

PHL 385 (ANS 384)
Fall 2009
WAG 210
Wed 6:30-9:30

CLASSICAL INDIAN AESTHETICS

Stephen Phillips
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office hrs (WAG 301):
Tues 1:30-3:30 & by appt.

26 Aug: Introduction. Overview of Sanskrit literature. The Veda, traditions of arts, and classical schools of philosophy. The major periods and movements. *Rasa* aesthetics and Indian art. Karma-yoga and art as offering. Impersonality as an aesthetic as well as yogic value. Questions of comparative aesthetics.

2 Sept: Sanskrit theatre and court poetry. *Nāṭya-śāstra* and classical “dramatics.” Overview of the *rasa* theory: is it applicable to art forms other than Sanskrit theatre and poetry? A sneak peak at “suggestion,” *dhvani*. Why should *rasa* be an effect, if it is an effect, of *dhvani*? Poetic art and styles.

Reading: Daniel Ingalls, *Sanskrit Poetry*, pp. 1–31, 35–38, and 44–47

*(1) From the *Nāṭya-śāstra*, tr. M. Ghosh, table of contents, translator’s introduction (in part) and from chapters 1 and 7, pp. 1–5 and 100–149

(2) B.N. Goswami, “Rasa: Delight of Reason,” *Essence of Indian Art*, pp. 17–30

*(3) J.N. Mohanty, *Classical Indian Philosophy*, pp. 133–37

9 Sept: Indian poetics: the major movements and theories. Classical Indian philosophy of language. The ritualist background. The controversy over the meaning of words: particular, universal, shape (*ākṛti*), convenient fiction. The *spṛoṭa* or holistic theory of Bharṭṛhari and sentential meaning. *Meghadūta*.

Reading: Kālidāsa’s *Meghadūta*, tr. M. R. Kale (other translations are okay)

*(4) J.A.B. van Buitenen, “A brief history of the literatures of India,” and (with E. C. Dimmock), “The Classical Drama,” and A. K. Ramanujan and Edwin Gerow, “Indian Poetics,” *The Literatures of India*, ed. Dimmock, Gerow, Naim, Ramanujan, Roadarmel, and van Buitenen, pp. 14–19, 81–96, and 115–143

K. Kunjanni Raja, *Indian Theories of Meaning*, ch. 1

*(5) Bharṭṛhari, *Jāti-samuddeśa*, tr. Radhika Herzberger, *Bharṭṛhari and the Buddhists*, pp. 85–105.

16 Sept: The *pramāṇa-śāstra*’s “testimony,” śabda, as a source of knowledge. Conditions on knowing the meaning of a sentence. The powers of words. Mīmāṃsā’s “import,” *tātparya*. Denotation; sentence meaning.

Reading: Ingalls, *Sanskrit Poetry*, pp. 51–66

K. Kunjanni Raja, *Indian Theories of Meaning*, chs. 2–4

(6) Arindam Chakrabarti, “Telling as Letting Know,” *Knowing from Words*, ed. Chakrabarti and Matilal

(7) J.N. Mohanty, *Classical Indian Philosophy*, pp. 67–68

23 Sept: The controversy about sentence meaning. Indication (*lakṣaṇā*, “non-denotative sentence meaning”). Theory of metaphor.

Reading: Ingalls, *Sanskrit Poetry*, pp. 86–98

K. Kunjanni Raja, *Indian Theories of Meaning*, chs. 4 and 5

(8) Max Black, “Metaphor.”

(9) John Searle, “Metaphor.”

30 Sept: Suggestion (*dhvani*).

Reading: Ingalls, *Sanskrit Poetry*, pp. 138–159

K. Kunjanni Raja, *Indian Theories of Meaning*, ch 7

*(10) Ingalls, Masson, and Patwardhan, *The Dhvanyāloka of Ānandavardhana with the Locana of Abhinavagupta*, HOS 49, “Introduction” and the translation of the opening verse along with Abhinava’s *Locana* commentary, pp. 1–47

7 Oct: Ānanda’s connection of *rasa* and “suggestion,” *dhvani*, along with Abhinava’s defense of *rasa-dhvani*, “suggestion of *rasa*,” as the “soul of poetry.”

Reading: Ingalls, *Sanskrit Poetry*, pp. 175–185.

(10) Ingalls, Masson, and Patwardhan, HOS 49, pp. 47–78 (“K” & “A” sections only), 78–105 (all portions, i.e., including the *Locana*).

