
UNIT 3 **INDIAN AESTHETICIANS**

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3.0 OBJECTIVES

In the list of human values (*purusarthas*) known as *dharma* (righteousness), *artha* (wealth), *kama* (desire) and *moksa* (liberation), the concept of beauty did not occur. However in the Platonic conception of values beauty is included besides truth and goodness specially studied by aesthetics, logic and ethics. The non-inclusion of beauty among the human values paved the way for criticism that Indian Philosophy did not give adequate importance to aesthetics. However mere non-inclusion of the term beauty in the list of values does not mean that the Indian philosophers were not at all aware of the term beauty. In order to substantiate the metaphysical doctrines Indian Philosophical texts like *samkhyas-karika* and *pancadesi* draw parallels from art. Several Sanskrit works dealing with beauty especially from poetics and dramaturgy are technically called as *alankara sastras* and the aestheticians who did the job of making a critique of aesthetics are known as *alankarikas*. Samkhya and the Vedanta systems directly and explicitly discuss the issues of aesthetics from their own metaphysical perspectives, while other systems indirectly and implicitly refer to the subject matter of aesthetics.

3.1 INTRODUCTION

In the west, we come across two types of problems discussed in aesthetics. First, beauty as such as been derived from the objective side of the matter. It becomes a necessary pre-supposition that the recognition of beauty in the object enables us to understand the experience of the subject. Ancient Greek thinkers like Plato and Aristotle subscribe to this view of the objective side of beauty. The other view is that one can deny the unique feeling of pleasure being produced in the subject by the beautiful object. Thinkers starting from Croce treat the subject matter of aesthetics as exclusively a subjective phenomenon. For the aesthetic experience, leading to enjoyment of pure joy is exclusively a psychological factor. On the other hand, Indian aestheticians do not discriminate between the objective and subjective factors involved in the study of aesthetics. According to them, the subject matter of aesthetics is neither purely objective nor purely subjective. A kind of inseparable relationship prevails between the two. Indian aestheticians develop the idea of objective-side of aesthetic experience from the concept 'beauty'. Since the term, 'beauty' has reference to the objective aspect. For without an object, no significant quality can attract us. The expressions such as *sanndarya*, *ramaniyata*, *carutva*, etc. indicate the attractive aspects of beauty in the objects. However, the Indian aestheticians did not ignore the effects of the objects on our minds while enjoying the objects of beauty. Since the quality in the

object is felt as elusive, we have to acknowledge the major role played by the mind in receiving the impressions from the objects and converting them as sources of inspiration for aesthetic enjoyment. The term 'beautiful' indicates the psychological experience leading to grant pure and self-forgetful joy. The expressions such as *ananda*, *asvada*, *rasa* etc., refer to the subjective aspect of aesthetic experience. Since the ultimate objective of life is the attainment of *moksa* according to Indian thinkers, they developed epistemological, metaphysical, ethical and religious doctrines elaborately to reach the goal. Since the enjoyment of beauty offers temporary solace from the stress of ordinary life, Indian aestheticians regarded beauty as a pointer to *moksa* through the art object and art experience. Even truth, goodness and beauty, the major three values are the stepping-stones to the attainment of *moksa*.

3.2 CONCERNS OF INDIAN AESTHETICIANS

Through the inventions of *bhava*, *rasa* and *dhvani*, the Indian aestheticians have contributed immensely to the field of aesthetics. Especially the *santa rasa* and *bhakti rasa*, i.e. the experience of calmness, quietitude and pure love or devotion to God, are very much related to religion in India. Bharata, the forerunner of Indian aesthetics, in his *Natyasastra* has expounded eight *sthayibhavas* (permanent or abiding emotions) and their corresponding *rasas*, the emotions experienced by the audience. It was the firm belief of the Indian aestheticians that both art object and art experience point to liberation. Contemplation of artistic creation causes a kind of wonder, awful experience and makes the mind to a state of stillness, i.e. equivalent to yogic experience like *dhyana* etc. This kind of emotional type of art experienced by the aesthetics will culminate in moral reformation and in turn to salvation. The later *alankarikas*, the art critics, felt the necessity of including *santa rasa* and *bhakti rasa*, since they play a vital role in the pursuit of *moksa*. The former describes the nature of *moksa*, while the latter, the means to attain it. The inner peace, which annihilates the disturbance in the mind, is an essential pre-requisite for the desire for *moksa* (*mumuksutva*).

