



Test Date : 08 Dec 2022

Test Slot : Slot 1

Subject : TPSH-Theatre and Performance Studies

Sl. No.1

QBID:9012001

Which of the following performance form/aesthetic plays a central role in the performances directed by K.N. Panikkar

- | | |
|-------------|--------------------|
| (1) Theyyam | (2) Carnatic music |
| (3) Realism | (4) Bharatanatyam |

- (1) 1
(2) 2
(3) 3
(4) 4

1[Option ID=8401]
2[Option ID=8402]
3[Option ID=8403]
4[Option ID=8404]

Sl. No.2

QBID:9012002

Through *seven Easy Pieces*, Marina Abramovic

- (1) Attempts to create a new original non-verbal performance with seven everyday objects
- (2) Undertakes a re-enactment of seven performance art pieces claiming that the only way to document a performance art piece is to re-perform the art-piece itself
- (3) Attempts to show how it is impossible to document performance art, as re-enactment is only suitable for theatre, and not performance art
- (4) Re-enacts seven of Abramovic's own earlier performances

- (1) 1
(2) 2
(3) 3
(4) 4

1[Option ID=8405]
2[Option ID=8406]
3[Option ID=8407]
4[Option ID=8408]

Sl. No.3

QBID:9012003

In his critique of theory and practice of interculturalism, Rustom Bharucha highlights alternate vision of possibilities of true plurality from a non-Eurocentric perspective through the concept of

- | | |
|-------------------|-----------------------|
| (1) Multicultural | (2) Interculturalidad |
| (3) Intracultural | (4) Transnational |

- (1) 1
- (2) 2
- (3) 3
- (4) 4

1[Option ID=8409]
2[Option ID=8410]
3[Option ID=8411]
4[Option ID=8412]

Sl. No.4
QBID:9012004

According to Walter Benjamin, one of the important achievements of Bertolt Brecht's epic theatre is that

- (1) Epic theatre is based on retelling of the epics that capture the unchanging essence of human society
- (2) Epic theatre successfully creates catharsis as theorised by Aristotle
- (3) Epic theatre foregrounds gestures
- (4) Epic theatre uses music and melodrama

- (1) 1
- (2) 2
- (3) 3
- (4) 4

1[Option ID=8413]
2[Option ID=8414]
3[Option ID=8415]
4[Option ID=8416]

Sl. No.5
QBID:9012005

As conceptualised by Eugenio Barba, third theatre is

- (1) Avant-Garde and experimental
- (2) Theatre of the Third World
- (3) Traditional, which is part of a cultural institution
- (4) Is a theatre that is not rooted in one tradition

- (1) 1
- (2) 2
- (3) 3
- (4) 4

1[Option ID=8417]
2[Option ID=8418]
3[Option ID=8419]
4[Option ID=8420]

Sl. No.6
QBID:9012006

Identify with of the four forms mentioned below is not identified as a dance form

- (1) Mando
- (2) Kathaikuthu
- (3) Terataali
- (4) Kavadi Attam

- (1) 1
(2) 2
(3) 3
(4) 4

1[Option ID=8421]
2[Option ID=8422]
3[Option ID=8423]
4[Option ID=8424]

Sl. No.7
QBID:9012007

Who is identified as the most prominent author to have engaged in historical studies in dance and its sculptural remnants in temples in India?

- | | |
|------------------|------------------------|
| (1) Mohan Khokar | (2) Leela Venkataraman |
| (3) Chandralekha | (4) Kapila Vatsyayan |

- (1) 1
(2) 2
(3) 3
(4) 4

1[Option ID=8425]
2[Option ID=8426]
3[Option ID=8427]
4[Option ID=8428]

Sl. No.8
QBID:9012008

What was the principle genre-specific identification for Pina Bausch's choreographic works?

- | | |
|-------------------|---------------------|
| (1) Dance-theatre | (2) Dance |
| (3) Theatre | (4) Musical theatre |

- (1) 1
(2) 2
(3) 3
(4) 4

1[Option ID=8429]
2[Option ID=8430]
3[Option ID=8431]
4[Option ID=8432]

Sl. No.9
QBID:9012009

What are the principal performance elements inspiring Manipuri as a neo-classical dance from India?

- | | |
|--|------------------------------------|
| (1) Raas Leela, Thangta, Bihu | (2) Lai Haraoba, Thangta, Sattriya |
| (3) Raas Leela, Sankirtan, Lai Haraoba | (4) Bihu, Sattriya, Lai Haraoba |

- (1) 1
(2) 2
(3) 3
(4) 4

1[Option ID=8433]

2[Option ID=8434]
3[Option ID=8435]
4[Option ID=8436]

Sl. No.10
QBID:9012010

How would you define a research process that involves the scholar's own ongoing contemporary dance practice as its principal focus, which needs the researcher/practitioner to (i) conceptualize - create - analyze own dance choreography ; (ii) while creating a research writing that engages with the ongoing choreographic process ; (iii) to create a documentation of the practice-theory interface that produces a substantial and conceptually / philosophically / structurally grounded thesis that is assessed (and not the choreography) as the research outcome?

- | | |
|---------------------------|---------------------------|
| (1) Practice-led-Research | (2) Practice-as- Research |
| (3) Choreo-science | (4) Dance analysis |

- (1) 1
(2) 2
(3) 3
(4) 4

1[Option ID=8437]
2[Option ID=8438]
3[Option ID=8439]
4[Option ID=8440]

Sl. No.11
QBID:9012011

Which vocalist is identified with signing a repertoire based on Kabir?

- | | |
|---------------------|----------------------------|
| (1) A.R. Rahman | (2) Shreya Ghoshal |
| (3) Sapna Chowdhury | (4) Prahlad Singh Tipaniya |

- (1) 1
(2) 2
(3) 3
(4) 4

1[Option ID=8441]
2[Option ID=8442]
3[Option ID=8443]
4[Option ID=8444]

Sl. No.12
QBID:9012012

The Harmonium is sometimes called a

- | | |
|----------------|---------------|
| (1) Swarmandal | (2) Surmandal |
| (3) Samvadini | (4) Surbahar |

- (1) 1
(2) 2
(3) 3
(4) 4

1[Option ID=8445]
2[Option ID=8446]
3[Option ID=8447]
4[Option ID=8448]

Sl. No.13
QBID:9012013

Which vocalist is associated with “poramboke” song

- | | |
|--------------------|--------------------------|
| (1) Shubha Mudgal | (2) Kaushiki Chakrabarty |
| (3) Aruna Sayeeram | (4) T.M. Krishana |

- (1) 1
(2) 2
(3) 3
(4) 4

1[Option ID=8449]
2[Option ID=8450]
3[Option ID=8451]
4[Option ID=8452]

Sl. No.14
QBID:9012014

Who wrote “Hindustani Sangeet Padhatti”

- | | |
|------------------------------|------------------------------|
| (1) Vishnu Digambar Paluskar | (2) Vishnu Narayan Bhatkande |
| (3) Vilayat Hussain Khan | (4) Faiz Mohammad Khan |

- (1) 1
(2) 2
(3) 3
(4) 4

1[Option ID=8453]
2[Option ID=8454]
3[Option ID=8455]
4[Option ID=8456]

Sl. No.15
QBID:9012015

Percussion instrument that accompanies Dhrupad

- | | |
|--------------|---------------|
| (1) Tabla | (2) Dhol |
| (3) Pakhawaj | (4) Mridangam |

- (1) 1
(2) 2
(3) 3
(4) 4

1[Option ID=8457]
2[Option ID=8458]
3[Option ID=8459]
4[Option ID=8460]

Sl. No.16
QBID:9012016

What was the purpose of the play *Dafa 180* by the Theatre Union in 1980? Which statement is not true?

- (1) Public mobilization on the question of sexual violence
- (2) To agitate for more stringent rape laws
- (3) To prevent custodial rape
- (4) Public campaign against dowry

- (1) 1
- (2) 2
- (3) 3
- (4) 4

1[Option ID=8461]
2[Option ID=8462]
3[Option ID=8463]
4[Option ID=8464]

Sl. No.17
QBID:9012017

What makes Maya Rao's Walk an important feminist intervention in theatre practice?

- (1) Rao's talents
- (2) Reversal of conventional representations of women and victimhood
- (3) Part of a feminist campaign against sexual violence
- (4) Rao as a feminist performer

- (1) 1
- (2) 2
- (3) 3
- (4) 4

1[Option ID=8465]
2[Option ID=8466]
3[Option ID=8467]
4[Option ID=8468]

Sl. No.18
QBID:9012018

'In some theatre work plot is frequently circular, and refuses resolution, character can change status, personality and even gender, crossing society's artificially maintained boundaries of roles and station; objects can induce relationships; and imaginary landscapes produce tangible attachments'. The author is talking of

- (1) Indian feminist theatre practices of the late 70s and early 80s
- (2) International second wave feminist theatre practices
- (3) Avant-grade theatre practices
- (4) Dalit theatre practices

- (1) 1
- (2) 2
- (3) 3
- (4) 4

1[Option ID=8469]
2[Option ID=8470]
3[Option ID=8471]
4[Option ID=8472]

Sl. No.19
QBID:9012019

Uday Shankar India Culture Centre was established as a

- | | |
|------------------------|---------------------|
| (1) Music Academy | (2) Theatre Academy |
| (3) Visual Art Academy | (4) Dance Academy |

- (1) 1
(2) 2
(3) 3
(4) 4

1[Option ID=8473]
2[Option ID=8474]
3[Option ID=8475]
4[Option ID=8476]

Sl. No.20
QBID:9012020

Which is true about the studies pertaining to intersectionality :

- (1) Study in gender, patriarchy, caste and class
(2) Study in theatre, music and dance
(3) Study in literature, performance and notation
(4) Study in the European and Indian Theatre

- (1) 1
(2) 2
(3) 3
(4) 4

1[Option ID=8477]
2[Option ID=8478]
3[Option ID=8479]
4[Option ID=8480]

Sl. No.21
QBID:9012021

Naqli is a character from which traditional theatre

- | | |
|------------------|-------------|
| (1) Nautanki | (2) Bidesia |
| (3) Bhagat Khela | (4) Naqal |

- (1) 1
(2) 2
(3) 3
(4) 4

1[Option ID=8481]
2[Option ID=8482]
3[Option ID=8483]
4[Option ID=8484]

Sl. No.22
QBID:9012022

Famous balladeer Gaddar from Telangana was associated with

- | | |
|----------------------|------------------------|
| (1) Jana Natya manch | (2) Jana Natya mandali |
| (3) Jana Natya Rang | (4) Little Theatre |

(1) 1

(2) 2

(3) 3

(4) 4

1[Option ID=8485]

2[Option ID=8486]

3[Option ID=8487]

4[Option ID=8488]

Sl. No.23

QBID:9012023

Bhaona is performance from

(1) Manipur

(2) Assam

(3) Arunchal Pradesh

(4) Himachal Pradesh

(1) 1

(2) 2

(3) 3

(4) 4

1[Option ID=8489]

2[Option ID=8490]

3[Option ID=8491]

4[Option ID=8492]

Sl. No.24

QBID:9012024

Who gave the slogan of 'Nachi se bachi' (one who will dance will survive)

(1) Mahashweta Devi

(2) Draupadi Murmu

(3) Ramachandra Manjhi

(4) Ramdayal Munda

(1) 1

(2) 2

(3) 3

(4) 4

1[Option ID=8493]

2[Option ID=8494]

3[Option ID=8495]

4[Option ID=8496]

Sl. No.25

QBID:9012025

Which dance form is from Odisha?

(1) Kuchipudi

(2) Jhulliputi

(3) Jhumar

(4) Danda

(1) 1

(2) 2

(3) 3

(4) 4

1[Option ID=8497]

2[Option ID=8498]

3[Option ID=8499]
4[Option ID=8500]

Sl. No.26
QBID:9012026

Which of the following theatre houses is not an open air theatre?

- | | |
|----------------------|------------------------|
| (1) Bayreuth | (2) Globe theatre |
| (3) Meghdoot Theatre | (4) Under the Sal tree |

- (1) 1
(2) 2
(3) 3
(4) 4

1[Option ID=8501]
2[Option ID=8502]
3[Option ID=8503]
4[Option ID=8504]

Sl. No.27
QBID:9012027

Among the following terms which one does not belong to theatre vocabulary

- | | |
|-------------|--------------|
| (1) Boards | (2) Curtains |
| (3) Persona | (4) Quadrant |

- (1) 1
(2) 2
(3) 3
(4) 4

1[Option ID=8505]
2[Option ID=8506]
3[Option ID=8507]
4[Option ID=8508]

Sl. No.28
QBID:9012028

Which among the following performance form is of non-south Asian origin?

- | | |
|---------------|-----------|
| (1) Bhavai | (2) Jatra |
| (3) Dastangoi | (4) Bhand |

- (1) 1
(2) 2
(3) 3
(4) 4

1[Option ID=8509]
2[Option ID=8510]
3[Option ID=8511]
4[Option ID=8512]

Sl. No.29
QBID:9012029

Which among the following is not a comic form/figure

- | | |
|------------------------|---------------|
| (1) Commedia dell'arte | (2) Hanswurst |
| (3) Dionysus | (4) Puck |

(1) 1

(2) 2

(3) 3

(4) 4

1[Option ID=8513]

2[Option ID=8514]

3[Option ID=8515]

4[Option ID=8516]

Sl. No.30

QBID:9012030

Which of the following cinematic adaptation of Vishal Bhardwaj is not based on Shakespeare's plays?

(1) Matru ka Mandola

(2) Maqbool

(3) Haider

(4) Omkara

(1) 1

(2) 2

(3) 3

(4) 4

1[Option ID=8517]

2[Option ID=8518]

3[Option ID=8519]

4[Option ID=8520]

Sl. No.31

QBID:9012031

Read the following passage and answer the question:

The poetics and practice of Ratan Thiyam overlap with Panikkar's to some extent because he has a similar interest in combining classical Indian dramaturgy with regional and folk musical, dance, and martial arts traditions, and has presented some of the same Sanskrit plays by Bhasa in revival. Thiyam's work as a director, however, is a unique fusion of aesthetic and the political such plays as Karnabharam (1979), Imphal Imphal (1982), Chakravyuha (1984), and Uttar Priyadarshi (1999) are deeply immersed in the problem of violence and the embattled post-independence politics of Thiyam's native north-eastern state of Manipur. But the omnipresent influence of indigenous narratives and regional performing traditions on his theatre embeds the political and philosophical content of his place in anti-realistic, performer-centered forms of reading complexity that reflexively draw attention to aesthetics of presentation. The stagecraft, that communicates his "ideas" is the most ambitious, exacting, and innovative contemporary Indian expression of the concepts of visual poetry and non-textual staging in the theatre. Like Panikkar, Thiyam is committed to nonverbal signs in performance because "the word cannot travel properly and reach the inner ear"; productions that are too "word-oriented" fail to communicate (Interview, 2). In comparison, the body is all-important: "It is imperative to make the body intelligent, so that when the brain begins to think the body should be able to display the thought. The vibrations of thought should emerge through body movements, postures and gestures orchestrated and translated into action" (Chakravyuha, XIII). [...]

Thiyam regards the cultural resources of the Manipur region as critical to his composite art because "elements of theatre are more available (her) then in many other states," and the traditional art forms "can be utilised in theatre as a source of inspiration, has direct elements and non-direct elements" (Thiyam, "Audience", 64). The members of Thiyam's company however are not traditional performers but city dwellers who want to "study theatre has an art form both physically and intellectually," because Thiyam's object is to design a training program for "contemporary theatre" communicate with contemporary audiences (Chakravyuha, XXIV) - In comparison with Panikkar, therefore, Thiyam's relationship to "tradition" deeply mediated by post-modernist experimentation, and his view of theatre as eventually and autonomous and syncretic art : "I don't really know what (my theatre should be called.... what I call my method has no manifesto... I don't utilise any particular form. Whatever I create on stage is not a tradition. The fact is that after breaking the mould of a traditional form, I utilise (it) according to the suitability of a particular situation (Interview, 2). Thiyam thus adapts inherited elements to the need of a specific work through process of "invention" of "fabrication" that contrasts clearly with a relatively consistent traditionalist aesthetic of Panikkar's plays.

According to the author of the passage :

- (1) They have both presented Sanskrit plays by using classical Indian dramaturgy with Western acting methods
- (2) Both Panikkar and Thiyam have established theatre groups with traditional performers
- (3) They were collaborators and co-directors who worked together to create unique interpretations of Sanskrit play texts
- (4) Both believe that word-based theatre would not be able to communicate much

(1) 1

(2) 2

(3) 3

(4) 4

Read the following passage and answer the question:

The poetics and practice of Ratan Thiyam overlap with Panikkar's to some extent because he has a similar interest in combining classical Indian dramaturgy with regional and folk musical, dance, and martial arts traditions, and has presented some of the same Sanskrit plays by Bhasa in revival. Thiyam's work as a director, however, is a unique fusion of aesthetic and the political such plays as Karnabharam (1979), Imphal Imphal (1982), Chakravyuha (1984), and Uttar Priyadarshi (1999) are deeply immersed in the problem of violence and the embattled post-independence politics of Thiyam's native north-eastern state of Manipur. But the omnipresent influence of indigenous narratives and regional performing traditions on his theatre embeds the political and philosophical content of his place in anti-realistic, performer-centered forms of reading complexity that reflexively draw attention to aesthetics of presentation. The stagecraft, that communicates his "ideas" is the most ambitious, exacting, and innovative contemporary Indian expression of the concepts of visual poetry and non-textual staging in the theatre. Like Panikkar, Thiyam is committed to nonverbal signs in performance because "the word cannot travel properly and reach the inner ear"; productions that are too "word-oriented" fail to communicate (Interview, 2). In comparison, the body is all-important: "It is imperative to make the body intelligent, so that when the brain begins to think the body should be able to display the thought. The vibrations of thought should emerge through body movements, postures and gestures orchestrated and translated into action" (Chakravyuha, XIII). [...]

Thiyam regards the cultural resources of the Manipur region as critical to his composite art because "elements of theatre are more available (her) then in many other states," and the traditional art forms "can be utilised in theatre as a source of inspiration, has direct elements and non-direct elements" (Thiyam, "Audience", 64). The members of Thiyam's company however are not traditional performers but city dwellers who want to "study theatre has an art form both physically and intellectually," because Thiyam's object is to design a training program for "contemporary theatre" communicate with contemporary audiences (Chakravyuha, XXIV) - In comparison with Panikkar, therefore, Thiyam's relationship to "tradition" deeply mediated by post-modernist experimentation, and his view of theatre as eventually and autonomous and syncretic art : "I don't really know what (my theatre should be called.... what I call my method has no manifesto... I don't utilise any particular form. Whatever I create on stage is not a tradition. The fact is that after breaking the mould of a traditional form, I utilise (it) according to the suitability of a particular situation (Interview, 2). Thiyam thus adapts inherited elements to the need of a specific work through process of "invention" of "fabrication" that contrasts clearly with a relatively consistent traditionalist aesthetic of Panikkar's plays.

