CHAPTER VII

BHASA, ASVAGHOSA, AND SUDRAKA

AND THEIR AESTHETIC CONCEPTS
INTRODUCTION

TO

CHAPTER VII
I divided the chapter 7th into three sections. Each section is devoted to the individual poets who represented their time as the hallmark in aesthetic tendency. During early classical-period, since, Bhāsa, Aśvaghosa and Śudraka and their literatures showed the different trends and attitudes of aesthetics, where they each individually contributed their respective philosophy of beauty, therefore, I chose only these three poets as the hallmark to show the gradual development in the different concepts of beauty. Moreover, these poets in their poetry have germical instances where poeticians are benefitted by them. I showed the culmination of the concepts of beauty in Kālidāsa (mid classical-period) in the 8th chapter of my dissertation. It was a herculean task, if, I could have entertained all the poets of classical-period, therefore, I selected only four outstanding authors from early and mid of classical Sanskrit-period for my studies in aesthetics. I justified the presence of other classical poets also after mentioning them sporadically in my two chapters on classical-Sanskrit-period in the comparative study on aesthetics.
In the FIRST SECTION of the chapter 7th, I tried to show the aesthetic concepts of Bhāsa. The theory of truth and belief; the concept of nature; the divisions of heroes and heroines based upon natural disposition; instinct of love and its comparison with the Western world; Bhāsa's aesthetical characterisation; propriety and principle of generalisation; discussion on the word Saubhāgya used by Bhāsa, Kavi-Svabhāva of Bhoj, Svabhāvokti of Kuntaka; Bhāsa as a painter in his literature who followed the canons of the older treatises on painting, synthesis of all the aesthetic concepts prevalent during the time of Bhāsa --- all these special subjects are discussed, reviewed and compared.

In the SECOND SECTION of the chapter 7th, I discussed the philosophy of beauty of poet Asvaghosa. Before, I could analyse the literary values in his two works titled Saundrananda and Buddha-carita, I had to discuss the advent of Buddhism, its effect on the word and the meaning, the phenomenological theory of Abhinavagupta and others based upon Buddhism, the synthesis of Buddhism, with the other philosophical systems of India,
Metaphysical beauty in Pratāpana of Buddhism and the theory of inference in the aesthetic experience. The modification in Buddhism during the time of Āśvaghoṣa is noteworthy for evaluating the aesthetic theory of that period. The contribution of Buddhism to the theory of Sphota, comparative study of existentialism of the West and the aesthetic theory of Buddhism, Karuṇa-rasa or word Karuṇa as represented in the Buddhist philosophy, the aesthetic attitudes of Buddhist Sahajiyas and its comparison with Vaishnava Sahajiyas, the concept of Prajnopāya and the aesthetic delight, the grace, the form, the sublimity in Saundarananda for ideal beauty, the word rūpa and śobha as used by Āśvaghoṣa and other classical Sanskrit writers, the connotation of the word Vapu of Āśvaghoṣa and its comparison with the Ṛgveda, the spiritual significance of the word Sundara and nanda and relative beauties as shown by Āśvaghoṣa in every stratum of life, poetic beauty in the Kathas of Āśvaghoṣa -- all these discussions and psycho-analysis took place in this section. Āśvaghoṣa tried to analyse the inherited emotion of liberation from physical as well as from spiritual side. For physical liberation politics and society play great role, but for spiritual freedom one becomes creative aesthetically.
In the THIRD SECTION of the chapter 7th, I devoted myself to evaluate the aesthetic attitudes of Sudraka in his single composition, Mrčchakatika. The social perspectives of Sudraka, essentials of Mrčchakatika and the scheme of characterisations with the deep insight and their ethical treatment are discussed in the first place. Sudraka in his Mrčchakatika broke conventional conformities of the customs and norms which could not be fitted with the social pattern of his time. He tried to discover the possible values through actual values in converting a courtesan into a wife and that is too of a brāhmaṇa. The virtues of magnanimity, forgiveness, kindness, faithfulness, the keen interest of the hero in music and art is shown so aesthetically that it reveals the realism as against the traditional idealism of Bhāsa. Socio-psyche effects of the feeling of love and its exaltation to sublimity is the great aesthetic achievement in the work of Sudraka. In Mrčchakatika, the hypocrisy of morality is disclosed and destiny of a man is placed above the position of law and order. He tried to explain the spiritual reality through Čarudatta and
intuition through Vasantsena which were the values of life. Riches was not considered the abode of bliss but the spiritual activity of love and its fulfilment into fruition - was the supreme value of Sudraka. Aesthetic evolution of Sudraka started with the individual freedom in moulding the possible values of actual society. Sudraka accepted the images of audio-vision for his aesthetic experience. The correspondence of two is needed for aesthetic configuration. The ethical and the mental beauty and the art of music and painting to elevate one to the spiritual beauty are shown by Sudraka in his Mrochakatika. Sudraka solved the complexity of the society by integrating the common virtues of his characters.
CONCEPT OF BEAUTY IN BHĀSA'S WORKS

Bhāsa does not believe in ornamentation in expressing his concepts for beauty of a woman. It is the nature who beautifies the human-body and spirit as well. Even the bark of a tree when associated with the physical beauty of Śīta, enhances her beauty. During consecration ceremony, when drama titled Pratimānātaka starts, Avadātika stole a bark of tree from the stage, and Śīta being habitual of wearing the bark garments, accepts to wear it on. The lady-friend of Śīta could not resist appreciating the beauty of Śīta, the brilliance of her body was falling in the bark and even bark was shining with the amber colour of Śīta. The inherent beauty beautifies even the cosmetics. It is quite self-sufficient in it. This natural beauty, when is represented beautifully in an art, it produces the effect of aesthetic-taste. A truly beautiful

1. Pratimā I.1.33  Śīta - किन्नु बलु ममापि ताक्षु योमवते ? अबदातिका - षष्ठस्थ्राणिभीय पुयम्य नाम !

2. Ibid., I.35  अबदातिका - तव कलु औभवो नाम ! श्रेय परिकृतिमिव वलक्रे हलकल्य !
thing imparts beauty to its associated things also. The value of beauty lies in its inherent nature and not in culturing it through beauty-parlor. A true beauty is perfect in itself which does not require anything for enhancing itself, nor, there is any incompleteness which can reduce it into ugliness. Plato with the same resonance said that 'beauty gains little by dandy attire'.

What is true beauty? For we have to admit of its opposite, that is, ugly or false if we are going to propound a theory for truth and beauty. A good many philosophers have failed to satisfy this condition. They have constructed a theory according to which all our thinking ought to have been true, and have then had the greatest difficulty in finding a place for falsehood or ugliness. The theory of truth goes parallel to our theory of belief. If there were no beliefs, there could be no falsehood and no truth either, in the sense in which truth is correlative to falsehood. A mind which believes, believes truly where there is a corresponding complex not involving the mind, but only its objects. When the belief is true, there is another complex unity, in which the relation which was one of the objects of the belief relates the other objects. That is, Bhaṣa believes truly that Sītā loves Rāma, then there is complex unity, 'Sītā loves Rāma'. Complex unity composed only of the

3. Drṣṭānta Satakā 49. स्वभावकुलदर्शी कर्तृ न संस्कारसम्भवते || (Kusumadeva)

objects of the belief. If Bhāsa falsely believes that Sītā loves Rāma then there is no such complex of unity as Sītā's love for Rāma.

A mind which believes, believes truly when there is a corresponding complex not involving the mind, but only its objects. This correspondence ensures truth, and its absence entails falsehood. Though beliefs depend on minds for their existence, but they don't depend on minds for their truth. Sītā and Rāma would be called as the object-terms and loving is the object-relation. If there is a complex unity 'Sītā's love for Rāma', consisting of the object-terms related by the object-relation in the same order as they have in the belief, then this complex unity is called the fact corresponding to the belief. Thus, a belief is true when there is a corresponding fact, and is false when there is no corresponding fact. The belief which was created by the mind of Bhāsa that, 'Sītā adorned in the bark looked charming', concerns future charm which is within the power of the person believing. So the beliefs which are supported with the facts truly, they are transmitted by a poet as the beliefs of any time in all the situations.

The natural beauty is effective to the eyes. Our contacts with nature are an everlasting source of amusement. Nature fulfills the interest of all by stimulating general feeling by its spectacle. Its slight touch is sufficient to enhance the beauty while heavy insistence of cosmetics and toilets is not merely a bad taste but ineffectual in tasting beauty. As I have stated that, 'whatever is natural that is beautiful', if every natural thing is beautiful then the word 'beautiful' is made futile. Here, we can suggest the
sense of beauty by the word 'natural' (Prakṛta). But the natural
object which becomes ugly through the superimpositions of other
objects, for eradicating it we say that natural thing is beautiful.
The superimpositions create distortion in a thing, which is
classified as 'ugly'.

Pleasure is something which is inborn-urge like Kāma or
love. It is as much is the part of nature, as the laws which are
based upon nature itself. Therefore, lover's character also belongs
to nature. As a lover, hero is classified into Anukūla (faithful)
who confines himself to one, the Daksina (gallant) whose attention
is distributed equally among many, the Satha (shy) and dhūrtta
(saucy). 5 In the same way, the heroine, in relation to the hero,
may be his wife (Svakīya) or belongs to another (parakīya) or be
common to all (sāmānya). The Svakīya is subdivided again into the
adolescent and artless (Mugdha) and youthful (Madhya) and the
matured (Pragālbal), 6 in other words, into the inexperienced, partly
experienced, and the fully experienced.

The genius heroes, the brave and high-spirited the brave
and lofty (dhīrodattta), the brave and sportive (dhīra-lalita) and
brave and serene (dhīra-prasānta) are frequently mentioned in

5. VSD III.30.

6. BNS XXII, 197-206; DR 11.21.
classical Sanskrit literature. They become heroes and heroines because of their innumerable qualities and characteristics.\(^7\)

As it is a condition that hero and heroine should be high-spirited, therefore, Sanskrit classical poets took their content of drama or poetry from the historical characters of epics, which could fulfil the condition of poetics. If according to the Western people character is a bundle of habits, the concept of character according to oriental is based on all the virtues which enhance physical and mental beauty.\(^8\) The word 'Dhīra' is used equally for four types of heroes. Keeping oneself composed even in great strife or obstacles, is what, is implied by the word 'dhīra'.\(^9\) A man of virtues becomes himself very forgiving (dhīra). In Svapnavāsavadattā, Bhāsa tried to show the ideal-types of hero and heroine in king Udayana and Vāsavadattā. Out of merely this forgiving nature, Vāsavadattā has to prepare a garland for the bride, at the advice of her co-wife Padmavatī.\(^10\) The ideal love is not platonic love of the West, but even after acquiring the love, its transitory emotions are continually working in the life. Being a heroine of idealism, a beloved has to sacrifice even the loved one, if, she

7. \textit{VSD III.30}  

8. \textit{Bhaktirasamārtasindhu, Daksīna Vibhaga I.93.} (HPAGOSWAMI)

9. \textit{VSD III.58}  

10. \textit{Svapna, act III.}  

\footnotesize{\textit{7. YSD III.30} त्या ताई कृत्तिकुलीन: पुष्पिको भव्योक्वलोच्चाहि ।

\textit{8. Bhaktirasamārtasindhu, Daksīna Vibhaga I.93.} (HPAGOSWAMI)

\textit{9. VSD III.58} अन्तस्वयंहादेशन्ति चैव विश्वेष महत्वपिः ।

\textit{10. Svapna, act III.} अस्मां मात्र भाग्यांभाग्यि - महानुमुखिता हिंसनम्

निहृतांलिंगिः हर्मा ताक्षो कौशल्या मात्रिका युम्मक्तवायी ।}
truly loves him. For the prosperity of her husband and for the attainment of his sovereignty, a true wife, or so-called heroine of classical Sanskrit drama could bear upon herself a presence of her co-wife. She could not show any sign of frustration against her. Vāsavadattā, being in the bloom of her youth, could renounce her youth for the prosperity of her husband, and could have accepted the presence of Padmāvatī, her co-wife, without being jealous of her in her own palace. She was elevated to motherhood to tolerate even Padmāvatī. This attitude of mind, which leaves no alternative between the world and the monastery, between love and renunciation is, however, not an individual-trait, but seems to have influenced the general outlook of most of the Sanskrit poets. Hero and heroine, though did not live upon the air, they recognized the reality of life amidst the idealism of their love. Vāsavadattā with her refined and sublimated character, never showed any disinterest to promote the status of her husband in this materialistic world. She knows the mystical application of the religion and philosophy on her life, where it is again and again announced, that enjoy the life here itself on this earth, and thus renounce it in detached manner. Love does not talk about ideals and gates of heaven but walks on the earth and speaks of the insatiable hunger of the body and the exquisite intoxication of the senses. At the same time, love is tested in the fire of separation from each other. Vāsavadattā’s main aim to hide herself from the sight of king is to win a sovereignty for her king through Padmāvatī, she does not curse the king while he makes love with Padmāvatī, but contrary to it, she puts the spell of non-widowhood in the wedding garland of Padmāvatī.
The sacrifice and separation in love, played a great role in Sanskrit drama to universalize the feeling of love in separation through its sublimation. In its opposite, Western woman, after marriage does not believe in separation at all. Even for a week, for her, it is intolerable to be separated from her husband. That shows the grain of salt in her love where, she is not confident of herself because of prevailing morality of the society. As love does not bear the responsibility of separation, it becomes boredom for her to lead a married-life of responsibilities. The oriental woman enjoys the re-union again and again and thus feeling of love is not a desire for preservation for them, but they enjoy the surplus-energy of emotions in their all moods as an art of life. They discover different meanings in the impulsive-feeling of love. Love is not to attain security but to realize one's own self towards the highest aim of Moksa. In place of Vāsavadattā, if Bāṣa inserted a heroine of the type of Western world, she could have swallowed her co-wife and could have sued her husband against adultery for the petty attainment of few thousands of dollars out of the victory and monthly allowances for herself. This is the rich and magical soil of India, which is able to produce a surprise or can break the expectation of the reader at random with the new methods and situations of their creativity, to give the newer and still newer surprise to the reader, so that reader's mind should be always fervent with the inquisitiveness of reading it more and more till it ends and yet repeating it to find out the finer suggestions in the composition. Keeping his heroines on the pedestal of elevated characteristics.
AESTHETIC DELIGHT IN THE CHARACTERISATION OF BHĀSA

Bhāsa so efficiently delineated the three characters of Udayana, Vāsavadattā and Pādmāvatī, that the reader constantly keeps his sympathy shared among three of them without being prejudiced to Pādmāvatī, a co-wife of Vāsavadattā. Both the wives of Udayana, Vāsavadattā and Pādmāvatī, do not show any feeling of degradation for each other. Vāsavadattā each time, through her speech, shows her forceful Will to the good of her husband, which subordinate all of her feelings even for her co-wife. When king Udayana, with his friend Vidūṣaka was talking about the jealousy of the two queens, even there, fire had to leave its inherent quality of heat seeing the coolmindedness of two queens. After a series of adventure in love, at last hero and heroine are united. Free courtship is recognized as a stimulus of love and if we analyse the preservation of love in a permanent union, it will be found that love depends more or less upon a continuous process of courtship. Married-one, can remain unspoiled by the time and familiarity and retains its romance and beauty only with that idealism which can make such continuous courtship possible, and redeem conjugal love from the debasing contact of the littleness of life's daily experience. The selfish motives and vested-interest are far away in making love with each other. When Vidūṣaka asked the king Udayana, (who, by accident, even when whose first wife was alive, involved himself in marrying Pādmāvatī, because of the rumour of the death of Vāsavadattā) among two wives, whom he
likes most? The king appropriately used the proper epithets for his both the wives.\textsuperscript{11} Though incited by the maid-servant that the king still appreciated Vāsavadattā, fully convinced with her love, Padmāvatī replied to her by saying that it was the greatness of her husband who remembered the virtues of Vāsavadattā.\textsuperscript{12} There is healthy competition going on in the triangular characters of this drama. The controlled and restrained good behaviour of Padmāvatī towards her co-wife Vāsavadattā, compelled her to break her reservations and Vasavadatta impulsively exclaimed, that\textsuperscript{13} noble-born nature of Padmāvatī is revealing her noble-feeling towards her, placing two of the heroines at equal-footing after following the conventional rules of the poetics of Sanskrit, Bhaṣa skilfully has inter-woven the richer-feelings of human minds through his elevated characterisation. Not only this, just to examine Padmāvatī’s love toward her husband, Vasavadatta asked her - ‘Hāla priyaste bhārtā’ (do you love the king?). That time, Padmāvatī, like a psychologist reserves her feeling of love towards the king (thinking in her sub-conscious mind that Vāsavadattā being a co-wife could not tolerate her direct affirmation) and with her utmost modesty she replied - ‘Arya na jānāmi Aryaputreṇa virahitotkāntitā’ "that is, O noble-born, I don’t know, but I recognize only the pang of

\textsuperscript{11} Ibid., IV.5. पद्मावती अजुमला मम वज्रय ज्ञरुमाध्येशः।

वासवदत्ताबद्धि न वु ताकने मने हरति।

\textsuperscript{12} Ibid., IV मा केलस्। एधार्याय एवार्यायः। य इदानीमययायथा

वासवदत्तायः गणान्त स्मरति।

\textsuperscript{13} Ibid., IV. --हे तर्फः। अभिज्ञनस्य घृणः मेठितः।
separation from the king." In place of showing her earnestness to express about her union, Padmāvatī talks about her separation from the king and her longing for him, which psychologically soothed Vāsavadattā, whose love is shared then by Padmāvatī.

