

Literary Criticism
Questions prepared by:
Abu Bakr

Lecture 6

1. Renaissance humanists realised that the Latin they spoke and inherited from the Middle Ages wasclassical Latin.
 - a. The same as
 - b. different from
 - c. very close to
 - d. all false
2. In this realisation, language was practically established as aphenomenon.
 - a. Historical
 - b. Strange
 - c. Random
 - d. All false
3. For Dante, language wasinstituted, and the connection of words and things and the rules of grammar were not arbitrary.
 - a. Humanly
 - b. Coincidentally
 - c. Historically
 - d. Divinely
4. The benefit of considering language as a human phenomenon is:
 - a. It can be discussed
 - b. It can be analysed
 - c. It can't be analysed
 - d. A and B
5. By the 1440s, Italian humanists established the fact that meaning in language is created byand shaped by history.
 - a. God
 - b. Scientists
 - c. Humans
 - d. Women

6. The realisation of the difference between medieval and classical Latin created a short era of intense.....
- Neo-Latin imitation
 - Neo-Greek imitation
 - Both
 - Neither
7. For ancient thought to be revived, for the lessons of Rome to be properly grasped, humanists advocated.....
- The revival of ancient Greek
 - The revival of ancient Latin
 - The revival of Aristotle's books
 - A and C
8. To that end, the imitation of Cicero in prose and Virgil in poetry was.....
- Ignored
 - Avoided
 - Discussed
 - Advocated
9. The new conceptions of language led in the sixteenth and early seventeenth century to theof Latin as the privileged language of learning.
- Improvement
 - Undermining
 - Overestimating
 - All false
10. "Let no one scorn this Tuscan language as plain and meagre," said Poliziano, "if its riches and ornaments are justly appraised, this language will be judged not poor, not rough, but copious and highly polished." In the previous text, we can notice:
- A sense of pride in the vernacular.
 - A sense of Humour
 - How people at that time started to realize the importance of Latin
 - All false

11. The monopoly of classical reality as the sole subject of written knowledge came to be highlighted, and the exclusion of contemporary reality as a subject of knowledge began to be.....
- a. Felt
 - b. Acknowledged
 - c. Resisted
 - d. All true
12. "To have learned to speak with one's own mouth means tothat speech as both an object of knowledge and the embodiment of a culture worth having.
- a. Value
 - b. Refuse
 - c. Neglect
 - d. Accept with resistance
13. "To have learned to speak with one's own mouth" is a statement reflects:
- a. Europeans acceptance of using Latin
 - b. Europeans rejection of using Latin
 - c. Both
 - d. Neither
14. Joachim du Bellay says that the Romans' labelling of the French as barbarians "hadto legitimate thus their nation and to bastardise others."
- a. Right
 - b. Privilege
 - c. Either
 - d. Neither
15. The campaign to defend and promote the vernacularLatin's monopoly on all forms of written or printed enquiry by the early seventeenth century.
- a. Accepted
 - b. Allowed
 - c. Dislodged
 - d. All false
16. Europeans developed the new European LanguageLatin, by appropriating the vocabulary, grammar rules and stylistic features of Latin into the vernaculars.

- a. In imitation of
- b. Without imitating
- c. Copying
- d. All false

17. Like Cicero, Horace, Quintilian and Seneca, European writers also insisted that imitationto originality, at least in principle.

- a. Will not lead
- b. Should lead
- c. May not lead
- d. Must not lead

18. The European imitation debate (at least in terms of its dialectics) was almost a replica of thedebate.

- a. American
- b. Jewish
- c. Persian
- d. Roman

19. Petrarch was the champion of Latin imitation. He advised his contemporaries to heed advice and “imitate the bees which through an astonishing process produce wax and honey from the flowers they leave behind.”

- a. Seneca's
- b. Aristotle's
- c. Both
- d. Neither

20. The French debate simply imitated thedebate which imitated the Roman debate.

- a. British
- b. Spanish
- c. Italian
- d. Dutch

21. The European humanists were not engaged in the philosophical questions because:

- a. The humanists were not philosophers.

- b. They were a class of professional teachers, chancellors and secretaries, who were connected to European courts through a patronage system.
 - c. Both
 - d. All false
- 22. European humanists recuperated Roman Latin theories of imitation and Roman pedagogies of composition and style.**
- a. They did the same with Greek discussions.
 - b. They were clearly not familiar with Greek discussions and analyses of poetry, especially Plato's and Aristotle.
 - c. Both
 - d. Neither

Lecture 7

- 1. The Russian Formalist Movement is defined as a school of literary scholarship that originated and flourished in Russia in the....**
- a. First decade of the 20th century
 - b. First decade of the 18th century
 - c. Second decade of the 19th century
 - d. Second decad of the 20th century
- 2. The Russian Formalist Movement wasby Soviet regime in 1930**
- a. Encouraged
 - b. Rewarded
 - c. Questioned
 - d. Suppressed
- 3. The Russian Formalist Movement was championed by....**
- a. Unorthodox philologists
 - b. Literary historians
 - c. Both together
 - d. Neither

