**DEPARTMENT OF ENGLISH**

**PAPER-XI**

**LITERARY CRITICISM, ENG/VI/CC/11**

**SEMESTER- VI**

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

1. **MULTIPLE CHOICE QUESTIONS:**
2. Shakespeare’s drama reflects
	* + 1. life
			2. nature
			3. chaos
			4. order
3. The object of all criticism according to Johnson is to make the obscure and the confused
	* + 1. clear and understood
			2. focused and precise
			3. unobscured
			4. orderly
4. Johnson tries Shakespeare by the test of
	* + 1. Coherence and cogence
			2. relevance and contemporariness
			3. relativity, clarity and imaginativity
			4. time, Nature and Universality
5. Shakespeare’s characters portrays
	* + 1. humanity
			2. nature
			3. art
			4. truth
6. Who is the 'father of English poetry', the well of English undefiled according to Arnold?
	1. Milton
	2. Dante
	3. Shakespeare
	4. Chaucer
7. Samuel Johnson defended Shakespeare's use of the
	1. comedy
	2. tragedy
	3. tragi-comedy
	4. none of the above
8. The defect or fault in Shakespeare according to Johnson is that
	1. He sacrifices virtue to convenience
	2. He is so much more careful to please than to instruct
	3. He seems to write without any moral purpose.
	4. All of the above
9. Johnson said that Shakespeare showed no regard to
	1. The unity of time and place
	2. The unity of action
	3. Characterization
	4. Poetic language
10. According to Johnson what type of drama did Shakespeare write with much labour?
	1. Comedy
	2. Tragedy
	3. Tragi-comedy
	4. None of the above
11. Samuel Johnson was a writer of the
	1. 17th Century
	2. 18th Century
	3. 19th Century
	4. 20th Century
12. Johnson said that Shakespeare often surpassed expectation or desire when he wrote
	1. Comedy
	2. tragedy
	3. Tragi-comedy
	4. All of the above
13. Samuel Johnson’s *Preface to Shakespeare* was published in \_\_\_\_\_\_\_\_\_.
14. 1756
15. 1770
16. 1800
17. 1765
18. In *Preface to Shakespeare*, Johnson defended Shakespeare’s use of \_\_\_\_\_\_\_\_\_.
19. tragic-comedy
20. tragedy
21. comedy
22. None of the above
23. “Shakespeare was the man, who, of all modern and perhaps ancient poets, had the largest and most comprehensive soul” was said by –
24. Samuel Johnson
25. Matthew Arnold
26. John Dryden
27. Boyle
28. Johnson is of the opinion that Shakespeare writes without moral purpose and is more careful to please than to \_\_\_\_\_\_\_\_\_\_\_.
29. dictate
30. instruct
31. sacrifice
32. inform
33. Johnson praises Shakespeare and comments that his drama is the mirror of \_\_\_\_\_\_\_\_\_\_.
34. himself
35. nature
36. life
37. his family members
38. 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

1. Johnson insists that Shakespeare’s mode of composition

(a) Was inconsistent

(b) Lacked seriousness

(c) Remained the same

(d) Changed constantly

1. 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

1. According to Johnson, the plays of Shakespeare were originally classified into
2. Comedies and tragedies
3. Comedies, tragedies and histories
4. Comedies, tragedies and love stories
5. None of the above
6. In the violation of Unities, Johnson
7. Criticizes Shakespeare
8. Praises Shakespeare
9. Follows Shakespeare
10. Defends Shakespeare
11. According to Johnson, Shakespeare presented nature
12. Faithfully
13. Artificially
14. Foolishly
15. Unrealistically
16. When we read a Shakespearean play, we are not bothered by consideration of
17. Characterization
18. Dialogue
19. Time and Place
20. Humour and Pathos
21. Which of the following critics preferred Shakespeare's comedies to his tragedies?
22. Dryden
23. Pope
24. Johnson
25. Addison
26. Regarding the observance of the three unities in a play, Dr. Johnson's view is that
	1. Only the Unity of Time should be observed
	2. Only the Unity of Action should be observed
	3. Only the Unity of Place should be observed
	4. All the three unities should be observed
27. The dialogue of Shakespeare are sometimes spoilt by:
28. Artificiality
29. Difficult Diction
30. Ruggedness
31. None of the above
32. Poetic justice is:
33. Followed by Shakespeare
34. Not at all followed by Shakespeare
35. Criticizes by Shakesperae
36. Not always followed by Shakespeare
37. Shakespeare has no heroes, his scenes are occupied by