Such a deep insight and skill of Bhāsa even surpasses the experimental aspect of psychology. He treats his love among the co-wives like a psychiatrist so perfectly that no piece of any literature can doubt his striking-mode of expression, of his words and ideas. Though the essential realism of the passion of the poet makes him put a largest emphasis on the body, but he takes body and soul together. It is remarkable however, that in describing feminine charms, only such details are selected as have a frank sexual appeal, but at the same time, the Sanskrit poets are not blind to the spiritual beauty which transcends mere physical charms. Though in the character of Padmāvatī, Bhāsa delineated her physical beauty and spiritual beauty both, but she could not harmonised them in unity like Vāsavadattā, who has become the ideal example of the great woman.14

Bhāsa is never out of order in his play, 'Svapnavāsavadattā' From maid-servant to hero-heroine, the manners in taking each other

14. Ibid. इदारीं श्रुच्छयूष्ण्य भ्वान। तत्र महती वासवदत्ता मे अहूमला। तत्र महती पद्मावती सत्योर्दशी असीया अंत्यापा अवश्यकर पीयुवारः वदािकाः। अर्य वापराह महानु गुणः चतुर्वेदी मौजन्तो मा प्रत्यक्षण्य वास्कदत्ता - कुः न छुः पत्र अर्य अस्त्यक हृति।
are so gentle, so appropriate that the reader never feels bored with the witty sentences of Bhāsa and each time, he discovers the newer intellect in his aesthetic experience. It is not the charm of his expression of propriety, like a naked mountain, having the gold-mine and becomes crowded till its gold-treasure, is finished. But it is his deep-insight for the feeling of love and his well acquainted potentiality to know the inner-mystery of human nature, which attracts the reader to illuminate his intelligence through the beautiful light of his literature. A reader finds elevated and relieved after reading Bhāsa. The inner-nature of a man has greater possibility of its new discoveries, which are yet hidden in the dark. The more we read the more our consciousness gets light to find out the hidden-meanings of his compositions. According to Bhāsa and his belief, beauty of a woman is suggested by her cultured womanhood. The beauty of a man lies in his manhood and the beauty of the young lies in the freshness of his youth. The sense of propriety is the sense of beauty as maintained by Bhāsa in his thirteen plays. The good-conduct and its true mannerism is the source of the sense of propriety.

The word which denoted the sense of beauty during Bhāsa's time was 'Saubhāgya'. In one place, Bhāsa explained its meaning like this - that which is charming to every mind is 'Saubhāgya'.

15. Dūtavākyam I.47. कन्मूङकुङ्किताइं ज्योर्ष्टिवत्वस्वावथयोपननम् ।

16. Madhyama Vyāyoga I.24. तस्तस्वन! तस्तस्वनलतास्पदकास्ते ।

17. Sṛṣṇa, II. अंबावलनमुपरिमार्मां करु स्त्रीमायं नाम ।
True beauty has all the dimensions open for it to attract all. The word ‘Saubhāgya’ not only is used by Bhāsa but several classical poets used it in the sense of beauty or happiness. Sometimes its sense is shifted to the meaning of auspiciousness, charm and grace.

**DISCUSSION ON THE WORD 'SAUBHĀGYA' AND 'KAVI-SVABHĀVA'**

In showing the significance of the word ‘Saubhāgya’ which is used for aesthetic emotion by Bhāsa, has a great parallel rendering with ‘Kuntaka’s theory on style or Ṛṭi. Kuntaka puts great stress on the style which he named as ‘Mārga’. He is aware of the word ‘Ṛṭi’ and its classification made by Dandin and Vāmana, but he does not accept their theory of ‘Ṛṭi’ which is too narrowing, as it is determined by the regional characteristics of the poet himself. If poet is conditioned by his locality (Desa-dharma) and time (Kāla) in that case, one has to admit infinite varieties of ‘Ṛṭi’. Why only three on the name of Vidarabha, Pancāla and Lāṭa? As there are infinite number of countries and not only three.

He rejected the theory of ‘Ṛṭi’ based on its classification as good, bad or indifferent. As the best kind of mode alone is acceptable. According to Kuntaka, the nature of poet (Kavisvabhāva)

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19. *Uttararāmacarita* VI.27, *Ku* 5.1; *Me* 29, *Vikram* II.2
20. *Gangālanari* I.
is itself the style (Mārga) of his poetry or any other art. Poet
is certainly different than the common man in furnishing his
creativity. So in the context of a poet, we should enumerate only
culture (Vyutpatti) and practice (Abhyāsa), which
power (Sakti) could be helpful factors in strengthening his innate disposition.
Mr. DE, translated the word 'Sakti' is generally applied in poetics
by different poeticians as 'capacity of creating poetry', or
intelligence capable of fresh invention, or source of the poetry
which is innate in the nature of a poet. As 'Kavisvabhāva' is
the principle clause in describing the Kavi-style, Kuntaka committed
the same mistake as other scholars of Kavi school did. As Kavi-
svabhāvas are many, so we can not divide them only into three
Mārgas. There is a 'Avyapti-Dosa' in their concepts. In spite of
these defects, Kuntaka still invented a new dimension of style
based on Kavisvabhāva.

Bhāsa's style what we call according to Kuntaka, is
Saukumārya. In Saukumārya-Mārga the natural powers of the poet
find an unfettered scope in describing the Svabhāva of things and
consequently, whatever ornamentation is required is effected with
the least efforts. It contains four sets of excellences which are
designated by the name, Madhurya (sweetness due to the fewness of
compounds) Prasada (perspicuity) Lavanya (beauty arising out of
proper arrangement of letters and words) and Abhijātya (smoothness).

22. Vakrokti I.26. भास्कराकारणाय वस्मयक्ष्या हार्यकीर्ती; रसादिपमार्थाण्वम्
संवाद दुन्दरः।
23. Supra Ch.VI n.38.
To these characteristics Kuntaka adds *aucitya*\(^2^4\) and *Saubhāgya*,\(^2^5\) with which we are concerned here while discussing the craftsmanship of Bhāsa as a poet. The *aucitya* emphasises appropriate words and ideas, while *Saubhāgya* arises out of the realisation of all the resources of a composition.

It is clear, before the artist can proceed to work, he must acquire a certain skill in handling of his medium. Bhāsa, I think realised from beginning of his literary career, how to handle words, not merely how to express himself clearly and effectively, which is a skill which should be required by every educated person who is cultivated according to the rules given for *kavi-sikṣā*. But he knows how to twist the words to serve their richer and subtler purposes. Part of this gift is innate (*svabhāva*) with him. There is a kind of creator's sensitivity to language in his style which should be distinguished from the reader's sensitivity. He experienced, practised, self-disciplined, and educated himself through trial and error method which helped him to develop this gift to the point at which he had become a potential artist. A man becomes a potential artist when he reaches the point

\(^{24}\) *Vakrokti* I.53-54.

\(^{25}\) Ibid., I.55-56.
where his sense of the potentialities of his medium and his
insight into life become fused and each works through the other.
Actually Bhāsa was concerned with achieving greater objectification
for his vision rather than with turning out a more skillfully
constructed work. His pattern of situations implied more adequate
expression which threw light in various aspects of man's fate. He
understands, what man is capable of in doing and suffering, of
good and evil. The complexity and paradox played an important part
in his literature. He found a unique way of communicating his
unique insight. He knows so much about the inner-mind of woman and
man that he gives a universal treatment to both of them in his
plays.

SUBJECTIVE PLEASURE AND 'SAUBHĀGYA'

The word 'Saubhāgya' in finding out the concept of beauty
in the literature of Bhāsa, provides with the full scope of
subjective pleasure. But it does not mean, it eradicate any scope
for objective pleasure. Firstly, through the style which depicts
poet's nature and his beliefs, poet humanizes every particularities
of life. He enjoys this creative process in his mind as much as
he enjoys his actual life with his sense-data. This particular or
individual enjoyment when fully accomplished in the literature, it
becomes valuable in the sense, that through humanization, poet
plays a role of his Individual reader or each reader shares it with
the same sense of the pleasure of poet himself. This 'sharing' is
the humanistic attitude as against the law of animal kingdom.
If all feel their complex situation, their strife and the institution
of their own minds and their reflections in the particular literature,
then the sense of sharing through complete communication of the literature is accomplished fully and, thus it became a valuable thing to all. The purpose is the joy of beauty which is experienced by each particular entity. The personal joy when communicated in such a manner that it contains the components of the whole, then its impersonalization wins appreciation of connoisseurs'. This is what meant by the word 'Saubhāgya' of Bhāsa in its verification of the Saubhāgya of Kuntaka. The word 'Kavi-svabhāva, Saubhāgya and Svabhāvokti', they have different connotation with the rest of the concepts of Indian poetics. The Indian theorists though included everything, they forgot to find a definition of the nature of the subject of a poem as the product of the poet's mind. They did not correlate each other perfectly as the Western Aesthetician did.

DISCUSSION ON THE WORD 'SVABHĀVOKTI' AND 'KAVI-SVABHĀVA' OF KUNTAKA AND BHŌJ WITH THE PARALLEL MEANING IN THE WORD 'SAUBHĀGYA' OF BHĀSA

Only the word 'Svabhāvokti' of Kuntaka on its onset gives us a brief idea of it. Bhōja divided whole 'Vāngmaya' into three, in which one of the figure is 'Svabhāvokti'. As, for Kuntaka Kavi-svabhāva should tally poet's composition with his nature. The style of the poet, the description and his imagination in poetry,

26. JACOBI in Sb der, preuss Akad. cited.
should possess the natural disposition of poet himself through natural or plain description, which reflects his own mind and own 'Svabhāva' in place the banality of poetics or even common life of a common man does not find any place in this description though it is natural, but it is natural with only Kavi-svabhāva. It is what Kuntaka called it 'Svabhāvokti'. This 'Svabhāvokti' is not only the expression of the natural disposition of the poet, but whatever he acquires as a poet personally through scientific knowledge of other disciplines of life, and thus practises in accordance with them, that also becomes the part of his nature. Bhasa with simple disposition expressed himself with his simple dictions. He does not teach morality or philosophy in this literature by putting many arguments, but simply he expresses our feelings about them, and in doing so they are beautiful just as is the expression of simplest passions. In following the 'Drākṣa-pāka', we can relish his compositions in which the form and the content are equally filled with juice. It is something which is neither subjective nor objective. The spontaneous flow of pleasure through reading his composition is indescribable like Prapānaka rasa, which can not be characterised by the explanation as sweet, sour or bitter.

27. Vakrokti 1.11-12.

28. Ibid., I.18. ---- बलिक्षिप्तशैल्यन्तः प्राणकस्वभावद्वृत्तसि।
BHÄSA AS A PAINTER

Bhäsä as an efficient painter knows the physiognomy and the principles of painting also. Human-figure is derived from an idealised form, variously known through the compositions of different classical Sanskrit poets as 'Vapur-vïesa' (Kumár-sãmbhavam) 'Ângasausthavatisaya' (Mälvikägnimitram) and 'Âkrti-vïesa' (Mälvikägnimitram) etc. The 'Sadänas' of painting has correspondence with the imageries of Sanskrit literature. Bhäsä was well acquainted with the six rules of painting mentioned in the 'Visnudharmottaram' in its 'Citarasütram'. It seems to me, that, during Classical-period besides the dance-performances and dramas which used to be inacted in the stage, the painting and music was the chief pastime hobbies of the public and the king. As, like SHAKESPEARE was fond of the royal patronage which he described with all its short-comings during this period, every poet had his patron as a king. It is not that as poets described only kings absorbed in painting so it belonged to royal society, but painting had its special class attributed to the artist of that time who were laymen. In the second-half of the later Classical Sanskrit period, Bäna and Harsä and other poets mentioned the appreciation of the kings for the painters who were just the artists. Even Kālidāsa when called all the learned to witness his drama 'Säkuntalam', he gives the hint that there was a class of society which was known as 'Sahrñyäs' and other class of artists which consisted of painters, writers, poets, musicians, dancers
and so on. The Nāgaraka was one of the touch-stone for these types of various arts. It is because of the affluence, that kings had enough to pass the time in the recreation of doing painting by themselves.

The qualities of a painting which are shown in his play 'Dūtavākyam' have their testimony in the 'Cirasūtra' of 'Viṣṇudharmottara Purāṇa.' The scene introduces us in the court of Duryodhana, who is indulged in drawing a painting. It is the time when Kṛṣṇa arrives the court of Duryodhana to seek an interview with him. To avoid showing proper respect to the distinguished visitor Kṛṣṇa, Duryodhana pretended to be absorbed, in a cloth-painting. There, he exclaims - 'aho asya varṇāhyataḥ;' (how rich is its colouration) 'aho asya bhāvopapannatāḥ' (what a concentration of sentiment here) and 'aho asya yuktalekhatāḥ' (how well it is drawn). As there was a variety in popular taste so one painting used to be enjoyed differently by different persons. According to the famous treatise of painting, master appreciates the drawing of the painting, the critic its modelling and a woman its ornamentation while any man likes it colouration?29

But it should fulfil the condition of aesthetic taste. We find that the first quality in the painting which struck Duryodhana's imagination was the colour-scheme. It has been a distinctive feature of Indian art of painting throughout its history, which

29. Viṣṇudharmottara P. Citrasūtra Ch.41-11.
following the Viṣṇudharmottara school of thought and did not betray Duryodhana's sophisticated taste for painting and its colouration.

Not only Bhasa talked about the reflection of the virtues of a person but also of his beautiful disposition. A beautiful disposition of physical-body always is bestowed with health, modesty, impressive manners and attractive features. In all these qualities reflects, the homogeneity of his soul. A man possesses sound health only if his ego is destroyed and who could not be agitated by any outward reactions because of his modest attitude for life. It is only a sound body which becomes pleasant and pleasurable.

The reflection of soul on physical qualities of a person comes in the form of the brilliance of joyful state. This form of disposition does not agitate anybody with opposition for itself. The aesthetic attitude which is the output of sound physical health that is responsible for mental and intellectual health of a person also, who finds beauty in everything by the undistorted medium of his own physique, his senses and the mind. The graphic-arts of painting and sculpture which are shown here, can be visualized in the symmetrical and orderly form of the idols of male and female body, exhibited in Mathura Museum, which belong to the period of Patanjali to Gupta-period. The form of Garudatta of the same play, described by Bhasa, is utilized by the anatomist of expressionist theory.

30. Garudatta II. 1. 123. आकृतिमात्र अविभाज्य अनुसिसंवस्ते तलितो तलिया चित्रमयवक्तुर्वर्मृ दश: सत्ताधिनायो निमण्य आकृतिस्वच्छ्यो भवति।
In Chandogya Upanisada, 'ākāsa' is called 'the revealer of name and aspect' and is identified with Brahman. It is a mysterious nothingness, out of which soul is made. This ideal space is the principle where in all the possibilities of being can be realized. The inner-most core of our being is the totality of this ideal space, it is only the 'antarhrdyā ākāsa', where whole life-content can be realized in its introspection in total experience, what we acknowledge, from the point of view of aesthetics is 'beauty' from epistemological outlook it is 'truth' and from the standpoint of ethics it is 'perfection'. Thus when we equate beauty with perfection and truth pragmatically loveliness is what we call good and ugliness what we give the name to the evil. Beauty can not be divided or seen into different disciplines, but it can be known as the God is known in the 'space of the heart'. Art is an utterance of beauty in terms of thesis and anti-thesis. The power of having mental-image is known imagination, that is enriched by visualization. 'Yojayet' In case of literature one should make use of 'vāc, dharma, Om', for visualization through

31. Ch. Up. VIII.14
32. Ibid., VIII.1,1-3.
33. VSD III 1-2.
concentration (dhyāna) by uttering (niḥvasita vyāhṛti) and later on it should be heard by (sruti) the poet himself. When Bodhisattva attains enlightenment, becoming Buddha, the Dharma presents itself to him in its entirety, when developed fully, it became ready to be taught. It is the introspective process of having acquaintance with itself. All man's working in creation, preservation and destruction is a temporal analogy of God's simultaneous expression, maintenance and resolution, (srsti, sthiti, laya). But with God and in his working, 'He thinks them and behold they are' while man as a creator of his art first erects mental-image in his mind (dhyāna) having thus seen and surrendered to the presented form, (dhyatva) he creates (kuryat) in taking the proper material of outside. God does not need the material outside himself, as he is efficient and material-cause both like a web and the spider, while artist first makes an mental-image then surrenders himself to this presented form and then comes out from his concentration for the symbol he has to use in his art, in the form of word, colour or stone and so on. In the words of DANTE, we paint a figure if he cannot be it, can not draw it. In this process of creation of artist, while he picks up the material for his art to represent the inner beauty of himself, he forgets something, and draws the beauty with something missed, due to the relaxation of his concentration. It should be added that the idea of Yoga in art of aesthetics covers not merely the moment of intuition, but also execution - 'Yogah karmasu kauśalam'. Yoga is dexterity in action.

