

M.A. SEM. IV

PAPER. 405

Indian Poetics and Aesthetics

Part : I

Short Questions:

1. The Righved Aryan were governed by -

A. Monarchical government

2. In the early Vedic-period, Varna system was based on –

A. Occupation

3. ' Ayurveda' has its origin in –

A. Atharva Veda

4. What does Yajur Veda contain ?

A. Hymns and rituals

5. The Regha Veda consists of –

A. 1028

6'. What is the meaning of ' Bhava' in Rasa Theory ?

A. Existence or Mental State, feelings, psychological states, emotions.

7. Which is considered to be 5th Veda in India ?

A. Bharatmuni's Natyashastra.

8. Bhartmuni complied the meaning of Rasa In one sentence –

A. rasyate anena iti rasah

9. How many Sthayibhava are there in Bhatmuni's *Natyashastra* ?

A. Eight

10. What is the second name of Vibhavas ?

A. Anubhavas

11. What does Dhavani mean ?

A. Sound or Resonance.

12. Which is the Primary text of Dhavani ?

A. AnanadVardhana's *Dhvanyloka*

13. Which is mentioned as the Soul of Poetry ?

A. Dhavani or Suggestion.

14. Which are the three fold function of Kavya in Dhavani theory ?

A. 1. Abhidha (denotation)

2. Lakshana (indication)

3. Vyanjana (suggestion)

15. Dhavani is divided into three varieties –

A. 1. Vastu- Dhavani

2. Alakara Dhavani

3. Rasa – Dhavni.

16. Who lays stress on Alamkara , the figurative ornamentation ?

A. Bhamasa

17. How many groups are Alakara divided by Bhamasa ?

A. Four groups

18. Who defined Kavya as sabdarthau sahita Kavyam ?

A. Bhamasa.

19. In which book Dandi said every poem needs a body and Alamakara?

A. *Kavyadarsha*

20. Dandi discusses two kinds of Alamkara in Kavya –

A. 1. Sabda Alamkara

2. Artha Alamkara

21. What does Riti mean?

A. Diction, Style , Rhythm

22. who is revered as the originator and exponent of Riti school?

A. Vamana

23. Who said *Vakrokti is the essence of poetic speech (Kavyikti); the very life (Jivika) of poetry. ?*

A. Kuntaka.

25. Who is believed to be the pioneer in establishing the concept of Auchitya?

A. Kshemendra.

Part. II

MULTIPLE CHOICE QUESTIONS

1. Brahma in originating the Natyaveda has borrowed the art of effective speech from _____ .

a) **Rgveda** b) Sama Veda c) Yajurveda d) Atharvaveda

2. According to _____ there were three preceding books of natyasastra attributed to brahma bharatha , SadasivaBharatha and AdiBharatha.

a) **AbhinavaBharati** b) Locana c) kavyasastra d) Dhvanyaloka

3. According to _____ a twice born should not take food from an actor.

a) Bahratha b) **Manu** c) Bhamaha d)Dandin

4. _____ is also known as the fifth veda.

a) **Natyasastra** b) kavyasastra c) alamkarasastra d) none of these

5. Natyasastra is divided into _____ chapters.

a) 33 b) 34 c) **36** d) 32

6. Purusharthas are _____ in number.

a)**4** b) 3 c) 5 d) 6

7. Brahma in originating Natyaveda has borrowed acting from _____ veda.

a)Rgveda b) samaveda c) **yajurveda** d) atharvaveda

8. Brahma in originating natyaveda has borrowed rasas from _____ veda.

a)Rgveda b) samaveda c) yajurveda d) **atharvaveda**

9. According to _____ poetry is a happy fusion of sabda and artha.

a) Bharatha b) **Bhamaha** c) Abhinavagupta d) anadhavardhana

10. _____ coined the term aesthetics.

a) **Baumgarten** b) Immanuel Kant c) Aristotle d) Plato

11. According to _____ aesthetics is a science of sense cognition.

a) Plato b) Immanuel Kant c) Aristotle **d) Baumgarten**

12. The word Soundaryastands for the concept _____ of in Indian aesthetics.

a) Experience b) enjoyment c) art **d) beauty**

13. The earliest attempt to define art is found in _____ brahmana.

a) Aitareya b) mundaka c) mandukya d) brhadaranyaka

14. _____ is the author of aesthetica .

