



Indian Aesthetics

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Aesthetics-meaning

- Appreciation of beauty
- Great tradition of Indian knowledge systems
- Idea of beauty existed from RV but process is identified in Natyashastra
- Art is the very embodiment of Highest truth (*saccidananda brahma*)
- Hiriyanna- art 'Layman's Yoga' and wrote in his typical tone of authoritative finality: "Art is a short cut to the ultimate value of life, bypassing logic." (*Art experience*, p. 66)
- काव्यं यशसे अर्थकृते व्यवहारविदे शिवेतरक्षतये ।
- सद्यः परनिर्वृतये कान्तासंमिततयोपदेशयुजे ॥(का. प्र. १.२)

Arts

- 64 arts
- Concept of beauty and its science gets reflected in various arts
- E.g. *Vishnudharmottara Purana- Citrasutra*

64 ancient arts (चौंसठ कलाएँ)

- 1) Geet vidya (गीत विद्या): art of singing
- 2) Vadya vidya (वाद्य विद्या): art of playing on musical instruments
- 3) Nritya vidya (नृत्य विद्या): art of dancing
- 4) Natya vidya (नाट्य विद्या): art of theatricals
- 5) Alekhya vidya (आलेख्य विद्या): art of painting
- 6) Viseshakacchedya vidya (विशेषकच्छेद्य विद्या): art of painting the face and body with color
- 7) Tandula-kusuma-bali-vikara (तण्डुल-कुसुमबलिविकार): art of preparing offerings from rice and flowers
- 8) Pushpastarana (पुष्पास्तरण): art of making a covering of flowers for a bed
- 9) Dasana-vasananga-raga (दशनवसनंगराग): art of applying preparations for cleansing the teeth, cloths and painting the body
- 10) Mani-bhumika-karma (मणिभूमिका-कर्म): art of making the groundwork of jewels
- 11) Sayyan-racana (शयनरचन): art of covering the bed
- 12) Udaka-vadya (उदकवाद्य): art of playing on music in water
- 13) Udaka-ghata (उदकाघात): art of splashing with water
- 14) Citrascha-yoga (चित्राश्च योगा): art of practically applying an admixture of colors
- 15) Malya-grathana-vikalpa (माल्यग्रथनविकल्प): art of designing a preparation of wreaths
- 16) Sekharapida-yojana (शेखरकापीडयोजन): art of practically setting the coronet on the head
- 17) Nepathya-yoga (नेपथ्यप्रयोग): art of practically dressing in the tiring room
- 18) Karnapatra-bhanga (कर्णपत्रभंग): art of decorating the tragus of the ear
- 19) Sugandha-yukti (सुगन्धयुक्ति): art of practical application of aromatics
- 20) Bhushana-yojana (भूषणयोजन): art of applying or setting ornaments
- 21) Aindra-jala (ऐन्द्रजाल): art of juggling
- 22) Kaucumara-yoga (कौचुमारयोग): art of preparing energy medicines
- 23) Hasta-laghava (हस्तलाघव): art of sleight of hand
- 24) Vicitra-sakapupa-bhaskhya-vikara-kriya (विचित्रशाक्यूपभक्ष्यविकार-क्रिया): art of preparing varieties of delicious food
- 25) Panaka-rasa-ragasava-yojana (पानकरस-रागासव-योजन): art of practically preparing palatable drinks and and tinging draughts with red color
- 26) Suci-vaya-karma (सूचीवान कर्म): art of needleworks and weaving
- 27) Sutra-krida (सूत्रक्रीडा): art of playing with thread
- 28) Vina-damuraka-vadya (वीणाडमरुकवाद्य): art of playing on lute and small drum
- 29) Prahelika (प्रहेलिका): art of making and solving riddles
- 30) Durvacaka-yoga (दुर्वाचकयोग): art of practicing language difficult to be answered by others
- 31) Pustaka-vacana (पुस्तक-वाचन): art of reciting books