35. Convivo Canzona III.53-54, IV.X 71.4-8; Ibid. III.38.1; X,51.9-10; Commentry of Sayana on these passages.
36. Malvika II.2
37. Bh. II.50.
THE WORD 'KARUNA' AND AESTHETIC DELIGHT IN BUDDHISM

When I am dealing with Saundarananda and Buddhacarita of Asvaghosa, I have to talk about the philosophy of beauty according to Buddhism, where I have to discuss the biography of Lord Buddha in the light of Buddhism.

Lord Buddha himself was Hindu and was oriented with the various sciences of Hindus. Though he started the new belief of Buddhism, yet his rejection and acceptance of different ideas are based upon Sāṃkhya-Vedānta's concepts for Micromacrosomic world. As Avalokiteśvara refused nirvāṇa to remain the saviour of all created things, he was filled with the quality known as 'Karuna'. This pure compassion (करुणा) is of the essence of the Bodhisattva who is identical with his right perception of the void (which is derived from the noble eight-fold paths). Karuna is the primary reflex of the void or Bodhisattva. The final truth is void, the state of 'being thus' (tathata) which is realised as opposed to the ever-changing mirage of contingent notions. Things in their fundamental nature can not be named or explained. They are beyond perception. As this 'void' was not understandable by many, so Nāgārjuna in his Madhyāmikā Sāstra approached in this way:

शुचियम् इति न वक्तव्यम्
अशुचियम् इति वा पक्षेत्
उच्चविश्वास्यम् न चेति
प्रज्ञापत्तिः तु कः कर्षणे । 39.

38. Buddhacarita II.24
It can not be void or not void, but in order to indicate it, it is called the void. The absolute is neither existent nor non-existence, nor both, nor different from both (मात्रत्व विद्ययुग्म). To transfer the finite categories to the infinite would be like attempting to measure the heat of the sun by ordinary thermometer. The absolute is nothing - 'निर्मय तत्त्वम्'. It is best to avoid all description.40 All things are as brief as winks (कृत्व व्यात वर्णनम्). The simile is given of flame of a lamp. During the first, the middle, and the last watches of the night, the flame is neither the same flame nor a different flame. All that can be said to exist - really - are the Dharma: Small and brief realities, when grouped in aggregates and chains of cause and effect, create an impression of pseudo-individuals. As enlightened, one refused Nirvana so that he may remain the saviour of all created things, so Karuna filled in Him. Because of Karuna, Bodhisattva assumes the various forms in which he appears for the salvation of beings in the phenomenal realm.41 By the compassion of the Bodhisattva, the Bodhas come into the world.42 It takes one step further than Vedanta and Sāṅkhya when it says, an unqualified affirmation of 'ignorance' (avidyā) as in essence identical with 'enlightenment' (bodhi). Avidyā is the cause of all sufferings. But one whose mind is free from avidyā

40. Ibid., pp 663-664
41. Cf. Bg.IV 6-8; Vedantasāra 37-38.
or wrong perceptions, and has become annihilate in the void, he
is conscious of an enjoyable wonder, like a dream, or like a
display set up by magic, with which, as the void, he is identical.
Mingled with the compassion of the Bodhisattva is a quality,
therefore, of great delight (Mahāsukha).

It is said, that when the Buddha began teaching his
doctrine, he soon realized that man shrank from the extreme impli-
cations of his vision of the universal void (Śūnyatā). Therefore,
he committed the deeper interpretation of reality to Nāgas, who
were held in trust till mankind should be made ready to understand.
Then he offered to his human disciples, a kind of preliminary
training and approach to the paradoxical truth, the comparatively
rational and realistic doctrine of the so called 'Hīnayāna'
division of Buddhism. Not until seven centuries had passed
was the great sage Nāgarjuna (Arjuna of Nāgas) initiated by the
serpent kings into the truth that all is void (Śūnya). And so
it was he who brought to man the full-fledged Buddhist teaching
of the Mahāyāna.43

For centuries Buddhism and Hinduism flourished and
developed side by side, submitting to identical influences cross-
influencing each other, and bringing to expression in their diverse
systems of aesthetic identical ideas.

43. COOMARSWAMI, Buddha and the Gospel of Buddhism (Newyork 1916)
Since 500 B.C. to 700 A.D. Buddhism has undergone many changes. But till Asvaghosa's period, the changes were not too many (100 A.D.). Changes started with the kingdom of Aśoka and the kings followed him. The gist of Buddhism, could be grasped easily by the main metaphors through which it appealed to the intuition of the people. To enter the Buddhist vehicle - the boat of the discipline - means to begin to cross the river of life, from the shore of the common-sense experience of non-enlightenment, the shore of spiritual ignorance, (Avidyā) desire and death (Māra) to the yonder bank of transcendental wisdom. This life and its thinking process is just a dream-state. Buddhism did not accept the existence of awake and deep sleep.

As we see Buddhism's last destination is to reach the prajñā-paramitā, it is the process from dreaming-state to absolute awakening-state as opposite to the psychological condition of Vedānta-system where self is realised in Tūrīya state of meditation. Though during Buddha's period Yoga-sūtra of Patanjali were not in existence, yet the parallel work of Lord Kṛṣṇa that is 'Bhāgwa-Gītā' talked about Yoga so much that Buddha as if based his metaphysical approach on Yoga.

44. Majjhima-Nikāya - 3.2.22,135 op.cit by ZIMMER in his Philosophies of India p.478.
45. Jñānasiddhi 1.(In 'Two Vajrayāna Work', edited with an Introduction by BINOTOSH BHATTACHARYYA, GOS No.XLIV Baroda 1929 p.XIX
This highest-knowledge is attained by Yoga-practice, reveals the void, nameless, absolute, stainless, unchanging without beginning or end like the sky. Hence Bodhisattva wanders everywhere, boundless, fearless, like a lion roaring the lion-roar of Bodhisattva. These three worlds have been created, as it were for-by and of the enjoyment of this immortal, they are his Lila, his play.

THE THREE SETS OF AESTHETIC PROCESS IN BUDDHISM

For the philosophy of beauty in Buddhism, we have to take three things into consideration as three sets of aesthetic process and then lastly its attainment as happiness.

1) The Dream-state of Buddhism, subject and the object with their behaviour-pattern.
2) The process of awakening through the noble eight-fold paths of Buddhism.
3) The word 'Līlā' and 'Karuna' and their relation with the concept of Bodhisattva.

AESTHETICS AS A STUDY OF PHILOSOPHY

Aesthetics begins with the discovery that, its philosophical questions are asked in a language other than that of literature and other symbolical arts and involve it in a logic of their own. Philosophy is already obscured to the common understanding and to use the philosophical terms in solving the problem of aesthetics would be like 'to add salt to an injury'.
As a poet cannot stay without his beliefs, which are reduced into a philosophical system of his own, and whatever is there in the world, that becomes the object of any art, so philosophical systems play a great role in the understanding of the poet's mind, as much as philological problems are arisen due to the non-communicability of the language in particular situations. Verbal-object is specially meant by a verbal symbol but they should be related to their logical co-ordination. There are some common meanings in their verbal objects. But the special meaning such as meaning of sound, sight, touch as they are reduced to verbal order, they constitute their verbal criticism. The mathematical symbols can not specify anything but mathematical entities. The notations of music mean nothing but music, pictures mean only things that may be seen, the formulas of physics, psychology, chemistry are similarly limited to symbol types. We can not make understand the symbols of aesthetics by applying mathematical or psychological symbols as the modern scholars are using them as a grammar of aesthetics. As it is of the nature of the words to be more or less general, and not to apply only to a single particular, but that would not make them vague if the particulars to which they applied were a definite set.

**Comparision of the Word - Theory of Buddhism with 'Spota' and 'Dhvani'**

Buddhism, by introducing its briefness to the existence, (yat-tat kṣanikam) makes everything belonging to the existence momentarily. To them, even the relation between one letter and
its sound in a word is momentary. As the letter is pronounced in a word, its sound extincts and the other letter which is followed by that extincted letter, as it is pronounced its sound is also faded. But as Buddhism believes in birth and theory of \textit{Karma} and its transmigration to other births, so it believes in the previous impressions also. It solves the problem of a 'word' which comprises so many letters, denotes its meaning because of the impressions of each preceeding letter are retained in the memory of listener.\footnote{Nir. I.1-2. हिन्दुस्मिनित्य क्यमोऽक्रमायणः}

Though this theory of 'word' and its meaning has no direct importance to the power of the words, but it surely helped the grammarian towards \textit{Sphota-theory}, developed in \textit{Vākyapādiya}, and which was propounded by \textit{Sphotāyana}, a pre-Paninian grammarian. Because of the momentary sound of the letter, as said by \textit{Buddhist}, the idea of ideal-word (\textit{niyata-sabda}) of \textit{sphotavāda} came into being on which whole theory of suggestion or \textit{Dhvani} was latter on developed by Indian poeticians.\footnote{Diā 1.13 p.74. कस्मे हि किंद्राज्ञः कव्याकरणः कव्याकरण-मूलभावः सर्वं भिक्षानम्।}

The \textit{sphota} is not exactly this word-prototype, but it may be explained as the sound of a word as a whole, and as conveying a meaning apart from its component letters (\textit{Varnās}). The \textit{sphota} does not contain exactly the sounds of the word in the order peculiar to the letters, but the sounds or something

\begin{flushright}
\footnote{\textit{Sanskrit Poetics} Vol.II. S.K. DE p.142 n.6.}
\end{flushright}
corresponding to them are blended indistinguishably into a uniform whole. When a word is pronounced, its individual sounds become reflected in some degree in the order of the sphota in which the particular sounds are comprised, and, as soon as, the last sound dies away, the sphota in which the idea corresponding to all these sounds is comprised, becomes manifest and raises to our consciousness the idea thus associated. The sounds of a word as a whole, therefore, and apart from those of the constituent letters, reveal the sphota. 49

Now let’s come to our problem. This world is a dream and dream-states consists in it. Moreover, a confusedness of ‘Sabda’ (an uttered sound or a word) ‘artha’ and (class, quality and action) knowledge arose from comprehending these three indiscriminately, a knowledge is produced in him of the speech of all living-beings. This super-human faculty consists in a knowledge of the speech of all living-beings, 50 This world is phenomenal, where nothing is real as such. Even the so-called subject or substantial ego is not here without its corresponding object. As in a dream, a phenomenon is seen by the subject is not real and even one who dreams the phenomenon is not real. It is changing with the wink of eye. It is an illusion of optical position. As in the desert, rays of the sun which are falling on a palm-tree, magically create

49. Vākyapadīya I.93.  
50. Yoga Sūt III.17
the image of the palm tree on our vision up-side-down, and this fallacy of our vision and the palm tree which is reflecting on the sand up-side-down like a reflection of a tree in the water, though both are unreal, we take it as an oasis in the desert. Because of the reversed position of tree, the reflection of which is falling on the sand reversed, we feel presence of water over there. This optical vision can be generalized to our all senses of perceptions. If there is no subject, no object, then how this world is apparent as such? It is due to the spiritual process of willing, subsidings, sensations, feelings and our past impressions with which we are chained, that we are seeing this apparent-world and not the real. These spiritual process should be suppressed, or set in motion and watched at will. The idea of the extinction of the fire of lust, ill-will, and ignorance becomes devoid of meaning when this psychological power and point of view has been attained, for, the process of life is no longer experienced as a burning fire. 'Nirvana' as a goal to be attained is simply to betray the attitude of one still remembering or experiencing the process as the burning of the fire.

DISCUSSION OF BUDDHISM ON PHENOMENALISM

So according to Buddhism, perception is erroneous, because in the case of percipient takes a thing to be what it is not. Error is subjective. It does not lie in the object as object remains what it is, even, when it is taken to be somethings else. The flickering rays of the sun because of the different densities in the different layers of the sands produce the effect of water while
our eyes contacted the object in the desert, as if, falling up-side
down in a water-reflection, only rays are responsible for this
phenomenon and valid knowledge of it can set aside the problem of
ersors. It is only through discovery where error or illusion can
be shattered. According to Buddhism only Dharmas exist in the form
of small and brief realities, which when grouped in aggregates and
chains of cause and effect, create an impression of pseudo-
individuals. There is no thinker or a thing to be thought but
thought itself. This is a doctrine of phenomenalism, maintaining
the non-existence of substances and individuals, while insisting
upon the reality of infinitesimal units of which the world illusion
is said to be compounded. Only there is void which is absolute
truth. Full vision or objects are obtained by Buddha, the absolute
truth can not be prescribed in words.

Then how it is possible that what we see in the past, is
recognized in the present by our senses? Buddhist hold it to be
a mechanical compound of presentative and representative states
of mind. The view that, it is a single compound of presentative
and representative mental-states is not sound. The Nyāya combats
this view as follows.

DISCUSSION OF 'NYĀYA' ON THE KNOWLEDGE OF THE WORLD

The recognitive form of consciousness is neither due to
sense-impression done, nor due to residual traces (Samskāra) only,

51. Milinda pañha (The question of King Milinda) 2.2.6 (Op. cit

as recognition involves the consciousness of "Thisness". It is not the combined product of either two of these presentation and representation. As both have been operated separately in different time, and thus produce a distinct form of consciousness. Recognition is due to qualified perception. It gives us knowledge of the present object as qualified by the past. When we see an object, discover it to be the same as that which we saw in the past, we fuse the two images together much as we do the perception of jar with that of blackness. So through inference, we get recognitive form of consciousness. The rasa theory of Sri Saikuka adopts the same method of inference in experiencing aesthetic taste in drama. Abhinava Gupta who is the founder of new school of metaphysics and aesthetics, used Buddhism, as much as he used vedanta, Sankhya and Saivism in his theory of aesthetic delight. It is not that, he talked about super-sensuous experience but also his ideas are based on reason. His idealism is based upon realism. The universal is real, it is not subjective, it is not the product of individual mind. Reality is distinct from appearance. Reality is absolutely independent-being, but appearance depends upon the real. The thought and being are identical, there is nothing apart from thought, thought itself is a thing, So in the context of thought as a thing, subject of knowledge is here to present a thing as the object of knowledge. The Buddha-tattva of Buddhism is nothing more than Buddhi-tattva and highest principle of nihilistic Buddhism, he identifies with 'Sunya Pramata'. 53

According to Abhinavagupta, it is impossible to perceive or conceive the indefinable *anuttara*. For, words stand for definite ideas (limit of words and their expression) but it is indefinite, not in the sense of nihilism but language can not adequately present it. The reality can be realised by spiritual discipline, which can make us free from limiting conditions of ourself. Abhinava practically rejected the views of *Sāmkhya*s pluralism and *Vedānta*s dualism and even nihilism of *Buddhism*. He accepts the co-ordination between the subject and object, though they are different essentially.

In regards of Buddhist doctrine of momentariness, he accepts the momentariness of ideas as we have, *Vyabhicāriṇībhāva*, but he rejects the doctrine of momentariness of the subject. If there be no permanent subject, capable of retaining the memory of objective ideas, if subject be momentory, as in the story of 'Milindapaññah' is shown, where girl of childhood disappeared with the disappearance of the idea of childhood and becomes different in her youth, to unite the idea of childhood and youth in one girl, it is necessary to have consciousness of a combined whole. He, like latter school of *Mādhumikā* of *Buddhism*, believes in subject. In the same manner he rejected the concept of *Māya* according to *Vedānta* which is neither real nor unreal as they say. He holds *Māya* to be a real, as power of ultimate, which maintains the
identity of power and its possessor. Without subject who has the light of consciousness on his mind, how the light on the object would be effective till it reaches the mind. Mind has the residual traces of past experiences as memory, and the affection of external objects equally. If we compare mind with the mirror, mirror requires external light to reflect as in the dark it does not reflect any image. But mind is self-luminous. Whatever images of the objects it receives, it shines as identical with itself. The photographic film is absolutely black, we make an image by looking at a lens and then through throwing light on the object, we receive the image in the film. The directed light of photographer's eyes which is transmitting from the mind is needed as much as the external light is needed for the object.

