

# **Literary Criticism**

## **Questions Prepared By**

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#### **1<sup>st</sup> Lecture**

- 1. Literature and literary criticism in Western cultures can not be understood without understanding its relationship to.....**
  - a. Other cultures
  - b. Classical antiquity
  - c. Eastern cultures
  - d. All false
- 2. This is because Western cultures were:**
  - a. Produced as a revival or recreation of Greece and Rome.
  - b. Copied exactly from old cultures.
  - c. There is no old or new when we talk about cultures.
  - d. A and C
- 3. From the 16<sup>th</sup> to 20<sup>th</sup> century, Western cultures considered Greece and Rome as:**
  - a. The dead culture
  - b. The perfect civilization
  - c. A non-perfect culture
  - d. An abandoned culture
- 4. From the 16<sup>th</sup> to 20<sup>th</sup> century, Western drama, poetry and literary criticism were all produced in ..... Greece and Rome.**
  - a. Contrary to
  - b. Away from
  - c. Imitation to
  - d. All false
- 5. The West relationship with antiquity is:**
  - a. Simple
  - b. Complicated
  - c. Ambivalent
  - d. B and C
- 6. No other poet put it so vividly the relationship between Greece and Rome like....did.**
  - a. Horace

- b. Homers
- c. Antony
- d. All false

**7. Roman poet Horace writes:**

- a. "Captive Greece took its wild conqueror captive". This line is considered as:
- b. The least useful line in the poem.
- c. The most famous line in the Western cultures.
- d. A big lie.
- e. All false

**8. In this line, Horace expresses a sense of:**

- a. Humour
- b. Inferiority and ambivalence
- c. Happiness
- d. All true

**9. We find this sense of ambivalence and inferiority .....in Roman (Latin) literature: in Horace, Quintilian, Seneca, etc.**

- a. Everywhere
- b. Somewhere
- c. A little
- d. Vaguely

**10. The Romans conquered Greece militarily, .....felt that the culture of Greece remained infinitely more sophisticated and refined in poetry, in philosophy, in rhetoric, in medicine, in architecture, in painting, in manners and in refinement. Hence the sense of inferiority.**

- a. But they never
- b. And rarely
- c. And sometimes
- d. But they always

**11. "No past life has been lived to lend us glory, and that which has existed before us is not ours."**

**12. This quote belongs to:**

- a. Horace
- b. Antony
- c. Seneca
- d. All false

13. **Horace advised his readers to simply imitate the Greeks and.....**
- a. Never try to invent anything themselves because their inventions will be weak and unattractive.
  - b. To try to to invent anything themselves.
  - c. To read also in Eastern cultures.
  - d. All false
14. **The Romans so desperately wanted to imitate the Greeks.....**
- a. And succeeded to match them
  - b. And easily managed to match them
  - c. A and B
  - d. And so constantly failed to match them.
15. **The reason for the failure of Rome to match Greeks is because:**
- a. Greeks have more resources than Romans.
  - b. Imitation cannot produce originality.
  - c. Greeks avoided being busy in conquering others' lands.
  - d. All false
16. **..... strongly affected how culture was produced in Rome and will also strongly affect how culture will be produced later in Europe and the West.**
- a. Romans' feeling of dominance
  - b. Romans' feeling of inferiority
  - c. Romans' feeling of power
  - d. Greece feeling of inferiority

## **2<sup>nd</sup> Lecture**

1. In....., Europeans rediscovered the books of the Greeks and Romans and that allowed them to develop a literature and a culture.
- a. The Renaissance
  - b. The Elizabethan period
  - c. The King James period
  - d. The Victorian age
2. **The period is called the Renaissance because across Europe people wanted to .....the ancient learning of Rome and Greece.**

- a. Avoid
  - b. Ignore
  - c. Criticize
  - d. Revive
3. During the Renaissance, Europe was far .....sophisticated than Rome and Greece were.
- a. More
  - b. Less
  - c. Enough from
  - d. All false
4. Which one of the following applies to Renaissance age?
- a. There were no written languages in Europe.
  - b. The only written language was Latin and people who could read Greek, like Erasmus, were very rare.
  - c. Both
  - d. Neither
5. Joachim du Bellay who lived in 1520s was a .....writer.
- a. British
  - b. French
  - c. Norwegian
  - d. Italian
6. According to du Bellay, The reason why [the glorious deeds] of the Roman people” were celebrated and preferred to the deeds of the rest of humanity, was because they had.....
- a. Knowledge
  - b. Power
  - c. A multitude of writers
  - d. All false
7. The emergence of what we call today “literature” in Renaissance in Europe had a strong .....motivation and purpose.
- a. Political
  - b. Social
  - c. Psychological
  - d. Scientific
8. What we call today literature emerged because Europeans were becoming politically and militarily powerful. They were conquering lands and taking over trade routes, and