a) Kings

b) Queens

c) Men

d) Fairies

1. Shakespeare approximates the remote, and familiarizes the

a) Marvelous

b) Wonderful

c) Beautiful

d) Magnificent

1. Shakespeare’s drama is the mirror of

a) human beings

b) peace

c) remorse

d) life

1. Dennis and Rymer think Shakespeare’s Romans are not sufficiently

a) Brave

b) Roman

c) Strong

d) Loyal

1. A quibble is to Shakespeare, what luminous vapours are to

a) Adventurers

b) Farmers

c) Sailors

d) Travellers

1. Shakespeare had no regard to the unities of

a) action and place

b) time and action

c) time and place

d) action and theme

1. For Johnson, in Shakespeare’s works, even when the agency is supernatural the dialogue is level with \_\_\_.
	* 1. Tragedy
		2. Life
		3. Nature
		4. Character
2. This, therefore is the praise of Shakespeare, that his drama is the \_\_ of life.
3. Reflection
4. Contemplation
5. Mirror
6. Study
7. Shakespeare has united the powers of exciting laughter and sorrow not only in one mind, but in one \_\_.
8. Composition
9. Narration
10. Genre
11. Action
12. The end of writing is to instruct, the end of poetry is to instruct by \_\_.
13. Writing
14. Composition
15. Pleasing
16. Passion
17. An action which ended happily to the principal persons is a \_\_.
18. Comedy
19. Tragedy
20. History
21. Tragi- comedy
22. Tragedy was not in those times a poem of more general dignity or elevation than \_\_.
23. History
24. Tragi-comedy
25. Comedy
26. Drama
27. According to Dr. Johnson, authors are rated by their best when they are \_\_\_\_\_.
	1. In their prime
	2. Matured
	3. Old
	4. 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
41. **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:**