According to author of the passage :

- (1) In Ratan Thiyam's aesthetic practice, the traditional elements are not presented as they are already existing, instead they could be broken apart or new configurations with them could be created
- (2) Ratan Thiyam's approach of dealing with traditional art forms is more conservative in relation to Panikkar's practice
- (3) For Ratan Thiyam, the basic traditional form that he uses transcends the context of the play, and therefore provides him with the overall framework for all his productions
- (4) Thiyam believes that the traditional forms are of no value in the contemporary

(3) 3

(4) 4

1[Option ID=8525]

2[Option ID=8526]

3[Option ID=8527]

4[Option ID=8528]

Sl. No.33

QBID:9012033

Read the following passage and answer the question:

The poetics and practice of Ratan Thiyam overlap with Panikkar's to some extent because he has a similar interest in combining classical Indian dramaturgy with regional and folk musical, dance, and martial arts traditions, and has presented some of the same Sanskrit plays by Bhasa in revival. Thiyam's work as a director, however, is a unique fusion of aesthetic and the political such plays as Karnabharam (1979), Imphal Imphal (1982), Chakravayuha (1984), and Uttar Priyadarshi (1999) are deeply immersed in the problem of violence and the embattled post-independence politics of Thiyam's native north-eastern state of Manipur. But the omnipresent influence of indigenous narratives and regional performing traditions on his theatre embeds the political and philosophical content of his place in anti-realistic, performer-centered forms of reading complexity that reflexively draw attention to aesthetics of presentation. The stagecraft, that communicates his "ideas" is the most ambitious, exacting, and innovative contemporary Indian expression of the concepts of visual poetry and non-textual staging in the theatre. Like Panikkar, Thiyam is committed to nonverbal signs in performance because "the word cannot travel properly and reach the inner ear"; productions that are too "word-oriented" fail to communicate (Interview, 2). In comparison, the body is all-important: "It is imperative to make the body intelligent, so that when the brain begins to think the body should be able to display the thought. The vibrations of thought should emerge through body movements, postures and gestures orchestrated and translated into action" (Chakravayuha, XIII). [...]

Thiyam regards the cultural resources of the Manipur region as critical to his composite art because "elements of theatre are more available (her) then in many other states," and the traditional art forms "can be utilised in theatre as a source of inspiration, has direct elements and non-direct elements" (Thiyam, "Audience", 64). The members of Thiyam's company however are not traditional performers but city dwellers who want to "study theatre has an art form both physically and intellectually," because Thiyam's object is to design a training program for "contemporary theatre" communicate with contemporary audiences (Chakravayuha, XXIV) - In comparison with Panikkar, therefore, Thiyam's relationship to "tradition" deeply mediated by post-modernist experimentation, and his view of theatre as eventually and autonomous and syncretic art : "I don't really know what (my theatre should be called.... what I call my method has no manifesto... I don't utilise any particular form. Whatever I create on stage is not a tradition. The fact is that after breaking the mould of a traditional form, I utilise (it) according to the suitability of a particular situation (Interview, 2). Thiyam thus adapts inherited elements to the need of a specific work through process of "invention" of "fabrication" that contrasts clearly with a relatively consistent traditionalist aesthetic of Panikkar's plays.

According to the author

- (1) For Thiyam, the region of Manipur does not have enough performance forms that are useful for modern theatre, and therefore Thiyam fabricates new forms that then form the basis of his experimentation
- (2) Both Panikkar's and Thiyam's practice are mediated by postmodernist experimental attitude
- (3) Both Panikkar's and Thiyam's aesthetic are anti-realistic
- (4) Thiyam's productions are recognised for their use of performer's body as the key element, and therefore visual spectacle is not an important aspect of Thiyam's productions

(1) 1

(2) 2

(3) 3

(4) 4

1[Option ID=8529]

2[Option ID=8530]

3[Option ID=8531]

4[Option ID=8532]

Sl. No.34

QBID:9012034

Read the following passage and answer the question:

The poetics and practice of Ratan Thiyam overlap with Panikkar's to some extent because he has a similar interest in combining classical Indian dramaturgy with regional and folk musical, dance, and martial arts traditions, and has presented some of the same Sanskrit plays by Bhasa in revival. Thiyam's work as a director, however, is a unique fusion of aesthetic and the political such plays as Karnabharam (1979), Imphal Imphal (1982), Chakravyuha (1984), and Uttar Priyadarshi (1999) are deeply immersed in the problem of violence and the embattled post-independence politics of Thiyam's native north-eastern state of Manipur. But the omnipresent influence of indigenous narratives and regional performing traditions on his theatre embeds the political and philosophical content of his place in anti-realistic, performer-centered forms of reading complexity that reflexively draw attention to aesthetics of presentation. The stagecraft, that communicates his "ideas" is the most ambitious, exacting, and innovative contemporary Indian expression of the concepts of visual poetry and non-textual staging in the theatre. Like Panikkar, Thiyam is committed to nonverbal signs in performance because "the word cannot travel properly and reach the inner ear"; productions that are too "word-oriented" fail to communicate (Interview, 2). In comparison, the body is all-important: "It is imperative to make the body intelligent, so that when the brain begins to think the body should be able to display the thought. The vibrations of thought should emerge through body movements, postures and gestures orchestrated and translated into action" (Chakravyuha, XIII). [...]

Thiyam regards the cultural resources of the Manipur region as critical to his composite art because "elements of theatre are more available (her) then in many other states," and the traditional art forms "can be utilised in theatre as a source of inspiration, has direct elements and non-direct elements" (Thiyam, "Audience", 64). The members of Thiyam's company however are not traditional performers but city dwellers who want to "study theatre has an art form both physically and intellectually," because Thiyam's object is to design a training program for "contemporary theatre" communicate with contemporary audiences (Chakravyuha, XXIV) - In comparison with Panikkar, therefore, Thiyam's relationship to "tradition" deeply mediated by post-modernist experimentation, and his view of theatre as eventually and autonomous and syncretic art : "I don't really know what (my theatre should be called.... what I call my method has no manifesto... I don't utilise any particular form. Whatever I create on stage is not a tradition. The fact is that after breaking the mould of a traditional form, I utilise (it) according to the suitability of a particular situation (Interview, 2). Thiyam thus adapts inherited elements to the need of a specific work through process of "invention" of "fabrication" that contrasts clearly with a relatively consistent traditionalist aesthetic of Panikkar's plays.

Name the title of another play written by the author of Karnabharam?

- | | |
|--------------------------|-------------------------|
| (1) Abhijnana Sakuntalam | (2) Hayavadana |
| (3) Urubhangam | (4) Uttara Rama Charita |

(1) 1

(2) 2

(3) 3

(4) 4

1[Option ID=8533]

2[Option ID=8534]

3[Option ID=8535]

4[Option ID=8536]

Sl. No.35

QBID:9012035

Read the following passage and answer the question:

The poetics and practice of Ratan Thiyam overlap with Panikkar's to some extent because he has a similar interest in combining classical Indian dramaturgy with regional and folk musical, dance, and martial arts traditions, and has presented some of the same Sanskrit plays by Bhasa in revival. Thiyam's work as a director, however, is a unique fusion of aesthetic and the political such plays as *Karnabharam* (1979), *Imphal Imphal* (1982), *Chakravyuha* (1984), and *Uttar Priyadarshi* (1999) are deeply immersed in the problem of violence and the embattled post-independence politics of Thiyam's native north-eastern state of Manipur. But the omnipresent influence of indigenous narratives and regional performing traditions on his theatre embeds the political and philosophical content of his place in anti-realistic, performer-centered forms of reading complexity that reflexively draw attention to aesthetics of presentation. The stagecraft, that communicates his "ideas" is the most ambitious, exacting, and innovative contemporary Indian expression of the concepts of visual poetry and non-textual staging in the theatre. Like Panikkar, Thiyam is committed to nonverbal signs in performance because "the word cannot travel properly and reach the inner ear"; productions that are too "word-oriented" fail to communicate (Interview, 2). In comparison, the body is all-important: "It is imperative to make the body intelligent, so that when the brain begins to think the body should be able to display the thought. The vibrations of thought should emerge through body movements, postures and gestures orchestrated and translated into action" (Chakravyuha, XIII). [...]

Thiyam regards the cultural resources of the Manipur region as critical to his composite art because "elements of theatre are more available (her) then in many other states," and the traditional art forms "can be utilised in theatre as a source of inspiration, has direct elements and non-direct elements" (Thiyam, "Audience", 64). The members of Thiyam's company however are not traditional performers but city dwellers who want to "study theatre has an art form both physically and intellectually," because Thiyam's object is to design a training program for "contemporary theatre" communicate with contemporary audiences (Chakravyuha, XXIV) - In comparison with Panikkar, therefore, Thiyam's relationship to "tradition" deeply mediated by post-modernist experimentation, and his view of theatre as eventually and autonomous and syncretic art : "I don't really know what (my theatre should be called.... what I call my method has no manifesto... I don't utilise any particular form. Whatever I create on stage is not a tradition. The fact is that after breaking the mould of a traditional form, I utilise (it) according to the suitability of a particular situation (Interview, 2). Thiyam thus adapts inherited elements to the need of a specific work through process of "invention" of "fabrication" that contrasts clearly with a relatively consistent traditionalist aesthetic of Panikkar's plays.

The scholar Erin B. Mee would categorise Ratan Thiyam as practitioner associated with :

- (1) Post-modern theatre
- (2) Theatre of the Roots
- (3) Natyasastra-based theatre
- (4) Rhythmic theatre

- (1) 1
- (2) 2
- (3) 3
- (4) 4

1[Option ID=8537]
2[Option ID=8538]
3[Option ID=8539]
4[Option ID=8540]

Read the following passage and answer the question:

Historically, as Fischer-Lichte posits, Western and non-Western theatres have always had cultural interactions, exchanges, and relations ; borrowing, adaptation, and translation not necessarily linguistic but also performative were commonplace in theatres before the twentieth century. The label “intercultural theatre” as it has evolved with contemporary performance is, as Fischer-Lichte argues, one that is deeply rooted in “power and racial politics” marked by a postcolonial consciousness. Intercultural theatre thus has become entangled with issues of cultural (and national) claims to ownership and theatrical borrowing and exchange, particularly between Western and non-Western forms of theatre, and has become a “deeply political act fueled by hegemonic interests and aspirations.” Performances that appropriate other cultural or religious texts are done in the belief that these works contain universal truths and values, and intercultural theatre perpetuates a Western universalism (with particularism accorded to the non-West). For Fischer-Lichte, the discourse on intercultural theatre, both in its practice, criticism, and scholarly study, is based on several problematic assumptions about cultural ownership and the politics of identity that need to be interrogated. Thus, like Causey and Walsh, Fischer-Lichte calls for a (re)new(ed) understanding of theatrical exchange and interchange-an interweavings of performance cultures, an “aesthetic Vor-Schein ... the anticipation in and by the arts of something that will become social reality much later, if at all.” Such interweavings (rather than being intercultural) go “beyond postcolonialism” and beyond identity politics so as to celebrate the move “within and between cultures,” the state of “in-betweenness that will change spaces, disciplines, and the subject.” Interweaving performance cultures enables considerations of (performance) cultures that neither negate or homogenize differences but permanently destabilize and invalidate authoritative claims to authenticity. While there is, agreeably, a necessity to move beyond identity politics, the material and phenomenological realities of confronting cultural difference in and outside performance remain a very real condition. While one can privilege promoting a “post-identity” subjectivity in, as causey and Walsh suggest, electronic environments and virtual theatres, the reception of live bodies, ethically inscribed and phonemically charged, are not variables that can (on should) be easily dismissed.

Likewise, the call for “interweaving” as an alternative label and discursive practice to intercultural theatre practice in the hopes of renegotiating universalisms, particularisms, cultural Selves/Others, and politicized identities does little to engage with the materialities of race (and culture) as received, perceived, and heard by spectators; the performance of identity remains distinct from the reception of such performativities”.

According to the passage, which of the statements is correct :

- (1) Interactions and exchanges between western and non-western culture began with modernity, at the beginning of the twentieth century
- (2) Before twentieth century, the performative was adapted across cultures, but linguistic transfers were not possible
- (3) Intercultural theatre is an aesthetic practice that is removed from the realm of politics
- (4) Intercultural theatre is entangled with politics and the where power relations play an important role

(1) 1

(2) 2

(3) 3

(4) 4

1[Option ID=8541]

2[Option ID=8542]

Read the following passage and answer the question:

Historically, as Fischer-Lichte posits, Western and non-Western theatres have always had cultural interactions, exchanges, and relations ; borrowing, adaptation, and translation not necessarily linguistic but also performative were commonplace in theatres before the twentieth century. The label “intercultural theatre” as it has evolved with contemporary performance is, as Fischer-Lichte argues, one that is deeply rooted in “power and racial politics” marked by a postcolonial consciousness. Intercultural theatre thus has become entangled with issues of cultural (and national) claims to ownership and theatrical borrowing and exchange, particularly between Western and non-Western forms of theatre, and has become a “deeply political act fueled by hegemonic interests and aspirations.” Performances that appropriate other cultural or religious texts are done in the belief that these works contain universal truths and values, and intercultural theatre perpetuates a Western universalism (with particularism accorded to the non-West). For Fischer-Lichte, the discourse on intercultural theatre, both in its practice, criticism, and scholarly study, is based on several problematic assumptions about cultural ownership and the politics of identity that need to be interrogated. Thus, like Causey and Walsh, Fischer-Lichte calls for a (re)new(ed) understanding of theatrical exchange and interchange-an interweavings of performance cultures, an “aesthetic Vor-Schein ... the anticipation in and by the arts of something that will become social reality much later, if at all.” Such interweavings (rather than being intercultural) go “beyond postcolonialism” and beyond identity politics so as to celebrate the move “within and between cultures,” the state of “in-betweenness that will change spaces, disciplines, and the subject.” Interweaving performance cultures enables considerations of (performance) cultures that neither negate or homogenize differences but permanently destabilize and invalidate authoritative claims to authenticity. While there is, agreeably, a necessity to move beyond identity politics, the material and phenomenological realities of confronting cultural difference in and outside performance remain a very real condition. While one can privilege promoting a “post-identity” subjectivity in, as causey and Walsh suggest, electronic environments and virtual theatres, the reception of live bodies, ethically inscribed and phonemically charged, are not variables that can (on should) be easily dismissed.

Likewise, the call for “interweaving” as an alternative label and discursive practice to intercultural theatre practice in the hopes of renegotiating universalisms, particularisms, cultural Selves/Others, and politicized identities does little to engage with the materialities of race (and culture) as received, perceived, and heard by spectators; the performance of identity remains distinct from the reception of such performativities”.

Which of the following practitioner(s) are recognised for involving in intercultural theatrical productions?

- (1) Tadashi Suzuki
- (2) Eugenio Barba
- (3) Ariane Mnouchkine
- (4) Tambours Sur La Digue, directed by Ariane Mnouchkine

(1) 1

(2) 2

(3) 3

(4) 4

Read the following passage and answer the question:

Historically, as Fischer-Lichte posits, Western and non-Western theatres have always had cultural interactions, exchanges, and relations ; borrowing, adaptation, and translation not necessarily linguistic but also performative were commonplace in theatres before the twentieth century. The label “intercultural theatre” as it has evolved with contemporary performance is, as Fischer-Lichte argues, one that is deeply rooted in “power and racial politics” marked by a postcolonial consciousness. Intercultural theatre thus has become entangled with issues of cultural (and national) claims to ownership and theatrical borrowing and exchange, particularly between Western and non-Western forms of theatre, and has become a “deeply political act fueled by hegemonic interests and aspirations.” Performances that appropriate other cultural or religious texts are done in the belief that these works contain universal truths and values, and intercultural theatre perpetuates a Western universalism (with particularism accorded to the non-West). For Fischer-Lichte, the discourse on intercultural theatre, both in its practice, criticism, and scholarly study, is based on several problematic assumptions about cultural ownership and the politics of identity that need to be interrogated. Thus, like Causey and Walsh, Fischer-Lichte calls for a (re)new(ed) understanding of theatrical exchange and interchange-an interweavings of performance cultures, an “aesthetic Vor-Schein ... the anticipation in and by the arts of something that will become social reality much later, if at all.” Such interweavings (rather than being intercultural) go “beyond postcolonialism” and beyond identity politics so as to celebrate the move “within and between cultures,” the state of “in-betweenness that will change spaces, disciplines, and the subject.” Interweaving performance cultures enables considerations of (performance) cultures that neither negate or homogenize differences but permanently destabilize and invalidate authoritative claims to authenticity. While there is, agreeably, a necessity to move beyond identity politics, the material and phenomenological realities of confronting cultural difference in and outside performance remain a very real condition. While one can privilege promoting a “post-identity” subjectivity in, as causey and Walsh suggest, electronic environments and virtual theatres, the reception of live bodies, ethically inscribed and phonemically charged, are not variables that can (on should) be easily dismissed.

Likewise, the call for “interweaving” as an alternative label and discursive practice to intercultural theatre practice in the hopes of renegotiating universalisms, particularisms, cultural Selves/Others, and politicized identities does little to engage with the materialities of race (and culture) as received, perceived, and heard by spectators; the performance of identity remains distinct from the reception of such performativities”.

