

**M.A. SEM. IV**

**PAPER. 405**

**Indian Poetics and Aesthetics**

**Dr. Nareshkumar. A. Parmar**

**Assistant Professor,**

**Shree K.R.Anjana Arts and Commerce College Dhanera**

**[nareshbhai78@gmail.com](mailto:nareshbhai78@gmail.com)**

**M. 9428199072**

**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 5<sup>th</sup> 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 bhidanatheory 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) **vyaktiviveka** 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.

Dr. Nareshkumar. A. Parmar

Assistant Professor,

Shree K.R.Anjana Arts and Commerce College Dhanera

[nareshbhai78@gmail.com](mailto:nareshbhai78@gmail.com)

M. 9428199072