a) Kant b) Hegel **c) Baumgarten** d) Plato

15. _____ is Aristotle's work on Tragedy.

a) Republic **b) Poetics** c) Critique of Judgment d) Lectures on Aesthetics

16. Immanuel Kant discusses his aesthetic theory in _____ .

a) Republic b) Poetics **c) Critique of Judgment** d) Lectures on Aesthetics

17. On sublime by _____ is one of the important work of Greeko roman literature.

a) Longinus b) Plato c) Aristotle d) Kant

18. _____ is the first known and extant work on dramaturgy in Indian tradition.

a) Natyasastra b) Kavyasastra c) alamkarasastra d) none of these

19. _____ is the first known author of poetics.

a) Bharatha b) Bhamaha c) BhattaLollata d) Sankuka

20. According to _____ a performance of drama is concerned with achieving certain siddhis.

a) Bhamaha **b) Bharatha** c) BhattaLollata d) Sankuka

21. _____ is the author of Malavikagnimitram.

a) **Bana** b) kalidasa c) Bharatha d)Bhamaha

22. _____ is the author of Rasagangadhara.

a) Bharatha **b) Jagannatha** c) Bhamaha d)BhattaNayaka

23. The earliest traces of technique of architecture are found in _____ veda.

a)Rik b) Yajur c) Sama **d)Atharva**

24. In _____ purana there are two chapters dealing with architecture.

a) Matsya b) vayu c) skanda d)none of these.

25. Upanishads, _____, and the Bhagavad-Gita, are collectively called the prasthanathrayi.

a)Brahmasutras b)yajurvedac) samaveda d) yoga sutra

26. The founder of Nyaya school is_____ .

a) Kapila **b) Gautama** c) Patanjali d)sankara

27. According to _____ atman is the same as the Brahman.

a)Sankhya b) yoga c) Nyaya **d)Vedanta**

28. According to _____ Art is mimesis.

a) Plato b) Kant c) Hegel d)Bharatha

29. Both Bharatha and Aristotle were primarily concerned with _____.

a) Dance b) architecture **c)drama** d) music

30. According to _____ right knowledge is the knowledge of the separation of purusa from prakriti.

a) Samkhya b) Yoga c) Nyaya d)Vaisesika

31. _____ is the founder of samkhya system.

a) Bharathab) Panini c) Patanjali **d) Kapila**

32. Brahmasutra is the basic text of _____ school of Indian philosophy.
a) Nyaya b) vaishesika c) sankhya **d) Vedanta**
33. According to _____ nature is not wholly beautiful.
a) Vedanta **b) Sankhya** c) Yoga d) Nyaya
34. Purusa according to samkhya conception is absolutely _____ .
a) Active b) Inert **c) Passive** d) none of these
35. According _____ nature is wholly beautiful.
a) Vedanta b) sankhya c) yoga d) nyaya
36. _____ is the author of sankhyakarika.
a) Dhananjaya b) Abhinava c) Kapila **d) IsvaraKrsna**
37. Vacaspatimisra wrote a commentary on _____ .
a) sankhya sutra **b) Sankhyakarika** c) Kavyasastra d) kavyalamkara
38. According to samkhya theory in aesthetic experience the subject is free from the _____ gunas .
a) satvika and rajas b) satvika and thamas **c) rajas and thamas** d) none of these
39. According to samkhya philosophy everything is made up of _____ gunas.
a) 3 b) 4 c) 5 d) 6
40. Sankhya aesthetics is _____ .
a) Pessimistic b) optimistic c) both a and b d) none of these
41. According to _____ artistic attitude is characterized by a temporary forgetting of our individuality.
a) Vedanta b) sankhya c) yoga d) Nyaya
42. The aim art according to samkhya and Vedanta is to induce _____ .

