

Literary Criticism

**1-Literature and literary criticism in Western cultures cannot be understood without understanding its relationship to**

**a-Greek**

**b- roman**

**c-classical antiquity – Greek and Roman.**

**2-European and Western literature and cultures were produced as a ..... of the classical cultures of Greece and Rome**

**a-revival**

**b- recreation, a revival**

**c- recreation**

**3-Western cultures considered Greece and Rome the most perfect civilizations from the.....**

**a-15th to the 20th**

**b-16th to the 20th**

**c-17th to the 20th**

**• 4-Western drama, poetry, literary criticism, art, education, politics, fashion, architecture, painting, sculpture were ALL produced in ..... of classical antiquity (Greece and Rome).**

**a-changing**

**b- imitation**

**c-none of them**

**• 5-West's relationship with antiquity is not simple. It is full of .....**

**a- ambivalence**

*b- contradictions*

*c- contradictions and ambivalence.*

**5-“Captive Greece took its wild conqueror captive” was written by Roman poet**

**.....**

*a-Seneca*

*b- Horace*

*c-none of them*

**6-in this verse “Captive Greece took its wild conqueror captive” Horace described the relationship between .....**

*a-Roman and Greece*

*b-Greece and western*

*c-none of them*

**7-The Romans conquered Greece militarily, but they always felt that the culture of Greece remained infinitely more sophisticated**

*a-correct*

*b-wrong*

**8-No past life has been lived to lend us glory, and that which has existed before us is not ours.” Witten by**

*a-Horace*

*b- Seneca*

*c-none of them*

**9-“[A] man who follows another not only finds nothing; he is not even looking.” Witten by**

*a-Horace*

*b- Seneca*

*c-none of them*

**10- Why Horace advised his readers to simply imitate the Greeks and never try to invent anything themselves**

*a-Because they do not have the ability to invention*

**b-because their inventions will be weak and unattractive**

*c- none of them*

**11-The Romans so desperately wanted to imitate the Greeks and so constantly failed to match them Why?**

**a-Imitation cannot produce originality**

*b- Imitation is something experienced before*

*c-none of them*

**12-The Romans were a simple rural and uncultivated people who became successful warriors, and at the height of their success when they ruled the biggest empire in the world, they still felt that they were inferior culturally to their small province Greece**

**a-correct**

*b-wrong*

**13-In the Renaissance, Europeans rediscovered the books of the Greeks and Romans and that allowed them to .....**

*a- develop machines*

**b- develop a literature and a culture.**

*c-none of them*

**14- The period is called the Renaissance because.....**

*a- across Europe people wanted to “revive” the ancient learning of Arab*

**b- across Europe people wanted to “revive” the ancient learning of Rome and Greece.**

*c-none of them*

**15-During the Renaissance, Europe was**

*a- more sophisticated than Rome and Greece*

*b- far less sophisticated than Rome and Greece*

*c-none of them*

**16-during the renaissance The only written language was**

*a-French*

*b-German*

*c-Latin*

**17- During the Renaissance people who could read Greek, like Erasmus, were**

.....

*a- very much*

*b- very rare*

*c-none of them*

**18-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 were necessary accessories of political power.**

*a-wrong*

*b-correct*

**19-the study of classical learning, literature and criticism all emerged with the purpose of giving the emerging European states written and “civilized” languages comparable to those of Rome and Greece.**

*a-correct*

*b-wrong*

**20- Europeans saw books, poems, plays and literature as monuments of the greatness of .....**

**a-thought**

**b- nations**

**c- none of them**

**21-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: the Romans.**

**a-correct**

**b-wrong**

**22-No other concept has had a strong formative and foundational influence in modern European cultures like these concepts of imitation.**

**a-correct**

**b-wrong**

**23-In Rome, imitation led to ..... and produced a plagiaristic culture**

**a-prosperity**

**b- frustration**

**c- none of them**

**24-Du Bellay advised his contemporaries not to be “.....” to write in their native language in imitation of the ancients.**

