CHAPTER IV

MAHABHARATA

A SOURCE OF DEMOCRATIC AND POLITICAL BEAUTY
INTRODUCTION

TO

CHAPTER IV
As far as the two epics concern, I did not take their aesthetic study chronologically but I reviewed them with the perspectives of their trends which inclined more towards advancement and settlement of human-values. Thus, I put काम्याणा later than महाभारता as concepts of aesthetic attitudes in काम्याणा are more developed and conspicuous than the other Epic.

A stream of consciousness where society played a great role in constructing the new era of sociology, politics, philosophy, logic, ethics, theology and literary value is seen in महाभारता. The first enemy of mankind, that is, लोभा or rapacity emerged all the ugliness and dark-picture of the world which exuded utter helplessness, but it was corrected by भगवद-गीता, साभाः-पर्व, द्रोण-पर्व, कर्ण-पर्व, भूस्मा-पर्व, संति-पर्व and उद्योग-पर्व of महाभारता. It was an expression of cultural crisis of that period which brought crisis in the aesthetic values of human-life also. It is a socialist literature where the development of democratic trends with the philosophic values of life are allegorically shown.
Like a critical realism the author of *Mahābhārata* concentrated upon man as a social, psychological and moral entity and their reality - dependence of his fate on the surrounding world. With great warmth Vyāsa depicted his hero's attempt to escape from darkness to light to build his life according to the dictates of his reason and conscience. But in the condition of world of property the individual was mostly the prey of hostile social forces. The heroes of *Mbh*, were the sufferers to arouse ideal-sympathy in the readers. Individual reasons and conscience did not mean that the characters tried to find reality in their individual idealism but they blended their ideals with the traditional realistic depiction of life, this conventionality helped to make more vivid the artistic expression of the real features of, and the processes going on in real life.

The most significant feature of *Mbh* was political symmetry in the life with its prism like stratagem. The human nature in its hierarchy is exposed in the
diplomatic speeches of the heroes of *Mbh*. Politics merged in the social and cultural life so much that to remove the chaos, author had to evolve ethical values with his subtle skill where people had been enjoying the aesthetic joy with great harmony. The paradoxes, contradictions and conflicts could not be survived in this harmony as the end was more important than the instrumental values of struggles.

*Bhagwad-Gītā*, which stands as the masterpiece of the world-literature, blended all the surviving Indian thoughts in bringing out the realism, surrealism, symbolism and mysticism of the study of aesthetics. For social beauty, political geometry of balance, potential emotion of bravery, social justice, social sciences applied to an individual with the allusion of aesthetic experience - all are the subject-matter of *Mbh*. The balance of *Kāma* with ethical values, the physical beauty and its hierarchy with the philosophy of *Sāmkhya*, canons for the feminine and masculine physical beauty - everything of *Mbh.* aroused the
curiosity in the subsequent connoisseurs, who elaborated the episodes of Mbh. in the classical period of Sanskrit literature in different Kavya-forms.
The Mahābhārata is one of the longest epics in the world. It is eight times as long as the Odyssey and the Iliad combined. The earliest Purānic compositions — the epics, romances and heroic-lays of the Indo-Aryan feudal age, were lost and could not be preserved. But we find that the Rāmāyana and the Mahābhārata as well as twenty odd other extant Purānas of the late period, preserve fragments of the older heroic compositions. These are mingled with oceans of miscellaneous folklore, ascetic moralizing and learning, popular religious tales, and the sentiments of a comparatively late period of religion. This big epic has supplied the prayers and meditations, popular plays of classical Sanskrit period, princely entertainments, moral admonitions, fables, romances, puppet-plays, paintings, songs, poetic-images through its similes and other linguistic suggestions, yoga-aphorisms, nightly dreams and patterns for daily conduct. As it is said in Sanskrit literature of India today: If you do not find it in the Mahābhārata you will not find it in the world. It was considered as the world Encyclopedia. Before it is known as Encyclopedia of India, Sri Tilak gave a long passage in Sanskrit to prove it to be

1. *Philosophies of India* by Heinrich Zimmer pp.69

(Hereafter referred to as Zimmer)
an epic (Mahākāvyā) in the traditional manners of Dandin who lay down the rules for Mahākāvyā in his Kāvyādāra.

It is more than Mahākāvyā, which is having everything of the world-knowledge compiling in its huge form. Whatever is said about the four aims of human-life here, that is described in other places, which is not here, that is not anywhere. The power of poetry if we try to find out, we would find very good speeches in Mahābhārata which are well planned, palatable diction, colourful and meaning ful phraseology, purposeful and aimful eloquence and appropriate as uttered by different characters. They have proper philological background, with proper connotation of their semantics. In Ādi-Parvan, during the examination of the knowledge of the skill in bow and arrow and its shooting gallery, the interlocution among Duryodhana, Karṇa, Arjuna and Bhīma; in Sabha-parvan, the dialogue between Śiśupāla and Bhīma; in Vana-parvan, where Draupadī instructed the stratagem against the trick of Kaurava and talked to Bhīma and Yudhishthira. In Droṇarāvan, after the slaughter of Droṇa by Dhrṣṭadyumna, the dialogues of Sātyaki, Arjuna, Dhrṣṭadyumna and Yudhishthira; and the most refined sample of art is the speech of Lord Kṛṣṇa before Kaurava to have a treaty with Pāṇḍavas. All these are the best pieces of the art of literature. Its author

3. Ibid., 6,12.
Vyāsa, how learned and elocutionist he was, the capabilities of his good speeches leave the great influence on the mind of the reader. The subtility of the diplomatic mind is seen in Karna-parva also, where Lord Krishna encouraged Arjuna for the fight. The boldness, frankness and fearlessness are the main characteristics of the speeches, compiled in different Parvas of Mahābhārata. For the reproachful acts of Duryodhana the defamatory, disapproving blow of Vidura; being renounced by Dusyanta, the dialogue of Sakuntala that is, beauty in truth excels even the beauty of one’s own husband and son; all these speeches are magnificent attempts in the world-history of literature. They are the real specimens for the psychology of behaviourism to analyse them with reading the minds of the speakers in particular situations. The freedom of speech with the frank attitudes of the mind where the real spirit is shown behind, without any imposition of even social and religious taboos, would be found more in Karna-parvan during the talk between Salya and Karna. The Bhāgavad Gītā is the classic document of the first stages of this diction. The text, an episode of eighteen brief chapters inserted in the Mahābhārata at the point of epic-action where the two great armies are about to join in battle.

4. Ibid., 74.6-7.

5. Ibid., Bhīma 6.6.
Seeing his friends and teachers, sons and grandfathers, nephews, uncles and brothers, an emotion of the greatest pity afflicted Arjuna whose spirit was unmanned. At this critical juncture, his charioteer Lord Krsna, skillfully taking the side of philosophy and religion of life, delivered a lecture to gave him heart. His instructions and revelation was the fairest flower of the epic-period of Indian chivalry. It is the greatest achievement of the author of Mahābhārata for the mankind of the world. Though it is historical yet it includes in the poetics or a poetry.