a) **detachment** b) attachment c) both a and b d) none of these

43. According to _____ artistic attitude offers an escape from the natural world.

a) nyaya b) yoga c) advaita **d) sankhya**

44. Vedanta aesthetics is _____.

a) Pessimistic **b) optimistic** c) both a and b d) none of these

45. Prakriti and purusa are the two realities according to _____ system.

a) Advaita **b) sankhya** c) nyaya d) yoga

46. According to pessimistic _____ nature is not wholly beautiful.

a) Nyaya b) Yoga **c) Sankhya** d) Vedanta

47. "Vibhavanubhavavyabhicharisamyogadrasanisattih" is the _____.

a) yoga sutra **b) rasa sutra** c) bhagyasukta d) none of these

48. According to the rasa sutra of Bharata the birth rasa takes place out of the combination of _____, anubhava and vyabhicharibhava.

a) vibhava **b) sthayibhava** c) satvikabhava d) none of these

49. According to _____ rasa is a permanent mental state intensified by determinants, consequents and transitory emotions.

a) Bhattanayaka **b) BhattaLollata** c) Sankuka d) Bhattatauttta

50. According to Bharata _____ is the expression of mental states.

a) bhava b) rasac) vibhava d) none of these

51. BhattaLollata was not concerned about _____ view of rasa.

a) Character b) actor **c) spectator** d) none of these.

52. According to _____, Rasa is the permanent mental state raised to the

highest pitch by the combined effects of the dererminants, consequents and transitory mental states.

a) **Bhattalollata** b) bhattanayaka c) Abhinavagupta d)Anandhavardhana

53. According to _____Rasa is not an intensified state but an imitated mental state

a)**Sankuka** b) BhattaLollata c) Bharatha d)bhattanayaka

54. _____ is the author of kavyakautuka .

a)Bharatha b) bhattanayaka c) bhattalollata **d)Bhattatauta**

55. _____ is the special power words in poetry and drama assume according bhattanayaka

a) abhitha **b) bhavana** c) vyanjana d)none of these

56. The concept of _____ is Bhattanayaka's main contribution to Indian aesthetics.

a) dhvani b) alamkara **c) sadharanikarana** d)none of these

57. Acording to bhattanayaka aesthetic experience is not noetic in character ,but it is a kind of _____ .

a) Bhava b) Anubhava **c) bhoga** d)vyabhicharibhava

58. _____ held the view that the essence of poetical language is metaphorical function of words.

a) **Udbhata** b) Bharatha c) Bhattanayaka d)Bhattalollata

59. According to _____ thesecondry function of language does not imply poetry .

a) **Anandhavardhana** b) Abhinavagupta c) Bhattanayakad)Bhattalollata

60. _____ held the view that poetic meaning is not understood by mere learning of grammar and poetry .

a) **Anandhavardhana** b) Abhinavagupta c) Bhattanayaka d) Bhattalollata

61. In _____ kavya conventional meaning are subordinate.

a) **abhitha** b) lakshana c) dhvani d) none of these

62. The ninth rasa according to Abhinavagupta is _____

a) soka b) hasya c) sringara **d)santa**

63. Aesthetic experience is _____ ordinary experience and religious Experience.

a) same as **b)different from** c) both a and b d)none of these

64. Abhinavagupta takes the idea of sadharanikarana from _____ .

a)bhattanayaka b) bhattalollata c) anandhavardhanad) sankuka

65. According to _____ rasa is not limited by any difference of space , time and knowing subject.

a) BhattaNayaka **b) Abhinavagupta** c) BhattaLollata d)Sankuka

66. Unlike _____ Abhinavagupta separates the boundaries between aesthetic and mystical experience.

a) BhattaNayaka b) Bharatha c) lollata d)Sankuka

67. Sattvikabhavas are _____ in number

a) four b) six c) eight d)two

68. _____ are 33 in number.

a) sattvikabhava b) sthayibhava **c) vyabhicharibhava** d)Anubhava

69. _____ is the author of Kavyaprakasadarsa.