- 4. One of those who were champions of The Russian Formalist Movement is.....**
- a. Boris Eichenbaum
 - b. Roman Jakobson
 - c. Viktor Shklovsky
 - d. All of the above mentioned
- 5. The Russian Formalists called themselves:**
- a. The reformers
 - b. The morphological
 - c. The specifiers
 - d. B and C
- 6. The Russian Formalist Movement's centers were.....**
- a. The Moscow Linguistic Circle founded in 1915
 - b. The Petrograd Society for the Study of Poetic Language (Opoyaz) formed in 1916.
 - c. Both
 - d. Neither
- 7. Most Important Formalist writers like Viktor Shklovsky, Yuri Tynianov, Vladimir Propp, Boris Eichenbaum, Roman Jakobson, Boris Tomashevsky, and Grigory Gukovsky revolutionized literary criticism between 1914 and the 1930s by establishing.....**
- a. The specificity of poetic language and literature.
 - b. The autonomy of poetic language and literature.
 - c. Both
 - d. Neither
- 8. Formalist Project has two objectives. The first one is the emphasis on the literary work and its component parts, and the second one is the autonomy of literary scholarship. Autonomy means:**
- a. Independence
 - b. Dependence
 - c. Imitation
 - d. All false
- 9. Formalists are not interested in:**
- a. The psychology and biography of the author.
 - b. The religious, moral, or political value of literature.
 - c. The symbolism in literature.
 - d. All true

10. One of the following DOES NOT apply to formalism:
- a. Formalism strives to force literary or artwork to stand on its own
 - b. People (i.e., author, reader) are important
 - c. The Formalists rejected traditional definitions of literature. They had a deep-seated distrust of psychology.
 - d. They rejected the theories that locate literary meaning in the poet rather than the poem – the theories that invoke a "faculty of mind" conducive to poetic creation.
11. To the Formalists, it wasto narrow down the definition of literature.
- a. Necessary
 - b. Not necessary
 - c. Sometimes necessary
 - d. All false
12. According to Russian Formalists, Literature is:
- a. A specialized mode of language .
 - b. Intended to communicate a message.
 - c. Both
 - d. Neither
13. Literariness, according to Jan Mukarovsky, "is To foreground is to bring into high.....
- a. Prominence
 - b. Obvious
 - c. Either
 - d. Neither
14. By foreground its linguistic medium, the primary aim of literature, as Victor Shklovsky famously put it, is to:
- a. Estrange
 - b. Defamiliarize
 - c. Make strange
 - d. All true
15. Formalism alsothe traditional dichotomy of form vs. content.
- a. Encouraged
 - b. Applied
 - c. Rejected

- d. Rearranged
16. **To the Formalist, poetry is not merely a matter of external embellishment such as meter, rhyme, alliteration, superimposed upon ordinary speech. It is....**
- a. An integrated type of discourse
 - b. Qualitatively similar to prose
 - c. With a hierarchy of elements and internal laws of its own.
 - d. Both A and C
17. **Traditional criticism does not make a distinction between (plot) and (story). Russian Formalists**
- a. Have the same idea
 - b. Make a distinction
 - c. Mostly agree with this idea.
 - d. All false
18. **Russian Formalists consider the events the work relates as....**
- a. The story
 - b. The plot
 - c. Both
 - d. Neither
19. **Russian Formalists consider the sequence in which those events are presented in the work as....**
- a. The story
 - b. The plot
 - c. Both
 - d. Neither
20. **Russian Formalists were close to In his definition of plot.**
- a. Plato
 - b. Aristotle
 - c. Shakespeare
 - d. A and C
21. **One of the most influential Formalist contributions to the theory of fiction was the study in..... especially Vladimir Propp's.**
- a. Scientific fiction
 - b. Romance
 - c. Reality
 - d. Comparative folklore

22. Propp studied fairy-tale stories and established character types and events associated with them. He called the events:
- a. Happenings
 - b. Activities
 - c. Functions
 - d. Developments
23. Propp limited the numbers of events in a fairy tale to
- a. 21
 - b. 31
 - c. 41
 - d. 51
24. Propp developed a theory of character and establishedbroad character types, which he thought could be applied to other narratives.
- a. 3
 - b. 4
 - c. 7
 - d. 8
25. Formalist School is credited even by itssuch as Russian critic Yefimov.
- a. Adversaries
 - b. Opponents
 - c. Either
 - d. Neither
26. Russian formalism gave rise to.....
- a. The Prague school of structuralism in the mid-1920s.
 - b. The literary wing of French structuralism in the 1960s and 1970s.
 - c. Both
 - d. Neither
27. The literary-theoretical paradigms that Russian Formalism inaugurated are....
- a. Still with us
 - b. Has a vital presence in the theoretical discourse of our day
 - c. Has a great influence in all contemporary schools of criticism
 - d. All true

