Chapter- 3
ART EXPERIENCE: IMPLICATIONS AND POSSIBILITIES

3.0. Introduction

Chapter Three discusses in detail the implications and possibilities of art experience in the Indian Aesthetic tradition starting from the Vedas till the predecessors of Abhinavagupta. It gives an overview of the concept of Rasa, its meaning and evolution in the Indian Aesthetic tradition. It also highlights the basic concepts like Kàvya, Pratibhà, Sàdhàraõikaraõa, òantarasa, Sahçdaya and their ramifications for the Rasa theory.

Tracing back the research and analytical study of Indian Aesthetics we are led to early 19th and 20th centuries with a pronounced thrust into Indological studies. Many misconceptions appear to exist due to lack of a deeper study into the philosophy of beauty in the Indian tradition. In a telling statement V. Raghavan recounts how William Knight wondered why in India where 'almost all the types of philosophical thought had sprung up, the sense of Beauty had not awakened'! Knight's assumption was ratified by none other than Max Muller that "the idea of the Beautiful in Nature did not exist in the Hindu mind...The Beautiful as such does not exist for them. They never excelled either in sculpture or painting..., it is strange that a people so fond of the highest abstractions as the Hindus, should never have summarized their perceptions of the Beautiful." The views of his contemporaries on the antiquity and depth of Indian Aesthetics appear to be similarly muted. While Levi's work Le Theatre Indien spoke of several facets of Indian Dramaturgy, Croce in his Aesthetic made only a cursory reference to types of drama and characters in Sanskrit theatre without touching upon the concept of Rasa. Oldenberg's work Vedic words for the Beautiful and Beauty and the Vedic sense of the Beautiful written in 1918, despite giving new interpretations did not serve the intended purpose of enhancing the status of Indian Aesthetics. It was in the face of this background that research in the Indian Conception of Beauty made a tentative debut but has grown in leaps and bounds with every new study. The very labels 'Occident' and 'Orient' are blase now. Though
comparative studies in culture have their own rewards in enriching both cultures, the present thesis has an emphasis on the application of indigenous methods of understanding the Indian tradition and the application of this understanding to Indian performing arts.

The analysis of Aesthetic pleasure or rasa would require some basic postulates including a working definition of aesthetics, its content and form and the method of understanding it. Some agreement would have to be reached as to whether it is a means to an end or an end in itself; thereby its purpose. This would effectively map the parameters of the study and place our analysis of rasa in the overall scheme of things.

3.1. Definition and Scope of Aesthetics

Derived from the Greek verb aesthanesthai (to perceive), the term `aesthetic' was until fairly recently used in connection with the philosophy of sensation and perception Anaesthesia as an antonym implies the numbing of our senses i.e., responses to sense based stimuli. Originally translated to imply to 'perceive, feel, taste' the term `aesthetic' moved away from mere sense based perception and taste to include imagination and creative activity in art. The present use of the label 'aesthetics' to refer to the study of criticism and taste in the arts is credited to the German philosopher A. G. Baumgarten, whose Aesthetica (1750) dealt with art and the nature of beauty. That aesthetics include not only sensual stimuli but also our responses to them brought in the concept of value based judgment, making it an axiological study. It is clear that Beauty in nature, the starting point of all existing and known forms of beauty, is the already `given' and outside human creative endeavours. Hence, the dimensions of Aesthetics grew with analysis of its different facets, finally being defined as the `philosophical study of beauty in art, its creation and appreciation'.

Given the rigour with which the theories of aesthetics have been discussed, it could also be termed a science as it deals with the perceptible forms and accounts for
nature, source, purpose and creative process of art. The factors involved in art experience before, during and after become the pivot of aesthetic study.

The two issues in front of the Indian Aesthetician are the nature of beauty and the nature of the pleasure that it provides. Both these are so intertwined that it is difficult to study one without touching upon the other. Existence, perception and appreciation of beauty are the necessary postulates for aesthetic enjoyment and an analysis of the aesthetic pleasure in turn reveals the nature of the beauty that is being enjoyed. Would it then be possible to have a single and over-reaching term to imply all that we wish to convey through the terms beauty or aesthetic pleasure? We find that throughout the centuries of analysis, different terms are used to express different aspects of beauty and the resultant aesthetic pleasure. If the objective factor of beauty in nature or art was referred to, terms like saundarya, ramanāyatā and càrutva are used. If we wished to describe the aesthetic pleasure that derives from a work of beauty we have terms like prīti, ànanda, àhlāda and rasa. Terms like rāi, guōa, do-a, vakrokti and aucitya would be better classified under parameters for poets to compose poetry and for readers to judge the quality of beauty particularly in Indian Literary criticism (Alaïkàra-àstra) and extendable to other forms of art. Dhvani would refer to the suggested sense of an art work. Finally, in Abhinava's analysis we move from the empirical to the transcendental understanding of rasa and ànanda, to be understood and felt by each spectator, (sahṛdaya) as an individual experience of a universal phenomenon (sàdhàrañãkarañã). My analysis will be done keeping in view this inherent limitation of language, expression and experience.