a) **Maheshvara** b) Bharata c) Vidyabhusana d) Abhinavagupta

70. Abhinavagupta belongs to _____ school of Indian philosophy

a) nyaya b) vaishesika c) **Pratyabhinja** d) Sankhya

71. Theories of literature and drama are discussed in _____.

a) **Vishnudharmottarapurana** b) skandapurana c) vayupurana d) none of these

72. _____ is the author of Kavyadarsa.

a) Sankukab) Bhamahac) Bharatha d) **Dandin**

73. According to Bharathasthayibhavas are _____ in number.

a) 5 b) 6 c) 7 d) **8**

74. Vibhavas are of ____ types

a) **two** b) three c) four d) eight

75. Actors in the drama are _____ vibhavas.

a) Alambhana b) uddipana c) Alamkara d) chamatkara

76. _____ is bodily reaction by which vibhavas and bhavas are understood.

a) **Anubhava** b) sthayibhavac) sancharibhava d) none of these

77. Bharatha defines _____ as the condition for the expression of rasa in poetry.

a) **bhava** b) vibhava c) anubhava d) none of these

78. Bharata enumerates bhavas as _____ in number and classifies them as sthayibhavas ,vyabhicharibhavas and sattvikabhavas.

a) **49** b) 47 c) 41 d) 43

79. _____ describes natya as anukriti.

a) Patanjali b) Jaimini c) Kapila d) **Bharatha**

80. According to Bharathabhavas or rasas has _____ stages of transformations.

a) two **b) three** c) four d) five

81. Bharatha recognizes _____ types of acting .

a) seven **b) four** c) three d) nine

82. Angika, vachika, sattvika and _____ are the types of acting recognized by Bharata .

a) Kaisiki **b) aharya** c) arabhati d) bharathi

83. The four types of actions recognized by Bharatha are Sattvati, arabhati

, _____ and bharathi .

a) Kaisiki b) sattvika c) vachika d) aharya

84. Srngara rasa is based on the sthayibhava _____

a) soka b) hasa **c) rati** d) adbudha

85. _____ rasa based on the sthayibhavautsaha.

a) Vira b) soka c) hasya d) vismaya

86. Ugrata is _____ bhava.

a) Vyabhichari b) satvika c) sthayi d) none of these

87. Sthamba is _____ .

a) Vyabhichari **b) satvika** c) sthayi d) none of these

88. Nirveda and glani are _____ bhava.

a) Vyabhichari b) satvika c) sthayi d) none of these

89. Presiding diety of the srngara rasa is _____ .

a) visnu b) pramatha c) siva d) brahma

90. The colour associated with hasyarasa is _____.

a) **white** b) black c) red d) yellow

91. The diety associated with adbhuta rasa is _____ .

a) **brahma** b) kala c) mahakal d) Indra

92. The colour associated with raudrarasa is

a) **black** b) blue c) yellow d) red

93. _____ is the sthayibhava associated with raudrarasa .

a) **krodha** b) hasa c) soka d) utsaha

94. Intoxication, despair, Epilepsy, sickness, madness, death are the

vyabhicharibhavas associated with _____ rasa .

a) **bhibatsa** b) vira c) adbhuta d) bhayanaka

95. The colour associated with karuna rasa in _____

a) black b) blue c) yellow **d) grey**

96. The deity associated with vira rasa is _____ .

a) brahma b) kala c) mahakal **d) Indra**

97. _____ is the sthayibhava associated with adbhutharasa .

a) **juguspa** b) bhaya c) vismaya d) utsaha

98. All vyabhicaris except indolence and cruelty are associated with _____ rasa .

a) **srngara** b) vira c) adbhuta d) bhayanaka

99. In the ancient past theoretical performance was called ----- .

a) nataka **b) rupaka** c) natya d) none of these

100. Most evolved form of rupaka is called _____ .

a) bhava , b) kala c) anka **d) nataka**

101. Which among the following is not a rupaka ?

a) thithi b) prakarana c) nataka **d) alamkara**

102. Bharatha talks about ___ varieties of poetic embellishments.

a) 33 **b) 36** c) 43 d) 46

103. According to _____ alamkara is the most essential element of poetry.

a) Bhamaha b) Kundaka c) Battalollata d) none of these

104. _____ is the author of kavyaalamkarasutravritti .