universal

Supreme

Seriousness

nature

Dead

Life

Royal

Composition

Action

Quibble

Life

Mirror

Comedy

Men

Wonderful

Tragic-comedy

Instruct

Comedy

Comedy

Quibble

**UNIT II: PREFACE TO THE LYRICAL BALLADS- WILLIAM WORDSWORTH**

1. **MULTIPLE CHOICE QUESTIONS:**
2. For Wordsworth the function of poetry is to give
	* 1. joy
		2. happiness
		3. catharsis
		4. pleasure
3. To Wordsworth, poetry is a spontaneous overflow of powerful feelings, emotions recollected in
	* 1. images
		2. tranquility
		3. simple life
		4. sensation
4. Wordworth’s poet is a man speaking to
	1. everyone
	2. his readers
	3. men
	4. nature
5. The function of poetry is both to instruct and delight, but for Wordsworth it is to give
	* 1. exaltation
		2. pleasure
		3. dictation
		4. purgation
6. The dominant theme of Wordsworth’s preface is
	* + 1. poetic diction
			2. poetic argument
			3. poetic criticism
			4. poetic license
7. Wordsworth’s preface declares the dawn of
	* + 1. English Romantic Movement
			2. British Romantic Movement
			3. European Romantic Movement
			4. Anglo-saxon Romantic Movement
8. Wordsworth’s preface can be seen as a forceful plea for simplicity both in
	* + - 1. idea and feeling
				2. sentiment an d exposition
				3. expression and elucidation
				4. theme and treatment
9. Wordsworth was primarily
	* + - 1. a critic
				2. a poet
				3. an essayist
				4. a philosopher
10. The *Preface to the Lyrical Ballads* was published in
11. 1798
12. 1799
13. 1800
14. 1801
15. The Principal object in the *Lyrical Ballads* was to choose incidents and situations from
	1. urban life
	2. agrarian life
	3. common life
	4. genteel life
16. Poems of value are produced by a man who possess more than usual organic sensibility and had also thought
	1. in tranquility
	2. long and deep
	3. passionately
	4. calmly
17. In the *Lyrical Ballads*, Wordsworth's purpose was to imitate and adopt the very language of
	1. the neoclassics
	2. metre
	3. men
	4. the classics
18. Which of the following is not true?
	1. Lyrical Ballads marked the beginning of the Romantic Age
	2. Wordsworth believed that simple language creates better poems than complicated language
	3. Nature is a savage force that needs to be conquered by technology
	4. Lyrical Ballads received mixed reviews when it was originally published in1798
19. In what ways is the Lyrical Ballads different from much of the poetry that was popular when it was published?
	1. It features poems that focus on nature and rural community
	2. It calls for rigid poetic forms
	3. It sought for poems that are more complicated
	4. It sought to stimulate the reasoning mind rather than produce an emotional response
20. Wordsworth justifies the use of metre and denounces the ­­\_\_\_\_\_\_\_\_\_\_\_\_ of the Neo-Classical poets for their artificiality.
21. verse
22. rhyme
23. poetic diction
24. tradition
25. Wordsworth quoted \_\_\_\_\_\_\_\_\_\_\_\_ who said, “Poetry is the most philosophical of all writings”.
26. Aristotle
27. Horace
28. Homer
29. Virgil
30. An Appendix on Poetic Diction was added to the *Preface to the Lyrical Ballads* in\_\_\_\_\_.
31. 1800
32. 1798
33. 1805
34. 1802
35. According to Wordsworth the understanding of the reader must necessarily be in some degree…

(a) Enlightened

(b) Disheartened

(c) Motivated

(d) Contentment

1. Wordsworth said that Poetry is the image of

(a) Man and Science

(b) Man and Society

(c) Man and Nature

(d) Nature and Science

1. According to Wordsworth Poetry is the first and last of all…

(a) Wisdom

(b) Truth

(c) Inspiration

(d) Knowledge

1. Wordsworth gives much importance to the \_\_\_\_\_\_\_\_ of poetry
2. Fancy
3. Language
4. Feelings
5. Imagination
6. Who comments, “the end of writing is to instruct, The end of poetry is to instruct by pleasing”
7. Shakespeare
8. Arnold
9. Dr. Johnson
10. None of the above
11. The only difference between the language of Prose and the language of Poetry is\_\_\_\_\_\_\_\_\_
12. Use of Rhythm
13. Use of Words
14. Use of feelings
15. Use of Metre
16. According to Wordsworth \_\_\_\_\_\_\_\_\_\_\_\_ is not essential to poetry
17. Metre
18. Imagination
19. Talent
20. Rhyme
21. A primary function of poetry according to Wordsworth is to give \_\_\_\_\_\_\_\_\_\_\_ for his readers
22. Knowledge
23. Pleasure
24. Idea
25. Truth
26. Poetry is “spontaneous overflow of powerful feelings” according to
27. Arnold
28. T. S Eliot
29. Johnson
30. Wordsworth
31. Wordsworth chosen the various aspects of \_\_\_\_\_\_\_\_\_\_
32. Royal and rich life
33. War and peace life
34. Humble and Rustic life
35. Nature and poets life
36. The Poetic Composition take place in \_\_\_\_\_\_ stages
37. Four
38. Eight
39. Two
40. Six
41. “Poetry is emotions recollected in tranquility”. Who has defined poetry in these words?
42. Shelley
43. Matthew Arnold
44. S. T. Coleridge
45. Wordsworth
46. Rustic life is more noble and permanent because they are connected with the objects of\_\_\_\_\_\_\_
47. Real life
48. Truth
49. Nature
50. Fancy
51. Wordsworth remarks that Poetry and Painting are

a) Sisters

b) Siblings

c) Brother

d) Children

1. 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”

1. 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”

