1. Plato was the most celebrated disciple of ------
   a. Socrates                      c. Aristophanes
   b. Aristotle                    d. None of the above

2. Which among the following books contains Plato’s ideas?
   a. Poetics                      c. On the Sublime
   b. The New Atlantis            d. Republic

3. Who is the author of “Dialogues”
   a. Plato                       c. Longinus
   b. Aristotle                   d. Francis Bacon

4. Art, according to ---------is twice removed from reality
   a. Plato                       c. Longinus
   b. Aristotle                   d. Francis Bacon

5. Who said “the productions of art helped neither to mould character nor to promote the well-being of the state”
a. Plato c. Longinus
b. Aristotle d. Francis Bacon

6. On which of the following grounds does Plato condemn poetry?
   a. Poetic inspiration c. Its non-moral character
   b. The emotional appeal of poetry d. All the above

7. Why, according to Plato, is tragedy enjoyable?
   a. Feelings of anger fear and grief afford pleasure when indulged in excess
   b. Incongruity between what a character is and what he pretends to be
   c. Catharsis
d. Hamartia.

8. What, according to Plato is the source of pleasure in comedy?
   a. Feelings of anger fear and grief afford pleasure when indulged in excess
   b. Incongruity between what a character is and what he pretends to be
   c. Catharsis
d. Hamartia.

9. Which among the following constitute Plato’s comments on Drama?
   a. Its appeal to Baser instincts c. Tragic and comic pleasure
   b. Effects of impersonation d. All the above.

10. Plato’s view of art is closely bound up with his theory of ------
    a. Rasa c. Sublimity
    b. Ideas d. Decorum

11. Aristotle was the most distinguished disciple of ------
    a. Socrates c. Aristophanes
    b. Aristotle d. Plato

12. Aristotle’s ideas of poetry are expressed in--------
    a. Poetics c. Republic
    b. Rhetoric d. Rhetoric

13. Who is the author of the book “Republic”
    a. Socrates c. Aristophanes
    b. Aristotle d. Plato

    a. Socrates c. Aristophanes
    b. Aristotle d. Plato

15. Who is the author of the book “Poetics”
    a. Socrates c. Aristophanes
    b. Aristotle d. Plato
16. How many chapters does “poetics” contain
   a. Twenty two 
   b. Twenty three 
   c. Twenty six 
   d. Twenty six

17. The first four chapters and the twenty fifth chapter of “poetics” is devoted to------
   a. Poetry
   b. Comedy, epic and tragedy in a general way
   c. Exclusively to tragedy
   d. Poetic diction

18. The fifth chapter of “poetics’ is devoted to ----- 
   a. Poetry
   b. Comedy, epic and tragedy in a general way
   c. Exclusively to tragedy
   d. Poetic diction

19. The chapters sixth to the nineteenth of “poetics’ is devoted to ----- 
   a. Poetry 
   b. Comedy, epic and tragedy in a general way 
   c. Exclusively to tragedy 
   d. Poetic diction 

20. The twentieth twenty first, and the twenty second chapters of “poetics’ are devoted to ----- 
    a. Poetry
    b. Comedy, epic and tragedy in a general way
    c. Exclusively to tragedy
    d. Poetic diction

21. The twenty third and twenty forth chapters of “poetics’ are devoted to ----- 
    a. Poetry
    b. Comedy, epic and tragedy in a general way
    c. Exclusively to tragedy
    d. Epic Poetry

22. The last chapter of “poetics’ is devoted to ----- 
    a. Poetry
    b. A Comparison of epic poetry and tragedy
    c. Exclusively to tragedy
    d. Poetic diction

23. Aristotle calls poet an -------
    a. Actor
    b. Imitator
    c. Interpreter
    d. Evaluator
24. In which of the following ways, according to Aristotle, does the poet imitate things?
   a. As they were or are
   b. As they are said or thought to be
   c. As they ought to be
   d. All the above