a) Bhamaha b) Kundaka c) Rudrata d) none of these

105. According to _____ vakrokti is the soul of poetry .

a) Bhamahab) Kundakac) Rudrata **d) none of these**

106. _____ in Kavyaalankaara divides kavya into three based on the language as Samskrita, Prakrita and Apabhramsha

a) Bhamaha b) Kundaka c) Rudrata **d) none of these**

107. Dandin, in his _____ divides Kavya as gadya, padya and mishra.

a) Kavyadarsha b) Alamkara-sara-sangraha c) Kavyaalankaara d)

Kavyaalamkara-sutra,

108. _____ the author of Alamkara-sara-sangraha,

a) Bhamaha b) Kundaka c) Rudratad) Udhbhata

109. _____ in his work Kavyaalamkara-sutra, declares riti as the soul of poetry.

a) Bhamaha **b) Kundaka** c) Vamanad) Udhbhata

110. _____ is the author of Kavya-meemaamsa.

a) Rajashekhara b) Kundaka c) Vamana **d) Udhbhata**

111. Madhurya, ojas and prasada are the three qualities according to _____ .

a) **Bhamaha** b) Kundaka c) Udbhata d) Vamana

112. According to Bhamaha, Dandin and Udbhata the essential element of Kavyawas _____ .

a) **Alamkara** b) vakrokti c) guna d) riti

113. According to Kshemendra _____ is the very life of Kavya.

a) Alamkara b) vakrokti c) guna **d) Aucitya**

114. _____ treats Rasa as an aspect of Alamkara.

a) **bhamaha** b) kundaka c) udhbhata d) vamana

115. Bharata's Natyasastra mentions _____ alamkaras .

a) five b) six c) seven **d) four**

116. Bharata's Natyasastra mentions _____ gunas of Poetic composition.

a) **Ten** b) five c) four d) six

117. Vaman defines _____ as particular arrangement of words.

a) **Riti** b) alamkara c) vakrokti d) guna

118. Vaman discusses _____ types of riti .

a) **Three** b) four c) five d) six

119. According to Vamana _____ riti has all the ten gunas.

a) Gaudi b) panchali c) **Vaidarbhi** d) none of these

120. According to Vamanathe _____ riti abounds in the gunasojas and kanti.

a) gandhara b) panchali c) Vaidarbhi **d) Gaudi**

121. _____ riti is endowed with the gunas madhurya and saukumarya

a) Gaudi **b) panchali** c) Vaidarbhi d) none of these

122. According _____ 'Vakroktihkavyajivitam

a)Bharatha b)Bhoja **c)Kuntaka** d)Bhamaha

123. _____ divided poetry into three classes (a) vakrokti, (b) svabhivokti (c) rasokti.

a)Bharatha **b)Bhoja** c)Kuntaka d)Bhamaha

124. MahimaBhatta who wrote _____ tried to comprehend all ideas of dhvani in the process of anumana .

a) Dhvanyalokab)Locana c)Abhinavabharathi **d) 'Vyakti-viveka'**

125. _____ considers aucitya as the essence of rasa.

a)Ksemendra b)Bhoja c)Kuntaka d)Bhamaha

126. Upama ,Dipaka , Rupaka and yamaka are the four _____ mentioned in Natyasastra .

a)Alamkaras b) riti c) guna d) vakrokti

127. Bhamaka Divides alamkaras into _____ groups.

a)Three **b)Four** c) two d) five

128. _____ treats rasa as rasavatalamkara .

a)MahimaBhattab)Khemendra c)Bhoja **d) Bhahama**

129. Vamana equates beauty with _____.

a) Alamkara b) riti c) guna d) vakrokti

130. Upamaand rupaka are _____ .

a) Arthalamkaras b) sabdalamkaras c) guna d) dosha

131. Anuprasa and yamaka are _____ .

a) Arthalamkaras **b) sabdalamkaras** c) guna d) dosha

132. _____ defines poetry as a word promoting delight.

a) **Jagannath** b) vamana c) Bharatha d) Abhinavagupta

133. _____ defines poetry as that union of sound and sense which is devoid of poetic flaws and is embodied with gunas.