- 32) Natakhyayika-darsana (नाटकाख्यायिका-दर्शन): art of enacting short plays and anecdotes
- 33) Kavya-samasya-purana (काव्य समस्यापूरण): art of solving enigmatic verses
- 34) Pattika-vetra-bana-vikalpa (पट्टिकावेत्रवानविकल्प): art of designing preparation of shield, cane and arrows
- 35) Taksha-karma (तक्षकर्म): art of spinning by spindle
- 36) Takshana (तक्षण): art of carpentry
- 37) Vastu-vidya (वास्तुविद्या): art of engineering
- 38) Dhatu-vada (धातुवाद): art of metallurgy
- 39) Raupya-ratna-pariksha (रूप्यरत्नपरीक्षा): art of testing silver and jewels
- 40) Mani-raga jnana (मणिराग ज्ञान): art of tinging jewels
- 41) Vrikshayur-veda-yoga (वृक्षायुर्वेदयोग): art of practicing medicine or medical treatment, by herbs
- 42) Mesha-kukkuta-lavaka-yuddha-vidhi (मेषकुक्कुटलावकयुद्धविधि): art of knowing the mode of fighting of lambs, cocks and birds
- 43) Suka-sarika-pralapana (शुकसारिका प्रलापन): art of maintaining or knowing conversation between male and female cockatoos
- 44) Utsadana (उत्सादन): art of healing or cleaning a person with perfumes
- 45) Kesa-marjana-kausala (केशमर्दनकौशल): art of combing hair
- 46) Akshara-mushtika-kathana (अक्षरमुष्टिका कथन): art of talking with letters and fingers
- 47) Mlecchita-kutarka-vikalpa (म्लेच्छित विकल्प): art of fabricating barbarous or foreign sophistry
- 48) Desa-bhasha-jnana (देशभाषा-विज्ञान): art of knowing provincial dialects
- 49) Nirmiti-jnana (निमित्तज्ञान): art of knowing prediction by heavenly voice
- 50) Yantra-matrika (यन्त्र मातृका): art of mechanics
- 51) Dharana-matrika (धारणमातृका): art of the use of amulets
- 52) Samvacya (संवाच्य): art of conversation
- 53) Manasi kavya-kriya (मानसी काव्य-क्रिया): art of composing verse mentally
- 54) Kriya-vikalpa (क्रियाकल्प): art of designing a literary work or a medical remedy
- 55) Chalitaka-yoga (छलितक योग): art of practicing as a builder of shrines called after him
- 56) Abhidhana-kosha-cchando-jnana (अभिधानकोष-छन्दोज्ञान): art of the use of lexicography and meters
- 57) Vastra-gopana (वस्त्रगोपन): art of concealment of cloths
- 58) Dyuta-visesha (द्यूतविशेष): art of knowing specific gambling
- 59) Akarsha-krida (आकर्ष-क्रीडा): art of playing with dice or magnet
- 60) Balaka-kridanaka (बालक्रीडनक): art of using children's toys
- 61) Vainayiki vidya (वैनयिकी विद्या): art of enforcing discipline
- 62) Vajrayiki vidya (वैजयिकी विद्या): art of gaining victory
- 63) Vaitaliki vidya (वैतालिकी विद्या): art of awakening master with music at dawn
- 64) Vyayama Vidya (व्यायाम विद्या): art of exercises and yoga

Poetic world- world of Art

- Creator's creation has only six *rasas* but poetic world consists of nine *rasas*
- This world consists *sukha*, *dukkha* and *moha* but poetic world consists of only bliss
- Depends on *paramanu* etc *karanas* but poetic world is unusual creation of poet
- This world is bound by laws of nature but poetic world is free from such *karya-karana bhava*

नियतिकृतनियमरहितां हलादैकमयीमनन्यपरतन्त्राम् ।

नवरसरुचिरां निर्मितिमादधती भारती कवेर्जयति ॥ (Kavyaparakasha I.1)

- Bharata- *Natya* is meant for relaxation (*vishranti*) from sorrows, handworks and sufferings of daily life
- Mammata- immediate bliss (सद्यः परनिर्वृतिः)