**a-ashamed**

**b- conceited**

**c-none of them**

**25-the two influential Greek thinkers who influenced the development of Western literature and criticism more than any other thinker in history:.**

*a-Phidias and Sophocles*

*b- Plato and Aristotle*

*c-none of them*

***26-the Greek did not have a word of literature they have instead of literature a word .....***

*a-Poetry*

*b-theme*

*c-none of them*

***27-He was obsessed with poetry throughout his life***

*a-Sophocles*

*b- Plato*

*c-Aristotle*

***28-Plato's most important contributions to criticism appear in his famous dialogue the .....***

*a- Republic*

*b-Country*

*c-none of them*

***❖-29-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 or showing and telling:***

*a-correct*

*b-wrong*

**30- If I tell you the story of Napoleon’s invasion of Egypt in the third person: He sailed to Alexandria with 30 000 soldiers and then he marched on Cairo, etc.” That would be .....I am telling you the story**

**a-an imitation (mimesis)**

**b- a narration (diagesis).**

**c-none of them**

**31-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 .....I am showing you the story**

**a-an imitation (mimesis)**

**b- a narration (diagesis).**

**c-none of them**

**32-Plato was the first to explain that narration or story telling (in Arabic al-sard) can proceed by narration or by imitation:**

**“And narration may be either simple narration, or imitation, or a union of the two”**

**a- wrong**

**b-correct**

**33- Plato’s famous decision in Book X of the Republic to ..... poets and poetry from the city**

**a-confirm**

**b- ban**

**c-none of them**

**❖34..... drew attention to the fact that the Greeks did not have anything similar to the Western ideas of art and literature. The Western ideas of art and literature did not exist in ancient Greece and Rome:**

**a-Paul Kristller**

**b-Christopher Janaway**

**c-none of them**

**35-The Greek term for Art and its Latin equivalent (ars) do not specifically denote the “fine arts” in the modern sense, but were applied to all kinds of human activities which we would call .....**”

**a- crafts.**

**b- crafts or sciences.**

**c- sciences**

**36-the fine art made up of ..... in the mid of eighteenth century**

**a-painting and architecture**

**b-sculpture and music and poetry**

**c-all of them**

**37-The discipline that we call today Literature is an ..... century European invention**

**a-19th**

**b-18th**

**c-17th**

**38-In the ancient world, they had poetry, tragedy and comedy, but they were all known as “.....”**

**a-literature**

**b- poetry**

**c-none of them**



**39-They poet could be a tragedian like Sophocles or Euripides, a comedian like Aristophanes, or an epic poet like Homer, but the Greeks never called any of these poets “artists” and they never called their poems and plays, “.....”**

**a- literature**

**b-Art**

**c-none of them**

**❖-40-why in an oral society the poetry becomes the most principal source of knowledge and education.**

**a-the poetry shows the knowledge**

**❖-b- in an oral society does not have a system of writing, poetry becomes useful to record and preserve knowledge.**

**c-none of them**

**❖-41-as Eric Havelock shows, is a poet, a performer and an educator. The poetry that Plato talks about was main source of knowledge in the society.**

**a-wrong**

**b-correct**

**• 42-in European and Western Literature is an interaction between a reader and a book**

**a-wrong**

**b-correct**

**• 43-Oral poetry is a communal performance.**

**a- correct**

**b-wrong**

**44-in European and Western Literature is an entertainment and pleasure**

**a-wrong**

b-correct

• 45-Oral poetry teaches science, medicine, war and peace and social values

a-correct

b-wrong

46-The poet in an oral society is a leader, and educator, a warrior, a priest

a-correct

b-wrong

❖47- Plato accuses the poetic experience of his time of conditioning the citizens to ....., uncritically, the values of a tradition without grasping it.

