



NEERAJ®

INDIAN CLASSICAL LITERATURE

B.E.G.C.- 101

B.A. English (Hons.) - 1st Semester

**Chapter Wise Reference Book
Including Many Solved Sample Papers**

Based on

C.B.C.S. (Choice Based Credit System) Syllabus of

I.G.N.O.U.

& Various Central, State & Other Open Universities

By: Kshyama Sagar Meher



**NEERAJ
PUBLICATIONS**

(Publishers of Educational Books)

Mob.: 8510009872, 8510009878 E-mail: info@neerajbooks.com

Website: www.neerajbooks.com

MRP ₹ 280/-

Content

INDIAN CLASSICAL LITERATURE

Question Paper–June-2023 (Solved)	1-2
Question Paper–December-2022 (Solved)	1-2
Question Paper–Exam Held in March-2022 (Solved)	1-4
Question Paper–Exam Held in July-2022 (Solved)	1-2
Question Paper–Exam Held in February-2021 (Solved)	1-2

<i>S.No.</i>	<i>Chapterwise Reference Book</i>	<i>Page</i>
1.	Indian Aesthetics: An Introduction	1
2.	Kalidasa: An Overview	10
3.	<i>Abhijnana Shakuntala</i> : Textual Analysis	20
4.	<i>Abhijnana Shakuntala</i> : Character Analysis and Critical Perspectives	32
5.	The <i>Mahabharata</i> : An Overview	42
6.	“ <i>The Dicing</i> ” From <i>The Book of The Assembly Hall</i>	55
7.	<i>The Sequel to the Dicing</i> : A Reading	65
8.	The Temptation of Karna From <i>The Udyog Parva</i>	77
9.	Sudraka and His Play <i>Mrichchhakatika</i> : An Introduction	86

S.No.	Chapterwise Reference Book	Page
10.	<i>Mrichchhakatika</i> : Plot, Structure and Analysis	95
11.	Thematic Concerns in Sudraka's <i>Mrichchhakatika</i>	105
12.	<i>Mrichchhakatika</i> : Facets of Characterisation	114
13.	Sangam Literature: An Introduction	121
14.	<i>Cilappatikaran</i> : A Textual Analysis	129
15.	The Divine, The Human and The Immortalised, Characters in <i>Cilapattikaran</i>	136
16.	Akam and Puram Poetry in <i>Cilapattikaran</i>	142



**Sample Preview
of the
Solved
Sample Question
Papers**

Published by:



**NEERAJ
PUBLICATIONS**

www.neerajbooks.com

QUESTION PAPER

June – 2023

(Solved)

INDIAN CLASSICAL LITERATURE

B.E.G.C.-101

Time: 3 Hours]

[Maximum Marks: 100

Note: There are **three** Sections in this paper, A, B and C. Attempt questions from all the **three** sections. In Section A attempt any **four**; Section B any **two** and in Section C attempt any **three**.

SECTION-A

Note : Write short notes on any four of the following/Explain with reference to the context.

Q. 1. “Many are the daughters of sages, married by the Gandharva rite, we hear; and once married, felicitated with joyful acceptance by their fathers.”

Ans. Context: These lines are taken from *Abhijana Shakuntala* by Kalidasa.

Explanation: It is in the world of the hermitage, a place for austerities and meditation, Shakuntala and Duhsanta find love and it is the Royal Court, a place ideal for the intrigues of love, their separation occurs. Shakuntala born and bred in the innocent and pure world of nature puts her faith in words rather than objects and agrees to a *Gandharva* marriage. Such marriage does not need the consent of the parents/elders and is primarily foregrounded on the desires of the lovers. However, this love cannot disrupt the established caste hierarchy and therefore, Duhsanta pursues Shakuntala once he ascertains her *Kshatriya Varna*. Duhsanta represents the world outside the secluded and protected Hermitage, which is filled with deceit and cunning.

Q. 2. Bhavabhuti the Sanskrit dramatist.

Ans. Ref.: See Chapter-1, Page No. 3, ‘*Bhavabhuti*’.

Q. 3. Structure of the Mahabharata.

Ans. Ref.: See Chapter-5, Page No. 49, Q. No. 1.

Q. 4. “No you yourself must mention it in the right way to Dhrtarashtra, the first of the Kurus, O Saubala. I shall not be able to bring up the matter.”