In spite of the opposition of including *santa-rasa* in the list of Bharata that this *rasa* cannot be portrayed in art as its theme, though it may be a basic emotion, *the Indian critics of art have accepted santa rasa as a separate rasa*. The *alankarikas* ensure that this *rasa* can be represented in art, but in different names. For instance, *Anandavardhana* calls this ninth *sthayibhavas* as *trsnaksayasukha*, which means the derivation of joy after the annihilation of desire. *Abhinavagupta* calls it *sama* which has several connotations such as 'tranquillity,' 'cessation of spiritual grief,' 'spiritual peace,' 'absence or restraint of passions;' etc. He also calls it in other names such as *atma jnana* (self-knowledge) and *tattva-jnana* (knowledge of reality). Other *alankarikas* also call this emotion with several names such as *samyag jnana* (immediate knowledge), *sarva-citta-vrtti-rasana* (the quietening of all the modifications of the mind), and *nirvises-citta-vrtti* (that mental form which has nothing particular for its object). However, all these expressions point to a singular meaning stillness of all emotions after the withdrawals of all temporal events. When a work of art, like a drama or a poem, depicts a situation characterised by this *sthayibhava*, the *rasa* produced is called *santa*, i.e. what relates to *santi* or peace. Further those works of art leading to calmness in the hearts of the audience are having certain educative value especially through literature, besides producing joyful experience like other works of rasa-centred arts such as *puranas*, *itihasas* etc.

When conjugal love, *rati*, leading to *srngara rasa* is extended to deep-rooted devotion to God, it becomes *bhakti-rasa*. *Bhakti rasa* is a kind of pleasant experience, which results from the appreciation of a work of art, which has for its theme the love of humans towards the divine. Rupagosvamin, an *alankarika*, influenced by theistic Vedanta called *bhagavati-nati* as its *sthayibhava*. Madhusudana Sarasvati, the advaita philosopher in his *Bhagavad-bhakti rasayana*, considers *bhakti* as a *rasa* having its *sthayibhava* in the name of *bhagavadakara-citta-vrtti*. This means the modification of the mind taking on the form of God.

Indian aestheticians had very much related religion and art to the extent that they emulate *santa* and *bhakti rasas*. Essentially the term 'religion' means a discipline which will dissipate all earthly desires and pave the pathway to liberation. Aesthetic religions promote the religious fervour in the absence of God, but elevating human to the heights of divine through the efficacy of perfect living. The theistic religions firmly believe that by the grace of a Supreme God alone one can overcome painful existence and attain blissful state of existence viz., *moksa*. As far as art is concerned, it has wider themes besides religion. The artist whose intention is to portray the mysterious activities of Gods like Śiva, Rama, Krishna, Kali, Muruga and others, will take up the emotional themes as the material for his idealisation. For this purpose the scriptural sources are really resourceful for the artist. When the scenes of Ramayana and Mahabharata are staged through the artists showing the characters in person, the spectators are thrilled to visualize the divine drama and enjoy the presence of divinity through humanity culminating in religious fervour, moral reformation and above all aesthetic enjoyment. The literary merit of sacred scriptures are converted as works of art making an emotional appeal through the idealization of characters since they produce *santa* and *bhakti rasas*.

In the *Buddha-carita* of Asvaghosa, the life of the Buddha has been depicted and it has also been known through painting and sculpture causing the *santa-rasa* leading to spiritual peace. In Jainism too we come across the artists portraying life stories of the saints and their preaching as well. When the theme of the art is God-centred it leads to *bhakti-rasa*, thereby making religion more attractive and blissful. In the same manner several devotional utterances, when played with musical instruments, they become immensely appealing to the hearts evoking both devotional and aesthetic experience.

In the history of Indian philosophy of art the role of aestheticians may be classified as three major periods;

- a) The period of formulation – this period ranges from first century B.C.E to the middle of the ninth century C.E. Only during this period Bharata formulated the concepts of *bhava* and *rasa* and *anandavardhana* established the significant features of *dhvani*.
- b) The period of Consolidation – This period ranges from the middle of the ninth century to the middle of the eleventh century. In this period the aestheticians had hectic time to defend the concept of *dhvani* from the opponents.
- c) The period of Exposition – This period ranges from the middle of the eleventh century to seventeenth century. In this period a kind of relationship has been promulgated among the concepts of *bhava*, *rasa* and *dhvani*.