a) Bharatha b) **Vamana** c) Sankuka d) Lollata

134. _____ defines poetry as the union of sound and sense which express alamkaras.

a) Bharatha b) **Vamana** c) Sankuka d) Lollata

135. According to Vamanriti is the soul of poetry and all the beautifying elements of it can be included in the _____ guans accepted by him

a) 10 b) **20** c) 9 d) 5

136. Alamkaravadins regard the _____ as the sovereign virtue of poetry.

a) rasa b) **alamkara** c) dhvani d) guna

137. According to _____ alamkara is only a beautifying aid of rasa.

a). **rasavadins** b) alamkaravadins c) gunavadins d) none of these

138. The three architectural traditions in India are _____

a) Riti, guna ,dosa b) **saiva , brahma , maya** c) rupaka , yamaka ,upama

d) none of these

139. Samaranganasutradhara is attributed to _____

a) Yaska b) Panini c) **Bhoja** d) bhamaha

140. Visnudharmottarapurana presents the _____ architectural tradition.

a) Saiva b) maya c) **brahma** d) none of these

141. According to chitra sutra there are _____ types of painting

a) Three b) **four** c) five d) six

142. Satya and nagara are the types _____

a) Human figures **b) paintings** c) architecture d) poems

143. Hamsaand Ruchakaare the types of _____ .

a)Human figures b) paintings c) architecture d) poems

144. Patra and binduja are styles of _____.

a)Human figures **b) paintings** c) architecture d) poems

145. _____ is the heavenly architect .

a) Visvakarma b) brahma c) Vishnu d) Shiva

146. _____ was the architect of demons.

a) Visvakarma **b) Maya** c) yaska d) Panini

147. Nagara, Dravida and Vesura are styles of _____.

a)Human figures b) paintings **c) architecture** d) poems

148. Manasara is a book on _____.

a)Sculpture b) paintings c) architecture d) poems

149. The idea of vastubhramavada is found in _____ Upanishad.

a) Aitareya **b)Taitariya** c) Mundaka d) Mandukya

150. _____ is the upaveda od samaveda .

a) Ayurveda b)Dhanurveda **c)Gandharvaveda** d) sastrasashtra

151. _____ is the author of Vakyapadiya.

a)Bhartrahari **b) Anadnavardhana** c) Abhinavagupta d)Bharatha

152. According to _____ Speech is an outward form of consciousness.

a)Natyasastra **b) vakyapadiya** c) kavyaprakasa d)abhinavabharati

153. Vakyapadiya, asserts the identity of the Sabdatattva (the Word principle) with the

_____ .

a) **Absolute reality** b) God c) language d) world

154. According to Bharatrahari _____ is the finest means to highest truth.

a) Logic b) music c) **grammar** d) ethics

155. The four fold division of vak has its origin in _____ .

a) Natyasastra b) abhinavabharati c) **Rigveda** d) vakyapadiya

156. According to _____ sabdatattva is the root cause of everything.

a) Bharatha b) bhamaha c) sankuka d) **bhartrahari**

157. According to _____ Sabdatattva manifests into three stages : Pashyanti, Madhyamā and Vaikhari.

a) Bharatha b) bhattalollata c) sankuka d) **bhartrahari**

158. _____ is the unspoken thought that instinctively springs up and which is visualised, within one's self.

a) Vak b) **pashyanti** c) Madhyama d) vaikhari

159. When silently reading we are at the level of _____ .

a) Vak b) pashyanti c) **Madhyama** d) vaikhari

160. The manifest level of speech is _____ .

a) Vak b) pashyanti c) Madhyama d) **vaikhari**

161. Sabarabhasya is the commentary of _____ .

12

a) **Purvamimamsa sutra** b) yoga sutra c) rasa sutra d) samkhyakarika

162. Abhihitavaya theory is advocated by _____ .

a)Prabhakara **b) kumarila** c) bhamaha d)bharatha

163. Anvita bhidana theory is advocated by _____ .

a) Prabhakara b) kumarila c) bhamaha d)bharatha

164. According to Patanjali sabda is _____ .

a)nitya b) anitya c) both d) none

165. the relation between word and meaning is eternal according to _____.