According to the passage :

- (1) Intercultural theatre practitioners are inspired from the specific histories of the other cultures from which they are drawing
- (2) Intercultural theatre practitioners perceive the other culture as inferior
- (3) Even though intercultural practitioners believe that the cultural texts from a different culture are universal, in their practice, they end up reiterating a western-centric universalism
- (4) Intercultural practitioners adapt different kinds of cultural texts, except those texts that might be associated with religion as religious beliefs are communicable only within its specific context

(1) 1

(2) 2

(3) 3

- 1[Option ID=8549]
 2[Option ID=8550]
 3[Option ID=8551]
 4[Option ID=8552]

Sl. No.39

QBID:9012039

Read the following passage and answer the question:

Historically, as Fischer-Lichte posits, Western and non-Western theatres have always had cultural interactions, exchanges, and relations ; borrowing, adaptation, and translation not necessarily linguistic but also performative were commonplace in theatres before the twentieth century. The label “intercultural theatre” as it has evolved with contemporary performance is, as Fischer-Lichte argues, one that is deeply rooted in “power and racial politics” marked by a postcolonial consciousness. Intercultural theatre thus has become entangled with issues of cultural (and national) claims to ownership and theatrical borrowing and exchange, particularly between Western and non-Western forms of theatre, and has become a “deeply political act fueled by hegemonic interests and aspirations.” Performances that appropriate other cultural or religious texts are done in the belief that these works contain universal truths and values, and intercultural theatre perpetuates a Western universalism (with particularism accorded to the non-West). For Fischer-Lichte, the discourse on intercultural theatre, both in its practice, criticism, and scholarly study, is based on several problematic assumptions about cultural ownership and the politics of identity that need to be interrogated. Thus, like Causey and Walsh, Fischer-Lichte calls for a (re)new(ed) understanding of theatrical exchange and interchange-an interweavings of performance cultures, an “aesthetic Vor-Schein ... the anticipation in and by the arts of something that will become social reality much later, if at all.” Such interweavings (rather than being intercultural) go “beyond postcolonialism” and beyond identity politics so as to celebrate the move “within and between cultures,” the state of “in-betweenness that will change spaces, disciplines, and the subject.” Interweaving performance cultures enables considerations of (performance) cultures that neither negate or homogenize differences but permanently destabilize and invalidate authoritative claims to authenticity. While there is, agreeably, a necessity to move beyond identity politics, the material and phenomenological realities of confronting cultural difference in and outside performance remain a very real condition. While one can privilege promoting a “post-identity” subjectivity in, as causey and Walsh suggest, electronic environments and virtual theatres, the reception of live bodies, ethically inscribed and phonemically charged, are not variables that can (on should) be easily dismissed.

Likewise, the call for “interweaving” as an alternative label and discursive practice to intercultural theatre practice in the hopes of renegotiating universalisms, particularisms, cultural Selves/Others, and politicized identities does little to engage with the materialities of race (and culture) as received, perceived, and heard by spectators; the performance of identity remains distinct from the reception of such performativities”.

According to the author :

- (1) Fischer-Lichte argues that the term intercultural should be used in place of interweaving cultures
- (2) Fischer-Lichte theorises theatrical exchanges by assuming that the theory and practice of interculturalism have no relation to claims of identity
- (3) As the intercultural practices in non-West are fuelled by post-colonial consciousness, they are authentic
- (4) The hope of negotiating universalisms remains alive in “Interweaving” as a process

(2) 2

(3) 3

(4) 4

1[Option ID=8553]

2[Option ID=8554]

3[Option ID=8555]

4[Option ID=8556]

Sl. No.40

QBID:9012040

Read the following passage and answer the question:

Historically, as Fischer-Lichte posits, Western and non-Western theatres have always had cultural interactions, exchanges, and relations ; borrowing, adaptation, and translation not necessarily linguistic but also performative were commonplace in theatres before the twentieth century. The label “intercultural theatre” as it has evolved with contemporary performance is, as Fischer-Lichte argues, one that is deeply rooted in “power and racial politics” marked by a postcolonial consciousness. Intercultural theatre thus has become entangled with issues of cultural (and national) claims to ownership and theatrical borrowing and exchange, particularly between Western and non-Western forms of theatre, and has become a “deeply political act fueled by hegemonic interests and aspirations.” Performances that appropriate other cultural or religious texts are done in the belief that these works contain universal truths and values, and intercultural theatre perpetuates a Western universalism (with particularism accorded to the non-West). For Fischer-Lichte, the discourse on intercultural theatre, both in its practice, criticism, and scholarly study, is based on several problematic assumptions about cultural ownership and the politics of identity that need to be interrogated. Thus, like Causey and Walsh, Fischer-Lichte calls for a (re)new(ed) understanding of theatrical exchange and interchange-an interweavings of performance cultures, an “aesthetic Vor-Schein ... the anticipation in and by the arts of something that will become social reality much later, if at all.” Such interweavings (rather than being intercultural) go “beyond postcolonialism” and beyond identity politics so as to celebrate the move “within and between cultures,” the state of “in-betweenness that will change spaces, disciplines, and the subject.” Interweaving performance cultures enables considerations of (performance) cultures that neither negate or homogenize differences but permanently destabilize and invalidate authoritative claims to authenticity. While there is, agreeably, a necessity to move beyond identity politics, the material and phenomenological realities of confronting cultural difference in and outside performance remain a very real condition. While one can privilege promoting a “post-identity” subjectivity in, as causey and Walsh suggest, electronic environments and virtual theatres, the reception of live bodies, ethically inscribed and phonemically charged, are not variables that can (on should) be easily dismissed.

Likewise, the call for “interweaving” as an alternative label and discursive practice to intercultural theatre practice in the hopes of renegotiating universalisms, particularisms, cultural Selves/Others, and politicized identities does little to engage with the materialities of race (and culture) as received, perceived, and heard by spectators; the performance of identity remains distinct from the reception of such performativities”.

According to the passage :

- (1) Fischer-Lichte argues that the aesthetic world signified in interweaving is a mirror of reality of hybridity in the world
- (2) It is not the existing social relations but an utopian dimension, if at all, which needs to be considered when studying interweaving performance cultures
- (3) Interweaving performance cultures are those performances that effects in the social transformation of the society
- (4) Interweaving is bound by the framework of identity politics

(1) 1

(2) 2

(3) 3

(4) 4

1[Option ID=8557]

2[Option ID=8558]

3[Option ID=8559]

4[Option ID=8560]

Sl. No.41

QBID:9012041

Read the following passage and answer the question:

Historically, as Fischer-Lichte posits, Western and non-Western theatres have always had cultural interactions, exchanges, and relations ; borrowing, adaptation, and translation not necessarily linguistic but also performative were commonplace in theatres before the twentieth century. The label “intercultural theatre” as it has evolved with contemporary performance is, as Fischer-Lichte argues, one that is deeply rooted in “power and racial politics” marked by a postcolonial consciousness. Intercultural theatre thus has become entangled with issues of cultural (and national) claims to ownership and theatrical borrowing and exchange, particularly between Western and non-Western forms of theatre, and has become a “deeply political act fueled by hegemonic interests and aspirations.” Performances that appropriate other cultural or religious texts are done in the belief that these works contain universal truths and values, and intercultural theatre perpetuates a Western universalism (with particularism accorded to the non-West). For Fischer-Lichte, the discourse on intercultural theatre, both in its practice, criticism, and scholarly study, is based on several problematic assumptions about cultural ownership and the politics of identity that need to be interrogated. Thus, like Causey and Walsh, Fischer-Lichte calls for a (re)new(ed) understanding of theatrical exchange and interchange-an interweavings of performance cultures, an “aesthetic Vor-Schein ... the anticipation in and by the arts of something that will become social reality much later, if at all.” Such interweavings (rather than being intercultural) go “beyond postcolonialism” and beyond identity politics so as to celebrate the move “within and between cultures,” the state of “in-betweenness that will change spaces, disciplines, and the subject.” Interweaving performance cultures enables considerations of (performance) cultures that neither negate or homogenize differences but permanently destabilize and invalidate authoritative claims to authenticity. While there is, agreeably, a necessity to move beyond identity politics, the material and phenomenological realities of confronting cultural difference in and outside performance remain a very real condition. While one can privilege promoting a “post-identity” subjectivity in, as causey and Walsh suggest, electronic environments and virtual theatres, the reception of live bodies, ethically inscribed and phonemically charged, are not variables that can (on should) be easily dismissed.

Likewise, the call for “interweaving” as an alternative label and discursive practice to intercultural theatre practice in the hopes of renegotiating universalisms, particularisms, cultural Selves/Others, and politicized identities does little to engage with the materialities of race (and culture) as received, perceived, and heard by spectators; the performance of identity remains distinct from the reception of such performativities”.

According to the passage :

- (1) The quality of “in-betweenness” is positive value in relation to interweaving performance cultures
- (2) Fischer-Lichte argues that interweaving performance cultures create authentic words of identity
- (3) Interweaving performance cultures negate differences
- (4) Fischer-Lichte argues that the hallmark of postcolonialism is that it generates interweaving performance cultures that move within and across cultures

(1) 1

(2) 2

(3) 3

(4) 4

1[Option ID=8561]

2[Option ID=8562]

3[Option ID=8563]

4[Option ID=8564]

Read the following passage and answer the question:

Historically, as Fischer-Lichte posits, Western and non-Western theatres have always had cultural interactions, exchanges, and relations ; borrowing, adaptation, and translation not necessarily linguistic but also performative were commonplace in theatres before the twentieth century. The label “intercultural theatre” as it has evolved with contemporary performance is, as Fischer-Lichte argues, one that is deeply rooted in “power and racial politics” marked by a postcolonial consciousness. Intercultural theatre thus has become entangled with issues of cultural (and national) claims to ownership and theatrical borrowing and exchange, particularly between Western and non-Western forms of theatre, and has become a “deeply political act fueled by hegemonic interests and aspirations.” Performances that appropriate other cultural or religious texts are done in the belief that these works contain universal truths and values, and intercultural theatre perpetuates a Western universalism (with particularism accorded to the non-West). For Fischer-Lichte, the discourse on intercultural theatre, both in its practice, criticism, and scholarly study, is based on several problematic assumptions about cultural ownership and the politics of identity that need to be interrogated. Thus, like Causey and Walsh, Fischer-Lichte calls for a (re)new(ed) understanding of theatrical exchange and interchange-an interweavings of performance cultures, an “aesthetic Vor-Schein ... the anticipation in and by the arts of something that will become social reality much later, if at all.” Such interweavings (rather than being intercultural) go “beyond postcolonialism” and beyond identity politics so as to celebrate the move “within and between cultures,” the state of “in-betweenness that will change spaces, disciplines, and the subject.” Interweaving performance cultures enables considerations of (performance) cultures that neither negate or homogenize differences but permanently destabilize and invalidate authoritative claims to authenticity. While there is, agreeably, a necessity to move beyond identity politics, the material and phenomenological realities of confronting cultural difference in and outside performance remain a very real condition. While one can privilege promoting a “post-identity” subjectivity in, as causey and Walsh suggest, electronic environments and virtual theatres, the reception of live bodies, ethically inscribed and phonemically charged, are not variables that can (on should) be easily dismissed.

Likewise, the call for “interweaving” as an alternative label and discursive practice to intercultural theatre practice in the hopes of renegotiating universalisms, particularisms, cultural Selves/Others, and politicized identities does little to engage with the materialities of race (and culture) as received, perceived, and heard by spectators; the performance of identity remains distinct from the reception of such performativities”.

According to the passage :

- (1) The author is in agreement with Fischer-Lichte that interweaving performance cultures go beyond identitarian articulations
- (2) Author claims that in the space of theatre, the body is phenomenologically charged and therefore it can signify a virtual world beyond the limitations of the materiality of the body
- (3) For the author, the theorisation of interweaving performance cultures as invalidating authenticity claims is evading the materialities of race as experienced in reception
- (4) Thiyam believes that the traditional forms are of no value in the contemporary

(1) 1

(2) 2

(3) 3

(4) 4

Sl. No.43
QBID:9012043

Read the following passage and answer the question:

Historically, as Fischer-Lichte posits, Western and non-Western theatres have always had cultural interactions, exchanges, and relations ; borrowing, adaptation, and translation not necessarily linguistic but also performative were commonplace in theatres before the twentieth century. The label “intercultural theatre” as it has evolved with contemporary performance is, as Fischer-Lichte argues, one that is deeply rooted in “power and racial politics” marked by a postcolonial consciousness. Intercultural theatre thus has become entangled with issues of cultural (and national) claims to ownership and theatrical borrowing and exchange, particularly between Western and non-Western forms of theatre, and has become a “deeply political act fueled by hegemonic interests and aspirations.” Performances that appropriate other cultural or religious texts are done in the belief that these works contain universal truths and values, and intercultural theatre perpetuates a Western universalism (with particularism accorded to the non-West). For Fischer-Lichte, the discourse on intercultural theatre, both in its practice, criticism, and scholarly study, is based on several problematic assumptions about cultural ownership and the politics of identity that need to be interrogated. Thus, like Causey and Walsh, Fischer-Lichte calls for a (re)new(ed) understanding of theatrical exchange and interchange-an interweavings of performance cultures, an “aesthetic Vor-Schein ... the anticipation in and by the arts of something that will become social reality much later, if at all.” Such interweavings (rather than being intercultural) go “beyond postcolonialism” and beyond identity politics so as to celebrate the move “within and between cultures,” the state of “in-betweenness that will change spaces, disciplines, and the subject.” Interweaving performance cultures enables considerations of (performance) cultures that neither negate or homogenize differences but permanently destabilize and invalidate authoritative claims to authenticity. While there is, agreeably, a necessity to move beyond identity politics, the material and phenomenological realities of confronting cultural difference in and outside performance remain a very real condition. While one can privilege promoting a “post-identity” subjectivity in, as causey and Walsh suggest, electronic environments and virtual theatres, the reception of live bodies, ethically inscribed and phonemically charged, are not variables that can (on should) be easily dismissed.

Likewise, the call for “interweaving” as an alternative label and discursive practice to intercultural theatre practice in the hopes of renegotiating universalisms, particularisms, cultural Selves/Others, and politicized identities does little to engage with the materialities of race (and culture) as received, perceived, and heard by spectators; the performance of identity remains distinct from the reception of such performativities”.

In his book Empty Space, Peter Brook categorises Grotowski's theatre under the category

- | | |
|--------------------|---------------------------|
| (1) Holy theatre | (2) Popular theatre |
| (3) Deadly theatre | (4) Intercultural theatre |

- (1) 1
(2) 2
(3) 3
(4) 4

Read the following passage and answer the question:

Historically, as Fischer-Lichte posits, Western and non-Western theatres have always had cultural interactions, exchanges, and relations ; borrowing, adaptation, and translation not necessarily linguistic but also performative were commonplace in theatres before the twentieth century. The label “intercultural theatre” as it has evolved with contemporary performance is, as Fischer-Lichte argues, one that is deeply rooted in “power and racial politics” marked by a postcolonial consciousness. Intercultural theatre thus has become entangled with issues of cultural (and national) claims to ownership and theatrical borrowing and exchange, particularly between Western and non-Western forms of theatre, and has become a “deeply political act fueled by hegemonic interests and aspirations.” Performances that appropriate other cultural or religious texts are done in the belief that these works contain universal truths and values, and intercultural theatre perpetuates a Western universalism (with particularism accorded to the non-West). For Fischer-Lichte, the discourse on intercultural theatre, both in its practice, criticism, and scholarly study, is based on several problematic assumptions about cultural ownership and the politics of identity that need to be interrogated. Thus, like Causey and Walsh, Fischer-Lichte calls for a (re)new(ed) understanding of theatrical exchange and interchange-an interweavings of performance cultures, an “aesthetic Vor-Schein ... the anticipation in and by the arts of something that will become social reality much later, if at all.” Such interweavings (rather than being intercultural) go “beyond postcolonialism” and beyond identity politics so as to celebrate the move “within and between cultures,” the state of “in-betweenness that will change spaces, disciplines, and the subject.” Interweaving performance cultures enables considerations of (performance) cultures that neither negate or homogenize differences but permanently destabilize and invalidate authoritative claims to authenticity. While there is, agreeably, a necessity to move beyond identity politics, the material and phenomenological realities of confronting cultural difference in and outside performance remain a very real condition. While one can privilege promoting a “post-identity” subjectivity in, as causey and Walsh suggest, electronic environments and virtual theatres, the reception of live bodies, ethically inscribed and phonemically charged, are not variables that can (on should) be easily dismissed.

Likewise, the call for “interweaving” as an alternative label and discursive practice to intercultural theatre practice in the hopes of renegotiating universalisms, particularisms, cultural Selves/Others, and politicized identities does little to engage with the materialities of race (and culture) as received, perceived, and heard by spectators; the performance of identity remains distinct from the reception of such performativities”.

Which of the following is a theatrical production directed by Peter Brook with the perspective of interculturalism

- | | |
|--------------------|------------------|
| (1) Dionysus 69 | (2) Orghast |
| (3) Mother Courage | (4) The Ramayana |

- (1) 1
(2) 2
(3) 3
(4) 4

1[Option ID=8573]
2[Option ID=8574]
3[Option ID=8575]
4[Option ID=8576]

Read the following passage and answer the question:

Historically, as Fischer-Lichte posits, Western and non-Western theatres have always had cultural interactions, exchanges, and relations ; borrowing, adaptation, and translation not necessarily linguistic but also performative were commonplace in theatres before the twentieth century. The label “intercultural theatre” as it has evolved with contemporary performance is, as Fischer-Lichte argues, one that is deeply rooted in “power and racial politics” marked by a postcolonial consciousness. Intercultural theatre thus has become entangled with issues of cultural (and national) claims to ownership and theatrical borrowing and exchange, particularly between Western and non-Western forms of theatre, and has become a “deeply political act fueled by hegemonic interests and aspirations.” Performances that appropriate other cultural or religious texts are done in the belief that these works contain universal truths and values, and intercultural theatre perpetuates a Western universalism (with particularism accorded to the non-West). For Fischer-Lichte, the discourse on intercultural theatre, both in its practice, criticism, and scholarly study, is based on several problematic assumptions about cultural ownership and the politics of identity that need to be interrogated. Thus, like Causey and Walsh, Fischer-Lichte calls for a (re)new(ed) understanding of theatrical exchange and interchange-an interweavings of performance cultures, an “aesthetic Vor-Schein ... the anticipation in and by the arts of something that will become social reality much later, if at all.” Such interweavings (rather than being intercultural) go “beyond postcolonialism” and beyond identity politics so as to celebrate the move “within and between cultures,” the state of “in-betweenness that will change spaces, disciplines, and the subject.” Interweaving performance cultures enables considerations of (performance) cultures that neither negate or homogenize differences but permanently destabilize and invalidate authoritative claims to authenticity. While there is, agreeably, a necessity to move beyond identity politics, the material and phenomenological realities of confronting cultural difference in and outside performance remain a very real condition. While one can privilege promoting a “post-identity” subjectivity in, as causey and Walsh suggest, electronic environments and virtual theatres, the reception of live bodies, ethically inscribed and phonemically charged, are not variables that can (on should) be easily dismissed.