a-repeat

b- imitate and repeat

c- imitate

❖48-The poet produces only a poor copy of the things he sings about, and those who listen to him and believe him acquire a ....

a-good education

b- poor education.

c-none of them

❖49-It would be fine, he says, if people just laughed at these tales and stories, but the problem is that they take them seriously as a source of .....

a-happiness

b- education and law

c-none of them

50-Plato observes that the charm of poetry and its power reside in its ...

a- rhythm

*b- harmony*

*c- rhythm, harmony, and measures*

*51-Plato calls rhythm, harmony, and measures colours of .....*

*a-poetry*

*b-music*

*52-Oral societies, that do not have a system of ....., use poetry like modern societies use schools, libraries, newspapers and television*

*a-reading*

*b- writing*

*c-none of them*

*53-Plato analyses two aspects of poetry to prove his point:.....*

*a-rhythm and harmony*

*b- style and content.*

*c-none of them*

*54-The poet's craft, Plato says, demands only a ..... knowledge of things*

*a- superficial*

*b-perfect*

*c-none of them*

*55-.....find Aristotle's analysis of literature ,arts and poetry more enlightened than Plato*

*a-John Jones (1962)*

*b-Adorno (1986),*

*c-none of them*

*56-Gerald Else says Aristotle is the ' .....*

**a- the 'czar of literary criticism**

**b- the 'king of literary criticism**

**c- none of them**

**57-Aristotle defines Tragedy is an imitation of an action that present in the form of action not narration that arousing pity and fear and accomplish its katharsis**

**a-correct**

**b-wrong**

**58-who says that Every Tragedy, therefore, must have six parts, which parts determine its quality—namely, Plot, Characters, Diction, Thought, Spectacle, Melody.”**

**a-Plato**

**b-Aristotle**

**c- none of them**

**59-Aristotle defines plot as “the arrangement of the incidents.” He is not talking about the story itself but the way the incidents are presented to the audience, the structure of the play.**

**a-wrong**

**b-correct**

**60-Aristotle says The plot must be “a whole,” with .....**

**a- end**

**b- beginning**

**c- a beginning, middle, and end.**

**• 61-The beginning, called by modern critics the ....., must start the cause-and-effect chain.**

**a- incentive moment**

*b-end moment*

*c-none of them*

**• 62-The end should therefore solve or resolve the problem created during the .....**

*a- end moment*

**b- incentive moment**

*c- none of them*

**63-Aristotle calls the cause-and-effect chain leading from the incentive moment to the climax the “.....” (desis). In modern terminology, it’s called the complication**

*a-drive up*

**b- tying up**

*c-none of them*

**64-Aristotle calls the cause-and-effect chain from the climax to the resolution the “.....”**

*a-tying up*

**b- unravelling**

*c-none of them*

**65-Character should support the plot, i.e., personal motivations of the characters should be intricately connected parts of the cause-and-effect chain of actions that produce pity and fear in the audience.**

**a-correct**

*b-wrong*

**66-one of the Characters qualities is “good or fine” and mean .....**

***a-he/she should be realistic and believable***

• b-the hero should be an aristocrat

c-none of them

**67- one of the Characters qualities is “true to life” and mean .....**

a-he/she should be realistic and believable

• b-the hero should be an aristocrat

c-none of them

**68-Aristotle says Thought is associated with how speeches should reveal character**

a-wrong

b- correct

**69.....-is “the expression of the meaning in words” which are proper and appropriate to the plot, characters, and end of the tragedy:**

a-Thought

b-Diction

c-none of them

**70-..... should contribute to the unity of the plot.**

a-the plot

b-the Chorus

c-none of them

**71-Aristotle argues that superior poets rely on the inner structure of the play rather than spectacle to arouse pity and fear**

a-correct

b-wrong

**72- Tragedy arouses the emotions of pity and fear in order to purge away their excess, to reduce these passions to a healthy, balanced proportion. That is what Aristotle mean by .....**