1. 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

1. The language of every good poem can in no respect differ from that of good \_\_.
2. Drama
3. Prose
4. Novel
5. Tragi- comedy
6. Wordsworth said the poet should use the \_\_ for removing what would otherwise be painful or disgusting in the passion.
7. Principal of selection
8. Metrical composition
9. Personification of abstract ideas
10. Real language of men
11. Who said that poetry is the most philosophic of all writing?
12. William Wordsworth
13. William Shakespeare
14. Aristotle
15. Matthew Arnold
16. In what ways is Lyrical Ballads different from much of the poetry that was popular when it was published?
17. It calls for even more strict and rigid poetic forms
18. It features poems that focus on nature and rural communities
19. It contains poems that are more complicated and academic in tone.
20. It sought to stimulate the reader’s reasoning mind.
21. According to Wordsworth, poetic diction has
22. Rules
23. No rules
24. Rustic language
25. Simple language
26. According to Wordsworth, prose and poetry differs by
27. Style
28. Emotion
29. Preface
30. 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
41. **FILL IN THE BLANKS:**
42. The 1802 \_\_\_\_\_\_ written by Wordsworth is considered the standard text.
43. For Wordsworth, the function of poetry was to\_\_\_\_\_\_\_\_.
44. All good poetry is the spontaneous overflow of powerful\_\_\_\_\_\_\_\_\_.
45. Poetry is the breath and finer spirit of all knowledge, it is the impassioned expression which is in the countenance of all \_\_\_\_\_\_
46. The style and manner of the best poetry their special character, their accent, is given by their diction and, even yet more by their \_\_\_\_\_\_\_\_\_\_.
47. Poetry is the first and last of all \_\_\_\_\_\_ - it is immortal as the heart of man.
48. Wordsworth states that there is no essential difference between the language of \_\_\_\_\_\_\_\_ and the language of poetry.
49. Wordsworth said that every poem has a worthy \_\_\_\_\_.
50. Wordsworth “Preface to the Lyrical Ballads” was published in \_\_\_\_\_\_\_\_
51. In Wordsworth’s poems \_\_\_\_\_\_\_\_\_\_ are most important then action and situation
52. Wordsworth justifies the use of metre and condemns the use of \_\_\_\_\_\_\_\_\_
53. According to Wordsworth, poetic composition takes place in \_\_\_\_\_\_\_ stages
54. \_\_\_\_\_\_\_\_\_\_\_ poetic diction was famous in Wordsworth's age
55. The aim of poetry, according to Wordsworth is to afford\_\_\_\_\_\_\_\_\_
56. In Lyrical Ballads, Wordsworth preferred to use a ‘selection of language really used by \_\_\_\_\_\_’.
57. ‘The language of every good poem can in no respect differ from that of good \_\_.
58. Wordsworth said the poet should use the principal of \_\_\_\_ for removing what would otherwise be painful or disgusting in the passion.
59. \_\_\_\_\_\_\_\_\_ said that poetry is the most philosophic of all writing
60. Wordsworth says that “Poetry is \_\_\_\_\_\_\_ recollected in tranquillity”.
61. 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