Likewise, the call for “interweaving” as an alternative label and discursive practice to intercultural theatre practice in the hopes of renegotiating universalisms, particularisms, cultural Selves/Others, and politicized identities does little to engage with the materialities of race (and culture) as received, perceived, and heard by spectators; the performance of identity remains distinct from the reception of such performativities”.

In his critique of Peter Brook’s *The Mahabharata*, the scholar Rustom Bharucha argues that

- (1) Brook’s *Mahabharata* is an important theatrical intervention as the production represents the Indian epic in its universal dimension
- (2) Since west and non-west are fundamentally different, all forms of exchange between cultures will result in appropriation of East by the West
- (3) Brook’s *Mahabharata* is a case of interweaving performance culture as theorised by Fischer-Lichte
- (4) Peter Brook’s *Mahabharata* is an appropriation of India by the west

- (1) 1
- (2) 2
- (3) 3
- (4) 4

1[Option ID=8577]
2[Option ID=8578]
3[Option ID=8579]
4[Option ID=8580]

Read the following passage and answer the question:

Brahmin custodianship of the performing arts, however, does not completely disparage the figure of the devadasi. Today, some of Chennai's cultural elites - for the most part Brahmins associated with dance and music - have attempted to recuperate histories of certain devadasis whom they consider central to their enterprises of cultural production in the twentieth and twenty - first centuries. The art world in modern Chennai thus commemorates a handful of twentieth-century devadasi artists. These women have been strategically co-opted into the scripts of cultural history precisely because they demonstrate "exceptional" qualities for women "of their background". These carefully selected devadasi artists, appropriated and authorized by the world of Chennai's elites as representatives of tradition and heritage in the nationalist imagination, have come to occupy places in the history of arts that other devadasis could not. As Indira Peterson and I have argued elsewhere, the nationalist reinvention of the arts cannot be read as the totalizing project of cultural modernity in South India (Peterson and Soneji 2008); however, the language of nationalist cultural modernity was clearly the only viable medium through which these "exceptional" devadasis were able to craft and stage their subjectivities. Thus, photographs of the dancer T. Balasaraswati (1918-1984) have made it into most coffee table books about "Indian classical dance," tagged with captions like "Queen of Abhinaya," even though modern performers of Bharatanatyam usually mock her dancing as sloppy and unfinished. The vocalist M.S. Subbulakshmi (1916-2004) married prominent Brahmin T. Sadasivam and rose to the cultural front ranks as a domestic icon for Karnatak music in its new twentieth-century form (Weidman 2006, 112-114, 123-128, 145-149). Bangalore Nagarathnam (1878-1952) built a memorial (samadhi) for the poet-saint Tyagaraja in 1925, and thus is remembered as an exceptionally pious devotee of the poet-saint himself. Mylapore Gauri Ammal (1892-1971) is commemorated as the first teacher of Rukmini Arundale and was "attached" to the Kapalisvara temple in Mylapore, the pre-eminent site of a smart Brahmin cultural nostalgia in the heart of the city.

How were the Devasai community marginalized?

- (1) Only a few devadasi artists kept on teaching and dancing
- (2) Strict legal restrictions were imposed on the women performers
- (3) They were forced to migrate
- (4) All women dancers were stopped from taking dance as a profession

(1) 1

(2) 2

(3) 3

(4) 4

1[Option ID=8581]

2[Option ID=8582]

3[Option ID=8583]

4[Option ID=8584]

Read the following passage and answer the question:

Brahmin custodianship of the performing arts, however, does not completely disparage the figure of the devadasi. Today, some of Chennai's cultural elites - for the most part Brahmins associated with dance and music - have attempted to recuperate histories of certain devadasis whom they consider central to their enterprises of cultural production in the twentieth and twenty - first centuries. The art world in modern Chennai thus commemorates a handful of twentieth-century devadasi artists. These women have been strategically co-opted into the scripts of cultural history precisely because they demonstrate "exceptional" qualities for women "of their background". These carefully selected devadasi artists, appropriated and authorized by the world of Chennai's elites as representatives of tradition and heritage in the nationalist imagination, have come to occupy places in the history of arts that other devadasis could not. As Indira Peterson and I have argued elsewhere, the nationalist reinvention of the arts cannot be read as the totalizing project of cultural modernity in South India (Peterson and Soneji 2008); however, the language of nationalist cultural modernity was clearly the only viable medium through which these "exceptional" devadasis were able to craft and stage their subjectivities. Thus, photographs of the dancer T. Balasaraswati (1918-1984) have made it into most coffee table books about "Indian classical dance," tagged with captions like "Queen of Abhinaya," even though modern performers of Bharatanatyam usually mock her dancing as sloppy and unfinished. The vocalist M.S. Subbulakshmi (1916-2004) married prominent Brahmin T. Sadasivam and rose to the cultural front ranks as a domestic icon for Karnatak music in its new twentieth-century form (Weidman 2006, 112-114, 123-128, 145-149). Bangalore Nagarathnam (1878-1952) built a memorial (samadhi) for the poet-saint Tyagaraja in 1925, and thus is remembered as an exceptionally pious devotee of the poet-saint himself. Mylapore Gauri Ammal (1892-1971) is commemorated as the first teacher of Rukmini Arundale and was "attached" to the Kapalisvara temple in Mylapore, the pre-eminent site of a smart Brahmin cultural nostalgia in the heart of the city.

What is considered to be the biggest contribution of Balasaraswati?

- (1) Her ability and expertise in performing Shringara
- (2) Her being a contemporary of Rukmini Devi
- (3) Her oratory skills
- (4) Her contribution towards the academic writings on dance

(1) 1

(2) 2

(3) 3

(4) 4

1[Option ID=8585]

2[Option ID=8586]

3[Option ID=8587]

4[Option ID=8588]

Sl. No.48

QBID:9012048

Read the following passage and answer the question:

Brahmin custodianship of the performing arts, however, does not completely disparage the figure of the devadasi. Today, some of Chennai's cultural elites - for the most part Brahmins associated with dance and music - have attempted to recuperate histories of certain devadasis whom they consider central to their enterprises of cultural production in the twentieth and twenty - first centuries. The art world in modern Chennai thus commemorates a handful of twentieth-century devadasi artists. These women have been strategically co-opted into the scripts of cultural history precisely because they demonstrate "exceptional" qualities for women "of their background". These carefully selected devadasi artists, appropriated and authorized by the world of Chennai's elites as representatives of tradition and heritage in the nationalist imagination, have come to occupy places in the history of arts that other devadasis could not. As Indira Peterson and I have argued elsewhere, the nationalist reinvention of the arts cannot be read as the totalizing project of cultural modernity in South India (Peterson and Soneji 2008); however, the language of nationalist cultural modernity was clearly the only viable medium through which these "exceptional" devadasis were able to craft and stage their subjectivities. Thus, photographs of the dancer T. Balasaraswati (1918-1984) have made it into most coffee table books about "Indian classical dance," tagged with captions like "Queen of Abhinaya," even though modern performers of Bharatanatyam usually mock her dancing as sloppy and unfinished. The vocalist M.S. Subbulakshmi (1916-2004) married prominent Brahmin T. Sadasivam and rose to the cultural front ranks as a domestic icon for Karnatak music in its new twentieth-century form (Weidman 2006, 112-114, 123-128, 145-149). Bangalore Nagarathnam (1878-1952) built a memorial (samadhi) for the poet-saint Tyagaraja in 1925, and thus is remembered as an exceptionally pious devotee of the poet-saint himself. Mylapore Gauri Ammal (1892-1971) is commemorated as the first teacher of Rukmini Arundale and was "attached" to the Kapalisvara temple in Mylapore, the pre-eminent site of a smart Brahmin cultural nostalgia in the heart of the city.

The Madras Devadasis (Prevention of Dedication) Act of 1947 was :

- (1) An act to prevent performances of all women dancers
- (2) An act to prevent the dedication of women as devadasis in the province of Madras
- (3) An act to stop women from all castes from going to places of worship
- (4) Stopping the act of Sati that legitimized burning of women in their husbands, pyres

(1) 1

(2) 2

(3) 3

(4) 4

1[Option ID=8589]

2[Option ID=8590]

3[Option ID=8591]

4[Option ID=8592]

Sl. No.49

QBID:9012049

Read the following passage and answer the question:

Brahmin custodianship of the performing arts, however, does not completely disparage the figure of the devadasi. Today, some of Chennai's cultural elites - for the most part Brahmins associated with dance and music - have attempted to recuperate histories of certain devadasis whom they consider central to their enterprises of cultural production in the twentieth and twenty-first centuries. The art world in modern Chennai thus commemorates a handful of twentieth-century devadasi artists. These women have been strategically co-opted into the scripts of cultural history precisely because they demonstrate "exceptional" qualities for women "of their background". These carefully selected devadasi artists, appropriated and authorized by the world of Chennai's elites as representatives of tradition and heritage in the nationalist imagination, have come to occupy places in the history of arts that other devadasis could not. As Indira Peterson and I have argued elsewhere, the nationalist reinvention of the arts cannot be read as the totalizing project of cultural modernity in South India (Peterson and Soneji 2008); however, the language of nationalist cultural modernity was clearly the only viable medium through which these "exceptional" devadasis were able to craft and stage their subjectivities. Thus, photographs of the dancer T. Balasaraswati (1918-1984) have made it into most coffee table books about "Indian classical dance," tagged with captions like "Queen of Abhinaya," even though modern performers of Bharatanatyam usually mock her dancing as sloppy and unfinished. The vocalist M.S. Subbulakshmi (1916-2004) married prominent Brahmin T. Sadasivam and rose to the cultural front ranks as a domestic icon for Karnatak music in its new twentieth-century form (Weidman 2006, 112-114, 123-128, 145-149). Bangalore Nagarathnam (1878-1952) built a memorial (samadhi) for the poet-saint Tyagaraja in 1925, and thus is remembered as an exceptionally pious devotee of the poet-saint himself. Mylapore Gauri Ammal (1892-1971) is commemorated as the first teacher of Rukmini Arundale and was "attached" to the Kapalisvara temple in Mylapore, the pre-eminent site of a smart Brahmin cultural nostalgia in the heart of the city.

Bangalore Nagarathnam (1878-1952) built a memorial (Samadhi) for:

- (1) Mylapore Gawri Ammal
- (2) Tyagaraja
- (3) Rukmini Arundale
- (4) Indira Peterson

(1) 1

(2) 2

(3) 3

(4) 4

1[Option ID=8593]

2[Option ID=8594]

3[Option ID=8595]

4[Option ID=8596]

Sl. No.50

QBID:9012050

Read the following passage and answer the question:

Brahmin custodianship of the performing arts, however, does not completely disparage the figure of the devadasi. Today, some of Chennai's cultural elites - for the most part Brahmins associated with dance and music - have attempted to recuperate histories of certain devadasis whom they consider central to their enterprises of cultural production in the twentieth and twenty - first centuries. The art world in modern Chennai thus commemorates a handful of twentieth-century devadasi artists. These women have been strategically co-opted into the scripts of cultural history precisely because they demonstrate "exceptional" qualities for women "of their background". These carefully selected devadasi artists, appropriated and authorized by the world of Chennai's elites as representatives of tradition and heritage in the nationalist imagination, have come to occupy places in the history of arts that other devadasis could not. As Indira Peterson and I have argued elsewhere, the nationalist reinvention of the arts cannot be read as the totalizing project of cultural modernity in South India (Peterson and Soneji 2008); however, the language of nationalist cultural modernity was clearly the only viable medium through which these "exceptional" devadasis were able to craft and stage their subjectivities. Thus, photographs of the dancer T. Balasaraswati (1918-1984) have made it into most coffee table books about "Indian classical dance," tagged with captions like "Queen of Abhinaya," even though modern performers of Bharatanatyam usually mock her dancing as sloppy and unfinished. The vocalist M.S. Subbulakshmi (1916-2004) married prominent Brahmin T. Sadasivam and rose to the cultural front ranks as a domestic icon for Karnatak music in its new twentieth-century form (Weidman 2006, 112-114, 123-128, 145-149). Bangalore Nagarathnam (1878-1952) built a memorial (samadhi) for the poet-saint Tyagaraja in 1925, and thus is remembered as an exceptionally pious devotee of the poet-saint himself. Mylapore Gauri Ammal (1892-1971) is commemorated as the first teacher of Rukmini Arundale and was "attached" to the Kapalisvara temple in Mylapore, the pre-eminent site of a smart Brahmin cultural nostalgia in the heart of the city.

How did the upper caste custodianship of the performing arts become institutionalized?

- (1) Teachers only taught to urban students
- (2) Art practices were westernized and ballet and modern dance was being taught to a students interested in learning dance
- (3) The cultural policies and patronage facilitated the participation of upper caste in all reformed and sanitized cultural practices
- (4) Learning dance was prohibited for all women

(1) 1

(2) 2

(3) 3

(4) 4

1[Option ID=8597]

2[Option ID=8598]

3[Option ID=8599]

4[Option ID=8600]

Sl. No.51

QBID:9012051

Read the following passage and answer the question:

Being inheritors of colonial structures and institutions of education, language, liberal values and perhaps even notions of aesthetics, we cannot overlook the mediation of the West in shaping our approach to our traditional arts. Problems of revivalism, nostalgia, purity, exclusiveness, conservation, preservation need to be examined. There is a tendency to swing between the polarities of rejecting the West to seek the security of our little islands, or of accepting the West at the cost of a wealth of traditions, without any attempt to try and listen to what they have to tell us. Such conflict stems from a lack of consciousness and an inability to comprehend the central and basic issues which, ultimately, are connected with integrated and humanised existence on our planet. The East in order to be 'contemporary' would need to understand and express the East in its own terms; to explore to the full the linkages generated by valid interdisciplinary principles common to all arts and central to the creative concept of rasa to extend the frontiers of the loaded cultural language of our soil. I see dance as a visual, tactile and sensual language, structured with a specific vocabulary and idiom, with space-time, with organic bind, principles and most importantly, related to the dynamics of energy and flow with a capacity to recharge human beings. The internal relation between the dance and the dancer and the external relation between dance and society are questions that cannot be taken lightly. First of all, dance is an expression of physicality. In the course of human evolution, for a long time physicality was a communal possession to be collectively expressed. The remnants of tribal societies show the basic unity of material life and physical expression. So we start from the fundamental premise that dance does not originate from the heavens, that it has a material base that it is rooted in the soil, the region, the community, in usages, work rhythms, habits and behaviour food patterns, and social relations...

Which of the following sentences is not true in the context of understanding origin of dance?

- (1) It has a material base and is rooted in the soil and material culture
- (2) It is a community activity created as an act of solidarity and bonding
- (3) It is rooted in the work rhythms
- (4) It has originated from heaven

(1) 1

(2) 2

(3) 3

(4) 4

1[Option ID=8601]

2[Option ID=8602]

3[Option ID=8603]

4[Option ID=8604]

Sl. No.52

QBID:9012052

Read the following passage and answer the question:

Being inheritors of colonial structures and institutions of education, language, liberal values and perhaps even notions of aesthetics, we cannot overlook the mediation of the West in shaping our approach to our traditional arts. Problems of revivalism, nostalgia, purity, exclusiveness, conservation, preservation need to be examined. There is a tendency to swing between the polarities of rejecting the West to seek the security of our little islands, or of accepting the West at the cost of a wealth of traditions, without any attempt to try and listen to what they have to tell us. Such conflict stems from a lack of consciousness and an inability to comprehend the central and basic issues which, ultimately, are connected with integrated and humanised existence on our planet. The East in order to be 'contemporary' would need to understand and express the East in its own terms; to explore to the full the linkages generated by valid interdisciplinary principles common to all arts and central to the creative concept of rasa to extend the frontiers of the loaded cultural language of our soil. I see dance as a visual, tactile and sensual language, structured with a specific vocabulary and idiom, with space-time, with organic bind, principles and most importantly, related to the dynamics of energy and flow with a capacity to recharge human beings. The internal relation between the dance and the dancer and the external relation between dance and society are questions that cannot be taken lightly. First of all, dance is an expression of physicality. In the course of human evolution, for a long time physicality was a communal possession to be collectively expressed. The remnants of tribal societies show the basic unity of material life and physical expression. So we start from the fundamental premise that dance does not originate from the heavens, that it has a material base that it is rooted in the soil, the region, the community, in usages, work rhythms, habits and behaviour food patterns, and social relations...

Chandralekha's statement "The East in order to be 'contemporary' would need to understand and express the East in its own terms", means :

- (1) That the East has to become Westernized
- (2) That the traditional dance forms have to be kept unchanged
- (3) That the dancers from the East need to create their dance best suited for the evolving cultural ecology
- (4) That the dance institutions would teach Western contemporary dance

(1) 1

(2) 2

(3) 3

(4) 4

1[Option ID=8605]

2[Option ID=8606]

3[Option ID=8607]

4[Option ID=8608]

Sl. No.53

QBID:9012053

Read the following passage and answer the question:

Being inheritors of colonial structures and institutions of education, language, liberal values and perhaps even notions of aesthetics, we cannot overlook the mediation of the West in shaping our approach to our traditional arts. Problems of revivalism, nostalgia, purity, exclusiveness, conservation, preservation need to be examined. There is a tendency to swing between the polarities of rejecting the West to seek the security of our little islands, or of accepting the West at the cost of a wealth of traditions, without any attempt to try and listen to what they have to tell us. Such conflict stems from a lack of consciousness and an inability to comprehend the central and basic issues which, ultimately, are connected with integrated and humanised existence on our planet. The East in order to be 'contemporary' would need to understand and express the East in its own terms; to explore to the full the linkages generated by valid interdisciplinary principles common to all arts and central to the creative concept of rasa to extend the frontiers of the loaded cultural language of our soil. I see dance as a visual, tactile and sensual language, structured with a specific vocabulary and idiom, with space-time, with organic bind, principles and most importantly, related to the dynamics of energy and flow with a capacity to recharge human beings. The internal relation between the dance and the dancer and the external relation between dance and society are questions that cannot be taken lightly. First of all, dance is an expression of physicality. In the course of human evolution, for a long time physicality was a communal possession to be collectively expressed. The remnants of tribal societies show the basic unity of material life and physical expression. So we start from the fundamental premise that dance does not originate from the heavens, that it has a material base that it is rooted in the soil, the region, the community, in usages, work rhythms, habits and behaviour food patterns, and social relations...

According to the author, dance is considered as a non-verbal form of communication. In that context which of the answers is false?