Ans. Context: Above lines are taken from the *Mahabharata* written by Vyasa.

Explanation: Duryodhana is conservative to not disaffect his abettors and apprehensive of the ties he must maintain with musketeers. Further, when Sakuni

urges Duryodhana to speak to the king about permitting a challenge of the bones, Duryodhana goes on a back bottom and is reluctant to speak to his father. He conversely persuades Sakuni to take the task of presenting the matter to the king in “the right way”. See how he articulates his vacillation, “No, you yourself must mention it in the right way to Dhrtarashtra, the first of the Kurus, O Saubala. I shall not be suitable to bring up the matter” The *Mahabharata* is an ancient Indian epic where the main story revolves around two branches of a family—the Pandavas and Kauravas—who, in the Kurukshetra War, battle for the throne of Hastinapura. Simple into this narrative are several lower stories about people dead or living, and philosophical dialogues.

Q. 5. Orientalism.

Ans. Orientalism, Western scholarly discipline of the 18th and 19th centuries that encompassed the study of the languages, literatures, religions, philosophies, histories, art, and laws of Asian societies, especially ancient ones. Such scholarship also inspired broader intellectual and artistic circles in Europe and North America, and so Orientalism may also denote the general enthusiasm for things Asian or “Oriental.” Orientalism was also a school of thought among a group of British colonial administrators and scholars who argued that India should be ruled according to its own traditions and laws, thus opposing the “Anglicanism” of those who argued that India should be ruled according to British traditions and laws. In the mid-20th century, Orientalists began to favour the term Asian studies to describe their work, in an effort to distance it from the colonial and neocolonial associations of Orientalism. More recently, mainly through the work of the Palestinian American scholar Edward Said, the term has been used disparagingly to refer to the allegedly simplistic, stereotyped, and demeaning

conceptions of Arab and Asian cultures generally held by Western scholars.

As a scholarly practice, Orientalism emerged in late 18th-century European centres of learning and their colonial outposts, when the study of the languages, literatures, religions, laws, and art of East Asian societies became a major focus of scholarly attention and intellectual energy. In that era, the number of Europeans doing research on East Asia dramatically increased, and new forms of institutional support in universities and scholarly associations encouraged such studies and their dissemination. A frequent theme of that scholarship was that Asia had once been host to great civilizations that had since fallen into their current state of decay. Many Orientalists, as they came to be called, were connected to a colonial bureaucracy, but others were not, and their positions on colonialism varied. Orientalism as a scholarly field was dominated by research in the French, English, and German languages and associated centres of learning, and its subjects ranged geographically from the North African Mediterranean to East and Southeast Asia. One of the most significant discoveries of Orientalists was that Sanskrit and many European languages were related to each other, which implied that Europe and India shared historical origins. That discovery has been credited with giving rise to the comparative method in the humanities and social sciences.

Q. 6. "Let us praise the Moon. Like the cool, white parasol

Of the Cola king, his garland heavy with pollen, he blesses this good earth."

Ans. Context: These lines are taken from *Cilappatikaran* by Illanko Atikas.

Explanation: In Pukar, Matavi, a beautiful courtesan and a very talented dancer, also lives. Once the Chola king presents her with a garland and a thousand and eight pieces of gold in recognition of her talent. Matavi decides to auction the garland to anybody who will purchase it at the price decided by her and in the process she would also marry the man who buys the garland.

She asks her servant Vacantamalai to announce this to the people of Pukar. After hearing the announcement, Kovalan purchases the garland and abandons his wife

Kannaki and starts living with Matavi. As a result, Kannaki is extremely heartbroken. Enamoured of Matavi, Kovalan squanders a lot of his wealth away.

SECTION-B

Note : Answer the following questions:

Q. 7. Would you consider the *Mahabharata* to be similar to or different from a western epic? Elaborate.

Ans. Ref.: See Chapter-5, Page No. 46, Q. No. 6.

Q. 8. Examine the notion of kingship in *Abhijnana Shakuntalam/The Loom of Time*.

Ans. Ref.: See Chapter-4, Page No. 34, 'Kingship'.

Q. 9. Examine some of the dimensions of social life as highlighted in *Mrichchhakatika*.

Ans. Ref.: See Chapter-10, Page No. 99, Q. No. 1 and Q. No. 3 (Check Your Progress).