25. Imitation, according to Plato, is
   a. An inborn natural instinct
   b. Achieved with much labour
   c. Ascribed
   d. None of the above

26. Aristotle considers as the end of poetry
   a. Pleasure
   b. Satire
   c. Comedy
   d. Laughter

27. According to Aristotle, poetry springs from the instincts of
   a. Imitation
   b. Rhythm and harmony
   c. Both ‘a’ & ‘b’
   d. None of the above

28. arouses the emotions of pity and fear
   a. Tragedy
   b. Comedy
   c. Epic
   d. Revenge play

29. In tragedy, the emotions of pity and fear are aroused with a view to
   a. Hamartia
   b. Anagnorisis
   c. Catharsis
   d. Peripetia

30. Purgation of the emotions of pity and fear in tragedy is referred to as
   a. Hamartia
   b. Anagnorisis
   c. Catharsis
   d. Peripetia

31. The term used by Aristotle to mean tragic flaw is
   a. Hamartia
   b. Anagnorisis
   c. Catharsis
   d. Peripetia

32. The term used by Aristotle to mean ‘recognition’
   a. Hamartia
   b. Anagnorisis
   c. Catharsis
   d. Peripetia

33. The term used by Aristotle to mean “reversal of situations” in a tragedy
   a. Hamartia
   b. Anagnorisis
   c. Catharsis
   d. Peripetia

34. Which among the following is the right order in which Aristotle arranged the constituent parts in tragedy based on their significance?
a. Character, plot, thought, diction, song, & spectacle
b. Plot, character, diction, though, spectacle & song
c. Plot, character, thought, diction, song & spectacle
d. Plot, character, thought, diction, spectacle, & song.

35. Aristotle classified plot into simple and complex plot on the basis of -------
   a. Hamartia & catharsis
   b. Anagnorisis & peripetia
   c. Sublimity & decorum
   d. All the above.

36. The English equivalent of the term “hamartia”
   a. Tragedy
   b. Tragic flaw
   c. Tragic hero
   d. Tragic mistake

37. Who coined the phrase ‘tragic flaw’ for hamartia?
   a. T.s. Eliot
   b. Washington Alston
   c. A. C. Ward
   d. Bernard Shaw.

38. The tragic error of Hamlet is ------
   a. Procrastination
   b. Uncontrollable anger
   c. Suspicious jealousy
   d. Over-vaulting ambition

39. The tragic error of Macbeth is ------
   a. Procrastination
   b. Uncontrollable anger
   c. Suspicious jealousy
   d. Over-vaulting ambition

40. The tragic error of KING LEAR is ------
   a. Procrastination
   b. Uncontrollable anger
   c. Suspicious jealousy
   d. Over-vaulting ambition

41. The tragic error of Othello is ------
   a. Procrastination
   b. Uncontrollable anger
   c. Suspicious jealousy
   d. Over-vaulting ambition

42. Who made the distinction between simple and complex plot on the basis of anagnorisis and peripetia
   a. Aristotle
   b. Plato
   c. Words worth
   d. Coleridge

43. Who defined tragedy as the imitation of an action that is serious, complete and of certain magnitude?
   a. Aristotle
   b. Plato
   c. Words worth
   d. Coleridge

44. Who made the distinction between ‘fancy’ and ‘imagination’?
   a. Aristotle
   b. Plato
   c. Words worth
   d. Coleridge
45. Who defined poetry as spontaneous overflow of powerful feelings which takes its origin from emotions recollected in tranquility?
   a. Aristotle  
   b. Plato  
   c. Words worth  
   d. Coleridge

46. An epic, says Aristotle is meant to be------
   a. Staged  
   b. Recited  
   c. Dramatized  
   d. Acted

47. Aristotle traces the roots of comedy to ----- 
   a. Satire  
   b. Humour  
   c. Phallic songs  
   d. Epic

48. According to Aristotle, tragedy was born from ------
   a. Comedy  
   b. Satire  
   c. The nobler actions of good men  
   d. The mean actions of bad men.

