

DEPARTMENT OF ENGLISH
PAPER-XI
LITERARY CRITICISM, ENG/VI/CC/11
SEMESTER- VI

UNIT-I: PREFACE TO THE PLAYS OF SHAKESPEARE- Dr. SAMUEL JOHNSON

I. MULTIPLE CHOICE QUESTIONS:

1. Shakespeare's drama reflects
 - a) life
 - b) nature
 - c) chaos
 - d) order
2. The object of all criticism according to Johnson is to make the obscure and the confused
 - a) clear and understood
 - b) focused and precise
 - c) unobscured
 - d) orderly
3. Johnson tries Shakespeare by the test of
 - a) Coherence and cogence
 - b) relevance and contemporariness
 - c) relativity, clarity and imaginativity
 - d) time, Nature and Universality
4. Shakespeare's characters portrays
 - a) humanity
 - b) nature
 - c) art
 - d) truth
5. Who is the 'father of English poetry', the well of English undefiled according to Arnold?
 - a) Milton
 - b) Dante
 - c) Shakespeare
 - d) Chaucer
6. Samuel Johnson defended Shakespeare's use of the
 - a) comedy
 - b) tragedy

- c) tragi-comedy
 - d) none of the above
7. The defect or fault in Shakespeare according to Johnson is that
- a) He sacrifices virtue to convenience
 - b) He is so much more careful to please than to instruct
 - c) He seems to write without any moral purpose.
 - d) All of the above
8. Johnson said that Shakespeare showed no regard to
- a) The unity of time and place
 - b) The unity of action
 - c) Characterization
 - d) Poetic language
9. According to Johnson what type of drama did Shakespeare write with much labour?
- a) Comedy
 - b) Tragedy
 - c) Tragi-comedy
 - d) None of the above
10. Samuel Johnson was a writer of the
- a) 17th Century
 - b) 18th Century
 - c) 19th Century
 - d) 20th Century
11. Johnson said that Shakespeare often surpassed expectation or desire when he wrote
- a) Comedy
 - b) tragedy
 - c) Tragi-comedy
 - d) All of the above
12. Samuel Johnson's *Preface to Shakespeare* was published in _____.
- a) 1756
 - b) 1770
 - c) 1800
 - d) 1765
13. In *Preface to Shakespeare*, Johnson defended Shakespeare's use of _____.
- a) tragic-comedy
 - b) tragedy
 - c) comedy
 - d) None of the above
14. "Shakespeare was the man, who, of all modern and perhaps ancient poets, had the largest and most comprehensive soul" was said by –
- a) Samuel Johnson
 - b) Matthew Arnold
 - c) John Dryden

- d) Boyle
15. Johnson is of the opinion that Shakespeare writes without moral purpose and is more careful to please than to _____.
a) dictate
b) instruct
c) sacrifice
d) inform
16. Johnson praises Shakespeare and comments that his drama is the mirror of _____.
a) himself
b) nature
c) life
d) his family members
17. The two modes of imitation according to Dr. Johnson are
a) Tragedy and comedy
b) Tragedy and tragicomedy
c) Tragicomedy and Comedy
d) None of the above
18. Johnson insists that Shakespeare's mode of composition
(a) Was inconsistent
(b) Lacked seriousness
(c) Remained the same
(d) Changed constantly
19. Shakespeare's first defect according to Johnson was that Shakespeare
(a) Sacrifices virtue to convenience
(b) He disregarded the distinction of time and place
(c) His plots are loose
(d) His declamations are cold and weak
20. According to Johnson, the plays of Shakespeare were originally classified into
a) Comedies and tragedies
b) Comedies, tragedies and histories
c) Comedies, tragedies and love stories
d) None of the above
21. In the violation of Unities, Johnson
a) Criticizes Shakespeare
b) Praises Shakespeare
c) Follows Shakespeare
d) Defends Shakespeare
22. According to Johnson, Shakespeare presented nature
a) Faithfully
b) Artificially
c) Foolishly

- d) Unrealistically
- 23. When we read a Shakespearean play, we are not bothered by consideration of
 - a) Characterization
 - b) Dialogue
 - c) Time and Place
 - d) Humour and Pathos
- 24. Which of the following critics preferred Shakespeare's comedies to his tragedies?
 - a) Dryden
 - b) Pope
 - c) Johnson
 - d) Addison
- 25. Regarding the observance of the three unities in a play, Dr. Johnson's view is that
 - a) Only the Unity of Time should be observed
 - b) Only the Unity of Action should be observed
 - c) Only the Unity of Place should be observed
 - d) All the three unities should be observed
- 26. The dialogue of Shakespeare are sometimes spoilt by:
 - a) Artificiality
 - b) Difficult Diction
 - c) Ruggedness
 - d) None of the above
- 27. Poetic justice is:
 - a) Followed by Shakespeare
 - b) Not at all followed by Shakespeare
 - c) Criticized by Shakespeare
 - d) Not always followed by Shakespeare
- 28. Shakespeare has no heroes, his scenes are occupied by
 - a) Kings
 - b) Queens
 - c) Men
 - d) Fairies
- 29. Shakespeare approximates the remote, and familiarizes the
 - a) Marvelous
 - b) Wonderful
 - c) Beautiful
 - d) Magnificent
- 30. Shakespeare's drama is the mirror of
 - a) human beings
 - b) peace
 - c) remorse
 - d) life
- 31. Dennis and Rymer think Shakespeare's Romans are not sufficiently
 - a) Brave