Natyashastra

- **Natyashastra**- composed by Bharata muni (200 BCE to 200 CE)
- ancient text on dramaturgy
- Source of Indian Aesthetics
- Originally meant for *Natya*- drama
- न तज्ज्ञानं न तच्छिल्पं न सा विद्या न सा कला ।
- नासौ योगो न तत्कर्म नाट्येऽस्मिन् यन्न दृश्यते ॥ *Natyashastra* 1.116
- Kavya- broader term including *shravya* and *drk-shravya* kavya
- **Kavyashastra**- Advisory science useful for poet as well as connoisseur
- Different elements of poetry are correlated with the concept of beauty (body and soul of the poetry)
- Shastra is considered as bitter medicine and Kavya which gives delight for removal of ignorance

कटुकौषधवच्छास्त्रमविद्याव्याधिविनाशनम् ।
आह्लाद्यममृतवत्काव्यमविवेकगदापहम् ॥ (कुन्तक)

क्रीडनीयकमिच्छामो दृश्यं श्रव्यं च यद्भवेत् ।
विनोदजननं लोके नाट्यमेतद्भविष्यति॥
(नाट्य. १.११)

- *Natya* was created as a plaything, a toy. Hence the main purpose of art is to give delight
- Meant to give meant repose for those afflicted with sorrows and fatigue

Great tradition of Poetics

- भरत (२ ई.पू.-२ ई.स.) – नाट्यशास्त्र
- भामह(ई.स.६,७)- काव्यालंकार
- दण्डी- (ई.स.६,७,)काव्यादर्श
- उद्भट- (ई.स.८) काव्यालंकारसारसंग्रह
- वामन- (ई.स. ८) काव्यालंकारसूत्रवृत्ति
- रुद्रट- (ई.स.९) काव्यालंकार
- आनन्दवर्धन- (ई.स. ९) ध्वन्यालोक
- राजशेखर-(ई.स.९-१०) काव्यमीमांसा
- अभिनवगुप्त- (ई.स. १०) अभिनवभारती, ध्वन्यालोकलोचन
- कुन्तक- (ई.स. ११)वक्रोक्तिजीवित
- रुय्यक- (ई.स. १२) अलंकारसर्वस्व
- मम्मट- (ई.स. १२) काव्यप्रकाश
- विश्वनाथ-(ई.स. १३) साहित्यदर्पण
- अप्पय्य दीक्षित (ई.स. १६) कुवलयानन्द
- जगन्नाथपण्डित (ई.स. १७) -रसगंगाधर

Theories of Indian Aesthetics

Multidimensional
approach

Tradition of debate

Rasa

Propounded by Bharata muni in Natyashastra

Followed by many rhetoricians

Alamkara

Propounded by Bhamaha

Poetic figures, embellishment

Guna-Riti

Propounded by Vamana, Poetic excellences- Prasada, Madhurya and Ojas

Riti (Style) is the soul of poetry

Dhvani

Propounded by Anandavardhana

Criticized artificial usage of word and meaning

Vakrokti

Propounded by Kuntaka in *Vakroktijivita*

Striking expressions, novelty -Manifestation of matured poetic genius

Aucitya

Kshemendra in Aucityavicaracarcha

27 types of *auchitya*

Connoisseur

- अधिकारी च तत्र विमलप्रतिभानशाली सहृदयः। (अभिनवगुप्त-लोचन)
- Those who are capable of identifying with the subject matter, since the mirror of their hearts has been polished through constant study of poetry and who respond sympathetically and can have heart to heart communion with the artist ,are known as sensitive readers.
- Should be possessed of appreciative talent
- सा (प्रतिभा) द्विधा कारयित्री भावयित्री च । (राजशेखर- का. मी)

Rasasutra of Bharata muni

- Rasa –aesthetic bliss (रस् – to taste)
- रस्यते आस्वादयते इति रसः । (that which is relished)
- **विभावानुभावव्यभिचारीसंयोगाद्रसनिष्पत्तिः ।**
- Union of Vibhava (causes), anubhavas (consequents) and Vyabhicharins (transitory feelings) make Rasa
- Universal theory to appreciate beauty in all art forms
- Abhinavabharati- Commentary of Abhinavagupta
- Rasa is considered as *Brahmasvadasahodara*

