CHAPTER VIII

AESTHETIC THEORIES AND THEIR CULMINATION

IN

KALIDASA'S LITERATURE
INTRODUCTION

TO

CHAPTER VIII
Whatever is shared among the humanity that is valuable. Before the validity of values in the cosmopolitan spiritual activity of Kālidāsa, the polarities are lost in their integrity. The great evolution of philosophies, religions, arts, icons and sciences from metaphysical to physical life -- everything took such a perfect and concrete shape that there was nothing in the age of Kālidāsa which was not valued as beauty. Though apparent antagonism in different systems in the whole culture was visible, nevertheless, the keen and sharp insight of Kālidāsa shattered the dissonance and discrepancy of the whole set of his society which was leading its life in the golden-age of affluence. Unlike the abnormalities bred in the affluence of the West today, Kālidāsa remoulded the tastes of the people towards cosmic and universal delight in his literature. He evolved his ideals, symbols and spiritual values from the riches of the past and colour, fragrance and character from the synthesized philosophies and religions of his age. It was the reformatory period which brought great significance with the great man like Kālidāsa.
Before, I discovered the aesthetic concepts during Kālidāsa's period, I tried to find out the source of Kālidāsa's incentive in the philosophies, social perspectives, religions and aesthetic activities of the poetics, rhetorics and prosody of that period which could have effected him in his revolt for higher values of aesthetics.

After breaking the symbols of his personal prejudices and barriers, Kālidāsa putforth the ideal society potentially living in his mind. From essentialism to existentialism, all the artistic tendencies of modern world can be glimpsed in his theory of aesthetics. All the poeticians of Sanskrit and the other languages of India, demonstrated their philosophies on poetry after citing each time the fragments from the literature of Kālidāsa for their support to the statements. So synthesis is done not only between the past and Kālidāsa's age but between the aesthetic attitudes of Kālidāsa's period and modern-world too. Besides these, the value of criticism is also necessary for showing particular piece of literature as beautiful. Value is not a matter of opinions of only critics, but it is accomplished in the term of
ambitions and achievements of the literature itself. So literary criticizm sometimes finds new dimensions of criticizm in the value of particular literature itself as it happened with Kālidāsa. From the theory of rasa or process of artistic creativity to artistic appreciation, in the beginning of the 8th chapter, everything is discussed under the reflections of Kalidasa's literature. The great synthesis in the aesthetic theory of Kālidāsa, because of the wider perspectives of his knowledge in everything -- metaphysical or physical, aesthetical experiences through Ideal Sympathy or Empathy are shown. The aesthetic delicacy and sublimity of Indian mind are shown at their peak in Kālidāsa's literature. Theory of order and chance, natural beauty, discussions on pathetic fallacy and the term 'Transformation' and 'Imitation', where many modern aesthetes participated, are accomplished with my own contribution to the subject. Phenomenology of art, theory of correspondence, explanation of word bhāva, rasa and bhāvanā, their epistemological account behind the psychology of ontology, the meaning of bhoga and concept of sacrifice, (yoga) synthesis of Vedānta with Sāmkhya, aesthetic values of pratyabhijñā, standard of beauty and Sahrdaya, beauty in harmony, balance, proportion
and newness; in contemplative activity of the subject; aesthetic value of love-feeling; the distinction between the senses of beauty and the primary psychological senses; beauty in knowledge; pārmārthika and vyāvahārīka beauty; idealism, expressionism, realism, beauty in truth as true expression; metaphysical beauty, beauty in sublime; transitivity and serial relationship in the art of Kālidāsa; poeticians borrowed their dictions and thoughts from the aesthetic concept of Kālidāsa; Kālidāsa as a painter and musician; Upamās of Kālidāsa; Vāmana, Kuntaka and Kālidāsa; finally the culmination of Indian aesthetic attitudes and aesthetic concepts in the work of Kālidāsa -- everything is touched with its new approach. I did not, somehow, treat beauty as the study of logic, mathematics or any other branch of knowledge like modern scholars are adopting the method toward the study of aesthetics. Conclusively, in a plain and simple descriptive method, I tried to elucidate the problems of aesthetics as the principal aspect of metaphysics which has added a very important chapter to comparative religion, philosophy and social-sciences. I feel, in India, the aesthetic concepts are never considered as an end but a means to an end which are used to awaken in the spectator the spiritual perception of the artist. The highest goal of Mokṣa can be concomitant with the aesthetic concept of Metaphysics.
CHAPTER VIII

SECTION - I

KĀLIDĀSA

ARTIST AS A STORE-HOUSE OF AESTHETIC IMAGES

The uncharitable remark of A.B. KEITH for his observation of Kālidāsa's work, needs study of Kālidāsa as a man, as an artist then as an spiritualist. I would like to say that great art is life itself - not its day-to-day problems and their petty solution. Artist tries to respond to his external world with his own ideals and dreams. The whole world is full of ignorance of essence; of hidden nature of human-beings and their situations; of misunderstandings of all sorts. These distortions and deformities of every day, are not going to be a contents of the art. Behind the struggle, torture and oppression of human-beings on human-beings, only art consols man for the possibility of all good, all truth and all beautiful. Artist is the storehouse of aesthetic-images and impressions of man, nature and time among which he flourishes. Art can not be labeled with the artificial and academic standards such as of tragedy, comedy or epic or such modern labels as cubism, surrealism, expressionism and so on, but it manifests the reflections of the external world on a great human heart.

1. Admirable as is Kālidāsa's work, it would be unjust to ignore the fact that in his drama as in his epics, he shows no interest in the great problem of life and destiny. KEITH, A.B. The Sanskrit Drama p.160.
As an adolescent, poet symbolises to his eyes, in his beloved's body and nature, his inherent idea of Beauty, Good and Truth. So, he starts his hymns for a woman of his ideal mental-picture. As man and woman are not isolated factors in this world, on all sides of their existence, they are linked with and bound by the external world at innumerable points in concentric-circles such as are the family, the society and the vocational circle. These are in their flux through motive of love and hate and resultant clash and combination of personality provide the sinews of literature. The next circle of the external world is full of excitement, inspiration and consolation and which the artist utilizes often as a decorative background to his stories and pictures of human activities. And the last circle is that of the beyond of the unknown, the fountain head of the entire creation, a being who pervades the whole becoming, that is, this world, from the tiniest blade of grass to the mighty stars of infinite space, the soul or spirit to whom man looks in his time of misery for only help and guidance and by realising whom man is supposed to be free from all the limitations of his finite being. These elemental factors of human-life are shown in the art not as facts but as some desired dream or individual-ideals. So from childhood to old-age the inner under-current of life is displayed by the artist in his art. This analysis of artistic process can be devoted to great poet Kālidāsa.
COSMOPOLITAN APPEAL IN THE WORKS OF KĀLIDĀSA

Classical literature as is given the name by the Westerners to Classical period of Sanskrit literature, it conveys the aesthetic delicacy and sublimity of the Indian mind. In the works of no other poet does Classical India find so complete an expression as in those of Kālidāsa. No other genius so naturally encompassed the whole subcontinent of India from the Himalayas to Cape Comorin and from Kānān of Kutch to the border of Assam as does Kālidāsa. Like sculpture and architecture, literature too, greatly collects its colour, fragrance and character from the surrounding geographical conditions. The literature which stimulates its cosmopolitan readers must have the value in it. The studies in Sanskrit literature and philosophy and the wild enthusiasm for India that began in the last part of the 18th century in the West were due to the publication of 'Sākuntalā'. Even 30 years after he had first read it, GOETHE in his epigram on 'Sākuntalā' expressed his homage for great poet Kālidāsa like this - "The first time when I became aware of this unfathomable work, it excited such an enthusiasm in me and attracted me so much that I have never left off studying it."

Such an impact on the mind of the poets of other country after almost 1300 years ago, proves something marvellous with the destiny of Kālidāsa who with his work stimulates even the poets of other climes and social conditions.

2. SIR WILLIAM JONES Translation of Sākuntalam in 1789 into English.
By studying Sanskrit literature and by an acquaintance with Indian culture, English people ruled the country after exploiting the different classes of society in the same manner as three class of Kṣatriyās, Vaisyās, and Sudrās had been exploited by the Brāhmaṇa class since long. In Kālidāsa’s ideal state there once happened a great calamity just because of Sudra was found trying to rise higher than was warranted by his caste, through spiritual austerity to which only Brāhmaṇas were entitled. Thus, even the greatest poet of India who made nature throb with tears at the parting of ‘Sakuntalā’ from the hermitage, was not found free from Brāhmaṇa bigotry. Consequently, we find any art or literature or culture play an important role in history and politics of particular country as much as it influences human minds of its own kinsman. So art and literature become the part of social-sciences with their customs, superstitions and beliefs. It is rightly given in the Encyclopedia of Britannica while it interprets the word ‘Aesthetics’ that it includes even social sciences also.

Before, we discuss the concepts of aesthetics during the time of Kālidāsa, let’s be clear about our scope to deal with aesthetics as such and its culmination in Kālidāsa’s work. As the word ‘Aesthetics’ is derived from the Greek word ‘Aisthesis’ (sense-perception) but it is traditionally regarded as a branch of philosophy, concerned with the understanding of beauty and its manifestations in art and nature.

3. Raghu XV. 49-51
4. Supra, the general Introduction of the dissertation for the word Aesthetics. p. iii-iv
THE SOCIAL PATTERNS OF KĀLIDĀSA'S PERIOD

Which Effected His Life and Thinking

What we know about Kālidāsa's personal account is extremely meagre. His works alone speak for his life and thinking. During Gupta period, Skandagupta's period was most glorious which could not stand long the renewed attack of the Huns and lost to the latter before 500 A.D., its Western territories along with Ujjayinī. In Kālidāsa's town fluttered the banner of Toramanā, the leader of the Huns. The poet's time might be the middle and the end of the 5th century A.D. The rule of the Gupta princes indicates the glory of Brahmanism - the affluence of knowledge and art. The old, holy and national traditions were alive and became reflected in the works of Kālidāsa, who wanted to give a picture of this glory in his Raghuvānsa and Kumāra-Sambhavam. Kālidāsa idealised the deep piety of the Indian life with its silent charm and elucidative power and the quiet and humble submission to the order of the world, created by brāhmaṇa. He dwelt preferably on the penance-grove and its pious inhabitants and cites the great wise of the past - their great honourable kings as imitable examples. In contradistinction to it, there occurred the evolution of sciences, of law, philosophy, grammar and politics a creative urge and the merit of brahmanism. Kālidāsa was well-versed in the sciences of his time. His knowledge was based upon those chronicles, name-lists, genealogies which

5. ME. I.31
6. Raghu., III.38, IV.86, V.1, VI.76, I.59, IV.49-51,76; Kum. VIII.41
7. HILLEBRANDT, ALFRED, Kālidāsa an estimate of his literary merit
8. SHANKAṉ PANDIT Raghu., preface p.45.
Philosophy specially the Yoga-doctrine left a decisive influence upon his conception. Among the Indian astronomers the story is current that on one occasion Kālidāsa became very much disgusted with his ignorance of astronomy. He was expert in Kāma-SAstra like a lover or beloved in playing the amorous game of erotic. Kālidāsa knew obviously the political text-books of his time and mentioned the maxim of an author that a king ruling not for a long period on account of his not being deeply settled among his subjects, could still be easily removed like a tree of later growth which was very loose. The objectives of politics are repeatedly mentioned so also in the passage of the Raghuvamśa, where there has been very skilfully worked out a contrast between Rāghu, the old man practising ascetism and Rāghu, the young ruler occurring in buoyancy of his youth. We find the beautiful maxim that politics alone is cowardice, and strength alone is beastly nature, so the king seeks to achieve his object by the unification of politics and strength. The prosperity in learnings, in the society, the affluence of the time did not leave even Kālidāsa

10. Ibid., n.8
14. Ibid., XVII.47
15. Ibid., XVI.49.
without being influenced by them. Kālidāsa must have witnessed the smile of fortune as a poet as he missed neither before nor at his time the Indian art, which testifies to the skill of the architects and the sculptors. It looks, as if, during this time, Buddhism with the old belief of brahmanism was flourished side by side. It was the time when Buddhism merged with the orthodox philosophy of India. As skilfulness of the sculptors was manifested in the Buddhist art, of which the works appear to be contemporaneous with Chandragupta II or Kumaragupta as evidenced by the inscriptions. Besides, there, began to flourish the art of architecture which belonged typically to Gupta dynasty. While the works of architecture and sculpture submitted to the influence of the climate and ravages of times, a peep into the mere tender and easily destructible works of painting can not be denied at any cost. The Buddhistic roof and wall-paintings in the cave with their vividly represented scenes from the life and earlier existences of Buddha as from the worldly pursuits of the Indians, together with the frescos of Bagh in the land of Malava, bear testimony to the significant flourishing of the art of painting in that time. The freedom, with which the individual figures have been represented from all sides and in multifarious settings, corresponds exactly to the similar one, obtaining in the Indian relief style. The figures of the human bodies provide the Indian types with smooth sketch and common features. Yet the fluid modelling of the naked within a brightly-marked yellow sketch speaks for some understanding of the art of painting. In the 16th cave, one is attracted by

the emotionally vibrating representation of the Buddha standing among his disciples, but still more by the deeply appreciated image, in which we find the Buddha looking through the pillars in his chamber with a view to bidding farewell unnoticeably to his wife and the child, who lie before in the soft couch.

We can refer to the passages from Kalidasa as the indirect evidence for the worldly art and its contents. Indeed he rarely mentions the work of plastic art. But he spoke of the town with its costly buildings,\(^{17}\) that is, temples. On the pillars of the figures of women which have grown pale at the disappearance of the colour, the serpents, lest their slaughters, which hang like brassiers. Nāma preserves the image of his wife Sītā, built in Gold, in the chamber of his sacrifice.\(^{18}\) He frequently mentions painting. He compares the palaces of Alakā with its buildings\(^{20}\) to the clouds, enriched by a sparkling rainbow, the elephants, which seem to enter into the lotus groves are so vividly painted that the lions consider them real, and jump upon them.\(^{21}\) The door-keeper of Śiva sends the singing troops and as all become silent the whole forest appears as painted.\(^{22}\) Repeatedly Kalidasa speaks of the portrait. Nāma enters into the residence of his father which is decorated with the many presentations of honour, but the latter remains only in figure upon

\(^{17}\) Raghu XVI.39
\(^{18}\) Ibid., XVI.17
\(^{19}\) Ibid., XV.61
\(^{20}\) Ma. I.64
\(^{21}\) Raghu XVI.16
\(^{22}\) Kum. III.42; II.24
Agnivāma at first sees in the portrait the princesses, who are brought for him. In the 6th act of Śakuntalā, the maid-servant brings the portrait of the beloved, over which the king ponders for a long time, being completely absorbed in its beauty. He has portrayed her along with her friends and she appears there as being exhausted somewhat with her arms draping. The king becomes ready now to complete the work and fill the remaining portion with a pair of swans and the ridge of holy mountains. At this gesture, frightfully says, that the king would fill the picture with figures of the ascetics, who stoop down by the weight of their beards. So art and science are united together to introduce a glorious period under the rule of Guptas in India in the midst of which her greatest poet prospered.

DISCUSSION ON THE ART-TEMPO OF POET KĀLIDĀSA AND THE REMODEL OF THE ART AND SOCIETY BY HIM

To me, it seems that two religions of Buddhism and brahmanism were flourishing together but during the period of Maurya kings, when Buddhism was at its climax and when it gave its expression to the sculpture of that period, after that came the dynasty which began to revive brahmanism as against Buddhism. Or during this period people began to distort the medium of Buddhism by variegating it with sexual-urge, and monastery in place of religion became the place of pollution with distortion of their

23. Rāghu, XIV.15
24. Ibid., XVIII.53
passionate desires. This disorder could not be tolerated by the
people who yet were enthusiastic towards brahmanical rituals. To
remodel the corrupted society, kings and poets of that period
began to realize the necessity of the orthodox religion of Vedic
period with its elaborate ritual ceremony. The period of Kālidāsa
was a period to reform the outlook of the people. Any reformative
period brings great significance with the great men. As we can
visualized during British time, when society was being oriented in
the British manner, the great saints of India from all over the
country, GANDHI, TILAK, RAJA RAM MOHAN RAI, LAIA LAJPAT RAI,
DADABHAI NAVROJEE, SAROJINI NAIDU, MADAN MOHAN MALVIYA, ANNE BESANT,
Aurobindo Ghosh, Rabindranath Tagore, Dayananda Saraswati - all
joined together for the revival of Hinduism in the country. They
stood as the hallmark in different regions of India. This was the
revolting period. I don't think that during Kālidāsa's time
brahmanism was prevalent in India. He must have lived in buddhistic
trend with his revolting ideals against it. If Kālidāsa gave his
account of religion in brahmanical manner that does not mean that
he was brāhma himself. It was, I think, his reaction against
Buddhism that he began to applaud Vedic religion in his works.
So, during this reshuffling period, like a reformist, Kālidāsa
again supported the Vedic religion in the absence of any good
palatable religion. All the people who shared their intelligence
in propagating Hinduism during British time were not brāhmans.
Brahmanical religion was not followed by brāhmans only. And if
during the rule of Rāma, we have a incident of Sudra doing penance


was killed by the former, that does not give the understanding that Kālidāsa used to believe in caste-system. He in his treatment of Maghu-race, was showing the traditional-value of the religion during the time of Rāma in the telescopic manner, so that people could see the magnonimity of the great religion of Vedic tradition. Moreover, during Kālidāsa's period Smṛti literature began to flourish. It was the time when religion, philosophy, art and science, society and individual all were being canonized so much that even poetry began to be bound in the rules and regulation of poetics. Kālidāsa found the means of a much advanced technique of poetry. Kālidāsa mentioned many of his predecessors in the matter of dramatic composition, among them occurs Bhāsa. He provided here and there an insight into the conditions of poetry of his time. As it is stated by Kālidāsa in one passage that the language of the old bards was properly intonated according to the organs and was well-formed.\(^{25}\) In another passage, we hear that Saraswati praises the younger pair in two-fold speech - the bridegroom in Sanskrit but the bride in Prākrit which is an easily understandable language.\(^{26}\) So Sanskrit and the popular poetry of Prākrit amalgamated and they showed the same characteristic difference, which assigns separate speech-mode to the man and the woman. As stated earlier, Kālidāsa mentioned his predecessors in dramatic composition and made prominent in a drama, which was played by heavenly maidens in honour of the lately-married couple Śiva-Gaurī, the special feature of the

\(^{25}\) Ibid., XI.30

\(^{26}\) Kum., VII.90
supreme art. There are the difference of style in the different phases of the evolution of the drama and the adaption of the melody to the immediate pitch and charming posture. Even nymph Urvaśī works in a play, and indeed in the self-choice of Lakṣmī, composed by Sarasvatī but reproduced before the Gods; she becomes subject to a severe punishment on account of a mistake in communicating her accent, which was caused by her falling in love and also for making a blunder in name. Kālidāsa could speak of such things only in connection with the perfect art and in the midst of an artistic thinking and mentally-prepared world, to which the nature of the dramas and so also of the artificial poetry specially with their multifarious and rich technicalities was thoroughly known - in the midst of a world indeed, where the taste for the promotion of poetry was developed with the keen appreciation for his work during his period the purāṇas of Viṣṇu-cult were being composed where personal God was admitted to be worshipped like a love and devotion between lover and the beloved. Saivism also came into being in its full-fledged manner during Kālidāsa's time. To create humanity in the indulged human beings, Kālidāsa took the noble character of Purāṇa to re-create the nobility in the society through the medium of art. The advices which are dry like a wood if they are variegated by the touch of art they become sugar-cane. So with his natural disposition Kālidāsa filled the feelings of the layman in his noble-character to fascinate the public. It was not the art for art's sake but it was written for the others' sake also.

27. Ibid., VII.91.
28. Vik. III.
To test his drama, he invites all the connoisseurs. Though the polished man of society who is sensible to art belongs to society, yet, he is not of the kind of poet himself. The beauty in the art which is enjoyed by the Sahādāya or the poet or the society who are elect and hyper-sensitive, they have one thing in common and that is their sensibility or understanding for particular art. Universal-appeal for particular art does not imply the sense that the artist embraces the whole world or everything, the ugly as well as beautiful. But he selects and forgives ugliness in a transformed-sense, the sense in which ugly objects may be used as models for beautiful. Just as the curse of Durvāsā which is though ugly used as a technique to bring out the maximum beauty of the drama. But this negative value is capable of having positive effects. The ugly is violent and is marked with the scars of struggle and tends to destroy, it is disturbing as its opposite, the beautiful is reposeful. The artist takes ugly towards beautiful in order to escape from the confining limitations of actuality, and toward the greater freedom and equilibrium of the eternal possible universe. Kalidāsa uses the ugliness of his society as a process to bring beauty in his art. A writer of universal fame must have something of universal possibility of aesthetic elements. Kalidāsa as a great poet of the world, though did not found any school or new dimension in the field of literary criticism, was not so narrow-minded to think about the different religions and classes.

of society as good or bad. He was idealist who dialectically approached or participated for perfect approximation of beauty through his literary pursuit. He broke all the symbols of his personal prejudices and barriers to exhibit the ideal society potentially living in his mind, through the style universally accepted. During his time, all the arts flourished with their canons even literature accepted the view of Bharat's Natya-Sastra and Vatsyayana's Kama-sutra. Every poet tries to deduce the concepts of beauty and truth from his own society and thus becomes successful in bringing out the essence of life which is valuable as beauty and delight for his admirers or fans. It is curious that both in Europe and in India poetic criticism was born of the Drama. Like ARISTOTLE'S Poetics, the Natya-Sastra of Bharat has also been the very fountain-head of Indian literary criticism down to modern times. Bharat too like ARISTOTLE stressed action and imitation as vital factors in a play. 30

30. BN. Chap.1.Stanza 120-121.
art is the ontology of the study of being. The object of art is the natural object which has internal relations with its parts and external relations with other objects. All these relations may be considered as logical and axiological conditions which are fixed and unchanging; they may be examined as they undergo modifications in practice. Under the logical condition the relations are the conditions of essence, defined as the power to affect or to be affected.\textsuperscript{31} The axiological conditions belong to existence, defined as that which affects or is affected. We contemplate the essence but witness the existence. In other words, essence is experienced or suggested by our existence. Our existence is due to our mind, as we can think for ourselves as against the insentients which are existing in itself because of non-thinking or absence of mind. But existence cannot be explained without essence. It is what we call axiologic realism, it assumes that the nature of this infinite unity (essence) is that of value, the worth which one thing, anything has for another, any other, felt by the infinite unity for the whole of its limitless self. With the break up of this infinite unity, two universes immediately result. The first is eternal universe of possibility the second is temporal universe of actuality. The eternal universe of possibility contains all infinite possibilities of actuality as to both its value content and its logical form. Only possibility contains perfection; and actuality which always consists in a selection from among possibilities contains

\textsuperscript{31.} FULLER B.A.G. A History of Philosophy Bk.II p.314
limitations and imperfections which possibility does not contain.

The bridge between essentialism of HEGAL and existentialism of SANTEE is constructed by Vedantic theory of Infinite unity or Essence as universal soul which manifests itself with the help of Mayā, its primordial power, the possibility, the world of containing two things subjective or the objective world. The eternal universe of possibilities belonging to subject is akin to infinite unity or Cosmic soul (Brahman) so it also assumes the nature of infinite unity is that of value which one thing has for another. As it is connected with the temporal universe of actuality or objectivity of Mayā, it imparts its value of perfection to the actual world in the approximation, as selected by the actual world from its infinite possibility. But, as it does not contain infinite possibility only the selection out of this infinite possibilities, so it becomes limited. Possibility can be paralleled with the potentiality of Mayā to actualize the world. So, there is a constant correspondence from infinite unity to all the categories of actuality. What or how much we select from our soul or self while creating something of aesthetic, the same degree of order and law (ātām - Satyam) we would find in the piece of art. The eternal universe of potentialities in the form of his own cultivated soul is recognized by Kalidāsa who selected many values and perfections of the self to actualize his art. He always followed the order of the thesis between society and vast nature. This discipline in his literature not only imparted its value to the people of his society but to each preceding age, revealed some new meanings from it according to their individual concept of beauty. The understanding, the lucidity and
the inherited simplicity of the meanings of his works from one age to another, from one commentator to another became so intense, as if, through suggestions of each word, the meanings covered the volumes of volumes by discovering again and again something or the other from his seven authoritative works. His literature stimulates yet another dimensions of beauty even in the present time of computerized poetry that the artists of Kinetic art\textsuperscript{32} can visualize the space-age during Kālidāsa by his powerful description of moving scenery and moving cheriot of his mind.\textsuperscript{33} The scientific observation of the fact that aerial-car though is moving, yet, it can not be noticed because of the absence of the shock, shows the accuracy of feeling and experience akin to the experience of flying in the aeroplane in the modern-age against the shock-waves of the upper atmosphere. Who would believe the fact that during 4th or 5th century A.D. scientists of India could have control the shock-waves in the terrestrial planes, and could have achieved something like aeroplane? I don’t think and a concrete experience of moving and seeing the scenery of outside native with their minutes details could be so beautifully recorded in the masterpiece literature of \textit{Sākuntalam} that it does not prove mere imagination or the fabrication of the poet without being witnessed in his actual life, the experience of empirical world. Such a transparent description of Kālidāsa and his versatile knowledge needs even the experimental science of Optics through which Kinetic art is being processed. A painting on a transparent-stator fixed on a frame and hung on a wall. Behind it are fixed the several

\textsuperscript{32} Art in motion.