Together with the Dharmas, the mind (buddha) identifies itself and thus through different senses perceives the world of phenomenology. To safe-guard the mind against the errors, one should follow the eight-fold noble-paths of right view, right aspiration, right speech, right conduct, right means of livelihood, right endeavor, right mindfulness and right contemplation. The idea of 'Sūnya Pramātā' is metaphysical in the context of aesthetics. These eight-fold noble-paths with detachment, bring the revelation of our real-self (Buddha) which is Awaken one. As people say, that Buddhism is very pessimistic, I did not find any pessimism as such, in bringing out the aesthetic concept about the world. In the big movement of existentialism, it gives us two ideas of 'being in itself' and 'being for itself'. The trees, forest, mountains are
not conscious for their own feelings of pity, compassion and joy and so on, they exist in themselves, but human-beings are conscious and aware of their feelings negative or positive. Not only that, they attach importance to those feelings in projecting an objectivity for the awareness of their subjectivity. 'Being in itself' does not signify any value to life as art, music or beauty, goodness or truth. It is the awareness to ourself and then to show this consciousness belongs to us through creating objectivity that we find the thesis of beauty and anti-thesis of ugly and then their synthesis in the concepts of aesthetics as 'universal'. As like a tree, we become 'being in itself', through eight-fold noble-paths we relish. Though Yoga practice did not come into being in full-fledged manner, yet the fruition out of Yoga practice was understood by Buddha. In the noble eight-fold paths lie the total socio-psychological condition of the mind of a person, who attains happiness, fulfilment, and lastly enlightenment. If we begin to forget about the personality endowed by our ego, we can find way in 'being in itself'. This feeling of strangeness can be recognised, if we become detached towards existence. It is as if a man went away from his father and betook himself to some other place. He lives there in foreign parts for many years, twenty, thirty or fifty. In the course of time, father becomes a great man while son began to live poorly. Father is unhappy having no son but one day while sitting at the gate of his palace, transacting great affairs, he beholds his son, poor and shattered. The son realised his folly to come to the king while his place is in the street to get food and clothes over there. But father caught him,
and before revealing his birth to him, employs him for some years at all kinds of work, first at meanest kind and then at the most important. The father treats him with paternal kindness, but the son, though he manages whole property he lives in the cottage and believes himself to be poor. At last at the end of his education, he realised the truth.

In the same way, we are the son of the Buddha and he says to us, "You are my son", but like a poor man, we had no idea of our dignity, no idea of our mission (as we are being-in-itself) as future Buddhas. Buddha has made up dispensers of knowledge of Buddhas, and we have preached it without desiring it for ourselves. At last with the same anology of father king, Buddha has revealed to us that this knowledge is ours and that we are Buddhas like Himself. Poverty brings human-beings into senses or it strikes towards real detachment and its knowledge. Many a time in Buddha-Carita, we find that poet talked about poverty, then again he suggested the teaching of Buddhas who would shower delight by imparting law for afflicted who are being burnt with the fire of desire enkindled by the fuel of sensual objects, as a great cloud does at the close of the hot season. Actually Asvaghosa is giving the details of the philosophical and spiritual achievement of Lord Buddha by suggesting his doctrine by the words such as, fire, ferry-boat, and cloud.

55. Buddhacarīta 1.4.22.
56. Ibid., 1.74-80.
So by 'being in itself' (means unconscious towards reflex- 
actions) we move towards the spirituality. It is said like this: 
when Bodhisattvas are possessed of four qualities then they are 
practising the great Yoga. These four qualities are as follows -
I. The realisation that everything is but a manifestation of our 
spirit, 2. freedom from false idea that there is any such thing 
as the growth, duration or succession of things; 3. the understand-
ing that the sole characteristic of external objects is non-
existence and 4. the understanding that the Holy knowledge is 
to be realized within ourselves. Prajñā (wisdom) dissolves the 
veil that carries the figures of illusion, shatters the restless 
play and thus leads to the 'potential universal-consciousness' in 
repose containing all and manifesting nothing (ālaya-Vijnāna).

Buddha had began as a Hindu and even Hindu Gods attended him at 
every stage of his progress. He remained with the sphere of 
India's traditional philosophy, only approaching its classic 
problem of release from a fresh point of view. There is a much 
correspondence between his system and other systems of philosophy.
The Buddhās of beginning (Ādi-buddhā), in the Buddhist pantheon, 
this primeval Buddha occupies much the same position as the 
Highest-Being in Hinduism. The Buddhās and Bodhisattvas go forth 
from him into the phenomenal mirage of the universe just Hindu 
avatāras go forth from Visnu. Just as Lākṣmī is the consort of 
the Hindu God, so is Prajñā-Pāramitā the female aspect of the 
universal Buddhā. She is not only the consort of the Ādi-Buddhā 
but the animating virtue of all redeemers.

58. Buddha carita V.85.
The embrace of the male and female principles, and their delight thereby, denotes their intrinsic unity, their metaphysical identity. Regarded from the stand-point of logic in the world of space and time, the male and female are two. But in their intuition of their identity (which is the seed of love) the thought of twoness is transcended, while from the mystery of their physical union (their experience in time of their real and secret non-duality) a new being is produced as though the corporeal imitation of the transcorporeal, non-dual truth had magically touched the inexhaustible spring from which the phenomenal of the cosmos arise. Through the sexual act, that is to say, creatures of the visible world actually come into touch, in experience with the metaphysical sphere of the non-dual source. The latter is not absolutely apart and unrelated. It is rather, their own very essence, which they experience in every impulse of compassion—but supremely in that supreme human realization of Karuna which is known in the enactment of the mystery Līlā of the sexes.

Inferential and perceptible knowledge of poetic language adds charms, but direct presentation of empirical facts don't give

delight to aesthete in the literature. The source of knowledge in Indian theory of art is not empirical perception (pratyaksa) but an inwardly known model (Antargyeya-rupe) which at the same time gives form to knowledge and is the cause of knowledge. 60 So Karuna is the cause of knowledge and at the same time it crystallizes knowledges into form (Lila). The 'Antargyeya-rupe' is that type of knowledge which does not contradict experience.

It is against the empirical knowledge of perception. So Buddhism poses a different system of knowledge for an artist, than the perception, inference or analogy. The principle which is essential for bringing out the aesthetic creativity is Pramana. Pramana is not used only as a canon of proportion, authority or measure, but correct knowledge which requires theory and fact both. Pramana is conceived as an attribute of God, or Buddha as witness (Saksin) can be called absolute. 61 It is right thought, right word and right deed for an artist who is going to involve himself in creation. Aesthetic activity of the poet or artist with his craftsmanship very nicely expressed by Buddhaghosa (5th cent.A.D. - commentary on Dhammasangani, chapter on Atta-salinî p.64) who did not accept mind in aesthetic activity but the citta of the poet engrosses in aesthetic attitude. He says - "it is the artist's mental creative attitude, his imaginary representation and his

60. Dignaga Kārika 6 op.cit. in The transformation of Nature in Art by COOMARSWAMI A.K. p.15.
61. Kāmāsutra p.30, commentry of Yasodhara (12-13th cent.)
mental intuition, that constitute his art. It is not something external but spiritual intuition of a poet. The objective representation is the accidental translation of it. The consciousness of the moment dissolves itself into the flow and through the energy of flow of consciousness of creative motion merges in the consciousness of the second moment. Thus the consciousness and the flow combine in producing the third moment of consciousness and that again, being associated with the flow, produces the fourth moment and so on. The flow of the mind, to me, is the spiritual desire of the artist to create intuitive creation.

 THEORY OF KARUNA AND RASÄS THEORY OF ABHINAVAGUPTA

To support my view for the word 'Karuna' or primal compassion of Buddha who comes to world again and again through his 'Karuna', I would like to discuss it in the light of Abhinavagupta's problem of number of rasas, where he mentioned Bhanudatta who interpreted in his Hasatarangini as number of rasas to be nine. He mentioned four more rasas, that is, Vatsalya, Laulya, Bhakti and Karpanya, only as a purva-paksa. He does not accept their independent disposition as rasa but they support in maturing the rasas. Yet he says that corresponding basic mental-states (sthāyi-bhāvas) of these rasas are Ardṛta (tenderness) Abhilāsa (yearning), Āraddhā (faith) and Srpa (desire to acquire) respectively. These four rasas, that is, Vatsalya, Laulya, Bhakti and Karpanya are identical with Rāti, when they appear as a Vyābhićārin

63. Buddhaghosa comm. on Dhammasaṅgam (5th cent. A.D.)
(transient emotions) in some other rasas than Śṛṅgāra. He holds that rati is called Vātsalya, Bhakti, Laulya and Kārpasya when it appears as Vyabhicārin of Karuṇa Śānta and Hāsya. Hence we find that Karuṇa, not only has its permanent mood of Soka, but also of Ādrta, where rati modifies itself into Vātsalya as Vyabhicāri sentiment of Karuṇa. We find that not only Soka but Ādrta (tenderness) also could be the Sthāyibhava of Karuṇa, while Vātsalya together with rati are enumerated as Vyabhicāribhava of Karuṇa which is one of the aesthetic configuration. On the other hand, Karuṇa rasa as rasa is objected by Saṅkuka who says that its basic emotion, the grief (Soka) by its very nature is such that it is most intense only in its first stage and diminishes after only in its first stage. Therefore, talk of developing it to the highest pitch into rasa is out of question. This debate of 'Saṅkuka' is raised for the view-point of Bhatta-lollata who holds that only the highest-stage in the development of Sthāyin is rasa, which is absolutely wrong.

DISCUSSION ON THE WORD 'KARUṆA' AND SCHOLAR'S CONTRIBUTION

Let's first see the aesthetic outlook from the point of view of the creator. A poet who has become tender (Ādrta) because of his incapability of exhibiting in his art what he wants to express, what he already intuited as aesthetic enjoyment in his

antargayeyya citta - this lingering desire to express himself in proper symbols, becomes intense and this tenderness is transformed into Soka, the intensity to achieve what he feels helpless in achieving. This feeling of Soka and its consciousness melts itself into the flow of creative process. This flow does not have any shape except motion. So artist in this internal movement feels himself helpless and absolutely lonesome. To find out the appropriate symbols to express what he enjoyed in his state of mental-contemplation, again, he goes into absorption of concentration. In this concentration, some symbols in the form of words, colours and forms are revealed to him, he picks them up and finds out an order out of them to use that canon or order in creating his sense of beauty externally. This feeling is very akin to sublime creator. Before the sublimity of the God, who created this beautiful universe, he feels himself very small or inferior. This inferiority creates in him the feeling of sorrow and tenderness, As he only sees the great beauty of God's creation, so, he feels belittled by it and in the lonesomeness of his inferiority, he wants to be free from this sorrow (Soka). He again emerges into contemplation and finding there some suitable symbols for his exposition, he comes up, takes his pen, brush or chisel to transform his mental-image into poetry, painting or sculpture. In a short, this process can be again summarised into three-stages of the process of creation. Firstly, a poet observes the world and sees it optimistically as beautiful. The sublime beauty which he observes empirically, enjoys it in the state of contemplation also. So observation and contemplation both are responsible for
his aesthetic enjoyment. In the second stage, he has reactionary experiences against the sublimity of God which he enjoyed just now. This reaction creates a feeling of tenderness and sorrow of being inferior to the sublime beauty of God’s creation. This sorrow becomes more intense and in this sorrowful state he again undergoes into the state of contemplation to find out some potential symbols to express the beauty experienced, even more beautifully. It is a flowing or melting state of his sorrow where energetic fire is there to give him strength to display his aesthetic experience into an art form. In the later half of this stage, he finds out the symbols when he again emerges into contemplation by over-coming his sorrowful, and lonesome mental-state. In the third stage, he has all the symbols which would be helpful in shaping the form to his art, he comes out of his contemplation and takes his instruments to display his symbols into an aesthetic object. During this third stage, his sorrow and feeling of lonesome does not become at once a feeling of joy but of compassion. During this compassion, he writes in symbolical language, paints with the system of his own colour-scheme and chisles the idol or icon with his systematic hand-movement. This primal compassion of Buddhism can be compared to the primal passion of an artist who just comes out from his contemplation to compose an aesthetic object of his own into a art form. After the third state of creative process of artist finishes, he feels happy by creating something beautiful, which would be shared not only by him but other would also enjoy the aesthetic attitude shaped in an art-form. But again this joy of sharing and creating beauty
becomes momentary for artist who critically found out his blemishes in his own art, though it is appreciated objectively. He again becomes unhappy or absorbs in the state of compassion for himself and his own inability to produce what he wanted. This unending chain of sorrow and compassion are to stimulate him again and again towards aesthetic creation. This cyclic Lila goes on in achieving the best aesthetic art, which can enlighten all its sharers in its universal appeal. So 'Arts for arts sake' is a wrong slogan. An artist feels delighted and sorrowful both into an succession while he creates. That's why it is not only joyful disposition which is known as aesthetic but also all the 49 transient emotions which are combined into inner sentiments all belong to aesthetic configuration. Here, the word 'Vedana' which is expressed by LOKAMANYA B.G. TILAK in his 'Secret of Gita' is of great significance. So it is the 'Vedana' of poet's mind which makes his readers enjoy the aesthetic bliss in his poetry. This Karuna of Buddhism is different than the Karuna as rasa and transient emotion to Santa-rasa. It has metaphysical importance in its philosophical speculation. But this metaphysical concept can be experienced in the common experience of mankind also, as much as, in the case of sexual act, it is possible to recognize a pre-eminent rendition and profound human experience of the metaphysical mystery of the non-dual entity which is made manifest as two. The embrace of the male and female principles, and their delight thereby, denotes their intrinsic unity, their metaphysical
identity. Regarded from the stand-point of logic in the world of space and time, the male and female are two, but in their intuition of their identity (which is the seed of love) the thought of twoness is transcended, while from the mystery of their physical union a new being is produced, - as though the corporeal imitation of the transcorporeal, which I already mentioned in this chapter.

WESTERN VIEWS ON THE THEORY OF Līlā

The word 'Līlā' is coming for the third time in the different fundamentals of Indian philosophy (Śaiva, Vaisnava). It may be noted that there were objections raised against the identification of art and play, or art as play. But play looked upon as the mysterious activity which occupies the working and waking hours of children has great resemblance to art, considered not as magic art nor art as amusement. Children play and this play of their fabrication and imitation is indefinable and mysterious. So the artists also play with their different art-forms with a purpose undefined and indefinable. This play-impulse is nothing but an aesthetic impulse. BOSANQUET in his book 'History of Aesthetics' (P.296) holds the view that play-impulse is aesthetic, where its primarily negative freedom is charged with a content which demands imaginative expression, and any impulse which takes such a form is aesthetic. It is not a negative freedom

65. Play in childhood by Dr. MARGARET LOWENFELD, op. cit. in the Proceedings of Simla 1969, p.81.
of BOSANQUET, but it is positive freedom from the feeling of Koruna, and then blissful-state which holds the aesthetic value in it. ERNEST CASSIRER explains the word 'Lila' as play and classified into three categories, the power of invention, the power of personification and the power to produce pure sensuous forms. In play of a child, we find the two former powers as their hobby but not the third one. The child plays with things, the artist plays with the forms, lines, rhythms and melodies. We can not compare the sport of a child with the Lila of artist. As in child’s play the body and the mind are not developed to the extent to engross him in conscious creativity of art or to understand the philosophic attitude of life. There is no reflective activity but assemblage of something into another form by association of two close things which have an image in his mind. But Lila bears within itself the eternal dissatisfaction of the artist with the existing limited forms. He seeks to express the eternal all abiding forms of beauty. His failure leads him again from older forms to newer forms of his expression. The failure is accompanied by a feeling of pain, the pain that paradoxically sustains the artist through all his failures, past and present. This pain characterises all great works of art, man's intense thirst for beauty aches and inspires his creation. This idea of pain has been taken from the Buddhistic primal compassion (Karuna). What I feel it is because of seeing the natural beauty of the

66. An Essay on Man p.164

great creator, the sublime beauty of him, which makes artist unhappy with the feeling of inferiority for himself. Restlessness of Vālmīki was not due to his failure in attempting some imperfect art, but it was the pain of the Krauñca bird, which was creating inferiority in him for his expression of Karuṇa rasa in his epic. The telescopic pain of Krauñca, how would he be able to describe it with the equal fervent after taking the analagical story of Sītā - that was the longing which made him anxious to create aesthetic joy even more beautiful than the sorrow of Krauñca in Rāmāyana which he relished empirically. In case of Lord Buddha seeing the old man's disease and death, he personified them upon himself being a man, the thought of the noble eight-fold paths towards the enlightenment, (Buddha) come into existence because of the realization of his own imperfect disposition. That pain led him towards metaphysical plane, as these were the dis-satisfactions which could get their answers in spiritualism and not in any art. Inferiority can be born either by seeing something greater than oneself or by realizing the imperfectness of oneself. In both the way Karuṇa plays a great role in artist's mind. Not only that he feels inferior because of the greatness of the creator God, but his shortcomings comparing to the superior artist also reveals him something greater than himself and produces pain in him for creating something better than the other artists.

