



CU Jammu

THE DEPARTMENT OF ENGLISH & COMPARATIVE LITERATURE IS ORGANISING TWO DAY NATIONAL SEMINAR ON

“Value Awareness & Aesthetics in Literary Criticism”

Important dates

Dates of the Conference: 30th and 31st March, 2017

Deadline of submission of abstracts	20 th Feb, 2017
Confirmation of selected abstracts	25 th Feb, 2017
Deadline for submission of full paper	5 th March, 2017

Word Limit:

Word Limit for Abstract	250-300 words
Word Limit for Complete Paper	3000 words
Duration for the Paper Presentation	15-20 minutes maximum

Instructions for Registration:

Registration Fee	
Academicians	Rs. 1500/-
Students	Rs 700/-

Modes of Payment

- Online transfer (Please note down the Transaction Reference ID)
- Cash deposit (Please keep a scanned copy of the receipt & send the same along with Registration form on departmental email ID)

Account Details

Account Name : HoD English, Central University Of Jammu
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NATIONAL CONFERENCE ON “*Value Awareness & Aesthetics in Literary Criticism*”

Deptt. of English & Comparative Literature, Central University of Jammu

Registration Form

S. No.	Particulars	Details
1.	Name of the Participant	
2.	Designation	
3.	Institution	
4.	Nature of Participation (Local/Outstation)	
5.	Mailing Address (only departmental address required)	
6.	Mobile No./E-mail	
7.	Details of the online transfer/cash deposit	
8	Title of the Paper:	

Certificate: It is Certified that my research paper is original and unpublished

Signature of the Applicant

Date

Concept Note

It has been increasingly felt in literary circles around the world that aesthetic value in literature is relegated to the margins of literary criticism in contemporary times. As we face moral, spiritual and environmental nihilism, it calls for serious introspection on the part of indigenous critics and aestheticians to debate the relevance of value and beauty in literary aesthetics. Some of the important names in modern Indian philosophy and literature preoccupied with literary aesthetics are: Abhinavgupta, Rabindranth Tagore, Aurobindo, Mohammad Iqbal, Faiz Ahmad Faiz, Dayakrishna, Sadat Hasan Manto, S.R.Faruqi.

The main thrust of the seminar is to foreground the aesthetically inflected responses to literature and the emerging interface of the philosophical and religious to counter the present literary discourse on the 'death of the author,' of history, god and civilization. Underlining the mammoth importance of aesthetics for an artist, Barnett Newman says, "Aesthetics is for the artist as ornithology is for birds." Oscar Wilde defined aestheticism as "a search after the signs of the beautiful . . . through which men seek the correlation of the arts . . . more exactly, the search after the secret of life". Plato believed in beauty as a *form* and [that] beautiful objects incorporate proportion, harmony, and unity among their parts. Similarly, in the Metaphysics, Aristotle found that the universal elements of beauty were order, symmetry, and definiteness.

'During the first half of the twentieth century, a significant shift took place in general aesthetic theory which attempted to apply it in various forms of art, including literary and visual. This resulted in the rise of the New Criticism school and the debate concerning *intentional fallacy*. Early twentieth-century artists, poets and composers challenged existing notions of beauty, broadening the scope of art and aesthetics. In 1941, Eli Siegel, the founder of Aesthetic Realism, said that "The world, art, and self-explain each other: each is the aesthetic oneness of opposites."

According to the *Natya shastra*, the goal of arts is to empower aesthetic experience and deliver emotional *rasa*; entertainment is an effect, not the primary goal of arts. In many cases, art provides relief for those exhausted with labour, distraught with grief, or laden with misery. The most complete exposition of aesthetics in drama, songs and other performance arts is found in the

works of the Kashmiri Shaivite philosopher Abhinavagupta (c.1000 CE). He suggests that aesthetic experience is something beyond worldly experience and has used the word '*Alaukika*' to describe it. Rabindranath Tagore believed that beauty does not emanate from the outside, rather it energizes and enriches the mind and helps us behold our inner light.

The aesthetic has been indispensable in projects seeking to articulate “something else” of the literary. The de-emphasis of literary aesthetics is certainly not unique to the field of current literary discourse. While the constructed nature of race, gender, nationality, sexuality, colonialism among others have been featured in the spotlight of literary discourse, other equally constructed practices such as formal conventions, literary devices, genre particularities, and figurative language are more likely to be left out. In a germinal expression against this lacuna, George Levine in “Reclaiming the Aesthetic” impresses upon necessity of keeping a critical eye on “what constitutes the ‘literary’” in order to “rescue it [the literary] from its potential disappearance into culture and politics.”

The seminar contributes to the effort by demonstrating the vitality and the volatility of “aesthetics” in literary discourse. It calls to breathe new life into the aesthetic by situating it as a central player in literary analysis. It aims at demonstrating the concept’s long history of usage from classical philosophy to contemporary critical theory. It highlights the multiplicity of meanings found under the concept—how the aesthetic “stands for” numerous uses, meanings (such as beauty, pleasure, the sublime, ethics or aestheticism—that emerged from different moments of Western and Oriental literary history.

The seminar is organized by the Department of English and Comparative Literature, Central University of Jammu in collaboration with Daya Krishna Foundation. Papers on the following and related themes are invited from scholars and academicians across disciplines:

Postmodern literary Aesthetics

Ideological Appropriations of Aestheticism

Aesthetic and the Theological in English and German Romantics

Beauty and the Question of Salvation in the Secular age

Oriental Aesthetics and Responses to Nihilism

Muslim Aesthetics and Persian Classics

Ontology of the Beautiful and Indo-Muslim Criticism

Oriental Aesthetics and the Absurd

Sufi Aesthetics

Kashmiri Literature and the Metaphysics of Beauty

Kashmir Shaivism

Aesthetic Dimension of Daya Krishna's Thought

Aestheticism in the works of Abhinavgupta