

M.A.II SEMESTER 2020

LITERARY CRITICISM

Paper-VII

Practice Paper

Multiple choice Questions

Maximum Marks-100

Each Question carries 1 mark

By

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1-Which is not something Aristotle says he will address in the Poetics?

- (a)The revision of poetry
- (b)The method in which a poem is divided into parts
- (c)The different kinds of poetry
- (d)The structure necessary for a good poem

2-What does Aristotle mean by imitation?

- (a)Representation of death
- (b)Mimicry of language
- (c) Representation of life
- (d) Mimicry of sound

3-Which is not included in the definition of poetry?

- (a)Music
- (b)Tragedy
- (c)Comedy

(d)Essay

4-Which is not included in poetry's imitation?

(a)Harmony

(b)Instinct

(c)Rhythm

(d)Languages

5-What does 'dramitas' mean?

(a)Drama of dancing

(b)Drama of action

(c)Drama of language

(d)Drama of music

6-Tragedy presents men...

(a)Worse than they are

(b)As they ought to be

(c)Better than they are

(d)As they are

7-Comedy presents men...

(a) Better than they are

(b) As they ought to be

(c) Worse than they are

(d) As they are

8-Epic presents men...

(a) As they ought to be

(b) Better than they are

(c) As they are

(d) Worse than they are

9-According to Aristotle, Homer tends to present men...

- (a) As they ought to be
- (b) Better than they are
- (c) Worse than they are
- (d) As they are

10-Which is not a form of imitative narration?

- (a) First- Person omniscient "I"
- (b) Second- Person Narrator (You)
- (c) First- Person "I"
- (d) Third- Person narrator

11-What is one of the reasons poetry emerged?

- (a) The necessity for public entertainment
- (b) The rise of court music
- (c) The instinct for dance
- (d) Man's instinct for imitation

12-What does poetry tends to imitate, according to Aristotle?

- (a) Epic grief
- (b) Dance and
- (c) Nature in all forms
- (d) Noble men and bad men

13-What genre began with the imitation of 'meaner men'?

- (a) Comedy
- (b) Tragedy
- (c) Epic
- (d) Drama

14-Which genre was at first not taken seriously?

- (a) Drama
- (b) Comedy
- (c) Epic
- (d) Tragedy

15-Fill in the blank: All the elements of [x] are found in tragedy, but not all the elements of [x] are found in [x]

- (a) Music
- (b) Drama
- (c) Comedy
- (d) Epic

16-Which is not a component of tragedy?

- (a) Character
- (b) Plot
- (c) Thought
- (d) Narrative form

17-What by definition is serious, complete, and of a significant magnitude?

- (a) Drama
- (b) Comedy
- (c) Epic
- (d) Tragedy

18-What comprises the arrangement of incidents that result from character and thought giving way to action?

- (a) Character
- (b) Diction
- (c) Thought
- (d) Plot

19-Complication and denouement are two elements of...

- (a) Thought

(b)Plot

(c)Character

(d)Speech

20-What does Aristotle mean by diction?

(a)Diction

(b)Grief

(c)Rhythmic language

(d)Song

21-According to Aristotle, what is the most important element of tragedy?

(a)Comedy

(b)Character

(c)Plot

(d)Thought

22-What is the least important element of a tragedy?

(a)Diction

(b)Song

(c)Plot

(d)Spectacle

23-Tragedy relies on...

(a)Narrative

(b)Pity

(c)Character

(d)Action

24-What is the term for a purgation of pity and fear in the audience?

(a)Spectacle

(b)Drama

(c)Catharsis

(d)Imitation

25-What is the term for the qualities ascribed to a certain men?

