom
   b. Yvor Winters
   c. Joel Spingarn
   d. I. A. Richards

38. Which one of the following books was NOT written by T S Eliot?
   a. World’s Body
   b. For Lancelot Andrews
   c. The Sacred Wood
   d. After Strange Gods

39. The essay “Hamlet and His Problems” is famous for its concept of
   a. Dissociation of sensibility
   b. Objective correlative
   c. Art emotion and Life emotion
   d. Metaphysical wit

40. The founder of the journal Kenyon Review was
   a. John Crowe Ransom
   b. Yvor Winters
   c. Joel Spingarn
   d. I. A. Richards

41. The magazine founded by John Crowe Ransom was:
   a. The Fugitive
   b. Scrutiny
   c. Criterion
   d. Kenyon Review

42. The books Understanding Poetry and Understanding Fiction were written by
   a. Cleanth Brooks and John Crowe Ransom
   b. Robert Penn Warren and Cleanth Brooks
   c. John Crowe Ransom and Robert Penn Warren
   d. William Wimsatt and Cleanth Brooks

43. Identify the TRUE statement about the New Critics in the following statements:
   a. They did not give much importance to the linguistic aspect of poems.
b. They believed that a single and best interpretation was possible for any poem.
c. They valued a literary work most for its moral principles and thematic unity.
d. They were anti-historical and believed that a critic should never go into history.

44. According to the New Critics, the complexity of a work was due to its
   a. Linguistic unity
   b. Organic unity
   c. Linguistic complexity
   d. Multiplicity of its imagery

45. The wrong idea that form and content could be separated is implicit in the term
   a. Association of sensibility
   b. Affective fallacy
   c. Intentional fallacy
   d. Heresy of paraphrase

46. The authors of the essays “Affective Fallacy” and “Intentional Fallacy” are
   a. William Wimsatt and Monroe Beardsley
   b. William Wimsatt and Cleanth Brooks
   c. Cleanth Brooks and Monroe Beardsley
   d. Rene Wellek and William Wimsatt

47. Russian formalism moved out of Russia into Czechoslovakia in the 1930s because
   a. It faced suppression from the Russian authorities
   b. Jakobson and Shklovsky left Russia for Czechoslovakia
   c. Text exegesis was more popular in Czechoslovakia
   d. It did not have much impact in Russia

48. Which of the following statements is FALSE?
   a. Both Russian formalism and New Criticism shared the ideology of Kant’s Critique of
   Judgement.
   b. New Critics kept art and life separate while Russian formalists explored the relation
   between the two.
   c. Russian formalism was the earliest attempt to study literature on a scientific footing by
   focusing on the literary material.
   d. Both Russian formalists and New Critics believed that the uniqueness of literature lay in
   its language.

49. The author of the Archetypal Patterns in Poetry is
   a. Maud Bodkin
   b. Leslie Fiedler
   c. Wilson Knight
   d. James Frazer

50. Northrop Frye is NOT the author of which book below?
   a. Language and Myth
   b. The Anatomy of Criticism
   c. Fearful Symmetry
   d. Fables of Identity

51. ______________ is considered to be the founding father of archetypal criticism.
   a. Maud Bodkin
   b. James Frazer
c. Northrop Frye  
d. Carl Jung

52. Fill in the blanks:
   a. The underlying structure of a language is called __________.
   b. Individual utterances are example of ________________.
   c. Differences that are opposites are called ________________.
   d. A signifier is the sound image and the signified is the__________ to which the signifier refers.

53. The most important structural anthropologist among the four below is:
   a. Gerard Genette  
   b. Claude Levi-Strauss  
   c. Tzvetan Todorov  
   d. James Frazer

54. Say which of the following statement is TRUE
   a. Structuralism attempts to interpret what an individual text means.
   b. Structuralism acknowledge the importance of the author.
   c. Structuralism is concerned with how meanings are created.
   d. Structuralism makes an attempt to decide whether a work is good or bad.

1 WEIGHT QNS

Answer in a sentence or two or as directed:

1. Which are the three levels of conflicts that the protagonist has to go through in a tragedy?  
2. What do you mean by ‘principle of moderation’?  
3. Plato’s theory of Imitation. Discuss  
4. List out four different meanings of the term ‘Katharsis’.  
5. What does Horace highlight in the main body of his critical theory Ars Poetica?  
6. Define Sublimity.  
7. Which are the three divisions that Sidney brings forth in poetry?  
8. Wordsworth’s views on meter.  
9. The nature of poetry, according to Wordsworth.  
10. What was the purpose of writing the Preface to the Lyrical Ballads?  
11. The definition of poetry, according to Coleridge.  
12. The nature of poetry, according to Coleridge.  
13. The function of poetry, according to Coleridge.  
14. Dr. Johnson’s views on the pastoral elegy.  
15. Dr. Johnson’s views on the Pindaric ode.  
16. Dr. Johnson’s views on versification  
17. Dr. Johnson’s views on the pastoral elegy  
18. Dr. Johnson’s views on the poetic diction.  
19. Critical works of Dr. Johnson.  
20. Critical works of Wordsworth.  
22. Why did Eliot appreciate the metaphysical poets?  
23. Explain Eliot’s simile of the platinum shred.
25. Why did Eliot call Hamlet “an artistic failure”?
26. In which essay does Eliot mention the role of Lady Macbeth in Hamlet? Why does he mention her in his essay?
27. Fill in the blanks with the correct words:
   “The ______________ of the artist is a continual ______________, a continual ______________ of ______________.”
28. Objective correlative, according to Eliot is a “set of ____________, a ______________, a chain of ____________, which shall be the __________ of that particular emotion.
29. What does Richards mean by the term synesthesis?
30. What makes for bad criticism and good criticism, according to Eliot?
31. What, according to Richards, are the two uses of language?
32. What was the similarity in the attitude towards language in I A Richards and the New Critics?
33. What did the New Critics mean by calling the poem an ‘autotelic artefact’?
34. Why did the New Critics call their mode of criticism ‘intrinsic criticism’?
35. In practice, what was the attitude of critics like Brooks and Winters to (literary) history?
36. What, according to the New Critics, were the differences between themselves and the Russian Formalists?
37. What is close reading, and how is it different from explication de texte?
38. What is the difference between ‘pure’ poetry and ‘impure’ poetry, according to Warren?
39. How has the modern concept of the reader undermined the practices of new criticism?
40. In what way did New Criticism contribute to the evolution of disciplines like Women’s Studies, Black Studies and Comparative Literature?
41. In Russia, what was the essential difference between literary criticism in the 19th century and that in the second and third decades of the 20th century?
42. Both Russian formalism and New Criticism were reactions against the same factors in literary criticism. What were they?
43. Who coined the term ‘organic formalism’ and what did it mean?
44. What according to Jakobson was the ‘object of study in literary science’?
45. For Russian formalists the author or his/her personality was not important. Why?
46. What is the relationship between ‘literariness’ and ‘defamiliarisation’?
47. What was the attitude of Russian formalists toward literary history?
48. What did ‘retardation’ mean for the Russian formalists?
49. What is the significance of The Golden Bough?
50. What was Jung’s definition of ‘archetype’.
51. Explain the term ‘collective unconscious’.
52. What is the relationship between ‘archetype’ and ‘collective unconscious’?
53. What are the two ways in which myths can be understood?
54. Who coined the term ‘plurisignation’ and what does it mean?
55. Why are myths called ‘the greatest falsehoods which tell the greatest truths’?
56. What is the relationship between myth and ritual?
57. How and why does Frye’s critical practice go against the practice of the New Critics?
58. What are the two Platonic levels of knowledge for Frye?
59. Attempt a brief definition of structuralism.
60. Define a mytheme and explain its relationship with myth.
61. The main area of interest of Claude Levi-Strauss.
62. What is structural anthropology?
63. Why did Barthes say that the author was dead?
64. What is *vraisemblabilisation*?
65. How does post-structuralism contrast with structuralism?
66. What is trace?

2 WEIGHT QNS

*Answer in a short paragraph of around 100 words*

1. Explain ‘Katharsis’
2. Write a note on Aristotle’s conception of Tragic Hero.
3. What according to Aristotle are the main characteristics of Tragedy?
4. Discuss Aristotle’s concept of imitation. How does he differ from Plato?
5. Explain the sources of Sublime.
6. The function of poetry, according to Wordsworth.
7. The qualifications of a poet, according to Wordsworth.
8. Wordsworth’s views on the choice of themes for poetry.
9. Dr. Johnson’s views on tragic-comedy.
10. Dr. Johnson’s views on Shakespeare as the poet of nature.
11. Dr. Johnson’s views on the epic.
12. Dr. Johnson’s comments on the definition and function of poetry.
13. Poetic Pleasure according to Wordsworth.
15. Dramatic Pleasure
17. Objective correlative.
18. Dissociation of sensibility.
19. The four kinds of meaning, according to Richards.
20. The main difficulties a sensitive reader faces when interpreting a poem, according to Richards.
21. New Criticism was essentially a reaction against certain trends and practices in contemporary criticism. Explain.
22. What, according to the New Critics, were the qualities of scientific language and literary language?
23. Sum up the criticism against the New Critics.
24. Sum up the major contributions of New Criticism to literary criticism.
25. Explain the term ‘defamiliarisation’.
26. Explain the terms ‘fabula’ and ‘syuzhet’.
27. What are the criticisms levelled against Russian formalism?
28. What was the contribution of Russian formalism to literary criticism?
29. Why are myths called ‘the greatest falsehoods which tell the greatest truths’?
30. Why is Northrop Frye called the father of archetypal criticism?
31. What is archetype for Frye?
32. How is the Egyptian story of ‘The Two Brothers’ transformed into literature, according to Frye?
33. Explain Frye’s approach to a work of art. What are the centripetal and centrifugal approaches?
34. How necessary is evaluation in literature, according to Frye? How does he differ from earlier critics like Milton, Arnold, Eliot and Leavis?

35. Frye is considered to be a structuralist before structuralism came on the scene? Why?

36. Explain the basic principles of structural linguistics.

37. Semiotics.

38. How does structuralism go against the assumptions of traditional criticism?

39. Explain the term bricolage.

40. What is meant by logocentrism?

4 WEIGHT QNS

*Answer in around 2 pages*

1. Discuss Plato’s contribution to literary criticism
2. Consider Aristotle’s contribution to the art of criticism.
3. Evaluate Dryden’s title as the ‘father of English criticism’.
4. The process of poetic creation, according to Wordsworth.
5. Wordsworth’s views on poetic diction.
6. Coleridge’s criticism of Wordsworth’s theory of Poetic Diction.
7. Coleridge’s views on imagination.
8. The difference between fancy and imagination, according to Coleridge.
9. Dr. Johnson’s critical principles
10. Dr. Johnson’s views on the dramatic unities.
11. The dominant theme in the *Preface to Shakespeare*
12. Eliot as a precursor of New Criticism.
13. I A Richards as a critic.
14. Eliot and Richards as precursors of the New Critics
15. The main tenets of New Criticism.
16. The contribution of New Criticism to literary criticism.
17. Compare and contrast Russian formalism and New Criticism
18. Attempt a historical estimate of Russian formalism
19. The contribution of Northrop Frye to archetypal criticism.
20. Structuralism and literature
21. Outline the main concepts of deconstruction.