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**UNIT III: THE STUDY OF POETRY- MATTHEW ARNOLD**

1. **MULTIPLE CHOICE QUESTIONS:**
2. only the best poetry according to Arnold is capable of performing its \_\_\_
	* + 1. duty
			2. job
			3. task
			4. systems
3. according to Arnold, poetry interprets life in \_\_\_\_ ways.
	* + - 1. one
				2. two
				3. three
				4. four
4. the first great principle of criticism emancipated by Arnold is \_\_\_\_\_\_\_\_\_\_
5. Disinterestedness
6. Detachment
7. Discernment
8. Disaffectation
9. Poetry according to Arnold, attaches its emotion to the
	* + - 1. theme
				2. style
				3. idea
				4. diction
10. According to Arnold, the scantiest and frailest of classics in English poetry is
	* + - 1. Gray
				2. Pope
				3. Burns
				4. Milton
11. Whom did Arnold regard as the high priest of prose and reason
12. Milton
13. Gray
14. Dryden
15. Pope
16. In the study of poetry Arnold writes that we have to turn to poetry to
	* + - 1. understand life and to sustain us
				2. interpret life and to control us
				3. interpret life and to console and sustain us
				4. understand life and to strengthen us
17. What confuses the distinctions between excellent and inferior, sound and unsound, true and untrue or only half-true in poetry?
	1. Charlatanism
	2. Philistinism
	3. Estimates
	4. High seriousness
18. The definition of poetry as enunciated by Matthew Arnold in 'The Study of Poetry" is
	1. A spontaneous overflow of powerful feelings
	2. A criticism of life, governed by the laws of poetic truth and poetic beauty
	3. A just and lively image of human nature, to delight and instruct mankind
	4. An imitation of an action that is serious, complete and of certain magnitude
19. What has the power of forming, sustaining and delighting us as nothing else can?
	1. Excellent prose
	2. Criticism
	3. The best poetry
	4. Drama
20. According to Matthew Arnold, Chaucer is not one of the great classics because
	1. His poetry does not transcend and efface the poetry of Catholic Christendom
	2. His verse lacks liquidness and fluidity.
	3. his poetry lacks virtue of manner and movement
	4. None of the above
21. According to Matthew Arnold, poetry is –
22. a criticism of life
23. spontaneous overflow of powerful feelings
24. an escape from personality
25. the sensuous way of expression
26. Who, according to Arnold is the father of English poetry?
27. Shakespeare
28. Wordsworth
29. Chaucer
30. Dryden
31. In *The Study of Poetry*, Arnold puts stress on \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_ in poetry.
32. bright humour
33. high seriousness
34. sensuousness
35. want of seriousness
36. The ‘touchstone method’ was propagated by –
37. Matthew Arnold
38. T.S. Eliot
39. F.R. Leavis
40. William Wordsworth
41. Arnold regards Dryden and Pope as the Classics of English \_\_\_\_\_\_\_\_\_\_.
42. fiction
43. poetry
44. prose
45. morals
46. “The best poetry will be found to have a power of forming, sustaining and delighting us, as nothing else can” was said by –
47. William Wordsworth
48. Matthew Arnold
49. John Dryden
50. Alexander Pope
51. Middleton Murry had criticized the critical work of –
52. Matthew Arnold
53. F.R. Leavis
54. T.S. Eliot
55. Samuel Johnson
56. What attaches its emotion to facts according to Arnold?

(a) Poetry

(b) Prose

(c) Religion

(d) Tradition

1. 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

1. What did Arnold say will appear incomplete if not for poetry?

(a) Religion

(b) Philosophy

(c) Science

(d) Knowledge

1. 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

1. In poetry, as a criticism of life, the spirit of our race will find its \_\_\_\_\_\_\_\_\_\_\_\_\_

(a) Consolation

(b) Beauty

(c) Truth

(d) Sanctity

1. 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

1. 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

1. 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

1. Which quality is not needful for a fit prose according to Arnold?

(a) Regularity

(b) Precision

(c) Balance

(d) Exclusivity

1. Poetry is a criticism of life under the \_\_\_\_\_\_ fixed for such a criticism
	1. Laws
	2. Ideals
	3. Morals.
	4. Conditions
2. Arnold regards Dryden and Pope as the Classics of English\_\_\_\_\_\_
	1. Prose
	2. Morals
	3. Fiction
	4. Poetry
3. In the age of Pope and Dryden, Arnold regards \_\_\_\_\_\_\_\_\_ as a unique poet.
4. Milton
5. Keats
6. Pope
7. Gray
8. Keats, according to Arnold, is with \_\_\_\_\_\_\_\_\_
9. Milton
10. Wordsworth
11. Shakespeare
12. Shelley
13. 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”

1. “Poetry attaches its emotion to the idea: the idea is the

a) fact”

b) knowledge”

c) history”

d) theory”

1. Arnold states, “The strongest part of our religion is its

a) unconscious verses”

b) unconscious poetry”

c) unconscious lyrics”

d) unconscious history”

1. Arnold believes that without poetry, “Science will appear

a) complete”

b) incomplete”

c) immature

d) undefined”