- b) Roman
 - c) Strong
 - d) Loyal
32. A quibble is to Shakespeare, what luminous vapours are to
- a) Adventurers
 - b) Farmers
 - c) Sailors
 - d) Travellers
33. Shakespeare had no regard to the unities of
- a) action and place
 - b) time and action
 - c) time and place
 - d) action and theme
34. For Johnson, in Shakespeare's works, even when the agency is supernatural the dialogue is level with ____.
- a) Tragedy
 - b) Life
 - c) Nature
 - d) Character
35. This, therefore is the praise of Shakespeare, that his drama is the __ of life.
- a) Reflection
 - b) Contemplation
 - c) Mirror
 - d) Study
36. Shakespeare has united the powers of exciting laughter and sorrow not only in one mind, but in one ____.
- a) Composition
 - b) Narration
 - c) Genre
 - d) Action
37. The end of writing is to instruct, the end of poetry is to instruct by ____.
- a) Writing
 - b) Composition
 - c) Pleasing
 - d) Passion
38. An action which ended happily to the principal persons is a ____.
- a) Comedy
 - b) Tragedy
 - c) History
 - d) Tragi-comedy
39. Tragedy was not in those times a poem of more general dignity or elevation than ____.
- a) History
 - b) Tragi-comedy
 - c) Comedy

d) Drama

40. According to Dr. Johnson, authors are rated by their best when they are _____.

- a) In their prime
- b) Matured
- c) Old
- d) Dead

KEY:

- 1. a
- 2. A
- 3. d
- 4. a**
- 5. D
- 6. C
- 7. A
- 8. A
- 9. B
- 10. B
- 11. A
- 12. D
- 13. A
- 14. C
- 15. B
- 16. C
- 17. A
- 18. C
- 19. A
- 20. B
- 21. D
- 22. A
- 23. C
- 24. C
- 25. B
- 26. C
- 27. D
- 28. C
- 29. B
- 30. D
- 31. B
- 32. D
- 33. B

- 34. B
- 35. C
- 36. B
- 37. C
- 38. A
- 39. D
- 40. C

II. FILL IN THE BLANKS:

1. Shakespeare's characters are _____, but they are individuals too.
2. Johnson tries Shakespeare by the test of time, of nature, of universality and finds him _____ in all.
3. Through all these denominations of the drama, Shakespeare's mode of composition is the same; an interchange of _____ and merriment.
4. Shakespeare is above all writers, at least above all modern writers, the poet of _____; the poet that holds up to his readers a faithful mirror of manners and of life.
5. According to Dr. Johnson, authors are rated by their best when they are _____.
6. Dr. Johnson claimed that Shakespeare's drama is the mirror of _____
7. Voltaire censures Shakespeare's kings as not completely _____.
8. Shakespeare has united the powers of exciting laughter and sorrow not only in one mind, but in one _____.
9. In Shakespeare's other works, he has well enough preserved the unity of ____.
10. A ____ was to Shakespeare the fatal Cleopatra for which he lost the world, and was content to lose it.
11. For Johnson, in Shakespeare's works, even when the agency is supernatural the dialogue is level with ____.
12. This, therefore is the praise of Shakespeare, that his drama is the ____ of life.
13. An action which ended happily to the principal persons is a ____.
14. Shakespeare has no heroes, his scenes are occupied by _____
15. Shakespeare approximates the remote, and familiarizes the _____
16. In Preface to Shakespeare, Johnson defended Shakespeare's use of _____.
17. Johnson is of the opinion that Shakespeare writes without moral purpose and is more careful to please than to _____.
18. Johnson said that Shakespeare often surpassed expectation or desire when he wrote _____
19. An action which ended happily to the principal persons is a ____.
20. A _____ is to Shakespeare what luminous vapours are to travellers.

KEY:

1. universal
 2. Supreme
 3. Seriousness
 4. nature
 5. Dead
 6. Life
 7. Royal
 8. Composition
 9. Action
 10. Quibble
 11. Life
 12. Mirror
 13. Comedy
 14. Men
 15. Wonderful
 16. Tragic-comedy
 17. Instruct
 18. Comedy
 19. Comedy
 20. Quibble
-
-

UNIT II: PREFACE TO THE LYRICAL BALLADS- WILLIAM WORDSWORTH

I. MULTIPLE CHOICE QUESTIONS:

1. For Wordsworth the function of poetry is to give
 - a) joy
 - b) happiness
 - c) catharsis
 - d) pleasure
2. To Wordsworth, poetry is a spontaneous overflow of powerful feelings, emotions recollected in
 - a) images
 - b) tranquility
 - c) simple life
 - d) sensation

3. Wordsworth's poet is a man speaking to
 - a) everyone
 - b) his readers
 - c) men
 - d) nature
4. The function of poetry is both to instruct and delight, but for Wordsworth it is to give
 - a) exaltation
 - b) pleasure
 - c) dictation
 - d) purgation
5. The dominant theme of Wordsworth's preface is
 - a) poetic diction
 - b) poetic argument
 - c) poetic criticism
 - d) poetic license
6. Wordsworth's preface declares the dawn of
 - a) English Romantic Movement
 - b) British Romantic Movement
 - c) European Romantic Movement
 - d) Anglo-saxon Romantic Movement
7. Wordsworth's preface can be seen as a forceful plea for simplicity both in
 - a) idea and feeling
 - b) sentiment and exposition
 - c) expression and elucidation
 - d) theme and treatment
8. Wordsworth was primarily
 - a) a critic
 - b) a poet
 - c) an essayist
 - d) a philosopher
9. The *Preface to the Lyrical Ballads* was published in
 - a) 1798
 - b) 1799
 - c) 1800
 - d) 1801
10. The Principal object in the *Lyrical Ballads* was to choose incidents and situations from
 - a) urban life
 - b) agrarian life
 - c) common life
 - d) genteel life
11. Poems of value are produced by a man who possess more than usual organic sensibility and had also thought
 - a) in tranquility