(a)Characters

(b)Song

(c)Spectacle

(d)Diction

26. When was John Dryden born?

(a) 2 February 1641

(b) 15 May 1636

(c) 19 August 1631

(d) 15 December 1628

27. Where was John Dryden born?

(a) Aldwinkle

(b) Cardiff

(c) Liverpool

(d) Dorchester

28. Which school did John Dryden attend?

(a) Shrewsbury School

(b) Westminster School

(c) Harrow School

d) St. Paul's School

29. Which poem did John Dryden write for the coronation of Charles II?

(a) The Medal

(b) The Hind and the Panther

(c) Religio Laici

d) To His Sacred Majesty

30. Which play did John Dryden write in 1665?

(a) Secret Love

(b) The Indian Emperor

(c) All for Love

(d) The Conquest of Granada

31. When did John Dryden write Annus Mirabilis?

(a) 1672

(b) 1675

- (c) 1667
- (d) 1701

32. Which poem written by John Dryden regarding successor to Charles II angered Whigs?

- (a) Absalom and Achitophel
- (b) Eleonara
- (c) Love Triumphant
- (d) Cleomenes

33. When was John Dryden poet laureate?

- (a) 1640-1648
- (b) 1701-1715
- (c) 1690-1700
- (d) 1668-1688

39. When did John Dryden die?

- (a) 26 January 1715
- (b) 12 May 1700
- (c) 11 July 1703
- (d) 12 November 1699

40. Where did John Dryden die?

- (a) Cambridge
- (b) London
- (c) Oxford
- (d) Bristol

41. When was John Dryden born?

- (a) 19 Sep 1673
- (b) 14 April 1634
- (c) 19 August 1631
- (d) 26 March 1675

42. Where was John Dryden born?

- (a) Aldwinkle
- (b) London
- (c) Cambridge
- (d) Yale

43. Which school did John Dryden attend?

- (a) Cambridge School
- (b) Westminster School

(c) Oxford School

(d) Yale School

44. Which poem did John Dryden write for the coronation of Charles II?

(a) Absalom and Achitophel

(b) All for Love

(c) Macbeth

(d) To His Sacred Majesty

45. Which play did John Dryden write in 1665?

(a) All for Love

(b) The Indian Emperour

(c) Absalom and Achitophel

(d) Hamlet

46. When did John Dryden write Annus Mirabilis?

(a) 1665

(b) 1661

(c) 1667

(d) 1664

47. Which poem written by John Dryden regarding successor to Charles II angered Whigs?

(a) Absalom and Achitophel

(b) All for Love

(c) The Indian Emperor

(d) King Lear

48. When was John Dryden poet laureate?

(a) 1660-1664

(b) 1668-1667

(c) 1664-1687

(d) 1668-1688

49. When did John Dryden die?

(a) 12 May 1667

(b) 12 May 1700

(c) 14 May 1669

(d) 14 March 1689

50. Where did John Dryden die?

(a) Cambridge

(b) London

(c) Oxford

(d) Dublin

51. Match the writer with the Essay

(a) An Essay on Dramatic Poesie (1668)

(b) The Schoole of Abuse (1579)

(c) An Apology for Poetry (1595)

(d) Stephen Gosson

(1) Sir Philip Sidney

(2) John Dryden

(3) Stephen Gosson

(4) Sir Philip Sidney

52. Stephen Gosson published a pamphlet describing and decrying the immorality of English playhouses and English poetry. Although Gosson dedicated his tract to "the right noble / Gentleman, Master Philip Sidney," the pamphlet appears to have irritated rather than flattered its intended patron, for was around this time that Sidney almost certainly began working on to reply him.

(a) True

(b) False

(c) Neutral

(d) None of the above

53. In praise of poets, who said this: "Her world is brazen, the poets only deliver a golden"?

(a) John Dryden

(b) Stephen Gosson

(c) Samuel Sorbiere

(d) Sir Philip Sidney

54. Who said: "Poetry is an art of imitation, for so Aristotle termed it in the word mimesis--that is to say, a representing, counterfeiting, or figuring forth--to speak metaphorically, a speaking picture--with this end, to teach and delight"?