\textsuperscript{33} \textit{Whole Me}, \textit{Raghu} canto, XIII; \textit{Abhi Sā}, Act VII.1-13.
painted rotors, moved by electricity what we call Kinetic art with the failure of electricity can be converted as a common painting, but only by dialectical method which requires nothing of outside like coloured rotors or starter or frame or electricity, Kālidāsa gives us a delight of the journey over the high mountains of Himālayas with its moving vicinity. The superiority of the literature of Kālidāsa can be felt over even the ultra-modern sculptor as ALEXANDER CALDER or FRANK MALINA, in exhibiting the light and shades the hard and soft touch of the air together with charming scenery of sublime nature. New meanings and the tremendous potentiality of the import in the words used by Kālidāsa enlighten and entice the mind of the connoisseurs so much, it seems, as if each time Kālidāsa took his birth to renovate his words with the understanding of the people of each age. This newness in the meaning is not caused by changing the words each time but it is the potentiality of using the words in a manner that they with their own light illumine the waves of new meanings. We can not give adequate proof for the newness of meanings logically but experience of fresh-delight is the highest testimony for it. The suggestion though verbally given in the works of Kālidāsa, but it may be visualized, or may come through any other sense organs. It was the empirical belief of the people of the time of Kālidāsa that in the possible and impossible worlds only feeling and emotion of love is the greatest. To experience beauty one should not move beyond this universe. Empirical knowledge with the empirical world of materialism used to be worshipped in those days. But Kālidāsa corrected their limited concept of beauty by introducing the spiritual or essential
world of reality together with the embodiment of mental-beauty. There is a propriety and the correspondence between his dictions and his emotion together with his words and their meanings. Just as unique experiences of Kālidāsa provide him the new category of individual class, so also his usage of the words and their meanings is very personal with him. But this particularity gives expression to the society where it becomes valuable because of its spiritual implication. Every poet reflects his personal beliefs and philosophy through his art. In Indian life and thought-system, Indian philosophy played its great role. Even it affected the science of poetics and rhetorics and Indian aesthetics so much that the whole literature becomes philosophic, in its association. To judge the aesthetics and its influence in the work of Kālidāsa, we have to take the shelter of Indian philosophy and its ontological aspect in fixing the subject and object, the phenomenal, empirical or spiritual world of intellectualism. As usual, Kālidāsa believed in the same values of beauty as his predecessors did but, he styled them in such a manner that they all are culminated in the works of Kālidāsa.34 He tried to eradicate all the imperfections of the art of his predecessors by using his sublime method of experiencing beauty.

34. Raghu I.4.
'Vedas' in the original. The perspective of knowledge, like all perspectives, is both permissive and restrictive, it is permissive as it enables the individual to obtain a view of existence, it is restrictive as it ensures that the view of the existence is partial view and, therefore, to some extent is distorted. Thus knowledge perspective of the individual which is permissive and restrictive both is known as perspective predicament. Appearance, illusion and errors or limited truth depend upon the perspective predicament of the individual. But knowledge of truth depend upon the correspondence of propositions with reality. Reality is based on certain epistemological principles. Both universes, the universe of possibility and of actuality which has sprung from infinite unity are equally real and valuable and only mistake we commit is to ascribe to either a reality or value superior to that of the other. The theory of the equal reality of the two universes avoides the notion of Māyā and its ignorance, as far as eternal world and temporal world and their knowledge concern.

AESTHETICAL SCOPE OF KĀLIDĀSA'S WORK

These two worlds of the eternal world of possibility and the temporal world of actuality, that is to say, that empirical fields from physical through chemical, biological, psychological and social can be exemplified by actual temporal world. The last, that is, social groups or human cultures deals with two subdivisions, namely the ethical and the aesthetics. So temporal world of actuality has correspondense with the empirical field of social groups or human culture whose two subdivision of ethics and
aesthetics we have to deal presently. The order of speculative domains with the lowest from logical through mathematical, ontological, cosmological and the theological - these speculative theoretical systems have their place in the actuality but in empirical organization they are somehow in unsubstantial manner function with their non-specific relevancy. They are actually held as hypothesis, or valid to be determined as an eternal condition of possibility. So speculative knowledge deals with the eternal world of possibility. Now we can draw a figure like this -

\[
\begin{array}{c}
\text{Infinite Unity} \\
\text{Temporal world} \\
\text{of actuality} \\
\text{Empirical world} \\
1. Physical \quad 2. Chemical \\
3. Biological \quad 4. Psychological \\
5. Social sciences (epistemological) \\
\text{Speculative world} \\
1. Logical \quad 2. Mathematical \\
3. Ontological \quad 4. Cosmological \\
5. Theological. \\
\text{Ethics} \\
\text{Aesthetics} \\
\text{Aesthetics}
\end{array}
\]

Hierarchy belongs to both universe. And these two universe are joined by third thing what we call 'Prārabdha' or destiny which contains everything of the two universe. 'Prārabdha' is the direction of existence toward essence, (Theology is the theory of essence, the holy, the qualitative aspect of reflection of infinite value by a whole, that is the intermingling state of Saguna and nirguna both) in one hand, and on the other, this 'Prārabdha' or
destiny is the direction of actuality toward possibility or potentiality of Mayā. The destiny of an individual is the movement or flux-state which sometime moves towards Brahman the essence, and sometime it moves toward the potentiality of Mayā, that is, towards potential world of possibility in the realm of actual or empirical world. Art, science and philosophy are the parts of our Prarabdha or destiny. But three of them (world here and hereafter and the Prarabdha) are involved there together. In the case of aesthetics, an artist and his raw material, including the object on which he is working or from which he is taking off, such as, a landscape, an individual head belongs to the universe of existence, that is, the actual world of empirical nature and its study by cosmology. The values which he seeks to actualize substantial world, belong to the universe of essence (theology).

As I have already showed in the figure that social sciences are again divided into two subdivision namely Ethics and Aesthetics. They are defined as follows - Ethics is the theory of the good, the qualitative aspect of the perfect relations between wholes. Aesthetics is the theory of the beautiful, the qualitative aspect of the perfect relations of parts to whole. The qualitative aspects which emnates from the beautiful object has been variously described as for instance, a harmony (Bharata) a deedless self-repose, (as 'Bhoga, rasa, ahlāda, camatkāra' by Abhinavagupta, Bhattanāyaka, Bhattaauta, Jagannath, Mammaṭa, Viswanāth) propriety or congruity, (aucitya by Kṣemendra and Vakrokti by Kuntaka) ornamentation (Alamkāra by Bhāmaha, Vāmana), style (by Dandin etc) qualities and
(by Vāmana, Mammata, Daṇḍin, Viswanātha) the suggestion (by Anandavarṇha). As rasa and Dhwanī theory in Indian aesthetics are given more weight than the other qualitative theories so we would say that beauty consists in the suggestion of harmony. The artist is a worker in one universe, the actual who strives towards another, the possible in which he finds values when he endeavours to persuade the reader for the actual. The possible values are suggested to him by the more limited value of actual things. The artist is a public-figure and his products are public-works whether the public takes cognizance of the fact or not. An actual work of art is an actual object lying within the empirical-field of the society or culture. The art is that division of culture which aims at the deliberate apprehension of beauty. The beauty of art is not merely a value, but it is a particular kind of higher value, which like goodness, belongs to the culture-level of the empirical fields. It is a cultural or social object and must be treated and judged as such. That is to say, it concerns more than one individual, usually social groups and possibly approaches the whole of human society. The literature of Kālidāsa is available to the artistic sensibilities of nearly every one, it depends upon the potential admirer who is capable of standing in the proper perspective. The work of art like the law of science, is an actual affair but it differs from most other actuals in that its
chief business is to point beyond actuality. The eternal world of possibility which is unmanifested is suggested in the dramas of Kālidāsa in such a way that the struggle between the two, the actual and the possible, their violent and non-violent activities in showing the superiority of the possibility over actual world, though described with its communicability to the mass-effect with its simplicity, yet its resonance is heard in the world of possibility with other hierarchial meanings. The realism of poet Kālidāsa is not the realism of the phenomenal world but it is axiological realism which is based on perfect relation between the wholes, and the of the part to a whole. That is to say, the truth, the goodness which are wholes by themselves, are shown with the qualitative aspects of the perfect relation of the parts to the whole by Kālidāsa. To recognize himself in the God-form through devotion and knowledge is the highest principle of the value of beauty in his literature, that what we call 'Pratyabhijñā'.

35. विद्वानांको नाथ रामस्याम्यास्मगाहता ! स्माधि चैत्तिष्ठायो नैवायस्वादस्य श्रेयः अश्वाद एव राजस्वेन रामो यो विनिदास्यः !


and

No two people could see and say the same way. Reference to the epic incident in Mahābhārata, where all the princes see differently the bird which Droṇācārya wanted them to shoot down. That is why art is अनन्य परत्र अस्मि as said by Mammaṭa in his K.P. and

VSD.III.6-7.
SECTION II

INTRINSIC PERCEPTION OF THE POET AND THE AESTHETIC EXPERIENCE

Man though moves toward perfect by eradicating the imperfect of his actual world of empirical nature, and achieves the full satisfaction or beatitude, yet he yearns. This relationship between perfect and the imperfect has no bearing to his actual world of material, but it is related to his urge of Kama or transcendental urge to communicate himself to others to share the eternal world of possibilities or potentialities. It is the intrinsic perception of the poet towards entire fullness of vision. Intrinsic perception is an end in itself for the aesthetic experience. This intrinsic perception of Kama has two-fold activities (1) The urge for communication on the biological plane leads him to perpetuate his species; (2) Because of the mind and physical and psychic-properties this biological urge is also directed towards the improvement of his species. Through art, he finds out that he can improve himself and his species. Therefore, this urge as stated in 'T.B.' is specific and unequivocal on this point. Art is thus a human activity with an aim and purpose - the improvement of the human species, through showing beautiful things, thoughts, images, concepts, and beautiful world at large. The word 'Kama' or urge to me appears as a feverish

36. Kāmayati, Kāmacchanda in Buddhist text Vāsana in the Jaina Scripture which is modified by Vatsyāyana in his Kāmasūtra.
37. T.B. 2.2.5.6.
desire to express. Through expression one wants to expand one's existence which is so limited. Just as Siddhis of Yoga activities are attained to break the barriers belonging to one's culture, geography, economy, nationalism, politics and lastly one's own personal existence and heritage, similarly, siddhi in the art-activity is attained by breaking above barriers by one's all-embracing aesthetic creativity. With the urge of creativity which is so intrinsic in nature we can't give the analogy of biological creation of the man which is also sprung from sexual urge. The intrinsic urge of aesthetic creation has been sprung from our admiration for the wonderful creation of this universe by the almighty.

THE DIFFERENCE OF AESTHETICAL OUTLOOK
BETWEEN INDIA AND WEST

It may be true with the Western countries where aesthetics had their origin in primitive fertility-rites, as occasioned most likely by Freudian psycho-analysis. But aesthetic creation in Indian poets is certainly aroused by their quest for the great essence, which is hidden, through certainly fertility rites (as mentioned in Ku.of Kālidāsa). This assumption can prove the sensitiveness and sensibility of Indian mind as artist and admirer of art, more towards mystical and theological involvement. As art through the ages tries to discover mystically created universe and its creator which shares in our hāsya and rati, vīra and bhayānaka, Karuna and abhuta. Contrary to it, Western people have different urges and drives as the cause of their aesthetic creation. They always take their aesthetic experience from the art as a sexual-urge
and its sublimation in the sub-conscious level of an artist. They need this sublimation because of lacking of their right-perception which is regulated in our country by time tested Ethical literature and our long standing tradition. The vast cultural back-ground of Indian religion and philosophy twinly helps an artist for the aesthetic creation akin to the God. The fundamental difference in the category of aesthetic experience between East and West is due to the difference in their cultural background which supported the Kāma or intrinsic perception of the poet with the objectives of 'Dharmārthakāmamokṣa' or four categories of aesthetic experience while sublimation and purgation of the desires of subconscious-mind in the West. If like West, Kālidāsa could have believed the aesthetic activity caused by the sexual urge of the artist, he could have condemned all the artistic theory of India which had been depicting through their aesthetic creativity, the religious and symbolical traits of Indian philosophy. Even he could have discarded the seasoned tradition of culture. But it was not so.

AESTHETICAL SPIRITUAL THEORY AS HAS BEEN FLOURISHED AT THE BACKGROUND OF KĀLIDĀSA, WITH THE APPLICATION OF MODERN STUDIES

This aesthetic relish is akin to the experience of Brahma who is embodiment of all the bliss. Ānanda and rasa are two categories of experience but of one species. Though, beauty is experienced in the soul as aesthetic experience of joy, yet, this experience is divided into different categories as it is experienced in different places of physical disposition in which soul dwells, that is,
empirical state of actuality, and trans-psychic state of soul, according to Yoga philosophy in term of sheath of Anna-Prāna-Mana-Vijñāna etc. As there are different perspectives and states where soul resides, it assumes different forms of the object of perception and thus enjoys differently. Here, we have to take psychological and epistemological aspects of the knowledge into account. The artist does not make a work of art out of any substance which inheres in his own spirit, but he makes it of the material of the external world, in accordance with the possibilities which he has envisaged as existing in that world. This result is a combination of form with material which is no longer dependent upon the poet, sculptor or painter. He sees the possibilities in the words, stone or colours and the un-utilized words, block or colours. They are to him simply an opportunity to make actual what is only potential. He must make those potentialities actual. Then as an artist he is done with that particular object of art. Then he draws back and regards the product of his work no longer in his capacity as an artist but sees as an admirer or critic. The work of art now exist and is to be known and the man who is responsible for its existence must remain in the same detached relation to it as any other person whose perspective enables him to be attracted by it. To those who are so capable of standing in the perspective of the admirer, epistemological function of art is available to them. Two things are immediately evident with respect to the psychological function of art. One is that the psychological function is closely related to the epistemological, the other is that the independence of art holds for the psychological function just as well as it does for the epistemological.
In epistemology, we consider the knowledge relation at its objective end; in psychology we consider the knowledge-relation at its subjective end. We are concerned with the effect of knowledge upon the subject, the psyche of the knowing and feeling subject. Thus epistemology which is concerned with the knowledge of the object by the subject, has as its subdivision the study of the effect upon the subject of knowledge of the object. So subject or object and the relation of the knowledge is set up by psychology and epistemology. While logic functions in the art as latter is marked by the identity and difference of the harmony of parts within whole. When a thing as a whole is beautiful, its beauty relates it to some extent with other things and marks it apart from still others. So logic after completing the one units of whole again split it into part to compare it with the other existing whole and tries to find out perfection. For example in the literature of Kālidāsa, logic tries to set up harmonious relationship between words and their meanings then their respective place in the sentence in the perfect order, then from sentence to one thought it finds out the harmony in each parts with their perfection. Further one stanza or one verse or one thought and its relationship with the other whole as a composition and so on. Being of particular composition is ontological but definition of that being is logical. Ontology is more concerned with the value, the essence of the function, than logic is. Logic is more concerned with the analytical and structural aspects of artistic work. The psyche of the being is also dependent upon logical for the identity and difference involved in the harmony of parts with in the whole, which enable the senses to apprehend values which are peculiarly
artistic as distinguished from other values of other beings, with which the artistic values may happen to be contemporaneous. The different arts enrich the paraphernalia of the appreciation of the senses by which they are apprehended. As the habit of senses in appreciating the art is promoted by the art itself which stimulate them for its apprehension, therefore, the psychological function of art involves the education of the senses to the appreciation of new ontological values as these come into being in the world. Now we find in the aesthetic experience how we are inter-related with all these branches of knowledge. Ontology stands for our soul-energy which is the essence of life, psychology treats the subject of the apprehension of art, epistemology deals with the physical object that becomes the mental-idea, a psychic-state of the subject, (Modus operandi) and treats the object of the apprehension of art. Logic shows the harmony of the parts to its whole, between the psychic state of the subject, and in the apprehension of the object which are the subordinates to the soul in existence as 'jīva'. Four of these are elaborately interpreted in the Upanisadic literature and in the philosophy of India.

If I shall discuss all the branches of all philosophical systems of India in understanding the aesthetic function, it would be an endless apprehension of the subject of beauty where Sanskrit literature as an art may get lost which is the primary aim of this thesis after showing the synthesis of all the branches in the cumulation of the concepts of beauty. I would like to cut short after explaining the perspectives under those conditions the theory of beauty models a concept for itself.
THE PURPOSE OF GOD’S CREATION AND ARTIST’S CREATION

The art of the creation of God, is fulfilling the purpose of all the senses together, for example five of our senses are enjoying their respective objects in the external world. But the art of human-being, which is creating beautiful to enjoy, fulfils the condition of satisfying only two senses - the sense of being and the audibility. The audibility in literature is indicated by its subtle-theory of Dwani, which reverbrates after striking the subtle-sound-waves against our ears for the hidden meaning. This suggested meaning is sometime given by the sentence itself which is used by the poet in his literature. The beauty whose substratum is the word itself, that is known as poetry (poetry in Sanskrit includes all the audible and visible literature consists of poetry or prose).

It is defined by Vāmāna who introduces ‘Sabdapāka’ in his ‘Kāvyaśāstra’ (1.3.15) signifies it with the special reference ‘Vaidarbhī-riti’. He speaks of the delightful effect of the maturity of words (sabdapaka) resulting from what he considers to the best mode of diction (Vaidarbhī-riti). He describes it, as that attaining which the excellence of a word quickens and in which the unreal appears as real. He again explains that the ‘Sabdapāka’ occurs when the words are so chosen that they cannot bear an exchange of synonym. This view of Vāmāna makes Pāka identical in its connotation with Saiyyā as mentioned by Bāṇabhātta in his Kādambri.

38. Kādambri I.8. रेलं नाग्नेयांनि स्वयं अस्मायापत्ता स्या जनस्यामिनली कः पूर्व हि
and for which Agni-Purana employs the term 'Mudra'. But according to Avantisundari, who was the wife of Raja Sekhara, the 'paka' consists of the composition of word and sense proper to the development of rasa. So it is known as maturity of a sentence (Vakya-paka) by which mode of stringing together word and sense, according to quality (guna) rhetorical figures (alankara), mode of diction (riti) and speech in general (ukti) is relished (as rasas). She again said in Kavyamimansa, though paka being communicated by word through its inference from its effect, is in a high degree the province of denotation, yet, it is the subject to the usage of what is established by the sanction of the critic of sensibility, the Sahrdaya. The connoisseurs participate in the consensus of minds and is one who has perceived the natural appropriateness of what is represented. His mind has become lucidly receptive like a mirror through effort and constant practice of poetry.

If this is not verbiage, it may mean that in Raja Sekhara’s opinion paka is conveyed chiefly through words, and taken as verbal proficiency, it comes primarily under literalness of sense, but it finds its scope in the sense, established by the relisher of rasa, the 'Sahrdaya'. In other words, we have here, the same tendency of relating it ultimately in accordance with the prevailing theory of rasa to the reproductive appreciation of the reader rather than to the productive imagination of the poet.

39. Agni. P.341.26
41. Ibid.
42. Ibid., pp.20/14 ff; Abh. on BNS p.281/12, p.287/7 ff; VSD III.60 text 8.
43. Abh. on Bhv. p.11,11/23-4. कै वयानुष्ठानान्यायानुष्ठानानुष्ठानान्यायानुष्ठानान्यायानुष्ठानान्यायानुष्ठानान्यायानुष्ठानान्यायानुष्ठानान्यायानुष्ठानान्यायानुष्ठानान्यायानुष्ठानान्यायानुष्ठानान्यायानुष्ठानान्यायानुष्ठानान्यायानुष्ठानान्यायानुष्ठानान्यायानुष्ठानान्यायानुष्ठानान्यायानुष्ठानान्यायानुष्ठानान्यायानुष्ठानान्यायानुष्ठानान्यायानुष्ठानान्यायानुष्ठानान्यायानुष्ठानान्यायानुष्ठानान्यायानुष्ठानान्यायानुष्ठानान्यायानुष्ठानान्यायानुष्ठानान्यायानुष्ठानान्यायानुष्ठानान्यायानुष्ठानान्यायानुष्ठानान्यायानुष्ठानान्यायानुष्ठानान्यायानुष्ठानान्यायानुष्ठानान्यायानुष्ठानान्यायानुष्ठानान्यायानुष्ठानान्यायानुष्ठानान्यायानुष्ठानान्यायानुष्ठानान्यायानुष्ठानान्यायानुष्ठानान्यायानुष्ठानान्यायानुष्ठानान्यायानुष्ठानान्यायानुष्ठानान्यायानुष्ठानान्यायानुष्ठानान्यायानु�
Like the term Rasa the term Pāka has a reference to its etymological meaning of physical taste with reference to the admirer, which has been fancifully likened to that resulting from the ripeness of fruits. Though, it seems to others that Indian concept of rasa with the term Pāka has a hedonistic attitude in explaining artistic facts for experiencing aesthetic joy but the early writers of poetics till 14th century with the exception of Rudrabhātta and Bhorāja (9th-11th Cent A.D.) clearly interpreted the meaning of rasa as compared to 'bramasvādasahodara'. Though rasa is compared with 'prapanaka rasa' to show its configurative position and pāka also showed the analogy of the juices of different fruits, yet I prefer the term pāka with using the name of different fruits, than rasa which is giving the analogy of 'prapanaka rasa' if enjoyment of sublime is indicated in place of pleasure-calculas of STUART MILL.

As Kālidāsa wanted to use 'Sābda pāka' which is shown already as parallel to Vaidarabhi style, so he styled his epic with the eulogy of 'Sābārtha'. He conveys it more beautifully by his well-known comparison of poetry to 'Ardhanarīśvara' in which Parvati is Vāc or Sābda and Paramesvara is artha. If we place Kālidāsa in the beginning of 5th cent A.D., then we have to assume that all the poeticians who propounded the essentiality of the words and their meaning in defining the poetry or literature, must have found their resources in the benedictory śloka Kālidāsa in his epic Rāghuvāma.

44. Rāghu. I.1.
As their concepts in defining poetry and giving equal significance to the word and its meaning - borrowed from Kālidāsa, being born later than Kālidāsa. For them, Kāvya is a distinguished word and sense.

Let's come back to Kālidāsa. The inseparable state of Parvati and Paramesvara with the analogy of word and its meaning shows that the word has potentiality to illuminate the objects of which it is a symbol through its sense which is ontologically inseparable. Thus word is considered as the eye to perceive the object. The beautiful eye in the form of the word visualizes the beautiful things of the worlds with their aesthetic sense of experience. The Sādāsvya between Parvati and Paramesvara suggests the relation of knowledge to its object, or neither knower nor known exist apart from the act of knowledge. Here, Kālidāsa put equal weight on the subject and the object by psycho-analysing and with the epistemological explanation, the knowledge form of word and meaning with the analogy of Audible correspondence between Sabda and artha, sound and

45. Bhamaha, Kudrata, Dandin, Vāmana and Kuntaka, all declared that the word and its meaning united together, constitutes a poetry. To emphasis more specifically, Vāmana and Kuntaka added that their unity bring about a special beauty in poetry.

46. Vākyapadiya I.119. शास्त्रोपेक्षाप्रत्येकप्रत्येक: विशेषव्यस्तिः सिद्धविश्वव्यस्तिः चिन्तित: प्रतितिभाष्यात्मकः सतः प्रतितिदुर्दर्शः पूज्यायेऽ।
meaning, refers actually to a quality wholly self-contained within the work of art itself. This correspondence is analogous to the correspondence of perceptual and conceptual knowledge which is essential factor in the art as its aesthetic experience. After balancing the position of 'Sabdārtha', Kālidāsa used them with the equal significance through applying propriety, mode of diction ('Vaidarbhī'), suggestion and thus able to produce sensibility and sensitiveness in the mind of admirer (can be a poet himself) and the critic for experiencing - the aesthetic taste. Kālidāsa manifested through the proper usage of words, the human ideals of possibility which were yet to be revealed. The beauty exists in the art in its symbol. The ideal-words and ideal-meanings suggest the beauty of a literature. But 'word' is not simply a symbol of any object, as it denotes more than that through suggestion, therefore, it is referred as 'ideal word' which through its potentiality reveals the mystic meaning of the mind of the poet who uses it through the process of meditation and thus makes it in his application as divine. The 'word' does not denote only particular object but suggests the 'idea', what ought to and not what is, and thus becomes 'ideal word' for communicating the divine thought of the poet. Besides thought, it suggests the hidden imagination also through its connotation with the other words. If people say that the poetic words denote the objects, then, as the object dies away so also its symbol should disappear. Actually word inhere its meaning as particular object in the language of practical usage, but for poetic language word

besides uses as the symbol of particular object, suggests the idea or imagination behind the mind of poet. The images which Kālidāsa took to describe Śakuntala, wife of a Yakṣa, Pārvatī and Urvasī, they were not derived from this objective world, but they were the ideal-images of the poet’s mind which enforced even nature to share its feeling with them. As if, Kālidāsa infuses the consciousness in his words which are involuntarily importing their meanings which are also conscious with their sensibilities for a critic. The imaginations of Kālidāsa have a touch of sublimity with the joy of beauty.