- b) long and deep
 - c) passionately
 - d) calmly
12. In the *Lyrical Ballads*, Wordsworth's purpose was to imitate and adopt the very language of
- a) the neoclassics
 - b) metre
 - c) men
 - d) the classics
13. Which of the following is not true?
- a) Lyrical Ballads marked the beginning of the Romantic Age
 - b) Wordsworth believed that simple language creates better poems than complicated language
 - c) Nature is a savage force that needs to be conquered by technology
 - d) Lyrical Ballads received mixed reviews when it was originally published in 1798
14. In what ways is the Lyrical Ballads different from much of the poetry that was popular when it was published?
- a) It features poems that focus on nature and rural community
 - b) It calls for rigid poetic forms
 - c) It sought for poems that are more complicated
 - d) It sought to stimulate the reasoning mind rather than produce an emotional response
15. Wordsworth justifies the use of metre and denounces the _____ of the Neo-Classical poets for their artificiality.
- a) verse
 - b) rhyme
 - c) poetic diction
 - d) tradition
16. Wordsworth quoted _____ who said, "Poetry is the most philosophical of all writings".
- a) Aristotle
 - b) Horace
 - c) Homer
 - d) Virgil
17. An Appendix on Poetic Diction was added to the *Preface to the Lyrical Ballads* in_____.
- a) 1800
 - b) 1798
 - c) 1805
 - d) 1802
18. According to Wordsworth the understanding of the reader must necessarily be in some degree...

- (a) Enlightened
 - (b) Disheartened
 - (c) Motivated
 - (d) Contentment
19. Wordsworth said that Poetry is the image of
- (a) Man and Science
 - (b) Man and Society
 - (c) Man and Nature
 - (d) Nature and Science
20. According to Wordsworth Poetry is the first and last of all...
- (a) Wisdom
 - (b) Truth
 - (c) Inspiration
 - (d) Knowledge
21. Wordsworth gives much importance to the _____ of poetry
- a) Fancy
 - b) Language
 - c) Feelings
 - d) Imagination
22. Who comments, “the end of writing is to instruct, The end of poetry is to instruct by pleasing”
- a) Shakespeare
 - b) Arnold
 - c) Dr. Johnson
 - d) None of the above
23. The only difference between the language of Prose and the language of Poetry is _____
- a) Use of Rhythm
 - b) Use of Words
 - c) Use of feelings
 - d) Use of Metre
24. According to Wordsworth _____ is not essential to poetry
- a) Metre
 - b) Imagination
 - c) Talent
 - d) Rhyme
25. A primary function of poetry according to Wordsworth is to give _____ for his readers
- a) Knowledge
 - b) Pleasure
 - c) Idea
 - d) Truth

26. Poetry is “spontaneous overflow of powerful feelings” according to
- a) Arnold
 - b) T. S Eliot
 - c) Johnson
 - d) Wordsworth
27. Wordsworth chosen the various aspects of _____
- a) Royal and rich life
 - b) War and peace life
 - c) Humble and Rustic life
 - d) Nature and poets life
28. The Poetic Composition take place in _____ stages
- a) Four
 - b) Eight
 - c) Two
 - d) Six
29. “Poetry is emotions recollected in tranquility”. Who has defined poetry in these words?
- a) Shelley
 - b) Matthew Arnold
 - c) S. T. Coleridge
 - d) Wordsworth
30. Rustic life is more noble and permanent because they are connected with the objects of _____
- a) Real life
 - b) Truth
 - c) Nature
 - d) Fancy
31. Wordsworth remarks that Poetry and Painting are
- a) Sisters
 - b) Siblings
 - c) Brother
 - d) Children
32. Wordsworth states, “Poetry sheds no tears such as Angels weep, but natural and
- a) earthly tears”
 - b) childish tears”
 - c) human tears”
 - d) mournful tears”
33. Wordsworth believes that a poet is,
- a) “a man speaking to poets”
 - b) “a man speaking to men”
 - c) “a man speaking to human”

- d) "a man speaking to God"
34. Wordsworth feels that Poetry is the image of
- a) human beings and nature
 - b) men and women
 - c) God and human
 - d) man and nature
35. The language of every good poem can in no respect differ from that of good ____.
- a) Drama
 - b) Prose
 - c) Novel
 - d) Tragi- comedy
36. Wordsworth said the poet should use the ____ for removing what would otherwise be painful or disgusting in the passion.
- a) Principal of selection
 - b) Metrical composition
 - c) Personification of abstract ideas
 - d) Real language of men
37. Who said that poetry is the most philosophic of all writing?
- a) William Wordsworth
 - b) William Shakespeare
 - c) Aristotle
 - d) Matthew Arnold
38. In what ways is Lyrical Ballads different from much of the poetry that was popular when it was published?
- a) It calls for even more strict and rigid poetic forms
 - b) It features poems that focus on nature and rural communities
 - c) It contains poems that are more complicated and academic in tone.
 - d) It sought to stimulate the reader's reasoning mind.
39. According to Wordsworth, poetic diction has
- a) Rules
 - b) No rules
 - c) Rustic language
 - d) Simple language
40. According to Wordsworth, prose and poetry differs by
- a) Style
 - b) Emotion
 - c) Preface
 - d) Metre

KEY:

1. D
2. B
3. C
4. b
5. A
6. A
- 7. D**
- 8. B**
9. D
10. C
11. B
12. C
13. C
- 14. A**
15. C
16. A
17. D
18. A
19. C
- 20. D**
21. B
22. C
23. D
24. A
25. B
- 26. D**
27. C
28. A
- 29. D**
- 30. C**
31. A
32. C
33. A
34. D
35. B
36. A
37. C
38. B
39. B
- 40. D**