1. Arnold feels the historic estimate and the personal estimate often supersedes the

a) ideal estimate

b) principal estimate

c) critical estimate

d) real estimate

1. 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

1. Arnold defines poetry as
	* 1. ‘The criticism of life, governed by the laws of poetic truth and poetic beauty’.
		2. ‘The breath and finer spirit of all knowledge’.
		3. ‘Not an expression of emotion, but as escape from emotion’.
		4. ‘A speaking picture with its end, to teach and delight’.
2. The first great principle of criticism enunciated by Arnold is that of
	* 1. Disinterestedness or detachment
		2. Response to rhythm and metre
		3. Speculation and theorisation
		4. Measurement of knowledge
3. Which poet does Arnold say lack ‘the high seriousness of the great classics’?
	* 1. Chaucer
		2. Dryden
		3. Pope
		4. 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
41. **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**

Two

prose

historic, personal

pleasing

Excellence

movement

high seriousness

scotch

touchstone

Real

Ancient

Prose

Real

Criticism

Chaucer

Poetic

Incomplete

Conditions

Charlatanism

Poetry

­­­­­­­­­­­­­­­­­­­­­­­­­

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

1. **MULTIPLE CHOICE QUESTIONS:**
2. Middleton Murry has criticized the critical work of
	1. Wordsworth
	2. Eliot
	3. Arnold
	4. Leavis
3. Eliot says , “ inner voice is \_\_\_\_ “
	* 1. hoarse
		2. artificial
		3. whiggery
		4. sublime
4. Eliot’s essay ‘The Function of Criticism’ has

two points

three parts

four parts

five parts

1. According to Eliot, Literary tradition is

Self-sacrifice

Whiggering

Self-organism

 a canon

1. A critic according to Eliot must be entirely
2. impersonal and objective
3. imaginative and emotional
4. ordered and discerning
5. learned and well-read
6. Eliot says that the function of a critic is to \_\_\_\_\_\_ a work of art
	* + - 1. explain
				2. elucidate
				3. publish
				4. 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 \_\_\_\_.
	1. future, past & past, future
	2. present, past & past, present
	3. future, present & present, future
	4. past, present & present, past
8. What is the commentation and exposition of works of art by means of written words according to Eliot?
	1. philosophy
	2. Literature
	3. criticism
	4. creativity
9. Eliot mentions that the end of criticism appears to be the elucidation of works of art and
	1. the correction of taste
	2. the convection of taste
	3. the conversion of taste
	4. the conduction of taste
10. What according to Eliot does the inner voice sound like?
	1. trusting one's instincts
	2. doing as one likes
	3. doing what's necessary
	4. doing as other's like
11. Who according to Eliot are the real corruptors of taste?
	1. those that supply lies and fiction
	2. those that supply opinions or fancy
	3. those that supply truth or facts
	4. those that supply criticism
12. According to Eliot the most important qualification that a critic must have is
	1. a highly developed sense of understanding
	2. a highly developed sense of fact
	3. a highly developed sense of meaning
	4. a highly developed sense of intuition
13. T.S. Eliot has stated that criticism is the elucidation of work of \_\_\_\_\_\_\_\_\_ and the correction of \_\_\_\_\_\_\_\_\_.
14. arts, taste
15. writers, sense
16. individual, mistake
17. none of the above
18. Eliot states that to be an ideal critic, one has to develop an extraordinary sense of \_\_\_\_\_.
19. imagination
20. taste
21. fact
22. vision
23. Eliot says that inner voice is \_\_\_\_\_\_\_\_\_.
24. hoarse
25. Whiggery
26. artificial
27. raspy
28. What, according to T.S. Eliot are the chief tools of the critic?
29. Comparison and analysis
30. Analysis and exposition
31. Exposition and comparison
32. None of the above
33. The lemon squeezer critic is opposed by –
34. Middleton Murry
35. T.S. Eliot
36. Samuel Johnson
37. F.R. Leavis
38. 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