(a) Sir Philip Sidney

(b) P.B. Shelley

(c) John Dryden

(d) Neander

55. What is the possible meaning of these lines from Sir Philip Sidney in his 'Apology': ""The poet, he nothing affirms, and therefore never lieth. For, as I take it, to lie is to affirm that to be true which is false. So as the other artists, and especially the historian, affirming many things, can, in the cloudy knowledge of mankind, hardly escape from many lies. But the poet (as I said before) never affirmeth. [. . . so wise readers of poetry] will never give the lie to things not affirmatively but allegorically and figuratively written"?

(a) Poets are liars and poetry, mother of lies and falsehood

(b) Poets never speak truth and so shall be banished from the nation

(c) As poets never say that they speak truth, so they can never be blamed of telling lies

(d) As historian say that what they say is truth, so they can hardly escape from the many lies.

56. _____ is the most important contribution to Renaissance literary theory. Sidney advocates a place for poetry within the framework of an aristocratic state, while showing concern for both literary and national identity.

(a) The School of Abuse

(b) An Apology for Poetry

(c) Of Dramatic Poesy

(d)None of the above

57. Match these imaginary personae's with their possible real figures

(a) Charles Sackville

(b) Sir Robert Howard

(c) Sir Charles Sedley

(d) John Dryden

- (1) Eugenius
- (2) Crites
- (3) Lisideius
- (4) Neander

58. Match these imaginary personae's with the idea they stood for in the Essay of Dramatic Poesy

favors the moderns over the ancients, arguing that the moderns exceed the ancients because of having learned and profited from their example

argues in favor of the ancients: they established the unities; dramatic rules were spelled out by Aristotle which the current--and esteemed--French playwrights follow; and Ben Jonson--the greatest English playwright, according to Crites--followed the ancients' example by adhering to the unities.

argues that French drama is superior to English drama, basing this opinion on the French writer's close adherence to the classical separation of comedy and tragedy. For Lisideius "no theater in the world has anything so absurd as the English tragicomedy . . . in two hours and a half, we run through all the fits of Bedlam."

favors the modern-English plays, but does not disparage the ancients. He also favors English drama--and has some critical things to say of French drama: "those beauties of the French poesy are such as will raise perfection higher where it is, but are not sufficient to give it where it is not: they are indeed the beauties of a statue, but not of a man."

- (a) Eugenius
- (b) Crites
- (c) Lisideius
- (d) Neander

59. Which of the following ideas are NOT discussed in the Essay of Dramatic Poesy by John Dryden

You can select one or more options

- (1) Ancients vs. Moderns
- (2) Unities
- (3) French vs. English Drama
- (4) Separation of Tragedy and Comedy vs. Tragicomedy
- (5) Appropriateness of Rhyme in Drama
- (6) Tragedy is superior to comedy
- (7) Epic is superior to tragedy

(8) Literary truth is superior to historical truth

(9) Two strong pillars of literature are History and Philosophy

60. In his address, 'To the Readers', prefixed to 'the Essay', Dryden says that his aim was . . .

1- . . . to prove the superiority of ancients over the modern playwrights

2- "... to vindicate the honour of our English writers from the censure of those who unjustly prefer the French before them".

3- . . . to prove the superiority of French plays against English plays.

(a) All of the above are true

(b) One is Correct

(c) Two are Correct

(d) None of the above is true

61. Which of the following definition of 'Play' is true (as per Dryden's Essay of Dramatic Poesy)?

(a) "A PLAY ought to be a just and lively image of human nature, representing its passions and humors, and the changes of fortune to which it is subject, for the delight and instruction of mankind."

(b) "A Play, then, is an imitation of an action that is serious, complete and of certain magnitude; embellished in each kinds of artistic ornament; leading to the catharsis of pity and fear."

(c) "A Play ought to be just and lively image of human nature just as beautiful as marble statue."

(d) "A PLAY ought to be a just and lively image of human nature, representing its passions and humors, and the changes of fortune to which it is subject, not for the delight but only for the instruction of mankind."

62. Which of the following arguments are given in defense of violation of three unities by English playwrights?

Check all correct answers. There may be more than one correct answer/s

(a) The English violation of the three unities lends greater copiousness (existing in large amounts, profuse in speech) and variety to the English plays. The unities have narrowing and cramping effect on the French plays, and they are often betrayed into absurdities form which English plays are free.