- as the passage of du Bellay cited indicates, poetry and literature ..... necessary accessories of political power.
- a. Were
  - b. Weren't
  - c. Were unnecessary
  - d. All false
9. Europeans saw poems and plays and books and stories like they were:
- a. Useless
  - b. Less important than victories
  - c. National monuments.
  - d. A and B
10. One of the reasons that made Europeans affected by Rome is that It provided the ideologues of the .....systems of Spain, Britain and France with the language and political models they required, for the *Imperium romanum* has always had a unique place in the political imagination of western Europe.
- a. Legal
  - b. Colonial
  - c. Social
  - d. All false
11. To imitate Rome and Greece and develop “civilized” languages and cultures to go with their newly acquired military and political power, Europeans found a ready-made model to follow:
- a. The Romans.
  - b. Arabs
  - c. The Greeks
  - d. The Persians
12. From the Renaissance all the way to the ..... century, European writers called for the “imitation of the classics.”
- a. 18<sup>th</sup>
  - b. 19<sup>th</sup>
  - c. 20<sup>th</sup>
  - d. 21<sup>st</sup>

13. No other concept has had a strong formative and foundational influence in modern European cultures like these concepts of:
- Originality
  - Military
  - History
  - Imitations
14. In Rome, imitation led to frustration and produced a plagiaristic culture. حضارة تنكر فضل الآخرين عليها. Europeans simply:
- Did the same
  - Ignored these complications.
  - Decided to make their own way.
  - All false
15. Du Bellay advised his contemporaries .....to write in their native language in imitation of the ancients.
- not to be "ashamed"
  - not
  - to try sometimes to
  - all false
16. The case of Europeans imitation has other concerns:
- They didn't realize that when Rome imitated Greece, they didn't gain originality.
  - Europeans thought that they were imitating the classical cultures of Greece and Rome. In reality they imitated mostly the Romans.
  - European classicism, for example, always claimed to be based on the ideas of Aristotle, but research shows that they knew very little of Aristotle's work.
  - All applies.
17. It is important to note that studying literature involves:
- understanding the historical forces – political, economic, cultural, military – that made literature as an institution, as a tradition and as a discourse possible and
  - understanding the new historical realities – political, economic, cultural, military – that literature as an institution helps shape and create.
  - Both
  - Neither

### 3<sup>rd</sup> lecture

1. **There is no genre of literature that we have today that the Greeks .....**
  - a. Could develop
  - b. Didn't develop
  - c. knew
  - d. all false
2. **Greek thought influenced, in one way or another, every single literary form that developed in Europe and the West, .....differences between the two cultures remain significant.**
  - a. And no
  - b. But the
  - c. But only very little
  - d. All false
3. **Greeks mean by the term Poetry:**
  - a. Only poetry
  - b. Both poetry and prose
  - c. Every genre we know
  - d. All false
4. **Plato's Critique of Poetry was:**
5. **Extremely**
  - a. Influential
  - b. Extremely misunderstood
  - c. Both
  - d. Neither
6. **Plato wrote dialogues and in every single one, he addressed.....**
  - a. Poetry
  - b. Philosophy
  - c. Politics
  - d. Society
7. **To the present, Western literature and criticism cannot agree why Plato was so obsessed with poetry?**
  - a. Some critics love him, some hate him.
  - b. They all respect him.
  - c. Both
  - d. Neither

8. Plato's most important contributions to criticism appear in his famous dialogue.....
- The Republic
  - The Poetry
  - The Critics
  - Alexander the great
9. Plato makes the very important distinction between *Mimesis* and *Diagesis*, two concepts that remain very important to analyse literature even today. They are often translated as.....
- Imitation and narration
  - Showing and telling
  - Either
  - Neither
10. If someone is telling you a story, that would be:
- Showing
  - Narration
  - Diagesis
  - Either B or C
11. If I tell you the story in the first person, as if I am Napoleon: "I sailed to Alexandria with 30 000 soldiers, and then I marched on Cairo, etc." That would be:
- Imitation
  - Mimesis
  - Diagesis
  - Either A or B
12. Drama with characters is usually.....
- A diegesis
  - A mimesis
  - Either
  - Neither
13. Stories in the third person are usually a.....
- A diegesis
  - A mimesis
  - Either
  - Neither
14. Plato was the first to explain that narration or story telling (in Arabic al-sard) can proceed by:
- Only narration
  - Imitation