As the historical development of aesthetic ideas is traced, we will also see how Abhinava has effectively utilized and harmonized various concepts and theories propounded by distinguished theorists and scholars over the centuries. By working out their limitations while retaining their salient aspects, Abhinava has tapped every available source from existing schools of thought. Hence a materially brief albeit functionally exhaustive account of the evolution of aesthetics in India is presented in the following pages.
3.2. Historical Development of Aesthetic Theories in India

An overview of the present scenario in the fields of aesthetics and the performing arts reveals certain features, characteristic of the Indian tradition. By virtue of being based on the oral Guru-īśya-parāś parā, the tradition enjoys a more or less unbroken continuity in basic concepts. Hence we can definitely identify what is performed today as occurring in the ancient texts, often with the verse and terms. The existence of both the traditional arts and the aesthetic concepts behind them even to the present day has reinforced its strength and continued relevance.

On the flip side we are faced with the loss of precious aspects of the oral artistic tradition without adequate textual support. Despite the texts being recovered and resuscitated with scholarly editing, there are often a plethora of corrupt readings and seemingly contrary passages in different editions and recessions. There seems to be a disconnect between the literary scholars on the one hand and the performers of the art forms on the other as also between the allied art form performers themselves, resulting in a truncated analysis of the tradition. No doubt the practice has suffered due to several historical and sociological factors, explanation of which is out of the purview of this work. The present thesis is an attempt to reveal the holistic nature of all art activity in India and its inter-relatedness by going back to the very roots that marked its beginning. This task has been accomplished in a remarkable manner by Abhinava who besides achieving the above has revealed the original source of all activity and knowledge in the Ultimate Reality, Īśvara.

In order to appreciate the above, it would necessitate a rethink of the origin of poetics and the theories thereon. There is an interesting passage in the Kāvyamāṇaṇa in which Raja-eukhara gives an account of the divine origin of poetics. According to him, the spirit of poetry (Kāvya-puruṣa) born of the Goddess of Learning (Sarasvatī) was set by the self-existent Being to promulgate the study of poetics in the three worlds; and he related it in eighteen adhikaraṇa-s to his seventeen will-born pupils. These divine sages, in their turn, are said to have composed separate treatises on the portions respectively learnt by them e.g. Suvarṇānabha on rāi, Bharata
on râpaka, Nandike-vāra on rasa, Upamanyu on guõa etc. This is in keeping with the
tendency of writers in Indian systems to reveal their divine origin through a set of
story based accounts often dismissed as myth and legend by modern historians.
Despite the fact that Alaïkàra-àstra is not mentioned in the orthodox disciplines
constituting the Vedângas or other Vedic and Upaniùadic texts, the above account
throws up two important points. One is the possibility of the above mentioned writers
and texts composed by them existing in bygone times, now lost. The other is the
significance of the topics mentioned, all of which seem to be connected in some way
with a study of language and aesthetic forms. The beginnings therefore of both are
definitely of great antiquity, though unclear and as yet shrouded in mists of time.

Coming to the analysis of the aesthetic experience we perceive a difference in
the Western and Indian systems. This stems from a difference in the understanding of
the creative process of the artiste, its source and purpose. In the Republic X, Plato
holds up the carpenter as the paradigm artist who quantifies, measures, segments and
rearranges the `reality'(wood in this case). In keeping with the world view espoused
by Plato, the carpenter is the master, the maker of an article twice removed from
reality of the Ideas or Forms. The Indian tradition extols the potter, (kumbhakàra)
who works with material already available to him in the form of clay. Unlike the
Greek carpenter he neither segments nor rearranges his material. Rather the form in
his mind flows out of him through his hands, as he makes steady contact with the clay
and that form becomes one with the form inhering in the clay. Creativity of the potter
lies in his revealing the inherent form, giving the potentiality in the dravya, a râpa. He
sees what is available to everyone in a unique manner due to his pratibhà or innate
talent, which in turn is guided by his vâsana or latent impression.

In the different approaches to aesthetic experience there appears a link between
the world view of the artiste and his art. The aesthetic experience being contingent on
the nature and ontological status of the sensual world has been guided by the
metaphysical principles of Reality. Scholars like T.P. Ramachandran opine that while
the Western philosopher always based his aesthetics on his metaphysical position, the
Indian aestheticians always discussed questions of art independent of metaphysical overtones.

This group of aestheticians he designates as the Alaïkàrikà-s as distinct from the Dàrśanikà-s. However as he himself analyses later, value questions including those of art are natural to any human being and aestheticians were automatically drawn into questions of a deeper reality and meaning in life. The axiological superstructure came to be built entirely on the metaphysical and epistemological infrastructure i.e the reality of the world. It would not be wrong then to say that the experience of the world decides the status given to the aesthetic experience. We see this marked preference for a given metaphysical world view by prominent aestheticians like øri Sankuka who was influenced by the Nyäya school, Bhañña Nàyaka by the Sà§khya and Abhinava by the tenets of Kashmir øaivism. Despite such a diversity of indigenous metaphysical perspectives accepted in the Indian philosophical tradition misconceptions exist claiming foreign origin for Indian aesthetic theories and practices. It is important to realize that whether we accept the ultimate reality of the world or not, analysis of the aesthetic experience cannot progress unless we accord some tangible status to sense based experience. Further to understand the nuances of a given tradition we need to search for yardsticks sanctioned within it rather than impose judgmental parameters from outside.