**a- Spectacle**

**b- Katharsis**

**c- none of them**

**73- Homer's poetry was an oral culture that people ..... in the street and in the market place**

**a- read**

**b- sang**

**c- none of them**

**74- Greek culture was a "....." that sprang from people's everyday life. All the Greeks – old and young participated in producing this culture**

**a- living culture**

**b- dead culture**

**c- none of them**

**75- Greek culture became books that had no connection to everyday life and to average people.**

**a- In Ancient Greece**

**b- In Ancient Rome**

**c- none of them**

**76- ❖ In Rome, Greek culture was not a living culture anymore. It was a "....." culture. Some aristocrats used it to show off**

**a- museum**

**b- dead**

*c-none of them*

**77-Horace, was .....**

**a-a poet writing advice in the form of poems**

***b-a philosopher-critic like Plato***

*c-none of them*

**78-Horace's hatred of the popular culture of his day is apparent in his "....."**

***a- Letter to Senca***

**b- Letter to Augustus**

*c-none of them*

**79-as Horace advised the poem should be conceived as a form of ..... similar to a painting**

***a- movable beauty***

**b- static beauty**

*c-none of them*

**80-Each one of these principles that Horace advised would become central in .....**

**a- shaping European literary taste**

***b- shaping Greeks literary taste***

*c-none of them*

**81-Horace tells writers that a play should not be shorter or longer than ..... acts**

***a-four***

**b-five**



*c-six*

***82-Horace advises, that poetry should ..... and please***

*a-enjoy*

*b- teach*

*c-none of them*

***83-Whenever Horace talks about the laws of composition and style, his model of excellence that he wants Roman poets to .....***

*a- imitate the western*

*b- imitate the Greeks*

*c-one of them*

***84-I hate the profane crowd and keep it at a distance," he says in his Odes***

*a-Horace*

*b-Plato*

*c-Aristotle*

***❖85- Horace shows prejudice to the culture of everyday people, but he does not know that the culture of Greece that he sees in books now was itself a popular culture.***

*a-correct*

*b-wrong*

***86-Study Greek models night and day," was Horace legendary advice in the .....***

*a- Ars Poetica (270).*

*b-Ode*

*c-none of them*

**87-Horace wants Roman authors to imitate the Greeks night and day and follow in their footsteps, but he does not want them to be .....**

**a-inventors**

**b- mere imitators**

**c-none of them**

**❖88-In the “Epistle to Maecenas” Horace complains about the slavish ..... who ape the morals and manners of their betters:**

**a- imitators**

**b-writer**

**c-none of them**

**89-In the process of following and imitating the Greeks, Horace differentiates himself from those who “mimic” the ancients and slavishly attempt to reproduce them**

**a-wrong**

**b-correct**

**90-In imitating the Greeks, Horace claims .....**

**a-revival**

**b- originality**

**c-none of them**

**91-In Ars Poetica, Horace also advises the aspiring poet to make his tall.....**

**a-unbelievable**

**b- believable**

**c-none of them**

**92-Horace’s ideas about imitating the Greeks and about poetry imitating real life models were both .....**

a- imprecise

b-precise

c-none of them

**93-From 68 to 88 C.E, he was the leading teacher of rhetoric in Rome. He wrote the Institutio as a help in the training of orators**

a-Horace

b-Plato

c-Quintilian

**❖94-At the same time, Quintilian continues to advocate imitation, and goes on to elaborate a list of precepts to guide writers to produce “accurate” imitations.**

a-correct

b-wrong

**95- ( The imitator should consider carefully whom to imitate and He should not limit himself to one model only**

**- He should not violate the rules of genres and species of writing, and should be attentive to his models’ use of decorum, disposition and language ) this written by**

a-Horace

b- Quintilian

c-Seneca

**96-Latin authors never discuss poetry or literature as an imitation (mimesis); they only discuss them as .....**

a- an imitation of the Greeks

b- an imitation of the Arab

c-none of them

❖-97- Latin authors are 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:

a-wrong

b-correct

98-Latin authors used poetry and literature for.....:

a- To improve eloquence

b- To sing the national glories of Rome and show off its culture

c-all of them

99-renaissance humanists was emerged in ..... and spread in the rest of Europe

a-France

b- Italy

c-Spain

100-they call themselves humanist because they want to investigate important questions from a human perspective

a-correct

b-wrong

101-Renaissance humanists realised that the Latin they spoke and inherited from the Middle Ages was ..... from classical Latin

a- different

b-same

c-none of them

❖-102-language was divinely instituted, and the connection of words and things and the rules of grammar were not arbitrary. This saying belongs to .....

a-Dante

*b-Lorenzo*

*c-one of them*

**103-By the 1440s, Italian humanists established the fact that meaning in language is created by ..... and shaped by history,**

*a-God*

*b-nature*

*c-humans*

**104-for the lessons of Rome to be properly grasped, humanists advocated .....**

*a- the revival of ancient Latin*

*b- the revival of ancient Greeks*

*c-none of them*

**105-. The central tactic in the attack on the monopoly of Latin was the production of grammar books for the vernacular.**

*a-wrong*

*b-correct*

**❖106-Jacques Peletier (in R. Waswo) said “What sort of nation are we, to speak perpetually with the mouth of another?” he refers to use .....**

*a-French*

*b-Latin*

*c-none of them*

**107-they developed the new European Language in imitation of Latin, by.....**

*a-invent new vocabulary and grammar rules*

**❖b-appropriating the vocabulary, grammar rules and stylistic features of Latin into the vernaculars**

c- none of them

**108-“how the Latin tongue became abundant by deriving many words from the Greek this saying belong .....**

a-Horace

**b-landino**

c- none of them

**109-Cicero, Horace, Quintilian and Seneca, European writers also insisted that imitation should lead to ....., at least in principle**

a- originality

b-development

c-none of them

**110-..... was the champion of Latin imitation. He advised his contemporaries to heed Seneca’s advice**

a-Horace

**b-Petrarch**

c- Quintilian

**❖-111-.....(1512) said that first “we should imitate the one who is best of all.” Then he added “we should imitate in such a way that we strive to overtake him.” Once the model is overtaken, “all our efforts should be devoted to surpassing him.”**

a-Landino

**b- Pietro Bembo**

c-Petrarch

**112-..... stressed that the imitative product should not be “the same as the ones we imitate, but to be similar to them in such a way that the similarity is scarcely recognised except by the learned.”**

**a-Landino**

**b- Pietro Bembo**

**c-Petrarch**

**113-..... started his *Arte Poetica* (1551) with the command: “direct your eyes, with mind intent, upon the famous examples of the ancient times.”**

**a- Hieronimo Muzio**

**b- Pietro Bembo**

**c- Petrarch**

**114-a slight variation of expression and meaning “is necessary to make one a poet.” This saying belong...**

**a- Bembo**

**b- Hieronimo Muzi**

**c- Petrarch**

**115-.....: said in his *Discorsi* (1554) that after patient study of “good” authors, the writer would find that “imitation [would] change into nature”, that his work would resemble the model not as a copy but “as father is to son.”**

**a- Giraldo Cinthio**

**b- Petrarch**

**c- Hieronimo Muzi**

**116-the terms of the imitation discussions in Italy were almost a carbon copy of Roman discussions, the terms of the French debate, with minor variations, were also almost a carbon copy of the Italian debate**

**a-correct**

**b-wrong**

**117-despoil” Rome and “pillage” Greece “without conscience.” This saying belong .....**

**a-Petrarch**

**b-Joachim du Bellay**

**c- Muzi**

**118-The humanists were not philosophers. They were a.....**

**a-class of professional teachers**

**b-class of professional writers**

**c-none of them**

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