

B.A DEGREE PHILOSOPHY – SEMESTER - I

COMPLEMENTARY- INDIAN AESTHETICS

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) AbhinavaBharatib) 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) alamkarsastra 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 Greeco 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) Bhamahab) 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) vaisesika c) sankhya d)Vedanta
33. According to _____ nature is not wholly beautiful.
 a) Vedanta b) Sankhyac) 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)Dhanamjaya b)Abhinava c) Kapila d)IsvaraKrsna
37. Vacaspatimisra wrote a commentary on _____.
 a) sankhya sutrab)Sankhyakarika c)Kavyasastrad)kavyalamkara
38. According to samkhya theory in aesthetic experience the subject is free from the _____ gunas .
 a)satvika and rajas bsatvika 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) advaida d)sankhya
44. Vedanta aesthetics is _____.
 a)Pessimistic b) optimistic c) both a and b d)none of these
45. Prakrti and purusa are the two realities according to _____ system.
 a)Advaida b) samkhya c)nyaya d) yoga

46. According to pessimistic _____ nature is not wholly beautiful.
a) Nyaya b) Yogac) Samkhya 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 Bharatha _____ 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) Bhattalollatab) bhattanayakac) Abhinavaguptad)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)Bharathab) bhattanayaka c) bhattalollata d)Bhattatauta
55. _____ is the special power words in poetry and drama assume according bhattanayaka
a) abhithab) 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) Anandhavardhanab) Abhinavagupta c) Bhattanayakad) Bhattalollata
60. _____ held the view that poetic meaning is not understood by mere learning of grammar and poetry .
- a) Anandhavardhanab) Abhinavaguptac) Bhattanayaka d) Bhattalollata
61. In _____ kavya conventional meaning are subordinate.
- a) abhitha b) lakshana c) dhvani d) none of these
62. The ninthrasa according to Abhinavagupta is _____
- a) soka b) hasya c) srngara 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 Kavyaprakasadasa.
- 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 vyabharis except indolence and cruelty are associated with _____ rasa .
a) srngarab) 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) Kavyaalankara-sutra,
108. _____ the author of Alamkara-sara-sangraha,
 a) Bhamaha b) Kundaka c) Rudratad) Udhbhata
109. _____ in his work Kavyaalankara-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) Vamanad) Udhbhata
111. Madhurya, ojas and prasada are the three qualities according to _____.
 a) Bhamaha b) Kundaka c) Udhbhata d) Vamana
112. According to Bhamaha, Dandin and Udhbhata 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'sNatyasastra mentions _____ alamkaras .
 a) five b) six c) seven d) four
116. Bharata'sNatyasastra mentions _____ gunasof 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. Vamanadiscusses _____ 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 thegunasojas and kanti.
a)gandhara b) panchalic) Vaidarbhi d) Gaudi
121. _____ ritiis endowed with the gunasmadhurya and saukumarya
a)Gaudi b) panchali c) Vaidarbhi d) none of these
122. According _____ 'Vakroktihkavyajivitam
a)Bharatha b)Bhoja c)Kuntakad)Bhamaha
123. _____ divided poetry into three classes (a) vakrokti, (b) svabhlivokti (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)Ksemendrab)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)Jagannathb) 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) alamkarac) 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) Taittiriya c) Mundaka d) Mandukya
150. _____ is the upaveda of 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 Bhartrahari _____ 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) bhatalollata 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 _____.

- 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 Bhartrhari 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 to 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 _____.
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) bhārathi c)kavyaprakasa d) vakyapadiya
182. Hridayadarpana 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) jayanyabhata 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) vyaktivivieka c) alamkarsastra 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) Bharathab)Anandhavardhana c) Bhatalollata d) BhattaNayaka
188. According to _____ suggestion is the soul of poetry
a)Bharathab)Anandhavardhana c) Bhatalollata d) BhattaNayaka
189. According to _____ dhvani is a type of inference
a)Mahimabhatab)Mukulabhatac) 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) dhvanikavya d) 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

ANSWER KEY

1.a 2.a 3.b 4.a 5.c 6.a 7.c 8.d 9.b 10.a

11.d 12.d 13.a 14.c 15.b 16.c 17.a 18.a 19.a 20.b

21.b 22.b 23.d 24.a 25.a 26.b 27.d 28.a 29.c 30.a

31.d 32.d 33.b 34.c 35.a 36.d 37.b 38.C 39.a 40.a

41.a 42.a 43.d 44.b 45.b 46.c 47.b 48.b 49.b 50.a

51.c 52.a 53.a 54.d 55.b 56.c 57.c 58.a 59.a 60.

61.c 62.d 63.b 64.a 65.b 66.a 67.c 68.c 69.a 70.c

71.a 72.d 73.d 74.a 75.a 76.a 77.a 78.a 79.d 80.b

81.b 82.b 83.a 84.c 85.a 86.a 87.b 88.a 89.a 90.a

91.a 92.a 93.a 94.a 95.d 96.d 97.a 98.a 99.b 100.d

101.d 102.b 103.a 104.a 105.b 106.a 107.a 108.d 109.c 110.a

111.a 112.a 113.d 114.a 115.d 116.a 117.a 118.a 119.c 120.d

121.b 122.C 123.b 124.d 125.a 126.a 127.b 128.d 129.a 130.a

131.b 132.a 133.b 134.b 135.b 136.b 137.a 138.b 139.c 140.c

141.b 142.b 143.a 144.b 145.a 146.b 147.c 148.a 149.b 150.c

151.a 152.b 153.a 154.c 155.c 156.d 157.d 158.b 159.c 160.d

161.a 162.b 163.a 164.a 165.d 166.a 167.c 168.a 169.a 170.b

171.a 172.a 173.b 174.a 175.a 176.c 177.a 178.b 179.a 180.b

181.a 182.a 183.c 184.b 185.b 186.b 187.b 188.b 189.a 190.c

191.c 192.b 193.a 194.a 195.a 196.d 197.d 198.b 199.d 200.a

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