68. Buddhacarita III 28,41,55.
The final goal of the Buddhist Sahajiyas is the attainment of Mahāsukha, which they inherited from the earlier schools of Buddhism the spirit of extreme idealism and tried to avoid the whirl of birth and death by realising the void nature of the self and of all the Dharma, and they further contended that the void nature of the self and the not-self can be realised through the realisation of the Mahāsukha. The emphasis of Buddhist Sahajiyas is on the sexo-yogic pleasure, which transforms the ordinary sex-pleasure to a higher and deeper emotion of bliss.

**COMPARISON OF BUDDHIST 'SAHAJĪYĀŚ' WITH VAISHNAVA SAHAJĪYĀŚ AND FERTILITY - RITES.**

The notion of Mahāsukha of Buddhist Sahajiyas is not merely a physiological element involved in it. The Vaishnava Sahajīya cult is based primarily on the divinisation of the sex-emotion by both physiological and psychological discipline. The Mahāsukha as the Sahaja nature of the self and the not-self was transformed into the emotion of supreme love in Vaishnava school. Neither mahāsukha nor supreme love of the most intense nature is attainable without the help of chosen woman, and it is for this reason that Buddhist spoke her as the incarnation of Prajñā and the Vaishnava as of Mahābhāva (the supreme emotion of love as personified by Hāna). The sexual union with or under the sanction of divine power, is the highest experience of religion. This connection exists in human nature between ecstatic emotion and sexual excitement. These speculations most certainly started with
crude fertility rites, but were refined and became extremely subtle, with the Mahāyānist and Pratibhījñā analysis of Anandvar- dhana and Abhinavagupta.

In the spell of sex man wants to absorb his disequilibrium in uniting with the woman. But this re-equilibrium state is temporary. He is still away from having realised the great bliss. This disequilibrium is caused because man possesses more appetite than his sexual-organs can satisfy. But he is unaware of this disproportion. But through Karmamudrā and dharmamudrā to Mahāmudrā and Samayamudrā, whole physical to metaphysical process is revealed.69

The apparent dual aspect of man as well as of the whole universe of which man is but a certain manifestation has been symbolised by the prajñopāya. Prajñā is the female aspect and upāya is the male aspect. When they are represented in anthropomorphic shape they embrace each other, touching at all points of contact. This is to show that the one can not be without the other and that they are basically one. This is the formula known in Tibetan as 'Yab-yum'.70 It comprises the physical symbol by means of which man's spiritual journey is pictured, and the cosmic-symbol by means of which spiritual things and relations are suggested. The analogy of physical world is taken to suggest its spiritual meaning to its devotee. Interpreted this symbol means that the dūtus (elementary phenomena) must continue with the

70. Myths and Symbols in Indian art and civilization by ZIMMER (Plate No.35, 18th cent.A.D.)
skandhas (forces), which together produce what is called man or universe. The dhātus are females and comprise five items which are arranged according to the density of matter (including elasticity of form and volume) prthvī cohesion (ap), heat (tejas), expansion (vāyu) and space (ākāśa). To these correspond five male items which are arranged according to decreasing density, materiality, (muscles, sinews etc rūpa) feeling (vedana) sensation (sañjñā), motivity (sāmskāra) and consciousness (vijnāna). This polarity may be called as potential and kinetic energy, the prajñā or the dhātus being the potential energy, the Upāya and the skandhās being the kinetic energy. This psycho-analysis of religio-metaphysical aspect is applied to the ordinary experience of a man also. Love which brings the polarity if is utilized rightly with its philosophical significance to life, it can bring beauty and reality in life. And that beauty would be expressed in the artful manner. So spiritual religion and life itself played a vivid role in understanding the symbolical art of India which always exists in its suggestion (Dhvani).

THE SYNTHESIS OF PHYSICAL BEAUTY WITH METAPHYSICAL BEAUTY IN THE TWO WORKS OF ĀŚVAGHOSĀ

Observing the shortcomings of physical life, and finding the solution of perfection in Buddhism, Āśvaghosā, tried to find out the compromise between the world and the wisdom to bring out his conception for beauty through his two pieces of poetry -
that is, Buddha-carita and Saundra-nanda. For him the attraction of physical beauty was as magnetic and powerful as the permanence of metaphysical beauty. In his Kāvyas, though he deals with the life episodes of Lord Buddha, yet he utilizes his poetic-wit which is of the style of Kāntāsammit. He himself declared that his Kāvyas is not meant for only aesthetic taste of physical beauty, but it is denoted to interpret about the redemption and its means as described in Buddhism. Besides, narrating the explanations for dharma, he tried to infuse everything belonging to Kāvyas, so that it can be relished by the aesthete also. Just as bitter medicine is mixed with honey, becomes wholesome to the ailment, similarly, his Kāvyas is fortified with the elements of Buddhism also. Asvaghosa with the practical application of life itself, starts his saundarānanda from lower objects of sensual nature and elevates it to the glories of all qualities and values of Prajñā which is sealed by the admantine nature of the enlightened mind. How a man in his disequilibrium-state of incapability of his senses and his increasing appetite, can be dragged down to animal-kingdom in his ignorance;

71. Saundrananda XVIII.15-16.
72. Ibid., 43
73. Ibid., 63.
and how a man realising the truth of his existence, can elevate his sexoyogic power to the divine-plane of enlightenment the anti-climax and climax of life are so beautifully inter-woven, that a person of common-sense, who finds difficulty in the void-consciousness of Buddhism, can understand it through Saundrananda. Asvaghoṣa was the first and the last poet, who could use such a lucid style to show his religious beliefs through the medium of Kāvyas in classical Sanskrit-periods. Few of the images, which he used as his technique to apply in his Kāvyas, even Kālidāsa was unchanted with them somewhere in some corner of his subconscious mind. For, he tried to use them in his own Kāvyas. But it does not mean that originality of Kālidāsa could be blemished by it. But there is something common or universal, which every poet believes it to be his own and if these reflecting ideas of his beliefs, he finds somewhere else, he is delighted to find out its universality even in other poet’s mind. So generalization does not only convey poet’s thought to the people of taste, but is the language of communication from one poet to other also. Even poet is sometimes fascinated with the beauty of the imaginations of the poetry of other poets as much in a sense, as a woman is fascinated with the beauty of other woman.

**GRACE AND FORM AS BEAUTIFUL**

If beauty which is described by Asvaghoṣa as रूपमयाय

शेषे इ सुन्दराति (Saundarananda 4.3), that is the synchronization of grace and form is beautiful, which provides redemption to a man, then even relishing the aesthetic taste of
physical form, why man is afflicted with suffering? For, in Devipurana beauty of forms is supposed to be source of all great calamities, as they aggravate sensual craving in a man. The concept of beauty as described by Asvaghosa in his Saundarananda opened another dimension of depth for the expressionists, who express their desires and acts in the imagery or natural objects. In his contemplation of passion, an expressionist identifies it with knowledge and with feelings in such sensible-forms, that he expresses the passions in his spiritual-urge and activity for liberation. Only a man of contemplative nature (niyata-nijacitta) can relish the aesthetic pleasure of freedom (A Jivana-Mukta, who enjoys it till a revolving-wheel will run a little time after the cause of its revoking has ceased) like a hermitage which is surrounded by the natural foliage of fruits and flowers effortlessly. Asvaghosa was able to discover a natural form properly expressive of it in the human body, in sensuous shape. He tried to externalize his beliefs of Buddhism through sensuous medium of apparent world. This conscious-ideal world which is devoid of pairs of opposites,

74. Devi P. Nandakunda Kh. I.

75. Saundarananda I. 9.
which is as one unity provides its essence of beauty to every-being approach to it, is rather abstract or prosaic, yet Asvaghosa tried to simplify it through the sensuous images of his poetry. Even for his physical beauty, he believes in the theory of 'Sahaja'. Physical beauty does not consist in the decor of the external object, but just as peacock naturally variegated with different shades of colours, movements and sounds, man looks beautiful in his natural inherent disposition. Beauty does not require the external impositions for its enhancement, but it is the inner-consciousness and its potentiality which reflects and makes personality, according to Asvaghosa, in its external disposition rich with charm. The inner-light of the conscious ideals illuminates even the ornamentation of outer-world on physical beauty. The inner activity with its potentiality flows in the external-form of beauty in such a way, that both reverbrate each other in this synchroniza-
tion. Contrary to it, if physical beauty is adorned with the decors, then mental-activity in its emotional-flow would not have any consistent nature with the physically adorned beauty. Asvaghosa sarcastically contempted the outer decors of woman.

76. Ibid., IX 25
77. Ibid., IV.12.
78. Ibid., IV.5
and called it a filthy and impure act of a woman to attract a man through her decoration. This apparent beauty without having the consistency of conscious-ideal even can seduce the woman-folk, what to say of a man.

**DISCUSSION ON THE WORD 'rupa' AND 'SOBHA'**

The unity between 'Sobha' and 'rupa' what is called by Asvaghosa as his concept for physical beauty. In Sabda-Kalpa-Drum, the word 'rupa' is interpreted by implying the sense of 'Svabhāva, Saundarya, Sabda and Ākāra'. Bhedini Kānāvalī explains it as 'Kule manati sambhūtam hryam rūpa gunānvitam'. In Mokṣadharma of Mahābhārata, the sixteen meanings are given for the word 'rupa' which are: दृष्टि, दौष्टि, चतुरस्तम्, चूल्लम्, यु कस्म, कुण्डम, दृष्टिसरसम्, रत्नम्, श्रीति, कलिनम्, चिकितम्, चुर्णम्, चित्तिनम्, ि. According to the authority of Nyāya, the word 'rupa' is analysed like this - वश्चुरित्यवत्सस्वातत्त्वादिवर्यात्यागितत्वात्। चतुरस्तम्। यु कस्म। चुर्णम्। श्रीति। कलिनम्। चिकितम्। चित्तिनम्। भवत्। सूक्तिनाँ। वश्चुरित्यवत्सस्वातत्त्वादिवर्यात्यागितत्वात्। चतुरस्तम्। यु कस्म। चुर्णम्। श्रीति। कलिनम्। चिकितम्। चित्तिनम्। भवत्। सूक्तिनाँ।

Sayāna in his Nirukta took the suggestion of two meaning by the word 'rupa', which are 'अतिक्रिकुस्वरूप' and 'आदिः'. What I believe that Asvaghosa accepted the view of Sayāna about

79. Buddha carita V.64
80. Ibid., IV.12,
81. Saundrahanda IV.3
the meaning of 'rupa'. Through this meaning, Asvaghosa, tried to say that beauty has a universal appeal, as against only individual appeal. The word 'sobha' is yet to explain for its application in the poetry of Saundarananda. Sabdakalpadrum defined it as 'rupa'. Amarkosa explained it by using the words -

and Sabda ratnavali enumerates it as 'subha, Bhah, Srih, Bhasa and Bhah. Rajnirghanta gave the meanings of 'HUNAMA, BAMA, 'RIWA, 'BUK 'PUNA, MAHATI 'TWA RMA

Visvanath in his Sainityadarpnana defined as follows:

visvanath made it too extensive while he described the word 'sobha'.

DISCUSSION ON THE WORD VAPU

In his Saundarananda, in one place Asvaghosa used another word to imply the sense of beauty and that is: 'avarman' NCA

That is, Nanda was handsome but not arrogant. The word 'Vapu' and Yaksah occurred in Rigveda also which was translated into English by the word, 'Sublimity', which is not communicating its correct import, in it. The word 'Vapu' as used by Asvaghosa gives

82. VSD III .95
83. Ujjvalanilanam Anubhava Prakaranah
84. Saundrananda II.4
its contextual meaning of physical beauty with the mingling feeling of reverence and fear. सुंदर and सोन्हा though suggest about physical form yet word 'सोन्हा' is mostly applicable to the beauty pertaining to जीवा. As the word 'वपु' also reflects the inner feelings 'वपु' and 'सोन्हा', both are used to denote the spiritual beauty which does not require anything of outside. Though Nanda acquired that spiritual beauty, it did not manifest, yet, to display his spiritual beauty, hidden, Asvaghosa showed him the distortion of physical beauty in its old-age in its anti-thesis, as if, a sugar-cane being extracted remains juiceless, worth for burning, similarly, the aesthetic relish out of physical beauty is temporal and temporary both. This empirical world of senses has less beauty than its dissatisfaction. As senses by their nature, inherent in them moves towards their respective objects, which lead a man to the destruction rather than to any beauty as such. Each sense could bring a havoc of destruction in its return, what to say of their union together? Step by step, Asvaghosa showed the different gradations of the enjoyment of earthly pleasure to Nanda and then moved him toward the elevated state of heavenly beauties.

85. Ibid., IX 31 अनि सर्वदा सर्वप्रथगी डिलते श्रवित मुक्तिको दहनये शुच्यते। तस्माह ज्ञातन्त्रिनिधित तन्त्रिनित्वाता महायान्त्रिकलित॥

86. Buddhacarita XI.19.

87. Ibid., XI.35 मीतेर्षां यन्ते हि मृणा काय यथास्यमनो जातायः परमित। मनस्यो गतित्वाशर्मस्मिन्तिष्ठाष्ठा तस्मादन्तर्गतिकामः परमित॥
The word 'Sundara' and 'Nanda' both have their spiritual significance in their meanings for the study of aesthetics. Nanda or Anand is the corresponding word to the theory of aesthetics, which is the feeling of highest achievement in tasting beauty. The beauty exists in the ideal which is an ultimate reality. The development of consciousness does not seem significant in animal-kingdom. The beauty of female-monkey is useless to Nanda, though he absorbed in the physical passion of life, yet, his universal-ideal was aware of his own consciousness as a human-being, and not as an animal. He could see human beauty with which he was addicted to, only in the physical form of Sundari. Tathāgata wanted to awaken in him an enlightenment, so he could discover himself in his wisdom. Nanda was enjoying (Nanda) and attached to his passions for earthly beauty of Sundari. Bliss is the essence of consciousness, but embodied consciousness begins to enjoy the momentary pleasure pertaining to earth, and forgets about its own blissful state. But if it is enlightened, then it achieves its goal of blissful-state. In physical-state of his own, being conditioned, whatever enjoyment he gets out of his senses, he considers them the best in his ignorance. As he does not elevate himself from the earthly enjoyment, he can not diagnose the bliss better than his sensual-pleasure. Tathāgata reveals Nanda the bliss and beauty of conscious-world, which is certainly superior to the senses, where there is no interval of six seasons, but
beauty of all the seasons is incessantly flowing into one stream of time.\textsuperscript{88} Here the beauty does not know distortion into its old-age. This beauty which is not named with relative terms, is attainable only through meditation in its concentrated-state.\textsuperscript{89} Seeing the unending stream of heavenly beauty, without decay or fade, Nanda forgot Sundarî even, as the emotional flow of small flux disappears in the dashing flux of colossal beauty.\textsuperscript{90}

\textbf{HIERARCHY OF BEAUTY}

Beauty exist in every stratum of human-life, it is for subject to experience it in every stratum of life, its different forms. If the subject removes its consciousness from its senses, and emerges in the higher-level, then there is no significance of the objects for him. Similarly, from senses to mind and from mind to void, a man elevates his consciousness, he leaves the world of relative beauty and reaches Mahamudrā. He transgresses Karmamudrā and Dharmamudrā and consumes with its incredible awareness of all potentialities in Mahamudrā.\textsuperscript{91} The words ‘mahā’ and ‘mudrā’ together form the term Mahamudrā. This eternal feminine, undefined, consists

\textsuperscript{88} Saundarananda 19-30.
\textsuperscript{89} Ibid., \textsuperscript{36}
\textsuperscript{90} Ibid., \textsuperscript{45}
\textsuperscript{91} Ibid., \textsuperscript{50}
in the fact that she is endowed with the glories of all qualities and values, and that she is not restricted to one particular quality or value. She is called 'Mudrā' because she is marked or sealed by the admantine (vajra) nature of the enlightened mind. This process of enlightenment toward self and absence of consciousness toward physical ephemeral world of appearance, leads man to the deepest experience of beauty with its all dimensions. Here, Tathāgata wanted to enlighten Nanda to the beauty of spiritual world, other than the world of Sundarī, where he was attached with the extreme of his passion. Seeing the nymphatic beauty of the heaven, he began to restrain himself from being fallen to the earthly love and practised to attain the bliss of heavenly beauty. Here Nanda could perceive the relatively higher degree of aesthetic joy than he enjoyed in Sundarī. This scene of Asvaghosa's poetry is very akin to the scene of the 11th chapter of Śrimadbhāgavad Gita, where Lord Krṣṇa showed to afflicted Arjuna, his all pervasive, micro-macrocosmic form, to make him realize the ultimate reality of the world of relatives and friends. It is only the compassion of Lord Buddha or Lord Krṣṇa through which man achieves his goal of undefinable world.