(b) The English regard of unities enables them to present a more 'just' and 'lively' picture of human nature. The French plays may be more regular but they are not as lively, not so pleasant and delightful as that of English. E.g SHAKESPEAR's plays which are more lively and just image of life and human nature.

(c) There is no harm in introducing 'sub-plot', for they impart variety, richness, and liveliness to the play. In this way writer can present a more 'just' and 'lively' picture than the French with their narrow and cramped plays.

(d) To the view that observance of the unities is justified on the ground, that their violation results in improbability, that it place too great a strain on the imagination of the spectators, and that credibility is stretched too far, he replies that it is all a question of 'dramatic illusion'.

63. Which of the following arguments are given in defense of mingling of mirth with serious plots by English playwrights?

Check all correct answers

(a) Mirth does not destroy compassion, i.e. the serious effect which tragedy aims at is not disturbed by mingling of tragic and comic.

(b) Just as the eye can pass from an unpleasant object to a pleasant one, so also the soul can move from tragic to the comic. And it can do so much more swiftly.

(c) The English have perfected a new way of writing not known to the Ancients. If they had tragic-comedies, perhaps Aristotle would have revised his rules.

(d) It is all a question of progress of the change of taste. The ancients cannot be a model for all times and countries, "What pleased the Greeks would not satisfy an English audience". Had Aristotle seen the English plays "He might have changed his mind". The real test of excellence is not strict adherence to rules or conventions, but whether the aims of dramas have been achieved.

64. What is to be learnt from the ancient versus modern controversy?

(a) Ancients derived their light from heaven, whereas moderns from the ancients. So ancients are always superior to the moderns.

(b) Ancients were like honey bee and moderns like spider. Ancients roam amidst real flowers, suck the nectar and prepared honey-comb; which gave 'Sweetness' and 'Light'. Whereas, moderns made cobwebs in libraries to entangle other smaller wasps.

(c) Discussion of Ancients and Moderns should not be for who is 'better', it should be more fundamentally about how 'history' itself functioned and should be read, thus it should be about the relationship between past and present, humanity and nature, and human understanding and knowledge.

(d) All of the above

65. Match the dramatists with the Dryden's description of them

Their Plays are now the most pleasant and frequent entertainments of the Stage; two of theirs being acted through the year for one of Shakespeare's or Johnson's: the reason is, because there is a certain gayety in their Comedies, and Pathos in their more serious Plays, which suits generally with all men's humours.

Especially being so accurate a judge of Plays, that Ben Johnson while he lived, submitted all his Writings to his Censure, and 'tis thought, us'd his judgment in correcting, if not contriving all his Plots.

he was the man who of all Moderns, and perhaps Ancient Poets, had the largest and most comprehensive soul. All the Images of Nature were still present to him, and he drew them not laboriously, but luckily: when he describes anything, you more than see it, you feel it too.

Humour was his proper Sphere, and in that he delighted most to represent Mechanic people.

(a) Beaumont and Fletcher

(b) Francis Beaumont

(c) Ben Jonson

(d) William Shakespeare

66- Which of the following is NOT true?

(a) If I would compare him with Shakespeare, I must acknowledge him the more correct Poet, but Shakespeare the greater wit. Shakespeare was the Homer, or Father of our Dramatic Poets; Jonson was the Virgil, the pattern of elaborate writing; I admire him, but I love Shakespeare

(b) If I would compare him with Jonson, I must acknowledge him the more correct Poet, but Jonson the greater wit. Johnson was the Homer, or Father of our Dramatic Poets; Shakespeare was the Virgil, the pattern of elaborate writing; I admire him, but I love Jonson

(c) If I would compare him with Shakespeare, I must acknowledge him the more correct Poet, but Shakespeare the greater wit. Shakespeare was the Virgil, or Father of our Dramatic Poets; Jonson was the Homer, the pattern of elaborate writing; I admire him, but I love Shakespeare

(d) All of the above

67- Match the lines with the dramatist - with reference to Dryden's Dramatic Poesy

But he is always great, when some great occasion is presented to him : no man can say he ever had a fit subject for his wit, and did not then raise himself as high above the rest of the Poets.