49. Which of the following statements are true with respect to Aristotle’s concept?
   a. Comedy is inferior to tragedy  
   b. Epic is later in origin than tragedy  
   c. Epic is later in origin than comedy  
   d. Tragedy is inferior to comedy.

50. The concept of objective correlative is associated with-----
   a. Aristotle  
   b. Plato  
   c. Words worth  
   d. T. S Eliot.

51. The earliest work of Indian aesthetics is ------
   a. NatyaSastra  
   b. KavyaKautuka  
   c. VakroktiJivita  
   d. AlankaraSastra

52. Who is the originator of Rasa theory
   a. Bharata  
   b. Abhinavagupta  
   c. Bhatatauta  
   d. Samkuka

53. In which work is the theory of rasa, originally expounded?
   a. KavyaKautuka  
   b. VakroktiJivita  
   c. AbhinavaBharati  
   d. NatyaSastra

54. Which among the following is the maxim concerning rasa?
   a. Vibhavanubhavasamyogadrasanispatti  
   b. Kavyasyatamadvani  
   c. Sadbaranikaran  
   d. None of the above
55. According to Bharata ------- are the objective conditions producing an emotion
   a. Vibhava          c. Vyabhicaribhava
   b. Anubhava         d. None of the above

56. According to Bharata, Vibhavas are of ---- kinds
   a. Two              c. Four
   b. Three            d. Six

57. According to Bharata ------- are the various temporary emotions
   a. Vibhava          c. Vyabhicaribhava
   b. Anubhava         d. None of the above

58. According to Bharata ------- are the objective conditions that inspire an emotion
   a. Vibhava          c. Vyabhicaribhava
   b. Anubhava         d. UddipanaVibhava

59. According to Bharata ------- are the characters with respect to whom an emotion arouses
   a. Vibhava          c. Vyabhicaribhava
   b. Anubhava         d. AlambanaVibhava

60. ------- are the psycho-physical manifestation which a particular emotion makes upon characters
   a. Vibhava          c. Vyabhicaribhava
   b. Anubhava         d. None of the above

61. The emotion of anger being accompanied by biting of the teeth is an instance of ------
   a. Vibhava          c. Vyabhicaribhava
   b. Anubhava         d. None of the above

62. A woman waiting for her lover, experiencing emotions like jealousy, despair anxiety and over-fondness is an instance for------
   a. Vibhava          c. Vyabhicaribhava
   b. Anubhava         d. AlambanaVibhava

63. In “Sakumtalam”, Sakumtala is ------- to excite Sringara in Dushyanta
    a. Vibhava          c. Vyabhicaribhava
    b. Anubhava         d. AlambanaVibhava

64. In “Sakumtalam”, Dushyanta is ------- to excite Sringara in Sakuntla.
    a. Vibhava          c. Vyabhicaribhava
    b. Anubhava         d. AlambanaVibhava
65. In “Sakumtalam”, the blooming flowers , the fragrant air and the furling River Malini are instances of 
   |   |   |
   | a. UddipanaVibhava | c. Vyabhicaribhava |
   | b. Anubhava | d. AlambanaVibhava |

66. Who is the author of the work “Abhinava Bharti”
   |   |   |
   | a. Abhinava Gupta | c. BhattaTauta |
   | b. AbhinavaBharati | d. Lollota |

67. Which among the following is not the primary emotion?
   |   |   |
   | a. The amorous | c. The heroic |
   | b. The pathetic | d. The jealous |

68. Which among the following is the primary emotion?
   |   |   |
   | a. The fearful | c. The anxious |
   | b. The jealous | d. The despair |