II. FILL IN THE BLANKS:

1. The 1802 _____ written by Wordsworth is considered the standard text.
2. For Wordsworth, the function of poetry was to_____.
3. All good poetry is the spontaneous overflow of powerful_____.
4. Poetry is the breath and finer spirit of all knowledge, it is the impassioned expression which is in the countenance of all _____
5. The style and manner of the best poetry their special character, their accent, is given by their diction and, even yet more by their _____.
6. Poetry is the first and last of all _____ - it is immortal as the heart of man.
7. Wordsworth states that there is no essential difference between the language of _____ and the language of poetry.
8. Wordsworth said that every poem has a worthy _____.
9. Wordsworth "Preface to the Lyrical Ballads" was published in _____
10. In Wordsworth's poems _____ are most important then action and situation
11. Wordsworth justifies the use of metre and condemns the use of _____
12. According to Wordsworth, poetic composition takes place in _____ stages
13. _____ poetic diction was famous in Wordsworth's age
14. The aim of poetry, according to Wordsworth is to afford_____
15. In Lyrical Ballads, Wordsworth preferred to use a 'selection of language really used by _____'.
16. 'The language of every good poem can in no respect differ from that of good ____.
17. Wordsworth said the poet should use the principal of _____ for removing what would otherwise be painful or disgusting in the passion.
18. _____ said that poetry is the most philosophic of all writing
19. Wordsworth says that "Poetry is _____ recollected in tranquillity".
20. Rustic life is more noble and permanent because they are connected with the objects of_____

KEY:

1. preface
2. instruct
3. feelings
4. science
5. movement
6. knowledge
7. prose
8. Purpose
9. 1800
10. Feelings
11. Poetic diction

- 12. Four stages
 - 13. Artificial
 - 14. Pleasure
 - 15. Men
 - 16. Prose
 - 17. Selection
 - 18. Aristotle
 - 19. Emotions
 - 20. Nature
-

UNIT III: THE STUDY OF POETRY- MATTHEW ARNOLD

I. MULTIPLE CHOICE QUESTIONS:

1. only the best poetry according to Arnold is capable of performing its ____
 - a) duty
 - b) job
 - c) task
 - d) systems
2. according to Arnold, poetry interprets life in ____ ways.
 - a) one
 - b) two
 - c) three
 - d) four
3. the first great principle of criticism emancipated by Arnold is _____
 - a) Disinterestedness
 - b) Detachment
 - c) Discernment
 - d) Disaffectation
4. Poetry according to Arnold, attaches its emotion to the
 - a) theme
 - b) style
 - c) idea
 - d) diction**
5. According to Arnold, the scantiest and frailest of classics in English poetry is
 - a) Gray
 - b) Pope
 - c) Burns
 - d) Milton
6. Whom did Arnold regard as the high priest of prose and reason
 - a) Milton

- b) Gray
 - c) Dryden
 - d) Pope
7. In the study of poetry Arnold writes that we have to turn to poetry to
- a) understand life and to sustain us
 - b) interpret life and to control us
 - c) interpret life and to console and sustain us
 - d) understand life and to strengthen us
8. What confuses the distinctions between excellent and inferior, sound and unsound, true and untrue or only half-true in poetry?
- a) Charlatanism
 - b) Philistinism
 - c) Estimates
 - d) High seriousness
9. The definition of poetry as enunciated by Matthew Arnold in "The Study of Poetry" is
- a) A spontaneous overflow of powerful feelings
 - b) A criticism of life, governed by the laws of poetic truth and poetic beauty
 - c) A just and lively image of human nature, to delight and instruct mankind
 - d) An imitation of an action that is serious, complete and of certain magnitude
10. What has the power of forming, sustaining and delighting us as nothing else can?
- a) Excellent prose
 - b) Criticism
 - c) The best poetry
 - d) Drama
11. According to Matthew Arnold, Chaucer is not one of the great classics because
- a) His poetry does not transcend and efface the poetry of Catholic Christendom
 - b) His verse lacks liquidness and fluidity.
 - c) his poetry lacks virtue of manner and movement
 - d) None of the above
12. According to Matthew Arnold, poetry is –
- a) a criticism of life
 - b) spontaneous overflow of powerful feelings
 - c) an escape from personality
 - d) the sensuous way of expression
13. Who, according to Arnold is the father of English poetry?
- a) Shakespeare
 - b) Wordsworth
 - c) Chaucer
 - d) Dryden
14. In *The Study of Poetry*, Arnold puts stress on _____ in poetry.
- a) bright humour
 - b) high seriousness

- c) sensuousness
 - d) want of seriousness
15. The 'touchstone method' was propagated by –
- a) Matthew Arnold
 - b) T.S. Eliot
 - c) F.R. Leavis
 - d) William Wordsworth
16. Arnold regards Dryden and Pope as the Classics of English _____.
- a) fiction
 - b) poetry
 - c) prose
 - d) morals
17. "The best poetry will be found to have a power of forming, sustaining and delighting us, as nothing else can" was said by –
- a) William Wordsworth
 - b) Matthew Arnold
 - c) John Dryden
 - d) Alexander Pope
18. Middleton Murry had criticized the critical work of –
- a) Matthew Arnold
 - b) F.R. Leavis
 - c) T.S. Eliot
 - d) Samuel Johnson
19. What attaches its emotion to facts according to Arnold?
- (a) Poetry
 - (b) Prose
 - (c) Religion
 - (d) Tradition
20. How should we conceive poetry as advocated by Arnold?
- (a) Worthily and Highly
 - (b) Highly and Mightily
 - (c) Worthily and Prayerful
 - (d) Mighty and Powerful
21. What did Arnold say will appear incomplete if not for poetry?
- (a) Religion
 - (b) Philosophy
 - (c) Science
 - (d) Knowledge
22. Charlatanism is for confusing or obliterating the distinctions between
- (a) Excellent and inferior
 - (b) Sound and unsound
 - (c) True and untrue
 - (d) All of the above

