

B. A. Philosophy - Semester II

Complementary- Western Aesthetics - MCQ

1. For Kant the ----- is no mere criterion for aesthetics but it is a subject of metaphysical inquiry.
 - a. Judgment b. Sublime c. Pure Reason d. Art
2. Kant's theory of sublime is first formulated in ----- .
 - a. Critique of Practical reason b. Critique of Pure Reason c. *Groundwork*
 - d. Critique of Judgment
3. According to Kant ----- is the ability to judge an object.
 - a. Taste b. Sublime c. Art d. Reason
4. *Poetics* is written by:
 - a. Plato b. Kant c. Aristotle d. Marx.
5. The original meaning of the term aesthetics is :
 - a. related to sense perception b. related to beauty c. related to nature d. related to nature and beauty
6. Kant's view of Aesthetic judgment is presented in his:
 - a. Critique of Pure Reason b. Critique of Practical Reason c. Critique of Dialectic d. Critique of Judgment
7. Aesthetics is defined as a philosophy of:
 - a. art b. beauty and art c. art and reason d. beauty and reason
8. Who introduced the term aesthetics?
 - a. Aristotle b. Kant c. Edmund Bruke d. A. G. Baumgarten
9. Identify the root term of Aesthetics.
 - a. Aesthetica b. Aesthesia c. Aesthesis d. Aesthenes
10. Aesthesis means:
 - a. Anything connected with sense perception b. Anything connected with beauty
 - c. Anything connected with beauty and perception. d. Anything connected reason
11. Baumgarten calls the level of knowledge to the sense perception is:
 - a. Aestheesia b. Aesthesis c. Aesthetica d. Aesthetis
12. The word 'aesthetic' is used by Kant in the Critique of Pure Reason for the level of knowledge obtained through:
 - a. sense perception b. reason c. intuition d. reason and intuition
13. Immanuel Kant devoted ----- for the analysis of beauty.
 - a. Critique of Pure Reason b. Critique of Practical Reason c. Critique of Dialectic
 - d. Critique of Judgment
14. Hegel established an / a ----- between beauty and art.
 - a. intellectual b. spiritual c. organic d. intuitive

15. according to Hegel beauty is the manifestation of :
 - a. Absolute perception
 - b. Absolute Idea
 - c. Absolute Experience
 - d. Absolute Sensation
16. What is the norm of Aesthetics?
 - a. Truth
 - b. Goodness
 - c. Beauty
 - d. Art
17. Identify the dialogue in which Plato explained about the Absolute Beauty.
 - a. Symposium
 - b. Republic
 - c. Zeno
 - d. Crito
18. For Plato beauty exists only at ----- level.
 - a. empirical
 - b. sensuous
 - c. perceptual
 - d. ideal
19. According to Plato beauty seen in nature is only a ----- of the ideal beauty.
 - a. fraction
 - b. part
 - c. shadow
 - d. none of these
20. ----- is the human activity which transforms the objects in nature into new forms and molds.
 - a. Art
 - b. Drama
 - c. Play
 - d. cinema
21. Who thinks that art as the stepping stone to philosophy?
 - a. Plato
 - b. Aristotle
 - c. Hegel
 - d. Kant
22. According to Kant beauty in mankind is always the expression of:
 - a. emotion
 - b. morality
 - c. reason
 - d. Absolute
23. Hegel defines aesthetics as the philosophy of:
 - a. fine art
 - b. art
 - c. beauty
 - d. nature
24. For Hegel beauty whether natural or artistic is the product of:
 - a. experience
 - b. nature
 - c. Absolute
 - d. human mind
25. Which one is considered as the first stage of art according to Hegel?
 - a. Romantic art
 - b. Symbolic art
 - c. Classical art
 - d. Theological art
26. ----- art found in pre-Hellenic antiquity.
 - a. Romantic art
 - b. Classical art
 - c. Theological art
 - d. Symbolic art
27. Which one is considered as the second developmental stage of art according to Hegel?
 - a. Symbolic art
 - b. Romantic art
 - c. Fine art
 - d. Classical art
28. ----- art attains perfectly harmonious expression of universal human mind.
 - a. Symbolic
 - b. Classical
 - c. Fine
 - d. Romantic
29. Hegel remarks ----- shows an advance to spirituality.
 - a. Symbolic art
 - b. Romantic art
 - c. Fine art
 - d. Classical art
30. Identify the highest stage in the development art according to Hegel.
 - a. Symbolic art
 - b. Fine art
 - c. Romantic art
 - d. Classical art
31. ----- is a depiction of Classical art.
 - a. Sculpture
 - b. Music
 - c. Poetry
 - d. Painting
32. Hegel says that Symbolic art is most successful in:
 - a. Painting
 - b. Sculpture
 - c. Architecture
 - d. Poetry