69. The Sanskrit term for the ‘the amorous’
   |   |   |
   | a. Srinkara | c. Soka |
   | b. Hasa | d. Vira |

70. The Sanskrit term for the ‘the ludicrous’
   |   |   |
   | a. Srinkara | c. Soka |
   | b. Hasa | d. Vira |

71. The Sanskrit term for the ‘the pathetic’
   |   |   |
   | a. Srinkara | c. Soka |
   | b. Hasa | d. Vira |

72. The Sanskrit term for the ‘the heroic’
   |   |   |
   | a. Srinkara | c. Soka |
   | b. Hasa | d. Vira |

73. The Sanskrit term for the ‘the passionate’
   |   |   |
   | a. karuna | c. Soka |
   | b. Hasa | d. Vira |

74. The Sanskrit term for the ‘the fearful’
   |   |   |
   | a. Srinkara | c. Soka |
   | b. Bhayanaka | d. Vira |

75. The Sanskrit term for the ‘the nauseating’
   |   |   |
   | a. Bhibatsa | c. Hasa |
   | b. Srinkara | d. Soka |
76. The Sanskrit term for the ‘the wondrous’
   a. Atbhuta
   b. Srinkara
   c. Hasa
   d. Soka

77. The dominant emotions are called------
   a. Anubhavas
   b. Vibhavas
   c. Stayibhavas
   d. Sancharibhavas

78. Whose name is associated with the concept of Bhavakatva and Bhojakatva?
   a. Abhinavagupta
   b. Bharata
   c. Sankuka
   d. Bhattatauta

79. Who is the author of “KavyaKautuka”
   a. Bhattatauta
   b. Abhinavagupta
   c. Bharata
   d. Sankuka

80. Who is the author of “VakroktiJivita”
   a. Bhattatauta
   b. Abhinavagupta
   c. Bharata
   d. Kuntaka

81. ------means indirect expression
   a. Vakrokti
   b. Dhvani
   c. Riti
   d. Rasa

82. Whose maxim is “KVYASYATADVANI”
   a. Bhattatauta
   b. Abhinavagupta
   c. Bharata
   d. Anandavardhana.

83. Who is the author of the essay “The Use and Abuse of Alankara”?
   a. V.Raghavan
   b. S. KuppuswamiSastri
   c. Bharata
   d. Anandavardhana

84. Who is the author of the essay “The Highways of Literary Criticism in Sanskrit”?
   a. V.Raghavan
   b. S. KuppuswamiSastri
   c. Bharata
   d. Anandavardhana

85. The word Camatkara is used in ------sense
   a. The special aesthetic attitude of the mind
   b. The aesthetic pleasure
   c. The bodily manifestation of such pleasure
   d. All the above.
86. The phrase “lokottaravritti” implies
   a. Extraordinary
   b. Inique
   c. Nonpareil
   d. All the above

87. Which among the following term is a substitute for “LokottaraVritti”?
   a. Laukika
   b. Alaukika
   c. Udatta
   d. Aucitya

88. Who is the author of “Preface to the Lyrical Ballads”
   a. Coleridge
   b. William Wordsworth
   c. T. S. Eliot
   d. Aristotle

89. “the Preface to the Lyrical Ballads” was published in the year ----
   a. 1978
   b. 1798
   c. 1789
   d. 1879

90. Wordsworth published the “Lyrical Ballads” in collaboration with ------
   a. Samuel Taylor Coleridge
   b. John Keats
   c. P.B. Shelley
   d. Byron

91. Who is the author of “The Prelude”?
   a. Coleridge
   b. William Wordsworth
   c. T. S. Eliot
   d. Aristotle

92. Who defined poetry as spontaneous overflow of powerful feelings which takes its origin from emotions recollected in tranquility?
   a. Coleridge
   b. William Wordsworth
   c. T. S. Eliot
   d. Aristotle

93. Who is the author of “BiographiaLiteraria”?
   a. Coleridge
   b. William Wordsworth
   c. T. S. Eliot
   d. Aristotle

94. Who is the author of “Tradition and Individual Talent”?
   a. Coleridge
   b. William Wordsworth
   c. William Wordsworth
   d. T. S. Eliot