But he has done his Robberies so openly, that one may see he fears not to be taxed by any Law. He invades Authors like a Monarch, and what would be theft in other Poets, is only victory in him.

(a) Ben Jonson

(b) William Shakespeare

(c) John Dryden

(d) William Shakespeare

68- Match the lines with the dramatist - with reference to Dryden's Dramatic Poesy

Those who accuse him to have wanted learning, give him the greater commendation: he was naturally learned; he needed not the spectacles of Books to read Nature; he looked inwards, and found her there.

One cannot say he wanted wit, but rather that he was frugal of it. In his works you find little to retrench or alter. Wit and Language, and Humour also in some measure we had before him; but something of Art was wanting to the Drama till he came.

- (a) John Dryden
- (b) William Shakespeare
- (c) Ben Jonson
- (d) Christopher Marlowe

69. Which of the following arguments are given by Crites against the use of rhyme in plays?

Check all correct arguments

- (a) Rhyme is unnatural in a play, for a play is in dialogues, and no man without premeditation speaks in rhyme.
- (b) Blank Verse is also unnatural for no man speaks in verse either, but it is nearer to prose and Aristotle has laid down that tragedy should be written in a verse form which is nearer to prose
- (c) Drama is a 'just' representation of Nature, and rhyme is unnatural, for nobody in Nature expresses himself in rhyme. It is artificial and the art is too apparent, while true art consists in hiding art.
- (d) Chorus can use rhyme but protagonist should speak in prose

70. Which of the following arguments are given by Neander in favour of use of rhyme in plays?

- (a) It is the choice of words and the placing of them – natural words in a natural order – that makes the language natural, whether it is verse or rhyme that is used.
- (b) Blank Verse is no verse at all. It is simply poetic prose and so fit only for comedies. Rhymed verse alone, made natural or near to prose, is suitable for tragedy. This would satisfy Aristotle's dictum.
- (c) Rhyme is justified by its universal use among all the civilized nation of the world.
- (d) Rhyme gives rhythm to seemingly chaotic world and thus helps in achieving poetic justice

71- In which of the following years the essay Tradition and Individual Talent was published?

- (a) 1919
- (b) 1922
- (c) 1923
- (d) 1920

72. Which of the following central idea/s is/are discussed in the essay?

- (a) The relationship between tradition and individual talent is not interdependent.

- (b) The tradition and individual talent are in constant conflict with each other.
- (c) The individual talent is exemplified in how rebellious the poet is against the influence of tradition
- (d) Tradition involves historical sense; the historical sense involves a perception, not only of the past, but of its presence

73. Which of the following central idea/s is/are discussed in the essay?

- (a) Tradition can be inherited from parents and fore-fathers
- (b) Tradition cannot be inherited. It can be mastered only by labour and erudition
- (c) The concept of tradition makes it compulsory for writer to be pundit - a voracious reader of all the literature written till date.
- (d) The idea of tradition is not to have literally 'read' each and every thing written till date. It is rather to absorb knowledge, so he said "Some can absorb knowledge, more tardy must sweat for it'.

74. Which of the following central idea/s is/are discussed in the essay?

Eliot's theory of depersonalization

- (a) The way catalyst agent Platinum is found in H₂SO₄, similarly, poet is always found in the poetry
- (b) The way platinum rod is affected, similarly, poet's mind is also affected when poetry is created.

The more perfect the artist, the more completely separate in him will be the man who suffers and the mind which creates; the more perfectly will the mind digest and transmute the passions which are its material

- (c) Impressions and experiences which are important for the man may take no place in the poetry, and those which become important in the poetry may play quite a negligible part in the man, the personality
- (d) Poetry is not a turning loose of emotion, but an escape from emotion; it is not the expression of personality, but an escape from personality

75. What is the nearest possible meaning of this quote: "we shall often find that not only the best, but the most individual of his work may be those in which the dead poets, his ancestors, assert their immortality forcefully and vigorously".