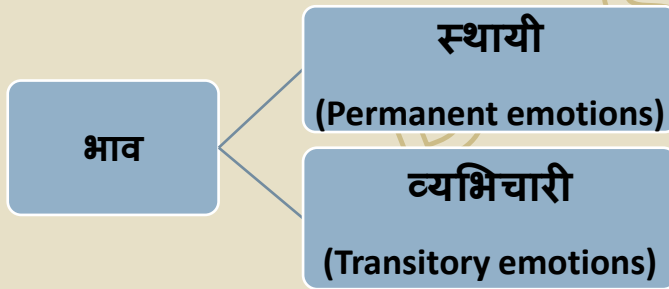


Bhava (emotions)

- *Bhavas* always do the important function of carrying

the aims of poet through the medium of action etc in the drama.

- काव्यार्थान् भावयन्ति ते भावाः।



स्थायी	रस
१ रति (love)	शृङ्गार (Erotic)
२ हास (laughter)	हास्य (Laughter)
३ शोक (Grief)	करुण (Pathos)
४ क्रोध (Anger)	रौद्र (Furious)
५ उत्साह (Enthusiasm)	वीर (Heroic)
६ भय (Fear)	भयानक (Terrible)
७ जुगुप्सा (disgust)	बीभत्स (Loathsome)
८ विस्मय (Wonder)	अद्भुत (Marvellous)
९ निर्वेद (Detachment)	शांत (Peace)