14 Oct: Arguments for *dhvani* and its importance. Opponents of Ānanda’s theory. Mahima Bhaṭṭa’s arguments.

Reading: Ingalls, *Sanskrit Poetry*, pp. 312–318

(10) HOS 49, pp. 105–123

(11) K. Krishnamoorthy, *The Dhvanyāloka and Its Critics*, pp. 230–96

(12) Anand Amaladass, *Philosophical Implications of Dhvani*, pp. 77–122

21 Oct: *Rasa* according to Abhinava; the applicability of the theory. V.K. Chari's arguments. Mammaṭa's textbook, the *Kāvya-prakāśa*, "Light on Poetry."

Reading: Ingalls, *Sanskrit Poetry*, pp. 273–280

*(13) V. K. Chari, "Introduction" and "Rasa: Poetry and the Emotions," *Sanskrit Criticism*, pp. 1–28

(14) Ganganatha Jha (tr.), *Kāvya-prakāśa*, pp. 52–68

28 Oct: Figures, *alaṃkāra*, and classifications of figures. Poetry as "deviating speech" (*vakrokti*). Comparative (cross-cultural) rhetoric—is it possible?

Reading: Ingalls, *Sanskrit Poetry*, pp. 319–323

*(15) E. Gerow, *A Glossary of Indian Figures of Speech*, pp. 7–83

4 Nov: Literature week.

Reading: Ingalls, *Sanskrit Poetry*, *passim*

*(16) Canto XIII of *Naiṣadhacarita* of Śrīharṣa, tr. K. K. Handiqui, pp. 195–204

Śakuntala, tr. Barbara Stoler Miller, *The Plays of Kālidāsa*, ed. Barbara Stoler Miller

Mālavikā and Agnimitra, tr. E. Gerow, *The Plays of Kālidāsa*, ed. Barbara Stoler Miller

E. Gerow, "Sanskrit Dramatic Theory and Kālidāsa's Plays," *The Plays of Kālidāsa*, ed. Barbara Stoler Miller

11 Nov: *Rasa* and religion I. The ninth *rasa*, *śānta-rasa*. Shaivism. Abhinava on mantra. Udayana (in the Nyāya tradition) and a theistic "criteriological argument."

Reading: Ingalls, *Sanskrit Poetry*, pp. 273–280.

(17) P. Muller-Ortega, Abhinava's "Song of Praise Intended to Communicate the Direct Experience of the Absolute," translated with introduction, from *Tantra in Practice*, ed. D. White, pp. 585–586

*(18) J. L. Masson and M. V. Patwardhan, *Aesthetic Rapture*, vol. I, pp. 23–42, and vol. II, pp. 30–58

(19) From Abhinava Gupta, *Abhinavabhāratī* (Abhinava's commentary on the *Nāṭya-śāstra*), S. Phillips, *Yoga, Karma, and Rebirth*, pp. 238–40.

(20) E. Gerow, "Abhinava's Aesthetics as a Speculative Paradigm" (including a new translation of Abhinava's commentary on the *rasa sūtra* in the *Nāṭya-śāstra*), *Journal of the American Oriental Society* 114.2 (1994), pp. 186–208.

S. Phillips, "The Classical Indian Criteriological Argument for the Existence of God" (to be distributed by e-mail)

18 Nov: *Rasa* and religion II. *Bhakti*. Vaishnavism. Neo-Vedanta.

Reading: (21) *Bhāgavata Purāṇa*, tr. D. Goodall, *Hindu Scriptures*, pp. 373–393

(22) From Vallabha's *Tattvārthadīpanibandha*, from Jagannātha Paṇḍitarāja's Rasagangādhara, and from Rūpagosvāmi's *Bhaktirasāmṛta*, tr. J. Pereira, *Hindu Theology*, pp. 315–330 and 336–339

(23) D. Haberman, *Acting as a Way of Salvation*, pp. 7–39

(24) Aurobindo, *The Life Divine*, pp. 218–30

(25) T.M.P. Mahadevan, "Beauty and the Beautiful," *Philosophy of Beauty*, pp. 1–30.

Recommended: *Gītagovinda*, tr. Barbara Stoler Miller

25 Nov: No class. Happy Thanksgiving.

2 Dec: Special projects and presentations. Summary.

*Books marked with an asterisk are on reserve in the Philosophy Library, WAG 312. Readings other than from the books listed below are available in a packet of photocopies available at Speedway in the Dobie Mall. The following are required except for the *Gītagovinda* which is recommended: Daniel Ingalls, *Sanskrit Poetry*; Kālidāsa's *Meghadūta*, tr. M. R. Kale (other translations are okay); K. Kunjanni Raja, *Indian Theories of Meaning*; Barbara Stoler Miller (ed.), *The Plays of Kālidāsa*; and Barbara Stoler Miller (tr.), *Gītagovinda*.

Requirements: (a) presentation of a week's reading (in whole or part) or of an outline of your term paper; (b) short paper, or outline, informing (c) a long paper due Tues 8 Dec.