SYNTHESIS OF ACTUAL AND IDEAL WORLD AS DONE BY KĀLIDĀSA

Kālidāsa as a human-being, lives to some extent at both the levels of ideal and actual world. Reflectively, he is able to contemplate things - as - they ought to be, while at the same time he lives in an actual world of things - as - they are. The consistency in these two world is so great, that it does not leave any sign of irrationality in his intuition. For example, Abandonment of Śakuntalā by Daśyanta, at the same time the birth of a child which softens the revenging instinct of Śakuntalā to the extent that she lives in separation in actuality, but ideally because of the resemblance of Bharata with Daśyanta, she does not leave her meditation towards her cruel husband because of her frustration. The shock of actual world gets the expression of perfectness in the ideal world. It was the child that brought father and mother into a re-union that was never to be broken after. It was a curse-episode which brought storm and stress in building a character of ideal woman.
of Kālidāsa’s dream. It is through art that we feel elevated even in the stormy-state of mind. The presence of the divine is intuited in the art. Everyone is capable of aesthetic experience but everyone cannot transmute the experience into art. As Dr. NIHARRANJAN RAY said that there is no difference between the experience of a scientist in intellectual discovery and the aesthetic experience of a going-to-be-an-artist. The scientist, JAGDISH CHANDRA BOSE, had an aesthetic experience when he saw the feeling of a plant under the microscope. When RABINDRANATH TAGORE met EINSTEIN, the latter is reported to have said - "I am more spiritual than you are". Aesthetic experience is spiritual experience in a sense that soul enjoys it, but being spiritual is different than the enjoyment of soul in beautiful. Not only scientist, anyone who creates, physically, mentally, spiritually anything which can be shared among human-beings as an experience of joy that can be categorised as aesthetic experience. But all creativity though are shared among human-being and have their valued and categorical enjoyment yet only few of them would come under the realm of beauty. The selectivity of imagination of an artist plays a great role in the aesthetic experience. There are few creativities which one has to perform under circumstances. Say, social pressure or some other barriers with which one has to conform in creating something. The pressure on the mind, the high temperature of mechanized society or personal-grudges all these barriers can stimulate one only towards the creativity of others' will so that he may get conformed through the recognition

of others. But artist liberates himself from all these barriers first, and being completely free from all the anxieties accepts the feverish urge of creating the model of his mind, he appreciates the images which he gets after immersing into the deep ocean of his consciousness. So imaginations reside in the outer crust of the mind, are energized by the intuition which lie below the surface of consciousness. The depth of intuition in the aesthetic creativity is revealed by the greatness of truth manifested in the art. As the perspectives of the mind of a artist are different than the other artist, so also intuitions are different in reaching the truth through aesthetic activities, for that reason newness in the art of different artists is seen, though they achieve only one truth. This intuition is itself an authority. It is a spiritual activity to enliven the imagination. It is what is known in Sanskrit.

WIDER AESTHETIC PERSPECTIVE OF KALIDASA

Kalidāsa through his acquired knowledge of all the Śāstrās and inherent wisdom of his own, intuited the past intuitions in his creative process and after examining them thoroughly, being educated by them, nourished by transcendental philosophies and literatures of the past, scented by the customs and superstitions of all the past societies, he formed a clearer and wider perspective in perfecting the incomplete parts of a whole, which was yet undiscovered by the poets of the past. Through this new discovery, he represented an institution in himself. His literature did not deny any beauty and his concepts of the past but in his evolvement of a newer
dimension for beauty, he improved the aesthetic taste of his age. In his work, the theory of rhetorics and poetics co-exist along with his philosophical concept of beauty. That's why showing his gratitude towards all the learned men who gave their co-operations in converting him into an institutions by himself, Kālidāsa enlightened the dimmer visions of the past. By devoting towards the couple Śiva and Pārvatī, he tried to explain through their analogy that words in particular order in Vaidharbhī diction can give their fullest meaning as ideal words. Word is a symbol of particular experience and their assemblage in logical manner composes a sentence, and thus gives the meaning of it in some newer experience. Its meaning indicated in the whole sentence, gives the idea of the classification of the poetry in terms of Citra Kāvya, Gunībhūta Vyāngya and Dhvani Kāvya. 

leaving aside the meaning of this phrase, if we pay attention to its words we find it to be just an order of the words in syntactical manner. But this one order of the words can be seen with various meanings. Late Shri MARDHEKAR explained these poly-meaning in the words-order by saying that words are surrounded by a screen or a shade which is scented by the special pollen (madhu) of the flower. To play with the petals of the lotus, to look at the feet, to insert a finger in her mouth in a special manner or playing with the rim of the Sari - this verbal description adds more to the imaginations.
of the poet where the cascade of love is flowing in its flux, so much so that the sentiment of love becomes harmonious with the words through which it is shown. The screen or shade around the words filters the tenderness of the experiences of the poet around their meanings. So through verbal-medium the tenderness is suggested by the screened meanings of the word, enshrouded in the words their poly-meanings, again and again enlighten the experience of the connoisseurs. The more the person would have sympathy, out of this sympathy would arise a condition of Empathy (Einfühlung) which helps the connoisseur to experience the complete revelation of meanings through this phrase, which is systematized by a poet with its different meanings. This relationship between the poet and Sahrdaya is brought by the emotional equivalence, or Empathy where observer, a reader or a connoisseur assimilates himself to his aesthetic object, in animism, he assimilates an inanimate object to himself. In other word, through this Empathy one feels oneself into what one observes or contemplates. So the state of contemplation is as necessary to experience aesthetic delight in an art as it is essential for a poet in his creative process. Thus as said by Shri MARDHEKAR, poetry is composed with three things - the word and the sense and the imaginative experiences of the poet, rasa is manifested by word and sense and the embodied experiences in them as such. The union of the word with its sense, the sense with its screened senses, and the harmonious state of the mind of the poet with the mind of the connoisseur like their conjugal-union akin to the Supreme couple, is necessary in experiencing the aesthetic unity.
The aesthetic unity which provides the aesthetic joy is symbolized in the poet's imagination and his images. It is admitted that the word is the image and its suggested meaning is its imagination or emotional activity. Just as in fire-sticks (Arani) the fire is present in its latent form as well as in its resultant-form, similarly, the image contains its imagination in its latent form as well as its result as an emotional activity.

**THE NEED OF EMOTIONAL ELEMENT FOR THE ABHIJÑANA OF AESTHETIC EXPERIENCE**

Mere images or words as a symbol for particular thing does not give the experience of beauty but emotional-element or imagination should be superimposed on that particular thing which is symbolized by the word, colour, stone or note, to experience aesthetic joy. Prof. ALEXANDER in the *Dictionary of Thoughts* (Universal Text Books Limited, London) explains that though rose flower is beautiful absolutely but this absolute beauty without its observer is meaningless. The presence of subject and object is inevitable in the aesthetic experience. To enjoy the aesthetic experience in the literature the equal inseparable status of word and the sense, as the conjugal-union of the couple is needed. People again, can say that the aesthetic experience of the poet springs from the surplus sexual-urge as suggested by the Westerners that the seeds of aesthetic has been sprouted from the fertility-rites. But merely an analogical explanation of Kalidasa should not be misunderstood by any of the scholar of aesthetics. As with the great
significance the conjugal-life of Sudakṣaṇā with King Dilipa in the
I and II cantos of Rāghuvaṃśa is shown with its austerity, one
should not associate only the sexual aspect in conjugal life. It is
something ideal where sexual-drive is utilized for the biological
need of preservation of life after the death of parents for
only. This inevitable unity between word and meaning is necessary
to relish aesthetic enjoyment in the art of literature only. It is
not necessary that this condition of word and its sense is essential
for the common language of conversation. This identity is a neces­
ary condition of only aesthetic experience. In the attainment of
knowledge, the knowledge and the object of knowledge both are
revealed simultaneously. Similarly, in experiencing beauty, the
object of beauty is revealed as beautiful simultaneously. This
object of beauty though may be the aggregation of our own emotions,
or it may be the created art of the poet or sculpture, they would be
beautiful only when our deep-rooted Vāsanā or Sthāyībhāva would be
stimulated in the contact of these objects, only then they would
become our aesthetic experience. During our aesthetic experience,
we recognize our stimulated Sthāyībhāva in the knowledge-form in
the one hand, and, on the other hand, we experience the object of
beauty which stimulates our permanent emotional state. It happens
simultaneously. Something unmanifested when recognized through
manifestation as beautiful, that is a Abhijñāna of beauty according
to Kālidāsa. The simultaneity of the knowledge and object of knowledge

51. Rāghu I.71
to reveal the knowledge-form to the subject is denoted by the term 'सम्पूर्ण' by Kālidāsa. This simultaneity is the correspondence between subject and object and their unity as identical with each other in enjoying the beauty, is shown as harmonious-state of two minds the creator and the admirer, of the sensitivity and the sensibility. The beauty exists in the mind of the admirer or creator and in the nature both, which is used as a medium in the art in displaying beautiful thoughts of the poets mind. The sympathy is born when there exists a thing of beauty together with the sensibility of an admirer, which connects the subject and the object together. Partially, beauty belongs to the subject and partially it belongs to its object. Thing of beauty itself is not beautiful unless it stimulates its object to experience the aesthetic-delight in it. That implies that beauty exists in the mind of the admirer or the creator in the hidden-form which is manifested by the thing of beauty. It means, beauty consists in reasoning and not in imagination. But there is not any antagonistic relation between reason and imagination. Actually imagination is based on those emotions which are based on reason and not beyond it. As we perceive the outer-world, we build the imaginations accordingly. So beauty is expressive through our imaginations unmanifested beauty is revealed in the meditative state. As the thing of beauty is relatively related with the mind, so we experience relative beauty in it. This relation of relativity exists between word and in its sense. So we can conclude that beauty according to Kālidāsa does not experience in subject or object but in the identity of both (सम्पूर्ण).
Mr. H.S. LENGFELD in his book titled 'Aesthetic Attitude' is very close to the Indian concept of beauty as formulated by Kālidāsa:

"Beauty is neither totally dependent upon the person who experiences, not upon the thing experienced. It is neither subjective nor objective, neither the result purely intellectual activity nor a value inherent in the object, but a relation between two variables."

**THEORY OF EMPATHY**

It is the Empathy which unites the subject and the object in its mutual relationship. Empathy or introjection is the English term of the German word 'Einfühlung'. Though its chief exponent LIPPS summarised this doctrine like this. 52 "Aesthetic pleasure is an enjoyment of our own activity in an object", I found it quite contradictory in his statement. Actually, it is our ideal or contemplative-self which is being actually identified with it object. Our satisfaction in this sympathetic activity especially our enjoyment of what expresses pain, sorrow and wickedness, the joy of Einfühlung consists in being lifted, even by sympathy with another's grief out of ourselves. I can cite that it was not Sakuntāla's despair but my sympathy with it that pleases me. It seems as if we would only enjoy sympathising with a personality which we ethically admire or some way approve. The English Professor MITCHELL explained the word Empathy very correctly. 53

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He described the experience of beauty as absorption in an object for its own sake. I think the word 'समयुक्तः' of Kalidāsa gives the same sense of absorption of the subject in the object for subject's sake, with the analogy of the conjugal relation of the divine couple. This absorption or meditation has divinity in it. This Empathy which is performed by our sympathy has three psychological stages in experiencing the beauty. During first stage, admirer has sympathy for the feeling of the creator of aesthetic object. In the second state, admirer sympathises with the frustrations or sublimity of the characters which are depicted by a poet. In this he suffers the activities of these two aspects, of complex and sublimity of the nature of the characters. In the third stage, poet sympathises with the connoisseur in generalising his characters. The mutual-sharing is participated by the sympathy of the artist and the admirer both only then he absorbs in the work of art for the sake of his own aesthetic-joy. The critics of Kālidāsa are free-minded connoisseurs who evaluated his work of art with their aesthetic sense. Request of Kālidāsa in सकुंतला is अि परिचारकः द्विवण्ड न साधने प्रयोगंबिधानम्. The word 'अि परिचारकः' and प्रयोगंबिधानम् imply the sense of superiority of the admirer and the creator both. The work is done with extreme meditation (प्रकटन योगेन सम्यकः) and it is to satisfy the 'बिद्याः का '. The word 'बिद्याः' signifies those who have love for knowledge. In its philosophic sense, aesthetic experience, is also a kind of knowledge which can be deduced by philosophy.
AESTHETIC PROCESS AND PATHETIC FALLACY

What relation subject bears with this empirical world, the identity with which he creates beauty? The internal-world of the subject when functions toward external-world of the objectivity, it gets the reflection of the latter, and vice-versa, Kūpa that is external world of senses and Bhāva that is internal-world of the subject while absorb in each other through the reflectivity of each other, then aesthetic reflectivity is produced. Indeed, there is no beauty in the outside world of objectivity but the reflected-self essentially needs any external-form to reflect upon it. Therefore, objective-world is merely the reflection in which consciousness of the mind prevails. All this visible beauty of the nature is the pathetic-fallacy of the reflection of the mind according to Vedānta, which believes in the principle of light with the self-consciousness and its illumination dependent upon the degree of density of the veil of ignorance of the objective world, it is what we can put as an epistemological explanation of Vedānta. The word Pathetic fallacy is coined from English literature which is to be understood as the endowment of nature inanimate object, etc, with human traits and feelings. Since Vedic age we have been finding this trait throughout Sanskrit literature, but the refinement of this fallacy is greatly found in the work of Kālidāsa. This pathetic-fallacy proves that we cannot imagine beauty apart from human-beings. It is man who liberates nature

54. JOHN RUSKIN, Modern Painters Vol. III; Part IV
(The Random House Dictionary 1856)
In its actuality, there is nothing beautiful outside the inner disposition of man. To call an external object as beautiful is just an implied sense for it. CROCE like Vedāntist assumes, that beauty is not a quality of things whether trees or pigments but like every other value only comes into being as the nature of a spiritual activity of the subject. This spiritual-activity is the aesthetic experience of the man who finds beauty in the full moon or a girl or in the colour and tune. It is what is called expressionism. It means that spiritual-activity of the subject translates itself in other object of more reflectivity. There is a great importance of the imagination of a poet in translating or selecting and representing or transforming nature according to the spiritual activity of the mind that is illuminating the object. Bhāttanāyaka for the first time brought out the supreme importance of imagination or 'Bhāvanā-vyāpāra' as one of the aspects of aesthetic experience. And it was he who proved that the 'rasasvāda' or delight is only another side of the same 'Bhāvanāvyāpāra'. Beauty does not represent itself in the extensity of the nature but for the aesthetic experience poet has to select out the panorama of nature. Through his meditative-state, he beautifies what he likes and leaves whom he is not intended to portray, in his art. This selectivity of his spiritual-activity creates different combinations in which he reflects himself. Poet, though, takes the material for his art from outside world yet his creation is entirely different from the
external-world. He is the creator of his own new creation. 55

Something he adds while other he substracts, somewhere, he exaggrates on other side he distorts. Poet in his act of cognition, discovers the conditions and barriers of his own self, his status as a human-being and position in the cosmos and his view of the social order of the things in which he is surrounded himself.

After discovering first in himself everything, he draws a ideal-form of his art in his mind. Finding the ideal-form in the vast nature, he processes the nature after discovering the possibilities there for his expression, and the thorough knowledge of himself as subject then of nature as the object of his art, his aesthetic creativity starts. For an artist, creating and his creation does not follow the natural-law, order, harmony, rythm, balance or proportion. It follows nature and surpasses it - _निम्नरूपोऽिन्ययश्रिष्टम्_ it converts unreal into real. It is because of the potentiality of imagination, where he selects different taste for his aesthetic experience and is held responsible for the newness in his art. It is ANDRE MALRAUX'S ' _musee imaginaire_ ', the museum of imagination, that makes an artist a class by himself.

Artist is everywhere. Through his imagination, he assumes as many forms on himself as he represents in his art through his characterisation. If we actually witness the perspectives of only that nature which are represented by Kālidāsa, suppose, during our hunting, a scared antelope turning its neck again and again towards us, reminds us the antelope of _Abhijñāna Sakuntalam_. 56 then aesthetic

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55. KP. I.1.
experience would be lengthened doubly. There are two forms of the beautiful. One is empirical-form another is spiritual-form. Just as our existence witnesses a paradoxical-state of matter and mind same paradoxical situation is available in the experience of aesthetic delight.57

CREATIVE ACTIVITY OF THE ARTIST AND MIND AND MATTER

ARNOLD GUELINEX, one of DESCARTES' followers established a theory of psycho-physical parallelism, sometime known as the "theory of two clocks". Imagine you have two clocks, each keeping perfect time, then supposing you saw one and heard the other, every time one points to the hour the other will strike giving the impression that the first event causes the second, although in fact they are quite unrelated. So it is with the body and mind in GUELINEX'S view, each is wound up by God in the beginning in such a way as to keep time with the other. This correspondence between mind and matter is a subject of study when a poet involves himself in creative activity. In assessing the value of beauty in the work of the poet, the mistake is made to understand and to follow the subjective intentions and designs of the poet rather than his objective accomplishment in the work of art. The introspective psychology deals with the mind of an artist while latter deals with the understanding of a work of art. The introspective psychology leads backward toward the sociology of the artist, to trace the influences of the life and times of the artist which influence his

57. Ibid., II.9.
artistic bent, while latter method of objective accomplishment leads toward the greater enjoyment of art.

Let's have two forms of empirical and spiritual to analyse poet's sociological background and his bent of mind. During Kālidāsa's time it was a great urge of the poet to express himself through nature. There is an inseparable relationship between the mind of the poet and nature. Nature is understood as the manifestation of divinity of God. This divine creation which is nowhere incomplete, as explained by whole of the Upanīṣadic literature, in its each insignificant part showed to Kālidāsa something undiscovered and indefinable. The love for nature has become a spiritual passion for Kālidāsa. The nature represents the divine - harmony, divine rhythm, divine perfection and divine balance of the Almighty. This discovery in the nature creates variant imaginations as the poet is delighted by it. The great delight of perfect nature lies in its self-sufficiency. As nature is a extensive, deep and wide and encompasses even human-beings as its part, so nature teaches the self-sufficiency to man who is distorted by his states in the society and position in the cosmos.

THEORY OF CHANCE AND ORDER AS ADOPTED BY KĀLIDĀSA AND THE DISCUSSION

I don't think during Kalidasa's time there was a perfect order all where, but to me it appears people used to believe in superficiality, love had no meaning except flirtation and distortion of the affluent society. There was a complete chaos in life due to
the affluence, people seldom went to clasp the nature. The elite-
class of Kālidāsa’s time was enjoying the luxuriant life of their
palaces in the harem, and even marriage and love were disconnected
as ideals of life. That was the period where people were misusing
the thought of Buddhism. The more the person would be in chaotic
society the more the chance are to get freedom of all sorts. But
freedom alone can not help for aesthetic experience but it deamands
the creative attitude from a free man. It was not yet concretized
that poet should have been given the idiom which bound him for
artistic creation. Except Bharata, no poetician was significantly
prevailed except the prosody of Pingala. If we accept the period
of Khajuraho proximately of the contemporary time of Kālidāsa, we can
well understand the perverted-view of Elite society where only few
sculptures are excellent while the rest is junk. In the context
of chaos and order I would like to quote an American Philosopher
CHARLES S. PEIRCE who takes two things into consideration for the
universal appeal of the great poet. He accepts order and chance
as such; order manifests itself as uniformity, regularity, law,
 system and consistency while chance manifests itself as chaos,
 spontaneity, variety and contradiction. No description of existence
can be performed with both. But how are they inter-related being
contradictory with each other? He said chance begets order. Chance
is not a product of ignorance, it is something entirely objective.
The events occurred in the chaos are so indefinitely large that

58. Collected Papers of CHARLES S. PEIRCE (Cambridge 1931-5,
Harvard Univ. Press.)
their multiplicity provides that certain types of events may happen again, and this repetition of process establishes a habit within a law and thus forms the order. To form law out of chaos is a great process of repeated history. So life strives on with law and chaos. A great artist who is concerned with the discovery of artistic value in existence, is naturally fascinated by both orderly and disorderly manifestation of these values. He would deal with the graded values, that is, values in their proper order. But there are two way in reaching to the two polarized thoughts. Artist can strive to get at the order directly, or he can strive to get at it indirectly by means of the very chaos or chance which constitutes an order. The first method is agreeable with scientist who deals with universal law while second method belongs to artist who works with particular feelings reveal universal value. The greatest artists endeavour to demonstrate how much of chaos can be made to reveal its order. They attempt to show by means of artistic values how much of order there is in apparently confused, contradictory and chaotic existence. The confusion of chaotic love of Sākuntalā, Urvaśī, Mālvika is rectified with the order and law of the universe which was not accepted by them in their spontaneity. So each time Kālidāsa put the burden of chaotic-life on the shoulder of his heroines who are responsible for that chaos. Then showed by Kālidāsa a perfect love between Parvatī and Śankara who were maintaining the order of cosmos. So they were not become the instrument of any curse. Love found its great expression in conjugal life which is the law of society. So it was the protest against chaotic-society of his time that he made suffered Sākuntalā and
Urvasi and even other heroines under the pretext of curse. The only thing that is really difficult is to prove what one believes. I totally disagree with the modern thoughts which call only those arts classic which have artistic bent from their point of view. They fight for the originality. Originality to them is to describe the chaos of the social organization and its consequence. They discard the order of the cosmos. This is again a chaotic state where certainly any artist would take initiative to correct the distortions, chaos, contradiction of the artistic tendencies. Every artist wants to propound his individual school being placed himself on his head. Kālidāsa has no school and yet he is great. The order and chance which I discussed just now, though, these belong to the external-world but there is a great relation of these two systems with man's internal world also, as empirical-world influences the intrinsic world of spiritual activity as well. There is a great relation between the two-fold external-world which affect twofold internal-world. Both have order and chance in regulating themselves. Both have the correspondence for each others' reactions. The peacock begins to stretches himself for dancing seeing the cloud, the deer becomes bewildered listening the musical flute. Cakorā and Cakvā both are fascinated seeing moon and the sun. The external world is full of aesthetic experiences according to the status we hold in the external world, or individual perspective. This external beauty is not momentary but possesses permanent value in it. The tenderness of external-world elevates human's mind. Seeing a bloomed flower, love gets a suggestion for itself. Seeing
the vastness of the sky, one eradicates one's narrow-mindedness.
The melody of the music removes the malice of the hearts.  But
external-world is comparatively more lifeless, unchanged and with
various phenomena.  The sky is blue always, only changes when super-
imposed by the clouds.  Ocean and rivers are though full of ebbsides,
ripples, currents and waves, yet, they remain same since ages.
But human's mind is different and full of varieties, and ever-
changing. The feeling of hatred can be changed into devotion; by
mere compassion, love can be aroused. The poet who can show these
rapid changes of the mind and who exposes the mystic internal-world
of spiritual activity, for him, every thing becomes pleasant and
simple.

NATURAL BEAUTY IN KĀLIDĀSA

The complexity of life is the pragmatic attitude of the
world upon life, but simplicity of life by shattering all the
complexities through variegating it with aesthetic configuration is
the point of view of the artist. He gives newer and beautiful forms
to his readers. It is what is done by Kālidāsa. As he studied
the nature like a poet, like a biologist like a geologist and even
like geographer, so he expects natural beauty as the finest value
of aesthetic experience. 59 He knows that the acquired beauty loses
its charms as it is dissociated from its cosmetics, but in the

59. Ku. I.49. "सर्वच्छेदकामानुसारं क्यस्थापि कामिनियेऽविद्यते ।
सा निरूत्तमित् विज्ञानाय प्रमला वेदिक्यं की न्यूनदेशित तथ्यं न।
absence of natural beauty even the acquired beauty is insignificant. GOETHE having parallel concept with Kālidāsa states - 'The beautiful is a manifestation of secret laws of nature, which without its presence would forever have remained concealed.' The secret laws of the nature are divine - harmony, divine-rhythm and perfectness. These harmony and perfections find their way in human life. The creator of Kālidāsa's Pārvatī selected the beautiful of the nature in creating her. The manifestation of the secret laws of the nature has great artistic value for Indian artists. It was nature which shared the separation of the wife of Yakṣa in acting as a messenger. This great identity between the human's feelings and nature's reactions has its philosophic bearing in the Indian thought system. After self-realization one can experience the feeling of human-values in the insentient nature. The man has made the world as well as man is the integral part of that larger world which we call nature, anything that he makes out of bits of his environment must be part of nature too. From human viewpoint, several perspectives are possible from nature, provide, we are healthy in our viewpoint to forget ourselves in these perspectives. From the viewpoint of nature, the artist is a mechanism employed by nature to achieve her end which is the discovery of the work of art. Nature and art are the two things combined together to extract the aesthetic experience.

61. *Ibid.*, I.32 तन्मीलित वृक्षेष्व विचय द्यौँ हस्मिनिन्नमिनिवारविन्दम्।
भूषित तल्वाश्वसुदुर्पशोभिक वेदिन्तस्य नक्षैकते।
62. *Me* I.5 पृथ्वीवेदः सृष्टिमलयां स्तिष्टाव: का मेध: सदेशामाः।
63. *Ibid.*, I.5. कामातो हि प्रकृति कृष्णा आदेशतात्मतः।
in the poet. The complexity of life and its complex feelings in abundance help in the aesthetic experience. There is a flower of four-five petals, there is another flower having hundred petals, the flowership is common in both but, yet, there is a difference of their individual complexity. The physical form, which has more angles and lines, colours and emotions, in its abundant perspectives it would be more related to the aesthetic experience. One physical form, containing the variety of lines, variety of colours (I don't accept that human body is made of only one colour, such as black, brown, yellow or white, but we have blends of all these colours in different folds of the physical-body with their different shades but because of the prominent of one colour we perceptually call some one white, some one fair; some one black or some one yellow etc.) or variety of emotions and their movements (Helā), the harmony and paradox the proportion and the order - all these together assemble beauty in a form.64 Just as there is a order or law in nature, similarly, the nature of human-being is regulated by it. When we call nature of a man, it implies the ideal nature of his disposition with different perspectives.65 The so-called real nature of man is distorted and contradictory and imperfect, but his ideal nature, what ought to be, is perfect like Nature.