- (a) It means that the ghosts of dead poets keep visiting living poets in their dreams
- (b) It means that the dead poets play the role of Muse and inspires living poets to write poems
- (c) It means that no living poet can escape tradition of literary writings
- (d) It means that the best works are never written by the poet but by the ghosts of the dead poets.

76. What is the nearest possible meaning of this quote: "Tradition is a matter of much wider significance. It cannot be inherited and if you want it you must obtain it by great labour. It involves the historical sense."

- (a) It means that poet born in the family of poets, automatically becomes a poet.
- (b) It means that poet as a human being is made up of DNA genes and thus he has DNA of writing poetry also.
- (c) It means that to be a good poet, one must work hard (Labour and Erudition) to have a sense of tradition, which involves the historical sense.
- (d) It means that what matters is tradition. Individual talent is of no importance.

77. What is the nearest possible meaning of this quote: "the historical sense involves a perception, not only of the pastness of the past, but of its presence; the historical sense compels a man to write not merely with his own generation in his bones, but with a feeling that the whole of the literature of Europe from Homer and within it the whole of the literature of his own country has a simultaneous existence and composes a simultaneous order."

- (a) It means that literature makes a historical monument. Each writer is contributing to the monument by putting a brick in form of poem or other writings. It makes writer understand the responsibility which he carries on his shoulder when he undertakes literary writings. It also makes it clear that without proper understanding (not only information) of History, writers cannot write something significant.
- (b) It means that creative writer should be voracious reader of Histories. Historical dates and events should be at his finger tips.
- (c) It means that creative writer should live only in the Past. It is not necessary for him/her to understand present moment in which s/he is living and writing for.
- (d) It means that new writer should first read all the literature from Homer (or for that matter Valmiki, Ved Vyas, Kalidas) and then only think of putting a pen on paper.

78. What is the meaning of this quote: "Some can absorb knowledge, the more tardy must sweat for it. Shakespeare acquired more essential histories from Plutarch than most men could from the whole British Museum."

- (a) It means new poets must sweat by reading a lot before writing
- (b) It means that poets should pass their times in libraries and museums and absorb from the dead poets
- (c) It means that only those who do not have sense of understanding must literary read, others can learn by absorbing from experience and observation and a little reading.
- (d) Shakespeare was one of the greatest learned scholar like Dr. Faustus of his times.

79. What is the meaning of this quote: "the process of depersonalization, which is "a continual surrender of himself as he is at the moment to something which is more valuable. The progress of an artist is a continual self-sacrifice, a continual extinction of personality."

- (a) It means that the poet has to make him/her-self insignificant and surrender or self-sacrifice at the altar (yagna-vedi) of poetry, because poetry is more important than his self
- (b) It means that poetry should be surrendered and sacrificed before the personality of the poet.

- (c) It means that the personality of the poet is more important than the poetry.
- (d) As once the artist/actor is well known, no one cares for the art/acting. People appreciate the person not the art.
80. What is the meaning of this quote: "Poetry is not a turning loose of emotion, but an escape from emotion; it is not the expression of personality, but an escape from personality. But, of course, only those who have personality and emotions know what it means to want to escape from these things."
- (a) It means that poetry is not expression of poet's personality or his personal emotions and feelings. It is escape from it. The more perfect the artist, the more completely separate in him will be the man who suffers and the mind which creates; the more perfectly will the mind digest and transmute the passions which are its material
- (b) It means that poet can never escape self. The self is always expressed in the poetry
- (c) All of the above are true
- (d) None of the above is true

81-In what English town was Matthew Arnold born?

- (a) Laleham
- (b) Alton
- (c) Dartmouth
- (d) Dover

82-. What is the main point of Derrida's theory of Deconstruction?