Q. 10. What is Sangam Literature ? Discuss.

Ans. Ref.: See Chapter-13, Page No. 125, Q. No. 1.

SECTION-C

Note : Answer the following questions.

Q. 11. Discuss the significance of the Pandavas' gestures as they leave for their exile.

Ans. Ref.: See Chapter-7, Page No. 69, Q. No. 1.

Q. 12. Is the theme of love central in Sudraka's *Mrichchhakatika*? Discuss.

Ans. Ref.: See Chapter-12, Page No. 118, Q. No. 2 and Chapter-11, Page No. 105, 'Introduction'.

Q. 13. Write a brief essay on the cult of the Pattini.

Ans. Ref.: See Chapter-16, Page No. 147, Q. No. 6 and Q. No. 1.

Q. 14. Examine the role of Madhavya as Vidusaka.

Ans. Ref.: See Chapter-4, Page No. 38, Q. No. 8 and Page No. 40, Q. No. 8.

Q. 15. Examine some of the themes of classical Tamil/Sangam poetry.

Ans. Ref.: See Chapter-13, Page No. 126, Q. No. 3, Q. No. 1 and Q. No. 2.

Q. 16. Discuss the character of Sakara as an example of characterization.

Ans. Ref.: See Chapter-12, Page No. 118, Q. No. 3 and Page No. 117, 'Backdrop of Art as Problematic Conflicts and Ridden Structure'.



Sample Preview of The Chapter

Published by:



**NEERAJ
PUBLICATIONS**

www.neerajbooks.com

MODERN EUROPEAN DRAMA

BLOCK-1: HENRIK IBSEN : *GHOSTS*



Henrik Ibsen: Life, Times, Works

INTRODUCTION

Henrik Ibsen (1828-1906) is one of the several playwrights and authors whose works and lives have had a very real impact on successive generations. In the years since he first began writing, Ibsen's thoughts and works have had a profound and defining impact on stagecraft and the practice of theatre. Since he became recognised as a creative and intellectual force, not just in his own Norway but also throughout the rest of Europe and eventually the English-speaking world, his influence has been unmatched. His reputation and the plays he authored by the turn of the 19th century were starting to be linked to controversy and occasionally scandal. In a way that had never been done before, he boldly and openly questioned the social norms and pre-conceptions of his time. It is amazing that he did this in a language and a nation that were not known for their play, yet he went on to have a significant impact on the drama world, and his expertise has been recognised all over the world.

CHAPTER AT A GLANCE

CHILDHOOD AND EARLY LIFE: SKEIN AND GJERPEN

Ibsen's ancestors either worked as merchant ship captains or as businessmen; they were reputedly not of Norwegian blood and came from a lineage that included Scottish, Danish, and German ancestry. Knud Ibsen, the father of Henrik, and his family had made their home in the affluent town of Skien, where they had established a highly wealthy lumber business. Norway's Skien was a significant port city with a thriving iron and timber trade. The town had three schools and a lending library. During the holiday season, troupes of actors and performers frequently

visited, and it is most likely that the young Henrik attended these performances. Marichen Altenburg, the mother of Ibsen, was a creative person who also had strong religious beliefs and a love of music and reading. In Skien, the Ibsen family was well-liked and respected.

Henrik, one of Knud and Marichen's five children, was regarded as the most talented of his three brothers and one sister from an early age. Knud was a prosperous businessman who operated a general store selling expensive imports. The shop was situated at Stockman House, directly across from the town church, in the town's centre. In 1830, Marichen inherited a distillery from the Altenburg family. This prompted Knud to try to grow his wine and booze company, for which he had already taken out a sizable credit. Ibsen describes his parents' bustling social life in his memoirs and correspondence. They lived in a spacious home that was frequently occupied by relatives, interesting strangers from other countries, and guests. Ibsen recalls a delightful upbringing filled with visits, get-togethers, soirées, dances, musical performances, action, colour, and excitement. Henrik's parents frequently engaged in acrimonious arguments, thus everything was not well in the Ibsen family. It only became worse as Knud's business endeavours started to fail and he ran out of money.