ROMANTICISM OF ASVAGHOSA

The tradition of love in classical Sanskrit poetry is practically overshadowing every other sentiment. It finds not a small place in the Mahākāvyas in its inevitable erotic episodes.

93. Saundrāhānda XI.6
and even pious Buddhist author like Asvaghosa, at the threshold
of this period is not abhorrent of a fulsome description of
amorous acts and emotions. But this circuit of love is introduced
for elegant effect, it really does not concern love but the art
of love. It can not be regarded as specimens of love-poetry.
LEment of Sundari in the 6th canto of Saundarananda, though is
concerned with love, yet love theme is admitted incidentally with
a didactic-drift of its purpose to sublimate love-feeling through
the preaching of the particular religion, which became the belief
of a poet of particular age. The episode of Nanda and Sundari,
however especially in the fourth canto of Asvaghosa's poetry, is in
the best style of ornate classical poetry in its description of
the love of the young couple. But the ascetic nature of Asvaghosa
gets the upper hand of the poet, and he never misses the opportunity
of echoing the old denunciation of woman as the source of all evil.
Though love poems are not profuse in the earliest specimens of
classical Sanskrit literature but it did not mean that passionate
element in human-nature had failed to find an adequate expression.
Love, the intense feeling of man did not find expression of polished
and artificial Kavya-poetry, as poets were not aware of so much of
craftsmanship in the poetry, but there was a definite indications of
the existence of doctrines of poetics in the Kavya literature itself
if not as a special branch of poetics. In Buddha-carita of
Asvaghosa, we have the use of common poetic figures like upamā,
utpren̄ṣā and ūpaka as well as of elaborate ones like yathā-samkhyā
and aprastuta-prasaṇā in an ingenious way which presumably betrays
an acquaintance with the teaching of Poetics. The very first verse of Buddhacarita uses the word Upamā in somewhat a technical sense, and we have the use of the term rasāntara also to indicate a counter-emotion which cancels an already prevailing. Asvaghosa uses the terms hāva and bhāva in the sense which are used by the dramaturgist Bharata in his Nāṭya-sūtra while he explained rasā-theory. But it seems that Asvaghosa was not conscious about them as the method of poetics or rhetorics.

Asvaghosa, in his two poetry applied a great force of the spirit of enlightenment. Just as purpose of the dance is not to expose the human-body, but human-body is treated as the medium, which can be moulded in such a way as to express religious feelings in India, similarly, in classical Sanskrit poetry, the art of love is the medium to achieve dharma and Mokṣa which is with its ecstasy is very well shown in Saundarananda.

BEAUTY AS A UNIVERSAL PRINCIPLE

The beauty of sweet speech, music and body is displayed from inside the human-life itself. It is a special universal principle, which is distinguished from other aesthetic experience of the physical world. It is the play or sport of life to play

94. E.H.Johnson in his revised ed. of the work (Punjab Univ. Publication, Calcutta 1936) appears to agree with the view of Cowell (Pt.II Intro p.LXXXIXf).
95. Buddhacarita III.51
96. Ibid., IV 12
97. BNS 2.7,8.22
98. Saundarananda XI.35.
with beauty. Man can get exhausted in the empirical beauty of senses. He lingers for something more than what he experienced as beautiful before, even fulfilling his desires, he still aspires something more than that. So beauty is what pleases us apart from desires. It is something which suggests something perfect which contains universal validity in it, each one experiences the aesthetic taste if apprends it. It is not that, this poetry of Asvaghosa preaches only morality according to Buddhistic attitude, but it suggests the reality of experiencing the beauty, where the arbitrary principles of empirical world don't exist, or where craving for desire to experience more beauty in the objects of the world ceases. Here, any object of pleasure becomes useless where pure subjectivity reflects, as it is our veil of subjectivity which projects objectivity in this world. Beauty does not mean to desire it or to act for it but it pleases in the mere contemplation. To contemplate, to experience beauty in knowledge or wisdom in its perfection, is the expression of morality. But it is not the expression of morality which is beautiful in its concept. But it is without concept but not without emotion which makes the poetry beautiful. The nymphs of Saundarananda are nothing more than our emotions of ecstasy, where we experience the aesthetic taste of sublime. It is true, that the aesthetic emotion leads us to the aesthetic-delight, but it is not its aim, but an accidental feeling, as in the biological accident, a being is created from two, as evident in whole nature, as merely their output of joy.
BEAUTY REVEALS ITSELF IN SPIRITUAL FREEDOM

It is the inherited emotion of human-being to be liberated spiritually and physically both. For the physical liberation politics and society play a great role, but for spiritual freedom one has to strive oneself, only then one enjoys the incessant beauty. This memory of bondage which he has inherited in the womb of mother, produces an effective craving for freedom from even oneself, that is, one’s own fabricated dreams, in the form of desires which enslave him. No external force can set him free from it. It is because of the super-sensitivity of an individual mind and his craving to be free from the spiritual bondage, that Compassion arises. The more there would be a will for liberation the more would the compassionate feeling dominate. Without feelings or emotions, soul becomes poor in its expression. Nanda could not achieve the pleasure of physical nature to his heart’s content, he could not be inspired with his compassion for craving spirituality. It is natural to feed our body with its physical needs of worldly object and then make it to be pacified and satisfied. When fully man recognizes the object of his pleasures, he feels belittled in his bondage and compassion arises. In Saundarananda, Nanda enjoyed all the earthly things in their natural way and not in purgation. Then tendency of his mind became naturally moving towards Moksha by following the righteous path (Dharma). Sublime-state is as natural in man as his lower-state of senses. After being liberated from the senses to make them satisfied fully,
one gets sound mental-health as is acquired by Nanda. One whose mental health is improved is befitted for concentration toward meditation. In this meditation he reveals the unending joyful-state of spiritual aestheticism. Buddha's teaching as interpreted playfully by Asvaghosa, are not toward escapism. Buddha himself got married, bestowed with a son and pretty wife. But his philosophy is optimistic as shown in the case of Nanda. It is Vedanta along with Samkhya, which is escapist and eradicates all the possibilities of sense-enjoyments or pleasure as the nature of ignorance. While Buddha, no doubt, also preaches the same teaching of non-dualism of Vedanta, he emphasised the practical attitude to to make use of the ignorance first, after the recognition of ignorance, move to the world of liberation. When man attains to a more concrete conception of the idea as individual-self-consciousness, he is able to discover a natural form properly expressive of it in the human-body. Classical art or literature attains in the ideal-human form a perfectly harmonious expression of the universal human mind. I don't know why since Asvaghosa, Sanskrit literature is separated by giving the epithet 'classical-period'. May be the western thinkers saw the elements of classical art in it, which


100. Ibid., XII.105

101. Ibid., XII.106
according to their Christian viewpoint, is in the concept of accepting the one Absolute-spirit (God) which can only be grasped by thought, and to which, therefore, any sensuous presentation is fundamentally inadequate. So it is the revolution against the symbolic art of Vedic-period. In the earlier stages of man's culture, the idea was abstract, and so could not be really embodied or expressed in any form but only symbolised by some shape, admittedly inadequate and arbitrarily selected. Thus stocks and stones had no real relation to God, and even such an idol as a lion related only to his abstract quality of strength. So since, the idea was too vague in itself to determine the details of form which could embody it, these details were ready to expatiate in every kind of distortion, indicated to magnanimity of what was too indefinite to be expressed. It was the symbolic art, which is available in whole Vedic literature.\textsuperscript{102}

Asvaghosa, sublimates Nanda only after afflicting tortures on him. The dreadful strokes elevated him to the height of spiritual vision. The harbinger of harmony in soul is the sorrow of oneself. In general sense also, if we see in the physical world, the occurrence of tremor of earth, flood or some natural calamity, the feeling of a person, in this affliction becomes so united as if they are attacked by some common enemy. Grief brings the sense of generalization in a man, in a race and in a universal-beings.

\textsuperscript{102} BROWNING - 'Fra Lippo Lippi' Vol.I.p.381.
The shock of the Grief is the great teacher of mankind. A suffered-man can perceive a thing which is beyond even telescope. Sorrow has a great meaning and significance for humanbeings and not for an animal. Holiness is the nature of man and not an animal. The earth emerged in the tears, becomes the pilgrimage. Sorrow comes toward the great soul to mould them into great personality, like cyclones surround the mountains and the sea, in their turn, they are shattered by the mountains and the sea themselves, and the speck of their air purifies the human-being living beneath the mountains. That is what as against the traditional theory of Ananda, Asvaghosa refuted, after following the pattern of thought, admitted in Buddhism.

With his lucid, unornamented style Asvaghosa beautifully imported the concept of beauty as founded in the early century of A.D. only. Pramana of aesthetic taste for Asvaghosa, is attributed to Buddha, who can witness, and can be called absolute. 103

103. Vasubandhu - Abhidharmakosa VIII.40.
Sudraka who has become interrogation in the Classical Sanskrit period, is the foremost writer who broke the tradition of adopting the content of his drama from two famous epics. Original in his thinking, learned in all the treatises of Sastras, tasted the life as if through thick and thin, his Mrchakatika gives the experience of uniqueness with entirely different society and its values. The incidents, situations characterisation and the propriety of time is synchronized in such a way that any class of society, any age or any country can find universal appeal in it. Though, basically, it depicts erotic sentiment yet throughout its story all the transient emotions travel around the vicinity of drama (Prakarana) to culminate themselves through its excessive characters into the destination of union of two lovers, the status of whom is not highly esteemed in the society, one being a poor Brāhmaṇa who was a trader and other a courtesan who used to be contemned by a society as commercializing her beauty, though case was different with Vasanta in this drama. From King to Gati as if all are bound with the same fate. No body is free from his personal barriers. Sudraka wants to mirror the whole society its customs and values before his readers.
All the characters of play Mrćchakatika, satisfy the readers with his experience of extension of delight, as whatever we require for artistic universal, that is legitimately, fulfilled. The imaginative characters of Sudraka are so consistent with their behaviour in particular situation that even sociology can attempt it and thorough thorough examination proves it to be a drama, which is not dormant in the spirit, but incessant life is illuminating each of its reader with the situations of so-called modern society of any cosmopolitan city. The characters, events and actions are synthesized in such an individual-manner that every atom of them seems to be organically connected with every other, thoroughly consistent even in its extremest and most life like inconsistency. Though 'Sudraka' takes all the average men as his characters, but their actions and expressions seem to spring as if from the inward nature of an individual soul. The convention of a courtesan was broken by Vasantasena who was highly influenced by the virtues of poor Garudatta. She understands that love rests in enjoying (Bhaktā) and not being enjoyed. As she already was tortured by the separation of those who loved her and left the city for their business. Then apprehending the situation her maid-servant asked

105. Ibid. Act II, conversation between Madanikā and Vasantasena चैति सत्तुमिथायमि न नेतिविद्यम्।
106. Ibid., Act. II. चैति अपः स्त्रयुद्धानि प्रणायिनि परित्याय देजः त्व-ममने बालिप्रकथतो महं द्विद्यवर्गं दुःश्लुक्तविद्यति।
her if not the rich-merchant, did she in love with King or King's favourite or a well-versed brāhmaṇa. Inspite of her love for Cārudatta, even Vidūṣaka was confused with this relationship as to him courtesan could insult her penniless lover in her inassuming state, as she was famous only for money and not for love. He was afraid of keeping the bunch of jewels as deposit in the old mansion of Cārudatta. On the other hand, the same doubt was raised by Madanikā who was surprised that Vasantsena was in love with Cārudatta. She wanted to convince Vasantsena that her business of courtesanship can not be flourished with the desired-object that is money, as Cārudatta is famous in the city as a poor brāhmaṇa. At the sametime, Vasantsena was acquainted with the fact that Cārudatta became poor because of his virtue of benevolence. Moreover, she did not want to be a collector of money, like bees who flock together towards a blossomed mango-tree, but she wanted to enjoy herself that could be possible only from a lover of her choice. So to create a feeling of confidence and moving towards love to secure Cārudatta, Vasantsena cleverly kept her ornaments in the house of Cārudatta so she could see and meet him again and again. Sudraka with his inventory scheme did not leave to

107. Ibid., Act.II. आयं न राज्या न कृतज्ञतमः न ब्राह्मणः न बिपन्धकमः स तत्त्व इद्धां स भक्तारिक्षा का स्मये।

108. Ibid., I, at the end. आदाय इत्यतः कल्पवस्त्र ये प्रदीपिष्का अपमा मितिरक्ष रहमका द्वग गणितस्ते इद्धानेन संवृत्तः।

109. Ibid., II. एव तात्क -- आयं दरिद्रः कुठः स श्रुत्ये।

110. Ibid., Act I after Amukha; act II 11 55 ff; Act II.15.

111. Ibid., Act.II 1.66

112. Ibid., Act.II 11 71-72.
portrait from sublime character of Čārudattā to the lowest
tone of Śakara. There are two notable points in showing the
paradoxical incidents of the play, one a love between Ārūlaka
and Madanikā and the other the love between Vasantsenā and Čārudattā.
In the episode of Ārūlaka and Madanikā, Ārūlaka can stoop down
to commit the theft even in his love for Madanikā. He wants to
make Madanikā free after paying a ransom for her to Vasantsenā.
Madanikā who is beautiful and faithful both, when she found her
lover who jeopardised his body and character at stake for the sake
of herself,\footnote{Ibid., Act. IV 1.6.} though she was proud of him, who did the theft to make
herself free, but seeing the ornaments belonging to Vasantsenā
she became fainted. Her faint was misunderstood by Ārūlaka as her
love for Čārudattā, whose house he broke into for the theft. He
did not know that ornaments belonged to Vasantsenā. So he began to
reflect on woman's character who must have been influenced with the
constant company of the courtesan like Vasantsenā and he began to
be repented for his love for Madanikā who behaved with him like
courtesan\footnote{Ibid., Act. IV 9-14.} Ārūlaka branded the character of Madanikā by saying
that woman is a name of fickle-mindedness. Having seduced one man
with their posed faithfulness, invite the other by their eyes and
they pour out their effusion of passion for a third and carnally
love a fourth.\footnote{Ibid., IV.16.} But when he came to know that the ornaments
belonged to Vasantsenā, then the spontaneous reaction of his mind
at once changed into counter-reaction for the praise of the
prudence of woman. Sudraka's planning to expose the weakness and expectations of his characters by paradox and counter-paradox of the socio-psychology of their minds, not suggests only his wit or enlargement of the meanings of his language through episodes, but his adoption of the denotational and connoting language which he employed for the story-building also shows the significant emotional resources of his language. Sudraka used the intellectual meaning of the words, together with their associations and suggestions and other patterns they form in combination with each other. When Madanika persuaded Sarvilaka to give all the ornaments to Vasantsena which he stole from the house of Carudatta, that is her invention of thought to place Sarvilaka before Vasantsena as a messenger of Carudatta who sent her ornaments back on account of the dilapidated state of his house. Hither, Vasantsena already listened the talk between two lovers. As Madanika announced the arrival of Sarvilaka from Carudatta, Vasantsena doubted her declaration and asked her how she knew that he is connected with Carudatta. Madanika ever firmed in her character straight forwardly said that how could not she know the person who is well-connected with herself! This reflect the society of that period and the instincts of love with human conduct. Everything which is beautiful that is lovable simultaneously. The beautiful prepares us to love something disinterestedly. The ulterior-motive of theft behind the mind of Sarvilaka softens Vasantsena's heart for love where she is herself involved with Carudatta. She does not deplore the

116. Ibid., IV.19.
117. Ibid., Act IV बैतालका -चेति तस्य सम्बन्धिति अः त्वेऽज्ञाताः
   मदनिका -आः आत्मसम्बन्धिनमयिः न ज्ञातां भिः
theft of Sarvilaka and without any ransom she liberates Madanikā from her service. Love finds its appreciation and creation in freedom and only in freedom, and the acts done freely at will are the symptoms of highly developed morality. It is what RUSKIN called an ethical treatment of art. Vasantsenā began to enforce the poverty of Čārudatta on herself and thus her love is sublimated into compassion for the poor, though she is rolling in the wealth. That is the comprehensive intensity of her character that she put herself in the place of another and of many others. The love between Sarvilaka and Madanikā shows the super-imposition of the virtues of Madanikā on Sarvilaka while love between Čārudatta and Vasantsenā exhibits the super-imposition of the quality of Čārudatta on Vasantsenā. How Vasantsenā is converted to something different in the religion of love for the poor. She never saw these unequal virtues of poor Čārudatta in her any wealthy client. More over, she never tasted virtues and hardship of poverty in her big mansion. She tried her best to make Čārudatta rich by depositing her ornament in the 1st Act then by giving or filling the clay-cart of Vasantsenā with her ornaments in the VI Act. The ornaments which helped in creating love between Vasantsenā and Čārudatta in the first half of the drama, the same ornaments in the latter half of the play threatened Čārudatta’s life at stake.