95. Wordsworth’s special object of “Lyrical Ballads” was to:
   a. Choose incidents and situations from common life
   b. To relate and describe them in a selection of language really used by men
   c. Treat the subject imaginatively so that ordinary things would appear unusual
   d. All the above

96. “There neither is nor can be any essential difference between the language of prose and metrical composition” whose pronouncement is this?
a. Coleridge  

b. William Wordsworth  
c. T. S. Eliot  
d. Aristotle

97. Who said: “Poetry shed no tears such as angels weep”
   a. Coleridge  
b. William Wordsworth  
c. T. S. Eliot  
d. Aristotle

98. Who said: “A poet is a man speaking to men”
   a. Coleridge  
b. William Wordsworth  
c. T. S. Eliot  
d. Aristotle

99. Who said: “Poetry is the breath and the finer spirit that is in the countenance of all science”?
   a. Coleridge  
b. William Wordsworth  
c. T. S. Eliot  
d. Aristotle

100. Wordsworth affixes an appendix to his Preface to the Lyrical Ballads to express his view on-----
    a. Poetic diction  
b. Poetic process  
c. Impersonal theory of poetry  
d. Poet

101. Which among the following is the manifesto of Romantic Criticism?
    a. Preface to the Lyrical Ballads  
b. Preface to the Fables  
c. Preface to Shakespeare  
d. Tradition and Individual Talent

102. Which among the following is the manifesto of Eliot’s Criticism?
    a. Preface to the Lyrical Ballads  
b. Preface to the Fables  
c. Preface to Shakespeare  
d. Tradition and Individual Talent

103. Tradition in Eliot’s view means:
    a. Imitating the poets of the past  
b. Heredity  
c. Handling down of the past  
d. Historic sense

104. Historic sense involves a perception of-----
    a. History  
b. The pastness of the past and also its presentness  
c. A sense of the historical incidents  
d. The past

105. Tradition implies------
a. A recognition of the continuity of literature
b. A critical judgment as to which of the writers of the past continue to be significant in the present
c. A knowledge of these significant writers obtained through great labour
d. All the above.

106. “The existing monuments form an ideal order among themselves, which is modified by the introduction of the new work or art among them” whose pronouncement is this?
   a. Coleridge
   b. William Wordsworth
   c. T. S. Eliot
   d. Aristotle

107. In which of the following critical essays does the analogy of the catalyst occur?
   a. Preface to the Lyrical Ballads
   b. Preface to the Fables
   c. Preface to Shakespeare
   d. Tradition and Individual Talent

108. “The more perfect the artist, the more completely separate in him will be the man who suffers and the mind which creates” where does this critical proposition occur?
   a. Preface to the Lyrical Ballads
   b. Preface to the Fables
   c. Preface to Shakespeare
   d. Tradition and Individual Talent

109. “The mind of the poet is the shred of the platinum” where do these words occur?
   a. Preface to the Lyrical Ballads
   b. Preface to the Fables
   c. Preface to Shakespeare
   d. Tradition and Individual Talent

110. Which among the following does according to Eliot, functions as a catalyst in the process of poetic creation?
   a. Platinum shred
   b. The mind of the poet
   c. Oxygen
   d. Sulphur dioxide

111. In the analogy of the catalyst, the platinum shred stands for----
   a. The mind of the poet
   b. Poet’s thoughts
   c. Poet’s emotions
   d. Poet’s feelings

112. In the analogy of the catalyst, oxygen and sulphur dioxide stand for----
   a. The mind of the poet
   b. Poet’s thoughts
   c. Poet’s emotions and feelings
   d. The poem
113. In the analogy of the catalyst, sulphur-pus acid stands for----
   a. The mind of the poet  c. Poet’s emotions
   b. Poet’s thoughts  d. The work of art.