33. Identify the Romantic triad of Hegel.
- Painting, music and poetry
 - Painting, music and sculpture
 - Architecture, Music and sculpture
 - Painting, architecture and sculpture
34. Of the Romantic triad ----- is treated as the most spiritual by Hegel.
- painting
 - music
 - poetry
 - sculpture
35. Hegel says -----is the starting of art go beyond itself.
- Symbolic art
 - Romantic art
 - Fine art
 - Classical art
36. Hegel treated Romantic art as:
- Dialectic
 - Thesis
 - Antithesis
 - Synthesis
37. For Hegel ----- considered as the thesis in the dialectical process of art.
- Romantic art
 - Symbolic art
 - Classical art
 - Fine art
38. According to Hegel ----- is the antithesis in the dialectical process of art.
- Classical art
 - Symbolic art
 - Romantic art
 - fine art
39. Hegel says that -----alone can express all that the mind conceives.
- Sculpture
 - Music
 - Poetry
 - Painting
40. Hegel extended ----- method into his analysis of art.
- Dialectical
 - Rational
 - Logical
 - Phenomenological
41. According to Kant aesthetics arises from the faculty of:
- Subjective judgment
 - Individual judgment
 - Disinterested judgment
 - Neither disinterested nor subjective judgment
42. Kant claims that aesthetic judgments has strong similarity to :
- spiritual judgments
 - moral judgments
 - a-priori judgments
 - both spiritual and moral judgments
43. Kantian aesthetics categorized as:
- Intuitionism
 - Subjectivism
 - Romanticism
 - Formalism
44. Identify the major divisions of Critique of Judgment.
- Critique of Aesthetic judgment and Critique of Teleological Judgment
 - Critique of Analytic and Critique of Aesthetic
 - Critique of a-priori judgment and Critique of a-posteriori judgment
 - Critique of Aesthetical judgment and Critique of Moral Judgment
45. ----- deals with Kant's account of beauty.
- Critique of Pure Reason
 - Critique of Practical reason
 - Critique of Aesthetic Judgment
 - Critique of Aesthetics
46. Kant argues that aesthetic judgments must have four features. Identify them from the alternatives.
- Disinterested, universal, necessary, and objective.
 - Subjective, universal, necessary, and purposive.
 - Disinterested, universal, necessary, and purposive.

- d. Disinterested, universal, conditional, and purposive.
47. Who is the founder of formalism in aesthetics?
a. Hegel b. Burke c. Kant d. Aristotle
48. For Kant aesthetic judgments are:
a. personal b. intuitive c. subjective d. disinterested
49. Kant says aesthetic judgments behave:
a. Universally b. Intuitively c. Emotively d. Emotively and intuitively
50. Kant explains that the beautiful has to be understood as:
a. useful b. purposive c. perfection d. either useful or perfection
51. Kant dividesthe sublime into the mathematical and:
a. Rational b. relational c. dynamically d. synthetically
52. Kant says that aesthetical judgment help us to reach ----- ideals.
a. Spiritual b. Moral c. Empirical d. Logical
53. Kant says ----- gives sensible forms to moral ideals.
a. Beauty b. taste c. sublime d. none of these
54. What is common in aesthetic judgments and moral judgments according to Kant?
a. Purposiveness b. Subjectivity c. Universal validity d. Practicability
55. For Kant ----- is the symbol of morality.
a. Form b. Acceptance c. Sublime d. Beauty
56. According to Hegel art is one mode of apprehending:
a. God b. Truth c. Spirit d. Sublime
57. Hegel says that the ultimate aim of art is unveil the:
a. sensation b. reason c. truth d. facts
58. Who introduced theory of Imitation?
a. Plato b. Aristotle c. Kant d. Fraud
59. Plato's aesthetical theory is known as:
a. Theory of representation b. Theory of expression c. Aesthetical automatism
d. Theory of imitation
60. According to Plato ----- alone is/are real.
a. World b. Ideas c. Sensation d. World and ideas
61. Plato said that the greatest sin of the art was its-----.
a. Imperfect nature b. contemplative nature c. imitative nature d. expressive nature
62. Plato called the world or the nature itself as :
a. Imitation of the real b. Absolutely real c. Unreal d. Neither real nor unreal
63. Plato argues that art is an/a ----- of the real.
a. Imitation b. copy c. imitation of imitation d. representation
64. Plato says ----- could not have an honorable place in the ideal state of Republic.