64. Ibid., II.22

65. Ibid., I.12.
In the ideal-nature of man there is a balance of singularity and universality. He neither negates universality nor eradicates the singularity of his existence. But it is complete balance between two which form his ideal nature. The great Nature and the nature of human-beings after balancing this duality become the ideal-form. In this ideal-form, Nature becomes like a human and human as if represents Nature. Kālidāsa discovered this nature with the equilibrium state of the Nature and gave equal weight to particularity and universality in his works. The ideal separated soul becomes smoky like the smoke generated with the contact of heat of kāmgiri and becomes clouds, which witnessed Rama's separation. As man shares man's sorrow and happiness similarly Nature shares with the feelings of human-beings. Man is stimulated with new inspirations and imaginations in contact with the Nature. Nature is identified with the feelings-forms and traits of human-beings as if or vice-versa. In his Rtu-Sāhāra, Kalidāsa expressed human-emotions shared by different seasons differently. PLATO called it as imitation of nature and by Indian writer, A.K. COOMARSWAMI, it is understood as transformation of nature. Transformation gives the sense of act of transforming, change in form appearance, nature or character, change on thing into another like transform soybeans into oil and meal by pressure. Nature, in

66. Ibid., I.30.
68. Abhi.Sā. IV.5
69. Ibid., IV.9
70. Random House Dictionary, England
changing itself into human-feelings is not fulfilling either conditions of transformations. If we say, through the pressure or our stresses of intense feeling, Nature acts according to our wishes after transforming itself into human-beings, even then the term 'Transformation' is inadequate in its explanation. As it is the complete change into something different than the things from which it is derived as given in the example oil of soybean from soybean which is liquid and not solid like soybeans. If we take that only the characters of human-feelings are transformed into nature, then also it is only in the case of an individual who feels the proximity with the nature as his Kith and Kin and does not generally applies to all the particulars, who may have intense feeling of love, compassion etc. And if we interpret it as, it is explained by Dr. NIHARRANJAN RAY in 'Indian Aesthetics And Art Actuity' (Simla) that "Addition, substraction, exaggeration, distortion, abstraction - these are all inherent in the very act of cognition and transformation of nature in art ....... But this quantitative difference may reach a stage when it becomes qualitative and determines the character of vision and cognition, as well as, the mode and manner of transformation. And then they take labels like representational, impressionist, cubist, surrealist, expressionist, abstract etc. " He stretches the word transformation more than A.K. COOMARSWAMI did. According to him, as I understand, it is not only, that we endow nature with human-feelings and traits but Nature also endows with its geometrical dimensions and it is what as a total effect he calls it the act of transformation. I don't think Kālidāsa transformed the nature. Kālidāsa had a mental-ideal picture
which he wanted to complete with the help of Nature. Nature has feelings and all the perceptions but in its primitive-state. Actually Kālidāsa imparted the developed sense-perceptions of human-beings to the Nature and liberated its flora, its beast-life and its birds from their primitive dumb and deafness. It is the act of sympathy and Empathy which made the nature as lively as we human-beings are. Fellow-beings can not feel the ideals of any individual. It is the ideal-state of Nature, where, it is suffering like human-beings and yet is dumb and deaf or without reactions, Kālidāsa without any reactions or distortion of love, just simply without complaint, wants to suffer the state of separation and committing to only separation, he finds the friend of his mental-level, the great Nature. If he knows the limitation of Nature as dumb and deaf or blind, he knows the petty existence of human-life as well. Life is just short not as long as Nature is. Vastness of nature with its three dimensions and its longevity for the ages, poses the limitations for human beings, in their existence. So, after accepting the divine qualities of nature as ideal-character of man and woman, he wants to impose on the Nature the perceptual world which latter is lacking. So he is perfecting the nature or being perfected by it. It is not even a pathetic fallacy, where we endow human's traits and feelings to the Nature. It is an act of mutual perfection being identified with each other. It is God's ideal-bed according to PLATO, who said, art as imitation but though that art was imitating things as they are. He said that there are three beds; (1) God's ideal bed, the carpenter's actuality, and the painter's imitation, and he concluded that the painter as th
producer of the most diluted version was "thrice removed from the truth".\textsuperscript{71} To this added JAMES K. FEIBLÉMAN, who is a Prof. of philosophy in Tulane University, that PLATO assumed, of course, that the painter was, in the production of his bed, imitating both the others, but in that assumption there was error. For the ideal-bed is suggested to the painter's mind by the carpenter's actuality. Yet it is the ideal alone which the painter is imitating. Thus, he is no farther from and no closer to the ideal than the carpenter. Both are producing beds in imitation of the ideal, but they produce different kinds of beds for different purposes. Without the carpenter's bed, it is doubtful if there would be any painters; there uses are different, and assuredly, the carpenter's is a prerequisite for the painter. But painter's bed is higher in value than the carpenter's.\textsuperscript{72} So God's ideal-bed, where beauty lies in God's ideal is nothing less than the concept of perfection. Perfection goes along with the performance of ideal, where art imitates things as ought to be. I think imitating God's ideal of perfection is more suitable in imitating nature rather than in the transformation of nature, which we can call transcription. And if prefix 'Trans' - with 'formation' is used in the sense of 'through' rather than 'across' or 'beyond', then it will be implied like that: nature that changes the shape through the feeling of human-beings, then also nature is not the doer of changing its shape but it is

\textsuperscript{71.} Republic X. pp. 596-8

\textsuperscript{72.} Aesthetics - JAMES K. FEIBLÉMAN, (Toronto, 1970)
perceived as the predicate to the subject, a poet. To me, it is an act of mutual perfection, and not transformation which is done by imitation to achieve God's ideal bed or level as said by Plato. Possibility of perfecting human nature is bestowed by the Nature, which educates a person with real sublime wisdom, through which man's perspectives of living conditions become extensive and inclusive with the association of clouds' view of the nature. Condorcet (1743-1794) a French contributor to Diderot's Encyclopedia, wrote in his French book, titled, 'Esquisse d'un tableau historique du progres de l'esprit humain', about the progress of man from primitive barbarism to contemporary times. In human history he finds an advance towards equality between individuals, and between nations and towards human perfection. During this advance the chief enemy of progress has always been political and ecclesiastical tyranny, which should be overthrown by human reasons. History of the whole world witnesses that in one period the priestly class imposes its tyranny over human society of each nation, which is yet persisting in its fragments. The politics and Religion with its priestly class, brought the irreligious inequality for man where he found no chance for perfecting his nature. Condorcet took into account the measurement against human inequality, which is preventing man against his perfection, as science and their application available to all, medicines, equality of the sexes in all matters, abolishing of the war, education as perfecting individuals, flourishing of fine-arts in the democratization of all the situations - are the conditions for the perfection of human-race, nations and the individuals as such.
The word Education can be taken for our purpose of aesthetic discovery in the antinomy of the Nature and human-nature which are finite, somewhere, and infinite on the other. Sakuntalā being born in Nature, brought up and educated by it and at the advent of her youth, she began to fondle nature as a child, the same nature, helped her at each step while she was humiliated and left alone in the world in the critical situation of pregnancy by the hierarchy of King Dusyanta. Love which was produced in first sight in Sakuntalā, that was not democratized in Dusyanta at that time. It was the later stage where in place of fatuation, love begetted in the heart of Dusyanta after the episode of fisherman and the ring. There two contradictory mental-states of the lover and beloved are shown. The first, the liberal-mindedness of Sakuntalā who as a free child of Nature never realized any difference in man and woman’s position. In the second instance, liberty has been taken away by King Duṣyanta who was in the status of exploiting even the state of his beloved, because of the pollution of the politics. According to Kālidāsa, ideal-love is as natural in its exhibition of emotions as the vast Nature itself, so King, in the pang of separation and his childless state, was placed before the vast nature, on his journey to kill his inner-demon. The sublime nature sublimated his love after putting himself in the position of Sakuntalā, a rustic girl of adolescence. Correspondence between external perspectives are as important as the correspondence of each emotion of the lover and beloved are necessary for ideal-love situation.

73. Abh. Śā. VI.9.17-22; VII.19.
74. Ibid., Act 7th
75. Ibid., V. Act. शानुष्ठि – सत्यथा प्रभुज्वर्त्त्त लोकार्थे प्रत्यादेशादुवं प्रभुन्वर्त्त्त्त्या:
PHENOMENOLOGY OF ART IN KĀLIDĀSA

Kālidāsa was selective in describing the phenomena of the Nature. He expected only ideal condition of perfecting human-nature from the vast Nature. So he did not take the destructive aspects of nature into the account of his description. He showed their significance in perfecting human nature in the telescopic manner. It is the phenomenology of art. Phenomenology deals with the study of actual things just as they present themselves to the perceptions or as they compel the senses to attend to them. The analysis of environment in which the artist lives or his characters live, reveals elements that are not peculiar to the artist but concern every one. But to the average man the phenomena pass for the most part imperceived, or unnoticed. The same phenomena towards which common man is unconscious in the flux of his pragmatism, are highly important to the artist because the artist is more than normally sensitive to the factors both ponderable and imponderable in his environment, and because the imponderable factors are suggested to him by the elements of phenomena. Through that sensitivity of artist, complex forces of phenomena have their effect upon him and lift their marks.

Art is therefore, a reaction as well as an expression, a reaction of the artist to the world as well as an expression of the artist's own personality. So showing the phenomenology which though belongs to mass yet is unperceived by them, Kālidāsa used the method of exaggeration to give the telescopic view of those phenomena which were unnoticed by the common people. The method of exaggeration is used to show the importance of the thing. It is not fabrication.
upon the facts but a poetical expression or the thing in its
enlarged manner. This exaggeration helps in universalizing the
aesthetic experience of phenomenological values. This exaggeration
is exalted with the method of similies by Kālidāsa. To show the
emotional realm of the feelings and to exhibit them as valuable
truth before the society, there needs an artistic exhibition of them
through variety of techniques like similies, exaggerations and style.
Kālidāsa uses the poetic comparison with which the ideas are easily
understandable to the man of phenomena. This poetic comparison is
appraised as a dancing mistress (upamā) who appears in multifarious
roles, captivates in various ways the heart of the conversant, when
she dances on the stage of Poetry.76 It is, as if, the concept of
poetical comparison is derived from the works of Kalidasa from where
it gained the exalted position in the Classical Sanskrit literature
of latter period. Kālidāsa being Indian, reflects the thought of
his native land, but after taking the vast Nature in applying his
tactics of poetical comparisons, his comparisons appeal to the
whole world, encompassing nature, i.e. sky, clouds, rainy season,
sun and its relation with the seasons the moon, the morning star,
its way toward the south and the north, the rising and declining moon,
the night with autumn-clear stars the pole star.77 Kalidasa hears
the voice of Nature as if with his inner penetrative understanding,
with which his listeners and readers are not unfamiliar.

76. Citramimānsā, Kāvyamāla 38,p.5 cf. R.Schmidt, APPAYADIKSITA'S
77. Kāgu. XIII.76, XVII.35
The hills and rivers whisper their special language to him and through him to us. His powerful images from Nature, the grotesque perspicuity, fine observation and bold phantasy surpassing the limits, placed before us. The whole of 4th and 5th acts of Sakuntalā the 13 canto of Kaghuvāṁśa, the Meghūṭa, the Rtu-sāṁhāra is full of poetic comparison with Natural aspects of aesthetic taste various sound and tones, colours and shades of these similies. C. HENSE compiled a list of poetic comparisons on the personification of the Nature in Greek Poetry where we find the analogical explanation of Sanskrit literature over there. 78

Not only the nature but also the exposition of ideas are too different to make the spirit of Sanskrit poetry felt everywhere and form it a part of our being. The bewails of Aja for his departed wife, 79 the colourful net of Kīṃsūka-blossom, 80 the eulogy of fame of King Dilīpa by the noise of the reed which resound in the wind like flute, 81 the description of journey with moving Natural scenery 82 flow in his words like an unbroken stream of emotional feelings with their aesthetic stimulation.

78. C. HENSE Poetische Personification in Griechischen Dichtungen of Kālidāsa by ALFRED HILLEBRANDT, tr. by Dr. S.N. GHOSEAL.
80. Ibid., IX 31
81. Ibid., II.12 IV.73
When consciousness of Nature impresses the consciousness of human-being, there arises a state of intense feeling and awareness of Knowledge, and their reactions. For aesthetic experience the feelings are as necessary as imagination. As feeling has to undergo into categorical states of mind, so it is experienced differently, feelings themselves are not experienced as aesthetic experience, but these feelings are symbolised through particular action, gestures and images to experience beauty in them. This is processed by the imagination of the Poet's mind. Feelings, whether they are subtle and gross, they want manifestations. The art of Poetry, music, painting, sculpture and dance help feelings into their artistic manifestation headed by erotic sentiment, the love. In its original flux, feelings is experienced as aesthetic taste by poet himself. Here it is known as Swántah Sukhāya or art for arts sake. But Indian poet besides their Swántah Sukhāya, aimed at some spiritual gain also which we can give name as Art for others' sake also. So literature besides pleasing a poet, pleased the connoisseurs. Kālidāsa as if, before the poetics of Sanskrit literature experienced all the superficial and spiritual techniques of aesthetics in their totality, that's why we experience the miracle laws of life as well as values of art in his literature. What is inside, if, it is suggested outside also then there remains no paradox of reality but truth is revealed. The inclusiveness of the feelings and imaginations is related to the external world while their depth is rooted in the internal world of human mind.
When they both are suggested with their propriety than this aesthetic relationship takes two forms - extensity and the depth, these dimension belong to the style or verbal diction of the poet. But aesthetic experience in feelings and imagination is prior knowledge while in verbal diction it is posterior knowledge with the eyes of spectators. But it does not mean that the priori experience is renounced in accepting the postori of aesthetic experience. Actually posteriori and priori experiences both play a significant role in aesthetic experience of categorical nature. If the images of Kalidāsa are derived from the Nature in their personification in poetical comparison, then his style of Vaidharbhi is derived from the perspectives of his own society. If his similies gave the dimension of the depth of the hearts of universal, his style with its lucidity and simplicity provides the readers, the another dimension of all inclusiveness. Though Vaidharbhi style of Kalidāsa shows particular spiritual activity of his mind only which possesses ten qualities of Vaidarbhi in his inner experience of beauty. But besides these ten qualities, Kalidāsa had another virtue which marked his style as individual and as universal which does not belong to any of the classical poets. That is his universal consciousness, which is the infinite unity of value, which is necessary to the explanation of everything by its unending unity of all things under all categories. As the reader enjoys his suggestions, his comparisons, his grotesque in the Vaidarbhi diction, he discovers involuntarily the universe of aesthetic experience, by chance.

84. Dandin. Kāv.
If we say that aesthetic values lie in the feelings and imagination of the poet then we have to decide the nature of Bhāva. Aesthetic philosophy of India confused the terms Bhāva and rasa due to their ambivalent meanings. Before analysing them through the philosophical theories, let's understand the word 'rasa' with its grammatical significance. Pāṇini has a Sūtra - रसा दिनिः

He prescribes the possessive affix 'matup' in preference to others in the case of the word rasa giving the form rasavat etc. The other words he grouped together are स्य,कांना,सन्ध्या,चिक्षा,शब्द,स्त्रें and भाव

So in the time of Pāṇini, rasa and bhāva did mean gunās or properties and the form रसम्, रसवान्,भावस्य, भावान्, indicated their possessors. But this position of these words changed during Patanjali's time. During his time, we find the usage रसिको ना: where 'rasa' was not a property but an aesthetic state. The word bhāva also began to be implied to the aesthetic theory. But word bhāvikā is found used in define the over-all-intention of the poet by Dāndin. Bharata's Natya-sastra explained the word bhāva and rasa in connection with actor or artist as the aesthetic situation, the art object outside, more than the subjective state of the critic. But during Kālidāsa time when artistic appreciation had reached its height, he employed the word 'bhāva' in various compositions, which can be deduced as giving the

85. Ibid., II, तद्भाविकिनिति प्राण: प्रवन्धविकिनियः गौर ।

86. BNS, Chap.VI p.93 स्थापिन्नोभाव रसस्त्र्यं अनुवानिति ।
parallel concept with Bharata's concept of bhāva and rasa. In Abhijñānasākuntalam, a bhāva of tender melancholy over powers the heart of Dūṣyanta in his aesthetic attitude which became an aesthetic experience at the same time. Bhāva means the emotional-complex which is priori in the other birth and stirred up into aesthetic delight with the association of proper stimuli. The emotional-complex or permanent emotion has a strange coloring of imagination but not of his personal emotion which is here one of gaiety. 87

In the Meghdūtam, we are told that the spouse of Yakṣa will be found by the cloud, lover, not as she saw him last but she reconstructs his features, in her imagination now. 88 Here, also the word 'Bhāva' clearly refers to the imaginative artistic mind. The imagined mental state (citta-vṛtti) may be quite different from the actual mental-state of the artist in life. In Mālvikāgnimitra when king, appreciating the dance performance of Mālvikā then the word Bhāva is used consistent to its previous meaning which is accepted by Kālidāsa elsewhere also. 89 Here one Bhāva is giving place quickly to another in the course of her dance. The continuity (rāgabandha) of rasa is maintained throughout its performance. But to the different later theoreticians the term 'Bhāva' is yet not clear with its doubtful implications. It is used in the sense of 'being' or 'to be' as its conventional meaning as well as the

87. Abhiṣa. V.2.
88. Me. II.24
89. Mālvika II. 1. 8 मांभोजार्थुद्विति विकायांतु कबन्धः एवं पूर्व
meaning pertaining to the aesthetic situation but in its convention, it would be interpreted as 'भवन्ति लिपिबद्धः' and in art for its aesthetic situation it would be explained as 'भावन्ति लिपिबद्धः'.

In BNS also there are two senses given to the term 'भावः'. For example - कौर्णशील भाव भावम् भाव उच्यते - the repetition of word 'भावः' which occurred twice, gives the meaning according to convention as सहाय्यः and from the point of view of dramaturgy it is implied for a poet. So word भावः has technical implication besides its ordinary meaning. Aesthetic meaning of word भावः is expression. Even in शदाङ्गा of painting the word भावः occurred in the sense of emotion. Bharata tells us about नायकः अनुकूलितः or अनूपसः of भावः in all the three worlds - दक्षिणाक्षरम् नाटसपातानां नाटसपातानां मनोकामी 'Man is governed by his 'चित्तवृत्ति' in his daily action. But this 'चित्तवृत्ति' in the hand of writer or artist moulds itself according to his pattern of imaginations. This self-governed pattern of the artist based on imagination is called भावः and the process of imagination is भावान्ति which is connected to aesthetic sensibility.

90. BNS p.106 वृद्धजीवी हुदायिवादी तस्य माणि रत्नादीकरः।
91. Ibid., pp.93 ff. अथवा निः रसस्य जावानाम् अथविनिःसकिताऽर्थः मामेक्षे रसानामि तिति। अथवे केवल चित्तवृत्ति वर्षेर रसस्य जावानाम् अथविनिःसकिति तिति। तन्न रसानाम् दुः मानात्। अथवे निः रसस्य जावानाम् अथविनिःसकिति निः जावानाम् हि।
92. Abhi.Śā. V.2 The word माणिक्य माणि, where two dance-masters entered the King's court, like भाविन्सिदात. cf. with 'सित्रसुत्र' of विश्वेदार्थमत्तुर्म पुराणः.
Only those who cultivate this sensibility through Bhoga are fit art-critic as said in Gītā - न बाधकतया भावना - . So it is the pre-condition of the artist, the actor and the spectator alike. This condition is the imagination and spiritual-activity (स्न-दक्षिण) of the mind of A, B, C that is, of the poet, critic and the spectator. The interdependence of word Bhāva and rasa is shown in BNS where, bhāva is to be taken as representation in complex-pattern of rasa, if they are gifted with imagination. He calls such a completely successful Bhāva-complex itself by the name rasa since it means supreme delight. The word rasa in singular number does mean aesthetic delight but in its plural form it refers to heightened Stāyī-Bhavās like 'rati, utsāha, karuṇa' etc. The commentators on BNS have their different view on the word bhāva and rasa. The first view is by Lollata who accepts the view of Bharata. Saṅkuka, the second commentator shows the privacy of Bhāva in relation to rasa, to him aesthetic process is as a unique inference from the state of rasa toward that of Bhāva from the point of view of poet. The third commentator Bhāṭṭārkaṇyaṇaka gives supreme importance to imagination or 'Bhāva-Vyāpāra' as one of the aspects of aesthetic experience and 'rasāsvāda' is another side of same 'Bhāva-Vyāpāra'. He categorised the aesthetic experience. The fourth commentator Abhinavagupta has highest lofty idea for bhāva and rasa, who identifies the aesthetic experience with corresponding mystic experience of yogī who gets 'brahmānanda'. Just as philosophers

93. BNS, VII.7.
94. Ibid., VI.36
of the west from PLATO to TOLSTOY were afraid of sensual appeal of
the art which might encourage immorality, scholars in India were
also feeling the same probability in the enjoyment of art. So they
strictly pointed out by the word Rasa, as a spiritual enjoyment and
art is not a sensual representation of the world but it arises from
the spiritual-activity of continuum emotional state (Sthāyī-bhāva).
In the aesthetic enjoyment the total continuum-state of emotion
is essential, if spectator is conscious of bhāvas and their multipli-
city he has no rasa, but when he is lost in the continuum state
of emotion which is resultant into rasa he does not remember the
bhāvās. Thinking, (having the impression of multiplicity of Bhāva)
imagination, (Bhāvakatva) which helps him in receiving the rasa)
and emotional feelings (one's own continuum state of emotion) are
all interacting and interfused. So there occur the interchangeabi-
liity of the terms bhāva and rasa, art does not recognize any such
pre-existing objective quality as rasa in art but rasa is regarded
as suggested by artistic work as said by Ānandavardhana. When one
is enjoying the suggested rasa one is not ignoring the ladder which
helped him to reach that height.

"न हि ज्ञाते प्रतीयमाने बाल्यविषिष्टते वस्तिः"

(DLĀ - III 33 p.348)

Bhāva and rasa both are important for intrinsic perception, in any
effective communication the two are inseparable. It is only for
intellectual understanding that we have to analyse separately; on
the plane of intrinsic perception they are one and indivisible.
Biologically the senses of Rasa and bhāva have been taken from
Āyurveda śāstra. ARISTOTLE's theory of purgation and catharsis
is also derived from Greek medical science. But borrowing the term does not mean the same implication of meaning as denoted in those Sāstras. Even scientific dictionary has many terms borrowed from literary works but it has provided scientific meaning to them with different analogy. So we can't place an hypothesis that rasa and bhāva are psycho-physiological term or correspond it with hedonistic theory of the West. So Bhāva implies in the sense of process of imagination and the cultivation of sensitivity (Bhāvanā). The values of imaginations lie in its selectivity and in sharing the Nature into a art, and rasa is the ultimate value of aesthetic experience in the form of delight which is categorically different, depending upon the sensibility of the reader and in receiving the intrinsic perception of the sensitivity of the mind of the poet. The aesthetic creativity is not different than the aesthetic sensibility of experiencing beauty. Only their processes are different. During aesthetic creativity we have the order of aesthetic configuration like this - 'Sthāyībhāva' → 'Vibhāvādībhāva' → 'rasa' and during aesthetic experience of a spectator the order is reversed, as follows - rasa → sthāyībhāva → Sāncārībhāvas etc. During aesthetic creativity aesthetic experience is felt twice. Firstly, when poet discovers some new facts of life through his knowledge, he enjoys that newness, secondly, when this knowledge of newness is utilized in his creative process he enjoys those moment. So the Sādhana stage and Sādhyā stage both are experienced as delight by the poet. When poet discovers Nature as a sharer of his own feeling then this proximity with the nature gives another categorical experience of aesthetic taste. So creative process can be analysed like this -
"Prakṛti → Saundarya → ānanda" (enjoyment of the natural object) → sthāyībhāva → vibhāvādibhāva → rasa. And the process of enjoyment of aesthetic object for a critic or spectator would be like this:

"rasa → saundarya → sthāyībhāva → ānanda". One who pours rasa and one who enjoys it both are known as 'rasika'.

Only a Sahrdaya is a claimant of enjoying aesthetic experience of a poetry. Abhinavagupta says - अधिकारी चाहि वित्तितिभावाली सहदयः.