a)Panini b) Katyayana c) Patanjali **d) all three**

166. _____ is the cause of utterance and the cause of understanding

a) Sphota b) Abhitha c) lakshana d)vyanjana

167. _____ is the author of ashtadhyayi

a) Yaska b) Patanjali **c)Panini** d) bharatha

168. _____ is the author of Mahabhasya .

a)Patanjali b)Yaska c) Panini d) Bharatha

169. Katyayana's _____ is an elaboration of Panini's ashtadhyayi.

a)Varttika b) karika c) vritti d) bhasya

170. The first kanda of vakyapadiya is _____

a)Vakyakanda **b) brahma kanda** c) jnanakanda d) bhakti kanda

171. _____ kanda of vakyapadiya contains different conceptions of sentence.

a)Vakyakanda b) brahma kanda c) padakanda d) bhakti kanda

172. Vakyapadiya represents a kind of _____ in which language principle stands ultimately as the source of entire material existence.

a)Linguistic monism b) metaphysical dualism c) epistemological dualism d) none

of these

173. The doctrine of _____ asserts that the ultimate reality, brahman , is the imperishable principle of language.

a)**atman** b)Sabdabrahman c) jiva d) none of these

174. _____ stands for real word and _____ stands for physical sound

a)**Sphota , dhvani** b) dhvani , sphota c) madhyama , vaikhari d) none of these

175. According to bartrahari as a linguistic reality the sentence is a _____ unit.

a)Indivisible ,b) divisible c) **both** d) none of these

176. A linguistic expression conceived as a single unit is referred as _____.

a)**pada** b)vakya c)sphota d) varna

177. _____ consider a sentence to be primary unit and believe that words are analytically derived from sentences.

a)**Vakyavadins** b) padavadins c) both d) none of these

178. According to padavadin sentence meaning is understood only when all the _____ come together.

a) Sentences **b) words** c) both d) none of these

179. Out of the six vedangas the four that deal with language are _____ .

a) **Siksa ,kalpa , jyotisha , nirukta** b) kalpa , vyakarana , nirukta , chandas

a)Siksa, vyakarana , nirukta , chandas d) vyakarana , nirukta , kalpa , jyotisa

180. _____ is the author of dhvanyaloka.

a)Abhinavagupta **b) anandhavardhana** c) Mahimabhata d) Mukulabhata

181. _____ is a commentary on Dhvanyaloka by Abhinavagupta .

a)**Locana** b) bharathi c)kavyaprakasa d) vakyapadiya

182. Hrdayadarpana of _____ is critical of the theory of suggestion.

a) **Bhattanayaka** b) bhatalollata c) abhinavagupta d) anandhavardhana

183. _____ a reputed logician of Kashmir was of the opinion that dhvani does not deserve any serious attention at all.

a) Mahimabhata b) Mukulabhata c) **jayanyhabhata** d) bhatalollata

184. According to bhattanayaka poetic language has the three fold power of Abhitha ,bhavakatva and _____

a) Rasa dhvani b) **bhojakatva** c) alamkara d) vakrokti

185. Mahimabhata is the author of -----.

a) Kavyaprakasa b) **vyaktivieka** c) alamkarasastra d) kavyasastra

186. Nyaya admits two kinds of meaning _____ and _____ ,

a) Abhitha and vyanjana b) **abhitha and laksana** c) Lakshana and Vyanjana d) none of these.

187. Vastudhwanialamkaradhvani and rasa dhvani are the three varieties of suggested meaning according to _____,

a) Bharatha b) **Anandhavardhana** c) Bhatalollata d) BhattaNayaka

188. According to _____ suggestion is the soul of poetry

a) Bharatha b) **Anandhavardhana** c) Bhatalollata d) BhattaNayaka

189. According to _____ dhvani is a type of inference

a) **Mahimabhata** b) Mukulabhata c) bhattanayaka d) bhatalollata

190. According to mukulabhata dhvani can be explained by _____

a) Inference b) abhitha c) **lakshan** d) vyanjana

191. When suggested sense arise naturally in a poem it is called

a)Chitrakavya b) gunibhutavyangyakavya c) **dhvanikavya** d) none of these .