3.3 BHARATA'S CONTRIBUTION

Now we shall endeavour to have a study of the concept of *bhava* and *rasa* as formulated by Bharata, the pioneer author in the tradition of Indian Aesthetics, in his *natyasastra* which has enunciated two important concepts known as *bhava* and *rasa*. The former refers to the content of a work of art which is essentially emotional. The latter indicates the highest delightful experience produced in the mind of the appreciator. Only later a few *alankarikas* have invented the method of converting the *bhava* into *rasa* and named it as *dhvani*. In the *natyasastra* which has become a unique guide for the later artists, Bharata has considered drama as producing a variety of *rasa* since it incorporates other arts like dance, music, dialogue, gestures, etc. Abhinavagupta, the expert commentator of Bharata's work has given an excellent elucidation of the constituents of *rasa*.

Outwardly, the basic emotion which forms the major theme of the work of art is known as the *sthayibhava*, which has been considered as the material cause of producing *rasa* (*upadana karana*). There are three objective factors mentioned by Bharata which are termed as *vibhavas*, *anubhavas* and *vyabharibhavas* and these are responsible for transforming the *sthayibhavas* of the spectator into *rasa*. These three *bhavas* together regarded as the efficient cause (*nimitta karana*) of *rasa*.

In actual life an emotion directly affects the individual depending upon the situation, whereas in art experience, especially in witnessing a drama, or dance the emotion indirectly affects the audience. For the emotion is passed onto him in an idealised form and he is expected to exhibit only delightful, joyous experience. According to Bharata, the term *bhava* means 'to happen' (*bhavanti*) since it causes an emotion both in the character of an artist and in the spectator. The character directly exhibits the emotion, while the spectator indirectly apprehends the emotion and rejoices at it. If the emotion is personalized it cannot be treated as having an aesthetic appeal, but will cause an emotion experienced in ordinary life. *Vibhava* means the cause of an emotion which is excited and articulated. It enables the character to manifest the motion according to a given environment. *Vibhava* is of two kinds: a) *alambana vibhava* (human element in the situation, like hero) and b) *uddipana vibhava* (natural element in the situation like time, place, circumstance etc.)

The indication of an emotion (*bhava*) which is shown outwardly is known as *anubhava* which means manifestation or effect of an emotion. It refers to the physical changes made either voluntarily or automatically. The former is known as *non-sattvakanubhavas* which can be produced at will like movement of the eyes etc. Voluntary *anubhavas* are known as *sattvikanubhavas* which arise spontaneously like trembling or sweating. Bharata gives its list as eight in number: stupefaction, perspiration, hiccups, voice-change, trembling, change of colour, shedding tears and fainting. In this context it is inevitable to know the abiding and permanent emotions in art (*sthayibhavas*) as well as their corresponding *rasas* which are also mentioned by Bharata as eight in number:

<i>Sthayibhavas</i>	<i>Rasas</i>
Conjugal love (<i>rati</i>)	<i>Sringara</i>
Mirth (<i>hasa</i>)	<i>hasya</i>
Sorrow (<i>soka</i>)	<i>Karuna</i>
Anger (<i>krodha</i>)	<i>Raudra</i>

Fortitude (<i>Utsaha</i>)	<i>Vira</i>
Fear (<i>bhaya</i>)	<i>Bhayanaka</i>
Disgust (<i>jugupsa</i>)	<i>Bibhasta</i>
Wonder (<i>vismaya</i>)	<i>Abhuta</i>

A third variety of the constituent of *Rasa* is *sancaribhava* or *vyabharibhava* which means 'not to abide' or transitory mental disposition like anxiety, excitement, discouragement etc. which appear and disappear depending upon the situation. The spectator is also expected to have experienced the *sthayibhavas* at one stage or the other, so that as when the scene is shown in the play the emotion can be easily understood and enjoyed. The dormant basic emotion of the spectator gets manifested when stimulated. Another important subjective factor for the constitution of *rasa* is imaginative insight or fertile imagination known as *pratibha*. The presence of the emotion according to the situation is to be quickly apprehended so that delightful joy emerges instantly.