Mahābhārata itself proclaimed that the Kāvyā like Mahābhārata excels all the epics of the world and it is beyond the capacity of any poet to write better than this. The slokas in Mahābhārata are of different kinds. Few of them are composed in such a lucidity, they look as easily understood piece of conversation, but somewhere they are paradoxically incoherent and circumlocution. They gave the reason for its difficult passages with an episode of Ganeśa and Vyāsa. Ganeśa was behaving like a stenographer while it was being composed by seer Vyāsa. Lord Ganeśa was a competent and incessant writer who could pick up so quickly the dictation that Vyāsa had to stop himself in thinking and composing the preceding Sloka. In this way, Ganeśa had enough

6. Ibid., Adi.72-73. तन्मया च काव्यमित्र्यांकं तत्समात्मकाल्यं पुनिकथयति। अस्य काव्यस्य काव्याः न सम्बन्ध विज्ञाप्यां। विज्ञाप्यां रूपाः काव्यस्य स्नातकवाज्य इवाभास:।
spare time while Vyāsa had some of the drawbacks of his authorship. Therefore, Vyāsa, composed few difficult slokas in between so that Ganeśa should have got busy himself in understanding their meaning while taking the dictation, and in the meantime, Vyāsa could compose few of the easy slokas further. The difficult slokas held up the stenographer Ganeśa, to ponder over, and Vyāsa could have had more time for his further scheme of slokas. He spontaneously filled Mahābhārata with all the emotions and their respective aesthetic experiences. The small stories, Vyāsa used as uddipana which enhance the emotive-effect of the focal-point. Vyāsa showed his supreme genius or poetic-gift in composing Mahābhārata, a classical example of poetry. He gave an excellent account of the description of natural phenomena with the newer images. But not with the profound sense of beauty as described in Rāmāyaṇa. Only in Vana-parvan, the description of Himalaya is given without artificiality, a real picturesque view of the moving camera of profound imaginations. In the beginning, he showed the anti-climax and distasts of his characters who are disintegrated by themselves.

7. Ibid., I.83. शर्मास्य सिंहोद्यानपाणिदृष्टिबिवारणम्।
तारजनकोर वल्लोस्यो ज्ञोकानन्वये नाहूनयि।

8. Ibid., I.93. तद्दृष्टयः वश्यामि शशवत्मुखपत्रोदयस्म।
स्तववेद्यपायैतमाक्षियमसौरस्यि।

9. Bham. Kāvyālaṃkāra 1.4.5; Danḍin, Kāv. I.103-4; Vamana, Vṛtti 1.3.16; Abh. Lecana p.29 (अपवेदनस्यनिर्विवाहामाप्रम) RNS. VII.2 (अन्तरगताधि)
but he co-ordinated all of his characters and united them on the death of Bhiṣma in Śaṁti-Parvan. The victory of righteousness and defeat of demeritorious is shown by the wonderful characterisation of Pāṇḍu-dynasty, where men and women seemed to be detached from the material world like a lotus above the water. The dominant emotion is self-sacrifice in all the positive characters of Vyāsa. The idealism played a great role in the life of Yudhiṣṭhīra, Bhiṣma, Arjuna, Karna, Kuntī, Draupādī, Abhimanu, Drona and Bhiṣma. Duty requires denouncing the world pleasure. Kuntī being detached from her sons, tried to make them understand to fight against the evil like Kṣatriya and performed their respective duties toward the goal of self-realization. In any case, they were not supposed to beg in the life. The extreme devotion for husband is shown in the character of Gāndhārī who refused to enjoy the sense of vision after covering her eyes with a thick cloth, and who perceived the spiritual beauty through physical negation. Draupādī is a personality of valorous Kṣatriya woman with the quality of forgiveness to her devotee. Draupādī through her sacrifice and intelligence, became faithful with all her husbands in her forest-abode. During the time of gambling in Sabhāparvan, the far-sightedness of Draupādī is par-excellence, where she shined in pronounce manner with ethical beauty reflected on her face. She was a woman in a

10. Mbh. Udyoga. 136.9.10. एकद्वन्द्वज्ञो वाच्यो नित्या उन्द्रवस्य भोजने कृतेदरः।
मद्यर्थ हरिविया धृते तस्य कारतो यमानादः।
real sense with extraordinary quality of brilliance and valour like fire (as she was born out of the fire of ritual-sacrifice Yajnäsainī) Duryodhan, Duhsasana, Karna, Jayadratha and Kïcaka, all misbehaved with her and all became the objects of her anger as well as of forgiveness. In Rāmāyana, Kāma appeared in the form of Rāvana as an enemy of Lord Rāma, but in Mahābhārata, Lobha or avarice of Kaurvās became the enemy of righteous Pāndavas. These six enemies (Kāma-Krodha-Lobha-Moha-Mada-Matsara) bring distaste and ugliness in life, but if they are participating in the life of an individual with their appropriate balance they bring newness and beauty in life. It is not that, Vyāsa showed only physical world and its strife, but he tried to expose the internal struggle of man within himself and his subtle psycho-analysis. In the male-characters, Bhīṣma due to his vow, his sacrifice of Ambā; his profound knowledge of all the Śāstras; his devotion toward his father as an ideal warrior; he is made the hero of the Kāvyā. Though he fought, taking side of unethical path of Kauravas, yet he could discriminate bad from good, right from wrong in his beautiful speech imbibed in Śanti-Parvan. He knew the reality. His reality based upon idealism in life and yet he posed against his own nature. Being indifferent to the war-affair, he yet fought for Kauravas. Only a person who is perfectly truthful, can project an image of falsehood, like a Maya, of Brahma.

11. Ibid., 139.3. शुभ्रुषु मलनुसयं व शुभ्रपुष्यं हस्यवा दिन्नन्यः।
प्रत्यायोत्स्वामः पावामेतत सु: जातं न ज्ञति इति।
Being familiar with the joy and sorrow, man becomes free from them. Such a liberated man mystically hides his freedom and begins to act as the enjoyer of happiness and sorrow of life. That's the beautiful style of life itself, manifested in the character of Bhīṣma, Kṛṣṇa and Pāṇḍavas, who like actors exposed the truth from behind their actual freedom though seemed to be apparently enjoyers of this apparent world. Inspite of the enmity of Kauravas, they never forgot their relationship as brothers. They helped them in releasing them from the cultches of Gandharvas, during their exiled-period in the forest. They were quite thoughtful all through Mahābhārata to help their brother Kauravas. Pāṇḍavas wanted to remove the evil-feeling of Kauravas by their goodness, but ego-fed Kauravas could 'nt see the virtues of their cousins and enforced on them unwanted war. The army with its enormosity and superiority was defeated by the small army of Pāṇḍavas.

In Gītā, it is specially mentioned that the state of void of wisdom towards righteous path is a happiness and beauty of life. Even without Kurukṣetra-war, Kauravas with their conceit could go to the dog. But how could it be possible to reveal the negative ugly side of life? The reality could not be shown to the readers of different periods. This war was the imposition to give some norms to the society to be conformed with the goodness. This was merely to shelter the group of elites who involved themselves only in attaining the materialistic power after forgetting the value of love or fraternity. It was not only a political movement, or war against artifice, but to establish a metaphysical foundation for diplomacy. The concept of Politics then changed into stratagems.
of the chess by deceit, by untruth, by unjust, fraud and by
violence imposed on the people. The principle of kingship was
never questioned. Intrigue, conspiracy, distrust, treachery were
therefore, the very atmosphere of the royal-court. People were only
subjects, busy with their private struggles for life, divided into
groups and kept from each other by their rules of caste. The sole
trust of King was his own mighty arm, his wit, his royal wealth,
and his self-interested troops. To change entirely the wrong
concept of politics, the great-war between Kauravas and Pāṇḍavas
took place. It was the war for moral rearmament and to build a
society on democratic level. This democracy of Individual freedom
could be attained only by spiritual means and not through the
principle of might is right. Total evolution against monarchy was
achieved to build a new concept of democracy based on diplomacy,
on the one hand, and righteous path and value of truth and goodness
which elevate the individual toward spiritual aesthetic experiences
on the other. This was done to reintegrate the royal families and
feudal-society. The poetry in Mahābhārata though, is full of
heroic sentiments yet one would enjoy the all variety of aesthetic
experiences in it. It is the amalgamation of history and poetry.
Poetry being more philosophical and more serious because more
universal in its implications - remains fundamental, but remains
in the background till the various ways in which writer had given
literary-treatment to imaginary-situations in which he is evolved
throughout his historical period. The motives and their functions
are concerned with the relation between the moral and the aesthetic
values. The history of society depends on the ethical background and its function with the conformity of particular concepts as its values while the psycho-analyses and the aesthetic treatment of that value creates poetry of the particular historical period.