3.2.1. Evolution of Indian Aesthetic terms:

To the question: did Aesthetic ideas and theories originate in the Vedas, the answer would be both yes and no. Two connotations of the term rasa appeared to co-exist right from Vedic times. One was used in the sense of `juice' of plants or sap of grain and for just liquids like water, milk and the sweet flavoured like honey. The initial emphasis on essential element of things was later extended to `essence' per se. In the Bçhdåraõyaka Upaniùad, the idea of `life breath or vital air is the essence of the limbs', is repeated in the Chandogya Upaniùad. The second equally significant usage was as `flavour' or `taste'. In the Brh.Up., III.2.4. `jihvaya hi rasàn vijànàti' indicates, `knowing the taste by the tongue` and in Katha Up. it takes the form of a
verb `to taste'.\textsuperscript{15} The two senses of rasa mentioned above appear to coalesce in other Upaniṣads like Taittirīya I 7.1 and Maitri U.p. V.2.\textsuperscript{16} This can be hailed as a major step in the direction of rasa as we understand it today: `essence par excellence, the taste of the highest experience resulting in pure joy'. By declaring rasa as joy within one's own being, its independence and innateness is revealed. `raso vai saṣṭ' is probably the most quoted phrase from the Vedas by some of the prominent thinkers on Indian aesthetics. Yet, Pāṇḍitārāja Jagannātha's stand that all the later aesthetic concepts particularly of rasa could be traced back to their original source, the Vedas is not accepted by most scholars. A. Sankaran while rejecting Jagannātha's stand however writes "It is very likely that the earliest thinkers in literary criticism took advantage of this use of `rasa' to mean the perfect joy that the sage experiences when he perceives intuitively the Highest Truth in his meditation, and applied it to that `aesthetic pleasure' which the cultured spectator with the responsive heart enjoys, when he loses himself completely in the characters, situations and incidents of a play represented by highly talented actors".\textsuperscript{17} It is this concept of rasa which Abhinava elaborated as standing for the `one Supreme Consciousness which when realized resulted in Supreme Joy'.

The Vedas are composed of exquisite poetry and would definitely qualify as beautiful and aesthetic. Use of certain terms in the Vedic and Upaniṣadic texts get enlarged into aesthetic concepts on which specific aesthetic theories came to be based. We can trace the beginnings of Abhinava's later analysis to them. Some of the most prominent are subh (subhra, ÷obha) and vapus both implying beautiful form, adornment, shapeliness and shining display. While càru indicated the pleasing; kalyāna and bhadra, the bright and the good; citra and råpa referred specifically to colours and striking visual form. ørā and Lakūmā both meaning auspiciousness brought images of the Goddess of beauty and plenty, more interestingly the image of brilliance and light.\textsuperscript{18} The prefix `su' seemed to have been affixed for greater emphasis on the twin ideas of the `good' and the `beautiful'. It is significant that the term `sukumāra prayoga' is used for the delicate and gracefully beautiful style of dance taught by Parvati to Bharata and sons in the Nātyotpatti, chapter I of the Nō. 
This later came to be synonymous with Làsya. In the ègveda (I.92.13) we have the very charming imagery of `U =as or the brilliant dawn coming as a danseuse in bright attire', whose sight transported the poet into the `grand and the sublime'. These would refer to the empirical level of beauty particularly in nature. However, the Vedic poet did not ignore the beauty born of man's creative skill and talent. The singular importance given to poetry and music is evidenced by the fact that èg and Sàmaveda are made up of verses and songs set to music respectively. The sixty-four arts and crafts were all examples of human creative activity of which music, dance, image making besides painting and sculpture were essential elements.

Besides the concepts of rasa as `flavour', `juice' and as that `worthy of being tasted or experienced', the discussion of ñabda and artha are also to be found in the Vedic texts. The `vàk' expressed as poetic verse was a perfect combination of a blessing from the Gods in the form of inspiration and talent and the poet's own effort to present the ideas in an appropriate manner. The idea that vāk had the capacity to lead to knowledge and light seem inextricably intertwined in the Vedic literature, a fact that probably influenced Abhinava to consider kàvya (and thereby Nàñya) as a means to jñàna and mokùs. V. Raghavan sums it up well when he quotes the Rg Vedic verses X.71.4. It says that beauty seen as a muse reveals herself (probably an influence on Abhinava's concept of Pratyabhijà) only to those who have the intellect or worth (again probably impacting the concept of sahçdaya). The analogy given here is that of a loving wife who reveals her charms only to her chosen husband `for others see her yet do not see her really; listen to her yet do not hear her really'. Whoever is thus blessed with her beauty becomes truly formidable, a singer, a seer and a man of fine intellect. This vāk was governed by metre or chandas, its different implications believed to be parts of Prajàpati himself. The mantras based on rhythmic meters were so worded as to maximize meaning in minimum verbiage.