The Indian aestheticians develop a kind of dispute regarding the number of *rasas* based on their metaphysical bent of mind. The Samkhya for instance believe in the pluralism and the aestheticians owing allegiance to this system of thought treat that *rasas* are many since each one is so unique and produces a distinct kind of emotion in the audience in accordance to the *sthayibhavas*. Thus we have pleasurable and painful *rasas* and Bharata also gives eight kinds of *rasa*. But the vedantins, especially who subscribe to the monistic trend of metaphysics insist that the list of *rasas* given by Bharata is in correspondence to the list of *sthayibhavas*. If the definition of the term 'rasa' is that which gives a joyous delightful enjoyment, then there must be only one *rasa*. For the sake of understanding academically Bharata had enlisted eight kinds of *rasas*. He himself calls *rasa* in the singular term. Only in common life we have personal experience of a variety of emotion, whereas in art experience, especially in emotional themes whatever may be the emotion exhibited, the prime obligation of the observer is to show only happiness and should not, on any account react personally to the *sthasyibhavas*. For they become impersonal while getting transformed as *rasa*.

3.4 OTHER AESTHETICIANS

Among the Indian aestheticians especially known as the *alankarikas*, we come across several of them emerging as Aestheticians after following certain metaphysical grounds. Similarly there are other aestheticians who first commence their profession as *alankarikas* and then proceed to some philosophical traditions. Thus we have the following aestheticians turned philosophers:

- Sri Sankuka and Mahima Bhatta were much influenced by the Nyaya Schools of Indian philosophy known for its logic and epistemology.
- Bhatta-Nayaka was influenced by Samkhya System of thought known for its dualism and the theory of evolution.
- Anandavardhana was influenced by the Pratyabhijna school of Indian philosophy also known as Kashmiri Saivism.
- Rupagosvamin and Jagannatha were influenced by the Vedantic schools. These Alankarikas after a deep study of the structure and function of art intended to enter into the deeper problem of its meaning for life. Hence they were drawn towards one school or the other of Indian philosophy also known as *darsanas* to substantiate their aesthetic perspectives.

In the same way we come across several philosophers entered into the arena of art as the *Alankarikas* after understanding the nature and significance of art. The following are such thinkers who wanted to appreciate the nature of reality through aesthetic appeal:

- a) Abhinavagupta, a very great exponent of Kashmir Saivism contributed in a larger extent to the field of *Alankara Sastra*.
- b) Appayya-Diksita also became an *alankarika* after writing treatises on Advaita Vedanta.

Thus the Indian philosophy of art has gained momentum through the successful writings of both the *Darsanikas* and *alankarikas*, each class complementing the other. The relationship among these two categories of scholars is based on the fundamental issues, viz., character of art and its significance, but in fact both the questions are interconnected. Character of art resulted in the expounding of a distinct discipline known as *alankarasastra*, leading to the aesthetic of art. The discovery of *dhvani* is the unique contribution of the *alankarikas*. Regarding the significance of artistic beauty, the philosophers developed a theory known as the meta-aesthetics of art.

The philosophical commitment of the *alankarikas* has been reflected in their theoretical standpoints pertaining to *rasa* and *dhvani*. As soon as the constituents of *rasa*, viz., *vibhava*, *anubhava* and *vyabhicaribhava*, the *alankarikas* in India with their philosophical bent of mind have endeavoured to expound several theories of *rasa*, especially from the perspective of the process of appreciation. Since the whole process culminates in *rasa*. The theory of *rasa* emerged due to the various commentaries to Bharata's *Natyasastra*. It was actually Anandavardhana who resolved the problem of the transformation of *bhava* as *rasa* by inventing a new concept called *dhvani*. The mode of communication of the emotional theme of art to the audience so that they develop a joyous delightful experience (*rasa*) is *dhvani* which suggests to the spectator regarding the type of emotion presented (*sthayibhava*). Rasa's theory comprehensively elucidates the process of appreciation with reference to the content of the presentation, the method of presentation, the preparedness of the appreciator to receive and estimate the motion and the nature of *rasa*. A theory of *rasa* promulgated by the Indian Aestheticians is the nature and interconnection among the above processes.

Bharata and Anandavardhana have contributed to a great extent to formulate the criteria of a theory of *rasa*.