For the mutual sympathy of beauty (सहदयाः) between poet and his reader, the symbol of words and their senses are aesthetic object which gradually take them to the height of catharsis. And the science which deals with the poet and poetry, his creative process and his accomplished aesthetic sense together with the aesthetic experience of a critic or a reader, Kālidāsa called Sāhitya or Kāvya as Kriyā. During Kālidāsa's period there was a dialectical enjoyment of poetry and other arts by Nāgaraka and poet himself. Nāgaraka was the actual Sahrdaya who after attaining celebacy used to enjoy the stage of household as well as the poetic symposia and discussions on the science of poetics and aesthetics were main head for his engagement. Kāma-sūtra mentioned the daily life of Nāgaraka which I already discussed while refering the

95. नासिक्य को: श्रौप: समानाः सुधवः! Bhattatauta as shown in Locana p.29.
96. Vik. I.2 पुण्यविध्या आ दासिष्यदाययवा सदसंबुधाद्वांमानान्! पुण्यन जना अब्यान्तादिन्क्यानिष्म! कालितसः।
98. Ibid.
aesthetics in Bhāsa. The treatises of poetics or any fine arts were supposed to be written by them. Therefore, in dialectical enjoyment of aesthetic taste, poet and Nāgaraka both were known as gifted with Pratibhā. The required and acquired qualifications of the as the creator of aesthetic object and the Nāgaraka as the critic and enjoyer of aesthetic configuration are enumerated in Paratrnśikā.99 The criticism of Kuntaka is accomplished from the point of view of poet and of Bhattanayaka from the point of view of connoisseur, while Abhinavagupta elaborately interpreted the creative process and its psycho-physio effects. He added two important things in the theory of poetics. That is, there remains no individual variation in the poetry of a poet who characterises his poetry with the principle of universality which is the summum-bonum of aesthetic experience, though it proceeds from the object highly individualized by the artist. I already explained it with the term 'concept' and 'universal' in the seventh chapter. The presented situation in art becomes aesthetic only when all the elements therein (in the form of 'Bhāva-Vibhāva-Sancāri') grasped by the Sahādya or critic as one universal which consists of many particulars but devoid of individual one, with his personal considerations. And the character of poetry which conveys that

99. Paratrnśikā 47.9 (Kashmir-Sanskrit Series 1918
op.cit. in 'Indian Aesthetics I by K.C. PANDEY,
प्रेमशाली व भाव-भासन भक्ति का प्रदर्शन अत्यन्तही करणीयोक्तरा प्रकरण-सम्बन्धितः। ——तथा व तद्वारासुप्रवाहिततास्रुवसम्बन्धितस्य प्रकरणात् विषयसाधारणतः प्रस्तुतार्थात् विद्युतार्थात् प्रसन्नात्मक मनोरुमः वाक्यात्मात्र विशेषतः। अवस्थात्तमात्र वेदात्मात्र मनोरुमः अवस्थात्मात्र वेदात्मात्र मनोरुमः। यथा यथा च तस्य भविष्यति तथा तथा परिमित कल्पनान्वयनानि। सत्ताः हि अवस्थारूप्याङ्कः शब्दरूप्याय वेदात्मात्र मनोरुमः।
intended aesthetic experience of the poet to the Sahrdaya or critic, he is known as 'pātra'. Poet's feelings does not belong to him but universality proves them as the experience of any connoisseurs. What poet experiences in his empirical world he does not represent the same in his poetry. But his empirical experiences are adorned with his intuition and imaginations (Pratibhā) differently in poetry. Through the potentiality of his pratibhā poet elevates his thoughts and feeling - complex from personal plane to plane of universality. This generalization is not limiting but it contains universals in it. Abhinavagupta calls it स्वात्मदर्शन विचर्चित तथा प्रमाणः. Through generalization his aesthetic experience encompasses all the particulars who feel as if this aesthetic experience belong to them. It is a spiritual activity of the poet's mind with which through Empfühlung everybody identifies it as his own. If this sympathetic attitude is not felt by the poet in his soul as his own aesthetic experience, it can not be conveyed in the words accordingly. This 'Sādhārāṇikaranadharma' or sympathetic attitude of poet and 'rasika' is known as 'ārdhaya-sānvāda' or 'Vāsanā- sānvāda' or empathy. Its nature is as follows -

एक्क दृष्टिभाष्य अयत्त तथा दृष्टिभाष्य सेवाँतः।”

Pātra is just the medium of instrument of this sympathy in poetic talents.

100. Dhv, Locana-11 पूर्वाकार अयस स्वयं निर्माणा हामा प्रवा, तस्या विलोक्या
    स्वात्मदर्शन वै अयस स्त्रीनीय कालव निर्माणां हमारविमः।
    and — Br.Vimarsini 2.4. पूर्वाकार विलोक्या नन्तमन्त्रावासमुद्दा।।
101. Dīā. Bhatanāyaka, मास्तूप्राया न फैलेन तावनी नाम कालविमः।
The poet, hero of the play or critic or Sahādya are the receptacles of same category of aesthetic experience. Bhatṭatauta explains this relationship like this:

> नायकस्य क्रेयः प्रोतः समानोद्वृत्ततः 

In Abhinavabhārati, Abhinavagupta repeats it as - कवितः। 

समाज्ञ्ञ तुल्य एव।’ In the beginning of Locana in Ist Udyota, he emphasises that element of learning in poet is his being identified with Sahādya. From poet to connoisseurs there exists only one world which is pervading in both of them. This is 'rasa-viswa'. About 'rasa-viswa' Abhinavagupta says:

> स्नायुः ज्योतिश्नामः, कविकात्र स्नः, ततो ज्योतिश्नामः जात्म, ततः 

> पुष्पस्यादिः अधिनायकृ न व्याधारः, तथ ज्योतिश्नामः, समाज्ञ्ञ 

> रसास्वादः। ततम समयं विस्तः।’

(Locana - Ist Udyota). This aesthetic universe (rasa-viswa) through its universality which belongs to this ephemeral world, is disinterested (alaukika). The aesthetic creativity of poet flows from the perspectives of his education and culture. Some, are educated and cultured as they are born, there lies the grace of goddess of learning (Sarasvatī).

Let's discuss the word 'भावना' with the term 'भावा' as mentioned by poet Kālidāsa himself. In Mīmāṃsā treatise, the word भावना is interpreted like this - 

> परिमार्तितनुसूची नामकरणार विक्रमः।’

That is, the suitability of the activity of the creator corresponds

with the suitability of the created thing is known as 'Bhāvanā'.
Bhāṭṭanāyaka borrowed this word from śāmkas and explained it in his aesthetic process differently. According to him, there is no aesthetic experience in each word of which is to be used. So words of poetry have different function than other words to bring the aesthetic harmony for the aesthetic delight. This function is the suggestion which is resulted from the process of 'Vibhāvādī'.
It is through suggestion that we have the sense of generality, and through universality we have the aesthetic experience. Actually rasa is suggested through 'Bhāvanā-kriyā' and then we have aesthetic intuition (Bhoga). But this 'Bhāvanā-vyāpāra' is corresponded with the unexpressed sense of 'Vyanjana' as said by Abhinavagupta. He says that Sahrdaya has priori knowledge of Sthāyībhava first, then after seeing or reading poetry through sympathy, he generalizes the feeling and has aesthetic experience. So what is enjoyed in the empirical world that is the disinterested enjoyment of posteriori knowledge of rasa. In this sense Sthāyībhava is known the generalized rasa or aesthetic taste. The term 'Bhāva' of Kālidāsa denotes the disinterested remembrance (Alaukika-Smarana). This 'alaukika-smarana' is caused by our Empathy or Vāsanā which has a status of priori knowledge. It is stated in the same sense in Yoga-sūtra also (4.10). This 'alaukika-smṛti' or 'Bhāva' of Kālidāsa and Yogasūtra is different than the 'laukika-smṛti' of Nyāya system. According to Nyāya, without the previous experience one can not have 'Smṛti'. But Kālidāsa and Yogasūtra defined it as priori knowledge. A priori is used to designate knowledge and principles of thinking that are not derived from
experience and can not be explained by experience, even if their only application is to experience. The KANTIAN's categories mention the word priori as such knowledge and principles are logically prior to experience, but not temporally and psychologically. But Nyaya's 'smrti' has temporal experience of empirical world while 'smrti' or 'bhavan' which is described by Kālidāsa and Yoga-sūtra is the principle which is only logically prior to experience. Therefore, this 'smrti' is disinterested. The undisturbed priori feeling of 'alaukika smrti' which is 'bhāvaka' recording to Abhinavagupta, causes the awakening of poetic charm (camatkāra). The cognition of rasa therefore, is distinct realisation freed from all doubts and obstacles (Nirvighna) by means of priori knowledge of Vibhāva. Abhinavagupta described the facts which come in between the aesthetic experience as an obstacles. And the realisation freed from all doubts and obstacles in empirical practice is denoted by the words "camatkāra, Nirvesa, Bhoga, Samāpatti, Laya" and 'Vishranti' which are synonyms of each other. 'Camatkāra Nirvesa' is translated as awakening of poetic charm, 'Bhoga' as fruition, 'Samāpatti' as accomplishment, 'Laya' as fusion and 'Vishranti' as repose. The disturbance in aesthetic experience are called aesthetic distances (rāsaṁtaryā). In experiencing aesthetic delight Sahrdaya can be disturbed in two-fold manners as said by Abhinavagupta. There are - "Swagatattva-paragatattva Niyamena desakāla viśesāweśa tathā niya sukhdūkhaḥi vivaś bhāva.

One needs to be identified with the aesthetic object in his aesthetic experience, being away from his temporal and spatial status and being free from his own 'Sukha-dukhā'. At the same time

Abhinavagupta infers aesthetic experience which is of the nature of 'Triguna'. If aesthetic experience is 'trigunatmaka' then again there remains 'Vighana' of 'Sukha-dukha-Soka' as 'rasantarya'. Therefore, in place of 'Nirvighna' if Abhinavagupta could have used 'akhanda' then the defect of too-narrowing definition could be eradicated. As 'rasika' experiences the aesthetic intuition through his undivided intelligence (akhanda) and gets lost in rasa itself, just as mind is lost in the philosophic contemplation of Brahma. But Abhinava somewhere, than the chapter of aesthetic distance itself talked about 'akhanda-buddhi - akhanda-buddhi samā-swādyā kavyam apodāmārabuddhyā vibhajyate.' So his chapter on 'rasantarya' is defective. Mammata when says 'Kāvyam yasase arthakrte' - there the words 'Pṛiti' and 'Vyutpatti' are significant as they are important factors related to Sahādaya. The word 'Pṛiti' gives the sense of delight and 'Vyutpatti' denotes the sense of poetic talent full of knowledge and culture and is capable of receiving aesthetic experience. As the heart of rasika is delighted and elevated with aesthetic experience simultaneously, so they are one and the same in their purpose of fruition. To discover constantly newer and newer aesthetic experience is the nature of Sahādaya. Bhattanayaka also used the word bhojakata with reference to the mental-stage of Sahādaya.

104. Abhinava on Locana

105. Ibid.

The word vacakatva used as empirical experience of the feelings imbied in the poetry, the word bhāvakatva gives the sense of 'Smarana' and bhujakatva is the category of catharises where empirical experience and memory or Vasāna have nothing to do with bhoga. It is a disinterest aesthetic intuition. Here, all the three gunas vanish and a state arises where the bliss is attained like a mystic experience of the attainment of Brahma. Though aesthetic experience is not of the nature of empirical pleasure yet of hedonistic nature, it is neither of the nature of mystic experience of the bliss of Brahma it is similar experience of identity and bliss like Brahmananda. If we accept Brahmananda as aesthetic experience then there will be a fallacy of superimposition. As Brahmananda is the experience of philosophy and metaphysics, so it can not belong to the nature of aesthetic experience. To make it feel like aesthetic experience, Bhattanāyaka that's why gives the analogical explanation of the aesthetic experience by mentioning it as Brahmavādasamāna and he did not identify aesthetic experience with the philosophic experience of bliss of Absolute. During Kālidāsa's time Bhoga and Upabhoga are used as hedonistic pleasure. Besides food, every category of pleasures of empirical world is suggested by the word bhoga and upabhoga. Even Manu also accepted the term Bhoga as sensual

107. Abhinava in Locana p.68. भृतुमा स्मरण धस्पितालिम्यो किञ्चि एव दृःति निक्तेर विधानानि रक्षतामोऽविधायानुविर्जितसत्कल्यनिविभिः स्वयाया निकृति दृःति विधानान्तः ठाणान्: प्रज्ञावाद संतिं। स श्रव न द्वांमणक्रूः आगा सिद्धिः यथा

108. Raghu.XII.22 प्रियोपथो गच्छे देश पोषोप्सा म्यर्धावचर्य ।

109. Manu Smṛti 2.13. ओमभोग: (उप भृः घ) मातर्कतिरिक्त मोगः। तत्वायः। निर्वेषाः।
pleasure.\textsuperscript{110} Though in Kālidāsa's time Bhoga is used as sensual pleasure, yet it is untouched by the senses,\textsuperscript{111} so Kālidāsa also like Vedāntist feels the nature of aesthetic experience a spiritual delight, not touched by the senses as said later by Visvānath as 'Vedyantara Sparṣasūnya'. The beauty is not a thing belongs to senses which are incapable of enjoying it. Bānabhatta later in 7th century A.D. reverbrated the same concept of aesthetic pleasure as expressed by Kālidāsa, that if beauty is touched it is lost.\textsuperscript{112} Through tactual sense one experiences the empiricism of this world but beauty is disinterested joy and priori sensation. Just as nobody can bloom the lotus by touch but the priori sensation of sun-rays is only a responsible factor for its bloom, similarly the beauty of Pārvatī is caused by the rise of youth itself and not by the touch of sensuous hand.\textsuperscript{113} It is not the vision of nearer and far off things.\textsuperscript{114} Neither it is in the movement of serpent (Bhujāṅga-prayāta) but it is experienced slowly and gradually elevated movement of 'mandākrāntā' where beauty again and again due to slow movement can be experienced newer and newer.\textsuperscript{115} It is a net of magical tricks where the outer senses and inner-senses of the Saṃrādaya are awakened as joy of beauty.

\begin{itemize}
\item 110. \textit{Ibid.}, 2.14.
\item 111. \textit{Abhi.Śā.} II.10.
\item 112. K. Bānabhatta I, Chandala-Kanyakā-Varhana
\item 113. \textit{Ku.} I.32
\item 114. \textit{Abhi.Śā.} I.9.
\item 115. \textit{Me.} II.23, 24
\end{itemize}
SYNTHESIS OF VEDÂNTA AND SĂhiftYA IN
KÂLIDÂSA'S CONCEPTS OF BEAUTY

Dr. S.K.DE has given the relationship of aesthetic experience with Brahmasvâda. The brahmasvâda is likened to the rasasvâda because in both cases the intimate realization comes after the limitation of the ego-centric attitude are transcended and all separate existence is merged in the unity or harmony realized. Kâlidâsa believed in Vedânta and its synchronization with Sâkhya and Saivism. So the philosophical perspectives from the aesthetic point of view are derived from these fundamental principles of Indian philosophy. The triad of Vedânta, where three things are essential are subject of knowledge, an object of knowledge and knowledge itself. Though knowledge of object is inevitable but object is known by the medium of subject of knowledge. In each knowledge, there is one conscious-principle working behind it. Therefore, knowledge and object of knowledge can not be one and the same. But without an object also there is no scope of any knowledge of it. These objects are the "Tanmâtra" of Sâkhya. While Vedânta deals with only one reality of universal soul and individual soul as subjective principle, Sâkhya believing in two realities of Prakrti and Purusa, proceeds to develop in exhaustive analytical enumeration of the categories (thatnesses) of nature.

117. Abhi.Sa. i.1. वमाहः सङ्कीज गृहसिदिकिष्ठ या ग्रंथिन: ग्रंथित: श्र: प्रत्यासितमित: ग्रंथकितोऽविश्वसिद्रतमाधियम: श
This emergence of tattvas (Tanmatras) is the natural process of the unfolding, or evolution of the normal waking-state of consciousness from the primal, undifferentiated, quiescent state of prakrti. As Prakrti is undifferentiated so these tattvas which evolve into an objective world also have the nature of Prakrti. Tanmatras are defined as whole objectivity unrelated to the subjective Principle of Jiva or Purusa. From tanmatras evolve five gross-elements. The word rasa is derived from Sankhya and Vedanta in Natyasastra. Sankhya defines rasa as whole of the objectivity unrelated to subjectivity. It is an undifferentiated objectivity, while rasa in Vedanta denotes whole of the subjectivity but related to the objectivity. The fourth and last obstacle on the way to nirvikalpa Samadhi is that of the bliss of the stage just preceding it - the enjoyment of Savikalpa Samadhi. The yogi refuses to give up himself and his ecstasy by dissolving in the self with which now, at last, he is face to face. He remains steeped in the beautific vision without the will to abandon the duality of seer and seen. This obstruction is called rasasvada, the tasting or enjoying of the substantial sap or flavour (rasa) of the self. It is as though some-one tasting the most palatable food should prolong indefinitely the act of holding it on the tongue. The self is caught in the tasting enjoyment of the celestial-state where the self is divided as it were, into itself, and the consciousness enjoying it, tasting the juice (rasasvada) refusing to proceed to the ultimate assimilation of

118. Pancadasa I.27
the seer and seen in the state of the changeless Total-one. So 'rasāsvāda' is manifested and unmanifested state of aesthetic experience, according to Vedānta which are dependent upon the object of perception. With reference to Śaivism, all the moods or flavours or rasas are manifested by Śiva, the highest God in the various situations of his mythical manifestations and thus are sanctified in devotional Hinduism as aspects of the Lord's cosmic-play, revelations of his divine energy under various modes.

Kālidāsa, though, followed the two philosophic systems for evaluating his aesthetic feeling but he worshipped his ideal god Śiva throughout his literature. So he followed the religious sect of Śaivism. While of Kumārasambhava the beginning of Kaghuvaśa, in Vikramorvasiya Śakuntalā, Mālviṅgānimitra, and Meghadūta everywhere he worships his īśṭa-deva, Mahādeva. As Śaiva and moreover, as Hindu, Kālidāsa followed Vedānta and Sāmkhya philosophies in the perspectives of his literature, but as his religion, he tried to magnify the glory of his patron, Mahādeva. Only his view about Rasa is important here which he derived from Vedānta as well as from Sāmkhya. This rasa belongs to objectivity and subjectivity equally. That's why he wants 'Śāmājika' or 'Sahrdaya' who can evaluate his work of art and

119. Vedāntasūtra 213.
120. ZIMMER, Myths and Symbols in Indian Art and Civilization pp.148-151 and pp.53-54,117-121, and figure 33; pp.53-54, 117-121, 187-188 and figures 1,27,28,55,59,60.
121. Kum. I.53-54.
122. Raghu. I.1, Vik. I.1, Me I.34.
then could proclaim it as Sadhu. As he first enjoyed the aesthetic experience himself but he realized that this aesthetic of the work of his art is not only important to himself but as well as to the connoisseurs of the society also who were famous as one of the classes of society during Kālidāsa's time by the name of Nāgaraka. As Kālidāsa determined his concept of the subject and the object. So aesthetic experience is equally significant to subject and object as opposite to the slogan of western world that 'Art is for Art's sake'. Therefore, aesthetic experience does not change in any situations to ugliness whether it is perceived or not or it is enjoyed by the subject or the object.123 Beauty lies in the feeling of sensitiveness, just as cold, warm, sweet and sour are the feelings of empirical world, similarly, aesthetic feelings belong to the spiritual world. Its taste is different and undivided (akhanda) taste of the brahmasvāda where whole subjectivity and objectivity is absorbed.

STANDARD OF VALUE AND SAHRDAYA

There a question arises, how rasa or brahmasvāda has become aesthetic experience of the art? Rasa is the soul of all the arts. It is true that we have concerned only with the juice of sugar-cane and not with its constituent yet to taste the sweetness of that juice depends upon the conscious subjectivity of all the individual objects. Though juice is different than the sugarcane as an object, but as a resort of juice it is also

123. Abhi. Sa. VI Act पर्याप्तचक्ष्यम् रमणीयत्वम् आकृति विज्ञाताम्।
significant for the subject who tastes its sweetness (āśraya-
āśrayī-bhāva). So conscious subjectivity of any Sahrdaya who
taste poetry, it straightly links itself to the essence
(spiritual entity) of the Sahrdaya. As relation between the work
of art is established by the aesthetic feeling imbibed in the
work of art and the perspectives of the poet's existence, his
belief, his nature his sociological, philosophical, psychological
and logical relationship of harmony in his own age, this back­
ground of poet's life equips any Sahrdaya with a perspective
on works of art. It gives background from which further appreci­
ation and enjoyment of art is made easier. So āsa is the
soul of poetry and its perspectives in which it exists as a
value-feeling of art, it is made for the purpose of enjoyment of
aesthetic taste. The same āsa when enjoyed as his aesthetic
experience by the Sahrdaya, then by being shared it becomes
standard of value. So for evaluating this relation between the
work of art and the perspectives of the poet's spatial and
temporal surrounding, the existence of Sahrdaya is invariably
accepted by Kālidāsa. It is like a tree which though is the
support of a creeper yet it is different than creeper, even if
it is growing. It is not existing quality of an object of
perceptual world but it is experienced in the feeling in its
introspection. When we say that the word beauty is the quality
which does not belong to any being but to our feeling then if I
say that 'I feel āsa is handsome' then it can be accepted that
it is the sensitivity of my feeling only that he is handsome.
But if I say that 'Rama is handsome' then this general view would be difficult to be accepted by all. So far constructing the sentence of authority or testimony we have to say 'A' who is unrelated or disinterested object is beautiful. It is not that only relativity is categorized by different thoughts but even absolute can invite conflicting ideas as we see in the speculation of different philosophies. So feeling-values are to be chosen as experiencing aesthetic delight. Feelings depends upon the perceptual world, while imagination has its source in the latent impressions of past as Vāsanā; an ideal condition of aesthetic experience. The feeling complex depends upon our imagination-complex of latent impressions. Therefore, beauty does not belong to any object of existence but it is felt in the feelings of imaginations and only to those imaginations which are related to the beautiful. If an aesthete does not find an object of interest with its full suggestions, he gets bored.

BEAUTY IN NEWNESS

Empirical beauty is such where nobody can compel the tendency of perceiving senses to experience what is so-called new, nor we can replace our senses to something else to findout newness in beauty. It is something where we can replace one object with another, as after eating too much sweet we would be

124. Abhi.Sā.I. प्रियमक्ता - यथा कल्योगस्तन्तः अनुभवेऽध्रेत संगता अधि नागेकदमवत्म्यात्म्योऽनुसर्यं वर्षो दर्शोति।
शकुनत्ता - एवं नूँ तवात्म्याऽनुसर्यः मनोरथः।
inclined to eat tamarind that what would be called new aesthetic
taste of empirical category. Beauty is an activity of
experiencing self or contemplating self, though senses may be
treated there as instrumental cause of it. But what we do in
evaluating feeling-value of the beauty, we impose beauty on its
efficient as well as material cause of the pot, we may call them­selves as a pot. It aesthetic experience is an activity, then
what type of activity it is? It is an abstract activity, therefore, we can call it abstract noun also. Abstract activity
is performed by passive verb.

BEAUTY AS THE CONTEMPLATIVE ACTIVITY OF THE SUBJECT

Kālidāsa never associated his aesthetic experience with the empirical sphere. To him, beauty is not an activity of utility or purpose. As utility and purpose can be disposed off as they are accomplished and thus after their accomplishment aesthetic experience also is lost. Utility is the nature of incomplete thing while aesthetic intuition is perfect activity which does not have any component parts as such. In this contemplative state of aesthetic activity one has to make oneself free from selfish motives and egotism. This activity is performed by

125. Ibid. Act II.

126. Ibid. Act II.


128. Abhiṣ. Act II.
cardinal virtues and emotional imaginations, if creator could have enjoyed Himself as bliss or aesthetic absoluteness then there was not any necessity of this creation at all, but he felt the urge of objectivity thus created everything in two-fold manner as subject and the object. But He gave preference to the subject. It is the contemplative activity of the subject which beautifies an object by its aesthetic intuition. Subject is the scale itself which measures the object of beauty. It is the priori activity of all the objects of beauty. It is an extra-ordinary nature of aesthete who experiences beauty in all. Average people can not enjoy it due to their distortion of the pragmatic life, god has created the vast objective world before a small subject. This objective world possesses the objective sentiments of benevolence, love, Vātsalya, friendship etc, on the other hand, subjective world has its own subjective sentiments of self-realization, self-love, love for life, self-praise, and accumulation of the potential objects like wealth etc. The proportion and harmony in all the parts of these two wholes brings beauty of feelings. This harmonious state of the subject with its correspondent objects with the sense of selectivity creates aesthetic activity. All the ordinary people can not perceive the harmony and proportion underlined in the objectivity,

129. Kum. V.86 अच्छाहित्यकर्ता हिंग तबा सिद्ध मास: ।
     कृष्णस्त्यो मिरिन्ति वा दिनी वन्दनापौ।


131. Ibid., I.19.

132. Vik. II.3
it is the extra-ordinary activity of extra-ordinary being who engrosses himself in contemplative activity. Being liberated from personal fads and whims, partiality and duality or pairs of opposites when man achieves unique democratic pattern in all his perspectives then this enlarged world becomes beautiful for him with aesthetic activities. When we call something beautiful it does not mean that in its first stage it is delightful then it is beautiful, but reverse is the case therein. There is a sense in which the value of a thing is dependent upon its worth to other things, and this is its extrinsic value. But there is also a sense in which the value of a thing is independent of other things and this is its intrinsic value. The intrinsic value of a thing is its value in and by itself, quite regardless of other things and of their capacity for appreciation. God infuses the harmony, proportion and order in both the subject and the object. The combinations of harmony constitute the intrinsic value of beauty. Every whole is made of parts. Harmonic relation of parts within the whole are beautiful. It is the theory of synthesis where in the universal beauty the individual beauties are synthesized. That is to say, the feeling, willing and knowing of the one individual-whole are synthesized harmoniously. There is a harmony in many wholes of the society categorically. Though there is a difference in two wholes but

133. Mal. II राजा - (आदम्यिक) अहो, स्वस्थवाणियो वासनताः प्राप्तान्ते गुणमति।
this difference is not of the nature of rivalry. The theory of synthesis unites all the categorical beauties which are experienced categorically into a one whole. It needs self-contemplation to discover in the quite some the intrinsic value of all the components and their whole, of subject as well as of the object. This special correspondence which is based on synthesis it is what we call 'Sarvavasthāsu ramanīyatvamākṛti Viśeṣānam'. It is this theory of synthesis of particular combinations in a harmonious whole which makes us experience the newness.