Although his parents were well aware that their temperaments did not mesh, they maintained an outward illusion of being a happy pair. However, there had always been conflict and dissatisfaction in the marriage, and stress over money made things far worse. Ibsen experienced low social standing, and as a child, he watched as his family fell into abject poverty. The family had thrown opulent parties in his early years. By the time he was ten years old, the family had

moved to a little town called Gjerpen and settled in the Venstop house after the enormous house in Skien had been mortgaged. Now life was frugal, almost rural, lived on a tight budget, with stringent restrictions on even meals. These details are important because they had an impact on Henrik Ibsen's writing as a dramatist. He used his early experiences to create memorable, troubled, and all-too-human characters, presented with amazing talent and honesty. The sensitive and perceptive youngster was well aware of his family's downfall, and he personally experienced the hypocrisy and social brutality that were pervasive in society. His portrayals of unhappy marriages, frustrated and repressed married ladies, drunken husbands, and well-intentioned but ineffective acquaintances were based on his earliest memories in several of his plays. Many Ibsen interpreters and biographers have noted that the house and school close to Venstop served as inspiration for the modest rooms and refined parlours that make up the sets of his plays.

YOUTH AND EDUCATION: SKEIN AND GRIMSTAD

Ibsen started his education at Gjerpen, a small mining town with a predominately rural populace. Although he went to a basic private school there, he cherished his trips to the Lovenskiold estate's well-stocked private library, which belonged to his father's employer. He changed schools in 1841, enrolling in one in Skien, but his family was unable to pay the tuition for a Latin school, which was regarded as essential for preparing students for higher education. It soon became apparent that despite Henrik's talent and intelligence, his family's situation would prevent him from pursuing a further education. Ibsen's happy and ideal upbringing had become a nightmare, and despite his academic abilities meant little in the face of his family's lack of financial security. Ibsen was very worried by the realisation that he would soon need to find a way to support himself, as well as the fact that Skein society now scorned and avoided the family. Knud Ibsen worked very hard to get his company back on track, but every effort he made just made him more indebted and poor. By 1843, he had little financial support, was deeply enmeshed in alcoholism, and his relationships with his wife and children were at an all-time low.

Henrik was the best in his parish, but in October of that year, he was refused a church honour because his father could not pay even the customary fee; Henrik was all too conscious of his loss in social status as a result of his father's problems. Henrik chose not to assist his

father in the family business because their relationship was strained. He was compelled to hunt for a job to support him and give him some independence. He obtained work as a pharmacy apprentice in Grimstad, a town around 150 kilometres away from Skein. He aimed to make enough money to further his education and pursue a career as a doctor. He said goodbye to his family and his life in Skein with this objective in mind. Compared to Skein, Grimstad was a little, underdeveloped town, but Ibsen was resolved never to go back to the tense, depressing, and dark environment that now defined his home for him. He quickly made friends in Grimstad and developed a reputation for stinging sarcasm, a sense of humour, and a keen eye for social foibles. In order to prepare for college, Ibsen started learning Latin, and he soon discovered that the writings of Cicero captivated him.

He was particularly captivated to the story of Catiline, a Roman senator. Ibsen took inspiration from the story of the Revolutionary Senator when he created his first play, *Catiline*, in 1850. Ibsen lived at Grimstad for six years as an apprentice, having a brief affair with the apothecary maid Else Sofie Jensen during which time they had an illegitimate child in 1846. Ibsen had to pay maintenance for his son by law, and the payments nearly bankrupted him because he barely had enough money to maintain his physical and mental well-being.

Ibsen struggled financially during the 14 years he spent paying the child support, and twice he came dangerously close to going to jail for missing payments. Ibsen's handling of sexual desire is incredibly vague, maybe as a result of the unpleasantness that is inextricably linked to his first sexual encounter. He rarely portrays romantic love positively, and when he does, it is excessively romanticised and devoid of carnality. In his plays, desire is frequently destructive, incestuous, or disruptive. Ibsen obtained his pharmacy licence in 1847, but by this time he had already made up his decision to pursue writing as a profession. He made the decision to go to Christiania, the capital, to attend the university there.

His life changed dramatically as a result of this choice, and a crucial psychological and formative period of his life came to an end. He would always associate Skein with the strain of his parents' broken marriage and the trauma of poverty, both of which were exacerbated by the societal stigmatisation and ostracization that was inflicted on the family. In his mind, Grimstad brought up images of perilous desire, monetary punishment and eventual destitution.