23. In poetry, as a criticism of life, the spirit of our race will find its _____
- (a) Consolation
 - (b) Beauty
 - (c) Truth
 - (d) Sanctity
24. Mathew Arnold said that the best poetry will be found to have a power of
- (a) Informing, observing and delighting
 - (b) Guiding, reforming and appreciating
 - (c) Binding, combining and structuring
 - (d) Forming, sustaining and delighting
25. The different kinds of estimations propounded by Arnold were
- (a) Historical, Personal and Real
 - (b) Didactic, Prosaic and Autotelic
 - (c) Personal, Historical, Complete
 - (d) None of the above
26. Arnold was of the view that Chaucer's superiority is found in his _____
- (a) Diction and subject
 - (b) Manner and style
 - (c) Style and substance
 - (d) Form and subject
27. Which quality is not needful for a fit prose according to Arnold?
- (a) Regularity
 - (b) Precision
 - (c) Balance
 - (d) Exclusivity
28. Poetry is a criticism of life under the _____ fixed for such a criticism
- a) Laws
 - b) Ideals
 - c) Morals.
 - d) Conditions
29. Arnold regards Dryden and Pope as the Classics of English _____
- a) Prose
 - b) Morals
 - c) Fiction
 - d) Poetry
30. In the age of Pope and Dryden, Arnold regards _____ as a unique poet.
- a) Milton
 - b) Keats
 - c) Pope
 - d) Gray
31. Keats, according to Arnold, is with _____
- a) Milton

- b) Wordsworth
 - c) Shakespeare
 - d) Shelley
32. Arnold states, "But for poetry the idea is everything, the rest is a world of illusion; of
- a) godlike illusion"
 - b) human illusion"
 - c) divine illusion"
 - d) wonderful illusion"
33. "Poetry attaches its emotion to the idea: the idea is the
- a) fact"
 - b) knowledge"
 - c) history"
 - d) theory"
34. Arnold states, "The strongest part of our religion is its
- a) unconscious verses"
 - b) unconscious poetry"
 - c) unconscious lyrics"
 - d) unconscious history"
35. Arnold believes that without poetry, "Science will appear
- a) complete"
 - b) incomplete"
 - c) immature
 - d) undefined"
36. Arnold feels the historic estimate and the personal estimate often supersedes the
- a) ideal estimate
 - b) principal estimate
 - c) critical estimate
 - d) real estimate
37. To Arnold, the superiority of best poetry is marked by the superior character of
- a) truth and seriousness
 - b) truth and ideas
 - c) seriousness and knowledge
 - d) knowledge and truth
38. Arnold defines poetry as
- a) 'The criticism of life, governed by the laws of poetic truth and poetic beauty'.
 - b) 'The breath and finer spirit of all knowledge'.
 - c) 'Not an expression of emotion, but as escape from emotion'.
 - d) 'A speaking picture with its end, to teach and delight'.
39. The first great principle of criticism enunciated by Arnold is that of
- a) Disinterestedness or detachment
 - b) Response to rhythm and metre

- c) Speculation and theorisation
 - d) Measurement of knowledge
40. Which poet does Arnold say lack 'the high seriousness of the great classics'?
- a) Chaucer
 - b) Dryden
 - c) Pope
 - d) Burns

KEY:

- 1. C
- 2. B
- 3. A
- 4. D
- 5. A
- 6. D
- 7. C
- 8. A
- 9. B
- 10. C
- 11. D
- 12. A
- 13. B
- 14. B
- 15. A
- 16. C
- 17. B
- 18. C
- 19. C
- 20. A
- 21. C
- 22. A
- 23. A
- 24. D
- 25. A
- 26. C
- 27. D
- 28. D
- 29. A

30. d
31. c
32. C
33. A
34. B
35. B
36. D
37. A
38. A
39. A
40. A

II. FILL IN THE BLANKS:

1. According to Arnold, poetry interprets life in _____ ways.
2. Dryden and Pope are not classics of our poetry, they are classics of our _____
3. The real estimate, the only true one, is liable to be superseded, if we are not watchful by two other kinds of estimate, the _____ estimate and the _____ estimate.
4. The end of writing is to instruct; the end of poetry is to instruct by _____
5. To fulfil high destinies, poetry must be of high order of _____ according to Arnold.
6. According to Arnold Truth and Seriousness is inseparable from diction and _____
7. In the 'Study of Poetry' Arnold puts stress on _____ in poetry
8. Arnold praises Burns _____ poems
9. Arnold pleads for _____ method
10. To Arnold, the only true one to estimate a poet or a poem is the _____ estimate.
11. The historic estimate affects our judgment and language when we are dealing with _____ poets
12. Arnold regards Dryden and Pope as the Classics of English _____
13. Arnold feels the historic estimate and the personal estimate often supersedes the _____ estimate
14. According to Matthew Arnold, poetry is a _____ of life
15. _____ is, according to Arnold, the father of English poetry.
16. Arnold defines poetry as being defined by _____ truth and beauty.
17. Arnold believes that without poetry, science will appear _____
18. Poetry is a criticism of life under the _____ fixed for such a criticism
19. _____ is for confusing or obliterating the distinctions between excellent and inferior.
20. We have to turn to _____ to interpret life, and to sustain and console us, according to Arnold.

KEY

1. Two
 2. prose
 3. historic, personal
 4. pleasing
 5. Excellence
 6. movement
 7. high seriousness
 8. scotch
 9. touchstone
 10. Real
 11. Ancient
 12. Prose
 13. Real
 14. Criticism
 15. Chaucer
 16. Poetic
 17. Incomplete
 18. Conditions
 19. Charlatanism
 20. Poetry
-

UNIT IV: THE FUNCTION OF CRITICISM- T.S.ELIOT

I. MULTIPLE CHOICE QUESTIONS:

1. Middleton Murry has criticized the critical work of
 - a) Wordsworth
 - b) Eliot
 - c) Arnold
 - d) Leavis
2. Eliot says , “ inner voice is ____ “
 - a) hoarse
 - b) artificial
 - c) whiggery
 - d) sublime
3. Eliot’s essay ‘The Function of Criticism’ has
 - a) two points
 - b) three parts
 - c) four parts
 - d) five parts

