



# Department of Sanskrit

## University of Delhi

### Under Graduate Course for Sanskrit

#### B.A. (Hons.) Under UGCF-22

## GE-2: Indian Aesthetics

**Max. Marks: (75+25= 100)**

**Total Credits: 04**

### [A] Course Objectives:

Aesthetics is a potent and important field of literary criticism. It has acquired the status and recognition of an independent academic discipline today. Aesthetics deals with the historically determined essence of human values, their creation, perception, appreciation and assimilation. It is the science and philosophy of all fine art forms. Indian perception accepts poetry, drama, music, architecture, iconography and painting as independent Art forms. The principal objective of this course is to give the students an overview of the major trends of Indian Aesthetics.

### [B] Course Learning Outcomes:

This course will enable students to identify the real essence behind all ideas of Beauty as propounded by Indian rhetoricians. After the completion of the course, the learner will be able to understand the Indian deliberations on aesthetic experience in the form of Rasa and its process. The participant will be able to appreciate the various artistic modes of expressions of Beauty in general and poetry in particular. The course will help the student peep into the historical evolution of the Indian science of aesthetics.

### [C] Course Contents:

#### Unit: I

##### **Aesthetics (Saundaryaśāstra), its nature and components**

Beauty (Saundarya): its definition, nature, importance and components: vaya, rūpa, vacana, hāva, Discussion of synonyms of the term Beauty (Saundarya): ramaṇīyatā, lāvanya, cārutā, kānti, madhuratā, manohāritā, suṣmā, abhirāmtā

#### Unit: II

##### **The process of Aesthetic experience (Rasa)**

- Constituents of rasa: Bhāva (human feelings and emotions) Vibhāva (causes or determinants), Anubhāva (voluntary gestures), Sāttvika bhāva (Involuntary gestures), Vyabhicāri bhava (transitory states) and Sthāyibhāva (basic mental states), Sahṛdaya/Sāmājika (Connoisseur/Spectator). Anukārya, Anukartā, Sādhāraṇīkaraṇa (Generalization), four mental stages of rasa realization: Vikāsa (cheerfulness),  
Vistāra (exaltation), Kṣobha (agitation), Vikṣepa (perturbation).
- Number of rasas according to Bharat.



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- Nature of rasa (Aesthetic experience) according to Sāhityadarpaṇa, aesthetic enjoyment – eternal bliss, the ultimate reality (ānandamayatā, alaukikatā)

#### Unit: III

##### Aesthetic elements (saundarya - tattva)

- Art as the mode of expression of Saundarya –Architecture, Sculpture and Painting and Music.
- Main aesthetic elements of literary arts (Poetry and Drama): Alaṅkāra, rīti, Dhvani, Vakrokti & Aucitya.

#### Unit: IV

##### Prominent thinkers of Indian Aesthetics and Perception of beauty in Abhijñānaśākuntalam

- Bharata, Bhāmaha, Vāmana, Ānandavardhana, Rajśekhar, Abhinavagupta, Mammaṭa, Vishvanātha, Rūpagoswamī and Pañitarāja Jagannātha
- Perception of beauty in Drama from cultural, social and aesthetical point of view in the context of Abhijñānaśākuntalam.

#### [D] References:

##### Compulsory Reading:

1. Singh, Satyavrata, Sāhityadarpaṇa of Vishvanatha, Chaukhamba Vidyabhavan, Varanasi, 1957.
2. Kane P.V., *History of Sanskrit Poetics* pp.352-391, Motilal Banarasidas Publishers Private Limited, Delhi, 2002.
3. Pandey, Dr. Kantichandra: *Comparative Aesthetics*, vol.1 Chowkhamba Sanskrit series office Varanasi, 1972.
4. चतुर्वेदी ब्रजमोहन, भारतीय सौन्दर्यदर्शन, मध्यप्रदेश हिन्दी ग्रन्थ अकादमी. पृ. 5-12, 22-34.
5. चतुर्वेदी ब्रजमोहन, भारतीय सौन्दर्यदर्शन, पृ. 42-60
6. पाण्डेय कान्तिचन्द्र, स्वतन्त्र कलाशास्त्र, प्रथम भाग पृ. 593-625
7. चतुर्वेदी ब्रजमोहन, भारतीय सौन्दर्यदर्शन, पृ. 37-42
8. पाण्डेय कान्तिचन्द्र, स्वतन्त्र कलाशास्त्र, प्रथम भाग पृ. 593-625, चौखम्बा प्रकाशन, 1978
9. चतुर्वेदी ब्रजमोहन, भारतीय सौन्दर्यदर्शन, पृ. 61-76

##### Additional Resources:

1. Gnoli, R.: *The Aesthetic Experience according to Abhinavagupta*, Chowkhamba Sanskrit series office Varanasi, 1956
2. उपाध्याय बलदेव, संस्कृत- आलोचना, हिन्दी समिति, सूचना विभाग, उ. प्र., 1963



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3. कृष्णकुमार, अलंकारशास्त्र का इतिहास, साहित्य भण्डार, मेरठ, 1998
4. Coomarswami A: *Introduction to Indian Art*, Theosophical Society, Adyar, 1956.
5. कृष्णकुमार, अलंकारशास्त्र का इतिहास, साहित्य भण्डार, मेरठ, 1998
6. पाण्डेय, कान्तिचन्द्र, स्वतन्त्र कलाशास्त्र, प्रथम तथा द्वितीय भाग, चौखम्भा संस्कृत सीरीज, वाराणसी 1967, 1978

#### [E] Teaching Learning Process:

The teaching-learning process for this paper will be theoretical as well as practical wherein all relevant elements will be analyzed. The students will know the salient features of Aesthetic based on Sanskrit literature on the Subject.

#### [F] Assessment:

I. Final Examination	Total marks - 75
4 long questions	4x 15 = 60 marks
2 notes	2x 7.5 marks= 15
II. Internal Assessment	25

(Project/Discussion/Assignment/ paper presentation/ Periodic tests etc.)  
Total Marks: (I+II) (75+25) = 100

#### [G] Keywords:

Aesthetics, Saundaryaśāstra, vaya, rūpa, vacana, hāva, ramaṇīyatā, , lāvanya, cārutā, kānti, tti, madhuratā, manohāritā, suṣmā, abhirāmtā Aesthetic experience, Rasa, Sāhityadarpana, ānandamayatā, alaukikatā, bhāva, vibhāva, anubhāva, sāttvika bhāva, vyabhicāri bhāva, sthāyibhāva, sahṛdaya, anukārya, anukartā, sādhāraṇīkarana, Rasa, alaṅkāra, rīti, dhvani, vakrokti & aucitya, Bharata, Bhāmaha, Vāmana, Ānandavardhana, Rajśekhar, Abhinavagupta, Mammaṭa, Vishvanātha, Rūpagoswamī and Pañditarāja Jagannātha

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