114. “Poetry is not turning loose of emotions, but an escape from emotions” where do these words occur?
   a. Preface to the Lyrical Ballads
   b. Preface to the Fables
   c. Preface to Shakespeare
   d. Tradition and Individual Talent

115. “Poetry is not the expression of personality, but an escape from personality” where is the line taken from?
   a. Preface to the Lyrical Ballads
   b. Preface to the Fables
   c. Preface to Shakespeare
   d. Tradition and Individual Talent

116. Which of the following essays contains the theory of depersonalization of the artist?
   a. Preface to the Lyrical Ballads
   b. Preface to the Fables
   c. Preface to Shakespeare
   d. Tradition and Individual Talent

117. “Honest criticism and sensitive appreciation is directed not upon the poet but upon the poetry” where is the line taken from?
   a. Preface to the Lyrical Ballads
   b. Preface to the Fables
   c. Preface to Shakespeare
   d. Tradition and Individual Talent

118. Which among the following statements is true with respect to Eliot’s critical creed?
   a. Tradition in the true sense can be easily inherited
   b. Tradition can be artificially acquired
   c. Tradition can be obtained by hard labour
   d. Tradition can be imitated.

119. Which of the following term occurs in the critical essay “Tradition and Individual Talent”?

120. Who is the author of ‘Nature of linguistic Sign’?
   a. Ferdinand de Saussure  c. Roland Barthes
121. Who is the author of “Cours de Linguistique”
   a. Ferdinand de Saussure  
   b. Jacques Derrida  
   c. Roland Barthes  
   d. Claude de Levi Strauss

122. What is Claude de Levi Strauss known for
   a. Structuralism  
   b. Deconstruction  
   c. Functionalism  
   d. Existentialism

123. Claude de Levi Strauss is an
   a. Anthropologist  
   b. Economist  
   c. Environmentalist  
   d. Ethnographer

124. Levi Strauss used structuralism in his study on
   a. Myths  
   b. Magic  
   c. Tribal life  
   d. Economy

125. A is a complex of the signifier and the signified
   a. Sign  
   b. Symbol  
   c. Referent  
   d. None of the above.

126. Who popularized the concept of arbitrariness of language?
   a. Ferdinand de Saussure  
   b. Jacques Derrida  
   c. Roland Barthes  
   d. Claude de Levi Strauss

127. Who introduced the concept of langue and parole in linguistics?
   a. Ferdinand de Saussure  
   b. Jacques Derrida  
   c. Roland Barthes  
   d. Claude de Levi Strauss

128. The type of study of the changes in language over a span of time is called
   a. Synchronic  
   b. Diachronic  
   c. Semiotic  
   d. Onomatopoeic

129. The type of study which focus on the analysis of the systematic interrelation of the elements of a single language at a particular time is called
   a. Synchronic  
   b. Diachronic  
   c. Semiotic  
   d. Onomatopoeic

130. The systematic study of signs is called
   a. Semiotics  
   b. Semiology  
   c. Both “a” & “b”  
   d. Neither “a” not “b”
131. The term semiotics was introduced by
   a. Charles Sanders Pierce  c. Noam Chomsky
   b. Ferdinand de Saussure  d. Edward Sapir

132. The term semiology was introduced by
   a. Charles Sanders Pierce  c. Noam Chomsky
   b. Ferdinand de Saussure  d. Edward Sapir

133. Who introduced in linguistics the concept of Langue and Parole?
   a. Charles Sanders Pierce  c. Noam Chomsky
   b. Ferdinand de Saussure  d. Edward Sapir

134. Who introduced in linguistics the concept of Competence and Performance?
   a. Charles Sanders Pierce  c. Noam Chomsky
   b. Ferdinand de Saussure  d. Edward Sapir

135. Who introduced in linguistics the concept similar to Saussure’s Langue and Parole?
   a. Charles Sanders Pierce  c. Noam Chomsky
   b. Leonard bloom Filed. d. Edward Sapir

136. Who introduced in linguistics the concept similar to Chomsky’s competence and Performance?
   a. Charles Sanders Pierce  c. Ferdinand De Saussure.
   b. Leonard bloom Filed. d. Edward Sapir

