



DSSSB TGT & PGT



Part-B

SCHOLAR BATCH

ENGLISH

INDIAN CLASSICAL LITERATURE



LIVE

13-06-2024 07:00 PM



DSSSB (TGT) ENGLISH (Lit.)



INDIAN CLASSICAL LITERATURE



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Block-1 kalidasa: abhijnana shakuntala

→ 4 unit

Block-2 vyas: mahabharata

→ 4 unit

Block-3 sudraka: mrichchhakatika

→ 4 unit

Block-4 ilanko atikal: cilappatikaran

→ 4 unit

$4 \times 4 = 16 \text{ unit}$



Block-1 kalidasa: abhijnana shakuntala

Unit-1 indian aesthetics: an introduction ✓

Unit-2 kalidasa: an overview

Unit-3 abhijnana sakuntala: textual analysis

**Unit-4 abhijnana shakuntalam: character analysis
and critical perspective**



Block-2 vyas: mahabharata

Unit-1 the mahabharata: an overview ✓

Unit-2 the dicing from the book of the assembly hall

Unit-3 the sequel to the dicing: a reading

**Unit-4 the temptation of karna from the udyog
parva**



Block-3 sudraka : mrichchhakatika

Unit-1 sudraka and his play mrichchhakatika: an introduction

Unit-2 mrichchhakatika: plot structure and analysis

Unit-3 thematic concerns in sudraka's mrichchhakatika

Unit-4 mrichchhakatika: facets of characterisation



BLOCK-4 CILAPPATIKARAN

Unit-1 sangam literature: an introduction

Unit-2 cilappatikaran: a textual analysis

Unit-3 the divine, the human and the immortalised characters in cilappatikaran

Unit-4 akam and puram poetry in cilappatikaran



UNIT-1 INDIAN AESTHETICS: AN INTRODUCTION

Literature
↓
(Scholar Poetry drama) Genre.



Aesthetics: Beauty of Art

- Western Aesthetics
- Eastern Aesthetics

Vibe
Beauty



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Indian aesthetics is earlier than western aesthetics.

Indian aesthetics encompasses various elements such as literature, visual arts, performing arts, and more.

eyes

picture

drama



Bharata Muni = **Natyasastra** = Rasa theory

work

- ✓ The word "**rasa**" was originally used for the drink of the god (**somarasa**).
- In **Sanskrit aesthetics**, the term was employed initially in the context of **drama** and later to **poetry**.



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- From Bharata onwards, the term signified aesthetic pleasure or thrill, accompanied with joy that the audience/spectator/reader, experiences while witness in fleering the enactment or reading of a drama or poem.
- For him the main purpose of dramatic performance is to create or enact the rasas. Without rasa drama can have no appeal to the spectator.
- Rasa is associated with emotions and the aesthetic experience in literature and the performing arts.

There are 9 primary rasas-

Shringara (love),

Hasya (laughter),

Karuna (compassion),

Raudra (anger),

Veera (heroism),

Bhayanaka (fear),

Bibhatsa (disgust),

Adbhuta (wonder),

Shanta (peace).

Each rasa evokes a specific emotional response in the audience.



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Bhamah = **Kavyalamkara** = **Alamkara theory**

This genre of literature, including works by **Bhamaha**, **Dandin**, and **Rudrata**, focuses on poetic ornamentation and figurative language.

Shwethika



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- Alankara Shastra discusses various literary devices, metaphors, and figures of speech that enhance the beauty of poetry. *Beauty*
- It explores the aesthetic value of linguistic elements.
- Bhamaha stresses the importance of alamkārās and brings all alamkras under the general term Vakrokti.
- Dandin has defined and classified kavya more elaborately than Bhamaha.
- Rudrata has further classified alakaras into 8 categories.



Anandavardhana = Dhvanyaloka = Dhvani

echo
sound

- The Dhvani Siddhānta builds upon earlier discussions on aesthetic experience found in works like "Rasa Siddhānta" and "Alaṅkāra-śāstra."