118. Modern Painters I. Sect.2, II page 4; Sect I.XV page 9-12; IV. XVII page 30-32.
119. Trecakatika Act IV.1. 30; Act II. 11. 16 ff.
120. Ibid., Act X.43.
These two states of life and death are interwoven like TOLSTOY did in his novel 'War and Peace'. For love, strife of inner-life is needed as described by different poets of Sanskrit literature of Classical-period. Here, in the play of Šudraka, love is treated from within and without both. The rumours and their advantages the poverty and its appeal to common public with the sympathy for poor Čārudatta, the nepotism of Šakāra, the political instability for democratic pattern, the inefficiency of police; the crowd of the road, the stratagem of lawyers, the standard of judgement and the influence of power on it, the status of courtesan who is courtesan in her occupation but possesses paradoxical character of a noble woman, the different ethical norms, all these situations and their exploitation are described in such a way that Šudraka's genius is not less than as compared to DASTOVASKY or any other reputed writer of Russia in the 19th century.

RENOVATION OF SOCIAL PATTERNS IN ŠUDRAKA'S WORK

The status of Brahmā, as the privileged caste was no more welcome slogan. The morality did not confine to monogamy. It is somewhat the condition of woman as housewife was very passive and the theory of concubine which was originated in China, as if it was prevalent in India, or it might be possible that Šakāra.

121. Ibid., Act IX.5 ff.
122. Ibid., Act VI 12 ff.
123. Ibid., Act VI 11., 136 ff.
124. Ibid., Act VIII.43
who wanted to win Vasantsena got frustrated with Carudatta who by his handsome physique and virtues won the heart of courtesan; to exhibit a love-episode of Carudatta a married man with Vasantsena Sakara sent a summon to Carudatta to be present in the court, so that whole public could witness that illegitimate love of Carudatta with Vasantsena in the first place, and in the second place, Carudatta might be accused for killing Vasantsena out of his greed for her money. This exploiting situation created by sakara in the IX Act gives us the clue that monogamy used to be respected during those days by the society and character or morality used to be assessed bearing in the mind the relationship of woman with man. This is hinted by the remark of Carudatta himself who bashfully exposed his love for Vasantsena after saying that courtesan was his girl-friend or it was youth that is the culprit here not his own character. Though it explains that it is due to youthfulness that he did this crime, but character could not be excluded from any stage of life. Like a modern ethical view, Indian people are too much susceptible for the private life of a person if his character is evaluated. So sociology does not have any stand before the ethical values which should get their conformity with the other lives of people of whole society as one unit. Adraka did not use poetical language or tenderness of poets but he faces the grim reality of the sentiments of prose style, it is a strange world indeed which is unfolded before us in this drama, a world in which thieves, gamblers, rogues, political schemers, mendicants,
police constable, jostle each other freely. Here love treatment is not like as romantic love of Duṣyanta and Sakuntalā chastened by suffering, nor yet the tender and deep conjugal love idealised in the story of Rāma and Sītā, but simply a man about town for a courtesan, which is nevertheless as pure, strong and tender. The clear, forcible and unaffected diction of the play, adding to its liveliness and dramatic effect, its admirable characterisation and variety of incidents, its avoidance of all elaboration (except the description of Vasantsena's palace in the IV Act) its pithy, direct and homely similes and metaphors, its kindliness and humanity, all contribute to invest the simple love story with a charm peculiarly its own.

**AESTHETIC TREATMENT OF THE CHARACTERS OF MRCCHAKATIKA**

A fitting background is supplied to the strange love that the drama depicts by the strange world in which its moves and a special interest is attached to the private affairs of the hero and heroine by linking them with the political intrigue which involves the city and the kingdom. The characters are taken from living men and women, drawn from all grades of society, from the high souled Brahmin to the executioner and the thief; and the story includes, in its broad scope, force and tragedy, satire and pathos, poetry, wisdom and humanity. In the midst of all this, stands the noble Čāruḍatta, a Nāgaraka of breeding and refinement, now reduced to extreme poverty by his princely liberality and deserted
by all his associates and hangers-on, except his noble wife and his whole-hearted friend Maitreya. To him the cowardly, ignorant and brutal Sakārā, as well as the whole host of the despicable riff-raffs of society, who at any moment are capable of all kinds of acts from stealing a gem-casket to starting a revolution, furnish an excellent foil. Love and pleasure, no doubt, form a large part of his life, as of the life of the typical Nāgaraka, but there is nothing of the gilded dandy and dilettante in his refined character, and his chief interest is not gallantry. There is a note of a somewhat austere self-control in most of his acts, and even in love most of the courtship is done by Vasantsena rather than by himself. Aware of vanity of all human-things he can not value life over-nighly. But he values his honour more. He is scrupulous in returning Vasantsena's pledge, inspite of Maitreya's worldly-wise advice. He receives his sentence of death with equanimity, more specially as the loss of Vasantsena has now made him lose his new interest in life. But he is overwhelmed in so far as his condemnation affects his honour as a man for having brutally murdered a woman - and the irony of it, a woman whom he deeply loved - and that he should leave a heritage of shame to the little son to whom he is greatly devoted. There are fine touches which bring out also his generosity and magnanimity. His magnanimity in forgiving the Sakārā at the end of the play may be a conventional for a hero, but it is consistent with his character as revealed in the rest of the drama. He is kindly and considerate to his faithful Maitreya, honours and respects his wife and is deeply fond of his little son Vasantsena. Even Sakārā is afraid
of his virtues while the Viṭa can not raise him too much. He is by no means an austere or self-denying man, but a perfect man of the world, who does not disdain gambling and loves literature and music and art. He does not share his friend Maitreya's bias view against the courtesan nor does he take upon himself a self-righteous attitude. His great virtues are softened by the milk of human kindness. In spite of his slender means his love of music makes him go to a concert, and his fine appreciation of Kebhila's singing indicates his genius culture and refinement. When mistaking Vasantsena for his maid-servant he gives her his cloak to cover up little Vasasena, lest the child be chilled by evening dews, Vasantsena finds the garment scented with jasmine flowers and says to herself his youth does not exhibit indifference. Throughout the Classical-Sanskrit-period, heavy perfume is not favoured as a stimulus of love. Only in Mrcehakatika the perfume of jasmine flowers is made to play some part in the love-affairs of Vasantsena and Cārudatta. There was a liberal employment of perfumes as mentioned by Vātsyāyana, but it seems that the sense of smell did not occupy as important a position in Sanskrit erotic poetry as did, for instance, the sense of sight or touch.

126. Ibid., Act I.48
127. Ibid., Act III.4-5; III.23 ff.
128. Ibid., Act III.28 ff. the speech of Vidyūkha
129. Ibid., III.34-5.
130. Ibid., Act I. 52 ff.
Though, in the beginning Carudatta takes Vasantsena for a mere courtesan about whose wealth he heard so much and sighs over his own declining fortune for his inability of showing his innate gallantry to her, yet he is victimized himself for her love.\footnote{Ibid., Act I.55} Hither, Vasantsena knew that Carudatta is not going to expose his love towards her because of his penury and her riches, so, to create a self-confidence in the mind of Carudatta who was feeling belittled by his poverty, Vasantsena very cleverly asked him to keep the bunch of ornaments as deposit in his house. She explained that due to ornaments in the night-time she was chased by the wicked people, and she had to take shelter in his house.\footnote{Ibid., Act. I.56 ff.} when Carudatta told her that it is a boycotted house due to wreckage so unfit to deposit the jewellery, then Vasantsena counter-acted that deposits are entrusted to person not again to house.\footnote{Ibid., Act 1.6 ff.} He soon realized her nobility of character, her generosity and the depth and truth of her love, and comes to love her in return with an affection free from mere passion. Even Maitreya with his faithfulness like a dog, is uneasy and suspicious and takes his friend's love for a degrading infatuation, from which he tries unsuccessfully to dissuade Carudatta.\footnote{Ibid.} The judges take the same view of the case, although, they are reluctant to believe that stain of any kind can attach to Carudatta's reputation.
REALISM OF MRCCHAKATIKA

The grace, dignity and beauty of the unfortunate Vasantsena's character are presented with equal skill and charm. The courtesan who is recognized as a heroine of the drama, she was not without accomplishment. She possessed wealth, beauty and power as well as literary and artistic taste and thus occupied an important position in the society. Who does not know Vasantsena of Ujjayini except a wretched Sakāra does not honour her. Though it seems strange, it was possible in that society to be a courtesan and yet retain self-respect. The peculiar condition of social development in ancient India had in general, denied to Sanskrit dramatist the opportunity of depicting romantic-love between persons free, independent and masters of their own destiny. Every where, dramatist had to follow some restraint upon himself to depict the aesthetic beauty of love due to the sociological patterns of those days. But an opportunity was offered to Sudaraka while he took the character of courtesan to utilize his frank reality as a partial solution of this difficulty, where destiny could be shown with the sense of individuality which was not robbed by the constant law and order and rigidity of the society. As the dramas which took their plots from the Epics, they had to justify the Epics not to show the weaknesses of hero and heroine. Hero and heroine in all the Sanskrit dramas are adorned in the high pedestal of ideals of life. But in Mrcchakatika, it was not brahmā like to fall in love with the courtesan at the same time it was beyond the expectation of Ujjaiyini that a courtesan could, adorn a poor
brāhmaṇa in her love. Sudraka, before, put them in the role of lover and beloved, very tactfully managed the good reputation of his hero and heroine throughout the city because of their benevolence. All over the drama the characters, good or bad are scattered and connected with the different incidents, showing their obligation for the generosity of Cārudatta and Vasantsena. The virtues of compassionate behaviour; liberated both of them for mutual love-making as a symbol of social-justice. If they could not be renowned for their generous acts in the society, latter could not permit them for the legitimate love for each other. The universal validity of the reaction of poor man and presenting again and again her ornaments to Cārudatta's family even to Ahasena to build a golden cast that shows that how insignificant were the ornaments in the eyes of Vasantsena before her love for Cārudatta. Hero is poor, he needs money, heroine is poor in getting love but full of riches. So she could managed to substitute her riches for love of Cārudatta. Love was moving towards perfection in its dignifying manner. Love can not grow in peace. To get love one has to fight either with his own inner-strife or outer-strife of society. In Sanskrit literature of Classical period, we find sufficient examples of inner-struggle and the inimical emotions of lover and beloved, but Sudraka gave least importance to inner-struggle between surrendering or surrendering not, except only in one place where Vasantsena drew a picture of Cārudatta and is tortured with love sickness. The aesthetic consciousness of love, in Mṛcchakatika grew in the social-background of gambling, fraud, poverty, politics as its stimulus sentiments. Love of Vasantsena was a
matter of public love as a courtesan, of the city which was supposed to be shared by every one capable of giving money to Vasantsena. In this situation, it was difficult for Cārūdatta to make love with Vasantsena with his poverty which was a disqualification for the client of a courtesan. But for Vasantsena, it was one of the privileges to make love with the poor, in this manner, society can not interpret her love wrongly by associating it only with money. By creating the paradoxical condition, and the feeling of love which was shown by Vasantsena in its first stage by herself, the passive attitude of Cārūdatta for love who was married and then was a father of a son whom he used to love greatly - all these together create a resonance of stimulation in the sympathetic heart of the spectator. Even the love of Dhūtā, wife of Cārūdatta did not find any frustration before the love of Vasantsena for her husband. She is convinced with the good character of her husband and faithful love for herself, as much as she relied in her own virtues. Vasantsena, has neither the girlish charm of Sakuntala nor the mature womanly dignity of Sītā. Witty and wise, disillusioned and sophisticated, she has yet a heart of romance, and her love is true and deep even in a social position which makes such a feeling difficult. Much wealth and position she has achieved by an obligatory and heredity calling,

135. Ibid., Act II.
136. Ibid., Act IX.42
137. Ibid., Act III.28
138. Ibid., Act VI.
but her heart was against it, and it brought her no happiness. Her maid-servant Madanika brought up in the usual tradition disapproves of her falling in love with the poor man. When Vasantsena repulses the brutal Sakāra, the Viṭa exclaims - "But why, Vasantsena, do you act quite out of character? A courtesan is like a creeper that grows by the roadside, her person is an article for sale, her love is a thing that money will buy, and her welcome is equally bestowed on the amicable and the disgusting. The sage and the idiot, the Brāhmaṇas and the out-cast, all bathe in the same stream; and the crow and the peacock perch on the branches of the same tree. You are a courtesan, like the well, like the creeper, like the boat wait upon all people without discrimination. Even in Act VIII, Viṭa reminded Vasantsena her traditional occupation of courtesanship which was done by even her mother. He said that good lady (harlot) wait upon equally one very agreeable and one disagreeable. If this is the true character of harlot, it is strange that Vasantsena had never been wholly mercenary, she replies with the spirit - "Believe me, merit alone, and not brutal violence inspires love. Sudaraka showed the character of Vasantsena quite opposite to be befitted for a courtesan. Vasantsena here in the drama, is breaking her barriers of heredity being born to a courtesan. Here, in the

139. Ibid., Act.I.31-32. त्वं वापीच सेव नोरिव जनं ब्रह्माणि स्वच्छ मः।

140. Ibid., Act. VIII

141. Ibid., Act.I.33 ff. युधः वल्कुरास्मय कारणम् न पुनर्वृत्तारः।
drama, heredity is shown as a barrier to the enlightened soul who is born in that tradition but who learns virtuous dealings from her environments. Whole society is challenged by exposing the behaviour of Vasantsena as a pious lady of any noble-family. She tries to be liberated from the bondage of courtesanship which was even approved by her mother. It is, as if a complete revolution of courtesan-class who with changing attitude towards life, is demanding the rights of womanhood (as motherly affection shown by Vasantsena towards Rohasena) from one generation to another. Sudaraka, was well aware of the fact, that woman recognized as woman is the validity of thought. If beautiful courtesan is called simply as a beautiful woman then the nature represents in her form the purposes of a woman's form. The perfection of human organism residing not in the performance of a sum of functions but in an infinite capacity for development. No living organism can become the means of others in his process of perfection. She knows the purpose of her being a woman. The love of a woman for man can not be attained by acting merely as a dramatic achievement, but love in real sense gives the aesthetic delight of perfection and creation.

**EXPRESSIONISM OF MRCHAKATIKA**

It is at first sight for the first time she is really in love with some one. Very sadly she realises - 'The woman who admits the love of many men is false to all of them.' This inhalation of

142. Ibid., Act. IX. 6 ff
143. Ibid., Act. I. 42
144. Ibid., Act. IV. 1. 13.
new emotion of love which she never feels quickens rapidly into a pervading flame and burns to ashes her baser-self. Throughout drama, there is not place where in place of love, passion between Carudatta or Vasantsena is shown. Carudatta being a married man must have enjoyed the passionate life with his wife. Hither, Vasantsena must have been feeling a sense of only passion in her clients, with whom she was fed-up. She an outcast of society, initiated by herself in love-matter and has been able to win the love of the great Carudatta. She even did not follow the advice of mother who asked her to go in the car of Sakāra worth of ten thousand savarmas. She protested on mother's advice if she wishes her to live then she should not be again directed by her mother like this. I think that was her last decision to leave her occupation as a courtesan.