- (1) There is an ongoing expressive communication of cultural identity through dance in all human societies
- (2) Because it is not a written language and yet it acts as a communicative tool
- (3) Because it is used in all national and international festivals as a festival entertainment
- (4) Because it helps human beings in expressing emotions and collective identity

(1) 1

(2) 2

(3) 3

(4) 4

1[Option ID=8609]

2[Option ID=8610]

3[Option ID=8611]

4[Option ID=8612]

Sl. No.54

QBID:9012054

Read the following passage and answer the question:

Being inheritors of colonial structures and institutions of education, language, liberal values and perhaps even notions of aesthetics, we cannot overlook the mediation of the West in shaping our approach to our traditional arts. Problems of revivalism, nostalgia, purity, exclusiveness, conservation, preservation need to be examined. There is a tendency to swing between the polarities of rejecting the West to seek the security of our little islands, or of accepting the West at the cost of a wealth of traditions, without any attempt to try and listen to what they have to tell us. Such conflict stems from a lack of consciousness and an inability to comprehend the central and basic issues which, ultimately, are connected with integrated and humanised existence on our planet. The East in order to be 'contemporary' would need to understand and express the East in its own terms; to explore to the full the linkages generated by valid interdisciplinary principles common to all arts and central to the creative concept of rasa to extend the frontiers of the loaded cultural language of our soil. I see dance as a visual, tactile and sensual language, structured with a specific vocabulary and idiom, with space-time, with organic bind, principles and most importantly, related to the dynamics of energy and flow with a capacity to recharge human beings. The internal relation between the dance and the dancer and the external relation between dance and society are questions that cannot be taken lightly. First of all, dance is an expression of physicality. In the course of human evolution, for a long time physicality was a communal possession to be collectively expressed. The remnants of tribal societies show the basic unity of material life and physical expression. So we start from the fundamental premise that dance does not originate from the heavens, that it has a material base that it is rooted in the soil, the region, the community, in usages, work rhythms, habits and behaviour food patterns, and social relations...

Which of the expressions used by the author in the above paragraph is directly related to anthropological study of dance?

- | | |
|-----------------------|------------------------|
| (1) spoken language | (2) food patterns |
| (3) dance and society | (4) variations in soil |

(1) 1

(2) 2

(3) 3

(4) 4

1[Option ID=8613]

2[Option ID=8614]

3[Option ID=8615]

4[Option ID=8616]

Sl. No.55

QBID:9012055

Read the following passage and answer the question:

Being inheritors of colonial structures and institutions of education, language, liberal values and perhaps even notions of aesthetics, we cannot overlook the mediation of the West in shaping our approach to our traditional arts. Problems of revivalism, nostalgia, purity, exclusiveness, conservation, preservation need to be examined. There is a tendency to swing between the polarities of rejecting the West to seek the security of our little islands, or of accepting the West at the cost of a wealth of traditions, without any attempt to try and listen to what they have to tell us. Such conflict stems from a lack of consciousness and an inability to comprehend the central and basic issues which, ultimately, are connected with integrated and humanised existence on our planet. The East in order to be 'contemporary' would need to understand and express the East in its own terms; to explore to the full the linkages generated by valid interdisciplinary principles common to all arts and central to the creative concept of rasa to extend the frontiers of the loaded cultural language of our soil. I see dance as a visual, tactile and sensual language, structured with a specific vocabulary and idiom, with space-time, with organic bind, principles and most importantly, related to the dynamics of energy and flow with a capacity to recharge human beings. The internal relation between the dance and the dancer and the external relation between dance and society are questions that cannot be taken lightly. First of all, dance is an expression of physicality. In the course of human evolution, for a long time physicality was a communal possession to be collectively expressed. The remnants of tribal societies show the basic unity of material life and physical expression. So we start from the fundamental premise that dance does not originate from the heavens, that it has a material base that it is rooted in the soil, the region, the community, in usages, work rhythms, habits and behaviour food patterns, and social relations...

What is the biggest challenge for 'dancers' wanting to experiment with 'contemporary' dance?

- (1) Lack of patronage
- (2) Westernized social milieu
- (3) Lack of interest in learning traditional dance forms
- (4) Lack of contemporary themes

(1) 1

(2) 2

(3) 3

(4) 4

1[Option ID=8617]

2[Option ID=8618]

3[Option ID=8619]

4[Option ID=8620]

Sl. No.56

QBID:9012056

Read the following passage and answer the question:

There are three different, but interrelated meanings attached to the term the 'community of Mirabai'.... The obviously recognizable community of Mirabai is that composed of the Mira bhajniks who are identifiable by their knowledge of an commitment to the singing of Mira bhajans. The second crucial meaning attached to the term 'community of Mirabai are those members, past and present, who may not be active adherents in the evocation of this community, but whose experiences are articulated by the Mira bhajans, these feeding into and giving social depth to the force of the Mira bhajans. These are those who have subjectively experienced the rule of the Rana, those who have experienced the tying of an unwanted marital knot, those who have been widowed, those who have experienced untouchability and those who have felt the penury of alms seekers. This is the community that emerges from the Mira bhajans. The third way in which the term 'community of Mirabai' is used... denotes both the reality of a common life as this emerges from a class configuration and an active class affiliation around and Mira bhakti, and a projection of an imaginative community, a community of affinity, a community of solidarity which nurtures, heals and strengthens the community of the oppressed through the power of a religious expression.

Mira bhajanik are communities who are

- (1) Descendants from Mirabai's family
- (2) Live close to her place of birth
- (3) Sing Mira bhajans
- (4) Have renounced the world

(1) 1

(2) 2

(3) 3

(4) 4

1[Option ID=8621]

2[Option ID=8622]

3[Option ID=8623]

4[Option ID=8624]

Sl. No.57

QBID:9012057

Read the following passage and answer the question:

There are three different, but interrelated meanings attached to the term the 'community of Mirabai'.... The obviously recognizable community of Mirabai is that composed of the Mira bhajniks who are identifiable by their knowledge of an commitment to the singing of Mira bhajans. The second crucial meaning attached to the term 'community of Mirabai are those members, past and present, who may not be active adherents in the evocation of this community, but whose experiences are articulated by the Mira bhajans, these feeding into and giving social depth to the force of the Mira bhajans. These are those who have subjectively experienced the rule of the Rana, those who have experienced the tying of an unwanted marital knot, those who have been widowed, those who have experienced untouchability and those who have felt the penury of alms seekers. This is the *communitas* that emerges from the Mira bhajans. The third way in which the term 'community of Mirabai' is used... denotes both the reality of a common life as this emerges from a class configuration and an active class affiliation around and Mira bhakti, and a projection of an imaginative community, a community of affinity, a community of solidarity which nurtures, heals and strengthens the community of the oppressed through the power of a religious expression.

Another kind of community is generated through experience of

- (1) Exclusion
- (2) Musical participation
- (3) Enacting her life
- (4) Bhakti emotions

- (1) 1
- (2) 2
- (3) 3
- (4) 4

1[Option ID=8625]
2[Option ID=8626]
3[Option ID=8627]
4[Option ID=8628]

Sl. No.58
QBID:9012058

Read the following passage and answer the question:

There are three different, but interrelated meanings attached to the term the 'community of Mirabai'.... The obviously recognizable community of Mirabai is that composed of the Mira bhajniks who are identifiable by their knowledge of an commitment to the singing of Mira bhajans. The second crucial meaning attached to the term 'community of Mirabai are those members, past and present, who may not be active adherents in the evocation of this community, but whose experiences are articulated by the Mira bhajans, these feeding into and giving social depth to the force of the Mira bhajans. These are those who have subjectively experienced the rule of the Rana, those who have experienced the tying of an unwanted marital knot, those who have been widowed, those who have experienced untouchability and those who have felt the penury of alms seekers. This is the *communitas* that emerges from the Mira bhajans. The third way in which the term 'community of Mirabai' is used... denotes both the reality of a common life as this emerges from a class configuration and an active class affiliation around and Mira bhakti, and a projection of an imaginative community, a community of affinity, a community of solidarity which nurtures, heals and strengthens the community of the oppressed through the power of a religious expression.

The term 'communitas' was first popularised by

- | | |
|-------------------|-------------------|
| (1) Karl Marx | (2) Max Weber |
| (3) Charles Tilly | (4) Victor Turner |

(1) 1

(2) 2

(3) 3

(4) 4

1[Option ID=8629]

2[Option ID=8630]

3[Option ID=8631]

4[Option ID=8632]

Sl. No.59

QBID:9012059

Read the following passage and answer the question:

There are three different, but interrelated meanings attached to the term the 'community of Mirabai'.... The obviously recognizable community of Mirabai is that composed of the Mira bhajniks who are identifiable by their knowledge of an commitment to the singing of Mira bhajans. The second crucial meaning attached to the term 'community of Mirabai' are those members, past and present, who may not be active adherents in the evocation of this community, but whose experiences are articulated by the Mira bhajans, these feeding into and giving social depth to the force of the Mira bhajans. These are those who have subjectively experienced the rule of the Rana, those who have experienced the tying of an unwanted marital knot, those who have been widowed, those who have experienced untouchability and those who have felt the penury of alms seekers. This is the communitas that emerges from the Mira bhajans. The third way in which the term 'community of Mirabai' is used... denotes both the reality of a common life as this emerges from a class configuration and an active class affiliation around and Mira bhakti, and a projection of an imaginative community, a community of affinity, a community of solidarity which nurtures, heals and strengthens the community of the oppressed through the power of a religious expression.

The importance of 'Imagined communities' was put forward by

- | | |
|-----------------------|---------------------|
| (1) Perry Anderson | (2) Becky Anderson |
| (3) Benedict Anderson | (4) Pierre Bourdieu |

(1) 1

(2) 2

(3) 3

(4) 4

1[Option ID=8633]

2[Option ID=8634]

3[Option ID=8635]

4[Option ID=8636]

Sl. No.60

QBID:9012060

Read the following passage and answer the question:

There are three different, but interrelated meanings attached to the term the 'community of Mirabai'.... The obviously recognizable community of Mirabai is that composed of the Mira bhajniks who are identifiable by their knowledge of an commitment to the singing of Mira bhajans. The second crucial meaning attached to the term 'community of Mirabai' are those members, past and present, who may not be active adherents in the evocation of this community, but whose experiences are articulated by the Mira bhajans, these feeding into and giving social depth to the force of the Mira bhajans. These are those who have subjectively experienced the rule of the Rana, those who have experienced the tying of an unwanted marital knot, those who have been widowed, those who have experienced untouchability and those who have felt the penury of alms seekers. This is the community that emerges from the Mira bhajans. The third way in which the term 'community of Mirabai' is used... denotes both the reality of a common life as this emerges from a class configuration and an active class affiliation around and Mira bhakti, and a projection of an imaginative community, a community of affinity, a community of solidarity which nurtures, heals and strengthens the community of the oppressed through the power of a religious expression.

The power of religious expression can help to articulate

- | | |
|------------------|-------------------|
| (1) Emotions | (2) Transcendence |
| (3) Spirituality | (4) Oppression |

- (1) 1
(2) 2
(3) 3
(4) 4

1[Option ID=8637]
2[Option ID=8638]
3[Option ID=8639]
4[Option ID=8640]

Sl. No.61
QBID:9012061

Read the following passage and answer the question:

The working out of the new aesthetic involved the organization of both concert format and repertoire. How an actual concert was to be organized in terms of time, selection of compositions, and presentation became important issue for consideration. The context in which these issues were debated was provided by the need in the late 1930s and 1940s, for a new performing space, for the newly articulated musical canon. The key elements constituting the 'classical' in terms of structure, was the repertoire, a range of compositions that framed melodic movement or raga singing in definitive terms were set to identifiable rhythmic cycles. These compositions included older forms such as varnams that were recognized as essential exercises for relaxing the voice (particularly of the Trinity) and love songs such as padams and javalis (traditionally associated with court and temple dancers). There was also the improvisational aspect of classical music, referred to as manodharama sangitam that included free and inventive melodic elaboration using either single syllables or small phrases for the purpose.... What the concert format was expected to demonstrate was sound theoretical knowledge within an effective practical performance, the standards for which the Academy was in the process of establishing

The new aesthetic was dependent on

- | | |
|--------------------|----------------|
| (1) Concert format | (2) Performers |
| (3) Managers | (4) Volunteers |

- (1) 1
(2) 2
(3) 3
(4) 4

1[Option ID=8641]
2[Option ID=8642]
3[Option ID=8643]
4[Option ID=8644]

Sl. No.62
QBID:9012062

Read the following passage and answer the question:

The working out of the new aesthetic involved the organization of both concert format and repertoire. How an actual concert was to be organized in terms of time, selection of compositions, and presentation became important issue for consideration. The context in which these issues were debated was provided by the need in the late 1930s and 1940s, for a new performing space, for the newly articulated musical canon. The key elements constituting the 'classical' in terms of structure, was the repertoire, a range of compositions that framed melodic movement or raga singing in definitive terms were set to identifiable rhythmic cycles. These compositions included older forms such as varnams that were recognized as essential exercises for relaxing the voice (particularly of the Trinity) and love songs such as padams and javalis (traditionally associated with court and temple dancers). There was also the improvisational aspect of classical music, referred to as manodharama sangitam that included free and inventive melodic elaboration using either single syllables or small phrases for the purpose.... What the concert format was expected to demonstrate was sound theoretical knowledge within an effective practical performance, the standards for which the Academy was in the process of establishing

One key element in the 'classical' was

- | | |
|--------------|----------------|
| (1) Language | (2) Technique |
| (3) Practice | (4) Repertoire |

- (1) 1
(2) 2
(3) 3
(4) 4

1[Option ID=8645]
2[Option ID=8646]
3[Option ID=8647]
4[Option ID=8648]

Sl. No.63
QBID:9012063

Read the following passage and answer the question:

The working out of the new aesthetic involved the organization of both concert format and repertoire. How an actual concert was to be organized in terms of time, selection of compositions, and presentation became important issue for consideration. The context in which these issues were debated was provided by the need in the late 1930s and 1940s, for a new performing space, for the newly articulated musical canon. The key elements constituting the 'classical' in terms of structure, was the repertoire, a range of compositions that framed melodic movement or raga singing in definitive terms were set to identifiable rhythmic cycles. These compositions included older forms such as varnams that were recognized as essential exercises for relaxing the voice (particularly of the Trinity) and love songs such as padams and javalis (traditionally associated with court and temple dancers). There was also the improvisational aspect of classical music, referred to as manodharama sangitam that included free and inventive melodic elaboration using either single syllables or small phrases for the purpose.... What the concert format was expected to demonstrate was sound theoretical knowledge within an effective practical performance, the standards for which the Academy was in the process of establishing

Padams and Javalis are associated with

- | | |
|------------------------------|----------------|
| (1) Mendicants | (2) Travellers |
| (3) Court and Temple dancers | (4) Theatre |

- (1) 1
(2) 2
(3) 3
(4) 4

1[Option ID=8649]
2[Option ID=8650]
3[Option ID=8651]
4[Option ID=8652]

Sl. No.64
QBID:9012064

Read the following passage and answer the question:

The working out of the new aesthetic involved the organization of both concert format and repertoire. How an actual concert was to be organized in terms of time, selection of compositions, and presentation became important issue for consideration. The context in which these issues were debated was provided by the need in the late 1930s and 1940s, for a new performing space, for the newly articulated musical canon. The key elements constituting the 'classical' in terms of structure, was the repertoire, a range of compositions that framed melodic movement or raga singing in definitive terms were set to identifiable rhythmic cycles. These compositions included older forms such as varnams that were recognized as essential exercises for relaxing the voice (particularly of the Trinity) and love songs such as padams and javalis (traditionally associated with court and temple dancers). There was also the improvisational aspect of classical music, referred to as manodharama sangitam that included free and inventive melodic elaboration using either single syllables or small phrases for the purpose.... What the concert format was expected to demonstrate was sound theoretical knowledge within an effective practical performance, the standards for which the Academy was in the process of establishing

Manodharma Sangitam was

- | | |
|-------------------------------|---------------------------------|
| (1) Pleasing melody | (2) Rhythm patterns |
| (3) Lyrics of the composition | (4) Inventive melodic invention |

(1) 1

(2) 2

(3) 3

(4) 4

1[Option ID=8653]

2[Option ID=8654]

3[Option ID=8655]

4[Option ID=8656]

Sl. No.65

QBID:9012065

Read the following passage and answer the question:

The working out of the new aesthetic involved the organization of both concert format and repertoire. How an actual concert was to be organized in terms of time, selection of compositions, and presentation became important issue for consideration. The context in which these issues were debated was provided by the need in the late 1930s and 1940s, for a new performing space, for the newly articulated musical canon. The key elements constituting the 'classical' in terms of structure, was the repertoire, a range of compositions that framed melodic movement or raga singing in definitive terms were set to identifiable rhythmic cycles. These compositions included older forms such as varnams that were recognized as essential exercises for relaxing the voice (particularly of the Trinity) and love songs such as padams and javalis (traditionally associated with court and temple dancers). There was also the improvisational aspect of classical music, referred to as manodharama sangitam that included free and inventive melodic elaboration using either single syllables or small phrases for the purpose.... What the concert format was expected to demonstrate was sound theoretical knowledge within an effective practical performance, the standards for which the Academy was in the process of establishing

Varnams are

- (1) a musical piece to demonstrate a raga
- (2) a type of raga
- (3) a type of tala
- (4) short composition

(1) 1

(2) 2

(3) 3

(4) 4

1[Option ID=8657]

2[Option ID=8658]

3[Option ID=8659]

4[Option ID=8660]

Sl. No.66

QBID:9012066

Read the following passage and answer the question:

A focus on theoretical thinking in multiple theatrically active Indian languages over a significant segment of time offers, in addition, new perspectives on how common preoccupations emerge across regions and verbal mediums to create 'national' discourses on particular topics. The relations of region to 'nation' under colonial and postcolonial conditions is one of the thorniest theoretical issues in mainstream modern Indian theatre because the majority plays are first written, published, produced and received in the dominant literary language of a given region-which in turn, embedded in a well-developed regional culture. Most historians, scholars and critics of Indian theatre take their cue from the historical circumstances and limit their discussions to a single linguistically circumscribed-region writing very often in the regional language that is their subject. The commonest forms of modern Indian theatre criticism are therefore histories or critical studies of Bengali theatre written in Bengali, of Marathi theatre written in Marathi, and so on. The implicit or explicit justification for this approach is derived from the position of cultural relativism or 'particularism', and posits that each regional culture is self-sufficient that connections to the larger national entity are suspect, and that real value inheres in 'insider knowledge' of a regional culture and the language that binds it. Like many other insular cultural-relativist claims, these are legitimate positions, but only up to a point. Colonialism, political independence and decolonization are the spectrum of major Indian languages, regions and regional social-cultural formations, because cultural forms have a symbiotic relationship with the large narratives of nationhood.