- (a) To show that all meaning of a work is unstable; meaning could just as easily be the center as it could the marginalized
- (b) To show that all readings have one correct meaning that should not be misunderstood
- (c) To show that Western thought was focused on flawed criticism that opened the door to broader misunderstandings of literature
- (d) To express Derrida's belief that his philosophy was superior to Plato's

82. In regard to Derrida's theory of Deconstruction, what is a centralized meaning and a marginalized meaning, respectively?

- (a) The centralized meaning is any secondary meaning of a work; the marginalized meaning is the main meaning of a work.
- (b) The centralized meaning is the focus of Derrida's theory of Deconstruction; marginalized meaning is the intended meaning of a work.

(c) The centralized meaning is the intended meaning of a work; the marginalized meaning is the opposite meaning of a work from the center.

(d) The centralized meaning is the time period in which Derrida was born; the marginalized meaning is the term used to describe Derrida's discrimination.

83- During the "feminist" phase (1880-1920) of feminism, women

- (a) Gave up on equal rights
- (b) Advocated for minority rights and protested
- (c) Led the repeal of Prohibition
- (d) All of the above

84- During the "female" phase (1920-present) of feminism, women

- (a) Are increasingly focused on uncovering misogyny in male-authored texts
- (b) Focus on women's texts and women
- (c) Have largely given up writing true literature
- (d) Have looked back to the "feminine" past but put a modern spin on it

85- Who coined the term "gynocriticism"?

- (a) Aristotle
- (b) Mathew Arnold
- (c) T.S. Eliot
- (d) Elaine Showalter

86- Feminist criticism

- (a) Is concerned with the marginalization of women in a patriarchal culture
- (b) Tries to explain how the subordination of women is reflected in or challenged by literary texts
- (c) Tries to examine the experiences of women from all races, classes, and cultures
- (d) All of the above

87- During the "feminine" phase (1840-80) of feminism, women

- (a) Imitated the dominant tradition in writing
- (b) Advocated minority rights and protested
- (c) Focused on women's texts and women as opposed to uncovering misogyny (hatred of women) in male-authored texts
- (d) Carried out armed insurrections against men

88-Third-wave feminism seeks to include

- (a) Wage-earners
- (b) White, upper-class women
- (c) Lower-class, Third-world women
- (d) Only racial minorities

89- Which one of the following is NOT one of Elaine Showalter's four models of sexual difference?

- (a) Biological
- (b) Occasional
- (c) Linguistics
- (d) Psychoanalytic

90-What is Drama described as

- (a) Fifth Veda
- (b) Subject
- (c) Dance
- (d) Natyasastra

92- Who used the term “Willing Suspension of Disbelief”

- (a) William Wordsworth
- (b) P.B. Shelley
- (c) T.S .Eliot
- (d) S.T. Coleridge

93-What does the history of drama state?

- (a) Two theories of Rasas and Bhavas
- (b) Drama is inspired from dance
- (c) Drama is an art
- (d) Drama is made by Bharata

94- What is rasanubhava

- (a)Experience of rasa
- (b)Tastes

- (c)One of the Bhavas
- (d)Rasa and Bhava combined

94-What is truly Abhinaya

- (a)Art of expression
- (b)Concept in Indian dance
- (c)Hard Sanskrit word
- (d)Name

95-Which one is an ingredient of Abhinaya?

- (a)Angilka Abhinaya
- (b)Vachika Abhinaya
- (c)Sattvika Abhinaya
- (d)Aarya Abhinaya

Question 11

10 seconds

96-Which are the types of Abhinaya

- (a) Lokadharmi
- (b) Aharya
- (c) Natyadharmi
- (d) Rasunbhava

97-What does Natyashatra mean?

- (a)Book on Performing arts
- (b)Fiction book
- (c)Comic book
- (d)Teaches you how to dance

98- How many Rasas are there?

- (a) 9

(b) 8

(c) 7

(d) 10

99. According to _____ the secondary function of language does not imply poetry.

(a) Anandhavardhana

(b) Abhinavagupta

(c) Bhattanayaka

(d) Bhattalollata

100. In _____ kavya conventional meaning are subordinate.

(a) Abhitha

(b) Lakshana

(c) Dhvani

(d) None of these