- c. Either
  - d. Neither
15. **Due to Plato, narration may be:**
- a. Simple narration
  - b. Imitation
  - c. A union of the two
  - d. Any one of the above mentioned
16. **This distinction has been very popular in Western literary criticism.....**
- a. But not anymore nowadays.
  - b. And it remains today.
  - c. But it is going to stop soon.
  - d. All false
17. **Plato's other idea which is to ban poets and poetry from his ideal city.....**
- a. Was welcomed by Westerns
  - b. Has produced strong reactions in Western literature and criticism.
  - c. Has been very easy to understand.
  - d. All false
18. **Plato's decision has always been difficult to explain because.....**
- a. European and Western cultures have always valued poetry.
  - b. Western cultures have the same thinking.
  - c. Both
  - d. Neither
19. **Only in the ..... century that some scholars finally showed that the poetry that Plato talks about and bans is different from the poetry and art that Europe and the West have.**
- a. 18<sup>th</sup>
  - b. 19<sup>th</sup>
  - c. 20<sup>th</sup>
  - d. 21<sup>st</sup>
20. **Plato accuses the poetic experience of his time of conditioning the citizens to .....the values of a tradition without grasping it.**
- a. Ignore
  - b. Imitate

- c. Disbelieve
  - d. All false
21. According to Plato, poetry excites the senses and .....and the thinking faculties. It produces docile and passive imitators.
- a. Stimulate the brain
  - b. Kills the brain
  - c. Reacts with the brain
  - d. Neutralizes the brain
22. The first two Books of the *Republic* describe a/un .....Greek society where "all men believe in their hearts that injustice is far more profitable than justice".
- a. Great
  - b. Healthy
  - c. Unhealthy
  - d. Old
23. Plato blames the traditional education given to the youth because it does not meet the standards of.....
- a. Justice
  - b. Virtue
  - c. Both
  - d. Neither
24. Plato believes that people in his age are encouraged to 'seem' just ..... 'be' just.
- a. Rather than
  - b. And
  - c. And try to
  - d. All false
25. It would be fine, Plato says, if people just laughed at these tales and stories, but the problem is that they take them seriously as a source of .....
- a. Entertainment
  - b. Education
  - c. Law
  - d. B and C
26. Plato analyses two aspects of poetry to prove his point: style and .....
- a. Tools
  - b. Meaning

- c. Content
  - d. A and B
27. In his discussion of Style, Plato observes that the charm of poetry and its power reside in its.....
- a. Rhythm
  - b. Harmony
  - c. Measures
  - d. All true
28. Plato calls the three mentioned reasons of the poetry's charm as:
- a. The colors of poetry.
  - b. The charm of poetry
  - c. The colors of Greeks
  - d. All false
29. Exposing the youth to poetry from childhood to adult age, Plato says, is simply indoctrination and propaganda. The youth will be educated to rely on emotions rather than.....
- a. Brains
  - b. Reality
  - c. Reason
  - d. Wisdom
30. According to Plato, poetry creates a culture of superficiality. In other words, people want only to:
- a. Be just
  - b. Seem just
  - c. Be and seem just
  - d. All false
31. It was obvious to Plato that the Greeks' reliance on such sensational emotionalism as a source of law, education and morality was .....
- a. A very unhealthy state of affairs
  - b. A recipe for disaster
  - c. Something to negotiate about
  - d. A and B

## Lecture 4

1. Unlike Plato, Aristotle has always proved .....in Western literary and philosophical systems.

- a. Easier to incorporate
  - b. More difficult to incorporate
  - c. There was no difference at all.
  - d. All false
- 2. **Aristotle's analysis of Tragedy in the Poetics .....the foundation of artistic, dramatic and literary practice.**
  - a. Are not any more
  - b. Are still today
  - c. Are rarely considered
  - d. All false
- 3. **One of the following statements is TRUE:**
  - a. Western scholars disliked Plato's discussion of poetry or disagree with it.
  - b. Western scholars are usually full of praise for Aristotle.
  - c. Both A and B are true
  - d. All false
- 4. ....has, for centuries, been considered in Western cultures as the unchallenged authority on poetry and literature; the 'czar of literary criticism,' to borrow the expression of Gerald Else.
  - a. Plato
  - b. Aristotle
  - c. Shakespeare
  - d. Socrates
- 5. The *Poetics* has for centuries functioned as the most authoritative book of literary criticism – the Bible of literary criticism. The Poetics was written by:
  - a. Plato
  - b. Aristotle
  - c. Shakespeare
  - d. Socrates
- 6. In *Poetics*, Aristotle defines Tragedy as a/an.....of an action that is serious, complete, and of a certain magnitude;
  - a. Translation
  - b. Description
  - c. Imitation
  - d. Narration