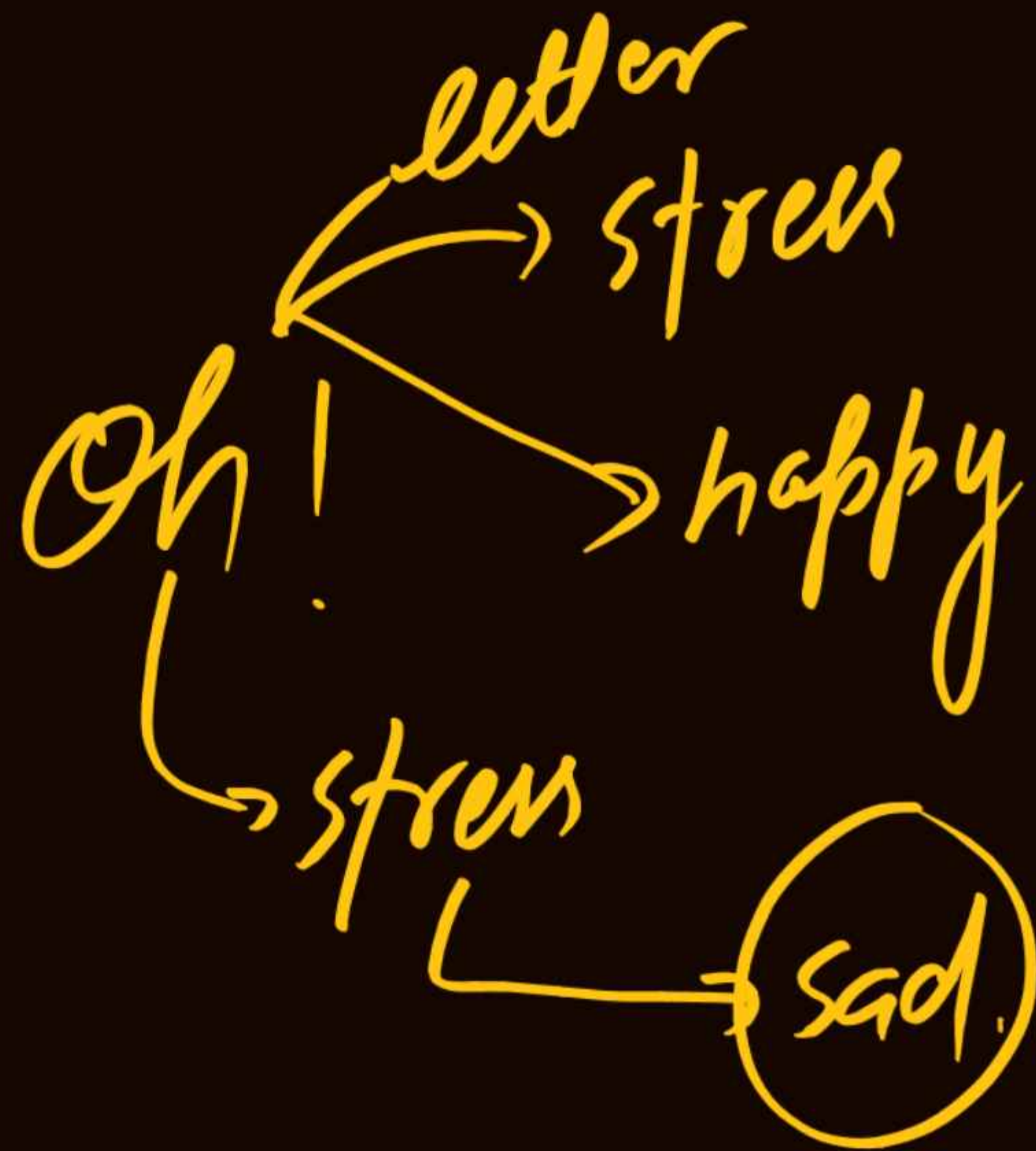


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echo

- The literal meaning of Dhvani is 'reverberation' or 'suggestion'.
- The meaning of a word or a sentence is understood by the use of its last symbol.
- **Ex. Oh!** - The pressure put on 'h' will be different in happiness and when you are sad.
- Dhvani is the 'soul of poetry.'