I have to clear here, that 'synthesis' is entirely different than the term 'addition'. Our ideals of enjoyment when they are included in the creative ideals only then we achieve the spirit of wholeness. In their separation, the value of joy and value of creation does not possess a potential ideal of perfecting a man.

**VALUE OF BALANCE, SYNTHESIS AND PROPORTION**

Actually, potentiality of perfection is what we call synthesis of two ideals of joy and creation, and not the addition of two ideals with their individual entities. Balance, synthesis

134. Chāṇakya nīti

135. Vik. II.15.
or proportions are related to all the pairs. In the mutual accommodation of two we find the value of balances. If our legs are 2 yards long and whole body is measured as 1/2 a yard then balance could not be performed. But as said in the chapter of Upanisads that this world is a 'Sukrti' where no loop-hole stands as such. Logical proofs of Nyāya tried to deduced the cardinal truth through knowledge by applying the balancing intellectual perspectives. Aesthetics tries to find out or evaluate the value of balance in the arts. Logic proves that truth does not consist in facts but it consists in factual harmony which is brought by the sense of proportion and proof. If beauty is the harmony in the synthesis, proportions and balance, then beauty is truth and truth is beauty. The value of balance which proves the relativity, it is the external expression of creative ideals. Proportion, balance and synthesis are the different categories of the principle of harmony when all these categories are included in the creation they create the sense of delight in this harmony like the seven notes of the music when proportionately, synthesize with their equal balance they give delight in the melody. Experiencing beauty is that satisfactory state of the soul which enjoys the value of harmony and perfection in particular object of creation. The word 'Samarasa' or harmony is scientifically used for the first time in Saivagama, where the identity between Siva and Sakti is known as 'Samarasya' or equilibrium.

136. Abhi Sa. Act I. राजा (सत्वी विशेषत्व) अहो समबयोध्यमणियः पक्तीना स्त्रीहार्द्धः।
'Devam bhūtvā devam yajet' is the ideal sentence of this harmony which is attained by ecstatic love as its potentiality. 137 It is love or devotion which brings harmony between two contradictions - made of positive and negative feelings, where positive feelings of truth, beauty and goodness transform what is false ugly and evil. Therefore, all the positive feelings which are the output of this harmony they have aesthetic experience in them. 138 Love widens our consciousness which in return widens our perspectives from where we have the aesthetic experience of newness. The dualities are merged up in the feeling of devotion and aesthetic love. Love in its separation is an absolute motion of the activities and in its unity it is an absolute beautitude, so 'absolute motion is the absolute rest', this principle of science can be applied to the aesthetic activities of love in separation which are absolute due to the motion of thinking and feeling-power which are not other than the spiritual activities. Thus, this frequent newness is attained by the harmony of two things through love-process. Creative process of the art itself is aesthetic to a creator. This creative process is the element of universal love which binds animate and inanimate both. 139 Therefore, this feeling of love

137. The Gospel of Sri Ramakrsna p.139.
138. Raghun. I.14.15
139. Me I.5. कामार्थि हि पृथक्युषाणामेवताभेतसुँमु एव
is an aesthetic experience. Just as sun-rays illuminate the
good and the evil equally, similarly, love through its contem­
plative power illumines both the good and bad, right and wrong
and so on. Both the feelings have height of love, the pairs of
opposite which are related to love, they are no more qualitative
degrees but this is 'inclusiveness of love'. Love which trans­
forms ugly into beautiful, evil into good, is a creative poten­
tiality as an intrinsic value of aesthetic experience. In the
vision of Kālidāsa love is not a symbol of empirical pleasure or
emotional delight. It is the relation between two hearts due
to verisimilitude (Sādṛśya) which leads to spiritual unity.
Love is fulfilling the purpose of god in its reproduction on which
human culture is based. Thus, it establishes the God's kingdom
on the earth. The physical pleasure is very insignificant in it.
Love is reborn again and again through its intensity (Bhakti)
and its contemplative power. It does not exist in the paradox
and competition. Kāmadēva could not be successful in his
ulterior motive of creating love through disparity and for
destruction purposes. Kālidāsa allegorically explains the
element of love which appears only after killing the passion.
Moreover, love-feeling does not belong to the superfluous decors
of the physique but it resides in the contemplative feelings.

140. Ku. III.6-8.
141. Ku. III.72.
142. Ku. III.75
143. Ibid., 8-12, 18-29.
Its aim is to achieve 'Sivatva' or goodness. The ideal love is not the love of Kāma with Kāti, but it is of the love of Siva with his spouse Pārvatī. JOSPEH T. SHIPLEY in the 'Encyclopedia of literature' gave his mind like this - "Kalidāsa depicts in his poems the balance between activity and quietude - Pārvritti and Nīvaritī and love that is not death (Māra) but is rendered desirable (Kāma) as a result of sublimation and control by moral and spiritual values". If love-feelings are tortured in its separation then one reveals the endlessness and inclusiveness of love as well as of truth and beauty. Though Vedic-seers again and again stated that creation is born out of bliss yet in this bliss there existed the factual harmony of sorrow also for which they proclaimed - 'Satapa taptvā sarvan asrajat yadidam kimca na' while they were engrossed in cosmic sacrifice, they suffered sorrows and bliss simultaneously. This penance of sufferings and the bliss, what RABINDRANATH TAGORE called them is, paradise lost and paradise gained - "With the matchless art Kalidāsa placed his heroine at the meeting-point of action and calmness, of nature and law, of river and ocean, as it were .... In this drama of Abhiṣekam Śākuntalam, Kalidāsa has exstinguished the volcanic fire of tumultuous passion by means of the tears of the penitent heart. Truly in Śākuntalam there is one paradise lost and another paradise regained."

MILTON could not import forgiveness to his Eve for her passions and infatuation and exiled her from the world of Paradise. But Kalidāsa being human, could not take so severe action against Śākuntalā who was untrained in the ways and strangness of the
world being a rustic girl. She was given an opportunity for the apprenticeship to regain her potential-being as a real woman, where she elevated herself towards the world of spirituality which was certainly better than the Paradise of Dusyanta. Miranda of Shakespeare was also seduced in her first love and infatuation, and attained bliss of heaven in its last stage.

**Senses of Beauty Are Higher Than the Primary Psychological Senses As Reviewed in the Literature of Kālidāsa**

According to Kālidāsa, sense of beauty is higher than the primary psychological senses of touch, smell or sight. We admire or enjoy a work of art to the fullest or feel it in every fibre of our being only because of instinctively valid aesthetic judgements. There is the world of the subject which is mental and there is the world of object which is physical. These both are epistemological world of one being. There is another antological world which is independent of both the subject and the object, the world of universals and values, it rests upon only the sympathetic reactions which it arouses in the spectators who taste it, enjoy it and appreciate it without having an objective reference. The feeling of beauty is akin to the feeling of love and holiness of which in their highest manifestations are probably aspects of same awareness. For, to recognize the beauty of an object is to some extent to love it and to hold it as a symbol of the worshipful. For this recognition we have to acquire some knowledge of familiarity with whom we love, so that we can trust
his feelings. So knowledge for the recognition of love-feeling means, we should acquire the taste to appreciate beauty, being independent of our subjective-self of internal world and objective self of this physical world, that is, where we can evaluate the universals of feelings and values of life in their intrinsic perspectives. To recognize love-feeling means to recognize aesthetic feelings. Love stays in the feelings (Bhāva-deha) and emotions. Feeling of love is intense in separation which is prettier than the feeling of union. During separation, one has presence of his beloved or vice-versa even in his or her absence deeper than the union. It is as if a mental-stage of inner scenic-sight with the interaction of the objective world of his own (the impressions of the union of the past) a lover being free from both spectacles, becomes the spectator of the universals and values of the third world in his separation. Intensity of love-feelings during separation shows the intense knowledge of loved one and his intrinsic value of life as such. The perspectives of love are totally viewed in the state of separation some times as dream of wakefulness, and sometimes as mirrored in the beautiful objects of Nature. During Kālidāsa's period the aesthetic value of love-feeling had been forgotten in the flux of passions and affluence. During Purāṇa period,

144. *Māl. III.15, Vik III.3* परस्पर प्राप्तिनिरावलम्बी शरीर नाजालिपि समानुरा गाय: !
145. *Mē. II.39*  मासूद्धया: प्रणामिनी मयि स्वतन्त्रधे क्षणिदु !
िभ: क्रष्णचन्द्रपुरूक्तः प्रमिय गाढ़ोपूर्वम् !
146. *Mē. II.46*
Kāma had two wives - Rati and Priti. Rati by hook or crook exiled Priti and became herself the beloved of Kāma. But during Kalidāsa’s period Kāma who was with Rati became the disorder in the society, was burnt by Śiva (The symbol of auspiciousness or Ethos of Hindu rituals) and became bodiless ‘Ananga’. Though it gives some reflection of the platonic love but it chooses the midway of Platonic love. Kalidāsa showed this bodiless state of Kāma in the separation of Śakuntalā, the wife of Yakṣa, Urvāśī and Sītā. Love is not merely a sex-attraction in its infatuation but it has its value of preservation and responsibility of its duty too. In its seedling-state, love is sprouted but for its fruits and flowers, it had to undergo the struggles, the cyclonic waves of the ocean. The action, time and place bring different perspectives before love. And these different perspectives of love caused by performing different actions, in different place and different time bring eternal newness in the aesthetic experience. This newness does not belong to the emotions or virtues, but it is the newness of the relationship between the subject and the object, which is renewed in each moment through separation and union and reunion.

Not there are two aspects of love, separation and union which renew the relationship but even relationship assumes different forms of beloved, sometime as a child, sometime, as a friend, as a mother, as a preceptor, as a husband and so on. Inclusiveness of love, represents the inclusiveness of aesthetics. The loneliness of

147. Me. II.52
this whole internal and external world is filled with the love. The separation from one’s own self and from the world, makes a man insane. The achievement of interpersonal union of fusion with another, keeps the pendulum of life-time on. One feels free fearless in this interFusion which is caused by love. Love is a feeling of perfection. Even separation has value of love and confidence. The love is the potentiality of the singularity which fills the gaps of imperfections of the beings. Perfection is divinity in the aesthetic experience of love which brings nearer to divine realm. Love after being satisfied in its individual aspect becomes conformed to the generality of whole society. The affluence and prosperity of external world snatches away the hardship of love-feeling from men. It is not that, the love is flourished being confided in the society. Even social witnesses and acceptance for love in marriage can not fulfil the purpose of love. Love needs as its witness the soul of a lover and self-confidence of oneself. The society with its affluence at its climax, when forgot the real meaning of love, (Polygamy) Kālidāsa erects the castle of love with an individual ethics for its conformation where it could not be broken even by the non-conformity of the lover himself (Dusyanta), or by the other relations. Love could tolerate the banishment by whole society

148. Ibid., II.53
150. Ibid., V.24
or any other relationship but if love is exiled even by one’s own lover, it is a hell of degradation for the loved-one. This oblivion-state or deserted feeling of the loved-one could break the ideals of life as such as we have seen in the whole of the literature of the West, but broken Sakuntalā who was tortured even by her lover, by her society, by her forest-family, left no hope for reunion after living with austerity151 in the caves of the mountain. But Sakuntalā though singled out by the betrayal of her own lover, feels fully confidence in her and the value of her love, elevates herself in the third world of values and universals only, where she attains the perfection of aesthetic experience in impersonal realm. The aesthetic values in this realm are intrinsic and unchanged in any condition of loved-one.152 This is the state where love does not decrease in the separation or increases in the union.153 It attains the perfect disposition where temporal and spatial aspects remain ineffective.154 This intrinsic aesthetic feeling can not be transformed as feeling of ugliness like moon and stars though covered with the clouds, they do not abandon their nature of illumining the world.155

151. Ibid., VII.29 दिनमया राकान्ता सावधी स्त्रपवत्यपिंदं मनान।
अन्तर्भिँ विविधत्वेतिन्निसयं तत्समा गत्व।
152. Ibid., VI. सब्रीस्वतांशु सनाती सत्त्वामृत्तिकोणातिम।
153. Bhag.P. A.1.47.35 केष द्विवरे गुड्डे नन अविन्य होति।
स्त्रीणां च न तथा केलं सर्वं निर्मोरः मोरे।
154. Māñ. II सब्रीस्वतांशु सनाती सत्त्वामृत्तिकोणात।
155. Ku. VIII.65 विविध्या नाह लक्ष्योऽधाना निर्मोरः शिरोदयम।
पानन्तकहां निमं। हा निमं। सति नल्लै द्वियं व्यक्तम् दोषोऽणि कोिलाकार
हार
This valuable aesthetic experience of the universals attract even the Western aestheticians for their eulogical praises. Mr. Ryder is stimulated by it and could not resist to say that "Sakuntala has held captive the heart of India for fifteen hundred years, and wins the love of increasing thousands in the West; for so noble a union of sweetness with strength is one of the miracles of art. It is most perfect beauty of soul no less than of outward form."

The perfect personality is the main objective of a man towards his process of aesthetic values. It is not the perfection of knowledge or goodness or mind but perfection of all the parts within their perfect whole. This perfection in the parts is achieved by the law and order of love-feeling. The whole transformation of man evolves into the value of perfection. It is what we call spiritual transformation — कृत्रिम सूक्ष्मतायू 

Kalidasa admits man as a social animal. In the absence of any society no man can be evaluated as beautiful. Since birth, in each action of man, in his physiognomy, in his feeling and emotions, in his enticements and intellect, there exist a social reaction in all of his perspectives. It means, that man does or imitates his society after following the pattern of the actions of other men of the society. So conformity of the society works on him since his birth. All the perspectives of society consist in all the social-sciences. The artist is 'ahead of his time' by definition, since he pursues possible values rather than actual values, thus he walks in the vanguard.
of culture. The judgement of contemporary society can never be final as to the value of any given work of art. Actually such a man gives new magnitude to the society even. When we call an artist ahead of his time, it implies that he reveals the possibility of new achievement to the whole society. He becomes an institution of the society by himself. He represents as the kingdom of a king where he thoroughly can expose everything existing in the king and even king acquired fame through a poet. Kālidāsa showed the aesthetic value of the society in its ethical background through love-feeling which lives in the third possible world of universals and values excluding its subject and the object. The four summum-bonum of life 'Dharma rtha kāmamoksa' of a society compel a man toward perfection. Love-feeling is responsible for the ethical values, which is durable and time-tested.

**BEAUTY AS KNOWLEDGE**

Abandonment and enjoyment (tenatyaktena buñjītha) are two limits and their process is an aesthetic activity. Sakuntalā, Purūravā and Yakṣa, they all enjoyed the aesthetic values after their sacrificial acts. Yakṣa of Moghadūta enjoyed 'Bhoga' after performing duty. That shows love flourishes with its

156. *Raghu* I.24
158. *Yoga Sūt.* I.14 स न दीर्घालस्नायुनायश्वेदिकतः ढूढपूचि: !
159. *Ma.* II. 5,6,10.
responsibility of duty. As Yaksha abandoned his duty he was deprived of the aesthetic experience of love. Living on this earth, only that man enjoys the earth who owes something to the earth. Kālidāsa agrees on this account with Manu. The harmony between the love, duty and knowledge provides with aesthetic values. Kālidāsa maintains the balance of beauty (Śrī) with its component part of knowledge (Saraswati). The great mathematician and German philosopher LEIBNITZ admits that knowledge is self-illuminating. His view is parallel to our Upanisadic concept for knowledge. It suggests that knowledge does not belong to particular individual for its value. It is independent of subject and object, as the unity of universal and particular where all the people without having any segregation having the feeling of knowing in particular thing equally that is known as knowledge. It is universalistic. Man is made of three atoms - living-atom, pleasing-atom and knowing-atom (prānātā, priyatā and viveka). From the point of view of aesthetics, these three ontological elements have been taken as action, devotion and knowledge. Because of empathy, they are the qualities of generalization also. We already enumerated the action and devotion in the category of duty and love. The element of pleasing is beautiful also but it should be delightful to all - ātmanastu Sarva priyam Bhavatī' Vested-interest includes universal-interest

160. Manu. Smr. II.2 कामात्मका न प्राणस्ता न बलेश्वरस्यस्मात्मका न
कामस्य हि वेदोऽधिगमः कष्टमपमः वैदिकः II

161. Vik. V.24 परस्पराविरोधाविकोऽरूपं स्वाभिमुद्धः
पर्यन्त श्री तस्सब्ध्वर्यापूर्ववेदतस्य स्वतः स्वस्तः II
as we have to live with others. We have to place our society on the level of our own interest so that others are pleased with what pleases us. It is through wisdom or knowledge this process is understood in the perspective of society. The word society does not include whole society but particular section of society which is sensible and sensitive toward the artistic activity and its aesthetic value -

Only through knowledge one perceives all the perspectives in the right light as parts within a whole. First of all, one painting is observed with the perspective of its colour, then with the lines and strokes of brush and ultimately it is viewed totally into a one form. The depth of aesthetic experience is constructed by the knowledge of the aesthetic object. Bhavabhūti calls internal sense-organ, the mind as art itself. According to Nyāya if we analyse the process of perception, we find that Manas is a sense-organ. But as contrasted with the external sense-organs, manas is an internal sense-organ. It serves as an instrument for the self to know the outside world. If mind is inattentive, it is not possible to gain knowledge. Again, it is not an instrument through which merely the external world is apprehended, internal status like pleasure and pain and other feelings are also cognized by the self through the agency of mind.

162. Uttara I. वन्देमहि च तत्प्राणमुक्तयात्मानं क्षाम॥
when Bhavabhūti says mind is an art itself, he says in the same manner as some says 'I like sugar!' but it does not mean I become sugar! But Bhavabhūti made mind sugar itself, though it is an agency of knowing the outer and inner-world of feelings. So aesthetic value is not itself the mind, it merely inheres in the mind. As introspective feelings of the mind such as love, wisdom, sympathy etc belong to the mind so being identified अराय with its अराय, Bhavabhūti wanted to emphasis more in the aspect of knowledge in any art than emotions and feelings. It is true that art is the essence of soul, as a flower is the essence of its whole tree. which is not explicitly said by Kālidāsa that is directly stated by Bhavabhūti, but Kālidāsa exhibited this principle throughout his works as a major factor for aesthetic intuition. Kālidāsa elevated his aesthetic feelings from physical world to spiritual world. It is the experience of universal-consciousness through wisdom, that universal aesthetic consciousness works in the animate and inanimate beings. This aesthetic experience of spirituality is the permanent relation of the words with their senses which can not be replaced if permanent aesthetic configuration is enjoyed therein.

163. Abhi. Sā. I.16 शुभदा-न्तुर्मिति यजुराश्रमवार्तिनो वदि जनस्य दूरिक्ष्यो तु श्वास्त्यानस्यो कक्त्वामि:।

164. "A fine way to paint soul, by painting body, so till the eye can't stop there, must go further, and can't fare worse." - Browning Fra Lippo Lippi Vol. I. pp.381.


To know the world through knowing-feeling and to attain it through love and devotional feelings mean to widen oneself in the extensity of this spatial world. Through these two methods, aesthetic experience can be visualized in its entirety. The repudiatory feelings of evil, ugly, sorrows and death - which we look down as worthless to life, by perfect knowledge, if they are observed with love and devotion, they also begin to emit their purposeful meanings with their aesthetic value. If Sakuntalā could have been lacking this wisdom, reminded of her humiliation done by the king, she could have allowed the play ending in tragedy in Marīci hermitage, where, Duṣyanta met her second time. But it was her knowledge for the deep-rooted love of Duṣyanta in the first instances where she had a perfect understanding of love of the king for her and latter evaluated her aesthetic feelings for king at last. Wisdom shatters the doubts and errors and identity of love is realized through faithfulness and self-confidence.

**IDEALISM AND EXPRESSIONISM**

The aesthetic creation suggests perfection in love and wisdom, where every thing is identified in its harmonious whole. The poet trusts in that whole which contains the harmonious parts within itself and which identifies one object with the other to widen the perspective of aesthetic experience. This aesthetic-

167. *Ibid.*, VII.32
168. *Kaghu* XIV .66
delight stimulates one toward creativity and in his creativity he reveals the perfect truth by his perfect aesthetic-feelings. This perfect truth does not lie in his intelligence or property but it depends upon universal-sympathy of the creator. The world is not only the combination of potentialities but it is the dwelling place of all the souls to live here. These souls themselves possess the aesthetic values of continuous colossal flux. It is the idea of our soul which forms by itself but by being related to objective world of empirical nature, it is widened with imagination too. Idealism as well as expressionism are the expression of soul which take symbolical language for communicating inexpressible visions or reality.

This is a contemplative process of extracting values of reality through aesthetic feelings. If we say that imagination is the un-natural process against the ideals of impressions, then how we include imaginations in our aesthetic feeling? 'Idea' is natural which is formed through ideal, an ideal which writer is copying, exists before he copies it only in his mind's eye, in his ability to conceive how thing ought to be. But the fact is that the ideal exists for the moment only in conception does not mean that it has its being limited to the mind, but its being is independent of the mind and indeed of all actuality. The great writer is a metaphysical realist in that he assumes the being of an independent set of values which he for ever seeks. So from the paradoxical existence,
from the self or spirit, idea emerges while matter of physical existence takes us to phenomenological world of appearances where our emotions have their outlet for expression as our imaginations. So imagination is the reality of our phenomenological world on the background of Universal soul. These are the expressions of Maya as Samkara in his commentary on the Brahmasutra commented as superimpositions (atasmin tadabuddhi) illicit transformations (rajjuraspa, saktikarajata) and subjective modification (akaše talamalinatvādi) and postulation of negation (Khapupsa, mragatrasika, aindrajālika, saśavīgana and vandhyā-putra) from these phenomenal reality, the spiritual world noumenal, 'sub-specie aeternitatis' is unreal. That is the great distinction Samkara draws between the Pārmatikā and Vyāhārika view of reality which German scholars call the distinction between empirical reality and transcendental ideality. This ideal always is delighted by newness of ideas which are unnatural on the background of phenomenal world of imaginations and vice-versa. So their interactions, the ideal of transcendental reality and imaginations of empirical reality interplay in affirming the experience of delight, through their new and newer and still newer combinations in this paradoxical life of spirit and matter. Art by its nature is affirmative and it is the task of the artist to affirm or to love life as it appears as well as to affirm life as it ought to be. So affirming the life of appearance, he uses his method of

imaginations of this empirical world while to affirm the life of ought to be, he uses his method of ideas. So these two realities and their harmonious order inspires a poet to create something which gives the aesthetic experience of newness.

Truth, though is based upon facts and beliefs yet it has its own order or 'Rta'. When we reveal ourself this order in Nature, we become acquainted with Nature thoroughly. This acquaintance leads us to acquire power where we control over the nature, similarly, when we are acquainted with the order in nature of human-beings, we overpower the character, habits and instincts of human-being by attaining the potentiality through acquaintances of these elements and their order. This order or 'Rta' as it was understood by Śakuntalā and Pārvatī of Kālidāsa that's why, nobody brand their characters, as beauty does not know any humiliation. 171 The unrewarding situation faced by both which was thrusted upon them by the indignity done by Dusyanta and Śiva, was just a prologue for the future respect and worshipful feelings for Śakuntalā and Pārvatī. 172 Likewise, Sītā also acquainted with this order of truth in the nature of human-being, though was victim of indignation of all, including Kāma, did not cease to know more about truth in her aesthetic delightful disposition in all the contradictory perspectives, and the depth of her realization of truth, won a

171. Kum. V.43

172. Kum. V.86; Abhi. Sā. VII.24
universal sympathy for herself as an ideal of invisible truth
behind the whole of the earth, who leaves for all the sensitive
readers the scars of her unblemished character and its aesthetic
experience to find out some newer beauty if it exists on this
earth after healing their wounded heart with the extreme
aesthetic experience of the idealism.173 Beauty resides in
affirmation it does not know any dishonour or disorderliness.174
Truth as maintains order, its quality is a harmony in order and
anything which brings harmony in it, it has empathy (Sadharani-
karanadharma) in it and in addition, it has aesthetic delight.
The disorder of truth, which behaves negatively in assuming the
form of draught, flood, tremor of the earth, and femine, proves
the universal empathy of the tortured ones. People in these
sufferings think alike, act alike and feel alike. When disorder
of the truth can bring such a universal appeal in its negative
aspect then positive feeling of delight which is caused by
aesthetic order of truth must be more intense in its universal
appeal as one of the facts of generalization. The order in truth
is such which does not change in different periods or different
places of time and space respectively. That is, the bliss or
delight would always be understood as truth and sufferings and
disapprovals would be always considered as false or one negatively
affirmed in life. That's why, in sorrows, we call this whole world
as 'Jaganmithya'. The great Negation as void was admitted by
Buddha as he deeply involved himself in disease, old-age and death,

173. Raghu XV. 84
174. Kum V.36. बुद्धके पार्जीति प्राप्त्रूप्ति न स्मित्विद्याभिन्तारि तथापि: !
which are superimposed on him collectively.