- a) Idealization is the foremost criterion to enjoy the work of art based on the *sthayibhava*, transmitted through the constituents of *rasa*, viz., *vibhavas*, *anubhavas* and *sancaribhavas*.
- b) In order to distinguish between the content and emotion of an work of art it has to be recommended that the communication of the work of art is to be made in an indirect way as suggested by Anandavardhana.
- c) According to Bharata, the viewer must also recognize the basic emotion with regard to the nature and intensity of the artistic presentation. For *rasa*, the material cause is the work of art.
- d) A theory of *rasa* should explain the very nature of *rasa* itself. The problem is with reference to the relation between the artist and the audience. Before Anandavardhana Indian aestheticians did not focus much attention on this issue. It was he who contemplated seriously upon the content of the *rasa* type of art and its actual mode of transmission. Bharata explained the nature of *rasa* both of its nature and content

including the spectator's alertness for *rasa*. But what actually *rasa* is and how is it related to the person of the audience was developed in various theories of later *alankarikas*.

3.5 ABHINAVAGUPTA'S CONTRIBUTION

There are four major theories of *rasa*:

- a) The theory of generation (*utpatti*)
- b) The theory of inference (*anumitti*)
- c) the theory of enjoyment (*bhukti*)
- d) The theory of revelation (*abhivyakti*)

Abhinavagupta has made two commentaries on Bharata's *Natyasastra* in the name of *Abhinava-bharati* and *natya-veda-vivrti*. In these commentaries he has given an extensive treatment of the first three theories of *rasa* and undoubtedly his own theory also. Now we shall briefly present them.

The generation theory of *Rasa* (*rasotpattivada*)

This theory was propounded by an aesthete known as Bhatta-Lollata. His view is called the generation of permanent emotion since it emanates from the original character. In his *kavyaprakasa*, Mammata, an *alankarika*, states that Bhatta-Lollata develops his theory of *rasa* from the generation of permanent emotion in the original character pertaining to nature and human elements in collaboration with physical expression and transitory emotions. The spectator secondarily is made to recognize the emotion expressed in the original character.

However, this theory has some defects. The other aestheticians point out that if the emotion leading to *rasa* is obtained from the original character, then the enjoyment will be of particular and personal in nature. But aesthetic enjoyment leading to *rasa* experience should be universal and impersonal in nature. Further there is no reference to the *sthayibhava* of the spectator in the Bhatta-Lollata's theory of generation. The spectator cannot wholeheartedly enjoy the emotion exhibited through the original character.

The inference theory of *Rasa* (*rasanumiti vada*)

The spectator infers the presence of the emotion through the actor presented in the form of *bhavas* like human or nature. The role played by the actor is the cause for leading to *rasa*. The audience infers the presence of such emotion not in the actor himself but through the *bhavas* presented by him. Since Sri Sankuka and Mahima Bhatta were trained in the Nyaya school of Indian philosophy, the latter was influenced by the former in formulating a similar theory in an elaborate way in his *vyaktiviveka*. All the requirements of *anumana* are fulfilled in the process of *rasa* experience.

But inference is concerned with intellect and logic pertaining to language and not to be applicable to art experience. There is no inclusion of generalization of emotion, but only the emotion presented by the actor. However, the method of communication is indirect. Though this

alankarika has hinted at the emotion presented by the actor, he did not extensively explain the emotional status of the spectator.

The enjoyment theory of *rasa* (*rasa-bhuktivada*)

This theory has been promulgated by Bhatta-nayaka, according to whom *rasa* is enjoyed by the spectator as pure joy with self-forgetful nature through the general character of the *sthayibhava* in the actual play or poem. If the emotion is of personal nature, then there cannot be uniform, but indifferent enjoyment to the emotion. Hence, he proposes this theory which clearly envisages that *rasa* or aesthetic enjoyment is possible only when the spectator or the reader keeps his mind clam and quiet without any practical interest. A mood of composure is essentially required and the situation must be idealised so that idealised emotion is shown through the actors. As far as the method of communication is concerned, Bhatta-nayaka has discovered a unique concept known *bhava-katva*, a special power in language that enables the reader or spectator to discover the presented emotion leading to delightful experience through the impact of generalization (*sadharanikarana*). This special power of language transcends space and time and produces idealised conditions of the emotions by exposing the circumstances as well as physical expressions.