7. Every Tragedy, therefore, must have .....parts, which parts determine its quality.
- Four
  - Five
  - Six
  - Seven
8. Due to Aristotle, Tragedy is the “imitation of an action (*mimesis*) according to the law of.....
- Probability
  - Necessity
  - Either
  - Neither
9. Aristotle says that tragedy is an imitation of action, .....a narration. Tragedy “shows” you an action rather than “tells” you about it.
- Not
  - And
  - And sometimes
  - All false
10. Tragedy arouses.....
- Pity
  - Beauty
  - Fear
  - A and C
11. Aristotle defines plot as.....
- The start of incidents
  - The arrangement of incidents
  - The story behind sadness
  - All false
12. The plot in order to be considered good must be “a whole,” with a beginning, middle, and end. The beginning, called by modern critics the ....., must start the cause-and-effect chain.
- Critical moment
  - Beginning moment
  - Moment of incident
  - Incentive moment
13. The middle, or climax, must be caused by ..... and itself causes the incidents that follow it.
- Earlier incidents

- b. The climax itself.
  - c. Either
  - d. Neither
14. ...., must be caused by the preceding events but not lead to other incidents.
- a. The end
  - b. The resolution
  - c. Either
  - d. Neither
15. Aristotle calls the cause-and-effect chain leading from the incentive moment to the climax .....(*desis*).
- a. The solution
  - b. The relief
  - c. The tying up
  - d. all false
16. In modern terminology, the Tying Up is called the.....
- a. Complication
  - b. Contradiction
  - c. Coherence
  - d. Unraveling
17. Aristotle calls the cause-and-effect chain from the climax to the resolution the.....
- a. Complication
  - b. Contradiction
  - c. Coherence
  - d. Unraveling
18. In modern terminology, the Unraveling is called the.....
- a. Dénouement
  - b. Definition
  - c. Resolution
  - d. All false
19. According to Aristotle, the worst kinds of plots are.....
- a. Those that are complete
  - b. Those that have unity
  - c. Those that are episodic
  - d. A and B

20. According to Aristotle, characters in tragedy should have the following qualities:
- a. "good or fine" - the hero should be an aristocrat
  - b. "true to life" - he/she should be realistic and believable.
  - c. "consistency" - Once a character's personality and motivations are established, these should continue throughout the play.
  - d. All applies
21. Diction is "the expression of the meaning in words" which are .....to the plot, characters, and end of the tragedy.
- a. Inappropriate
  - b. Appropriate
  - c. Improper
  - d. All false
22. Talking about diction, Aristotle discusses the stylistic elements of tragedy; he is particularly interested in.....
- a. Rhythm
  - b. Metaphor
  - c. Simile
  - d. A and C
23. Song, or melody is the musical element of the chorus. Aristotle argues that the Chorus .....fully integrated into the play like an actor.
- a. Should not be
  - b. Should sometimes be
  - c. Should be
  - d. All false
24. Aristotle argues that superior poets rely on the inner structure of the play .....than spectacle to arouse pity and fear.
- a. Rather
  - b. Less
  - c. Both possible
  - d. Neither
25. The end of the tragedy is a *katharsis* of the tragic emotions of pity and fear. Katharsis means:
- a. Purgation
  - b. Cleansing
  - c. Purification

- d. All true
26. **Tragedy arouses the emotions of pity and fear  
.....purge away their excess, to reduce these  
passions to a healthy, balanced proportion.**
- a. In order to  
b. In order not to  
c. To avoid to  
d. All false

## **5<sup>th</sup> Lecture**

1. **In Ancient Greece, Homer's, tragedies of Aeschylus, Sophocles and Euripides were.....**
- a. Plays that people read in books.  
b. Performances and shows that people attended at the tragic festival every year.  
c. Both  
d. Neither
2. **In Ancient Rome, Greek culture.....**
- a. Became books that had no connection to everyday life and to average people.  
b. Stayed the same as it was in Greece age.  
c. Completely abandoned and ignored.  
d. All false
3. **In Ancient Rome, Greek books were.....**
- a. Written in a language (Greek) that most of the Romans didn't speak.  
b. Belonged to an era in the past that Romans had no knowledge of.  
c. Only a small, educated minority had the ability to interact with these books.  
d. All true
4. **In Rome, Greek culture.....**
- a. Was not a living culture anymore.  
b. Was a "museum" culture.  
c. Some aristocrats used it to show off, but it did not inspire the present.  
d. All true