4. According to Eliot, Literary tradition is
 - a) Self-sacrifice
 - b) Whiggering
 - c) Self-organism
 - d) a canon
5. A critic according to Eliot must be entirely
 - a) impersonal and objective
 - b) imaginative and emotional
 - c) ordered and discerning
 - d) learned and well-read
6. Eliot says that the function of a critic is to _____ a work of art
 - a) explain
 - b) elucidate
 - c) publish
 - d) contemplate
7. In T.S Eliot's "The Function of Criticism", he mentions that the ____ should be altered by the ____, as much as the ____ is altered by the ____.
 - a) future, past & past, future
 - b) present, past & past, present
 - c) future, present & present, future
 - d) past, present & present, past
8. What is the commentation and exposition of works of art by means of written words according to Eliot?
 - a) philosophy
 - b) Literature
 - c) criticism
 - d) creativity
9. Eliot mentions that the end of criticism appears to be the elucidation of works of art and
 - a) the correction of taste
 - b) the convection of taste
 - c) the conversion of taste
 - d) the conduction of taste
10. What according to Eliot does the inner voice sound like?
 - a) trusting one's instincts
 - b) doing as one likes
 - c) doing what's necessary
 - d) doing as other's like
11. Who according to Eliot are the real corruptors of taste?
 - a) those that supply lies and fiction
 - b) those that supply opinions or fancy
 - c) those that supply truth or facts
 - d) those that supply criticism
12. According to Eliot the most important qualification that a critic must have is

- a) a highly developed sense of understanding
 - b) a highly developed sense of fact
 - c) a highly developed sense of meaning
 - d) a highly developed sense of intuition
13. T.S. Eliot has stated that criticism is the elucidation of work of _____ and the correction of _____.
- a) arts, taste
 - b) writers, sense
 - c) individual, mistake
 - d) none of the above
14. Eliot states that to be an ideal critic, one has to develop an extraordinary sense of _____.
- a) imagination
 - b) taste
 - c) fact
 - d) vision
15. Eliot says that inner voice is _____.
- a) hoarse
 - b) Whiggery
 - c) artificial
 - d) raspy
16. What, according to T.S. Eliot are the chief tools of the critic?
- a) Comparison and analysis
 - b) Analysis and exposition
 - c) Exposition and comparison
 - d) None of the above
17. The lemon squeezer critic is opposed by –
- a) Middleton Murry
 - b) T.S. Eliot
 - c) Samuel Johnson
 - d) F.R. Leavis
18. Eliot believes that artists unite consciously or unconsciously under a common
- (a) Inheritance and cause
 - (b) Religion and faith
 - (c) System of Believe
 - (d) Habit and cause
19. The commentation and exposition of works of art, according to Eliot, is
- (a) Elucidation
 - (b) Exposition
 - (c) Collaboration
 - (d) Criticism
20. Criticism must always profess an _____

- (a) Observation
 - (b) Analysis of works of art
 - (c) Objective
 - (d) End in view
21. Eliot said that Mathew Arnold overlooks the importance of
- (a) Inner Voice
 - (b) Creation in criticism
 - (c) Criticism in creation
 - (d) None of the above
22. No writer according to Eliot is _____
- (a) Self-reliant
 - (b) Self-supported
 - (c) Self-sufficient
 - (d) Selfish
23. A critic must have a very highly developed sense of _____
- (a) Understanding
 - (b) Fact
 - (c) Knowledge
 - (d) Literature
24. The chief tools of a critic are
- (a) Truth and knowledge
 - (b) Facts and Science
 - (c) Comparison and analysis
 - (d) Reading and understanding
25. The Function of Criticism is T. S Elliot's reply to _____
- a) I. A Richards
 - b) Northrope Frye
 - c) Middleton Murry
 - d) Rene Welleck
26. To which age does T. S Eliot belong?
- a) Classical Age
 - b) Modern Age
 - c) Romantic Age
 - d) Victorian Age
27. Both Arnold and Eliot are preoccupied with
- a) Culture
 - b) Society
 - c) Emotion
 - d) Nature
28. 'The function of criticism is to promote the understanding and enjoyment of literature'.
Who said this?
- a) Matthew Arnold

- b) T. S Eliot
- c) Dr. Johnson
- d) John Keats

29. Eliot states, “A common inheritance and a common cause unite artists
- a) consciously or unconsciously”
 - b) interactively”
 - c) by unseen thread”
 - d) subconsciously”
30. Eliot believes that between the true artists of any time there is
- a) an unconscious community
 - b) a mutual understanding
 - c) a vast difference
 - d) an unbound thread
31. Eliot feels that the second-rate artist cannot afford to surrender himself to any
- a) concrete idea
 - b) common action
 - c) universal detail
 - d) philosophical idea
32. To Eliot, the chief tools of the critic are,
- a) reading and composition
 - b) reading and comprehension
 - c) composition and analysis
 - d) comparison and analysis
33. Eliot states. “The critical activity finds its highest, its true fulfillment in a kind of union with creation in the
- a) labour of the artist”
 - b) composition of the poet”
 - c) works of poets and prose writers”
 - d) creation of the artist”
34. The most important qualification that Eliot recommends to critics is to possess a
- a) “very highly developed sense of literature”
 - b) “very highly developed sense of history”
 - c) “very highly developed sense of philosophy”
 - d) “very highly developed sense of fact”
35. According to TS Eliot, who overlook the capital importance of criticism in the work of creation itself?
- a) Middleton Murry
 - b) Matthew Arnold
 - c) Clutton Brock
 - d) Coleridge
36. What are the chief tools of the critic according to TS Eliot?
- a) Comparison and analysis

- b) Interpretation and communication
 - c) Studying and reproduction
 - d) Fact hunting
37. What did TS Eliot call critics like himself who did not have the 'inner voice'?
- a) Inner deaf mutes
 - b) Whiggery
 - c) Fact hunters
 - d) Lemon- squeezers
38. "The Function of Criticism" by TS Eliot was written in
- a) 1921
 - b) 1922
 - c) 1923
 - d) 1924
39. "The Function of Criticism" by TS Eliot was a response to
- a) Matthew Arnold
 - b) Dr. Wellek
 - c) Middleton Murry
 - d) FR Leavis
40. Eliot said that the major part of the effort of an author in composing his work is ____.
- a) Critical labour
 - b) Critical faculty
 - c) Creative criticism
 - d) Workshop criticism