- a. mathematicians b. artists c. politicians d. logicians
65. Plato claimed reality was twice removed by the activity of :
- a. Politicians b. logicians c. philosophers d. artists
66. Artist's activity is considered as ----- by Plato.
- a. intellectual activity b. childish game c. spiritual activity d. negative activity
67. Plato was very critical of ----- and all poets in general.
- a. Homer b. Dante c. Keats d. Protagoras
68. Plato talked of poets as persons who are:
- a. Endowed with freedom b. emotionally matured c. baring with spirituality
d. emotionally charged
69. Plato said creation of poetry is not in a normal state of mind, but in a state of -----

- a. wisdom b. contemplation c. muse d. harmony
70. Identify the Dialogue in which Plato made sharp criticism against poets and poetry.
- a. Zeno b. Republic c. Ion d. Crito
71. According to Plato art is an :
- a. representation of nature b. imitation of nature c. representation of Idea d.
imitation of Idea
72. Art is a product of ----- according to Plato.
- a. emotional prosperity b. intellectual prosperity c. either emotional or intellectual
prosperity d. neither intellectual nor emotional prosperity
73. Plato explains Art never reflects the ----- of the reality.
- a. representations b. different aspects c. inner truth d. outer form
74. Art is a ----- of the illusory nature according to Plato.
- a. reproduction b. meaningless reproduction c. meaningful reproduction
d. representation
75. The poet is an/ a ----- according to Plato.
- a. Intellectual person b. rational soul c. practical being d. inspired soul
76. Principle of ----- plays a vital role in Plato's theory of aesthetics.
- a. Taste b. Sensation c. Illusion d. Perception
77. Aristotle retained the concept of imitation in his theory of aesthetics and transformed it
as new theory called:
- a. Representationism b. Expressionism c. Realism d. Intuitionism
78. Bring out the form of art which is accepted by Plato.
- a. Poetry b. Painting c. Music d. Dance
79. Plato accepted music as valuable because of its:
- a. Melodious nature b. Educational value c. Rhythm d. Artistic value
80. Plato said artist activity is:

- a. passive b. active c. negative d. positive
81. Plato called poet is a :
- a. Intellectual soul b. Contemplative individual c. Philosopher King d. Soul possessed by muse
82. Aristotle's work ----- gives invaluable contribution to aesthetics.
- a. *Metaphysics* b. *Poetics* c. *Rhetoric* d. *Politics*
83. Aristotle used the word 'imitation' with the sense:
- a. Emulation d. Copy of copy c. Illusion d. none of these
84. For Aristotle emulation is not a blind passive activity but an activity of:
- a. interpretation b. imitation c. repetition d. learning
85. For Aristotle art has the potentiality to ----- the essence of natural things.
- a. mark b. build c. represent d. reject
86. According to Aristotle ----- is the goal of art.
- a. representation of the ideal b. imitating the ideal c. interpreting the ideal d. explicate the ideal
87. Aristotle considered ----- is the method while representation is the goal of art.
- a. learning b. analysis c. imitation d. expression
88. Aristotle points out that ----- is the distinguished feature of literary art.
- a. expression b. representation c. imitation d. both expression and imitation
89. According to Aristotle representation is the unique feature of:
- a. architecture b. fine art c. literary art d. performing art
90. Poetry is a representation of ----- according to Aristotle.
- a. particular b. form c. form and matter d. universal
91. Aristotle argues that poetry narrates not only what has happened but give an inkling of:
- a. past also b. future also c. present also d. infinite also
92. Aristotle concept of 'tragedy' is explained in his work called:
- a. *Organon* b. *Metaphysics* c. *Poetics* d. *On the Soul*
93. According to Aristotle ----- is/are an imitation of events which are serious in nature.
- a. Tragedy b. Poetry c. Painting d. both 'a' and 'b'
94. Aristotle explains, the purpose of the ----- is to bring the inevitability of human destiny to the fore.
- a. Comedy b. Poetry c. Tragedy d. Painting
95. Aristotle argues, Art must ----- life.
- a. away from b. explains c. analyze d. resemble
96. Aristotle encourages ----- in drama and poetry.
- a. Imagination b. realism c. intuitionism d. spiritualism
97. Aristotle demanded art should be given a glimpse of:

- a. Past b. Absolute c. future d. Spirit
98. According to Aristotle ----- has the highest potentiality to represent the most vital aspects of life.
- a. literature b. drama c. dance d. architecture
99. Who introduced the theory of Catharsis?
- a. Hegel b. Plato c. Kant d. Aristotle
100. Aristotle describes----- as the purging of emotions of pity and fear that are aroused in the viewer of tragedy.
- a. Expressions b. Catharsis c. Emulation d. none of these
101. Catharsis means:
- a. purification b. orientation c. expression d. extension
102. Aristotle treated ----- as the capacity of tragedy.
- a. Exemplification b. Realization c. Catharsis d. Representation
103. Catharsis is related with:
- a. Behaviorism b. Epiphenomenalism c. Intuitionism d. Psychoanalytic theory
104. Catharsis is associated with the elimination of:
- a. emotions b. negative emotions c. imaginations d. representations
105. Aristotle explains Catharsis is the capacity of:
- a. Tragedy b. Comedy c. Painting d. Sculpting
106. Aristotle recognize the possibility of representing reality in art only through the technique of:
- a. Picturing b. creation b. imitation d. expression
107. The basis of the Marxist aesthetic theory is the ----- of founded on Marxist ideology.
- a. Structure of society b. structure of Reality c. structure of politics d. structure of religion
108. Marx made notable contribution to aesthetics through his work:
- a. Communist manifesto b. Thus Capital c. The Economic and Philosophical Manuscript d. Capital and Theories of Surplus Value.
109. For Marx artistic activity is nothing but an effort to give objective form to :
- a. Imaginations b. emotions and feelings c. intuition d. sensation
110. Marxism art as a product of the:
- a. Individual human feeling b. individual intellectual cognition c. rational exercise d. social and political environment
111. According to Marx the basic structure of human society is:
- a. Power b. religious c. economic d. political
112. Marx argues that, the form, content and style of the artistic compositions are embedded in the:

- a. Economic structure b. ethical structure c. political structure d. none of these
113. According to Marx art is a:
- a. mechanical activity b. passive activity c. creative activity d. personal activity
114. Marx argues that, art visualize the:
- a. essence of Reality b. essence of society c. essence of beauty d. essence of truth
115. Marx regards the alienation of modern man in his ----- as a phase of total alienation produced by the capitalist system of production.
- a. private life b. public life c. aesthetic life d. social life
116. Marx identifies the alienation of modern man in his aesthetic life is the result of:
- a. social system b. capitalist system c. religious system d. intellectual system
117. Who identifies man as a creative animal?
- a. Karl Max b. Plato c. Aristotle d. Sigmund Freud
118. According to Marx ----- enrich the creativity of man.
- a. Sensation b. God c. Soul d. Nature
119. Marx says art is mutual contribution of man and-----.
- a. society b. nature c. reason d. power
120. Marx argues that in the creative process nature is humanized and man is:
- a. divinized b. reformed c. socialized d. naturalized
121. Proper development of five senses of human, which are the tools for human creativity, is impossible in a ----- society according to Marx.
- a. classless b. class c. flexible d. liberal
122. Marx applied his ----- method to the sphere of aesthetics.
- a. dialectical materialism b. dialectical spiritualism c. phenomenological d. psychoanalytical
123. Marx insisted art should be:
- a. Politically beneficial b. individually beneficial c. socially beneficial d. intellectually beneficial
124. Max believes ----- affect the very nature of artistic activity of a society.
- a. intellectualcapacities b. social conditions c. class relations d. both 'b' and 'c'
125. Classic Marxist point of view, the role of art is:
- a. represent the existing social conditions b. represent the intellectual capacity of the artist c. represent the religious conditions d. represent the moral standards of the society
126. Marx argues that along with representing the social conditions, -----should help to improve the social conditions.
- a. politics b. art c. education d. religion
127. Marxian theory of aesthetics has strongly embedded with his ideology of:

- a. Transcendentalism b. Socialism c. Social realism d. Formalism
128. According to Marx ----- representation of social conditions is the responsibility of art and artist.
a. realistic b. imaginary c. vague d. subjective
129. According to Marx art is the part of ----- , and was therefore influenced by the economy.
a. Logical structure b. Imaginative structure c. Superstructure d. Religious structure
130. In his writings Marx mentioned the ----- took away the aesthetic sense.
a. capitalism b. socialism c. egoism d. liberalism
131. Marx explains ----- makes impossibility of disinterested appreciation of beauty.
a. Socialism b. Egoism c. Liberalism d. Capitalism
132. Marx considered capitalism brought ----- value to art.
a. aesthetic b. monetary c. transcendental d. ethical
133. Marx believed art should serve the ----- of awakening society to their pain.
a. spiritual function b. ethical function c. social function d. both 'a' and 'b'
134. Marx said art cannot be beautiful until ----- has been established.
a. Communism b. Socialism c. Materialism d. both 'a' and 'b'
135. In Marx's opinion ----- brought monetary value to art.
a. proletarian revaluation b. capitalism c. industrialism d. scientific revaluation
136. Artist as the ----- of the society according to Marx.
a. teacher b. torch bearer c. intellectual head d. spiritual leader
137. In Karl Marx opinion art must be a/an -----in capitalist society.
a. expression of social structure b. subjective fulfillment of feeling c. natural expression of one's taste d. commodity
138. Marxism observed work of art is a consumer object in a:
a. Socialist society b. Capitalist society c. Spiritualist society d. Hedonist society
139. Which ideology stated that Artist is always a part of the culture?
a. Idealism b. Formalism c. Phenomenalism d. Marxism
140. Marxism considered art is always created with in a:
a. Specific capacity of the artist b. specific social and cultural context c. specific economic context d. specific ethical context
141. Identify the work of A. G. Baumgarten.
a. Poetics b. Timaeus c. Beauty and Art d. Reflections on Poetry
142. Hegel's aesthetic position deeply rooted in his metaphysical view of:

- a. Subjective idealism b. Objective idealism c. Absolute idealism d. Universal idealism
143. According to Hegel ----- give full expression of Geist.
a. Romantic art b. Classical art c. Symbolic art d. Modern art
144. Hegel regards 'Geist' is half articulated in:
a. Romantic art b. Modern art c. Symbolic art d. both 'a' and 'b'
145. Geist gets full expression in:
a. architecture b. sculpture c. drama d. poetry
146. Plato recommends the banning of ----- and ----- from ideal Republic.
a. Philosophers and kings b. mathematicians and logicians c. poets and painters
d. traders and merchants
147. Theory of Imitation is also called as:
a. Theory of mimesis b. Theory of mimestics c. Theory of mimenis d. Theory of minemise
148. Who rehabilitate imitation as the foundation of moral education?
a. Plato b. Kant c. Aristotle d. Marx
149. Aristotle explains music, dance, and poetry are the instruments for:
a. enjoyment only b. character formation c. character depletion d. pleasure
150. For Hegel art is nothing but the:
a. pleasure providing activity b. pleasure seeking activity c. expression of artist's emotions
d. expression of Absolute
151. Freud applied ----- to his theory of aesthetics.
a. Phenomenological method b. Psychoanalytical method c. Dialectical method d. Psychological method
152. Identify the work of Freud in which he explains his view of aesthetics.
a. Civilization and its Discontents b. The Interpretation of Dreams c. Totem and Taboo
d. Introduction to psychoanalysis
153. According to Freud beauty and attraction are originally attributes of:
a. desirable objects b. dreams c. wishes d. sexual objects
154. For Freud physical world is:
a. changing b. unreal c. real d. neither real nor unreal
155. Bring out the fundamental drives from which all human action are derived by the opinion of Freud.
a. Love and Hate b. Sex and Aggression c. Fear and Dread d. Pleasure and Pain
156. In the opinion of Freud----- treated as the binary code of entire human action
a. Peace and Agitation b. Love and Death c. Fear and Anguish d. Pleasure and Pain