5. Roman literature and criticism emerged as an attempt to .....that Greek culture that was now preserved in books.
- a. Challenge
  - b. Imitate
  - c. Outperform
  - d. Authenticate
6. Horace was.....poet.
- a. Roman
  - b. Creek
  - c. Persian
  - d. All false
7. Horace's *Ars Poetica* was .....in shaping European literary and artistic tastes.
- a. Not influential
  - b. Influential
  - c. Limited
  - d. All false
8. Horace was.....
- a. Not a philosopher-critic like Plato or Aristotle.
  - b. Was a poet writing advice in the form of poems with the hope of improving the artistic effort of his contemporaries.
  - c. Both
  - d. Neither
9. In *Ars Poetica*: he.....
- a. Tells writers of plays that a comic subject should not be written in a tragic tone, and vice versa.
  - b. He advises them not to present anything excessively violent or monstrous on stage, and that the *deus ex machina* should not be used unless absolutely necessary.
  - c. He tells writers that a play should not be shorter or longer than five acts (190), and that the chorus "should not sing between the acts anything which has no relevance to or cohesion with the plot".
  - d. All true
10. Horace advises that poetry should teach and please and that the poem should be conceived as a form of static beauty similar to .....
- a. A painting
  - b. A flower

- c. An imagination
  - d. All false
11. **At the centre of Horace's ideas is the notion of .....**
- a. Credibility
  - b. Sensibility
  - c. Responsibility
  - d. All true
12. **A poet, according to Horace, who has "neither the ability nor the .....to keep the duly assigned functions and tones" of poetry should not be "hailed as a poet."**
- a. Knowledge
  - b. Imagination
  - c. Reality
  - d. Cleverness
13. **Whenever Horace talks about the laws of composition and style, his model of excellence that he wants Roman poets to imitate are.....**
- a. The Indians
  - b. The Persians
  - c. The Arabs
  - d. The Greeks.
14. **Horace's .....of the popular culture of his day is apparent in his "Letter to Augustus".**
- a. Likeness
  - b. Hatred
  - c. Agreement
  - d. Satisfaction
15. **Horace's hatred of the popular culture of his day was .....among Latin authors.**
- a. Rare
  - b. Not found
  - c. Widespread
  - d. All false
16. **Poetry for Horace and his contemporaries meant:**
- a. Written monuments that would land the lucky poet's name on a library shelf next to the great Greek names.
  - b. Would grant the poet fame, a nationalistic sense of glory and a presence in the pedagogical curriculum.
  - c. Both

- d. Neither
17. In *Ars Poetica*, Horace also advises the aspirant poet to make his tale .....
- a. Long
  - b. Short
  - c. Believable
  - d. Incredible
18. The principles of taste and “sensibility” (*decorum*) Horace elaborates to distinguish what he thought was “civilized” from “uncivilized” poetry will be .....in shaping the European distinction between official high culture and popular low one.
- a. Unnecessary
  - b. Instrumental
  - c. Less important
  - d. All false
19. Quintilian is.....writer.
- a. Roman
  - b. Greek
  - c. Persian
  - d. Indian
20. Sometimes Quintilian .....the imitation of the Greeks.
- a. Justifies
  - b. Criticises
  - c. Both
  - d. Neither
21. Due to Quintilian, imitation is.....
- a. Always dangerous
  - b. Never dangerous
  - c. Dangerous unless we do it in good judgement
  - d. All false
22. Seneca is another Roman poet stresses a process of .....
- a. Imitation
  - b. Transformation
  - c. Invention
  - d. All false
23. Seneca advises poets and writers to copy....
- a. Him

- b. Greeks
- c. Bees
- d. All false

**24. Which of the following applies to Latin authors?**

- a. Latin authors never discuss poetry or literature as an imitation (mimesis); they only discuss them as an imitation of the Greeks.
- b. Latin authors are not familiar with Plato's and Aristotle's analysis of poetry. The *Poetics* or Republic III and X do not seem to have been available to the Romans:
- c. Latin authors used poetry and literature for two things only: To improve eloquence and To sing the national glories of Rome and show off its culture.
- d. All true

**25. This conception of literature will remain prevalent in Europe until the mid ..... century.**

- a. 18<sup>th</sup>
- b. 19<sup>th</sup>
- c. 20<sup>th</sup>
- d. All false