But the poetry of Mahābhārata depicts different periods of history so also different values which achieved integration and reconciliation during the period of Kauravas and Pāṇḍavas with the divine Kṛṣṇa at the background. Because of its voluminous size and magnificent subject-matter, it is known as Mahābhārata.¹² In Mahābhārata Tatparya-nirṇaya, there, it is said that when the composition of Mahābhārata was accomplished by Vyāsa, taking the permission of Vyāsa, Brahma and other seers and Gods put this voluminous Mahābhārata on the one side of the scales and on the other side of it they put total wisdom of all the Vedas and their accessories. Mahābhārata proved to be more cumbersome than the Vedas and Vedāngas.¹³ Though it is full of Dvāni, emotions and aesthetic-configurations, but to evaluate the gems in the ocean of Mahābhārata, it would be ridiculous if we try to apply the rules

¹². Ibid., Ādi, 1.274 महत्तमारस्वत्वाच महाभारतान्यथे।

¹³. Mbh. Tatparya nirṇaya 2.10. भारतीयश्च कुष्ठमारोपयतः पुरा। देवलोकमान्निर्मित:। त्व देवलोकस्य: सत्वनिर्मित:। व्यासस्य: वय: तत् त्वत्परिच्छिल्ल भारतम्॥
established by the poeticians of classical period. 14

The language of Mahābhārata is lucid, brilliant and full of gravity. The concord of these qualities bring harmony of newness and any reader can experience the ever-growing delight. The literary use of the language of Mahābhārata is such, that we can't put it into one style. Vyasa is not interested in style only in so far, as it makes what he has to see more lively and more memorable. He knows that the events, however improbable or even impossible, can only be made lively and memorable in narration of the language in which they are expressed. They in addition to carrying the main line of the meaning, can simultaneously make vivid contact with experience as known to the most unad-venturous. His work continues to arouse excited interest. Excitement or interest are the process of continuous discovery of the self, which can be communicated in a unique kind of knowledge. Such knowledge is itself valuable and can be defended without reference to any further purpose it may serve. To test the style of Mahābhārata in a literary sense, we have to find out the clue in only one masterpiece, that is, Śrīmadbhāgavat Gītā. Vyāsa himself admitted that the essence of total Mahābhārata imbibed in Gītā itself. The language of Gītā is extremely lucid, sweet and coherent in its subject. Though the sentences are small, they have the gravity and brilliance of meaning in them. It is the composition which is universal and written by a universal personality. It is a universal pattern in itself though not the criterion of literary value, but it helps to create literary value. It is a pattern, a way of harnessing the time dimension, of making man's enemy into man's
friend. The different languages interpreted it with their respective social-awareness with different meanings. It is witnessed as Smrti by the great commentators like Sankara. The optimistic concept of living conditions through the synthesis of deeds, devotion and the knowledge, one can experience the transcendent aesthetic achievement in it. In Adiparvan, it is said that the incomplete characters (of Kauravas) are accomplished with their perfection and completion. It is an innate characteristic of human-beings to remain essentially a human through doing what is appropriate for human-beings. Goodness does not get aged with the time-factor of life, it remains as goodness in all the changing phenomena. This gave a new light to the intelligent reader and his expectation, which produces a kind of moral refreshment. This moral obligation of human-life makes the reader to surrender himself to such an enlightenment which is narrated in Gita. There is no way of solace than commit oneself to be enslaved of the great truth. As it is only that truth which is omnipresent. This truth manifests itself in the catholic-love for all and thus created equality for all. A man with the grace of the great truth attains knowledge. Only the great truth of that universal

16. Bh. 16th Chapter
17. Ibid., 7.7.
18. Ibid., 18.65
19. Ibid., 6.27.
22. Ibid., 10.10.
personality imparts true wisdom, forgiveness, control of the senses and the mind, joy and sorrow, evolution and dissolution, fear and fearlessness, non-violence equanimity, contentment, austerity, charity, fame and all the diverse feelings of human-beings. The consciousness of Individual-self which is a part of universal consciousness, when strikes against the outer world of a matter, it becomes an emotion. Through the external deeds, emotions are born in a person and intensity of these emotions change them into the devotional feelings. Through devotion and its concentration one reviews the total knowledge revelations. Through Jnana man attains the grace of undoubted truth. The series of these developments into human-life are called as Yoga by Krsna a hero of Mahabhara. This truth of universal consciousness gives generalization to the expanding aesthetic experience in whole of the creation. This truth stands as beauty in whole objectivity or as one subjective-Principle behind whole objectivity. It is an essence of a flower, spring among all the seasons, ganges in all the rivers, goodness of the good-natured. It is only a ruling-principle of the fame, prosperity, speech memory, intelligence steadfastness and forgiveness of the woman-folk.

23. Ibid., 10.4-5.
24. Ibid., 2.66.
25. Bg. 10.20-33; 7.8-11; 15.7; 18.61.
26. Ibid., 10.36. भूतवस्तुप्रवतमहूष
27. Ibid., 10.34. कीर्ति: श्री वीक्षणारुणाः स्मरिताच्या दृष्टि: हामा।
Among the quadrupeds, it is lion, among birds, it is Garuda, it is a sexual-desire for procreation, it is the glory of the glorious. According to Gita, where there is knowledge and passion - these realities reflect with the experiences of aesthetic feeling. But for passion, it is warned that it should be always accompanied with righteousness. For attaining the self-awareness through the practice of Yoga, one has to restrain oneself or one should concentrate one's all scattering energy on one focus-point. This is the divine reality for divine virtues. Even if a demonic person has devotion for them he can experience the beauty of that aesthetic world. The effulgence of the great reality, is sparkling on the person possessed of affluence, valour and brilliance of intelligence. This invisible universal consciousness makes the beauty as mysterious and difficult to catch it through our senses, one being bewildered with It, sees It, bears It

28. Ibid., 10.30. पुण्यां च पुण्य्कौशलम्यम परिशिष्टाम्।

29. Ibid., 10.28. पुण्यारसिकदर्प:।

30. Ibid., 10.36. अयोहसिद्धथायायोस्हिम।

31. Bg., 7.11.

32. Ibid., 16.5

33. Ibid., 9.31.

34. Ibid., 10.41. यहविद्वृतिमत्त्वां श्रीमद्विजौले ना।
लत्त्ववाचनत्त्वां मन्त्रेऽं शरणम्य॥
and tells it.\textsuperscript{35} As this universal soul manifests itself as an individual soul, so this equanimity brings beautiful harmony in the feeling of one who knows it.\textsuperscript{36} The truth should be followed by knowledge where one attains the awareness of oneself which in its turn makes a man to experience the aesthetic delight of that truth.\textsuperscript{37} Just as the simultaneous unity and separation of \textit{Mâyå} with \textit{Brahma} is \textit{Yoga}, in the same sense when individual-self unites and separates simultaneously with the \textit{Prakrti} then one experiences the aesthetic bliss in this \textit{Yoga}.\textsuperscript{38} This is the inessant state of bliss and peace.\textsuperscript{39} \textit{Yoga} - practice is feasible only in the atmosphere of peaceful mind.\textsuperscript{40} Peace springs from the equanimity of the understanding of having one universal soul as a great principle behind all the lives.\textsuperscript{41} Thus we find, that the non-conflicting states of within and without can perform miraculous in our aesthetic feeling. The responsible factors of our inner-conflicts are \textit{Rajas} and \textit{Tamas} and the factor which bestows peace is \textit{Sattva}, whose branches in this cosmic-tree of this world, are