KEY:

- 1. B
- 2. C
- 3. C
- 4. B
- 5. A
- 6. B
- 7. D
- 8. C
- 9. A
- 10. B
- 11. B
- 12. B
- 13. A
- 14. C
- 15. B

16. A
- 17. B**
18. A
19. D
20. D
21. C
22. C
23. B
24. C
25. c
26. B
27. A
- 28. B**
29. A
30. A
31. B
32. D
33. A
- 34. D**
35. B
36. A
37. A
38. C
39. C
- 40. D**

II. FILL IN THE BLANKS:

1. Eliot's essay The Function of Criticism was published in_____.
2. Eliot says that the function of a critic is to _____works of art.
3. The end of criticism is "the elucidation of the works of art and correction of _____.
4. According to T.S Eliot. "for order to persist after the supervention of novelty, the _____ existing order must be, if ever so lightly, altered."
5. T.S Eliot mocks the Inner voice by calling it _____
6. Eliot necessitated that the past should be _____by the present.
7. Eliot asserts that most critics are occupied in labour of _____.
8. In 'The Function of Criticism' by T. S Eliot there are _____ parts
9. To Eliot, there is a large part of critical writing which consists of 'interpreting an author a _____'.
10. Eliot feels that, 'fact cannot corrupt _____'.
11. The ____ seeks truth as a remote and unknown benefactor; he cherishes and loves it in his solitude.

12. A critic must have a very highly developed sense of ____.
13. The critical activity finds its highest, its true fulfilment in a kind of union with ____ in the labour of the artist.
14. Comparison and analysis are the chief tools of the critic according to ____
15. The commentation and exposition of works of art, according to Eliot, is ____
16. The Function of Criticism is T. S Elliot's reply to ____
17. T.S Eliot belongs to the ____ Age of literature.
18. 'The function of criticism is to promote the understanding and enjoyment of literature', is a quote by ____
19. The lemon squeezer critic is opposed by ____
20. Eliot mentions that the end of criticism appears to be the elucidation of works of art and ____ of taste.

KEY:

1. 1923
 2. Elucidate
 3. Taste
 4. whole
 5. Whiggery
 6. altered
 7. obnubilation
 8. four
 9. Work
 10. Ideas
 11. Man of science
 12. Fact
 13. Creation
 14. T.S.Eliot
 15. Criticism
 16. Middleton Murry
 17. Modern
 18. TS. Eliot
 19. T.S. Eliot
 20. Correction
-
-

UNIT V: CRITICISM AND PHILOSOPHY- F.R.LEAVIS

I. MULTIPLE CHOICE QUESTIONS:

1. The Essay literary Criticism and Philosophy was published in
 - a. 1927
 - b. 1947
 - c. 1973
 - d. 1937
2. Leavis literary Criticism and Philosophy is a reaction to _____ essay
 - a. T.S Eliot's
 - b. I.A Richard's
 - c. R.N Wellek's
 - d. K. Wimsatt
3. Leavis is of the opinion that reading demanded by poetry is different from that demanded by
 - a. science
 - b. law
 - c. history
 - d. philosophy
4. Leavis expresses his views on the _____ of criticism
 - a) relevance
 - b) discipline
 - c) function
 - d) guidelines
5. Leavis is of the opinion that the reading demanded by poetry is different from that demanded by
 - a) drama
 - b) philosophy
 - c) science
 - d) prose
6. "Literary Criticism and Philosophy" was written by F.R Leavis in response to which other critic?
 - a. Matthew Arnold
 - b. Dr. Rene Wellek
 - c. T.S Eliot
 - d. William Wordsworth
7. What according to Leavis are the two distinct and different kinds of discipline?
 - a. Science and arts
 - b. Science and Philosophy
 - c. Literary Criticism and philosophy
 - d. Arts and Philosophy
8. F.R. Leavis is of the opinion that the ideal ____ is the ideal _____.
 - a. critic, reader
 - b. philosopher, critic
 - c. reader. critic
 - d. writer, critic

9. What was Leavis' opinion of William Wordsworth?
 - a. He did not consider Wordsworth to be good poet
 - b. He did not consider Wordsworth to be a philosophic thinker.
 - c. He did not consider Wordsworth to be a critical thinker.
 - d. He did not consider Wordsworth to be a Romantic thinker.
10. Training in what discipline would be beneficial but is not a necessity to a literary critic according to Leavis?
 - a. Science
 - b. Psychology
 - c. Sociology
 - d. Philosophy
11. Which of the following according to Leavis, does not invite one to "think about" and "judge"?
 - a. poetry
 - b. Philosophy
 - c. criticism
 - d. reading
12. Leavis feels that the best way of presenting theoretical principles is to show them at work in –
 - a) Factual Criticism
 - b) Logical Criticism
 - c) Practical Criticism
 - d) Constructive Criticism
13. Dr. Wellek has criticized Leavis that his lack of interest in philosophy makes him unfair to the poets of _____.
 - a) Victorian poets
 - b) Romantic poets
 - c) Elizabethan poets
 - d) Modern poets
14. "The business of a literary critic is to attain a peculiar completeness of response" is stated by –
 - a) F.R. Leavis
 - b) Middleton Murry
 - c) Matthew Arnold
 - d) Rene Wellek
15. For Leavis, the reading demanded by poetry is of a different kind from that demanded by _____.
 - a) drama
 - b) essay
 - c) philosophy
 - d) science
16. Leavis boldly announced that Literary Criticism is not _____