1. The commentation and exposition of works of art, according to Eliot, is

(a) Elucidation

(b) Exposition

(c) Collaboration

(d) Criticism

1. Criticism must always profess an \_\_\_\_\_\_\_

(a) Observation

(b) Analysis of works of art

(c) Objective

(d) End in view

1. 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

1. No writer according to Eliot is\_\_\_\_\_

(a) Self-reliant

(b) Self-supported

(c) Self-sufficient

(d) Selfish

1. A critic must have a very highly developed sense of \_\_\_\_\_\_

(a) Understanding

(b) Fact

(c) Knowledge

(d) Literature

1. The chief tools of a critic are

(a) Truth and knowledge

(b) Facts and Science

(c) Comparison and analysis

(d) Reading and understanding

1. The Function of Criticism is T. S Elliot’s reply to\_\_\_\_\_\_\_\_\_
2. I. A Richards
3. Northrope Frye
4. Middleton Murry
5. Rene Welleck
6. To which age does T. S Eliot belong?
7. Classical Age
8. Modern Age
9. Romantic Age
10. Victorian Age
11. Both Arnold and Eliot are preoccupied with
12. Culture
13. Society
14. Emotion
15. Nature
16. 'The function of criticism is to promote the understanding and enjoyment of literature'. Who said this?
17. Matthew Arnold
18. T. S Eliot
19. Dr. Johnson
20. John Keats
21. Eliot states, “A common inheritance and a common cause unite artists

a) consciously or unconsciously”

b) interactively”

c) by unseen thread”

d) subconsciously”

1. 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

1. 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

1. 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

1. 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”

1. 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”

1. According to TS Eliot, who overlook the capital importance of criticism in the work of creation itself?
2. Middleton Murry
3. Matthew Arnold
4. Clutton Brock
5. Coleridge
6. What are the chief tools of the critic according to TS Eliot?
7. Comparison and analysis
8. Interpretation and communication
9. Studying and reproduction
10. Fact hunting
11. What did TS Eliot called critics like himself who did not have the ‘inner voice’?
12. Inner deaf mutes
13. Whiggery
14. Fact hunters
15. Lemon- squeezers
16. “The Function of Criticism” by TS Eliot was written in
17. 1921
18. 1922
19. 1923
20. 1924
21. “The Function of Criticism” by TS Eliot was a response to
22. Matthew Arnold
23. Dr. Wellek
24. Middleton Murry
25. FR Leavis
26. Eliot said that the major part of the effort of an author in composing his work is \_\_.
27. Critical labour
28. Critical faculty
29. Creative criticism
30. 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
41. **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. Comparision 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:**

1923

Elucidate

Taste

whole

Whiggery

altered

obnubilation

four

Work

Ideas

Man of science

Fact

Creation

T.S.Eliot

Criticism

Middleton Murry

Modern

TS. Eliot

T.S. Eliot

Correction

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

1. **MULTIPLE CHOICE QUESTIONS:**
2. The Essay literary Criticism and Philosophy was published in