\begin{itemize}
  \item \textsuperscript{35} Ibid., 2.29.
  \item \textsuperscript{36} Ibid., 2.48; 6.7-17.
  \item \textsuperscript{37} Ibid., 11.47.
  \item \textsuperscript{38} Ibid., 2.50; 6.21,27.
  \item \textsuperscript{39} Ibid., 6.21,27.
  \item \textsuperscript{40} Ibid., 2.70.
  \item \textsuperscript{41} Ibid., 2.50.
\end{itemize}
pointing towards elevation while the branches composed of Tamas go downward. 42 This Sattva is the divine property to elevate man from this apparent world. This elevated man and his world of beauty is described in the 16th chapter of Gita, 43 which are enumerated as the great quality of the highest spiritual being in Purana literature. 44 If through the knowledge, our body also becomes transformed into consciousness, the brilliance of this consciousness would reflect our body into a newer and still newer form. 45 Our physical body, if deprived of the presence of the knowledge and consciousness, it would become old. 46 Lord Krishna said that a man of knowledge has no significance for life and death, sorrow and happiness, as he attains the reality of oneness with universal soul. 47 He takes birth but he does not attach himself with the conditions of childhood, adolescence, youth and old age. He enjoys them and yet he is free from them. 48 He attains the transcendental bliss. 49 This beauty which he attains is the

42. Ibid., 15.2.
43. Ibid., 16.1-3. तेजः हमा शुभः सौराष्ट्रहो नातिनानः तथ। परमेश्वरं हमे देवीमभवात भासति II
45. Mbh.Sānti 316.2. नातिनत्तासयम वायं नातिनित्तामोक्षम अन्तः II
46. Bg. 2.22.
47. Ibid., 2.11. मतम्यत्त्वायेव नातिनित्तित्वाय यो विविधम भासते:
48. Ibid., 2.13.
49. Ibid., 2.14-15.
long process of many births and their penance that he experiences in a hidden reality which is formless. Though it is difficult to experience aesthetic truth but through penance it is accessible. This idea might attract poet Keats in his poem 'Ode on a Grecian Urn' where he said in the stanza that:

"Beauty is truth, truth beauty", that is all
Ye know on earth, and all ye need to know."

One's existence is one's reality or truth itself. Therefore, 'being in itself' is beautiful. Sattva - predominance, makes man free from attachments, and illuminates the quality of happiness, love, bliss and peace on his physical body. Then there is no intermediating contradictory stage between his individual-self and his physical body. There remains a friendly relationship between both. As philosophy of Sākhya explains that all the emotions are born of the combination of these Guṇas which build ultimately a natural character of an individual. We experience the

50. Mbh. Sānti. 161.5.
51. Ibid., 162.5.
52. Ibid., 194.34.
53. Bg. 6.6.
objective world through this eternal combination of *Gunās*. Just as a clay-lamp inside the clay pot illuminates the objects outside through the holes of clay-pot similarly, individual soul residing in the body illuminates all the objects through the sense of perceptions.\(^{55}\) Actually *Sattva* quality is indicated in the experience of knowledge, *Yoga*, devotion and unattached deeds. A man with the predominance of *Sattva* quality in his inherent nature, inclines only towards the food which increases his age, intellect, vitality, situation of non-ailments, happiness and love for all.\(^{56}\) For the craftsmanship of his life, his nature of penance includes purity, simpleness, celibacy, non-violence, reverence for the intellectuals and the elders.\(^ {57}\) Besides artistic beauty which is shown by the art, a man of values creates everything universally pleasant and stimulates sublimity in a man beyond his expectation.

The intellectual pleasure through mental-beauty is attained through constant state of concentration on it, which is revealed in the form of mental-delight, emotions of peace, absorbing into the spiritual studies, controlling the mind, and

55. *Ibid.*, 194.42.

56. *Bg.* 17.8.

holiness in all the sentiments which are not artificial imposition of the external world of sensuality. 58 These are the states, free from prejudices, where man feels liberated from the binding conditions of the world, and enjoys aesthetic-feeling of intellectual freedom. Thus intellect can use its potentiality in concentrated manner to feel a bliss inside itself free from objectivity. Constant projection of subjectivity over all the objective elements, gives rise to the universal appeal of beauty. That is what Gita calls intellectual penance of converting everything into a great subjectivity which is a true reality. 59

Mind represents itself as a potential will power. This power can be exhibited only through the austerity of speech which is unoffensive, truthful agreeable and wholesome. 60 An art when filled with sweetness, without the frustration or harshness, which depicts the true situation of his characters which are organic in their presentation and which are perfect not because of the perfection of the form but the kind of insight which is bound up with that fine organization of the total communication, that gives an immediate

58. Ibid., 17.16.
59. Ibid., 18.30.
60. Ibid., 17.15.
experience of aesthetic pleasure. It suggests something pleasant and yet effective like a sugar-coated cough-drops. In the literature of Gītā though orthodox systems of philosophies are elaborated, but the platable words of Lord Kṛṣṇa, with their sweetness which exposed the ultimate truth in the context of worldly relationship, were really infatuation for Arjuna. The speech which is pleasant and truthful both, it has a magnetic induced-effect on human-beings, that’s why, a literature with beautiful style and a plot bearing reality is full of aesthetic emotions. The celebacy which achieves Brahma-Vidya, as described in the chapters of Udyoga Parvan and in the 7-11 slokas of 11th chapter of Gītā, is nothing but a pure knowledge unmixed with the outer world and its prejudices and reactions. For the spiritual pleasure, one requires these celebate feelings. Celebacy could be performed in all the Āśramas. He can be free from prejudices and reactions through Karma-Yoga. Through this feeling which elevates man to the higher and higher mental-level, gives spiritual pleasure as its ultimate value. It is due to this feeling of celebacy Gandharvas and symphathetic world is brilliant with consciousness.

61. Mbh.Śānti. 84.8. ॐ तानादिपि कूतार्नः महुरात्मरक्त्र्वर्गः।
सर्वव्यक्तिश्चायः शरीः सात्त्विनं कुर्तदेव बहः॥

62. Ibid., Udyoga 44.4. अत्यक्षकतेविभंगमित्वग्रं दुरान्तः।
कुद्रा व तेवाः ब्रह्मवेदेन सिद्धामः॥

63. Ibid., 441.19. एवं कस्मवंजनेऽक्षातीत्वं बहु-पुनःन्यभे च पुमिलात्।
कर्त्तितव वास्ये प्रदेशः। दिश्यवः कस्मवितस्मानः बहेव
जनाशः॥
and which is not obscured with the false projection. When Arjuna was learning a knowledge of weapons in the palace of Indra, fascinated by the celebacy of Arjuna, Urvasi tried to seduce him through her love. But Arjuna ignored her request and thus was cursed as being transformed into a female form of Brhannla. The celebacy is the state where person lives in equilibrium state of Sattva and conquers his soul and makes himself free from the physical body through residing in the physical world. The state of non-argumentation and the pure intellect together, gives rise to the knowledge. Celebacy is the penance which beautifies the human body with its brilliance of health and non-ailments, is the potentiality which is invincible even by death. The spiritual form of Brahman, the absolute, begins to reflect on him, it is the formless form which only a celebate can perceive through his knowledge and concentrated potentialities.