EARLY CAREER: CHRISTIANIA AND BERGEN

Ibsen enrolled in a Christiania school that helped pupils get ready for the challenging university admission exam. Here, he met Bjørnstjerne Bjørnson, who would go on to become his literary rival. But in 1850, as the two young candidates were busy studying for a difficult exam, they discovered they had a lot in common and grew close. Ibsen did poorly on the admission exam, but he was nonetheless permitted to attend courses at the university and awarded the lower position of “student,” not “scholar,” despite being rejected a better scholarship.

He became acquaintances with several wealthy students at the university and started hanging out with young intellectuals like Paul Botten-Hansen and Aasmund Olafsson Vinje. Together, they started a satirical student paper called *Andhrimmer* that was anti-establishment and pro-working class in style. Together, they also went to a political protest demanding more speech freedom. Citizen protests were popular at the time, but Ibsen apparently skipped all of them. The several revolutions that occurred in Europe in 1848 had an impact on the environment of Christiania.

The institution served as a forum for discussion and debate on democratic ideals, labour laws, and the rights of farmers and workers; petitions to the Norwegian and Swedish kings regarding these matters were widely distributed. Ibsen earned considerable notoriety while *Catiline* was published, despite the fact that it was by no means a success. His second drama, *The Warrior's Barrow*, which was based on historical events in Norway, was performed for the first time. As a result, Ibsen gained some notoriety as a playwright. Ibsen was astute enough to see in the reactions to his play the need for the public to have a sense of national pride. He started advocating for Norwegian nationalism, a subject that has been present in Norwegian art for the past 20 years or more.

An overview of Norway's history is necessary to comprehend its place in Europe. Under the rule of the Swedish king, Norway served as a protectorate following the Napoleonic Wars (1803-1815). Despite the fact that Norway had an elected parliament and adhered to its constitution, the Swedish monarch had veto authority. The end result was that Norwegians felt marginalised and oppressed as second-class citizens in Europe. Many discussions concerning Norwegian history and Norwegian pride in their Viking forebears were triggered by the political unrest of the 1830s. Beginning in music and artwork, as well as in history

and language studies, folklore, poetry, and ballads, pride in their seafaring and adventurous heritage started to emerge. When Ibsen arrived in Christiania in 1850, he found himself in this highly charged, nationalistic environment.

Ole Bull (1810-1880), a well-known violinist from Norway, used his riches to fund the creation of a nationalist theatre in his hometown of Bergen. The drama produced and written by Norwegian artists was to be the main focus of this theatre. Ibsen enthusiastically discussed the need for a national theatre at a fundraising event in Christiania – an notion he had previously dismissed in his student paper! It's possible that his decision to accept Bull's offer to write plays only for him was motivated by financial concerns. Ibsen had not gained any insight from his plays thus far, and he still had maintenance to pay for his son who was not his own child. He was facing prison time and had a number of unpaid debts in the nation's capital.

Bull paid for his travel to Bergen, where he started his employment in 1851 as a playwright, stage manager, and director at the Det Norske Theatre. Ibsen learned in Bergen that he was expected to share duties with Herman Loading, who served as the middle school's principal. Loading was well established, socially accepted, respected and popular. Ibsen, on the other hand, was underprivileged, an outsider, regarded as immature, and had a negative reputation. Even though the two regularly differed on stagecraft issues, Ibsen understood that Loading had more expertise and that he should learn from him. He despised his lowly status, but he started keeping meticulous sketchbooks that captured details of the stage.

For the first few months of their collaboration, Ibsen meticulously documented every play, scene by scene, including scenery, props, curtains, and, most significantly, stage lighting. The Theatre Board members promoted him in recognition of his hard work, raised Ibsen's pay, and demoted Loading. Importantly, they offer. Ibsen was able to travel and study stagecraft in Europe because of a grant. Ibsen travelled through Germany and Denmark for over six months in 1852, paying close attention to advancements in stage administration and performing techniques. He observed backstage activities, researched lighting systems, and spent time learning how major theatres handled voice and audio.