1927

1947

1973

1937

1. Leavis literary Criticism and Philosophy is a reaction to \_\_\_\_\_\_\_\_\_\_ essay

T.S Eliot’s

I.A Richard’s

R.N Wellek’s

K. Wimsatt

1. Leavis is of the opinion that reading demanded by poetry is different from that demanded by

science

law

history

philosophy

1. Leavis expresses his views on the \_\_\_\_\_\_\_ of criticism
	* + - 1. relevance
				2. discipline
				3. function
				4. guidelines
2. Leavis is of the opinion that the reading demanded by poetry is different from that demanded by
	* + - 1. drama
				2. philosophy
				3. science
				4. prose
3. "Literary Criticism and Philosophy" was written by F.R Leavis in response to which other critic?
	1. Matthew Arnold
	2. Dr. Rene Wellek
	3. T.S Eliot
	4. William Wordsworth
4. What according to Leavis are the two distinct and different kinds of discipline?
	1. Science and arts
	2. Science and Philosophy
	3. Literary Criticism and philosophy
	4. Arts and Philosophy
5. F.R. Leavis is of the opinion that the ideal \_\_\_ is the ideal \_\_\_\_.
	1. critic, reader
	2. philosopher, critic
	3. reader. critic
	4. writer, critic
6. What was Leavis' opinion of William Wordsworth?
	1. He did not consider Wordsworth to be good poet
	2. He did not consider Wordsworth to be a philosophic thinker.
	3. He did not consider Wordsworth to be a critical thinker.
	4. He did not consider Wordsworth to be a Romantic thinker.
7. Training in what discipline would be beneficial but is not a necessity to a literary critic according to Leavis?
	1. Science
	2. Psychology
	3. Sociology
	4. Philosophy
8. Which of the following according to Leavis, does not invite one to "think about" and "judge"?
	1. poetry
	2. Philosophy
	3. criticism
	4. reading
9. Leavis feels that the best way of presenting theoretical principles is to show then at work in –
10. Factual Criticism
11. Logical Criticism
12. Practical Criticism
13. Constructive Criticism
14. Dr. Wellek has criticized Leavis that his lack of interest in philosophy makes him unfair to the poets of \_\_\_\_\_\_\_\_\_\_\_\_\_\_.
15. Victorian poets
16. Romantic poets
17. Elizabethan poets
18. Modern poets
19. “The business of a literary critic is to attain a peculiar completeness of response” is stated by –
20. F.R. Leavis
21. Middleton Murry
22. Matthew Arnold
23. Rene Wellek
24. For Leavis, the reading demanded by poetry is of a different kind from that demanded by \_\_\_\_\_\_\_\_\_\_\_.
25. drama
26. essay
27. philosophy
28. science
29. Leavis boldly announced that Literary Criticism is not \_\_\_\_\_\_\_\_\_\_\_\_\_

(a) Psychology

(b) History

(c) Philosophy

(d) Physiology

1. The ideal critic according to Leavis is the \_\_\_\_\_\_\_\_\_\_

(a) Ideal poet

(b) Ideal reader

(c) Ideal philosopher

(d) Ideal person

1. Leavis asserts that words in poetry demands\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_ responsiveness.

(a) Total

(b) Absolute

(c) Complex

(d) Complete

1. A critic’s constant concern is never to lose his \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_

(a) Completeness of possession

(b) Value Judgment

(c) Completeness of response

(d) Irrelevant generalizing

1. 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

1. 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

1. 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

1. Who has written Literary Criticism and Philosophy
2. T. S Eliot
3. I. A Richards
4. F. R Leavis
5. M. H Abrams
6. 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”

1. 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”

1. 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

1. 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”

1. 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
2. A glorious task”
3. A perfect balance”
4. An ideal task”
5. An arduous ideal”
6. Leavis never proposed to consider \_\_ as a philosophic thinker
7. William Wordsworth
8. William Blake
9. PB Shelly
10. Dr. Wellek
11. 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”?
12. William Wordsworth
13. Matthew Arnold
14. TS Eliot
15. FR Leavis
16. FR Leavis said the business of the literary critic is
17. To have a coherent response to commentary
18. To be on guard against abstracting things
19. To be on guard against generalization
20. All of the above
21. Leavis states that poetry is concrete and that philosophy is
	1. The same
	2. Abstract
	3. Disinterested
	4. Ephemeral
22. According to Leavis, philosophic training would benefit the critic by making clear that
	* 1. The two are vastly similar
		2. The two are vastly different
		3. Philosophy is needed to be a critic
		4. The two are complementary
23. The reading demanded by poetry is different from that demanded by
	* + 1. Philosophy
			2. History
			3. Science
			4. Law
24. Leavis asserts that words in poetry demands \_\_\_\_\_ responsiveness.
	* + - 1. Disinterested
				2. Partial
				3. Complete
				4. Voluntary
25. Dr. Wellek accuses Leavis of being unfair to the poets of the \_\_\_\_\_\_ Age.

Victorian

Neo- Classical

Romantic

Puritan

1. Leavis says that his and Wellek’s approaches are different because he is a critic, and Wellek is a

Realist

Artist

Writer

Philosopher

**KEY:**

1. D
2. C
3. D
4. B
5. 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
38. **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:**

Philosophical

philosophy

Philosopher

artist

autotelic

different

poetry

Intention

analysis.

Concrete

Literary critic

Truth

Delighting

Romantic

Philosophy

Complete

Philosophy

Abstract

Philosophy

Feel