How does the author think of theorizing multiple theatricality?

- (1) Allowing regional language dramatic texts and critical writing to remain outside the national framework
- (2) Perceive regional theatre through a symbiosis with the national
- (3) Regard them only through the lens of the national
- (4) See it through the hegemony of the Nation State

(1) 1

(2) 2

(3) 3

(4) 4

1[Option ID=8661]

2[Option ID=8662]

3[Option ID=8663]

4[Option ID=8664]

Sl. No.67

QBID:9012067

Read the following passage and answer the question:

A focus on theoretical thinking in multiple theatrically active Indian languages over a significant segment of time offers, in addition, new perspectives on how common preoccupations emerge across regions and verbal mediums to create 'national' discourses on particular topics. The relations of region to 'nation' under colonial and postcolonial conditions is one of the thorniest theoretical issues in mainstream modern Indian theatre because the majority plays are first written, published, produced and received in the dominant literary language of a given region-which in turn, embedded in a well-developed regional culture. Most historians, scholars and critics of Indian theatre take their cue from the historical circumstances and limit their discussions to a single linguistically circumscribed-region writing very often in the regional language that is their subject. The commonest forms of modern Indian theatre criticism are therefore histories or critical studies of Bengali theatre written in Bengali, of Marathi theatre written in Marathi, and so on. The implicit or explicit justification for this approach is derived from the position of cultural relativism or 'particularism', and posits that each regional culture is self-sufficient that connections to the larger national entity are suspect, and that real value inheres in 'insider knowledge' of a regional culture and the language that binds it. Like many other insular cultural-relativist claims, these are legitimate positions, but only up to a point. Colonialism, political independence and decolonization are the spectrum of major Indian languages, regions and regional social-cultural formations, because cultural forms have a symbiotic relationship with the large narratives of nationhood.

Which playwright-scholar has argued to the contrary to Dharwadker, to look at the regional as a loose and fragmented view of the national?

- (1) Badal Sircar
- (2) Girish Karnad
- (3) Utpal Dutt
- (4) G.P. Deshpande

- (1) 1
- (2) 2
- (3) 3
- (4) 4

1[Option ID=8665]
2[Option ID=8666]
3[Option ID=8667]
4[Option ID=8668]

Sl. No.68
QBID:9012068

Read the following passage and answer the question:

A focus on theoretical thinking in multiple theatrically active Indian languages over a significant segment of time offers, in addition, new perspectives on how common preoccupations emerge across regions and verbal mediums to create 'national' discourses on particular topics. The relations of region to 'nation' under colonial and postcolonial conditions is one of the thorniest theoretical issues in mainstream modern Indian theatre because the majority plays are first written, published, produced and received in the dominant literary language of a given region-which in turn, embedded in a well-developed regional culture. Most historians, scholars and critics of Indian theatre take their cue from the historical circumstances and limit their discussions to a single linguistically circumscribed-region writing very often in the regional language that is their subject. The commonest forms of modern Indian theatre criticism are therefore histories or critical studies of Bengali theatre written in Bengali, of Marathi theatre written in Marathi, and so on. The implicit or explicit justification for this approach is derived from the position of cultural relativism or 'particularism', and posits that each regional culture is self-sufficient that connections to the larger national entity are suspect, and that real value inheres in 'insider knowledge' of a regional culture and the language that binds it. Like many other insular cultural-relativist claims, these are legitimate positions, but only up to a point. Colonialism, political independence and decolonization are the spectrum of major Indian languages, regions and regional social-cultural formations, because cultural forms have a symbiotic relationship with the large narratives of nationhood.

What is the intersection which disrupts a symbiotic relationship between the regional and the national?

- | | |
|--------------|---------------------------------|
| (1) Funding | (2) Festivals |
| (3) Politics | (4) Print culture of play-texts |

- (1) 1
(2) 2
(3) 3
(4) 4

1[Option ID=8669]
2[Option ID=8670]
3[Option ID=8671]
4[Option ID=8672]

Sl. No.69
QBID:9012069

Read the following passage and answer the question:

A focus on theoretical thinking in multiple theatrically active Indian languages over a significant segment of time offers, in addition, new perspectives on how common preoccupations emerge across regions and verbal mediums to create 'national' discourses on particular topics. The relations of region to 'nation' under colonial and postcolonial conditions is one of the thorniest theoretical issues in mainstream modern Indian theatre because the majority plays are first written, published, produced and received in the dominant literary language of a given region-which in turn, embedded in a well-developed regional culture. Most historians, scholars and critics of Indian theatre take their cue from the historical circumstances and limit their discussions to a single linguistically circumscribed-region writing very often in the regional language that is their subject. The commonest forms of modern Indian theatre criticism are therefore histories or critical studies of Bengali theatre written in Bengali, of Marathi theatre written in Marathi, and so on. The implicit or explicit justification for this approach is derived from the position of cultural relativism or 'particularism', and posits that each regional culture is self-sufficient that connections to the larger national entity are suspect, and that real value inheres in 'insider knowledge' of a regional culture and the language that binds it. Like many other insular cultural-relativist claims, these are legitimate positions, but only up to a point. Colonialism, political independence and decolonization are the spectrum of major Indian languages, regions and regional social-cultural formations, because cultural forms have a symbiotic relationship with the large narratives of nationhood.

Which theatre/cultural movement, between 1951-1954 promoted a local and regional practice within a pan-Indian framework?

- (1) Theatre of the Roots
- (2) Demands of a National theatre
- (3) Indian People's Theatre Association
- (4) Folk Theatre Movement

(1) 1

(2) 2

(3) 3

(4) 4

1[Option ID=8673]

2[Option ID=8674]

3[Option ID=8675]

4[Option ID=8676]

Sl. No.70

QBID:9012070

Read the following passage and answer the question:

A focus on theoretical thinking in multiple theatrically active Indian languages over a significant segment of time offers, in addition, new perspectives on how common preoccupations emerge across regions and verbal mediums to create 'national' discourses on particular topics. The relations of region to 'nation' under colonial and postcolonial conditions is one of the thorniest theoretical issues in mainstream modern Indian theatre because the majority plays are first written, published, produced and received in the dominant literary language of a given region-which in turn, embedded in a well-developed regional culture. Most historians, scholars and critics of Indian theatre take their cue from the historical circumstances and limit their discussions to a single linguistically circumscribed-region writing very often in the regional language that is their subject. The commonest forms of modern Indian theatre criticism are therefore histories or critical studies of Bengali theatre written in Bengali, of Marathi theatre written in Marathi, and so on. The implicit or explicit justification for this approach is derived from the position of cultural relativism or 'particularism', and posits that each regional culture is self-sufficient that connections to the larger national entity are suspect, and that real value inheres in 'insider knowledge' of a regional culture and the language that binds it. Like many other insular cultural-relativist claims, these are legitimate positions, but only up to a point. Colonialism, political independence and decolonization are the spectrum of major Indian languages, regions and regional social-cultural formations, because cultural forms have a symbiotic relationship with the large narratives of nationhood.

Partha Chatterjee in the essay 'Theatre and politics of Democracy: Between melodrama and Rational Realism' (2016) regards the survival of modern Indian Theatre outside private capital,

- (1) Because capitalists preferred to invest in the cinema and television industry
- (2) Because the state created institutions and provided financial, infrastructural and pedagogical support
- (3) Theatre could survive on its popularity
- (4) Private capital was weak due to mixed socialism

(1) 1

(2) 2

(3) 3

(4) 4

1[Option ID=8677]

2[Option ID=8678]

3[Option ID=8679]

4[Option ID=8680]

Sl. No.71

QBID:9012071

Read the following passage and answer the question:

This is the pivotal moment of the rituals, when myth and iconography, context and social memory, power and morality, all come together. It is the moment when, as Geertz puts it, "the world as lived and the world as imagined, fused under the agency of a single set of symbolic forms, turn out to be the same world" (1973:112). From the local people's point of view, such ritual possession confirms the power and presence of the devta. If possession does not occur, then the ritual has failed. Possession defines the moment of maximum ritual efficacy, and this is always a performative moment. But what, exactly, does it mean to say that possession by Kachiya is "performative"?

In the first place, it is performative because at the core of the ritual is a musical performance in which the guru summons the god by singing the stories of Puriya, Umeda and Sumeda, and the others. Bauman has defined performance as "a mode of spoken verbal communication [that] consists in the assumption of responsibility to an audience for an display of communicative competence" (1978:11). For Baumann, such competence is an demonstrated by the ability to speak in socially appropriate ways, and it is evaluated by a audience, which judges the relative skill and effectiveness of the performer's display of it. This definition can be applied to the performances of gurns, who assume responsibility to an audience (their clients) for a display of ritual competence (a successful ritual). The audience does not merely assume that the guru has such competence. Sometimes gurus fail, or they compete to outdo one other. A guru's success in summoning and controlling a deity like Bhairav is never guaranteed. The relationship between guru and devta can be highly agonistic, and the guru often has to strive mightily to make the god appear at all. This "striving" is a primarily musical and performative-the guru uses his drum, his songs, and his mantras to compel the god to appear and dance. And the markers of success, the signs of competence, are also dramatic and performative : in particular the siddhi or power that is generated by the guru's music. It is by such markers especially an exciting atmosphere, and the appearance of the god-that the audience judges the efficacy of a performance and the authenticity of the god's appearance.

What is guiding force of the ritual?

- (1) The pivotal moment in which it operates
- (2) Myth that creates it
- (3) Iconography
- (4) Different energies and factors coming together

(1) 1

(2) 2

(3) 3

(4) 4

1[Option ID=8681]

2[Option ID=8682]

3[Option ID=8683]

4[Option ID=8684]

Sl. No.72

QBID:9012072

Read the following passage and answer the question:

This is the pivotal moment of the rituals, when myth and iconography, context and social memory, power and morality, all come together. It is the moment when, as Geertz puts it, “the world as lived and the world as imagined, fused under the agency of a single set of symbolic forms, turn out to be the same world” (1973:112). From the local people’s point of view, such ritual possession confirms the power and presence of the devta. If possession does not occur, then the ritual has failed. Possession defines the moment of maximum ritual efficacy, and this is always a performative moment. But what, exactly, does it mean to say that possession by Kachiya is “performative”?

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Ritual is a pure act of human society, thus, it implies that:

- (1) it is never about social context
- (2) it is never about history
- (3) it is about social memory
- (4) it is about apolitical formation

(1) 1

(2) 2

(3) 3

(4) 4

1[Option ID=8685]

2[Option ID=8686]

3[Option ID=8687]

4[Option ID=8688]

Sl. No.73

QBID:9012073

Read the following passage and answer the question:

This is the pivotal moment of the rituals, when myth and iconography, context and social memory, power and morality, all come together. It is the moment when, as Geertz puts it, “the world as lived and the world as imagined, fused under the agency of a single set of symbolic forms, turn out to be the same world” (1973:112). From the local people’s point of view, such ritual possession confirms the power and presence of the devta. If possession does not occur, then the ritual has failed. Possession defines the moment of maximum ritual efficacy, and this is always a performative moment. But what, exactly, does it mean to say that possession by Kachiya is “performative”?

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The pivotal moment of ritual does not bring :

- | | |
|---------------------|-----------------------------|
| (1) The lived world | (2) The imagined world |
| (3) God on earth | (4) Social memory in action |

(1) 1

(2) 2

(3) 3

(4) 4

1[Option ID=8689]

2[Option ID=8690]

3[Option ID=8691]

4[Option ID=8692]

Sl. No.74

QBID:9012074

Read the following passage and answer the question:

This is the pivotal moment of the rituals, when myth and iconography, context and social memory, power and morality, all come together. It is the moment when, as Geertz puts it, “the world as lived and the world as imagined, fused under the agency of a single set of symbolic forms, turn out to be the same world” (1973:112). From the local people’s point of view, such ritual possession confirms the power and presence of the devta. If possession does not occur, then the ritual has failed. Possession defines the moment of maximum ritual efficacy, and this is always a performative moment. But what, exactly, does it mean to say that possession by Kachiya is “performative”?

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What does not apply in a ritual performance?

- (1) Symbolic interaction
- (2) Fusion of all art forms
- (3) Interactive agency
- (4) The world as lived

(1) 1

(2) 2

(3) 3

(4) 4

1[Option ID=8693]

2[Option ID=8694]

3[Option ID=8695]

4[Option ID=8696]

Sl. No.75

QBID:9012075

Read the following passage and answer the question:

This is the pivotal moment of the rituals, when myth and iconography, context and social memory, power and morality, all come together. It is the moment when, as Geertz puts it, “the world as lived and the world as imagined, fused under the agency of a single set of symbolic forms, turn out to be the same world” (1973:112). From the local people’s point of view, such ritual possession confirms the power and presence of the devta. If possession does not occur, then the ritual has failed. Possession defines the moment of maximum ritual efficacy, and this is always a performative moment. But what, exactly, does it mean to say that possession by Kachiya is “performative”?

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What are the signs of devta (deity) in a ritual performance?

- (1) A member can get possessed
- (2) A light appear from the body of a person
- (3) A member dies and becomes devta
- (4) When a member disappears in a market

(1) 1

(2) 2

(3) 3

(4) 4

1[Option ID=8697]

2[Option ID=8698]

3[Option ID=8699]

4[Option ID=8700]

Sl. No.76

QBID:9012076

Read the following passage and answer the question:

This is the pivotal moment of the rituals, when myth and iconography, context and social memory, power and morality, all come together. It is the moment when, as Geertz puts it, “the world as lived and the world as imagined, fused under the agency of a single set of symbolic forms, turn out to be the same world” (1973:112). From the local people’s point of view, such ritual possession confirms the power and presence of the devta. If possession does not occur, then the ritual has failed. Possession defines the moment of maximum ritual efficacy, and this is always a performative moment. But what, exactly, does it mean to say that possession by Kachiya is “performative”?

In the first place, it is performative because at the core of the ritual is a musical performance in which the guru summons the god by singing the stories of Puriya, Umeda and Sumeda, and the others. Bauman has defined performance as “a mode of spoken verbal communication [that] consists in the assumption of responsibility to an audience for an display of communicative competence” (1978:11). For Baumann, such competence is an demonstrated by the ability to speak in socially appropriate ways, and it is evaluated by a audience, which judges the relative skill and effectiveness of the performer’s display of it. This definition can be applied to the performances of gurns, who assume responsibility to an audience (their clients) for a display of ritual competence (a successful ritual). The audience does not merely assume that the guru has such competence. Sometimes gurus fail, or they compete to outdo one other. A guru’s success in summoning and controlling a deity like Bhairav is never guaranteed. The relationship between guru and devta can be highly agonistic, and the guru often has to strive mightily to make the god appear at all. This “striving” is a primarily musical and performative-the guru uses his drum, his songs, and his mantras to compel the god to appear and dance. And the markers of success, the signs of competence, are also dramatic and performative : in particular the siddhi or power that is generated by the guru’s music. It is by such markers especially an exciting atmosphere, and the appearance of the god-that the audience judges the efficacy of a performance and the authenticity of the god’s appearance.

Why is ritual performance performative?

- (1) Because it is ritual
- (2) Because there is a drum music
- (3) Because music is the core
- (4) Because the performers speak to the gods

(1) 1

(2) 2

(3) 3

(4) 4

1[Option ID=8701]

2[Option ID=8702]

3[Option ID=8703]

4[Option ID=8704]

Sl. No.77

QBID:9012077

Read the following passage and answer the question:

This is the pivotal moment of the rituals, when myth and iconography, context and social memory, power and morality, all come together. It is the moment when, as Geertz puts it, “the world as lived and the world as imagined, fused under the agency of a single set of symbolic forms, turn out to be the same world” (1973:112). From the local people’s point of view, such ritual possession confirms the power and presence of the devta. If possession does not occur, then the ritual has failed. Possession defines the moment of maximum ritual efficacy, and this is always a performative moment. But what, exactly, does it mean to say that possession by Kachiya is “performative”?

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How does “competence” get demonstrated in a ritual?

- (1) In physical and mental power of a performer
- (2) In the divine power of the ghosts and Gods
- (3) In the movements of participants
- (4) In the songs they perform

(1) 1

(2) 2

(3) 3

(4) 4

1[Option ID=8705]

2[Option ID=8706]

3[Option ID=8707]

4[Option ID=8708]

Sl. No.78

QBID:9012078

Read the following passage and answer the question:

This is the pivotal moment of the rituals, when myth and iconography, context and social memory, power and morality, all come together. It is the moment when, as Geertz puts it, “the world as lived and the world as imagined, fused under the agency of a single set of symbolic forms, turn out to be the same world” (1973:112). From the local people’s point of view, such ritual possession confirms the power and presence of the devta. If possession does not occur, then the ritual has failed. Possession defines the moment of maximum ritual efficacy, and this is always a performative moment. But what, exactly, does it mean to say that possession by Kachiya is “performative”?

In the first place, it is performative because at the core of the ritual is a musical performance in which the guru summons the god by singing the stories of Puriya, Umeda and Sumeda, and the others. Bauman has defined performance as “a mode of spoken verbal communication [that] consists in the assumption of responsibility to an audience for an display of communicative competence” (1978:11). For Baumann, such competence is an demonstrated by the ability to speak in socially appropriate ways, and it is evaluated by a audience, which judges the relative skill and effectiveness of the performer’s display of it. This definition can be applied to the performances of gurns, who assume responsibility to an audience (their clients) for a display of ritual competence (a successful ritual). The audience does not merely assume that the guru has such competence. Sometimes gurus fail, or they compete to outdo one other. A guru’s success in summoning and controlling a deity like Bhairav is never guaranteed. The relationship between guru and devta can be highly agonistic, and the guru often has to strive mightily to make the god appear at all. This “striving” is a primarily musical and performative-the guru uses his drum, his songs, and his mantras to compel the god to appear and dance. And the markers of success, the signs of competence, are also dramatic and performative : in particular the siddhi or power that is generated by the guru’s music. It is by such markers especially an exciting atmosphere, and the appearance of the god-that the audience judges the efficacy of a performance and the authenticity of the god’s appearance.

Who controls the performance in the above-mentioned ritual?