64. Ibid., 44.21. 

65. Ibid., 44.7. 

66. Ibid., 44.23. 

67. Ibid., 46.6.
becomes an absolute beauty of the insight of the celebate. We taste the partial beauty is revealed through unveiling our total vision of knowledge. The relativity of the spatial and temporal experiences which are the modification of the ephemeral world into Sorrow and happiness, they are vanished in the concentrated will and the knowledge of the celebate, where he is free from the feeling of opposites of the world. The thing between temporal and spatial world is with the form. Before assuming any form in its beginning, and, at its end the things of form is formless. Accepting this rule of formlessness during its beginning and its end, the intelligent person through the lamp of his intellect visualizes the formless Brahman who is beyond the sensory perceptions on one side, and He is nearer as the object of Māyā on the other side, which is identified by an intelligent man. There a true vision is spiritual vision. It is only a highest aesthetic experience. In Anuśāsan-parvan and Mokṣa-Dharma of Śanti-parvan, interpreted both the limits of this ephemeral world and its third-limit of infinity, where all beauties are hidden in the transcendent experience. Just as theory of relativity after deducing the infinite extent and infinite divisibility in a

68. Ibid., 46.10.
69. Ibid., Śānti. 174.33. अन्तःकृतं रूपं धीरा न ते महोक्त्यं रूपं
अ-द्वाप्तं पर्वतमादनं दत्ते-तत्त्वमस्य: ||
70. Ibid., 203.9.20.
71. Ibid., 75.35. नासिति निभास्यम चयः: ||
succession reaches still higher finity, similarly, in succession
of the experiences, man reaches the highest goal of self-enlighten-
tenment after eradicating his family, his city, his country and
last, his all the possession of affluence. True sacrifice lies
in renunciation of everything. One liberates oneself from
attachment and malice of competition only then he achieves true
abandonment. When one erases the tastes from the tongue, smells
from the nose, sounds from the ears, touches from the skin and
forms from the eyes, then he sees his true form in the great
consciousness in his speculation. The fundamental formless is
the spiritual form of a man, its sprouts are his mental-beauty and
its fruits-flowers and leaves all together are his physical beauty.
No stage is without beauty. It is difficult to experience
spiritual beauty of formless-being, as it is more difficult than
even the death to control the senses. One who controls the senses,
control his self also and bears friendly relation with his

72. Ibid., Udyoga 37.17. त्यक्तव्यायः पुनःश्रां प्रायमश्यायः कुं त्यक्तव्यः।
ग्राम्य जनपदवयायः आ त्यायें पुरविवै त्यक्तव्यः।

73. Ibid., Sānti 161.17. त्यागः स्कृत्तव्यः त्यागः विक्षायास्य ते उपायः च रागदेहाकृष्णीशयः त्यागः प्रज्ञात नावः।

74. Ibid., 205.5. निवर्तित्वता रस्यं रसेश्यो ग्राणं व मन्यान्युक्तं च शास्त्व। सप्नीत्वं त्यकं स्पङ्गतं व च महुक्तः। परं प्रज्ञातं स्वं स्वाप्तं।

75. Ibid., Udyoga 39.52. इन्द्रियायम्ममुन्मत्स्या मृत्युमाधिष्ठि विविष्यते।
consciousness. There is no pleasure without sacrifice. The sacrifice itself is a bliss of aesthetic experience. Pleasure of wisdom is the aesthetic pleasure of a value. We see in this practical life even that misery and sorrows bring unhappy disposition. Sorrow springs from the attachment and our own ego. Ego can destroy totally a man. The egoless state creates generality in an art and brings aesthetic pleasure of universal appeal. Pingala in her passion for ego tried to find out beauty in the different physical bodies of her different lovers, consequently, she took shelter in self-realization through shattering her ego-state of mind which was obscuring her vision for true beauty. This feeling of spiritual-beauty comes after facing the social justice through its ethical beauty and then one's own mental experiences of subtle-beauty through utmost sensibility. In the configuration of society, the qualities which unite different units

76. Ibid., 34.65 बन्धुरत्यक्त्यस्मात्मात्मा केलायात्मात्मा जिति।

77. Ibid., Sānti 76.22. नात्त्यक्त्या पुष्पायन्त्यि नात्त्यक्त्या विन्दः परम् नात्त्यक्त्या चामयः श्रेते त्यक्त्या सवः पुजी भव।

78. Ibid., 75.35. नारसित्यथा परं पुरुष।

79. Ibid., Udyoga 36.44. सन्तापिदेः प्रज्ञस्य सर्वं सन्तापिदेः प्रज्ञस्य अक्षु।

80. Ibid., 37.8.

81. Ibid., Sānti, 74.58.
into one, are equality and sincerity or honesty, which are the basic qualities of a democratic-pattern of society - it is described in Udyoga Parvan from chapter 32 to 40. These two qualities are as effective as the immersion in all the pilgrimages. Equality is based on integrity. To balance all the differences and disintegrity into one unity of harmony, is brought by the morality of the society, which through its conformity brings goodness to human-life. Contrary to it everything which is non-conformed in the scale of ethics is ugly and evil. In Udyoga Parvan, it is declared that whole society is moving in inter-dependence. Nobody can move individually. It does not mean, that all should lose their entity in the crowd of the society. It gives the similes of a lotus, which is though encrowded with water all where, yet it is free from it and looks beautiful. Keeping one's individuality one can even become the unit of society due to one underlined principle. While one man though great, with his qualities can be thrown by the typhoon. But standing in unity, he can't be.

82. Ibid., Udyoga 35.2.
83. Men's heart ought not to be set against one another, but set with one another, and all against evil only. - CARLYLE
84. Mbh. Udyoga 36.65.
85. Ibid., 36.62.
thrown by hurricane. This inter-dependence is like a jungle which is not destroyed because of the concord of all the trees. Through unity is the integration of the inner-self and not outward attempt to join the component parts of physical existence. Through intuition one experiences the beauty of that value which can be indefinable by other senses. JEREMY TAYLOR, in one place emphasised the essentiality of intuition in experiencing the supreme beauty like this - "It is not the eyes that sees the beauty of the heaven, nor the ear that bears the sweetness of music or the glad tidings of a prosperous occurrence, but the soul, that perceives all the relishes of sensual and intellectual perfections; and the more noble and excellent the intuition is, the greater and more savory are its perceptions."

ADDISON called intuition as healthy disposition of the soul. According to the history of thinking and its experiences in India, the knowledge of changing things does not conduce to a realistic attitude; for such things lack substantiality and they perish. Neither does it conduce to an idealistic outlook; for the

86. Ibid., 36.63. ॐ ये श्रद्धा वृहति: संगर्गः पूर्णितिभिः
ते हि श्रीशुम्बरासि बालि-सहदेश-वो-नरकस्वादि।

87. Ibid., 33.120. यं सहस्रप्रभ निषिद्धं: सत्योपद्यामानकुमुदयाबन:।
अतीव संतापी आतिशय्ये महामयिज्ञानव्य इव पुराणः।

88. A good conscience is to the soul what health is to the body, ADDISON, A New Dictionary of Thought, Universal Text Book, London. pp.92-93.
inconsistencies of things in flux, continually contradict and refute each other. Phenomenal forms are by nature delusory and fallacious. Only introverted awareness, bent and driven to the depth of the subject's own nature, reaches that border-line where the transitory superimpositions meet their unchanging source. The oriental thinkers like western philosophers are fully aware of the limitation of philosophy that the means offered by the mind and the powers of reason are inadequate to the problem of grasping and expressing truth. Thinking is limited by the language. Thinking is a kind of soundless interior talk. What can not be formulated in the current words or symbols of the given tradition, does not exist in current thinking. Philosophical literature imparts one of many kinds of wisdom of knowledge each leading to some practical end. Every kind of wisdom brings to its possessor its specific power and this comes inevitably in consequence of the mastery of the respective materials. The Yogi - philosopher is the master of his own mind and body, his passions, his reactions, and his meditations. Wisdom should be guarded jealously and communicated sparingly, and then only to one capable of becoming its perfect receptacle. Further, the possession of the wisdom and its special potencies, was in ancient times regarded as one of the most valuable portions of the family heritage. One of the Upanisads contains the warning that its teaching is to be handed down, not simply from father to son, but only to the eldest son, which is to say, to the father's youthful double, his reborn alter ego.
but to no one else whoever he may be. Political wisdom as traditionally elaborated in *Mahābhārata* is so lofty and so valuable that it is reverbrating even as a value of statecraft of modern Indian Foreign Policy. There is a maxim which says "carry your enemy on your shoulder until you have got from him what you want, then throw him off- throw him off and shatter him, like earthen jar against a rock." Or "Whoever, persuing his own advantage, intends to crush somebody, should follow a cautious and deliberate procedure. When he lifts his hand, ready to strike his enemy, he should accost him in a friendly way. He should address him even more gently while delivering the deadly blow. And when he has cut off his enemy's head, he should pity and bewail him." The lulling of an intended victim to sleep is recommended not only for inner policy but also for foreign affairs. It is known as *Māyā*, the creation of an illusion." The modern techniques for dealing with enemies were already known to the ancient Indian political treatises. The modern conquered territories left to famine, plague and Cholera, illustrate the general law. "A surviving remnant of the enemy", is like a remnant of smoldering fire or of unpaid debt; all three are bound to increase with time.