The poem has long been recognized as a vehicle for a wider vision. The term èùi has been used interchangeably with Kävi in Vedic literature showing the significance given to the poet as a `seer', one with the perfect understanding of the nature of the empirical world as also the inner vision of what underlies it. Kävi was hailed as
krántadar-ano bhavati' by Yâska (Nirukta, XII,13) meaning the capacity of the poet to transcend the empirical world by a far reaching vision. A Kavi creates a bustling world of men and women, events and activities, which is credible to us yet not bogged down by the restrictive laws and banalities of the empirical world. This has led some writers to hail the Kavi as greater than the creator himself.22 Apart from ideas indicating several aspects of beauty, the artistic creation called èk is hailed as a product of intuition employing the process or literary method to express that meaning, again the example of a loving wife giving up her 'whole being' the external embellishments and deha (form) as also the internal spiritual love (content) to her chosen partner is evoked. The twin notions of a specially endowed creator of beauty and a similar appreciator of the same had far reaching consequences for aesthetic creativity and criticism. The reference to dance and music as part of øilpa have been mentioned in the Kau-ïtaki (XXIX.5.11) and Taittrâya Brâhmaôa (II.7.15.3a). The Aitareya Brâhmaôa (VI.5.1) talks of hymns infusing the best form to the unborn baby in the womb as 'deva-ilpa' or divine art. Art here is called anukṛti or àtma samskṛti meaning refinement of one's form.

Another significant aspect is the shift of focus to the meditative nature of art particularly music, in the Upaniùads. Probably for the first time the importance underlying the chanting of the 'Om' or Udgâha (Cha.Up.I.1.1) and of 'Sàman' or singing as leading to the realization of the Absolute is discussed. The Bçh. Up (I.3.22) explains 'sàma' from 'sama', and emphasizes the all pervasive equality of breath and the Brahman with which it is equated.23 The Taittriyia goes one step further (3.10.5) and declares that the Supreme Spirit revels in its own joy singing sàmam and being aware of itself as the singer: 'etat sàma gàyannàste'.24 This is effectively to say that rasa is the experience of joy within one's own being, a thought that crystallized as the most lasting explanation of rasa accepted by Abhinava later in Kashmir øaivism. The Sàta-sa§hità quoting this (IV.3.108-114) elaborates the spiritual value of song and dance both of which the Lord actively does all the time. This verse refers to the legend in Satapatha Brâhmaôa (III.2.2.-6;III.2.1.19ff) which talks of the Devas employing song and dance to retrieve 'vàk' held captive by the Gandharvas. The
Upaniṣads identify the Supreme Being with the arts, who is seen as the source and goal of all artistic activity. (Chand. Up I.7.6) and believe that all literary expression emanates from Him. (Brh. Up IV.5.11). If that is so then there should be no difficulty in understanding the concept of all art in India being sacred, whether religious or non-religious, individual or social.

To understand the following verse of the Taittirīya Up. (II.7) is to accept that what is beautiful is well done (su-kṛta) and self made and that this is rasa, innate and bliss producing.

\[
\text{tatādmānam svayamkuruta | tasmāt tat sukṛtmucyat iti, yatdvai tat sukčtam | raso vai sāp | rasam hyevāyam labdhvānandī bhavati.}
\]

The Upaniṣadic doctrine of the Ultimate Reality as Sat-cit-ānanda or Existence-Knowledge-Bliss serves as the ultimate parameter of beauty itself as the beautiful has to be perfect, self luminous, limitless and eternal. A negation of any of these would automatically lead to the ugly and would be a negation of the natural craving and effort of humankind. Just as no human being wants to be unhappy, no human being seeks the ugly. As V. Raghavan lucidly explains,

It is the Infinite, the Eternal and the Whole that is really beautiful. Of the three aspects of the Brahman, if Sat could be taken as Goodness and Cit as Truth, the ānanda aspect which underlies the attractiveness and desirability of the Brahman, may be identified with Beauty.

When the Br̷h.Up. (IV.3.32) declares that it is this Bliss of the Brahman that is reflected or carried over in all other varieties of bliss, it also states that all manifestations are only manifestations of this Absolute Beauty that is Brahman: etasyeiva ānandasya anyāni bhātāni mātrām upajivanti. The Smṛti-s, Itihāsa-s and Purāṇa-s were not far behind in the use of terms indicating beauty or auspiciousness. The contribution of the epics, to the development of poetics and rasa, is of seminal significance here. The ever popular stories apart, what remains with us are the themes of the inextricability of convention with its natural basis followed by its proper response. This response had to be refined and appropriate in accordance with the good and the perfect expressed in the term ‘Saṣ skāra’ and ‘Saṣ skčti’. The
correspondence between the daily lifestyle mores and religious rituals of the individual with the art-process is self evident and well exploited by the poets and scriptures. The revelation of a painting's beauty with the application of colours is compared to the gradual manifestation of the Brahman to an individual performing diligently his prescribed rites and religious rituals. (Angiras, Uttara, IV.10). This idea is reflected in Kauśitaki Brāhmaṇa (XXV.11.11-21), in Kalidāsa's Raghuvamśa (III.18) and Murāri (in Anargharāghava, I.22). They use effectively the similes from the art forms of sculpture and architecture to bring out the process of chiseling one's personality towards higher and higher levels of perfection.