- (a) Psychology
 - (b) History
 - (c) Philosophy
 - (d) Physiology
17. The ideal critic according to Leavis is the _____
- (a) Ideal poet
 - (b) Ideal reader
 - (c) Ideal philosopher
 - (d) Ideal person
18. Leavis asserts that words in poetry demands _____ responsiveness.
- (a) Total
 - (b) Absolute
 - (c) Complex
 - (d) Complete
19. A critic's constant concern is never to lose his _____
- (a) Completeness of possession
 - (b) Value Judgment
 - (c) Completeness of response
 - (d) Irrelevant generalizing
20. Dr. Wellek's first criticism of Leavis is that Leavis didn't develop
- (a) cogency
 - (b) theoretical implications
 - (c) coherence of response
 - (d) none of the above
21. Dr. Wellek's main criticism of Leavis was that
- (a) Leavis was biased
 - (b) Leavis lacked interest in philosophy
 - (c) Leavis was not a romantic
 - (d) Leavis was ambiguous
22. The difference between a poet and a philosopher according to Leavis is
- (a) Symbolical representations
 - (b) Interests of rhythm
 - (c) Laxity of expression
 - (d) Evocative powers
23. Who has written Literary Criticism and Philosophy
- a) T. S Eliot
 - b) I. A Richards
 - c) F. R Leavis
 - d) M. H Abrams
24. To F. R. Leavis, literary criticism and philosophy are
- a) "quite distinct and different kinds of discipline"
 - b) "quite similar discipline"

- c) “quite amusing discipline”
 - d) “quite extraordinary disciplines”
25. F. R. Leavis states, “By the critic of poetry I understand the complete reader: the ideal critic is
- a) the ideal writer”
 - b) the ideal composer”
 - c) the ideal reader”
 - d) the ideal man”
26. The critic’s aim is, first, to realize as sensitively and completely as possible this or that which claims his
- a) Imagination
 - b) Attention
 - c) Thoughts
 - d) Enthusiasm
27. The literary critic aims to make fully conscious and articulate the immediate sense of
- a) “value that ‘places’ the poem”
 - b) “value that ‘situates’ the poem”
 - c) “value that ‘modifies’ the poem”
 - d) “value that ‘decodes’ the poem”
28. Leavis states, “But it is to be note that the improvement we ask for is of the critic, the critic as critic, and to count on it would be to count on the attainment of
- a) A glorious task”
 - b) A perfect balance”
 - c) An ideal task”
 - d) An arduous ideal”
29. Leavis never proposed to consider ___ as a philosophic thinker
- a) William Wordsworth
 - b) William Blake
 - c) PB Shelly
 - d) Dr.Wellek
30. Who said, “Poetry must be in serious relation to actuality, it must have a firm grasp of the actual, of the object, it must be in relation to life”?
- a) William Wordsworth
 - b) Matthew Arnold
 - c) TS Eliot
 - d) FR Leavis
31. FR Leavis said the business of the literary critic is
- a) To have a coherent response to commentary
 - b) To be on guard against abstracting things
 - c) To be on guard against generalization
 - d) All of the above

32. Leavis states that poetry is concrete and that philosophy is
- The same
 - Abstract
 - Disinterested
 - Ephemeral
33. According to Leavis, philosophic training would benefit the critic by making clear that
- The two are vastly similar
 - The two are vastly different
 - Philosophy is needed to be a critic
 - The two are complementary
34. The reading demanded by poetry is different from that demanded by
- Philosophy
 - History
 - Science
 - Law
35. Leavis asserts that words in poetry demands _____ responsiveness.
- Disinterested
 - Partial
 - Complete
 - Voluntary
36. Dr. Wellek accuses Leavis of being unfair to the poets of the _____ Age.
- Victorian
 - Neo- Classical
 - Romantic
 - Puritan
37. Leavis says that his and Wellek's approaches are different because he is a critic, and Wellek is a
- Realist
 - Artist
 - Writer
 - Philosopher

KEY:

- D
- C
- D
- B
- B

6. B
7. C
8. A
9. B
10. D
11. A
12. C
13. B
14. A
15. C
16. C
17. B
18. D
19. A
20. B
21. B
22. C
23. C
24. A
25. C
26. B
27. A
28. D
29. A
30. D
31. D
32. B
33. B
34. A
35. C
36. C
37. D

II. FILL IN THE BLANKS:

1. The criticism of Leavis is sometimes called _____ criticism
2. Philosophical training would make it clearer that literary criticism is not _____
3. Leavis states that Dr. Wellek accuses him of not being philosophical because he himself is a _____
4. The critical activity finds its highest, its true fulfillment in a kind of union with creation in the labour of the _____.
5. According to Leavis, criticism is not an _____ activity.

6. Leavis held that Dr.Wellek confirms his conviction that philosophy and literary criticism are very _____ things.
7. Leavis accuses Dr.Wellek of not paying real attention to his analyses of _____
8. Leavis states, 'Again where Wordsworth is concerned, Dr.Wellek seems to misunderstand my _____.
9. Leavis remarks of Dr.Wellek, 'He is so interested in philosophy that he pays no real attention to my _____of poetry.
10. Philosophy, we say, is 'abstract', and poetry ____.
11. 'If I profess myself so freely to be no philosopher it is because I have a pretensions-pretensions to being a ____.
12. Aristotle observes that the superiority of poetry over history consists in its possessing a higher _____ and a higher seriousness.
13. The best poetry will be found to have a power of forming, sustaining and _____ us, as nothing else can.
14. Dr.Wellek accuses FR. Leavis of being unfair to the poets of the ____ age.
15. Leavis boldly announced that Literary Criticism is different from _____
16. Leavis asserts that words in poetry demands_____ responsiveness.
17. For Leavis, the reading demanded by poetry is of a different kind from that demanded by _____.
18. Leavis says that poetry is concrete, whereas philosophy is _____
19. Leavis claims that Blake's symbolism can be understood even without studying his _____
20. Leavis claims philosophy invites us to think about something, whereas poetry invites us to ____ into something.

KEY:

1. Philosophical
2. philosophy
3. Philosopher
4. artist
5. autotelic
6. different
7. poetry
8. Intention
9. analysis.
10. Concrete
11. Literary critic
12. Truth
13. Delighting
14. Romantic
15. Philosophy
16. Complete

17. Philosophy
18. Abstract
19. Philosophy
20. Feel