- | | |
|-----------------|-----------|
| (1) Worshippers | (2) Deity |
| (3) Bhairav | (4) Guru |

- (1) 1
(2) 2
(3) 3
(4) 4

1[Option ID=8709]
2[Option ID=8710]
3[Option ID=8711]
4[Option ID=8712]

Sl. No.79
QBID:9012079

Read the following passage and answer the question:

This is the pivotal moment of the rituals, when myth and iconography, context and social memory, power and morality, all come together. It is the moment when, as Geertz puts it, "the world as lived and the world as imagined, fused under the agency of a single set of symbolic forms, turn out to be the same world" (1973:112). From the local people's point of view, such ritual possession confirms the power and presence of the devta. If possession does not occur, then the ritual has failed. Possession defines the moment of maximum ritual efficacy, and this is always a performative moment. But what, exactly, does it mean to say that possession by Kachiya is "performative"?

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What are the techniques used to control and guide a ritual?

- | | |
|-------------|------------|
| (1) Power | (2) Police |
| (3) Mantras | (4) Stick |

- (1) 1
(2) 2
(3) 3
(4) 4

1[Option ID=8713]
2[Option ID=8714]
3[Option ID=8715]
4[Option ID=8716]

Sl. No.80
QBID:9012080

Read the following passage and answer the question:

This is the pivotal moment of the rituals, when myth and iconography, context and social memory, power and morality, all come together. It is the moment when, as Geertz puts it, “the world as lived and the world as imagined, fused under the agency of a single set of symbolic forms, turn out to be the same world” (1973:112). From the local people’s point of view, such ritual possession confirms the power and presence of the devta. If possession does not occur, then the ritual has failed. Possession defines the moment of maximum ritual efficacy, and this is always a performative moment. But what, exactly, does it mean to say that possession by Kachiya is “performative”?

In the first place, it is performative because at the core of the ritual is a musical performance in which the guru summons the god by singing the stories of Puriya, Umeda and Sumeda, and the others. Bauman has defined performance as “a mode of spoken verbal communication [that] consists in the assumption of responsibility to an audience for an display of communicative competence” (1978:11). For Baumann, such competence is an demonstrated by the ability to speak in socially appropriate ways, and it is evaluated by a audience, which judges the relative skill and effectiveness of the performer’s display of it. This definition can be applied to the performances of gurns, who assume responsibility to an audience (their clients) for a display of ritual competence (a successful ritual). The audience does not merely assume that the guru has such competence. Sometimes gurus fail, or they compete to outdo one other. A guru’s success in summoning and controlling a deity like Bhairav is never guaranteed. The relationship between guru and devta can be highly agonistic, and the guru often has to strive mightily to make the god appear at all. This “striving” is a primarily musical and performative-the guru uses his drum, his songs, and his mantras to compel the god to appear and dance. And the markers of success, the signs of competence, are also dramatic and performative : in particular the siddhi or power that is generated by the guru’s music. It is by such markers especially an exciting atmosphere, and the appearance of the god-that the audience judges the efficacy of a performance and the authenticity of the god’s appearance.

The markers of success of the ritual are communicated :

- (1) Through the power generated by music
- (2) Through the rhythm generated by body
- (3) Through the visuals generated by colours
- (4) Through the smoke and dust

(1) 1

(2) 2

(3) 3

(4) 4

1[Option ID=8717]

2[Option ID=8718]

3[Option ID=8719]

4[Option ID=8720]

Sl. No.81

QBID:9012081

Read the following passage and answer the question:

'Civilization' and 'culture' (especially in its common early form as 'cultivation') were in effect in the late eighteenth century, interchangeable terms. Each carried the problematic doubled sense of an achieved slate and of an achieved state of development. Their eventual divergence has several causes. First, there was the attack on 'civilization' as superficial; an 'artificial' as distinct from a 'natural' state ; a cultivation of 'external' properties - politeness and luxury - as against more 'human' needs and impulses. This attack, from Rousseau on through the Romantic movement was the basis of one important alternative sense of 'culture' - as a process of 'inner' or 'spiritual' as distinct from 'external' development. The primary effect of this alternative was to associate culture with religion, art, the family and personal life as distinct from or actually opposed to 'civilization' or 'society' in its new abstract and general sense. It was from this sense, though not always with its full implications, that 'culture' as a general process of 'inner' development was extended to include a descriptive sense of the means end works of such, development : that is, 'culture' as a general classification of 'the arts', religion, and the institutions and practices of meanings and values. Its relations with 'society' were then problematic, for these were evidently 'social' institutions and practices but were seen as distinct from the aggregate of general and 'external' institutions and practices now commonly called 'society'. The difficulty was ordinarily negotiated by relating 'culture', even where it was evidently social in practice, to the 'inner life' in its most accessible, secular forms: 'subjectivity', 'the imagination', and in these terms 'the individual'. The religious emphasis weakened, and was replaced by what was in effect a metaphysics of subjectivity and the imaginative process. 'Culture', or more specifically 'art' and 'literature' (themselves newly generalized and abstracted), were seen as the deepest record, the deepest impulse, and the deepest resource of the 'human spirit'. 'Culture' was then at once the secularization and the liberalization of earlier metaphysical forms. Its agencies and processes were distinctively human, and were generalized as subjective, but certain quasi-meta physical forms - 'the imagination', 'creatively', 'inspiration' 'the aesthetic', and the new positive sense of 'myth' - were in effect composed into a new pantheon.

What is the relationship between civilization and culture:

- (1) Both were always two distinct categories
- (2) Civilization is part of culture
- (3) Culture is a unit of civilization
- (4) Both were identical categories

(1) 1

(2) 2

(3) 3

(4) 4

1[Option ID=8721]

2[Option ID=8722]

3[Option ID=8723]

4[Option ID=8724]

Sl. No.82

QBID:9012082

Read the following passage and answer the question:

'Civilization' and 'culture' (especially in its common early form as 'cultivation') were in effect in the late eighteenth century, interchangeable terms. Each carried the problematic doubled sense of an achieved slate and of an achieved state of development. Their eventual divergence has several causes. First, there was the attack on 'civilization' as superficial; an 'artificial' as distinct from a 'natural' state ; a cultivation of 'external' properties - politeness and luxury - as against more 'human' needs and impulses. This attack, from Rousseau on through the Romantic movement was the basis of one important alternative sense of 'culture' - as a process of 'inner' or 'spiritual' as distinct from 'external' development. The primary effect of this alternative was to associate culture with religion, art, the family and personal life as distinct from or actually opposed to 'civilization' or 'society' in its new abstract and general sense. It was from this sense, though not always with its full implications, that 'culture' as a general process of 'inner' development was extended to include a descriptive sense of the means end works of such, development : that is, 'culture' as a general classification of 'the arts', religion, and the institutions and practices of meanings and values. Its relations with 'society' were then problematic, for these were evidently 'social' institutions and practices but were seen as distinct from the aggregate of general and 'external' institutions and practices now commonly called 'society'. The difficulty was ordinarily negotiated by relating 'culture', even where it was evidently social in practice, to the 'inner life' in its most accessible, secular forms: 'subjectivity', 'the imagination', and in these terms 'the individual'. The religious emphasis weakened, and was replaced by what was in effect a metaphysics of subjectivity and the imaginative process. 'Culture', or more specifically 'art' and 'literature' (themselves newly generalized and abstracted), were seen as the deepest record, the deepest impulse, and the deepest resource of the 'human spirit'. 'Culture' was then at once the secularization and the liberalization of earlier metaphysical forms. Its agencies and processes were distinctively human, and were generalized as subjective, but certain quasi-meta physical forms - 'the imagination', 'creatively', 'inspiration' 'the aesthetic', and the new positive sense of 'myth' - were in effect composed into a new pantheon.

What was not the basis of seeing civilization and culture in contradictory terms?

- (1) Civilization was perceived as superficial
- (2) Culture was perceived as common
- (3) Culture was external
- (4) Civilization was seen as inner and spiritual

(1) 1

(2) 2

(3) 3

(4) 4

1[Option ID=8725]

2[Option ID=8726]

3[Option ID=8727]

4[Option ID=8728]

Sl. No.83

QBID:9012083

Read the following passage and answer the question:

'Civilization' and 'culture' (especially in its common early form as 'cultivation') were in effect in the late eighteenth century, interchangeable terms. Each carried the problematic doubled sense of an achieved slate and of an achieved state of development. Their eventual divergence has several causes. First, there was the attack on 'civilization' as superficial; an 'artificial' as distinct from a 'natural' state ; a cultivation of 'external' properties - politeness and luxury - as against more 'human' needs and impulses. This attack, from Rousseau on through the Romantic movement was the basis of one important alternative sense of 'culture' - as a process of 'inner' or 'spiritual' as distinct from 'external' development. The primary effect of this alternative was to associate culture with religion, art, the family and personal life as distinct from or actually opposed to 'civilization' or 'society' in its new abstract and general sense. It was from this sense, though not always with its full implications, that 'culture' as a general process of 'inner' development was extended to include a descriptive sense of the means end works of such, development : that is, 'culture' as a general classification of 'the arts', religion, and the institutions and practices of meanings and values. Its relations with 'society' were then problematic, for these were evidently 'social' institutions and practices but were seen as distinct from the aggregate of general and 'external' institutions and practices now commonly called 'society'. The difficulty was ordinarily negotiated by relating 'culture', even where it was evidently social in practice, to the 'inner life' in its most accessible, secular forms: 'subjectivity', 'the imagination', and in these terms 'the individual'. The religious emphasis weakened, and was replaced by what was in effect a metaphysics of subjectivity and the imaginative process. 'Culture', or more specifically 'art' and 'literature' (themselves newly generalized and abstracted), were seen as the deepest record, the deepest impulse, and the deepest resource of the 'human spirit'. 'Culture' was then at once the secularization and the liberalization of earlier metaphysical forms. Its agencies and processes were distinctively human, and were generalized as subjective, but certain quasi-meta physical forms - 'the imagination', 'creatively', 'inspiration' 'the aesthetic', and the new positive sense of 'myth' - were in effect composed into a new pantheon.

Culture as an embodiment of cult was always associated with religion. Tick the right one:

- (1) Culture in form of art and literature was also secularized
- (2) Culture cannot be secularized
- (3) Since it was carrying the essence of human spirit, it was always religious
- (4) Culture carried both the deepest impulse and "superficial" enactments

(1) 1

(2) 2

(3) 3

(4) 4

1[Option ID=8729]

2[Option ID=8730]

3[Option ID=8731]

4[Option ID=8732]

Sl. No.84

QBID:9012084

Read the following passage and answer the question:

'Civilization' and 'culture' (especially in its common early form as 'cultivation') were in effect in the late eighteenth century, interchangeable terms. Each carried the problematic doubled sense of an achieved slate and of an achieved state of development. Their eventual divergence has several causes. First, there was the attack on 'civilization' as superficial; an 'artificial' as distinct from a 'natural' state ; a cultivation of 'external' properties - politeness and luxury - as against more 'human' needs and impulses. This attack, from Rousseau on through the Romantic movement was the basis of one important alternative sense of 'culture' - as a process of 'inner' or 'spiritual' as distinct from 'external' development. The primary effect of this alternative was to associate culture with religion, art, the family and personal life as distinct from or actually opposed to 'civilization' or 'society' in its new abstract and general sense. It was from this sense, though not always with its full implications, that 'culture' as a general process of 'inner' development was extended to include a descriptive sense of the means end works of such, development : that is, 'culture' as a general classification of 'the arts', religion, and the institutions and practices of meanings and values. Its relations with 'society' were then problematic, for these were evidently 'social' institutions and practices but were seen as distinct from the aggregate of general and 'external' institutions and practices now commonly called 'society'. The difficulty was ordinarily negotiated by relating 'culture', even where it was evidently social in practice, to the 'inner life' in its most accessible, secular forms: 'subjectivity', 'the imagination', and in these terms 'the individual'. The religious emphasis weakened, and was replaced by what was in effect a metaphysics of subjectivity and the imaginative process. 'Culture', or more specifically 'art' and 'literature' (themselves newly generalized and abstracted), were seen as the deepest record, the deepest impulse, and the deepest resource of the 'human spirit'. 'Culture' was then at once the secularization and the liberalization of earlier metaphysical forms. Its agencies and processes were distinctively human, and were generalized as subjective, but certain quasi-meta physical forms - 'the imagination', 'creatively', 'inspiration' 'the aesthetic', and the new positive sense of 'myth' - were in effect composed into a new pantheon.

What is society?

- | | |
|--------------------|----------------------|
| (1) Institution | (2) Meaning |
| (3) Name of values | (4) The relationship |

(1) 1

(2) 2

(3) 3

(4) 4

1[Option ID=8733]

2[Option ID=8734]

3[Option ID=8735]

4[Option ID=8736]

Sl. No.85

QBID:9012085

Read the following passage and answer the question:

'Civilization' and 'culture' (especially in its common early form as 'cultivation') were in effect in the late eighteenth century, interchangeable terms. Each carried the problematic doubled sense of an achieved slate and of an achieved state of development. Their eventual divergence has several causes. First, there was the attack on 'civilization' as superficial; an 'artificial' as distinct from a 'natural' state ; a cultivation of 'external' properties - politeness and luxury - as against more 'human' needs and impulses. This attack, from Rousseau on through the Romantic movement was the basis of one important alternative sense of 'culture' - as a process of 'inner' or 'spiritual' as distinct from 'external' development. The primary effect of this alternative was to associate culture with religion, art, the family and personal life as distinct from or actually opposed to 'civilization' or 'society' in its new abstract and general sense. It was from this sense, though not always with its full implications, that 'culture' as a general process of 'inner' development was extended to include a descriptive sense of the means end works of such, development : that is, 'culture' as a general classification of 'the arts', religion, and the institutions and practices of meanings and values. Its relations with 'society' were then problematic, for these were evidently 'social' institutions and practices but were seen as distinct from the aggregate of general and 'external' institutions and practices now commonly called 'society'. The difficulty was ordinarily negotiated by relating 'culture', even where it was evidently social in practice, to the 'inner life' in its most accessible, secular forms: 'subjectivity', 'the imagination', and in these terms 'the individual'. The religious emphasis weakened, and was replaced by what was in effect a metaphysics of subjectivity and the imaginative process. 'Culture', or more specifically 'art' and 'literature' (themselves newly generalized and abstracted), were seen as the deepest record, the deepest impulse, and the deepest resource of the 'human spirit'. 'Culture' was then at once the secularization and the liberalization of earlier metaphysical forms. Its agencies and processes were distinctively human, and were generalized as subjective, but certain quasi-meta physical forms - 'the imagination', 'creatively', 'inspiration' 'the aesthetic', and the new positive sense of 'myth' - were in effect composed into a new pantheon.

What was the basis to create a distinction between "civilization" and "culture" in the above text?

- (1) Scholars wanted to make the distinction
- (2) Culture was about the inner development, civilization represented the external process
- (3) Culture was abstract, civilization was concrete
- (4) Culture was high, civilization was low

(1) 1

(2) 2

(3) 3

(4) 4

1[Option ID=8737]

2[Option ID=8738]

3[Option ID=8739]

4[Option ID=8740]

Sl. No.86

QBID:9012086

Read the following passage and answer the question:

The basic opposition is between efficacy and entertainment, not between ritual and theatre. Whether one calls a specific performance ritual or theatre depends on the degree to which the performance tends toward efficacy or entertainment. No performance is pure efficacy or pure entertainment. The matter is complicate because one can look at specific performances from several vantages; changing perspective changes classification. For example, a Broadway musical is entertainment if one concentrates on what happens onstage and in the house. But if the point of view expands-to include rehearsals, backstage life before, during, and after the show, the function of the roles in the careers of each performer, the money invested by backers, the arrival of the audience, their social status, how they paid for their tickets (as individual, expense accounts, theatre parties, etc.) and how this indicates the use they're making of the performance (as entertainment, to advance their careers, to support a charity, etc.) - then the Broadway musical is more than entertainment; it reveals many ritual elements. [...]

At present efficacy is ascending to a dominant position over entertainment. It is my belief that theatre history can be given an overall shape as a development along a core which is a braided structure constantly inter-relating efficacy and entertainment. At each period in each culture one or the other is dominant one is ascending while the other is decending. Naturally, these changes are part of changes in the overall social structure; yet performance is not a passive mirror of these social changes but a part of the complicated feedback process that brings about change.

The fundamental discussion of performance theory concerns the distinction between

- (1) Ritual and theatre
- (2) Life and death
- (3) Efficacy and entertainment
- (4) Dramatic text and performance text

(1) 1

(2) 2

(3) 3

(4) 4

1[Option ID=8741]

2[Option ID=8742]

3[Option ID=8743]

4[Option ID=8744]

Sl. No.87

QBID:9012087

Read the following passage and answer the question:

The basic opposition is between efficacy and entertainment, not between ritual and theatre. Whether one calls a specific performance ritual or theatre depends on the degree to which the performance tends toward efficacy or entertainment. No performance is pure efficacy or pure entertainment. The matter is complicate because one can look at specific performances from several vantages; changing perspective changes classification. For example, a Broadway musical is entertainment if one concentrates on what happens onstage and in the house. But if the point of view expands-to include rehearsals, backstage life before, during, and after the show, the function of the roles in the careers of each performer, the money invested by backers, the arrival of the audience, their social status, how they paid for their tickets (as individual, expense accounts, theatre parties, etc.) and how this indicates the use they're making of the performance (as entertainment, to advance their careers, to support a charity, etc.) - then the Broadway musical is more than entertainment; it reveals many ritual elements. [...]

At present efficacy is ascending to a dominant position over entertainment. It is my belief that theatre history can be given an overall shape as a development along a core which is a braided structure constantly inter-relating efficacy and entertainment. At each period in each culture one or the other is dominant one is ascending while the other is decending. Naturally, these changes are part of changes in the overall social structure; yet performance is not a passive mirror of these social changes but a part of the complicated feedback process that brings about change.

The relationship of efficacy and performance is one of

- (1) Opposition
- (2) Contradiction
- (3) Subordination
- (4) Difference

(1) 1

(2) 2

(3) 3

(4) 4

1[Option ID=8745]

2[Option ID=8746]

3[Option ID=8747]

4[Option ID=8748]

Sl. No.88

QBID:9012088

Read the following passage and answer the question:

The basic opposition is between efficacy and entertainment, not between ritual and theatre. Whether one calls a specific performance ritual or theatre depends on the degree to which the performance tends toward efficacy or entertainment. No performance is pure efficacy or pure entertainment. The matter is complicate because one can look at specific performances from several vantages; changing perspective changes classification. For example, a Broadway musical is entertainment if one concentrates on what happens onstage and in the house. But if the point of view expands-to include rehearsals, backstage life before, during, and after the show, the function of the roles in the careers of each performer, the money invested by backers, the arrival of the audience, their social status, how they paid for their tickets (as individual, expense accounts, theatre parties, etc.) and how this indicates the use they're making of the performance (as entertainment, to advance their careers, to support a charity, etc.) - then the Broadway musical is more than entertainment; it reveals many ritual elements. [...]