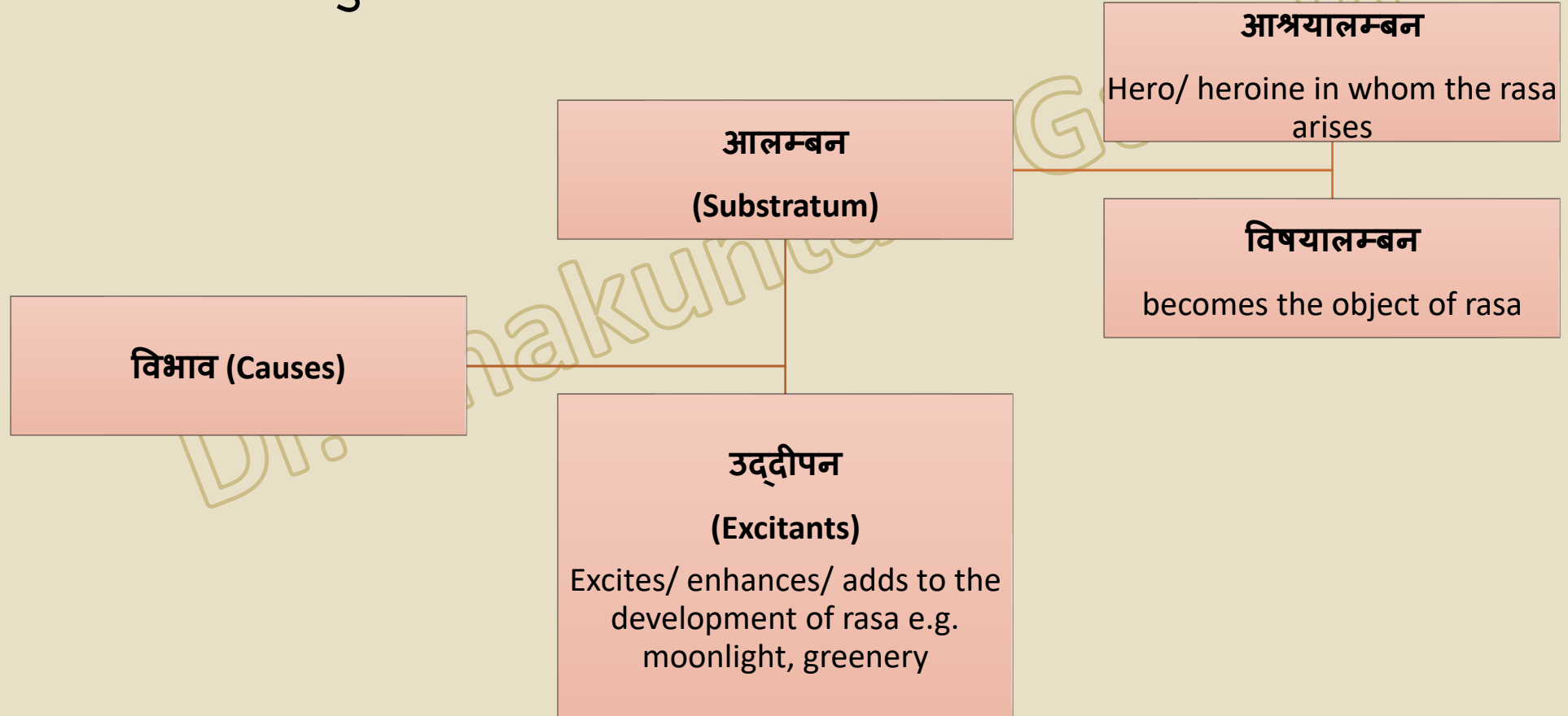
व्यभिचारीभावs-Transitory emotions-

विविधम् आभिमुख्येन रसेषु चरन्तीति व्यभिचारिणः।

- Opposite to *Sthayi bhava*
- Not confined to particular *rasa*
- Subordinate in *rasa*
- Like the waves of ocean
- Strengthens *Sthayi*
- 33 *Vyabhicari bhavas*
- E.g: Arrogance, Excitement, Anxiety, Weakness, Doubt, Envy, Intoxication

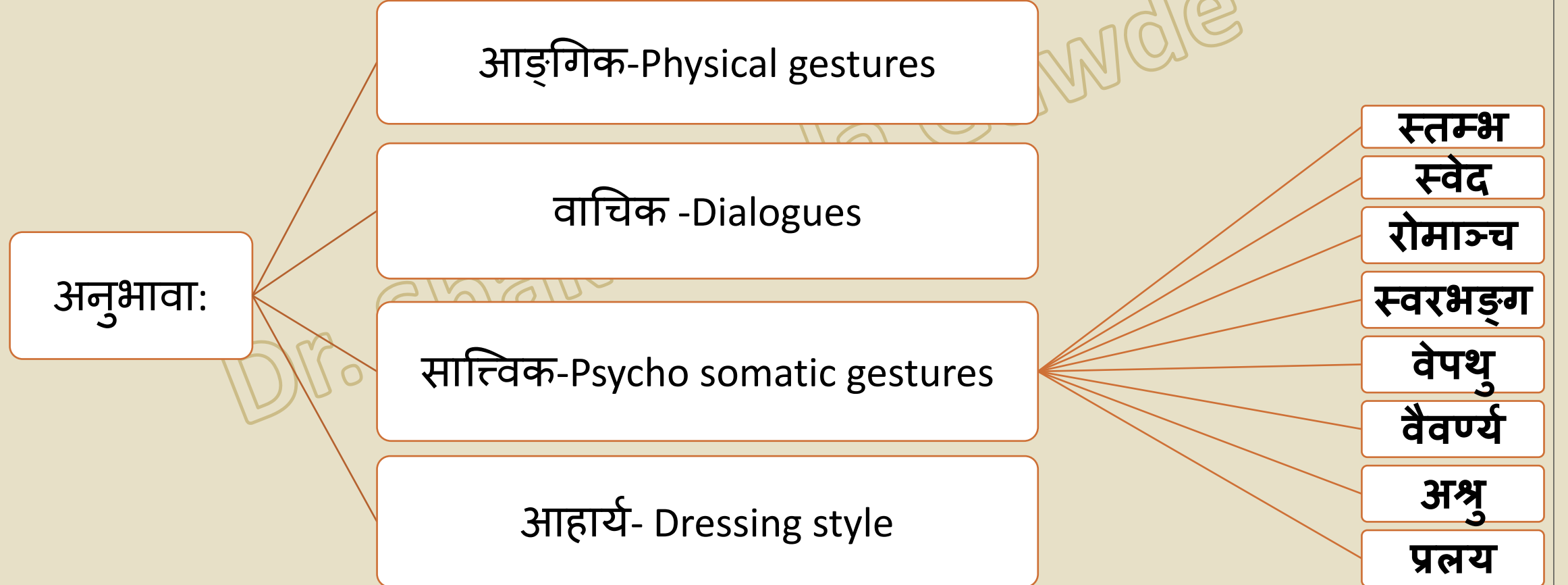
विभाव (Determinants)