However, the introduction of the concept called *bhavakatva* seems to be arbitrary. Since none of the *alankarikas* have recognized nor re-considered it. On the other hand, even if admitted this concept will be applicable only to the art pertaining to language and literature. Further this concept is applicable only to the generalised situation and not to generalized emotion. Again aestheticians have not recognized the existence of a *sthayibhava* in the spectator similar to the one that is shown in the play. Since he is committed to Samkhya theory of duality in Indian philosophy he could not appropriately explain the nature of *rasa*. Since *buddhi* is predominant in *purusa* to associate with *prakrti* to produce pleasure and pain. But the *sattva* nature of *buddhi* plays a role in producing aesthetic enjoyment known as *bhogakrtva* which means, 'the power to create enjoyment.' As a rebuttal to this viewpoint Abhinavagupta gives an alternative theory from the vedantic perspective that the potentially inherent pure pleasure in the self manifests as *rasa*.

The revelation theory of *Rasa* (*Rasabhiviyaktivada*)

This theory has been developed by the chief exponent of Indian aesthetics, Abhinavagupta. According to this theory, *rasa* is manifested or revealed the moment all defilements of the self are annihilated and the blissful state of existence is achieved which is latent in the self and not brought from outside. He agrees with Bhatta-Nayaka that the *sthayibhava* has been presented as the theme of the artistic creation in a general and idealised form. With reference to the nature of *rasa*, he argues that there is an identity between the basic emotion of the artists and the fertile imagination of the appreciator. The artist suggests the emotion and the appreciator realises, apprehends and enjoys the same through his powerful imagination. Thus the manifestation of *rasa* is due to the total response from the qualified appreciator. The *vibhavas*, *anubhavas* and the *vyabhicharibhavas* that are shown in the stage through the characters of the actors become ideal in essence and he establishes an inseparable relation with the character affected by an emotion ideologically. Subsequently the spectator develops a kind of delightful emotional experience, which is not personal but impersonal marked by generalization. As the spectator is freed from his ego, he is free to appreciate the emotional presentation. When the *sthayibhava* of the audience

rasa is emanated. As the exponent of Kashmir Saivism (*pratyabhijna*), Abhinavagupta was able to fulfil all the requirements of the theory of *rasa*. The method of communication is *dhvani* or suggestion. Hence this theory has been recognized as a standard one.

3.6 THE CONCEPT OF *DHVANI*

The Indian aestheticians had discovered the concept of *dhvani* which suggests the hidden meaning of emotion especially the literary themes. Anandavardhana had recognized that *bhava* or emotion, is the perfect theme of literary works especially poems. In order to explain the mode of communication of the emotional content of a poem, the later *alankarikas* have discovered the concept of *dhvani*. Since *dhvani* involves language, the meaning of words becomes significant. There are two types of meaning viz., primary meaning (*mukhyartha*) and secondary meaning (*lakshyartha*). Each word has its specific and unique meaning and when conjoined in a sentence there is a very different meaning, a combined single meaning is obtained. When the primary meaning of a sentence is contradictory, then we resort to the secondary meaning. For example, the statement 'he is an ass' is contradictory since he refers to a human and 'ass' indicates an animal. How can a human being be an animal. Hence the secondary meaning, the behaviour of that person is similar to that of an ass. Similarly in the expression, 'there is a hut on the Ganges,' does not convey a proper primary meaning. For how can be a hut on the running stream of the river Ganges. Then we resort to the secondary meaning, there is a hut on the banks of the river Ganges. Aesthetically speaking what does this statement suggest? This question leads the *alankarikas* to discover a new kind of meaning, *vyangyartha* or suggested meaning. The secondary meaning is implicitly contained in the primary meaning or rather the secondary meaning is the sequel of the primary meaning. But the implied meaning or the suggested meaning is not directly obtained from the first two kinds of meaning. It is a totally new meaning.

The suggested meaning is a new derivation from the given statement. In this case the hut on the banks of the river Ganges is as cool and as holy as the river. Here the terms cool and holy are derived from the statement which are not directly or indirectly stated. In poetry we come across several instances of *vyangyartha* where the theme of the poem is emotion. One type of poetry is picture-like poetry (*citra kavya*). Here the method is direct presentation of emotion especially the object phenomena which involves only figure of speech. There is another kind of poetry which develops ornate description which contains *alankara* or figure of speech. This type is known as *gunibhuta-vyanjya-kavya* which falls between *citra kavya* and *dhvani kavya*. As this type of poetry cannot be identified with *dhvani* type of poetry since lesser amount of suggestive element is available. Only embellished description is used here. The fine variety of poetry is *dhvani* type which involves more suggestion as the major method (*dhvani* or *vyangyartha*). In order to describe the situation and the emotional content, poetry has to resort to the method of suggestion. Fact and images in poetry would cause delight when suggested in an implicit manner. This is considered as the best form of poetic method to cause *rasa* in the minds of the audience, by the Indian aestheticians.