With the advent of the Industrial Age, stagecraft began to undergo fast advancements, and techniques that had mostly remained constant since the time

of Shakespeare were now coming under scrutiny. The players always addressed the audience directly, talked in an oratorical manner, and displayed visible emotion during performances, which tended to be quite theatrical. This was primarily due to the stage typically having inadequate lighting, with the majority of the illumination (which used wax or whale fat) focusing on the centre stage, which led to the action also being centred there. The play ended up feeling stiff and manufactured as a result. Gaslighting was created in London in 1817, but it wasn't until much later that it reached Scandinavia. Christiana Theatre adopted it in 1848.

Ibsen experimented with much more realistic and subtle stage setups and performing techniques after learning the subtleties of lighting. After arriving back in Bergen, Ibsen continued to work on and produce close to 150 plays for the Norske theatre, showcasing works by other illustrious playwrights. Notable among them were Shakespeare and the well-known French author Eugene Scribe. Ibsen was affected by Scribe's idea of a well-crafted play, and his experience working on these plays made him aware of the distinctions between the French and German approaches to a play. The French promoted entertainment as the primary goal of a well-written play, perfecting a formula that included rising action, a tense middle, and a satisfying conclusion.

Instead of focusing solely on the plot, the German method placed an emphasis on character development and managing the audience's reaction to the character. Ibsen incorporated both of these ideas into his plays, particularly his later works like *A Doll's House* (1879) and *Ghosts* (1881). He composed five plays while he was at Bergen, alternating between these two styles, including *St. John's Night* (1852) and *Lady Inger of Ostraat* (1855). None were very successful, but they gave Ibsen the chance to experiment with the idea of the well-made play and sharpen his playwriting skills.

Finally, he had his first significant theatrical triumph with *The Feast at Solhaug* (1856), a play based on Norwegian history. In 1857, after accepting the appointment, he went back to Christiania.

THE SLOW RISE: SEVEN YEARS IN CHRISTIANIA

Ibsen was tasked with founding a national theatre while serving as the artistic director of the Norwegian Theatre in Christiania. At the age of 27, Ibsen received a large salary and, for the first time in his life, felt safe in his financial situation. He was too blunt and outspoken to be a social success, but he had a close

group of friends and was starting to establish a name for himself as a dramatist and thinker. In 1858, he wed Suzanna Thoresen, a strong, independent lady even at the age of 19; in her, Ibsen found an anchor and he saw the personification of the ancient Viking character, which he much admired.

She served as the basis for the two plays he wrote shortly after they were married: *The Vikings at Helgeland* (1858) and *Love's Comedy* (1862). The couple gave birth to their lone child, a son named Sigurd, a year after getting married. Ibsen put a lot of effort into trying to change the theatre by incorporating Norwegian themes and language, but he was not able to win over the critics. Additionally, his pay was sometimes late, and he borrowed heavily, being deeply in debt by 1861. Ibsen started drinking and earned the moniker "drunken poet" in the capital. He allegedly even attempted suicide by jumping off a bridge while intoxicated.

He despised how bitter his acquaintance with Bjornstjerne Bjornson had become. Despite Bjornson's literary and political achievements, the two never missed an opportunity to criticise one another. Ibsen desperately wanted the elite in Christiania to accept him, but they never did. He refused to recognise the profound duality in his personality, which alienated him from the established elements of society. He had a strong commitment to social justice and gender equality as an artist, and this was reflected in his creations. However, in order to get social acceptance, he sought out people with high social standing who were frequently highly traditional and conservative.

Ibsen didn't feel at ease around them, and neither did the intellectuals who freely expressed their extreme view-points. Ibsen experienced a difficult and challenging life in Christiania; he was sad and, once more, poverty loomed big. Ibsen and Bjornson settled their differences in 1859, and Bjornson gave him financial support. Together, they formed the Norwegian Association's leadership. They had the same goal of reviving Norwegian culture and releasing Norwegian art from Danish and Swedish influence. At a theatre festival in Bergen in 1863, Bjornson delivered a moving speech admitting the psychological harm they had caused one another and casting himself as a contemporary Hkon Hkonsson (1204-63).

He referred to Hakonsson, the greatest Norwegian king, who had brought about the nation's unification in 1240, throughout the speech. Most importantly, he portrayed Ibsen as the literary icon who would foster cultural harmony in Norway. Ibsen was overjoyed to