192. When suggested sense is subordinate to explicit sense then the poem is called _____ .

a) Chitrakavya b) **gunibhutavyangyakavya** c) dhvanikavya d) none of these

193. DhvaniKavya has ___ principal varieties.

a)**Five** b) four c) three d) two

194. In the seventh century _____ school divided in to two sub schools under the aegis of kumarillabhatta and prabhakara.

a) **Mimamsa** b) vedanta c) nyaya d) samkhya

195. The element of suggestion is not present at all in _____ .

a)**Chitrakavya** b) gunibhutavyangyakavya c)dhvanikavyad) none of these

196. Sangitaratnakara is an encyclopedic work on indian _____ .

a) architecture b) dance c) paintings d) **Music**

197. _____ is the author of sangitaratnakara.

a) bharatha b) Manu c) patanjali d)**sarangadeva**

198. _____ wrote a commentary on Sangitaratnakara

a) Panini b) **simhaBhupala** c) Sarangadeva d)Bharatha

199. _____ is not a commentary on sangitaratnakara

a) sudhakara b) kalanidhi c)Kaustubha d) **Locana**

200. The spiritual value of music was recognized in _____ upanisad.

a) **Chandogya** b)Aitareya c) Mundaka d)Mandukya.

Part. III

Test Paper:

(A). Select the proper answers:

1. "Natyasastra is composed by
a) Anandavardhana b) Abhinavagupta c) Bharata d) Bharthrhari
2. The term which stands for art in the Indian context is
a) Kala b) Rasa c) Dhvani d) Silpa
3. The SattvikaAbhinaya refers to the action of
a) Hands b) Mind c) Eyes d) None of these
4. the transient emotions are called a)
Vibhava b) Anubhava c) Sthayibhava d) Sancharibhava
5. The stable emotions which are responsible for the corresponding rasa are called
a) Vibhavas b) Sthayibhavas c) Sancharibhavas d) Anubhavas
6. The Sthayibhava soka corresponds to which one of the following rasas?
a) Srngara b) Vira c) Karuna d) Bhibatsa
7. Dhvani can be attributed to
a) Vamana b) Bharata c) Anandavardhana d) Bharthrhari
8. The word dhvani literally means
a) Artha b) Sound c) Order d) Riti
9. When an idea, a thing is evoked by the expressed meaning it is called
a) Alamkara b) Vastudhvani c) Rasa dhvani d) Alamkara dhvani
10. Which among the following is not a rasa?
a) Srngara b) Vira c) Bhaya d) Adbhuta
11. Which among the following is the theory of the Grammarians?
a) Sphota theory b) Rasa theory c) Theory of Vastu d) None of these
12. The term introduced by Vamana which is the essence or soul of poetry is
a) Varna b) Alamkara c) Riti d) Vakrokti
13. Lavanya is significant aspects of
a) Indian painting b). Indian Music
c). Indian architecture d) Indian dance
14. -performs the evocative function of language
a) Vibava b) adhida c) Vyanjana d) lankshana

15. The term which stands for decorations in compositions is

a) Riti b) Vakrokti c) Sphota d) Alamkara

16) Ajanta and Ellora caves are famous for

a) Indian architecture b) Indian painting

c) Indian sculpture d) Indian dance

(B) Fill in the gaps :

1. Natyasastra is composed by..... (Bharthari, Anandvarthana, Abhinavagupta, Bharatmuni)

2. The word 'Dhavani' literally means (Sound, Order, Riti, Artha)

3. The term introduced by Vamana which is the essence or soul of poetry is (Varna, Alamkara, Riti, Vakrokti)

4. is believed to be the pioneer exponent off the concept of Auchitya.(Bharatmuni, , Kshemendra, Vamana, Bhamasa)

5 prefaces his work 'Vakrokti- Jivika' pithy statement of objective.(Kuntaka , Kshemendra, Vamana, Bhamasa)

BEST OF LUCK.

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