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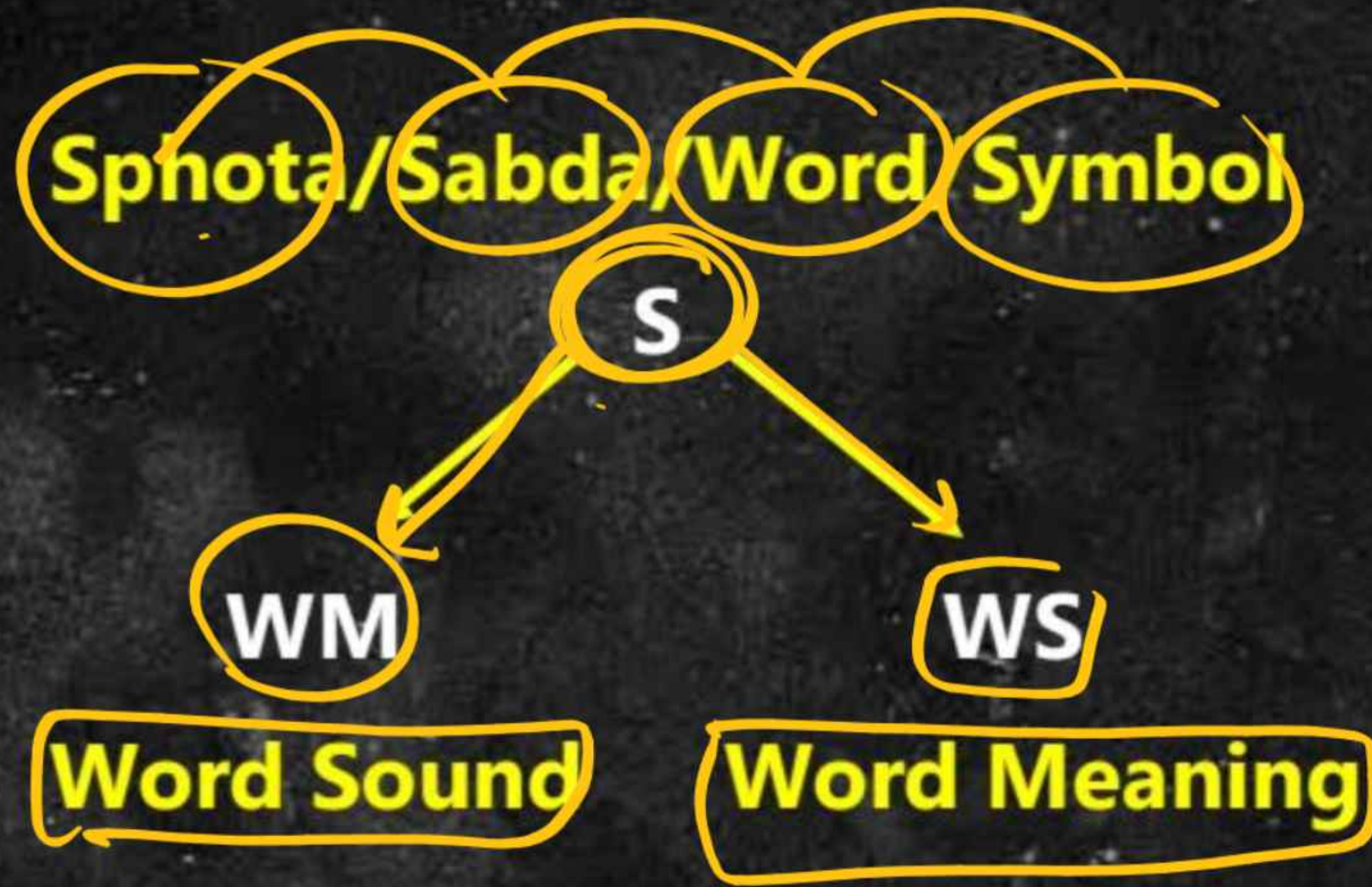


- ✓ When the poet writes," said Anandavardhana, "he creates a resonant field of emotions."
- To understand the poetry, the reader or hearer must be on the same "wavelength."
- The method requires sensitivity on the parts the writer and the reader.

← TMS



✓ **Bhartrhari = Vakyapadiya = Sphota theory**





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- **Bhartrihari** says in his treatise, **Vakyaapadiya**, that **meaning is not conveyed** from the speaker to the **listener**, rather spoken words serve only as stimulus to uncover the meaning already present in the mind of the hearer.
- In this case, articulation of speech is of prime importance, as clear articulation will arrange proper linguistic units into the mind of the receiver.

clearly saying words



This Act of speech is divided into 3 stages:-

- 1. Conceptualization by the speaker (idea)**
- 2. Performance of speaking (medium)**
- 3. Comprehension by the interpreter**



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Vamana = Kavyalamkāra-sūtra = Riti theory

- Riti siddhanta (theory of style) of Vaman (8th century) is also based on three types of styles of the creative use of language.
- To sum up, rīti (style) mainly depends upon the fact that the meaning of kavya (poetry) is imparted in consonance with rasa (sentiment).

अमिताभ



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- ✓ Rīti is not just about the choice of words but is a comprehensive concept that encompasses the entire style of a literary composition.
- ✓ The primary purpose of Rīti is to enhance the emotional and aesthetic impact of poetry.
- It seeks to create a harmonious fusion of sound and sense, where the choice of words, rhythm, and structure contribute to the overall aesthetic experience.



Kuntaka = Vakroktijīvitam = Vakrokti theory

Vakrokti Siddhānta was initially expounded by the Kashmiri poet and critic Kuntaka in his work "Vakroktijīvitam".

It builds upon earlier discussions in Indian poetics, including the ideas presented in "Dhvanyāloka" by Anandavardhana.



✱ **Vakrokti** refers to a mode of expression where the meaning is not directly stated, and there is an element of deviation or twist from the usual or expected way of presenting an idea.

- It suggests that the beauty of poetic expression often lies in its ability to surprise, challenge, or deviate from conventional language use.



Kshemendra = Aucityavicara = Aucitya

dp

Sad - Happy

Aucitya is often translated as propriety, decorum, or appropriateness.

Happy → boring

It signifies the judicious and fitting use of language elements such as words, phrases, and expressions in accordance with the context and subject matter.



→ Ras
Bhava. Balance

The concept of Aucitya is closely tied to the broader aesthetic principles of Rasa and Bhava.

Ras

Aucitya is seen as contributing to the overall aesthetic experience by ensuring that the expression is in harmony with the emotional content and mood of the work.