The Śmṛti-s strengthened the fundamental principles of the Āruti in a language and form easily accessible to the common man. They upheld the four goals of life, the Puruṣārtha-s as the guideposts of thought and action. The pursuit of Beauty had to be integrated with those of Goodness and Truth in order for all the three to be effective goals of human existence. That this harmony had to be achieved in the daily tumultuous world of strife necessitated the holding up of role models who achieved it in similar circumstances. The Epics and Purāṇa-s, (as also the Mahakāvya-s and Nāñaka-s) did this at two levels. One was the epic hero, a symbol of courage and steadfast duty and the other was the Supreme Lord who epitomised the perfection of all good qualities. The very concept of the four types of heroes in the Nā 29 is based on the former, carried over into the other allied arts of painting and sculpture. Whether it is Rama or Kṛṣṇa as the Mahāpuruṣa-s or Arjuna as the Itihāsa Puruṣa, they combined within their lifestyles all artistic and pleasurable activities but dictated by the demands of Dharma. (Ayodhya II.35: gandharve ca bhuvī śeṣeṇaḥ) and (Ayodhya/1.27: arthadharmau ca saṣ gchhyā sukhahatro na cālasaḥ). This concept of dharmaic regulation of a necessary sensual experience is reinforced by Abhinava when he exhorts the jīva not to suppress his innate tendencies to enjoy sense stimuli but to work it out of his system in an artistic and spiritual manner.

Rāmāyaṇa's opening verse wherein Ṛoka is transformed into Śloka, is too well documented to be duplicated here. What is of importance to aesthetic theory is the
manner in which the sensitive sage was moved by empathy at the sight of a bird’s tragic plight to compose a verse, later seen to be in perfect metrical form. The seed of poetic form and the universal emotion expressed through it are brought out here. The Mahâbhàrata which is the showcase of Kçùõa’s supremacy mentions Śiva as the origin of all art i.e Sarva-nilpa-pravartaka in Chapter XII, 285.148 while the Gàà, an intrinsic part of the Mahâbhàrata and revered for the spiritual advice given by Kçùõa to Arjuna reveals the ultimate identification of the Lord with beauty and with pleasure that is guided by righteousness. (dharmàviruddho bhuteùu kàmo ‘smi bharatarùabha). Again in Chapter X, Verse 41 Kçùõa identifies himself with ‘every category of creation and whatever is endowed with beauty is born out of a particle of his own effulgence’. The other important concept extolled in the Gàà and of great significance to the artiste is the disinterested doing of one’s own duty in one’s pursuit of perfection. This when applied to art implies that perfection in art is a necessary goal in life and the de-personalization of the artiste in enacting his many roles to reach his goal is equally important.

The Puràõa-s which emphasized the ultimate nature of a God with infinite attributes became the base material for all the art forms. The Avatàra descended down to earth to set right the imbalances in the righteous harmony and symmetry of the world order, Dharma and èta. The two concepts formed the pillars of cosmic order leading to the grand and the beautiful in the universe. Hence the Avatàra was the ideal character, to be worshipped and emulated through the means of the arts of poetry, architecture, sculpture, iconography, painting, dance and music. The very notion of a personal God or Iùã-devatà automatically brought in its wake varied and individual forms and rituals of adoration, adornment and worship. The Puràõa-s, Ágama-s and Tantra-s are all dedicated to different Godheads, the latter two bordering on the esoteric and mystic nature of God experience. Among the Puràõa-s, mention must be made of Viùõudharmottara (III Kànda) which reveals the interlinking of all the art forms in the dialogue between the King Vajra and Sage Mårkaõóeya. Mahe÷vara in his Kàvyaprakà-òdar-à and Vidyabhåùaõa in his Sàhityakaumudi believe that Bharata’s Nø is a summary of the Vahnipuràõa. The
Viûõupurâna (I.22.85) states that all the arts are verily the form of God as word and sound. While Vàyupurâna and MÀrkanóeyapurâna concentrate on the musical aspects, Hayagriva Samhitâ of the PÀxcaràtra school and Vimànàrcanakalpa of the Vaikhànasa deal with iconography and architecture.30 The Agnipurâõa discusses clearly the four types of abhinaya elaborated by Bharata through which rasa is evoked in the hearts of the samàjika-s. According to this text the akin ànanda form of the akûara, aja, advitãya, jyotirmaya parabrahman is rasa called as caitanya or camatkàra in Vedànta.31 The text becomes an important reference point for the introduction of ñànta as a rasa later on. The verse in the Vàyusa§hità (Purvabhàga, IV, 66) of the òivapurâna brings out beautifully the relation between ñabda and artha, an aspect discussed in the following section:

ñabdasvaråpmakhilam dhatte,ñarvasya ballabhà,
arthsvaråpmakhilam dhatte bàlenduëkharap.32

3.2.2. Evolution of Indian Aesthetic theories:
(i) Analysis of language   (ii) Analysis of aesthetic experience

The historical development of the various aesthetic concepts, which had probably begun as one, shows the branching off into two dominant traditions. Earlier kàvya was an integral part of Nàñya. What was composed as verse was performed as an audio visual presentation. Later the Alaïkàra-àstra tradition became more pronounced with detailed analysis of literary forms and techniques. The evolution of the above aesthetic terms in language increased the dependence on and indispensability of language not merely as a functional tool but as the primary vehicle for communicating both empirical facts and higher truths. The artiste’s creativity began to be judged by his capacity to utilize linguistic methods and tools effectively to convey meaning and the artistic vision.

It is difficult to ascertain when exactly the theory of aesthetic pleasure and that of literary criticism either arose or developed into two independent disciplines. A close scrutiny of the theorists belonging to both, show them as nearly simultaneous and overlapping in content and concern. Hence, the sub headings mentioned in this
chapter are more for analytical convenience and clarity than for hard and fast categorization. In fact the term Alaïkàra-àstra has been used to refer to the study of aesthetics in general and to literary criticism in particular with equal vigour. The primary aim is to trace the evolution of all the major aesthetic concepts and theories in the Indian aesthetic tradition, in order to make clear two aspects. One is to show how Abhinava has been able to assimilate the best tenets of different traditions and the other to reveal how he has plugged the loopholes in the apparently contrary theories by interpreting them in the light of Kashmir ðaivism. In so doing he has built up an hierarchy of concepts and theories elevating the aesthetic experience from the sensual to the sublime. No mean achievement this, given the plethora of dogmas and doctrines, each with considerable following.

3.3. Analysis of Language: The Theory of Literary Criticism

The entire super-structure of linguistic analysis rests on the edifice of the øabda-artha or the Word-Meaning complex. Our interest in the øabda-artha relation is not to go into the depths of epistemology per se but to ascertain two important aspects. One, to trace back the beginnings of language as 'communication' to the Vedic concept of øabda and two, the impact of the Màmàša viewpoint of øabda and Bhartçhari's Theory of øabdabrahman on the evolution of Indian Aesthetics. It will be seen how the Vedic origin of øabda and the Màmàša sauka and grammarian analysis have impacted the direction and evolution of Indian aesthetics in general and Abhinava's aesthetic theory in particular.
3.3.1. Vedic concept of øabda

The Vedic concept of øabda can be extended to kàvya and thereby to all art forms. Scholars opine that the evolution of this concept has a significant bearing on the history of Indian culture, particularly performing arts. It is of importance to note that øabda in the Vedas stood for the exalted vision of the èùís and was thereby sacred. As the source of artha (variously defined as meaning or experience) it is concomitant with the Vedic sacrifice with its emphasis on incantation and ritual invocations of higher realities. Being the source of sound it is the foundational principle behind the oral tradition and consequently of the Guru-àïya-para§parà of performing arts. The unique capacity of øabda as the seat of mystical power or mantra made it an object of reverence. This has prompted scholars like Dehejia to believe that the Vedas did not posit a transcendence of øabda or a liberal interpretation of it, whereby aesthetics could be accommodated. Even Pata¤jali’s definition of øabda as “that on the utterance of which there is common understanding regarding objects” does not appear to support an aesthetic connotation. The Alaïk Ïrik Ïs are credited with giving emphasis to øabda as an aesthetic concept aided by both Vaidika and A vaidika schools of thought. With due importance given to the word and its capacity to convey significant meaning, there was a shift from the oral to the written word. Kàvya and Itihàsa were raised to the level of øruti and Smçti as valid and bonafide sources of knowledge. For language analysis from Yàska, Jaimini to Panini all revealed that language was a product of the usage in the world by the people, even if the final authority rested with the øruti. Similarly, Bharata also accepts besides Veda, Loka and àdhyaåtmaka, as pramàåa-s of Nàåya in the Nø.