At present efficacy is ascending to a dominant position over entertainment. It is my belief that theatre history can be given an overall shape as a development along a core which is a braided structure constantly inter-relating efficacy and entertainment. At each period in each culture one or the other is dominant one is ascending while the other is decending. Naturally, these changes are part of changes in the overall social structure; yet performance is not a passive mirror of these social changes but a part of the complicated feedback process that brings about change.

A performance is necessarily

- (1) Only entertainment
- (2) Only efficacy
- (3) Only advertisement
- (4) Combination of efficacy and entertainment relative to one's perspective on it

(1) 1

(2) 2

(3) 3

(4) 4

1[Option ID=8749]

2[Option ID=8750]

3[Option ID=8751]

4[Option ID=8752]

Sl. No.89

QBID:9012089

Read the following passage and answer the question:

The basic opposition is between efficacy and entertainment, not between ritual and theatre. Whether one calls a specific performance ritual or theatre depends on the degree to which the performance tends toward efficacy or entertainment. No performance is pure efficacy or pure entertainment. The matter is complicate because one can look at specific performances from several vantages; changing perspective changes classification. For example, a Broadway musical is entertainment if one concentrates on what happens onstage and in the house. But if the point of view expands-to include rehearsals, backstage life before, during, and after the show, the function of the roles in the careers of each performer, the money invested by backers, the arrival of the audience, their social status, how they paid for their tickets (as individual, expense accounts, theatre parties, etc.) and how this indicates the use they're making of the performance (as entertainment, to advance their careers, to support a charity, etc.) - then the Broadway musical is more than entertainment; it reveals many ritual elements. [...]

At present efficacy is ascending to a dominant position over entertainment. It is my belief that theatre history can be given an overall shape as a development along a core which is a braided structure constantly inter-relating efficacy and entertainment. At each period in each culture one or the other is dominant one is ascending while the other is decending. Naturally, these changes are part of changes in the overall social structure; yet performance is not a passive mirror of these social changes but a part of the complicated feedback process that brings about change.

The notion of efficacy and entertainment are :

- (1) Absolutely conceptual
- (2) Absolutely empirical
- (3) Purely instinctual
- (4) Contextual and Taxonomic

(1) 1

(2) 2

(3) 3

(4) 4

1[Option ID=8753]

2[Option ID=8754]

3[Option ID=8755]

4[Option ID=8756]

Sl. No.90

QBID:9012090

Read the following passage and answer the question:

The basic opposition is between efficacy and entertainment, not between ritual and theatre. Whether one calls a specific performance ritual or theatre depends on the degree to which the performance tends toward efficacy or entertainment. No performance is pure efficacy or pure entertainment. The matter is complicate because one can look at specific performances from several vantages; changing perspective changes classification. For example, a Broadway musical is entertainment if one concentrates on what happens onstage and in the house. But if the point of view expands-to include rehearsals, backstage life before, during, and after the show, the function of the roles in the careers of each performer, the money invested by backers, the arrival of the audience, their social status, how they paid for their tickets (as individual, expense accounts, theatre parties, etc.) and how this indicates the use they're making of the performance (as entertainment, to advance their careers, to support a charity, etc.) - then the Broadway musical is more than entertainment; it reveals many ritual elements. [...]

At present efficacy is ascending to a dominant position over entertainment. It is my belief that theatre history can be given an overall shape as a development along a core which is a braided structure constantly inter-relating efficacy and entertainment. At each period in each culture one or the other is dominant one is ascending while the other is decending. Naturally, these changes are part of changes in the overall social structure; yet performance is not a passive mirror of these social changes but a part of the complicated feedback process that brings about change.

When one uses the phrase "commercial theatre", one is referring to

- (1) Performance based on popular aesthetic appeal with no ritual status
- (2) A performance meant to earn profit with no aesthetic or ritual considerations
- (3) A social event with an elaborate ceremonial structure
- (4) An articulation between popular aesthetic success and civic ritual efficacy

(1) 1

(2) 2

(3) 3

(4) 4

1[Option ID=8757]

2[Option ID=8758]

3[Option ID=8759]

4[Option ID=8760]

Sl. No.91

QBID:9012091

Read the following passage and answer the question:

The basic opposition is between efficacy and entertainment, not between ritual and theatre. Whether one calls a specific performance ritual or theatre depends on the degree to which the performance tends toward efficacy or entertainment. No performance is pure efficacy or pure entertainment. The matter is complicate because one can look at specific performances from several vantages; changing perspective changes classification. For example, a Broadway musical is entertainment if one concentrates on what happens onstage and in the house. But if the point of view expands-to include rehearsals, backstage life before, during, and after the show, the function of the roles in the careers of each performer, the money invested by backers, the arrival of the audience, their social status, how they paid for their tickets (as individual, expense accounts, theatre parties, etc.) and how this indicates the use they're making of the performance (as entertainment, to advance their careers, to support a charity, etc.) - then the Broadway musical is more than entertainment; it reveals many ritual elements. [...]

At present efficacy is ascending to a dominant position over entertainment. It is my belief that theatre history can be given an overall shape as a development along a core which is a braided structure constantly inter-relating efficacy and entertainment. At each period in each culture one or the other is dominant one is ascending while the other is decending. Naturally, these changes are part of changes in the overall social structure; yet performance is not a passive mirror of these social changes but a part of the complicated feedback process that brings about change.

According to the author of the passage

- (1) Efficacy and entertainment are a historical concepts
- (2) Efficacy is the governing concept to which entertainment is subordinate
- (3) All performance is primarily meant for enjoying the performance for its own sake
- (4) Efficacy and entertainment have a graded and inverse relationship

(1) 1

(2) 2

(3) 3

(4) 4

1[Option ID=8761]

2[Option ID=8762]

3[Option ID=8763]

4[Option ID=8764]

Sl. No.92

QBID:9012092

Read the following passage and answer the question:

The basic opposition is between efficacy and entertainment, not between ritual and theatre. Whether one calls a specific performance ritual or theatre depends on the degree to which the performance tends toward efficacy or entertainment. No performance is pure efficacy or pure entertainment. The matter is complicate because one can look at specific performances from several vantages; changing perspective changes classification. For example, a Broadway musical is entertainment if one concentrates on what happens onstage and in the house. But if the point of view expands-to include rehearsals, backstage life before, during, and after the show, the function of the roles in the careers of each performer, the money invested by backers, the arrival of the audience, their social status, how they paid for their tickets (as individual, expense accounts, theatre parties, etc.) and how this indicates the use they're making of the performance (as entertainment, to advance their careers, to support a charity, etc.) - then the Broadway musical is more than entertainment; it reveals many ritual elements. [...]

At present efficacy is ascending to a dominant position over entertainment. It is my belief that theatre history can be given an overall shape as a development along a core which is a braided structure constantly inter-relating efficacy and entertainment. At each period in each culture one or the other is dominant one is ascending while the other is decending. Naturally, these changes are part of changes in the overall social structure; yet performance is not a passive mirror of these social changes but a part of the complicated feedback process that brings about change.

The changes in efficacy-entertainment relationship are

- (1) Independent of social history
- (2) Pure function of social change
- (3) Inseparable from social relations but have a specific aesthetic characters
- (4) Are purely aesthetic transformations

(1) 1

(2) 2

(3) 3

(4) 4

1[Option ID=8765]

2[Option ID=8766]

3[Option ID=8767]

4[Option ID=8768]

Sl. No.93

QBID:9012093

Read the following passage and answer the question:

The basic opposition is between efficacy and entertainment, not between ritual and theatre. Whether one calls a specific performance ritual or theatre depends on the degree to which the performance tends toward efficacy or entertainment. No performance is pure efficacy or pure entertainment. The matter is complicate because one can look at specific performances from several vantages; changing perspective changes classification. For example, a Broadway musical is entertainment if one concentrates on what happens onstage and in the house. But if the point of view expands-to include rehearsals, backstage life before, during, and after the show, the function of the roles in the careers of each performer, the money invested by backers, the arrival of the audience, their social status, how they paid for their tickets (as individual, expense accounts, theatre parties, etc.) and how this indicates the use they're making of the performance (as entertainment, to advance their careers, to support a charity, etc.) - then the Broadway musical is more than entertainment; it reveals many ritual elements. [...]

At present efficacy is ascending to a dominant position over entertainment. It is my belief that theatre history can be given an overall shape as a development along a core which is a braided structure constantly inter-relating efficacy and entertainment. At each period in each culture one or the other is dominant one is ascending while the other is decending. Naturally, these changes are part of changes in the overall social structure; yet performance is not a passive mirror of these social changes but a part of the complicated feedback process that brings about change.

The relationship between performance and society can be understood through

- (1) Ecological framework with the feedback loop logic
- (2) A mimetic structure of one imitating the others
- (3) A cultural model with hierarchy of the arts from the high taste to popular entertainment
- (4) Base-superstructure lens

(1) 1

(2) 2

(3) 3

(4) 4

1[Option ID=8769]

2[Option ID=8770]

3[Option ID=8771]

4[Option ID=8772]

Sl. No.94

QBID:9012094

Read the following passage and answer the question:

The basic opposition is between efficacy and entertainment, not between ritual and theatre. Whether one calls a specific performance ritual or theatre depends on the degree to which the performance tends toward efficacy or entertainment. No performance is pure efficacy or pure entertainment. The matter is complicate because one can look at specific performances from several vantages; changing perspective changes classification. For example, a Broadway musical is entertainment if one concentrates on what happens onstage and in the house. But if the point of view expands-to include rehearsals, backstage life before, during, and after the show, the function of the roles in the careers of each performer, the money invested by backers, the arrival of the audience, their social status, how they paid for their tickets (as individual, expense accounts, theatre parties, etc.) and how this indicates the use they're making of the performance (as entertainment, to advance their careers, to support a charity, etc.) - then the Broadway musical is more than entertainment; it reveals many ritual elements. [...]

At present efficacy is ascending to a dominant position over entertainment. It is my belief that theatre history can be given an overall shape as a development along a core which is a braided structure constantly inter-relating efficacy and entertainment. At each period in each culture one or the other is dominant one is ascending while the other is decending. Naturally, these changes are part of changes in the overall social structure; yet performance is not a passive mirror of these social changes but a part of the complicated feedback process that brings about change.

Methodologically speaking efficacy-entertainment braid has

- (1) Political significance for specific social classes
- (2) Anthropological significance for the embedding theatre and ritual
- (3) Environmental significance for studying performance in new spaces
- (4) Religious significance for highlighting performs spiritual experience

(1) 1

(2) 2

(3) 3

(4) 4

1[Option ID=8773]

2[Option ID=8774]

3[Option ID=8775]

4[Option ID=8776]

Sl. No.95

QBID:9012095

Read the following passage and answer the question:

The basic opposition is between efficacy and entertainment, not between ritual and theatre. Whether one calls a specific performance ritual or theatre depends on the degree to which the performance tends toward efficacy or entertainment. No performance is pure efficacy or pure entertainment. The matter is complicate because one can look at specific performances from several vantages; changing perspective changes classification. For example, a Broadway musical is entertainment if one concentrates on what happens onstage and in the house. But if the point of view expands-to include rehearsals, backstage life before, during, and after the show, the function of the roles in the careers of each performer, the money invested by backers, the arrival of the audience, their social status, how they paid for their tickets (as individual, expense accounts, theatre parties, etc.) and how this indicates the use they're making of the performance (as entertainment, to advance their careers, to support a charity, etc.) - then the Broadway musical is more than entertainment; it reveals many ritual elements. [...]

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Which of the following is not true

- (1) Ritual theatre can only arise from religious context
- (2) Ritual theatre is combination of physical assembly and creation of efficacious community
- (3) Ritual theatre produces aesthetic enjoyment without becoming a pure object of entertainment
- (4) Efficacy is a transformation which takes place during performance without any necessary physical manifestation

(1) 1

(2) 2

(3) 3

(4) 4

1[Option ID=8777]

2[Option ID=8778]

3[Option ID=8779]

4[Option ID=8780]

Sl. No.96

QBID:9012096

Read the following passage and answer the question:

It is not a new insight that theatre is reliant on indirectness and deceleration, on a reflecting immersion in political topics. Its political engagement does not consist in the topics but in the forms of perception. [...] The politics of theatre is a politics of perception. To define it we have to remember that the mode of perception in theatre cannot be separated from the existence of theatre in a world of media which massively shapes all perception. The rapidly transmitted and seemingly 'true to life' image suggests the real which in truth it first softens, mellows and weakens. Produced far from its reception and received far from its origin, it imprints indifference onto everything shown. We enter into (mediated) contact with everything and simultaneously experience ourselves as radically detached from the plethora of facts and fictions we are being informed about. While the media perpetually dramatize all political conflicts, the glut of information, combined with the factual disintegration of clearly discernible political frontlines of the events, produces within the omnipresence of the electronic image a disjointedness between representation and represented, between image and reception of the image.

The relationship of theatre to politic is

- (1) One to one correspondence
- (2) Indirect and immersive
- (3) Determined by cultural policies of the state
- (4) Is one of mutual antipathy

(1) 1

(2) 2

(3) 3

(4) 4

1[Option ID=8781]

2[Option ID=8782]

3[Option ID=8783]

4[Option ID=8784]

Sl. No.97

QBID:9012097

Read the following passage and answer the question:

It is not a new insight that theatre is reliant on indirectness and deceleration, on a reflecting immersion in political topics. Its political engagement does not consist in the topics but in the forms of perception. [...] The politics of theatre is a politics of perception. To define it we have to remember that the mode of perception in theatre cannot be separated from the existence of theatre in a world of media which massively shapes all perception. The rapidly transmitted and seemingly 'true to life' image suggests the real which in truth it first softens, mellows and weakens. Produced far from its reception and received far from its origin, it imprints indifference onto everything shown. We enter into (mediated) contact with everything and simultaneously experience ourselves as radically detached from the plethora of facts and fictions we are being informed about. While the media perpetually dramatize all political conflicts, the glut of information, combined with the factual disintegration of clearly discernible political frontlines of the events, produces within the omnipresence of the electronic image a disjointedness between representation and represented, between image and reception of the image.

The common ground of theatre and politics is

- | | |
|------------------------------------|------------------------|
| (1) Social relations | (2) Space of the state |
| (3) Modes of collective perception | (4) Public funding |

- (1) 1
(2) 2
(3) 3
(4) 4

1[Option ID=8785]
2[Option ID=8786]
3[Option ID=8787]
4[Option ID=8788]

Sl. No.98
QBID:9012098

Read the following passage and answer the question:

It is not a new insight that theatre is reliant on indirectness and deceleration, on a reflecting immersion in political topics. Its political engagement does not consist in the topics but in the forms of perception. [...] The politics of theatre is a politics of perception. To define it we have to remember that the mode of perception in theatre cannot be separated from the existence of theatre in a world of media which massively shapes all perception. The rapidly transmitted and seemingly 'true to life' image suggests the real which in truth it first softens, mellows and weakens. Produced far from its reception and received far from its origin, it imprints indifference onto everything shown. We enter into (mediated) contact with everything and simultaneously experience ourselves as radically detached from the plethora of facts and fictions we are being informed about. While the media perpetually dramatize all political conflicts, the glut of information, combined with the factual disintegration of clearly discernible political frontlines of the events, produces within the omnipresence of the electronic image a disjointedness between representation and represented, between image and reception of the image.

In contemporary theatre, the modes of perception is dominantly shaped by

- (1) Media society
(2) Classical aesthetic expectations
(3) Bourgeois habits
(4) Neo-religious sentiment

- (1) 1
(2) 2
(3) 3
(4) 4

1[Option ID=8789]
2[Option ID=8790]
3[Option ID=8791]
4[Option ID=8792]

Sl. No.99
QBID:9012099

Read the following passage and answer the question:

It is not a new insight that theatre is reliant on indirectness and deceleration, on a reflecting immersion in political topics. Its political engagement does not consist in the topics but in the forms of perception. [...] The politics of theatre is a politics of perception. To define it we have to remember that the mode of perception in theatre cannot be separated from the existence of theatre in a world of media which massively shapes all perception. The rapidly transmitted and seemingly 'true to life' image suggests the real which in truth it first softens, mellows and weakens. Produced far from its reception and received far from its origin, it imprints indifference onto everything shown. We enter into (mediated) contact with everything and simultaneously experience ourselves as radically detached from the plethora of facts and fictions we are being informed about. While the media perpetually dramatize all political conflicts, the glut of information, combined with the factual disintegration of clearly discernible political frontlines of the events, produces within the omnipresence of the electronic image a disjointedness between representation and represented, between image and reception of the image.

The politics of perception in the theatre of a media society leads to :

- (1) Realistic theatre
- (2) Theatre of the absurd
- (3) Theatre of images
- (4) Epic theatre

- (1) 1
- (2) 2
- (3) 3
- (4) 4

1[Option ID=8793]
2[Option ID=8794]
3[Option ID=8795]
4[Option ID=8796]

Sl. No.100
QBID:9012100

Read the following passage and answer the question:

It is not a new insight that theatre is reliant on indirectness and deceleration, on a reflecting immersion in political topics. Its political engagement does not consist in the topics but in the forms of perception. [...] The politics of theatre is a politics of perception. To define it we have to remember that the mode of perception in theatre cannot be separated from the existence of theatre in a world of media which massively shapes all perception. The rapidly transmitted and seemingly 'true to life' image suggests the real which in truth it first softens, mellows and weakens. Produced far from its reception and received far from its origin, it imprints indifference onto everything shown. We enter into (mediated) contact with everything and simultaneously experience ourselves as radically detached from the plethora of facts and fictions we are being informed about. While the media perpetually dramatize all political conflicts, the glut of information, combined with the factual disintegration of clearly discernible political frontlines of the events, produces within the omnipresence of the electronic image a disjointedness between representation and represented, between image and reception of the image.

The internal distance within a media society between the origin and the reception of the images does not result in

- (1) A greater objectivity in the representation of facts in the theatre
- (2) A growing access to data through fictional means including the theatre
- (3) A greater detachment vis-à-vis the value of truth in all representations including the theatre
- (4) The disappearance of the very possibility of a theatre

(1) 1

(2) 2

(3) 3

(4) 4

1[Option ID=8797]

2[Option ID=8798]

3[Option ID=8799]

4[Option ID=8800]