89. Ch.Up.3.11.5-6, Br.Up. 6.3.12.
91. Ibid., 12.140.54; 12.102.34; 12.103.9-13.
92. Ibid., 12.140.58.
Therefore, defeated force is to be liquidated.

The principal Indian formula for the arrangement of foreign alliances and coalitions is based on a pattern of concentric rings of natural enemies and allies. The enemies are represented by the first surrounding ring and second ring (Mandala) is that of his natural friends. Though the king is supreme in the realm, he is always in danger, in his lofty, enviable and precautionary state of splendour. Neighboring Kings, his own ambitious ministers, successful generals, even the members of his own family, aspiring sons and princes are on the alert for his throne. And then his own over taxed subject, may at any time be secretly stirred to revolt by some enemy king. In such an atmosphere of threat, dread and sudden changes, the Mātsya-Nyāya prevails, "the law of the fish."93 The big ones eat the little ones. For the survival and proves oneself as to be a fittest, one should follow the seven devices of politics which are without conscience and regard for mercy. Sama, conciliation or negotiation, Danda a rod of punishment.94 This is for the king to display severity in making all his subject observe their respective duties. If this is not done, they will act like wolves, devouring one another.95 The third device is Dāna or donation in the form of honourable presents to generals and secret agents. The fourth is Bheda, the technique of divide and conquer. The fifth is Māyā,

93. Ibid., 12.67, 16-17; 12.89.21.
94. Ibid., 12.120 93; 12.140.7.
95. Ibid., 12.142-28.
the display of illusion, the sixth is Upeksā or overlooking or ignoring attitude of a king towards his neighboring enemy. And seventh the last is Indrajāla. This denotes the creation of an appearance of things that do not exist. It involves the spreading of false information and creation of false belief, and might be said to be a special form of application of the principle of Māyā to the techniques of war. This is the unemotional ocean of the fish where one approaches through seven merciless ways. What are the other ways of devouring small fish and live a successful life? The XII Book of Mahābhārata has few typical maxims for that.

"Both kind of wisdom, straight and crooked, should be within the call of the king." Though, throughout Mahābhārata, teaching is imparted for straight wisdom, only when hard pressed by unrelenting questions of the noble Yudhiṣṭhira, the great guru of warriors, Bhīṣma brought to reveal the dark secrets of the crooked way of wisdom.

Yudhiṣṭhira asked him - "What course of conduct should be adopted by a king shorn of friends, having many enemies, possessed of an exhausted treasury, and destitute of troops, when his counsels are all divulged, when he could not see any clear way before him."

Then Bhīṣma advised Yudhiṣṭhira by saying that he asked him the question that touches on a mystery. Morality is very subtle .... Listen therefore, O, Bharata, to the means that king may employ during the time of distress. 97 From the standpoint of true morality

96. Ibid., 12.100.5.
97. Ibid., 12.130.1-8.
he would not call these means righteous. A cloud changes forms from moment to moment, just so, enemy of to-day becomes even to-day one's friend. 98 The last word of social wisdom for politics is never trust. 99 Whoever desires success in this world must be prepared to make deep bows, swear love and friendship, speak humbly and pretend to shed and wipe away tears. 100 Do not fear the results of Karmas, rely on your strength. No one has ever seen in this world what the fruits are of a good or of an evil deed. Let us then aspire to be strong; because all things belong to the man who is strong. 101 Might is above right, right proceeds from might; right has its support in might, as living-beings in the soil. As smoke on the wind, so right must follow might. Right in itself is devoid of command; it leans on might as the creeper on the tree. Right is in the hand of the strong; nothing is impossible for the strong. Everything is pure that comes from the strong. 102 Be a heron in calculating one's own advantage, a lion when you attack, a wolf when you prey, a hare when you take flight. 103 When one finds oneself in a low-state, try to lift oneself, restoring to pious as well as to cruel actions. Before practicing

100. Ibid., 12.140.17.
102. Ibid., 12.134.5-7.
103. Ibid., 12.140.25.
morality, wait till one is strong. If one is not prepared to be cruel and to kill men as the fisher kills the fish, abandon every hope of great success. The King should always bear himself toward his subjects as a mother toward the child of her womb. As the mother, disregarding those objects that are most cherished by her, seeks the good of her child alone, even so should kings conduct themselves. We can not observe the past in operation, we can not recreate it at will, and we can not even be sure that those parts of it of which we have records are in any degree fair samples of the whole. The formulation of historical generalisations is thus largely an act of imagination. The historical imagination as applied by Vyāsa in Mahābhārata, its import of the meaning is such which can be compared of the craftsmanship which the artist needs. He, like a good historian started Mahābhārata with a clear picture in his mind and then proceeded to find the words in which to communicate it most effectively. Vyāsa used every possible device to persuade his readers that what he told them had actually occurred. Though, it is not totally a work of imaginative literature but disguised history, or biography yet it is useful and valuable to the extent that it is informative or it leads to good attitudes or actions on the part of the readers. Actual value depends upon real and not on apparent function. It is not that Vyāsa narrated

104. Ibid., 12.140.38; 12.141.62.
105. Ibid., 12.15.14; 12.140.50.
106. Ibid., 12.56.44-45.
only the facts of life, but he put a value as an illumination of an aspect of human experience also. We have to be alert in our mind and have to exercise our imaginations in reading the volumes of the Mahābhārata. This great books offers the possibility of stimulation, excitement, insight, illumination. Images, used in telling the stories or incidents are so vivid and memorable that they haunt the listeners or readers for a long time. There exists a literacy which is not a degree of intelligence or even a degree of skill, but a state of mind and imagination which is possible at almost any intellectual level. One being stimulated by substitute experiences which are contained in the Mahābhārata, reads and re-reads again and again till the mind of reader retains it as a source of future pleasure also. Aesthetic experience of any kind is a two-way process. The reader must never surrender but always co-operate. We may read a book to escape from trivial reality to significant fiction, but we must read actively if we wish to discover that significance. And we must develop, by conscious effort, the kind of imagination that can breed significance as the book impinges on the mind. The reading of Mahābhārata results in exciting and liberating rearrangements of existing patterns in the mind. Unlike the work of history, it conveys not only records of informations, but deep philosophies for the each humanities of studies together with the systematic science on politics and imagination literature of illuminating nature. It holds intrinsic good for active pleasure. We learn something about ourselves and our exposed nature, through reading Mahābhārata.
Its knowledge allows to enrich our whole personality and make us more interesting and more interested as human beings. The unique kind of knowledge it communicates to us is itself valuable. Good history tends toward art to the degree, that communicates the historian's mental picture of an earlier age. In Mahābhārata, language is used in such a way as to expand the events and characters described into something more than merely historical symbols. Without deviating in the least from the facts to which Vyāsa's research binds him, he was sufficiently gifted to give to his work a possible sense of general rather than of local destiny a sense of the human fate bound up with the fate of particular age with which he dealt. It made him a good poet as well as historian. Its aesthetic reaction lies in its most effective way to show the conditions under which fictions became an art of poetry. Our chief pleasure in Mahābhārata is watching how characters run true to form when involved in situations amusingly contrived to provide continuous contrasts between a man's character and his environment. The literary skill here consists in the author's ability to present vivid images, his lively and energetic language, his ear for effective dialogue, all put at the service of a rich inventive power. This great work is perfect not because of perfection of form as form is a separate quality from 'greatness'. It is because the kind of insight which it communicates is bound up with that fine organization of the total communication which we recognize most immediately in a poetry.
I discussed and analysed the social and political situations and their beautiful representations through the art of poetry by Vyāsa. Now I deal with the life and its relationship with the society where total glimpses are reflected.