The term øabda became representative of not only language but all expressed concepts; so the enquiry into the antiquity of all art forms could be traced back to the analysis of language, not resting with the acquisition of ‘cognitive knowledge’ alone but leading to subjective ‘idealisation’ as well. The metaphysical approach to language developed in early times by grammarians like Bhartçhari and the division of language communication at four levels both internal and external (vaikhari, madhyaåma, paØyanti and parà) was adopted by many schools particularly Kashmir øaivism.
3.3.2. The Mānasaka concept of øabdàrtha

Among the many philosophical systems to have put forward their theories of Aesthetics, the Mānasaka position is analysed briefly here. It is obvious that their position of the sacrosanct nature of øabda particularly the sanctity and authority of the Vedic texts was due to several factors prevalent at the time. The Vedic texts had to be protected and defended against the philosophical and practical onslaught of Jaina and Bauddha systems. This school emphasized in particular the Karma aspect of the Vedic texts thereby insisting on the performance of rituals. Though this position has been criticized by some as an inflexible one, it implied the adoption of symbolism with specific signification. Symbols have been of singular importance in the gesture language of dance and drama. However, their interpretation that the øabda-artha relation was invariable and constant made the analysis of the aesthetic process impossible. The implied determinism would rob creativity of its freedom, leading to a dead-end. Nityatva or eternality and Apauruṣeya or uncreated ruled out any role for the aesthetician. The moot question here is, if the Mānasaka position was so rigid and designed mainly for the establishment and protection of Vedic Dharma how would it benefit the aestheticians? Their emphasis on the `self defining reality' of the Vedic texts combined with the important distinctions between the literal and figurative usage of language formed the 'leitmotif' of much of later aesthetic theorizing. More importantly by paving the way for the Spхоña doctrine, it could be established that the relation between øabda and artha was an intrinsic one, independent of the world. The subjective and the objective could effectively coalesce in one. The fact that the poet was on par with the seer meant that the poem was not mere linguistic jugglery but a guidepost to something higher. The study of language as the most effective means of communication led to the analysis of the relation between word and its meaning and its bearing on aesthetic experience.

3.3.3. Bhartṛhari's Theory of Spхоña

It was not automatically obvious to scholars doing research in Indian Aesthetics that Bhartṛhari's theory of spхона could have a direct bearing on Abhinava's aesthetics. A. Sankaran, one of the early 20th century researchers, discusses in great
detail the theories of dhvani and rasa in his book of the same title but the impact of the sphoña on Abhinava's aesthetics is not explicitly stated there.

The theory of sphoña is briefly explained as the theory of word-meaning complex. When certain words are uttered, we get certain sounds and their meanings. Where exactly the meaning is placed in order for us to understand it as such is a difficult question. Does the meaning get added as each sound is uttered, is there a symbiosis or is the meaning known only at the end of the sentence? If the meaning is manifested by individual sounds, one sound should be enough. If by all of them, then either all or samudāya only can exist e.g. when I utter `Go' (cow) by the time I utter or understand `o', `g' has ceased to exist. As a solution to this, it is said that sphoña is manifested by the experience of the last sound of a word together with the impressions left of the experience of the previous sounds. According to Bhartṛhari then sphoña is a meaningful utterance (a sentence) taken as an integral, indivisible symbol; suggested by dhvani through the sentence. Vākya-sphoña which expresses a complete idea is the real seat of signification. It is unitary and eternal. He says "what we call meaning need not be one and single. There could be successive meanings like the ripples produced on the surface of water" This led to the concept of meaning coming as a flash or explosion (pratibhà) which is also integral, though for purposes of analysis a distinction is made between the sequence of the word spoken and knowing its meaning. The Māmāṣaka position when analysed showed that the rābdà stood not only for the word but for the concept underlying it and not only a `collection of letters' but the experience behind it. Kumarilabhaṇṇa says eloquently, words are held together in a sentence by ākāïkù or mutual expectancy, yogyatà or appropriateness and sannidhi or contiguity of words.37 Ānandavardhana later elaborated from where the grammarians had analysed language. The video model adopted instead of the audio paradigm favoured simultaneity instead of succession of word and meaning. The sphoña doctrine could effectively explain the usage of vākyārthaṁbhinaya by dancers wherein they may perform the padārthaṁbhinaya for a line in a kçti (song) and thereafter do the sa׳cârì or elaboration for an idea or a story for the repetition of the same line. The performer as also the spectator, take the
sentence as a whole unit to convey the idea or story. The spectator does not reject the elaboration as not adhering to the word-by-word meaning; rather he goes along with the performer in the saṃcāribhāva sequences.

It is interesting to see how the theory of øabda-brāhmaṇ espoused by Bhartṛhari influenced Abhinava’s concept of Rasānanda. In his Vākyapadāya, an outstanding work dealing with language as a necessary component of knowledge acquisition, Bhartṛhari echoes the tenets elucidated by schools of contemporary linguistic philosophy. All cognition is verbal hence all knowledge and Consciousness is linked with words and their purport. As is known, the concept of words is not limited to the verbal per se but includes all the levels originating from potential concept to its outward expression. Bhartṛhari talks about speech (vāk) that is an internal principle different from the word which is spoken and heard. The eternal sound is beginning-less and appears to us in the form of ripples. By extending the meaning of language back to its roots, the philosopher validates the singular significance of all thought, its expression and its source in Consciousness; the field of art included. This interpretation has been accepted by the Pratyabhijñā school and Abhinava (for whom the source and Consciousness is øiva), and elaborated in Chapter four of the present thesis. Before we go into the impact of the sphoṭa theory on succeeding aestheticians, a well known distinction between two schools of thought in Sanskrit poetics needs to be briefly explained.