The grammarians in Indian philosophy of language have introduced the concept of *dhvani* in language in connection with the *sphota* theory which links the words and their meaning. In the *dhvani-kavya* the method of *dhvani* is applied by the *alankarikas* in a three-fold way, a) that which suggests (*vyanjaka*), b) that which is suggested (*vyangya*) and c) the process of suggestion

(*vyanjana*). *Vyanjaka* is the primary meaning pertaining to the description of the situation. *Vyangya* refers to the *bhava* either *sthayibhava* or *vyabharibhava*. The process of suggestion or *vyanjana* indicates the suggestion of the emotion through the primary meaning. We have a kind of *dhvani* known as *vastu dhvani*. When the suggested element is a fact (*vastu*), when an image is suggested it is known as *alankara dhvani*. In the process of suggestion, if there is only primary meaning, then it is known as *abhidhamula dhvani*. In the case of secondary meaning, it is known as *laksanamula-dhvani*.

Even though *dhvani* has been recognized as a valid method of causing *rasa* by Anandavardhana, several Alankarikas and philosophers in India have criticised *dhvani* and substituted several other concepts in its place. Early poets, who were not aware of the notions of *bhava* and *rasa* have attributed the method of poetry to a) word, b) explicit meaning, c) excellence and d) figure of speech. Hence there is no need for *dhvani*. This view shows the ignorance of the importance of *bhava*. A few critics identified *dhvani* with certain aspects of expression. A few Alankarikas like Vamana and pratiharenduraja equated *dhvani* respectively with secondary meaning, (*lakshyartha*) and figures of speech *alankara*). Some critics offered alternatives to *dhvani* like Bhatta-lollata, Sri Sankuka, Bhatta-Nayaka, Dhanika and Mahima-Bhatta. It was Abhinavagupta who cleverly argued against their view-points and established the significant role of *dhvani* in transmitting *bhava* into *rasa*. Mahima-Bhatta and Jayanta-Bhatta under the influence of Nyaya have reduced *dhvani* to inference. Ultimately Anandavardhana proves beyond doubt that the scope of *dhvani* is wider than language especially linguistic embellishment through words and figures of speech. He presumed that the concept of *dhvani* is applicable to all kinds of art creation and merely to literary art.

Indian aestheticians in consonance with the Upanishadic thought equated art with the highest reality, viz., Brahman. Thus we have, *Rasa-brahma-vada*, *sabda-brahma-vada*, *Nada-brhama vada*, *Vastu-brahma vada*.

Rasa-brahma vada is pertaining to the enjoyment of art appreciation as *rasa* in its peak experience. *Brahmanubhava* or experience of Brahman after the annihilation of the defilements leads to the enjoyment of unalloyed bliss. In the same way, the *rasa* experience leads to a self-forgetful joy.

Sabda brahma vada is an identification of sound or *sabda* with the supreme reality. The grammarians consider *sabda* as the highest phenomenon in the world from which words, sentences, meanings etc. emerge so that people can communicate with each other. In literary art, words, sentences and meanings are explicitly and implicitly used and hence the aestheticians treat art experience with *sabda brahma vada*.

Nada-brahma vada is an offshoot of *sabda brahma vada*. Since music is a part of *sabda*, when we listen to music we develop a kind of *rasa anubhava* leading to a kind of self-forgetful, joyous enjoyment similar to that of Brahman experience which culminates in *sat*, *cit* and *ananda*. *Ananda* aspect is blissful state of experience. Vocal music and instrumental music are equated with *nada-brahma vada*.

Vastu-brhama vada refers to the materials of the world which are used for construction as to enable human beings live safely with security and comfort. Since matter is 'given' to the human

beings by the Supreme Being it is called as 'vastu' and associated with Brahman. Construction is a two kinds: one, divine oriented like temples, etc, and the second, domestic oriented like houses, bridges, etc.

3.7 LET US SUM UP

We have seen in this unit how different aestheticians contributed to the development of Indian Aesthetics.

3.8 FURTHER READINGS AND REFERENCES

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