Kāma, the Sanskrit abstract noun, denotes the whole range of possible experience within the sphere of love, sex, sensual gratification, and delight. Kāma is wish, desire, carnal gratification, lust, love and affection. Love-life means here primarily family-life, married-life to produce a happy, harmonious family, a happy husband, happy wife and mother, and numerous healthy, promising children. Kāma, subordinated by the presence of duties (Dharma and Artha) and economic, brings harmony in life which becomes valuable because of its aesthetic enjoyment. If love brings demerits it brings calamity to the economic of a person also. Kāma is a vitality of a man. We desire to earn money or to do virtuous deeds. This desire is symbolical Kāma which is the best in Trivarga. Just as better than the flower is its essence of honey, similarly, Kāma excels duties and money both. Kāma is the source of duty and money, so itself it represents both Dharma and Artha. Because of its import and export whole

107. Artha Sāstra 1.7. धनों का विरोध नहीं काम के बीते। न नि:ष्णु:स्वात।

108. Mbh.Śanti.167.29. नाचाम: कामयत्वः नाचामो धर्ममिष्टिति। नाचाम: कामयानोक्तिति: तपस्या कामो विजित्यते।

109. Ibid., 167.36. पुष्पको महिषासुर रपः काम आस्मान त्या स्तुतः। कामो धर्मस्पर्थयोर्वस्यः कामः धर्म्य स्तातः।
function of the world is moving.\textsuperscript{110} Kāma has equal status with Mokṣa as its purpose is to lead a person toward Mokṣa. The balance of the powers of love, duty, money, gives the valuable enjoyment and its aesthetic experience.\textsuperscript{111} The movements of society are flexible and are changing. That's why society does not come into the picture while we evaluate sex, desire, duty or economical condition and their relation to social conditions. As duty or ethical norms are permanent in their values so the desire of sex or money based on duty which is the real value, imparts health and beauty to a person. Kāma does not imply the sense of desire or sex only, but it suggests the meaning of Mokṣa also through its import.

To enjoy life for hundred years as valuable creation, these four aims are divided there accordingly. The importance of Dharma mostly is exhibited during the first period of celibacy, where Kāma and Artha are subordinated. From childhood to adolescence one gets health and knowledge only through the theological duties. Kama is the principal instinct during youthful age.\textsuperscript{112} It acts as a food for youth. But the fruits of this food are represented with money and dutifulness.\textsuperscript{113} All the Mokṣas are enjoyed only in this

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\textbf{110. Yv. Sukla.7.48.} कौदातू कस्या अदातू कामीदातू कामावादातू कामो
dाता काम: प्रतिस्फोटका कामित्ते।
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\textbf{111. Kama Sūt. 1.2.49.} एकमेव च कामेव च धर्मं वोपाचरणं।
इहामुख च नि: अत्यमत्ययं कुसंडुल।।
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\textbf{112. Ibid., 12.3}
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\textbf{113. Ibid., 1.2.46-47.} शारीरस्थितितुस्वाभावार शक्तिप्रणोदि कामरः।
कल्यणार्थ धर्मार्थोऽः।।
\end{flushleft}
stage of life. All the values of pleasures are experienced as aesthetic delight during the second stage of life, that is Grhastha āśrama. In this āśrama, whole society in the form of friends and relations and nation at large, in the form of all, variety of guests are represented. The good which is pleasant (Sreya and Preya) is accomplished here. With the co-ordination of two contradictory nature of husband-wife life, achieves its goal of self-realization through each other. Here, desire (Kāma) and money (Artha) in one hand and duty (Dharma) and liberation (Moksa) on the other, though are antagonistic in themselves yet are harmonized in such a manner to make life valuable with its pleasures and its limitations. All the activities can be accomplished only through penance. Austerity is the root-cause of all the beauties of the world. But apparently austerity which brings hardships and tortures to a man then how it brings beauty of a pleasure? Value of beauty does not lie only in pleasure. Only a pleasure can fatten the couple physically, and thus can retard their beauty. Nevertheless, value of beauty attaches to only frustration, which can weaken the couple of the skeleton.

114. Mbh.Śanti. 191.16. अत्य न्यायमात्यमां भरणं कल्याणेऽवस्त्रस्य न नित्योपयोगम। नृत्यगीतां वादनमात्रा भूति कुष्णाभिधाम दर्शायतां गृहर्ष्यमस्मान्य नित्यावृत्तिः। मन्यकार्यां विकल्पानुपमाः। स्व विकारं हंसतोऽः कामकार्यान्वितति। ।

115. Ibid., 161.4. अत्य न्याय हि चिन्तयन्ति तथोऽः च हि साधनम्।।
Therefore, through kāma if one enjoys, through duties or austerity one is afflicted. The balance of both eradicates the feeling of happiness or sorrow, and, projects only blissful-state of aesthetic sentiment. This is what we say release from the opposites.

For physical beauty, Mahābhārata gives and accepts the ethics of Sāṁkhya system. Prakṛti with the unity of Purūṣa evolves herself in the animate and inanimate both. As trees have consciousness so they smell, they taste and feel happy and unhappy both.116 Primordial Nature which is made of three Guṇās, it regulates man’s and nature’s position and transforms them accordingly. Because of its transformation and evolution, it is scattering beauty everywhere. According to their own inherent nature, every one is enjoying.

This Nature is simple though intelligent and has few rules only. It acts with the help of Purūṣa in a tricky and mysterious manner. The Sattva quality of Prakṛti is responsible for the values of beauty in life. Because bliss, pleasure, happiness or mirth or peace of mind, all these emotions are born out of Sattva. 117 Sattva quality of nature of a person is responsible to bend the physical body also toward this quality. Mahābhārata when talks about the physical beauty of a woman, then underlined principle of Sattva works there. The factors for the physical beauty of a woman which are contributed, they are :-

The six elevated limbs in *Kāśi Khandokti* are, the breast, the belly, the hair-lock, the shoulder, the hands and face, while *Nilkantha* explains the six elevated limbs as palm of the hands and feet, hair, breast, and eyes. It is auspicious to find these six limbs of the woman elevated. Their seven limbs must be subtle. These are skin, hair, teeth, the fingers and hands and feet and two knuckles. The subtle skin denotes the sense of small holes of the hair or they grow subtly not in the form of long hairs. In the *Sābha-Parvan* of *Mahābhārata*, it is supported by the epithet 'Natilomasa'; which was given for the beauty of Draupadi. If a woman has gross holes of hair in the body, beauty diminishes. The three things should be deep in her body which are her speech, her principle of vitality (*Sattva*) and her naval-cavity. The depth of the speech of a woman it can be compared to the deep pond where the sound of a earthen jar when it is immersed into it, produces the echoing sweetness and less profound notes. If a woman has deep breathing system (through the vitality of) her breasts would be automatically elevated. The depth depends on elevation. In nature