To show the feeling of joy and its colossal flux in the art, Kalidāsa followed the tradition. We don't remain ourselves as limited existence, we want to expand our existence through imparting blissful feeling of our own, and thus through universal outlook we want to become universe itself where every thing of creation is created for us — न जाने भो ज्ञाता निमित्त एवं न ज्ञात क्यों निर्मिति विदित: Every part of this universal whole is integrated. It is our limiting knowledge of the thing which is known or thing which is unknown, that we draw a line of demarcation between known things as our knowledge and unknown things as our ignorance. This separatism is caused by our own limiting consciousness. So knowledge helps in removing this personal distortion, expression of 'this' and 'that' and widens the scope of our blissful-feeling of aesthetic experience.\(^{175}\) As all the Upanisadas in one voice declared that this world has been sprung from blissful state and during dissolution it goes back to bliss again, to know the mystic order of the universe, we have to analyse it as ugly and beautiful. First of all we experience beauty after separating it from all its perspectives then we combine it with its possible perspectives. After this combinations we find that what we left as ugly that is also not inherently ugly but is beautiful through enticing our awakening consciousness into it, so ugly thing, in general, is adorned with beauty through the combining skill of the artist.

\(^{175}\) Kum. VI.12
We can say, that, to secure the great harmony in the world the contradiction of ugliness is revolved against for the maintenance of harmony, it is a general rule of all the reactions. Only entangled in the same reaction, it is at the end that man realizes his narrow outlook which divided his aesthetic soul, into beautiful and ugly. When he becomes such a powerful that he can subside his passions, whims and his selfish motives only than he realizes the world of all inclusive beauty. So selfishness is one of the 'rasantaryya' to understand beauty as it is. Bliss or delight is not truly a feeling which can represent beauty in itself. We can be delighted in fulfilling our selfish motives which are obstacles in our aesthetic taste. Actually aesthetic taste is rasa or ananda which has similar feeling of Sukha of empirical world. But Sukha belongs to only one or two whose selfish motives are fulfilled, while aesthetic taste term as 'rasa' and ananda gives the sense of sharing the joy-feeling in its universal perspective. So aim of aesthetics is the feeling of universal or impersonal delight, which is not arbitrary like other tastes. This delight is unique taste of harmony of Prakāsa and Vimarsa (Parvatī paramesvaran) which we already discussed in our previous chapter devoted to Purana. This harmony is brought by the equilibrium state of three guṇas. Sometime, it is disturbed and sometime it stays as it is. If harmony which is displayed by equilibrium is destroyed sometime, then why Kalidāsa repeatedly proclaimed that -

Secondly, if beauty maintains only one state of equilibrium, then why it seems to us newer and newer each time? For the first question, we say that Kalidasa's harmony is not the constant harmony but it is moving equilibrium which in its cyclic movement sometime is disturbed and sometime again comes to order, proportion and balance. 177

**INSTRUMENTAL VALUE AND INTRINSIC VALUE OF BEAUTY**

The real resort of value is human consciousness. The value of particular thing does not consist in its parts like knowledge, love or emotions or imaginations but it exists in its entirely. Therefore, aesthetic value belongs to the consciousness of the being. There are two types of values - instrumental value and intrinsic value. Prosperity, affluence, physical beauty, physical power, possession - all these are the Instrumental value of our life. But knowledge, truth, ethics, aesthetics they are intrinsic value by themselves. They are complete in themselves and don't require anything of outside. The instrumental value which helps toward intrinsic aesthetic value, can be enumerated as moving-equilibrium while aesthetic values, being self-sufficient is complete equilibrium. So Kalidasa while accepts the permanence of beauty, that shows the complete equilibrium of transcendental state of consciousness, while for the newness of beauty the empirical world of instrumental values and its moving-equilibrium is

177. Me II , 52.
accepted by Kalidasa. If aesthetic-feeling is permanent feeling in all situations ("वाच्याकार्य") then being renewed again and again in its empirical-state where consciousness works through mind, it is newer and newer in the thought-feeling of a person. Newness does not lie in its changes or transformation but it is the quality of permanence. The aesthetic experience which was felt by Duṣyaṇa in his first sight in the hermitage, same is again experienced when Saκuntalā was in familyway. The pregnant-state of Saκuntalā could not deform her beauty. The newness occurs in the unity of diversity from where sometime we get suggestion of the other perfect parts of the perfect whole. Symmetrical form, balance of each part, order of harmony are the components of beauty according to Kalidasa also. Where there is a non-co-operation in the each part of the whole, Kalidasa himself became discontended. The newness does not belong to subject or object nor to any quality or to anything, but it exists in the inter-relationship of two Sahāyās.

178. Śīku IV.17.
179. Abhi Śā. I. 17
180. Ibid., V. 13
181. Kum. I. 32
182. Abhi Śā Act I कामवतुष्मयं वायणो ब्रह्मचर्य !
183. ṇāl. I.2
It is the urge of two Sahrdyas which is suggested as something new in the thing of beauty. For, when separated woman has the speculation of the moon, her observation would be entirely different then the one who is Abhisārikan. This newness is being brought by the co-relation of subject with its object. The newness lies in its originality which is suggested again by the synchronized relationship of subject and object. That's why through this newness Dāgyanta being delighted in seeing the aesthetic sight of Śakuntala, was satisfied. The same emotion of newness and originality awakens the aesthetic-delight in Purūravā when he saw Urvāsi. Newness does not disturb the harmony of within and without. This newness is the transcendental-state according to Kalidasa but Magha (Supra n. 178.) took it as a state of ignorance of Māyā. Magha gives his concept for newness, that is the ups and downs; something revealing and something veiling; which is caused by Māyā is suggested in the literature. But Kalidasa's concept of newness declares that beauty is permanent in all its perspectives like Brahme who assumes different new forms as His devotees wish, similarly, in its permanence beauty is reverbrated differently by Sahrdyas. As beauty is transcendental so it is all pervading, in the animate and inanimate both. According to Kalidasa, Siva in his conditioned-state

184. Abhi.Śa. II.10.
in his status and duty - (Bradley) elevates towards self-realization. The delight of aesthetic nature which we call rasa or अनंद is the same which was stated by MACDONALD - "In every gladness, he is the deepest joy behind".

SUBLIME AS A CATEGORICAL ORDER OF AESTHETIC FEELINGS IN KĀLIDĀSA

In every imagination of Kālidāsa, there is a presence of the divine. This divinity fills his literature with the sublime ideas. We can't compare the idea of sublime with the idea of greatness, as, it includes all the species of categorical beauty. But it does not mean that all the aesthetic objects can be included in the concept of sublime. As sublime is a categorical order of aesthetic feelings. The concept of beauty (Beauty and aesthetic values are for practical purposes identical and interchangeable terms, thus a definition of beauty will be a definition of aesthetic value) produces an effect of greatness in our mind, as if something greater than we are, overpower us. Beauty with its quality of greatness gives the clue to the essence of sublime. Suppose A is most beautiful as conformed by the ideals of society. With A's superlative beauty, it does not mean that society does not have beauties other than A. Else, in the absence of A it does not mean that society would lose its charm ever. But there are beauties other than -

superlatives an yet they cover the realm of superlatives and are beyond them, which are known as sublime beauty, the immeasurable and boundless greatness, what is called, as sublime. BOILEAU while speaks for sublime he began to talk about the sublime mode of diction (style) and about sublime objects and plots (le;style sublime, le sublime). To me, it is like aesthetic creation which is the passive stage of inexpressiveness like the doctrine of elimination where we have only one epithet for the transcendental 'neti-neti'. The Russian word for sublimity is 'prostor' which denotes vastness untouched by terror - space, far vistas, broad rivers, steppes, golden corn-fields waving from horizon to horizon. Bhojaraj in his Saraswati Kanthabharana admits 'udatta' (sublime) as one of the 12 'kasas'. The word sublime, both according to its use and etymology signifies as high or exalted. In the 'principles of taste' (1806, 3rd Ed.) JOHNSON holds that the expression of any strong passion is sublime. HEGEL while describing oriental art of symbolism he describes it with the background of Religion. The absolute, since it defies sense and imagination, is sublime. Religion symbolises its sublimity in two ways, pantheistic and personalistic, according as we regard God as the universe itself or as an individual transcending the universe. The inadequacy of

188. S. Ka. 595
symbol, leads to illustrate the sublime through myths, parables, metaphor, allegory, similes etc. KANT calls it a feeling of terrible on account of its infinity. As far as the talent of Kalidāsa concerns, he followed BOILEAU, HEGAL and JOHNSON all, in constructing his idea of sublime in his literature, first of all he took the episodes of his works mostly from the two epics of India, which were sublimated to the height of sublime because of strong passion of love mentioned in 
Sakuntalam, Vikramorvasī and 
Raghuvamśa. During Kalidāsa's period, these episodes, it looks were prevalent in the society but with their distortion to stimulate passion in the affluent society. Kalidāsa elevated the episodes through his thought-contents to the height of infinite love to correct the notion of society towards erotic sentiment. This correction he amended before king Bharat (Sarvadaman) could have been proved himself worth of his name which was later ascribed to the country as Bhārata. Not only the descriptions through similes and metaphors suggest the religion and its mystery but his lucid style also enhances the empathy to gain sympathy of the people who forgot in their affluence that there was something greater than their own temporary possession which was permanent beauty and delight of the sublime. The sublime beauty inheres itself in simplicity which is complete and faultless though humiliated by ignorance. In the intense stage of separation, Kalidāsa inspired the bodiless love of sublime beauty which exists in its spiritual perspectives. His endeavour was to set an harmonious
state between transcendental and phenomenological world by selecting the suitable components from both the worlds which could have been fitted into one perfect whole. The beauty is inherent as consciousness we inhere. But consciousness we inhere only if we possess physical-being. The matter and soul, we have two paradoxical extremes in our life. Kālidāsa related these two extremes to each other (transitivity - a logical term of joining two extreme) which involved a change in their relation, when they both began to interchange their parts with each other (asymmetry). It is what we call a serial relation. The serial relation of matter and spirit which was broken by the extreme condition of affluence during Kālidāsa’s period and when physical aspects of life overpowered the spirit due to the social perspectives of materiality, then Kālidāsa stood for the spiritual relation which lost its expressions in the society, and strengthened it by serial relationship with the matter part of the existence. He very well understood the meaning of life and its purpose. It does not mean that he gave more importance to the spirit than the body or matter. But he tried to keep balance of both by asserting that body is the part of consciousness (soul) till consciousness resides in the former. The honesty and holiness of the poet showed the conversion of physical world into the divine by making the readers aware of highest conscious principle of life. King Dushyanta saw the artificial beauty of harem, the talented young ladies of the city and what not? But seeing Sakuntala, he attained the
sensitivity to discover another category of beauty which he never experienced before. It seems, as if, during the time of Kalidasa, women preferred to adorn themselves with the cosmetics to entice love in their respective lovers. That might be the extreme state of external decors which could be turned into ugliness as they were removed. That's why the ideal-state of beauty for Kalidasa was its naturalness. The balance, the proportion and the symmetry which we already discussed in the chapter of Mahabharata about the physiognomy of Draupadī and Kṛṣṇa, these qualities are acceptable to Kalidasa also. This balance of physical beauty has a special correspondence with the spiritual disposition. The two lovers of the legend which is ascribed to Meghadūta, are tortured in the hand of the society and monarachy. The Yaksa was cursed to be separated as he violated his duty. It shows like any modern society, Yakṣa and Yaksi the happy couple, were entangled in the intrigue of particular organisation of the society and its distortion, and were thus separated. Kalidasa did not show the irrelevant anger or frustration on the part of Yakṣa for the society he belonged to. Yakṣa like a fatalist accepted whatever was given to him by the society and happy of both turned into separation where aesthetic feeling became still intense in the expression of separation. It was Yakṣa who discovered something new in his confined state, where spiritually he was free to express the values of life.

189. Abhi Sa. I. 19
190. Me. II. 22
191. Ibid., Raghu. V. 67-68; VI. 69; Kum. I. 35., 38-40; Mal. II. 3-6.
He was not affected by his physical state and distortion to him by the society. It was the spiritual dimension of his existence, which found its images from sublime Nature rather than from humanity itself. The distorted humanity could not have given their helping hands to Yakṣa for the holy expression of his maiden's thought. Then how could Kālidāsa dare to take his aesthetic objects from the society which had no value of sympathy for such pious ideal feelings as he expressed in Meghadūta. It was great Nature which was his society of aesthetic experience. As society of human-beings due to the distorted expression of their affluence, must have lost all the aesthetic values of honest feelings, which any man could have felt as a human-being. Kālidāsa maintained his genesis as 'homo-sapien', separating himself from the society and joined the company of sublime nature for his inspiration. Art is action and reaction both from where artist tries to find out his own ideal universal, through creating a situation of universal appeal. Like a painter, Kālidāsa selected the colours from the vast nature to draw his mental-images of form. The values of human-feeling aesthetically infused in nature, treating it as his fellow-being. It is enough to deduce one sutra from Kalidasa's literature, that is, "संस्कृतिक्रियायां समस्तियत्वसृष्टः विज्ञानम्" which can give the clue of all the aesthetic concepts admitted by Kalidasa in his whole literature. Again and again,

Kalidasa followed the same ideology in his aesthetic experience.\textsuperscript{193} The implication of the word ‘Sarvā’ and ‘avastha\textsuperscript{195}’ is in the sense of external and internal, mental and physical dispositions, where changes take place but it does not change what’s permanently beautiful. Beauty does not need any modification. It is the propriety which enhances beauty. \textit{Parvati} adorned with matted-hair looks more natural rather than with the artificial side-locks.\textsuperscript{196} Similarly, Sakuntala in the venue of her situation is beautiful with the bark-garment.\textsuperscript{197} The beauty is ‘akhanda’ where

\begin{itemize}
  \item \textsuperscript{193} Abhi. Sa. I. 19; Kum. VII.20; Māl. II; Kum. VIII.65.
  \item \textsuperscript{194} Unādi Sūtra. I.153. and Amarkosa I. 2.32, III. 1.64.
  \item \textsuperscript{195} Abhi. Sa. I. 19; Kum. V,9.
  \item \textsuperscript{196} Op.cit. note 189.
  \item \textsuperscript{197} Op.cit. note 189.
\end{itemize}
'akhanda kala' or astronomical-time has no impacts of its own to effect it, which is faultless and perfect. Beauty is not something divine, but its instrumental-value is divine which helps aesthetic value in its total effects. Beauty can not be denoted but suggested like a suggested beauty of the veiled-woman which is transparently visible. In his concept of beauty, Kālidāsa gave importance to ethical beauty of action. Potentiality is a cardinal virtue in suggesting the ethical-feeling to the whole society. It is the potentiality of contemplation where man experiences aesthetic joy. In the historical-age of Kālidāsa where woman used to be considered as the object of enjoyment in affluent society, Kālidāsa discovered in her all the combining faculties of emotions, intelligence, and of wisdom to prove herself a real counter-part of man biologically, mentally and spiritually. The arts in the life soften the man's feeling for the hardship of outer-world and provide him an ever increasing aesthetic value in his own spiritual activity. The correspondence of woman's love and fine arts induce a man toward refinement of values. With their association, being satisfied spiritually

198. Vik. I.9
199. Raghu. XVIII.22
200. Kum.V.86.
201. Raghu.VIII.67. गृहिणी सचिव: खड़ी रिह: दिया राजथ्या लिखि कारिको !
203. Raghu.VII.14.
he can move for creativity. For increases his knowledge of entire world after devoting himself for the centralized cause of his own family.
POETICIANS WHO BORROWED THEIR CONCEPTS OF BEAUTY FROM THE LITERATURE OF Kālidāsa

As far as the beauty in poetry concerns, Kālidāsa inspired all the poetics, except Bharata, where they cited at each instance from his works on literature. He as if, inspired all the schools of theoreticians with his authoritative work. With his 'Akhanda buddhi' he comprehended the 'Akhanda jñāna' through his medium of 'Akhanda Vākya'. Though in India, there is no separate branch of aesthetics is available, yet, the Indian treatises on poetics and Classical literature give the clue of aesthetic feeling of India which from time to time, changed according to changing perspectives of life. Sometime, theoreticians accepted the soul of poetry as its embellishments. For the term 'Alamkāra', Vāmana gave two meanings, one is restricted to embellishment and another is expanded to the concept of beauty - "Saundaryam Alamkāra". This 'Alamkāra' as embellishment is revealed by the words and their senses as explained by Vāmana as 'गुणाः औषधाः आंध्राः ज्ञानवर्धकाः तत्रतित्वाभिप्रेतं अंजलिलिपि।'. The गुणाः and Upamā etc are the instrument to an embellished poetry - 'भिन्नशक्तिः कालीः प्रियः तद्विप्रेत: अवैधः।' Actually the word 'Saundarya' is used by Vāmana as one of the embellishments of poetry and the word 'सोभ' is suggested in an aesthetic sense.

204. Kāvyālamkāra Vāmana, I.1.112.
In this way the theoreticians belonging to post-Kālidāsa's period, accepted the term 'Saundarya' as the essence of poetry. The concept of beauty is indicated by the words "Carūtva, Kāmaniyaka, Saundarya ramanīyatā" as Anandvardhana described them in his Dī - श्रवणम्यां तृणसे संधेवन:। कामार्दं अबिलक्ष्मानस्य:। काब्यं हि उपरि बिहि अनिवे रावणा:। विज्ञानविषिप-वात्यांबंक रमानु ध्वनि चारणा:।"

The word "pratibhāvīsesām" as used by Anandvardhana, is interpreted by Abhinavagupta as "pratibhā apūrvavastu nirmanaksamā praṇāma tasya viśe sa rasa-varṣavaiśaya saundaryānirmanakṣamattvam".

For aesthetic delight a great poet possesses a 'Nirmanapraṇāma Carutva or 'ramanīyatva' are though the component parts of the poetry yet without them no poetry can be accomplished in possessing aesthetic feelings. This is what said by Abhinavagupta as below - "Carūtva pratītistarthā kavyāsyaḥ syāt iti tadānīkura eva: nāsti- khalveyaḥ vivādaḥ". Jagannāth related the word 'Saundarya' with poetry by the word 'ramanīyatā'. The word 'ramanīyatā' of Jagannath very tractfully is borrowed from the literature of the time of Kālidāsa. Jagannath added the enriched meaning of his time.

205. Rasagandrāhana I.1. रमानीयार्थ प्रतियाद:। अवद: काब्यम।

206. Abhil.Śā. VI. एवंसितयुतामु रमानीयभवो अवृत्तिषः विवेवाणाम्।
to the word "ramaniyata", after explaining it in consonance with Viswanath that 'ramaniyata' is "Lokottarahtadajanaka jnana Gocarat". For word "Lokottara" Jagannath commented that it is witnessed only through experience - "Lokottaratvam cunedagata samuktaratvapara paryayamubhava sakisko jativisesah Karanamca tadavacchinna bhavana Visekah punah punaranusangdunatma." The word 'Lokottara' gives the sense of 'disinterested'. In the first stage, through the medium of beautiful composition, we attain knowledge of the object as beautiful, then our knowledge activates in the flow of aesthetic feelings incessantly, the continuity of same feeling imparts the aesthetic-delight, from the point of view of a poet, we can say that after knowing beautiful objects, poet is delighted and then begins to contemplate the same objects to express in their full scope of the meanings in his composition. For keeping incessantly the object in the mind, poet has to stay in the present with its contemplation. After finding the purposeful word as the symbol of the beautiful object, poet is awakened with delight with "Camatkari" word "Svavisista janakatavacchedakartara pratipada kartama samarga camatkaratvatvaveva va kavyatvam iti phalitam". The word 'ramaniyata' signifies its aesthetic value of enjoyment, which is only a witness through one's experience. Jagannath distinguishes the term 'camatkara' from 'ramaniyata'. He emphasises more on the term 'ramaniyata' and clearly stated that everything which is beautiful (ramaniya) has aesthetic experience of delight but sometime there is beauty in a thing more than the 'rasa'. 'Rasa' or aesthetic configuration becomes subordinate to 'ramaniyata'. Indeed 'ramaniyata' exists
separately apart from 'rasa' - "Yatu rasavadeva Kāvyamīti Sāthityadarpana nirmitam tannā rasavadalamkārapradhāmanām Kāvyānam akāvyatvāpatte na cēstāpatthā. Mahākavi Sampradāyasā ākulībhava prasangata. Tathā ca jalapravahavegapatantapatantoapatantoapatantoapatantoapatantoapatantoapatantoapatantoapatantoapatantoapatantoapatantoapatantoapatantoapatantoapatantoapatantoapatantoapatantoapatantoapatantoapatantoapatantoapatantoapatantoapatantoapatantoapatantoapatantoapatantoapatantoapatantoapatantoapatantoapatantoapatantoapatantoapatantoapatantoapatantoapatantoapatantoapatantoapatantoapatantoapatantoapatantoapatantoapatantoapatantoapatantoapatantoapatantoapatantoapatantoapatantoapatantoapatantoapatantoapatantoapatantoapatantoapatantoapatantoapatantoapatantoapatantoapatantoapatantoapatantoapatantoapatantoapatantoapatantoapatantoapatantoapatantoapatantoapatantoapatantoapatantoapatantoapatantoapatantoapatantoapatantoapatantoapatantoapatantoapatantoapatantoapatantoapatantoapatantoapatantoapatantoapatantoapatantoapatantoapatantoapatantoapatantoapatantoapatantoapatantoapatantoapatantoapatantoapatantoapatantoapatantoapatantoapatantoapatantoapatantoapatantoapatantoapatantoapatantoapatantoapatantoapatantoapatantoapatantoapatantoapatantoapatantoapatantoapatantoapatantoapatantoapatantoapatantoapatantoapatantoapatantoapatantoapatantoapatantoapatantoapatantoapatantoapatantoapatantoapatantoapatantoapatantoapatantoapatantoapatantoapatantoapatantoapatantoapatantoapatantoapatantoapatantoapatantoapatantoapatantoapatantoapatantoapatantoapatantoapatantoapatantoapatantoapatantoapatantoapatantoapatantoapatantoapatantoapatantoapatantoapatantoapatantoapatantoapatantoapatantoapatantoapatantoapatantoapatantoapatantoapatantoapatantoapatantoapatantoapatantoapatantoapatantoapatantoapatantoapatantoapatantoapatantoapatantoapatantoapatantoapatantoapatantoapatantoapatantoapatantoapatantoapatantoapatantoapatantoapatantoapatantoapatantoapatantoapatantoapatantoapatantoapatantoapatantoapatantoapatantoapatantoapatantoapatantoapatantoapatantoapatantoapatantoapatantoapatantoapatantoapatantoapatantoapatantoapatantoapatantoapatantoapatantoapatantoapatantoapatantoapatantoapatantoapatantoapatantoapatantoapatantoapatantoapatantoapatantoapatantoapatantoapatantoapatantoapatantoapatantoapatantoapatantoapatantoapatantoapatantoapatantoapatantoapatantoapatantoapatantoapatantoapatantoapatantoapatantoapatantoapatantoapatantoapatantoapatantoapatantoapatantoapatantoapatantoapatantoapatantoapatantoapatantoapatantoapatantoapatantoapatantoapatantoapatantoapatantoapatantoapatantoapatantoapatantoapatantoapatantoapatantoapatantoapatantoapatantoapatantoapatantoapatantoapatantoapatantoapatantoapatantoapatantoapatantoapatantoapatantoapatantoapatantoapatantoapatantoapatantoapatantoapatantoapatantoapatantoapatantoapatantoapatantoapatantoapatantoapatantoapatantoapatantoapatantoapatantoapatantoapatantoapatantoapatantoapatantoapatantoapatantoapatantoapatantoapatantoapatantoapatantoapatantoapatantoapatantoapatantoapatantoapatantoapatantoapatantoapatantoapatantoapatantoapatantoapatantoapatantoapatantoapatantoapatantoapatantoapatantoapatantoapatantoapatantoapatantoapatantoapatantoapatantoapatantoapatantoapatantoapatantoapatantoapatantoapatantoapatantoapatantoapatantoapatantoapatantoapatantoapatantoapatantoapatantoapatantoapatantoapatantoapatantoapatantoapatantoapatantoapatantoapatantoapatantoapatantoapatantoapatantoapatantoapatantoapatantoapatantoapatantoapatantoapatantoapatantoapatantoapatantoapatantoapatantoapatantoapatantoapatantoapatantoapatantoapatantoapatantoapatantoapatantoapatantoapatantoapatantoapatantoapatantoapatantoapatantoapatantoapatantoapatantoapatantoapatantoapatantoapatantoapatantoapatantoapatantoapatantoapatantoapatantoapatantoapatantoapatantoapatantoapatantoapatantoapatantoapatantoapatantoapatantoapatantoapatantoapatantoapatantoapatantoapatantoapatantoapatantoapatantoapatantoapatantoapatantoapatantoapatantoapatantoapatantoapatantoapatantoapatantoapatantoapatantoapatantoapatantoapatantoapatantoapatantoapatantoapatantoapatantoapatantoapatantoapatantoapatantoapatantoapatantoapatantoapatantoapatantoapatantoapatantoapatantoapatantoapatantoapatantoapatantoapatantoapatantoapatantoapatantoapatantoapatantoapatantoapatantoapatantoapatantoapatantoapatantoapatantoapatantoapatantoapatantoapatantoapatantoapatantoapatantoapatantoapatantoapatantoapatantoapatantoapatantoapatantoapatantoapatantoapatantoapatantoapatantoapatantoapatantoapatantoapatantoapatantoapatantoapatantoapatantoapatantoapatantoapatantoapatantoapatantoapatantoapatantoapatantoapatantoapatantoapatantoapatantoapatantoapatantoapatantoapatantoapatantoapatantoapatantoapatantoapatantoapatantoapatantoapatantoapatantoapatantoapatantoapatantoapatantoapatantoapatantoapatantoapatantoapatantoapatantoapatantoapatantoapatantoapatantoapatantoapatantoapatantoapatantoapatantoapatantoapatantoapatantoapatantoapatantoapatantoapatantoapatantoapatantoapatantoapatantoapatantoapatantoapatantoapatantoapatantoapatantoapatantoapatantoapatantoapatantoapatantoapatantoapatantoapatantoapatantoapatantoapatantoapatantoapatantoapatantoapatantoapatantoapatantoapatantoapatantoapatantoapatantoapatantoapatantoapatantoapatantoapatantoapatantoapatantoapatantoapa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of Purānas. It is only through 'Vimarsa' aspect that we realize 'Prakāśa' or intelligent principle. Just as without the mirror it is difficult to get reflection, similarly without 'Vimarsa' 'Prakāśa' is not feasible. Only this potentiality of 'Vimarsa' enlightens Śiva with the awareness. Though Śiva or Prakāśa is consciousness itself but it can not taste itself the consciousness like honey though is substratum of sweetness but it can not experience its sweetness by itself. Similarly, Prakāśa though is the abode of consciousness, does not feel the consciousness in itself. It is only 'Spanda' or Sakti which is known as Pratibhā which activates awareness of itself in Śiva, whatever awakening or discovering feature is attained in the poetry, that is done by 'Pratibhā' - "Yat kimcanapi vaicitryam tat sarvam pratibho-abhavameva (Vakrokti-Jīvant - p.42)". Poet does not creat any object but he creates with his mental-power (Spanda) and Pratibhā more than the creation (atiśaya).