There is a pathetic touch in her attempt to win the friendship of Carudatta's wife by sending her a necklace as a token of her esteem love for her. She takes the latter's snubbing quietly when the dignified wife returns the necklace with the message - "It is not proper for me to take the necklace with whihh my husband has favoured thee in his affection. Know that the ornament I value is my husband." Vasantsena is fascinated by the lovely face of Carudatta's little son and stretches out her arms in that great hunger for motherhood which has been denied to her. The very title 'Mrochakatika' suggests the greatest yearning

145. Ibid., Act. IV. l. 45
146. Ibid., Act. VI. l. 48
147. Ibid., Act. VI. 60-93.
of Vasantsena in her motherhood. If she could not see the boy Rohasena with Mrcchakatika who was demanding the golden-cart, then the purpose of Sudraka, in showing courtesan's love for Carudatta and its spiritual value before the insignificance of wealth could not be fulfilled. Her weeping as she is giving the ornaments to Rohasena shows how much she was moved with the feeling of motherhood and in the depth of her heart how useless she is thinking herself without the purpose of motherhood in her life. Like an expressionist, Sudraka tells us what as individual, one experiences, suffers or desires, that is to say, will itself, is true of every art because it is the very essence of pure intuition. What the poet or a writer imagines it can not be contradictory in the reality of practical life. It may be philosophically false that the courtesan can not be of noble-mind, yet, in its pragmatic situation a courtesan can think like a common-woman about the reality of life. Though, it is true that the life that has been lived, the feeling that has been felt, the act that has been willed, certainly can not be reproduced, for no fact can take place more than once, and my situation of this moment is no other person's and indeed is not my own of a moment later or a moment before. But art recreates and expresses momentary situation, the images of art are free from time and space. They can be again created and contemplated in its ideal reality from any point of space and time. Though in Classical Sanskrit period for the first time the life of courtesan and her humanly sentiments are imagined by Sudraka who revealed to the society the identical nature of its own in the courtesan.

148. CHOE - Problemi p.27.
What whole society feels, acts, the courtesan has same in her inner-mind and it is through the doctrine of Sādhārāṇākarmanā or empathy or said by CROCE is 'Einfühlung' that the expressive activity of the writer becomes the spiritual activity for the reader, we find the same subject of courtesan and her feeling is recreated again and again in the different literatures of the world in the so many pasts and yet in present. Artist's imagination is identical with our own and the difference is merely of the degree. This aesthetic fact is shared by the reader, by the spectator by the critic in the same state of mind in which it is produced by the artist. It is obviously seen in the world that woman does not feel secured without satisfying her biological need of reproduction through her emotion of love. Under particular circumstance of her heredity Vasantsena has become courtesan. But as she saw Cāruḍattā she became aware of her love which could produce a sense of security in her rather than her wealthy disposition. That very emotion of love makes her aware of her womanhood and its reality in her motherhood.

**INDIVIDUALISM OF MRCHAATIKA**

She splitted her existence of unity of soul and body separately. What she intuitively feels that there is a contradiction between her soul and body, which gives her the awareness of her being a woman and thus possessing womanly Sāṃskārās. Till now, she was living under the rhetorical circumstances which were bearing

149. Paraphrased from Problemi p.21, Beauty is described as our life in the object.
the artificiality of the body. This physical beauty of Vasantsena could be worthy to be called as beautiful till her youth passed. Throughout in the drama, she wanted to prove herself of her intuition and beliefs what she is and what she used to be taken by others. It is where the aesthetic fact lies in the story of Sudaraka. This reality of true disposition of Vasantsena as a woman, scatters the distorted notion of whole society to consider her merely a courtesan. Through her noble acts even whole society gave her its sympathetic hand to declare her to be the wife of Carudatta. It is rightly said by the Western people like Haveli who wrote two books towards the end of his official career in India, that " Indian art is not concerned with the conscious striving after beauty as a thing worth to be sought after for its own sake; its main endeavour is always directed towards the realization of an idea, reacting through the finite to infinite. Haveli's interpretation of Indian Art and his own theories of art are intermingled in the following passage - " The true aim of the artist is not to extract beauty from nature, but to reveal the life within life, the noumenon with phenomenon, the reality within unreality and the soul within matter, when that is revealed, beauty reveals itself. So all nature is beautiful for us, if only we can realize the Divine Idea within it."  

150. Ibid, Act X. छूट - दिवदाया कुञ्जान्ते भावनी ।
151. Indian Sculpture and Painting (London 1908)
152. The ideals of Indian Art (London 1911)
153. Ibid.
BIRDWOOD attacked that Indian art lacked great individuals and that another of its weaknesses was its conventionalized character, which can be well refuted in the context of Mrochakatika which is as individual in its approach as any of the novel of 20th century which depicts like Sudraka the paradoxical life of within and without. According to COOMARASWAMY, individualism in art is hardly possible as the artist is not an individual who is expressing his individual whims, but a part of the universe in him, giving expression to the ideals of its own eternal beauty and unchanging law, and that 'pattern', are things which live and grow and which no man can create, all he can do is to use them and let them grow. Sudaraka has perfected the aesthetic evolution of humanity in his Mrochakatika. His changed trend stimulates the readers towards optimism which does not frustrate his own characters in assuming the newer belief that Vasantsena is not more a courtesan but a wife of Carudatta who is the gem of Ujjayini.

ACTIVE PARTICIPATION OF AUDIO-VISION IN THE AESTHETIC EXPERIENCE AND THEORY OF CORRESPONDENCE

As far as the concepts of beauty according to Sudraka concerns, he states that beauty is enjoyed mostly by our two senses. In the second act, while Sañvāhaka introduced himself to Vasantsena as a shampooer of Carudatta he used the word "कलाहं: प्रियदान:"

In the Act VII also Aryaka while praising Carudatta said - « न केवल भूति रमणीयः तुम्भिष्ठंशिवायसि "

154. The aim of Indian Art, Broad campden 1908. Op. cit
COOMARASWAMI.
The beauty which is perceived by audiovision according to Sudraka, that's already stated by Bharata as an important element of drama. These two senses of audition and sight are responsible to bring the sense of universal in tasting aesthetic pleasure. These two senses illuminate the nomenclature and form of particular object whom they are perceiving. The personality of Čārudatta together with his very name Čārudatta is aesthetically attractive. Both have aesthetic consciousness of subjectivity and the objectivity. The objective aesthetic consciousness involves itself in the external or manifested beauty form while subjective aesthetic consciousness is confined to internal or unmanifested beauty form. The eyes and ear help to bring the awareness in the aesthetic consciousness of objectivity, which has universal appeal through its generalization principle. But internal or unmanifested beauty of soul is intuited internally only in the sensation of the mind. Čārudatta possesses the beauty, of which the outer-form by no means contradicts like a inward disposition. The word 'मुर्गुल' can be compared to the 'मुर्गुल' of the six constitutes of painting which are given

156. Ibid., IX.16
157. Ibid., Act VII. अर्थसत्मक व्यस्तपिनाकामि। न केवल भूतिश्चरीयो दुर्दिगtorsीणेरसिपि। इस्त रजस्तितिरसिम। रवियाकृष्टिः पुष्करः विज्ञाति वृत्तम्।
158. Ibid., Act IX,16
cf., Kum. V,36. Mallinath explains it with यथाश्रुति: तत्सृष्टिः as are the forms so are the virtues. Again cf., एवं अवस्थितु न व्यावस्थितां जीविः - Daśokumārācaritām.
in the commentary of Yasodhara on Kāma-sūtra.159 (12-13 cent AD). In Citra-sūtra, the correspondence between inner-feeling is shown with the outer-form of the physique. The 'सदृशम' which is used by Vasantsena also who is showing her painted Čarudatta to her maid-servant Madanikā and asking whether this portrait of noble Čarudatta is faithful resemblance of himself.160 Here the word 'सदृशम' does not mean the visual resemblance. In fact 'सदृशम' is precisely that kind of likeness or analogy which is involved in metaphor 'उपचार'. This metaphor consists in the suppression of what implies a difference of sense between these two terms which are quite distinct from one another, that is by means of an overplus of correspondence (सदृशम) which bring them together.161 Classical example of this metaphor is the pupil is lion. Here though the lion and pupil are entirely two different things which have no common bearing as such or have no correspondence of any kind as an object, but the quality of valour or bravery is an overplus of correspondence between two which suppresses the differences of the two paradoxical objects by representing one common quality between both. 'सदृशम' word in Citra-sūtra implies the sense of fidelity of representation.

In Visnu-dharmottara-purāṇa, it is observed that the expert painter is that who can draw waves, flaming fire, smoke, flag and clouds moving in the mind etc.162 सदृशम means a correspondence between

160. Mrccakatika Act.IV—
161. VSU II.10.
idea and thing. This correspondence tends towards identity at higher level. What is the concept of beauty according to Ādīrūka is that, there should be a true correspondence of external body with the internal feeling of a person. The inconsistency in the nature of a man and in his form can not be realized as aesthetic-state of life. To achieve this state Vasantaṁā struggled throughout the drama to attain her inner nature of womanhood which is perfected in her motherhood. The beauty of courtesan does not have 'सादुष्य' with the real woman but a partial nature of a woman to exhibit her beauty as one of the instinct of prostitution which every woman according to modern psychology possesses. Besides this correspondence in the subject itself who is beautiful, this correspondence is shown between the spectator and artist or his art also. This reactionary correspondence of spectator is of two types - 'शारीरी' and 'देवी'. Horripilation, perspiration, lifting the body being panicly, swinging the clothes, movement of the hands these are the involuntary emotions pertaining to spectator's body and thus known as 'Sāriri'. But when spectator absorbs in his aesthetic taste so much that there comes a complete identity between the mental-state of the spectator and the character of the drama without any aesthetic distance that mental-state of identity is known as 'देवी'. 163

163. BNS. VI  
पुलवेश सरोष्मांचैर मुल्यान्नस्तिंत्येव भ । 
कै दानायुक्तिलेखः: शारीरी सिद्धिदिल्ल्येः ॥ 
न शादुष्य यत् न होमो न चौत्मयं-निदर्शनः । 
एष्यालोच्यं व संवल्ल देवी सिद्धिदान सा रसस्यः ।
The correspondence between physical beauty and divine beauty and their reaction upon the spectator is experienced in the Prakaraṇa Mrccakatika in the character of Gārudatta when the different characters of the drama eulogically praise Gārudatta and his disposition.¹⁶⁴

**IDEAL SYMPATHY AND AESTHETIC REALITY**

This identity is caused by our utmost sympathy with the character of hero or heroine, where we attain great satisfaction in this sympathetic activity of our enjoyment of what expresses pain, sorrow and wickedness. The joy of Einfühlung (our life in the object) or objectification of our objectivity consists in being lifted even by sympathy with another’s grief, out of ourselves, the ideal or contemplative-self being identified with its object. It is not Gārudatta’s despair but our sympathy with it, that pleases us. It is not something like floating activity or passion without context that we really sympathise - but it is neither expressible nor communicable. But we communicate ourselves with a character to which our sympathy belongs. It is through pathetic fallacy that we enjoy sympathising with a personality of hero which we ethically admire or approve. But we can’t sympathise with the imaginary personality as he does not possess aesthetic reality in him, so our sympathy for him would be cancelled. Again, case is different with the imaginary personality. It is as imaginary as our own past

self. We see that our own activities are not objects of our consciousness till they are past. And the past self is identical with the present self, these past activities are not only known but actually experienced. The past self is both thought and experienced so it is both ego and object. If this can be so with the self then it can be so with all the selves. So our past self itself is aesthetic imaginary, having a correspondence with present self of aesthetic reality. The imaginary personality of the drama is as aesthetic-reality and as aesthetic-imaginary as our present self and past self which has ego as well as object both. Aesthetic feeling is the feeling of self-activity in an object of sense. And self-activity is nothing more than our psychical-state which is connected with our perceived object of sense. This psychical state or existence outside ourself in Indian aesthetic-thought, is nothing more than Vāsanā or Śāntabhāvas which help in explaining the mystery of aesthetic joy. This Śāntabhāva or Einfühlung theory of the West helps in the objectification of a feeling of my own aroused in me by another’s expression of life through artistic activity. It is to feel in objects, not about them, laugh with the object not at them. It is to apprehend one-self as an object. It is as if root is ours but tree and flower-fruit belong to the object. Just as there is no rasa without bhāva, similarly, there is no subjectivity without an object in aesthetic experience.165

165. BNS Rasādhyayi, comm. of Abh. p.293; BNS VI. 72

भावारशान्तभावाथिसंवादाश्चतत्तत्त: तु भावारशान्तभावाथिसंवादाश्चतत्तत्त: कृतनित्तभावारशाद्वाद्याथाभाषात्सङ्गस्त्तत्तत्त:।
The chief aim of the drama is to attain Siddhi. He attains Siddhi who understands the element of dramatic process. This Siddhi is attained by the hero of the play himself who is truthful and faces ethical reality first then is achieved as aesthetic joy by the spectator by desubjectifying himself. The word 'rasa' has great correspondence with the word 'Siddhi'. Siddhi is the aesthetic process achieved by the actor and 'rasa' is the mental result in the form of sympathy and its enjoyment in the spectator. Both the aim are fulfilled by Sudraka. In our empirical state of mind we consider all the positive values of happiness and bliss as truth and all the negative values of sorrow, tortures, humiliation, deception as untruth or evil.

BEAUTY OF SOCIAL JUSTICE

To show the beauty of justice, Sudraka explored the evil characters in his drama, and their consequences. It is the reverse method of showing beauty through ugliness. The satire, the humour, the compassion, the comic, all these characteristics of drama, result in the aesthetic taste of 'Prapāna rasa'. Ārudatta neither has bravery, nor courage nor addicts to any passion and yet he has becomes the hero of the play.

166. BNS. VII. 27 ययात्मकोणः सर्वां यदिदृश्यं संगुःणिताः।
167. BNS.VII.130. य एवं पुनः जानाति संगवःतुं सिद्धिदृश्यामाण।
ART OF MUSIC IN MRIOCHAKAṬIKA

It is only because of Carudatta’s virtuous disposition and artistic taste for music and other arts which designate heroism in him. He with his expert opinion as rasika appreciated Kebhila’s song more technically - “The sound was informed by the moods (bhāva) now passionate (rakta) now sweet (madhura) now calm (sama), languishing (lalita) and ravishing too. It seemed like the lovely voice of my own hidden love. The low progressions (Svara-Sahākrama) seated in the vibrating strings, the crescend (tūra) of the scales (Varna) and modes (Mūrcchana) and their diminuendo (Mrdu) in the pauses - when passion is restrained, desire repeats its languishing (lalita) - and though the reality was ended with the song itself, I seem to hear it as I walk”. Carudatta elevated himself in his poverty through music and literature. He follows the ideal of Nāgaraka as described in Kāma-Sūtra who is the touch-stone of the fine arts of the society. The sublimity has become second nature to him. Just as a seed in its natural disposition perforates the stony crest of the mountain and grows itself into the tree, similarly, Carudatta in the hard soil of gamblers, thieves and villians, political intrigue and other evils being famed and tolerant, progresses towards spiritual enlightenment. The noble character of Carudatta helps Vasantsena also towards virtuous deeds.

169. Ibid., Act III.4-5.
170. Viṣṇudarmottara purāṇa III.18
of self-sacrifice and piety with the brilliance of motherhood.
The character of Vasantsena with its firmness, truthfulness and
with the spirit of renunciation of every thing for her love is
brightened like a gold in the fire where impurities of the mind of
courtesanhood were dissolved. Even the car with ten thousand
Suvarnās, which was sent by King’s brother-in-law, Sakāra, for the
company of Vasantsena, is remorsefully with indignation returned by
the latter who decidedly told her maid-servant to give her message
to her mother that such thing would not be again directed in this
way. Paradoxical nature of Vasantsena who behaves against her
occupation, appears, as if, she is misplaced by her inheritance
being born to a courtesan-mother. Her pang and earnest desire is
to liberate herself from the social-circumstances and the environment
of her house in which she is born to serve the riches with her
physical beauty. Seeing her loyalty toward Carudatta and her pious
nature during the time when Sakāra strangled Vasantsena, Yita,
pathetically moved with her inner and outer beauty and blessed her
not to be born a courtesan ever again in the next birth. She who is
endowed with noble character and virtues, be born in a pure family.

DEMOCRATIC AESTHETICAL ATTITUDES IN MRChAKATIKA

All the characters of Mrchakatika witness themselves as
cosmopolitan in nature as the citizen of any big city of India.
Any big city of India every day witnesses the story of Mrchakatika

171. Mrchakatika VI बाल मुखें मोरन अतिक्रमण  मन्ययाहि ।
पृथ्वी इत्यन्ते ते जनी  संकृत्ता । तत् पृथ्वी नामस्या ।
मौलान्य श्राकस्तिका कारण ।

172. Ibid., I.44.
somewhere in its bosom. Even to-day, we can see the same social
collection or the revival of the creation of Mranchakatika in different
name of 'Woman of Rome' by ALBERTO MONAVIA. It is not that,
only the kings or queens are the ideal beauty to represent in the
literature, any layman or any class of society represents aesthetic
bent in the literature as propounded by 'Sudraka'. Though it was
the age of palanquins where the movement of life could be slow, but
people of that age it seems, were quite fast moving from one place
to another with their sharp and cunning intellect. If they were
quite materialistic, somewhere the spiritual activity was not
ignored.