119. *Nilkanthad*.
even, the elevation of a mountain gives depth to a valley. This balance brings beauty in the physical body. The three dimensional effect of the body is produced by the balance of three dimensions depth, elevation and subtlety. Not only this, this effect is shown by the different shades of colouring of the body also, where, it is beautiful with the dark and enhanced in beauty with the light and their combining effects also. The five limbs of the woman should be of red shades. It does not mean that the rest of the limbs should be devoid of redness. It actually suggests with special significance to these limbs which always remain in movements. Through speech and deeds these five limbs are used excessively. Through hand we do work and through eyes and their movements we express our momentous movements of emotions. Through speech the tongue, the palate and the upper and lower lips always remain under the pressure of movements. So their blood circulates profusely in these limbs due to their exercise, moment to moment. This shows that beauty lies in health also. Beauty is not enhanced by superimpositions of cosmetics but it is enhanced in natural process of being healthy. There should be a balance in each dimension of body which should be inter-related. The balance and co-ordination are the accessories of beauty. Besides physical beauty, a woman should possess, the virtues to lead a man towards duties, money and

121. Mbh. Sabhā 65.33. नैव दृष्टेन कहली न कुश्या नातिसार्वहिनी नीखरोकत्सेषी च तथा दृष्टेस्माच्छ त्वम्॥
The beauty of a woman has magnetic effect of inspiration for a man to progress. Magnet induces a material only if it is nearer but woman's beauty inspires even if she is separated from the man. In *Virāt-Parvan*, the physical beauty and its description for Draupādi in the form of female attendant Sairandhri, is itself a beauty-parlor for feminine Indian beauty. The ankles of Draupādi are not too elevated, the thighs are closed and there is a depth in her speech and intelligence. *Virāt-Parvan* mentioned her nails are red together with five limbs as already described with redness. She speaks sweetly with the flattering speech of swan; her hair are black and silky; her complexion is with the reflected eternity of whitely blue or spotless white; her breasts and buttocks are significant in the body; her eye-lashes are black and slanting; her upper-lips are red like bimba fruit, her waistline is thin; her neck is tapering like conch-shell with three natural lines on it; her sinews are covered with the muscles and her face is shining and embarrassed like a full moon. In the Indian


concept of beauty, extreme slimness is not a criterion of beauty. Gūda Sirā gives its specific meaning where the blue of sinews is reflected in the redness of the covered muscles and this transparency adds more beauty to the body rather than the bare sinews, without the muscles which erupt on the skin with their oddness. The Indian complexion for beauty and its standard is supposed to be Śyāma colour. It is the admixture of white and black or blue. To me it looks, that spotless white appears to eyes as lightest shade of blue and scientifically blue and red have more reflectivity which is already discussed in the third chapter of Purānas. So the red limbs together with spotless white and blue complexions enhance the physical beauty of feminine type. If we accept Śyāma as white-blackish colour, this colour is also non-changeable in any condition. It is not changed by the scorching sun of the summer or by the emaciated sun of the winter. It is a seasoned colour without any sun-turn. The Indian colour is known to westerner as olive colour which gives the faded shade of green or emerald. The colour of infinity is also Śyāma that's why sky and the ocean are of Śyāma colour. Śyāma colour is full of valour. Because of prolong period of summer with the humidity of monsoon, it is real Indian complexion. But in the hill-area of Himalaya, we generally find white complexion. Draupadī belongs to Pañcāla and Pāṇḍavās resided in Himalaya, therefore the complexion of Pāṇḍavās is white-yellow.124 As India is situated in

124. Ibid., Asrama 25.5.
tropical zone and not the temperate one, so there is a yellow reflection in white colour. The physical beauty of male is described in five Pandavas. They possess of different nature and forms. Yudhisthira is white as purified gold, having a large constitution of body like a big lion, the elevated nose, the large eyes (Netra) and with red brilliance of inner eyes (āyatāksa) which are broad. It shows that only outer cavity of the eyes is not broad and large but eyes themself are of the same size. Bhīma is like an intoxicated elephant full of volume, having large (Prthu) and extensive shoulders, golden-coloured and possessing big heavy arms. Yudhisthira is Dhiroprānta and Bhīma is Dhiroddhata. Arjuna is as valorous as the commander or lord of elephants with Śvāma colour. The Śvāma colour of an elephant with his youthful intoxication, is compared to the male's physical beauty in tradition. But Arjuna has the qualities of an elephant and lion both. His eyes are like the petals of lotus. Nakula and Sahadeva have the harmony of form, valour and characters. The culminated male beauty actually is described in the form of Lord Kṛṣṇa. When mortal man identifies himself with the form

125. Ibid., 25.6.

126. Ibid., 25.6. Aṁśu karṇaṁ vikatam nandanaṁ pūrṇatvaṁ bīriḥ jrameṇaṁ gaur: !

127. Ibid., 25.7. Yavat kare pāragavyāpūrṇa pūrṇatvaṁ śvāmaṁ yuva vārṇaṁ karṇoṇaṁ: !

128. Ibid., 25.8. Mūla-ḥūkaḥ kare yamadeśenaśyaṁ śvāmaṁ kare koḥ ātmane: !

129. Ibid., Adi 1.256-58.
of immortal Nārāyaṇa, he attains the form of universal manhood. The affluence, the religion, the fame, beauty, knowledge and detachment - all belong to Nārāyaṇa. Mahābhārata is a divine poetry and its hero is divine Kṛṣṇa who is the supreme cosmic-hero of this whole universe also. In the constant strife of cosmos, the observance of impart victory to the virtuous, and, defeat to the wicked is the practice of Lord Nārāyaṇa who is controlling all. Pāṇḍavas gave themselves up to Nārāyaṇa and were transformed with his grace into his own form so became Nara. In Mahābhārata, there we experience not only one rasa or one hero, but it is the source of all the aesthetic configurations with all types of heroes mentioned in the poetics. This variation and discrepancy is due to the participation of the Absolute-being in the form of Lord Kṛṣṇa, who through his different cosmic-sports show the world the reality and beauty lies therein. Beauty stimulates and inspires for discovering more Real and Truth and its bliss. Mahābhārata through its aesthetic talents inspired many poets who used its material in their plots, not to reconstruct the past, but to illuminate their own presents, in the form of poetry, epics, dramas, and lyrics. Not only Sanskrit but Prākṛta also adopted many things out of it to form many prosaic compositions. Among six best epics of sanskrit three devoted themselves with the subject of Mahābhārata

130. Ibid., 217.5.


are Kṛṣṭarjunīyam, Naigadha and Sisupāla-Vadha, Cauḍu-Bhārata, Nala-Cauḍu, Dhana-Jaya-Vyūgya, Veni-Saṁthara, Pracanda-Pāṇḍava, Abhijñāna-Sākuntalam, Sāvitri-Carit, Subhārā-Harana, Sangandhikā-Harana, Pauna-rātram etc., all the poetic compositions are based upon their inspiration on Mahābhārata. Even Prakṛta language used it many a times in its poetry. In the major languages of India, Marathi, Hindi, Bangla, Malayali, Kannda, Tamil and Telugu, Urdu, Panjabi and others, there is a great use of the characters of Mahābhārata. Lord Kṛṣṇa was a citizen of cosmopolitan class. He wished to join all the powers of India together, the Aryans and non-Aryans, the enmity between two dynasties, the difference between high and low caste; orthodox system of Vedas and heterogenous systems of Baudha and Jainism or Cārvāka; the household and the religious devotee (Sannayāsin); the knowledge, devotion and deeds; the Saiva, Sākta and Vaiṣṇava; the devotee of qualified or non-qualified Brahman; national, social, ethical and spiritual - all the elements, he tried to reintegrate in such a manner that India during that period was enjoying the equilibrium produced by unity in diversity. It was the chief motive of Kṛṣṇa to establish a complete unity on the surface so that everybody feels the value of reality which is one, only a one without second with the experience of supreme aesthetic bliss.