

L5 1-Ars Poetica is a **treatise** on **poetry** by :

- A- Plato
- B- Aristotle
- C- **Horace**
- D- Cicero

L7 9-Formalists located literary **meaning** in :

- A- The poet
- B- **The poem**
- C- The figures of speech
- D- The impact of the poem on the reader

L1 2- "**Captive Greece** took its wild conqueror **captive**." The conqueror was:

- A- England
- B- France
- C- Russia
- D- **Rome**

L7 10-Formalists proposed to make a distinction :

- A- Between prose and poetry
- B- Between ancient and modern poetry
- C- **Between poetic language and ordinary language**
- D- Between Russian poetic language and English poetic language

L6 3-Medieval and Renaissance authors like **Dante** considered language to be :

- A- A human creation
- B- **A divine creation**
- C- A government creation
- D- A product of chance

L8 11-when a narrative stops the chronological order to bring events or information from the **past** ( of the time zero ), it is called :

- A- **Analepsis**
- B- Prolepsis
- C- Anachrony
- D- Flashback

L6 4-In the Renaissance, **Lorenzo Valla** broke with **tradition** and **considered** language to be :

- A- **A human creation**
- B- A divine creation
- C- A government creation
- D- A product of chance

L8 12- when a narrative stops the chronological order to bring events or information from the **future** ( of the time zero ), it is called :

- A- Analepsis
- B- **Prolepsis**
- C- Anachrony
- D- Flashback

L6 5-It was during the Renaissance that the **monopoly** of **Latin** as the sole language of **instruction** and **education** was **broken**. The weapon that **humanists** used to break that monopoly was :

- A- Books of literature
- B- Poems that praised the vernacular
- C- **Grammar Books**
- D- Criticism

L8 13-Genette distinguishes three kinds of **focalization** :

- A- **Internal, external and zero focalization**
- B- Simple, complex and composite focalization
- C- First, second and third degree focalization
- D- Small, medium and large focalization

L6 6-During the Renaissance, **Humanist** critics relied **heavily** on theories of **imitation** that .... **Developed** :

- A- **In Rome**
- B- In Greece
- C- In Europe
- D- In the Muslim world

L8 14-What are the **two** issues that **Gerard Genette** says **traditional criticism** confuses under "**Point of View**":

- A- Plot and characters
- B- Writer and narrator
- C- First-person narration and third-person narration
- D- **Narrative voice and narrative perspective**

L7 7-In literary criticism, **formalism** is the attempt to **make** the **study** of **literature** :

- A- Formal and serious
- B- **Scientific and objective**
- C- Fun and entertaining
- D- Educational and interesting

L9 15-According to **Roland Barthes**, "**a text is not a line of words** realizing a single '**theological**' meaning (the '**message**' of the Author-God) but :

- A- " a space in which a variety of writings, none of them original, blend and clash."
- B- " a ground in which a variety of writings, none of them original, blend and clash."
- C- **" a multi-dimensional in which a variety of writings, none of them original, blend and clash."**
- D- " a uni-dimensional space in which a variety of writings, none of them original, blend and clash."

L7 8-The **aim** of **Russian Formalism** was :

- A- To encourage Russians to write more literature
- B- To establish formalism as a respectable school of literary criticism
- C- **To establish literary scholarship as a distinct and autonomous field of study**
- D- To show the relevance of linguistic theory to the study of literature

L9 16-Roland Barthes rejected the **idea** that literature and should rely on :

- A- A single method of reading that everyone should follow
- B- **A single self-determining author, in control of his meanings**
- C- A single school of criticism to interpret all the texts
- D- A single philosophy of language to use for literary criticism

L9 17-Barthes wants literature to **move away** from the **idea** of the **author** in order to **discover** :

- A- The power of literature
- B- The hidden meaning of the text
- C- The intentions of the author
- D- [The reader and writing](#)

L10 18-According to **Michel Foucault**, the "**author function**" is :

- A- A set of belief that the author encodes in his text for the reader to find
- B- A set of criteria the reader applies to understand the opinion of the author in the text
- C- A set of criteria used in bookstores to organize books on the shelves
- D- [A set of beliefs governing the production, circulation, classification and consumption of text](#)

L11 19-What is the **number** of the actants in **Greimas's Actantial Model** ?

- A- [Six](#)
- B- Ten
- C- Sixteen
- D- Twenty

L11 20-A.J. Greimas says we **can apply** the **Actantial Model** on :

- A- Short stories
- B- Novels
- C- Plays
- D- [All literature](#)

L3 21-**Mimesis-Diegesis** is a literary distinction that was **first formulated** by :

- A- Shakespeare
- B- Aristotle
- C- Quintilian
- D- [Plato](#)

L3 22-**Poetry**, Says **Plato**, is **dangerous** and ought to be banned from the state because

- A- Poetry makes people lazy
- B- [Poetry cripples the mind](#)
- C- Poetry makes people weak in math
- D- Poetry teaches people to rob and steal

L3 23-**Without** a **system** of **writing**, how does a society **preserve and transmit** its **knowledge**, its customs and its **traditions** ?

- A- They hire writers from another society
- B- [They use poetry and songs](#)
- C- They use videotape
- D- They use word of mouth

L3 24-Which critics said: "And **narration** may either **simple** narration, or **imitation**, or a **union** of the **two**" ?

- A- Ibn Rushd
- B- Aristotle
- C- Horace
- D- [Plato](#)

L3 25-The **Greek term** for "**art**" and its **Latin equivalent** (**ars**) refer to :

- A- The fine arts
- B- The sciences
- C- The crafts
- D- [All kinds of human activities which we would call crafts or sciences](#)

L4 26-Aristotle defined what as "imitation of an action" ?