137. Which among the following implies the underlying rules governing the combination and organization of the elements of language?
   a. Language  c. Competence
   b. Parole  d. Both langue and Competence

138. Which among the following implies the actual meaningful utterance of the individual speaking or writing a given language?
   a. Langue  c. performance
   b. Parole  d. Both parole and performance

139. Who popularized the theory and practice of structuralism?
   a. Ferdinand de Saussure  c. Both Saussure and Levi Strauss
   b. Claude de Levi Strauss  d. James Frazer

140. Which among the following are Saussure’s major pronouncements?
   a. Meaning is arbitrary  c. Language constitutes reality
   b. Meaning is relational  d. All the above
141. Who is the author of the essay “Towards Feminist Poetics”?
   a. Elaine Showalter  
   b. Margaret Fuller
   c. Virginia Woolf
   d. Simon de Beauvoir

142. Elaine Showalter divided the history of women’s literature into ---- phases
   a. Two
   b. Three
   c. Four
   d. Five

143. Which among the following are the major phases of feminist criticism?
   a. The feminine
   b. The female
   c. The feminist
   d. All the above

144. According to Elaine Showalter, feminist criticism can be divided in ---- varieties
   a. Two
   b. Three
   c. Four
   d. Five

145. The feminist critique deals with women as ----
   a. Reader
   b. Writer
   c. Daughters of patriarchy
   d. None of the above

146. Gyno-criticism deals with women as ----
   a. Reader
   b. Writer
   c. Daughters of patriarchy
   d. None of the above

147. In which phase of feminist literature, according to Showalter women wrote in an effort to equalize the intellectual achievements of the male culture?
   a. The feminine
   b. The feminist
   c. The female
   d. None of the above

148. In which phase of feminist literature, according to Showalter women rejected the accommodation postures of felinity and to use literature to dramatize the ordeals of wronged woman hood?
   a. The feminine
   b. The feminist
   c. The female
   d. None of the above

149. In which phase of feminist literature, according to Showalter, did women reject both initiation and protest?
   a. The feminine
   b. The feminist
   c. The female
   d. None of the above

150. In the Female phase, women rejected both imitation and protest because they considered these two forms as----
a. Dependency
c. Fashion
b. Slavery
d. Subjugation

151. In which of the following figures of speech a comparison between two distinctly different things is explicitly indicated by the word, “like” or “as”
a. Simile
c. Synecdoche
b. Metaphor
d. Metonymy

152. In which of the following figures of speech, a word or expression that in literal usage denotes one thing is applied to a distinctly different kind of thing without asserting a comparison?
a. Simile
c. Synecdoche
b. Metaphor
d. Metonymy

153. In which of the following figures of speech a part of something is used to signify the whole?
a. Simile
c. Synecdoche
b. Metaphor
d. Metonymy

154. In which of the following figures of speech is a literal term for one thing is applied to another with which it is closely associated?
a. Simile
c. Synecdoche
b. Metaphor
d. Metonymy

155. In which of the following figures of speech a statement that appears to be absurd or self-contradictory turns out to have a valid meaning?
a. Simile
c. Synecdoche
b. Metaphor
d. Paradox

156. ------is a form of paradox in which the adjective seem to contradict the noun it modifies.
a. Oxymoron
c. Irony
b. Paradox
d. Synecdoche

157. “terrible beauty “ is an example for------
a. Oxymoron
c. Irony
b. Paradox
d. Synecdoche

158. “child is the father of man” is an instance for-------.
a. Oxymoron
c. Irony
b. Paradox
d. Synecdoche

159. “The crown’ or “Sceptre” used in the sense of “King”is an example for------
a. Simile
c. Synecdoche
b. Metaphor
d. Metonymy
160. “ten hands” used for “ten workmen” is an example for------
   a. Simile  c. metaphor
   b. synecdoche d. symbol

161. “My love is a red red rose” is an example for------
   a. Simile  c. Synecdoche
   b. Metaphor d. Metonymy

162. “My love is like a red red rose “ is an example for------
   a. Simile  c. Synecdoche
   b. Metaphor d. Metonymy

163. The term ‘denouement’ refers to --------in a play.
   a. The rising action  c. the climax
   b. The falling action d. None of these.