157. Freud related his theory of appreciation of art to the:
 a. pleasure principle b. ethical principle c. economic principle d. social principle
158. According to Freud art appreciation ultimately leads:
 a. Moral satisfaction b. Intellectual satisfaction c. Sublimated sexual satisfaction
 d. Emotional satisfaction
159. ----- is both healthy and necessary for civilization, according to Freud.
 a. Dreams b. Sublimation c. repression d. Ethical satisfaction
160. Freud argues that ----- substitutes desires as socially desirable activities.
 a. dreams b. repression c. psychological exercises d. sublimation
161. Freud asserts that, successfully sublimated sexuality is a:
 a. Force b. negative force c. positive force d. directive force
162. Freud said ----- has a peculiar, mildly intoxication quality of feeling.
 a. enjoyment of beauty b. suppression of emotions c. repression of enjoyment
 d. enjoyment of dreams
163. Freud's art theory developed from his -----.
 a. Psychological theory of art b. psychological theory of personality c.
 psychological theory of instincts d. psychological theory of development
164. Freud said, ----- allows repressed behavior to be expressed in a constructive way.
 a. Instincts b. dream c. art d. freedom
165. Art giving a ----- affect to both the artist and the viewers, said Freud.
 a. soothing b. narcotic c. negative d. passive
166. According to Freud art is a ----- fulfilled in a physical and tangible way.
 a. emotion b. imagination c. action d. wish
167. Freud called basic primitive desire of the personality as:
 a. Libido b. Id c. Ego d. Super ego
168. ----- longs for pleasure gratification according Freud.
 a. Id b. Ego c. Super ego d. Libido
169. In his theory of art Freud observed that, the pleasure in music involves the release of:
 a. ego b. super ego c. libido d. id
170. Creating art without conscious thought is called:
 a. Aesthetic automatism b. Aesthetic spontaneity c. Artistic sublimity d. Artistic automatism
171. Freudian version of aesthetical theory is known as:

- a. Artistic automatism b. Theory of sublimation c. Aesthetic automatism d. Aesthetic formalism
172. Who employed the concept of Aesthetic automatism in art?
a. Freud b. Aristotle c. Marx d. Hegel
173. Aesthetic automatism made a strong influence upon:
a. Romanticism b. Expressionism c. Realism d. Surrealism
174. ----- is a positive force according to Freud.
a. Sexuality b. Libido c. Sublimate sexuality d. Sublimate spirituality
175. Aesthetics for Freud is a form of:
a. release of ego b. wish fulfillment c. dream fulfillment d. release of super ego
176. Freud stated that, ----- is a way to project neurosis, pain and trauma on to a canvas or music.
a. sublimation b. expression c. daydreaming d. both 'a' and 'b'
177. The school of ----- treats beauty as an experience rather than an objective quality of the object.
a. Representationalism b. Idealism c. Phenomenalism d. Rationalism
178. ----- is not just any reaction but very vital and important experience.
a. Intellectual experience b. Aesthetic experience c. Artistic creation d. Musical experience
179. To call something beautiful or artistic is to declare that it is a source of:
a. enjoyment b. spiritualistic experience c. intellectual experience d. aesthetic experience
180. An object as aesthetically valuable always depends upon the extent of the ----- of the aesthetic experience itself.
a. quantitative excellence b. qualitative excellence c. empirical excellence d. spiritualistic excellence
181. Indian thinkers called the aesthetic experience as:
a. Rasanubhuti b. Sancharibhava c. Rasa d. Vibhava
182. For ----- aesthetical experience is undesirable.
a. Kant b. Hegel c. Plato d. Aristotle
183. Who elevated aesthetic experiences to a healthy cathartic influence?
a. Kant b. Hegel c. Plato d. Aristotle
184. Most of the modern theories of aesthetics consider both ----- as the source of aesthetic experience.
a. art and beauty b. art and music c. music and poetry d. poetry and drama
185. According to modern Aesthetic thinkers main feature of aesthetic experience is:

- a. pleasure b. satisfaction c. disinterested pleasure d. self-realization
186. The element of ----- makes an intrinsic value in each aesthetic experience.
- a. disinterested pleasure b. quantitative pleasure c. subjective pleasure
d. individualistic enjoyment
187. Among modern thinkers who identified aesthetic experience as disinterested pleasure.
- a. Hegel b. Freud c. Marx d. Hutcheson
188. The modern theory of aesthetic experience was laid by Hutcheson in his book:
- a. The Inquiry Concerning Human understanding
b. An Essay on the Nature and Conduct of the passions and Affections
c. Inquiry in to the Original of Our Ideas of Beauty and Virtue
d. System of Moral philosophy
189. Hutcheson emphasized the need of a/an ----- for acquiring aesthetic experience.
- a. common sense b. inner sense c. contemplative mind d. intuitive sense
190. Kant explained the essence of disinterestedness in the ----- of Critique of Judgment.
- a. First moment b. Second moment c. Third moment Fourth moment
191. Kant called the object of disinterested satisfaction as:
- a. Art b. charming c. music d. beautiful
192. 'Art is an experience in its most articulate and adequate form'. Who proposed this view?
- a. Kant b. Hutcheson c. John Dewey d. Marx
193. The linguistic expression of aesthetic experience is called:
- a. Aesthetic statement b. Aesthetic judgment c. Aesthetic assertion d. Aesthetic repression
194. The terms such as beautiful, attractive, pretty, grand and sublime, etc. are commonly called:
- a. aesthetic terms b. aesthetic words c. aesthetic symbols d. aesthetic predicates
195. ----- is an expression of how the thing appears to us.
- a. Aesthetic experience b. Aesthetic judgment c. Aesthetic appreciation d. Aesthetic explanation
196. The terms used for expressing our appreciation are called:
- a. aesthetic predicates b. aesthetic terms c. aesthetic words d. aesthetic symbols
197. Which is considered as the most important aesthetic predicate?

- a. Pretty b. Attractive b. Beautiful d. Grateful
198. Which is treated as a negative aesthetic predicate?
a. Unique b. Grotesque c. Expressive d. Charming
199. Who emphasis the role of economic structure in the process of creation of a work of art and also appreciation of the same?
a. Idealists b. Rationalists c. Formalists d. Marxists
200. What is common between the moral and aesthetic judgments?
a. The analytical nature b. the evaluative character c. the speculative nature d. the explanatory character

Answer Key

1-b	2-c	3-a	4-c	5-a	6-d	7-b	8-d	9-c	10-a
11-c	12-a	13-d	14-c	15-b	16-c	17-a	18-d	19-c	20-a
21-c	22-b	23-a	24-c	25-b	26-d	27-d	28-b	29-b	30-c
31-a	32-c	33-a	34-c	35-b	36-d	37-b	38-a	39-c	40-a
41-c	42-b	43-b	44-a	45-c	46-c	47-c	48-d	49-a	50-b
51- c	52-b	53-a	54-c	55-d	56-b	57-c	58-a	59-d	60-b
61-c	62-a	63-c	64-b	65-d	66-b	67-a	68-d	69-c	70-c
71-b	72-a	73-c	74-b	75-d	76-c	77-a	78-c	79-b	80-a
81-d	82-b	83-a	84-d	85-c	86-a	87-c	88- b	89-c	90-d
91-b	92-c	93-a	94-c	95-d	96- b	97-c	98-a	99-d	100-b
101-a	102-c	103-d	104-b	105-a	106-b	107-a	108-c	109-b	110-d
111-c	112-a	113-c	114-d	115-c	116-b	117-a	118-d	119-b	120-d
121-b	122-a	123-c	124-b	125-a	126-b	127-c	128-a	129-c	130-a
131-d	132-b	133-c	134-d	135-b	136-b	137-d	138-b	139-d	140-b
141-d	142-c	143-a	144-c	145-d	146- c	147-a	148-a	149-b	150-d
151-b	152-a	153- d	154-c	155-b	156-b	157-a	158-c	159-b	160-d
161-c	162-a	163-b	164-c	165-b	166-d	167-b	168-a	169-c	170-a
171-c	172-a	173-d	174-c	175-b	176-a	177-c	178-b	179-d	180-b
181-a	182-c	183-d	184-a	185-c	186-a	187-d	188-c	189-b	190-a
191-d	192-c	193-b	194-d	195-b	196-a	197-b	198-b	199-d	200-b

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