Kālidāsa was learned man in Tantra and I think the Kālidāsa of 'Cidgagana-Candrika' is the same person who is the author of seven more renowned classics of India. After comparing the power of word and its meaning with goddess Pārvatī and Śiva, he actually stablized his idea of Ānandhāra in other word, with the parallel view of Abhinavagupta. Just as 'Vimarsa' and 'Prakāśa' bear permanent relation of 'avinnabhava' same relation and equal significance of word and its meaning is shown by Kālidāsa.
In Kumārasambhavam, Kālidāsa gave the similar poetic comparison of Linga-Purāṇa. Kūmārasambhavam of Kālidāsa, as the very title suggested that it is related to the birth of Kumāra by the divine union of Śiva and Pārvatī, the epic finishes just after the marriage and conjugal life of Śiva and Pārvatī, but Kālidāsa did not mention about the birth of Kumāra, which can be explained philosophically by Tantra philosophy where rasa or bliss state is supposed to be indescribable Sabda as symbolises with Pārvatī and sense with Saṅkar, the rasa or aesthetic experience can not be expressed which symbolises Kumāra but it is suggested for the Sahrdaya to enjoy it. That's why Kālidāsa suggested through the title of 'Kūmārasambhavam' the state of aesthetic acstacy. 

There is a complete harmony of the usage of the word and its meaning in Kālidāsa's literature which fulfils the relation of "ākānṣā, yogyatā" and 'Sānidhya' of unchangeable word and its alternative synonyms. We can judge his two epics of Raghuvamsa and Kumārasambhavam in this respect. Though rasa is produced due to the contact of senses yet it is beyond the empirical world of senses. It is the blissful feeling of total consciousness of the self. The feeling of aesthetic joy is compared with the joy of Brahma but that is only in Savikalpa Samādhi state. Kālidāsa admitted the experience of aesthetic joy after comparing it with the joy of rise of the moon where in each beam of the moon there lies the treasure of beauty. If we imagine vibhāva as the

211. VSD. II.1
212. Hemachandra, Kāvyanu I.3.
213. Kum. V.22.
cause of giving us aesthetic experience of disinterested nature, then aesthetic value is concerned mostly with the purity of mind and with its cultured Sāṃskāra and clarity. Kālidāsa, when takes the analogy of the moon in experiencing aesthetic-delight he is right in his assumption as Veda in several places declared "Candramā manaso jatah". So comparing the delight of aesthetic experience, the moon of the Kālidāsa's fancy is nothing more than the suggestion of the first stage of mental-image (Vāsanā which is Sthāyībhāva) Kālidāsa gave the category of mental-plane where one enjoys poetry while he denied too stretching theory of Bhukti-vāda by Bhattanayaka and Vyaktivāda by Abhinavagupta. It is the Antahkarana of Nyāya, where we have aesthetic value of joy. But it is true that it is the intense state of contemplation, where only self-enlightenment exists. According to Kālidāsa, for experiencing the aesthetic intuition there two things are needed. These are separation and union. Separation would succeed the feeling of union, it is only in the reflection where the aesthetic experience exists in two stage. Saṃkhya since beginning accepts the state of union between Purūṣa and Prakṛti. When through knowledge man attains wisdom, Purūṣa separates himself from Prakṛti. It is, what is known, the performance of first stage of the process of aesthetic experience, according to Kālidāsa that is separatism. In the second stage, what is known as union, that is reflected in its separation itself. This separation

214. Me. II.51
is caused due to ignorance and attachment. The poet is ever conditioned with aesthetic delight, in his symbolical language of the word and meaning which are neither dislocated (Sthāna-Gyuti) nor transformed or represented by other words (Rupa-Gyuti). This Kāvyā-pāka, the maturity in the poetry is achieved by Kalidasa. He first realized the real disposition of man then manifested his emotions and feelings according to the nature of his characters. Kālidāsa took most of his plot from two great epics but they look so personal, as if, they are narrating the ideals of the heart of poet himself. It is not that, he imitated the plot adopted from the epic totally, he modified them with his imaginations but under the restricted realm of Sastras themselves. Kālidāsa knew the power of suggestion or importance of Sphota word, as in the 5th act of Śākuntalam, it is expressed in such a natural way that the poeticians of later period took the instances of best poetry (Uttam-Kāvyā) quoting from his literature. For the joy of beauty, we have to stay for a moment, at each unit of his expression, for its resonance in several meanings. The poetic charm which is

215. Saṅkhyā-Kārikā . 59  
216. Abhi.Śā. V.20.  
217. Dī. III.14  
218. Ibid., I.6.  
219. Ibid., I.4.  
220. Kum. VII.93.
awakened in the Sahrdaya, a poet, the same awakening poetic-charm (camatkāra) is contemplated by the Sahrdaya and this simultaneous identity of feeling between poet and Sahrdaya creates a generalization through its unexpressed meaning (Vyanjanā). The word 'Sādhārana' can be translated as the state of generality, where no spatial and temporal boundary exist, that is poet's time or locality and their total perspectives are also generalized by the unexpressed-sense of the composition. The whole activity of the great poet depends upon sentiment (rasa) and its aesthetic configuration. There is nothing left in the world which does not become enjoyable by its poetic aesthetic treatment. Even the non-conscious things (Acutana) become activated into consciousness, as they begin to behave like 'Vibhavādi'. Therefore, Prakṛti (Nature) also helps in generalization the poetry in as much as Vyanjanā does. That's why, the marriage of Śiva-Pārvati, the intense feeling of separation in Meghadūta, or the unjustice done by Duṣyanta to Śakuntalā, all these feelings have their common background in the common feelings of the mass, shared even by Prakṛti. It is the process of particularity in generality and generality in particularity which holds responsible for aesthetic intuition. It is explained above, that there is nothing of nature which is not utilized in the poetry as its Vibhavādi.

221. Dī. III.43 परिणामका कीना रसा दिता त्वयंत्वरैः व्यापक एवं न श्रीभवे। रसा दिता त्वयं च नास्त्येव तद्भस्तु मद्यितिकालिनै तीक्ष्णानि न पुष्पार्थिभवति। अस्तिना अपि त्व च च यात्वं-मुखितास्विकालिनै केलन्वलता-न्यायांक्रमं न एव्यंक्षेत ते व यथितं न रसायताम्।
We can analyse it more in the total perspective of aesthetic configuration. *Nāsa* is the name of particular tendency of our mind. In every thing of the world, there is a correspondence of particular tendency of the mind. That thing does not exist in the world, which is not capable of having particular tendency (*citta-vṛtti*) of the mind. That is all the things, smallest or greatest would produce in the spectator the particular effect to produce a tendency of the mind. It is an epistemological realization of the sensitivity of the poet. Therefore, even tamarind²²² can become the object of description for a poet in as much as a thorn can produce a poetic imagination.²²³ whole nature and its each aspect produces a feeling in the heart which tends to become an attitude of the mind in its reaction to that particular aspect of nature. Ānandavardhana in his *Dvanyāloka* clearly stated this -

यथावते अयत्नानि चेतनसिद्धानिचेतनकृ

*मयुक्तारयति कोष्ठ मंगलः कार्ये स्वतःकथय।* III.43

The emotional poet Kālidāsa and his sublime description of nature witness the statement of Ānandavardhana in its synthesis. From mental anguish of separated Yakṣa, the river Nirvindhya also is being afflicted by the separation.²²⁴ The grandeur and sublime

²²². *Abhi. Sā*. Act. II. कः कथापि पिण्डवाृत्तिः देवतिः निन्तःवामपिचाय


beauty of Himalaya the twi-light of the in-laws place of Siva, the suspending bells of the aerial-vehicle of Rama, which are attracting the flemingoes all these things show the conscious relationship of the poet's mind with nature in his aesthetic ecstasy. Some where only one line as if was sufficient for the whole aesthetic spectacle - On the first day of 'Asatatase', if a cloud being embraced by the mountain, enlightens the aesthetic awakening in Yaksaa what a surprising treasure it could be for a separated soul who was delighted by this spectacular scene, being a lover himself, poet Kālidāsa revealed the reality of the human-feelings. Poet creates the aesthetic sentiment with the nature according to his own beats of mind and self-interest. Whole nature is void of sentiments that was not acceptable by Kālidāsa. According to Sānkhya's view, he also perceived the animate and inanimate made of the duality of Prakṛti and Purūṣa or Śiva and Śakti. He accepted the principle of consciousness in every thing but with variant degrees, as later in modern-period a great botanist of India SIR JAGDISH CHANDRA BOSE, witnessed it through experimental science. The eye of beauty is nothing but it is used to equalize

228. Mo. I.2.
every being through the recognition of fundamental principle of consciousness in every being. Due to this principle, there is a mutual reflection which is evolving between man and the vast nature. Man is the part of this expanding and all pervading nature. Kālidāsa in his poetry with the mutual accommodation, reflects human nature on the vast nature outside and vice-versa. It is so picturesque and panoramic description of poet Kālidāsa, it seems as if, every thing is painted through different strokes of the brush and not of the pen. Not only that, he variegated his poetry through different colours and their shades extracting from the nature like a painter, but like a musician, he gave rhythm with gentle manner to his poetry with the prosody of Mandākrānta, where clouds are moving slowly with ीकुलस्यापवेषम्  of the music in । नवपन्तमि। For awakening the poetic imagination from nature, Kālidāsa became painter as well as a musician in his poetry. That is the total joy of aesthetic configuration of poet Kālidāsa. Let's proceed to speculate the aesthetic sentiment in ornamentation, experienced by Kālidāsa. The propounder of Alankāra school, Dandin is well acquainted with the word 'Camatkāra' and 'rasa'. He accepted the existence of eight moods and their permanent sentiments into the one class known as । रसकृत अवस्था। Udāhatta supported, Dandin in his assumption of । रसकृत अवस्था। 229

229. Ibid., II. 2,3,12,16,17.
230. Abhi. Śā. VI.17, Kum. III.7.
231. Dandin Kāv. II.292.
by accepting its presence in nine sentiments instead of eight. Bhama while described 'Frey' and 'rasavat' Alakara, he mentioned the terms 'camatkara' and 'rasa' along with them. In the ornamentation when there is sense of propriety in enumerating aesthetic experience (rasa) it is known the experience of 'Alakara-Camatkara'. Propriety itself is the aesthetic configuration. For example, the quality of 'purnatva' is properly fitted to the woman's breast but if it is used as qualifying the waist-line it would become 'autkara'. The sense of propriety in poetics known as 'autkara' also. The sense of propriety (auitya) or 'laksana' is the propriety of 'rasa' in awakening the poetic-delight (rasabhitva -samalbhar) which is the highest aim of any artist.

This propriety in aesthetic sentiment is the body of poetry. And that which enhances the beauty of this body is known as 'Alakara'. Just as a necklace individually enhances the beauty of a woman, similarly, by comparing object such as moon etc, the face of a woman is enhanced in beauty. The face of a beautiful woman and the moon - both belong to this physical world but it is the talented wit (Pratibhā) of the poet which contemplates 'Sādṛṣya' or verisimilitude in both the objects and transformed them into something

232. Vāmana, Kavyalakara. 4.

233. Ibid., III.6.
different than themselves. It is a special relation of correspondence where one experiences aesthetic intuition. 

**Alamkāra** enhances the beauty in a poetry **U** **प्रि** **ौं** **रू** **विज्ञापन** " दशष्ठं " But Viswanāth accepted the wide perspective (including 'सम्बन्ध' etc) while he defined Alamkāra. According to Viswanāth, **Alamkāra** enhances the beauty of rasādikā, without rasa, there is no feeling of camatkāra even in alamkāra. As **alamkāras** belong to the words as well as their meanings, so camatkāra also belongs to both. Not only camatkāra is included in alamkāras but he accepted the essentiality of suggested meaning (pratiyamāna-artha) also in alamkāra-camatkātra. Though Kālidāsa has used both the **alamkāras**, belonging to word and its meaning, but he specialized in poetic-comparison (Upamā) in a unique manner. If alone Śākuntalā is considered, we find beautiful specimens of Upamā in the 1st, 2nd, 3rd, 4th and 5th act with the order of verses, 8, 13, 17, 27, 29-34 respectively. In the 13th Canto (54-58) of Rāghuvamsa, the best specimens of Upamā are shown. Vāmana's concept that all the alamkāras are dependent of Upamā (Upamā-prapañca), I think is formed having studied Kālidāsa's literature. Vāmana, who introduced the diction or style (ṛiti) in Sanskrit Poetics, he divided the **gunas** of poetry according to poet's style. The soul of Poetry is rasa, and Gunas exist in the poetry which possess the soul of rasa. Just as man's qualities increase his physical beauty, similarly, qualities of poetry do.

234. VSD. X.1.
While alamkāras enhance beauty of poetry, gunas produce beauty in it.\textsuperscript{235} They are the permanent qualities of poetry. Without these qualities, samātakāra is not possible.\textsuperscript{236} The qualities of poetry are like the qualities of youthful age which are refreshing and enlightening. Just as the qualities of woman known as tenderness, sweetness, heaviness or hardness which enhance her physical beauty, similarly, the qualities of poetry when suggested, there is an aesthetic transmission in a poetry. While describing gunas, Vāmana explained the quality of kānti as diptarasatva.\textsuperscript{237} Mālavikā of Kālidāsa is witnessing the youth akin to the style (rāti) of poet, who possesses all the gunas of tenderness, hardness, heaviness and evenness etc. But all of her gunas are introduced by the brilliance (kānti) of her face which is increasing other gunas only through the Mukhakānti of Mālavikā.\textsuperscript{238} It justifies the imagination of Vāmana for the quality of Kānti which is diptarasatva.

There is another school of Poetics known as Vakrokti which is as wide as it is sublime. It includes the school of Dwāndī into it. Actually, the propounder of Vakrokti school, Kuntaka took the

\textsuperscript{235} Vāmana, Kāvyālakāra III.1, 1-2.

\textsuperscript{236} Ibid., III.1.3.

\textsuperscript{237} Ibid., III.3.15.

\textsuperscript{238} Mal. II.3.
meaning of \textit{Vakra} as belongs to super-world.\textsuperscript{239} The 'indirect speech' is known as \textit{Vakrokti}. Bhamaha vaguely expressed it but he used it as synonym for hyperbole (\textit{atisyokti}) and apparently concomitant with all other \textit{alamkara}s. Even Kuntaka also considers it a figurative-speech (\textit{alamkara}) and sometimes, he uses it as phrase as the collective name for the \textit{alamkara}s.\textsuperscript{240} He again while defining poetry uses the word \textit{vakrokti}, where it is expressed as nothing but embellished sound and sense and as a figurative device to embellish even situation, event or whole story.\textsuperscript{241} The skill of poet in his opinion, does exhibit the forms of \textit{vakrokti} in the arrangement of letters\textsuperscript{242} in the base\textsuperscript{243} or termination\textsuperscript{244} of words in a sentence,\textsuperscript{245} in particular topic or in the composition as a whole;\textsuperscript{246} while all this may be formal analysis in the service of logic and rhetoric, Kuntaka in his conception of the fundamental of \textit{Vakrokti}, shows himself cognisant of the aesthetic problem, even if he does not deal with it clearly and completely.\textsuperscript{248} It is a

\textsuperscript{239} \textit{Vakrokti} I.10. कौँ ली वक्रोक्ति ? प्रशिक्षणांशिये अयतेरिष्की विविधैया मिति।

\textsuperscript{240} \textit{Ibid.}, I.20,23.

\textsuperscript{241} \textit{Ibid.}, I.27, pp.90-97.

\textsuperscript{242} \textit{Ibid.}, I.19. लीला विनायकक्षाल्लम्

\textsuperscript{243} \textit{Ibid.}. प्रदूषी विद्युम्भा

\textsuperscript{244} \textit{Ibid.}. पृत्यवाक्तिः (प्रकारः)

\textsuperscript{245} \textit{Ibid.}, I.20. लाक्षण्याचारिणी

\textsuperscript{246} \textit{Ibid.}, I.21 प्रसत्वम

\textsuperscript{247} \textit{Ibid.}

\textsuperscript{248} Sanskrit Poetics as a study of aesthetics by S.K.DE pp.34-35.
unique device of curved expression which is in the flux of incessant aesthetic sentiment ever flowing (Vakrokti-Jīvitam, 4) Though Vakrokti of Kuntaka is extra-ordinary pleasure like the concept of rasa which is disinterested pleasure in aesthetic creation, yet, it does not dissect each part of poetry but it is believed by Kuntaka that it is the total effect where extra ordinary (vakrokti) expression prevails. The extra-ordinary expression do not suggest something like Parā, pasyanti and madhyama through which they belong to the super-world. To make understand Vakrokti, we have to deal with other fine-art like music into our consideration. Music is the direct expression of body and soul. The musician sings of his heart and mind. The notes of music belong to his own life. He does not accumulate something of outside such as brush, colour or canvas to perform his song. Actually physical affluence can be suffocating to him. What he feels he expresses it. At each pitch and height of the music, it elevates us to the most perfect harmonious state. In poetry, word itself is an obstruction as one has to be thoughtful for its meanings. While in music, there is a simultaneity of the musician, of the listener in its aesthetic enjoyment. Though now, due to the technological progress, this simultaneity of enjoyment is snatched by the tape-recorders or Cassette.

The extra-ordinary word of Kuntaka in defining the word vakrokti is nothing more than the word which is emerged from the inner-self of the poet from his own life. Poet's words and their
meanings are understood differently by the different readers and the unique sense of Vakrokti which was basically intended by the poet is to be misunderstood totally. So, Vakrokti is vakra in a sense taken by the readers who visualize the direct meaning of the poetry. Further, it is vakra or curved due to the distorted sight of the reader who is under optical-illusion for it —— like a palm-tree of the desert does not tilt or reverse its position up-side-down, it is due to the light which is falling on the eyes of spectator, being completely tilted by the density and different temperatures, for that matter, palm-tree looks up-side-down like a reflection in the water to the spectator and he pangs for water.

When somebody experiences the beauty of the poetry it does not belong to the words and their meanings inherently. Beauty exists in the poetry like a living element in the body. Kālidāsa gives his concept of beauty with the parallel analogy of music as described by Kuntaka. The music thrusts upon Duṣyanta, a feeling of longing or separation though, yet this aesthetic experience of sorrow in music, he has no explanation for its logical proof. It belongs to axiological world. Kālidāsa's literature, everywhere is full of resonance of Vakrokti, which made him immortal poet.


PROPRIETY AND AESTHETIC INTUITION

The total generality is the element of Vakrokti in the literature of Kālidāsa which brings universality. There should be a correspondence of aesthetic delight between the words and their meanings.251 The sense of propriety is the most important factor for the aesthetic sentiment. The poeticians defined the term aucitya with reference to aesthetic intuition.252 Propriety springs from the impropriety of human-life. As during Kālidāsa's time, due to the affluence, everything was going wrong. The conjugal-life was obscured by polygamy, the sense of love was understood as passion. This impropriety in thinking-faculty of human-beings is corrected by Kālidāsa by giving them the proper meaning of love and its relation to life. Since Sūtra-period till now, in the marriage-rituals, the episode of Śiva-Pārvati played a great role in the society. To show the propriety of āśramas, Kālidāsa composed his epic of Kumāra-sambhava where the birth of Kumāra, the real purpose of marriage though, he did not show but suggested.

The concept of aucitya perhaps has been taken from the sense of the term Rta belonging to ṛg-vedic age. Aucitya is the law and order of Poetry. Though poetry is regulated by law yet

252. Aucitya Ksemendra .3. अौचित्यक चतुर्वार्तक रिणा ज्ञातत्वकारों ।
रससीनविन विनार कृत्यते देशना ।
253. Ibid., 7. उचित्य प्रारुपार्थाय: खदुँ स्वग्न वस्य वतू ।
उचित्य व गो भावस्त्रौ चित्यं प्रच्छहाते ।
it is free from law. This **aucitya** or law gives side-wings to poetry to liberate itself from the condition of empirical world and it may live in disinterested world of vast and broad dimensions. Kalidasa in his concept of beauty followed the **Rta** of *Vedic* age.

The **Kāma**-Feeling of **Pārvatī** needs the permission of her father first to woo **Śiva**. **Hither**, **Śakuntala**, when transgresses this **Rta**, she was cursed by **Durvāsā** to repent for her lawless act.

Not only this, but whole **Kaghuvaṇśa** and **Kumārasambhava**, are full of the speculations of propriety.

Propriety, spiritually is related to **rasa** and **Dhvani** while **rīti**, **guna**, **alamkāra** are the physical component parts of aesthetic composition and its aesthetic experience of joy. Awakening the poetic charm through suggestion or **Dhvani**, which does not have the order of successiveness, and which was accorded as an 'ideal word', beyond temporal and spatial realm as **akhanda** and harmonious, it was imagined by the grammarians on the basis of **Sphotavāda**.

The internal aspect of an art needs sympathetic sensitiveness from **sahrdaya** so vitality (**prāṇatā**) of art is considered as its suggestion or **Dhvani**. We already discussed enough about it.

In English also, this suggested meaning is shown by saying that the importance of the art is in its hidden form. It is indirectly said:

254. **Kum. VI.1.**

255. **Sphotatattvanirupana 3 (Ṣeṣakṛṣṇa)**

न प्रस्तुतं न मिलितं न भैर स्मृतिगौरवं
अवस्था बाचकः बाह्रः किंतु स्फोटं स च विद्यम्।
for Dhvani. Out of three category of Dhvani (Vastu-ālamkāra - rasa - Dhvani) the third category of dhvani is welcome by the great poet Kālidāsa. In experiencing the aesthetic delight, Sahrdaya does not have the awareness of order of all these schools propounded by different poeticians, but the experience, it suggests the blissful-state of mind to the reader. The suggestion of rasa which is direct (samlaksya-kram) is applied very nicely in Kālidāsa’s Kumārasambhavam - when Saptarsi place a proposal of Śiva for Pārvatī, then Pārvatī who was playing with the lotus-petal, wants to hide her emotion of delight by counting the petals, with shyness as her transient emotions (samārī-bhava). The brevity and concommitant of every characteristic is suggested in the literature of Kālidāsa. If Kālidāsa could have used the power of denotation (abhidhā) for his literature then his literature could have covered as many a volumes as his critics have written till now and those too could be without any artistic charm of aesthetic joy. But Kālidāsa through suggestion found out the precise method like nuclear fission, where small atom can be exploited by being multiplied thousand time for its explosion. We can multiply Kālidāsa’s work by giving different interpretations as many a time as many combinations and their meanings through the power of our sensitivity we can energise. The powerful scheme of the words of

256. DLĀ III.32

257. Kum. VI.84
Kalidasa are exploded in their future scope by far-off countries during 17th Century A.D. after nearly 1100 years of the death of Kalidasa, where the aesthetic delight witnesses the heavenly enchantment in his work.

"If in one word of blooms of early and fruits of riper Years, of excitement and enchantment I should tell, of fulfilment and content of Heaven and Earth; Then will I but say 'Sakuntala' and have said all."^258

The exploded energy in the works of Kalidasa spread far and wide all over the different continents, and, poets, dramatists, anthologists, lexicographers, theoreticians referred to him as the great master in their text books. The recognition of Indian's mind in the 1st Cent. as matured psychic-being, has been started with the recognition of the work of Kalidasa the 'Abhijnana-Sakuntalam, which itself is known as the philosophy of recognition.

258. WINTERHITZE (See Ann. I) III, 57, refers to Vamana etc. Compare Abhinava to Bharata III (GOS. No. CXXIV p.321).