- विभावः कारणं निमित्तं हेतुरिति पर्यायाः ।



अनुभावो विकारस्तु भावसंसूचनात्मकः ।
दर्शरूपक IV.3
अनु पश्चात् भाव्यन्ते ते अनुभावाः।

अनुभाव (consequents)/*abhinaya*



Rasa analysis

Asharayalambana -Shakuntala

Vishayalambana - Dushyanta

Uddipana - Dushyanta's departure
from the *ashrama* after marriage

Anubhava - Shakuntala writing a
letter, seeing in the sky, loose hair
(which suggests that she is *virahini*)

Vyabhichari -*chinta, dainya, smruti,*
vitarka

Sthayi bhava- Rati

Rasa-Vipralambha Shrngara



Shakuntala with her friend

Dhvani

- **रमणीयव्यङ्ग्यार्थः** = suggested sense which gives bliss
- Theory of suggestion includes symbology, suggestion and imagery or allegory
- Dhvani is the soul of poetry. Alamkara, guna-riti etc becomes subordinate.
- Criticized artificiality of words due to excessive use of figures
- Rigorous classification of different types of dhvani
- Broad classification – *Vastudhvani*, *Alamkaradhvani*, *rasadhvani*
- Best poetry is that which suggests
- Dhvani is correlated with the concept of beauty- **लावण्यमिवाङ्गनासु ।**
- Beauty of lady which is different from the beauty of her limbs

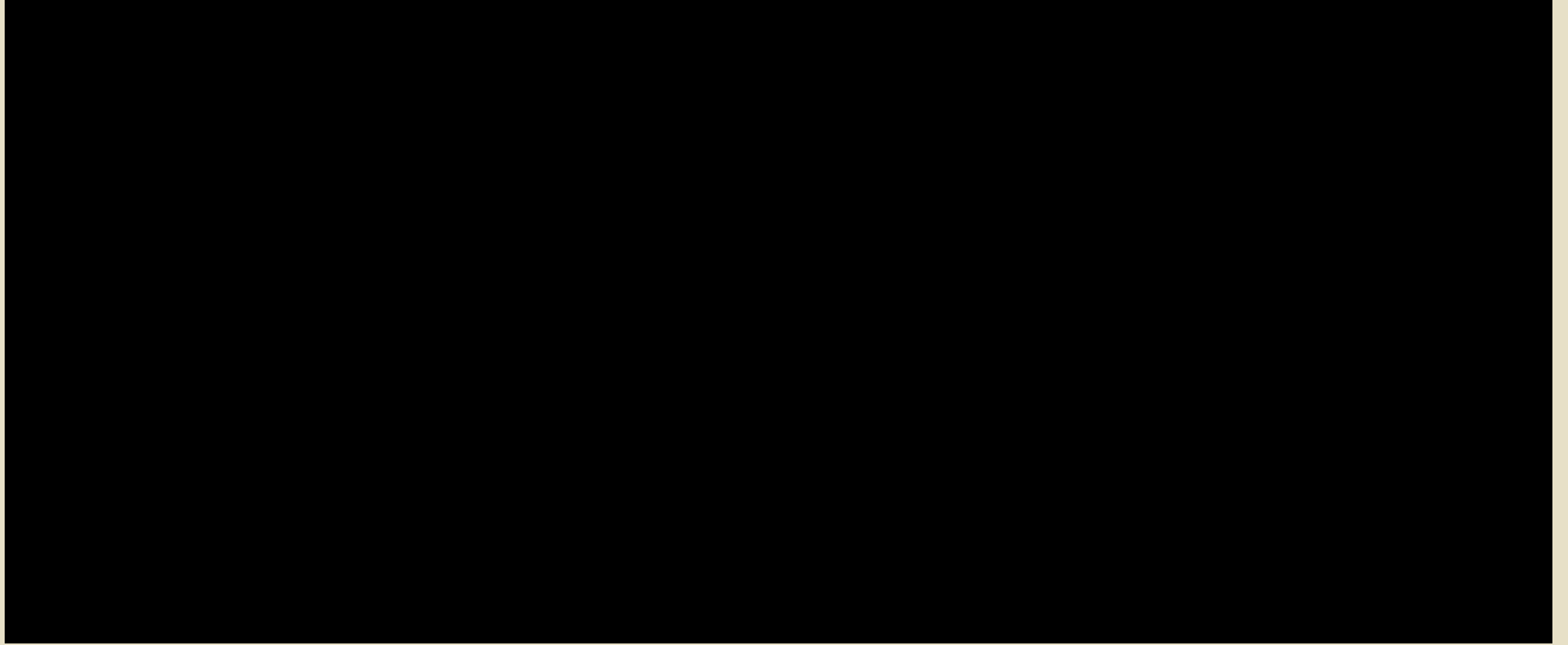
Example:

“I request you to leave this place. You have eradicated darkness because of your moon like face. Thus, you are creating obstacles in the way of young ladies going towards beloved.”



Painting by Raja Ravi Varma

Final scene (Pursuit of Happiness)



Lunch box –end scene

- No typical happy ending
- Beauty lies keeping the end open
- No focus on delineation of rasa
- Many bhavas presented
- Unusual treat of transitory emotions-
Dainya, chinta, capalata, avega, vishada, autsukya etc.

article:

<https://www.shakuntalagawde.com/2018/05/19/lunch-box-from-the-perspective-of-dhvani-theory/>



Rasa interpretations

Bhattachallata

- Utpattivada

Shankuka

- Anumitivada

Bhattanayaka

- Bhuktivada

Abhinavagupta

- Abhivyaktivada

Abhinavagupta

- Kashmir Shaiva Philosopher belonging to Pratyabhijna school
- Abhinavagupta adopts the method of synthesis – concept of rasadhvani
- His approach of ‘integrity’ is reflected when he combines his expertise of language, poetry, philosophy to form a theory of aesthetics
- Abhinavagupta-all *rasas* are of the nature of bliss

तत्र सर्वेऽमी सुखप्रधानाः । स्वसंविच्चर्वणारूपस्यैकघनस्य प्रकाशस्यानन्दसारत्वात् ।

- Rasa is alaukika-
- illustration for relish of certain new element produced from ingredients-
- E.g. different ingredients having different taste like sweet, sour, pungent, bitter, spicy give rise to altogether different dish i.e. different taste when all ingredients are used in right proportion.

पाकरूपया सम्यग्योजनया तावदलौकिको रसो जायते।

Stages

- Rasa is an aesthetic experience
- It appears as extraordinary (*alaukika*)
- It is suggestively revealed through art (*abhivyakta*)
- Particular details of presentation are dropped due to the process of *sadharanikarana*
- Connoisseur takes this as pure form, devoid of details, convincing experience
- Responding to the emotional experience (*Hridayasamvada*)
- Loosing oneself in the experience without any reservations (*tanmayibhavana*)
- Experience of the nature of pure awareness (*samvid*)
- Mind attains full repose (*vishranti*)

Art=yoga

- The first stage of the process of creativity, when the method of yoga is employed to achieve the realisation of the identity of consciousness and object, is called the *dhyana mantra*.
- The second stage is that making of the artefact in accordance with that visualised in the first stage.
- The third and final stage involves *pararupa* (transform), where the object seen through mental perception becomes actual.

-Coomarswamy (1994:167)

- Thus Art is essentially a yoga in this tradition- a yoga of meditation and concentration in which the artist becomes one with its object. (Rajnish Mishra, 108)