- A- Poetry
- B- [Tragedy](#)
- C- Films
- D- Music

L4 27-**Tragedy** causes **pity** and **fear** in :

- A- The writer
- B- [The audience](#)
- C- The actors
- D- The hero

L4 28-What **genre** of literature does **Aristotle** say have **six** parts

- A- The novel
- B- Comedy
- C- [Tragedy](#)
- D- Epic poetry

L4 29-What is it that, according to **Aristotle**, should have a **beginning, a middle** and an **end** ?

- A- The characters
- B- The setting
- C- The themes
- D- [The plot](#)

L4 30-The **most accurate definition** of the "**plot**" in **Aristotle's** theory of **tragedy** is :

- A- The events of the story
- B- The arrangement of the events in the story
- C- The arrangement of the hero's action in a cause-effect chain of incidents
- D- [The arrangement of the events in a cause-effect chain incidents](#)

L7 31-"**Literariness**," according to **Jan Mukarovsky**, consists in :

- A- [The maximum of foregrounding of the utterance](#)
- B- The minimum of foregrounding of the utterance
- C- The maximum of backgrounding of the utterance
- D- The minimum of backgrounding of the utterance

L7 32-In **poetry**, said **Jakobson**, the **communicative function** should be :

- A- [Reduce to minimum](#)
- B- Increased to a maximum
- C- Completely eliminated
- D- Used moderately

L7 33-**Vladimir Propp** tested his theories on :

- A- Renaissance drama
- B- American short stories
- C- English novels
- D- [Russian fairytales](#)

L8 34-**Structuralism** seeks to :

- A- Interpret literature
- B- **investigate the structures of literature**
- C- Investigate styles in literature
- D- Investigate metaphors in literature

L9 35-**Formalism** became in the **1960s** the foundation for which **school of literary criticism** ?

- A- **Structuralism**
- B- Deconstruction
- C- Marxism
- D- Post-structuralism

L2 36-With **structuralism**, literary criticism **develops the ambition to study literature from a**

- A- Strictly literary perspective
- B- **Strictly scientific perspective**
- C- Strictly poetic perspective
- D- Strictly Marxist perspective

L8 37-In Narrative Discourse, **Gerard Genette** defines the **"time of the story"** as :

- A- The time in which the author is writing the story
- B- **The time in which the story happens**
- C- The time in which the story is being told
- D- The time in which the story is being read

L8 38-In Narrative Discourse, **Gerard Genette** defines the **"time of the narrative"** as :

- A- The time in which the author is writing the story
- B- The time in which the story happens
- C- **The time in which the story is being told**
- D- The time in which the story is being read

L8 39-**Gerard Genette** calls **"narrative order"** :

- A- **The relationship between the time of the story and the time of the narrative**
- B- The relationship between the time of the story and the time of the reading
- C- The relationship between the time of writing and the time of reading
- D- The relationship between the time of fiction and real time

L8 40-When a narrative stops the chronological order to bring events or information from the past ( of the time zero ) of from the **future** ( of the time zero ), it is called

- A- Flashback
- B- Projection in the future
- C- prolepses
- D- **Anachronies**

L13 41-Who said: " There is **no pre-discursive reality. Every reality is shaped and accessed by a discourse**" ?

- A- Roland Barthes
- B- Michel Foucault
- C- **Jacques Derrida**
- D- A . J . Greimans

L2 42-According to **Richard Mabark**, **European writers knew Greek works** :

- A- Directly by reading them
- B- From Arabic translations
- C- By hiring Greek translators
- D- **Only through the praise of ( Roman ) Latin authors**

L12 43-**Logocentrism** is an **important concept that was developed by** :

- A- Structuralists
- B- **Post-structuralists**
- C- Formalism
- D- Semioticians

L14 44-**Karl Marx** said that it is **people's material conditions that determines their** :

- A- Literary talents
- B- **Consciousness**
- C- Wealth
- D- Productivity

L14 45-In **Marxist criticism**, literary products ( **novels, plays, etc** ) **cannot be understood** :

- A- Without reference to the author's biography and political culture
- B- Without reference to the classical background that influences them
- C- **Outside of the economic conditions, class relations and ideologies of their time**
- D- Outside the time and place in which the author lives

L14 46-**Karl Marx** and **Friedrich Engels** were :

- A- Literary critics
- B- **Political philosophers**
- C- Novelists
- D- Playwrights

L1 47-**Western drama, poetry, literary criticism, art, education, politics, fashion, architecture, painting, sculpture** were **ALL produced in imitation of**

- A- French literature
- B- **Classical Antiquity**
- C- Latin American culture
- D- Arabic and Islamic culture

L1 48-The **West's relationship with Greece and Rome** is :

- A- **Full of contradictions and ambivalence**
- B- Simple and straightforward
- C- Unknown
- D- Beautiful

L1 49-The **Romans** so **desperately** wanted to **imitate the Greeks** and so constantly **failed** to match them because :

- A- The Romans did not read and write
- B- The Romans did not have translators
- C- **Imitation cannot produce originality**
- D- The Romans were bad imitators

L1 50-The Romans were :

- A- [Simple, rural and uncultivated people](#)
- B- Sophisticated and literary people
- C- Multilingual
- D- Unable to read and write

L7 formalist located literary meaning in

- a-the poet
- [b-the poem](#)
- c-the figure of speech
- d-the impact of the poem on the reader

L2 with [structuralism](#) literary criticism [develops](#) the ambition to study literature from

- a-strictly literary perspective
- [b-strictly scientific perspective](#)
- c-strictly poetic perspective
- d-strictly marxist