164. The French term for ‘unknotting’ --------
   a. Denouement  c. decorum
   b. due ex machina d. None of these.

165. The term -------- is applied to the falling action in a tragedy
   a. Catastrophe
   a. catharsis  b. crisis  c. none of these

166. The term anagnorisis means --------
   a. Recognition  c. both “a’ and “b”
   b. reversal d. Neither “a” nor “b”

167. The term peripetia means--------
   a. Recognition  c. both “a’ and “b”
   b. reversal d. Neither “a” nor “b”

168. The Epic Theatre was introduced by --------
   a. Samuel Becket  c. William Golding
   b. T.S. Eliot  d. Bertolt Brecht

169. Who is the author of the work ‘Poetics’?
   a. Aristotle  c. Socrates
   b. Plato  d. Homer

170. Who is the author of the work “Republic”?

171. Ben Jonson’s ‘Volpone’ is an example of ------
   a. Comedy of humours  c. romantic comedy
   b. comedy of manners d. anti-romantic comedy
172. The name of Bertolt Brecht is associated with -------
   a. The absurd drama c. comedy of humours
   b. the epic theatre d. feminist theatre

173. Aristotle regarded ----------as the highest form of poetry.
   a. Tragedy c. epic
   b. comedy d. poetic drama.

174. A light dramatic work with improbable plot and exaggerated characters is called -------
   a. Satire c. farce
   b. comedy d. humour.

175. The type of play in which the plot was centred round intrigues and violent actions and which contains improbable events and sensational actions is called-------
   a. Meledrama c. farce
   b. tragedy d. none of these.

176. “Oberon” is a Masque written by ----------
   a. Ben Johnson c. Marlow
   b. Shakespeare d. Dr. Johnson.

177. The French term for ‘unknotting’ ----------
   a. Denouement c. decorum
   b. due ex machina d. none of these.

178. The term -------- is applied to the falling action in a tragedy
   a. Catastrophe c. crisis
   b. catharsis d. none of these

179. The term anagnorisis means ----------
   a. Recognition c. both “a” and “b”
   b. reversal d. Neither “a” nor “b”

180. The term peripetia means--------
   a. Recognition c. both “a” and “b”
   b. reversal d. Neither “a” nor “b”

181. The term Decorum Means----
   a. Recognition c. Appropriateness
   b. reversal d. Neither “a” nor “b”

182. Who among the following is not a French symbolist?
   a. Mallarme c. Richard Wagner
   b. Verlaine d. W.B. Yeats
183. The type of lyric poem that was perfected by Robert Browning.
   a. Dramatic Monologue
   b. Dramatic Lyric
   c. Dramatic Romance
   d. None of these.

184. The term magic realism was originally applied to------
   a. Structuralist German painters
   b. Surrealist German painters
   c. Expressionist American painters
   d. None of the above

185. In prose fiction the term magic realism was associated with ---
   a. Gabriel Garcia
   b. Marquez
   c. Salman Rushdi
   d. All the above

186. The term absurd is used to refer to the place of
   a. Samuel Becket
   b. Eliot
   c. Shakespeare
   d. none of the above

187. The author of “A Room of One’s Own”
   a. Virginia Wolf
   b. Mary Elman
   c. Kate Millet
   d. Ealine Showalter

188. The author of “Second Sex”
   a. Virginia Wolf
   b. Mary Elman
   c. Kate Millet
   d. Ealine Showalter

189. The author of “Sexual Politics”
   a. Virginia Wolf
   b. Mary Elman
   c. Kate Millet
   d. Ealine Showalter

190. The author of “Towards Feminist Criticism”
   a. Virginia Wolf
   b. Mary Elman
   c. Kate Millet
   d. Ealine Showalter
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