3.3.4. The Two schools of Poetics: Prācāna and Navāna

The study into aesthetics would have to account for both the content and the form of art. The former deals directly with the set of ideas communicated to the spectator while the latter deals with the process involved in communicating the ideas. By this we do not mean two totally disparate categories but two sides of the same phenomenon and both equally indispensable to art. With regard to the above, there are two schools of thought, the Prācāna and the Navāna schools of poetics.

Prācāna School of Poetics: Situation based.
It is obvious from the N̄o that Loka or the world is one of the three fundamental sources of material for the artiste. This raw material is not merely imitated (anukarāo) but 'judiciously idealised' (anukātana) so as to impact the spectator in an impersonal and universal manner. When the emphasis is primarily on the situation or dāśa it could imply either nature or some activity of human beings. The emotion represented or evoked by the situation is only indicated and not highlighted. The descriptive kind of songs enumerating the various names of the Lord like Namāvali-s or those describing his beauty and numerous qualities all fall into this category. In poetics the standing example is of ētusaś hāra of Kālidāsa. The elaborate detailing of the different seasons play a more prominent part than the emotions that the seasons evoke. Among poeticians, Bhāmaha has been hailed as the best exponent of the Prācāna school of poetics.

Navāna School of Poetics: Emotion based.

In contrast to the Prācāna school, the Navāna school shifts the focus to the emotion involved in a given situation. While the situation may play a vital part, it is the emotion which is felt, realized and expressed by the artiste. The -ṛngāra-padā-s of Ksetrayya are a case in point. In Sanskrit poetics, e.g. Kālidāsa's Meghasandeśam, the delineation of the situation aids the expression of the emotion of love but what remains in the mind and heart of the rasika is the emotion when he inwardly relives the same with the performer.

This transition of poetic emphasis from the situational to the emotional (Prācāna to the Navāna) showed the turning inward from the outward manifestation of emotion. Yet by not rejecting the former school's contribution the latter school interprets it in the right spirit. øabda and Vācyārtha both dealing with expression were important but only in subordinate relation to Vyaīgyārtha. For both schools the point of concern is analysis of the aesthetic experience itself.

3.4. Analysis of Aesthetic Experience

3.4.1. The Categories of aesthetic experience:

1. The poet/artiste as the creator of the art.
2. The poem/performance as the work of art.

3. The reader/spectator as the experiencer of art.

In the first category we have the emotions experienced or ideas created by the artiste's imagination, as a potentiality in the artiste which belongs to him and is hence subjective. In the second we have the expression of the emotion or idea wherein the art object is the expressed objective correlate of the subjective emotion or idea. Finally, the expressed emotion as art is experienced by a reader or spectator, in a sense a replay of the artiste's/performer's experience leading to appreciation and enjoyment of the same. The focus is again on a subjective experience though universally felt by all the spectators.

We have then two levels of the subjective and the objective, one with the idealized art object and the subjective experience of pleasure of experiencing the art object. Two with the art object itself, made up of the subjective content of ideas or emotions and the objective method which carries the content to the spectator. Both are however two aspects of the same phenomenon.

3.4.2. The Theories of Aesthetic Concepts

Analysis of aesthetics in the Indian tradition is invariably from Bharata's Nā, it being the earliest extant work on dramaturgy and aesthetics available to us today. There is no denying that there were probably works on dramatic technique and appreciation before the Nā given the references to prior texts in it and other contemporary treatises. The Nañ Sātras of ollalin and Kçśva find mention in this regard. It is also true that the germs of different theories of the aesthetic process and enjoyment, anterior to Bharata and immediately succeeding him are equally important. Yet Bharata's Rasa-sātra remains the starting point, given the fact that other available and well known theorists followed or debated his terminology and analysis. The theory per se has stood the test of time, endlessly debated, minutely dissected and almost universally hailed as the original milestone.
In any research dealing with the Nø and its commentaries we must become aware of certain inherent difficulties. The concept of aesthetic pleasure is a complex one and has obviously undergone several transformations before Abhinava and after him, though his is the key to unlock the treasures of the Nø. There are many interrelated ideas, complementary and contrary theories mixed up in an exposition often couched in language (original in Sanskrit) open to varied interpretations. Within the concept of rasa itself, there are many components, each classified into several minor categories.

The physical world following the laws of nature and inhabited by animate human beings is the raw material for art directly and indirectly. While the artiste draws inspiration from beauty in nature, he also responds to the external material stimuli, both physically and mentally in different ways. The events and responses in the empirical world are accompanied by pleasure and pain. Yet the artiste transforms this through his artistic imagination, formatting these varied events and their responses in a manner unique to the artistic world and divesting them of the personal pleasure and pain. These emotions can be technically called as bhāva-s and the process of creative imagination or aesthetic sensibility is bhāvana. In order for aesthetic enjoyment to result this is a pre-requisite for both the poet/artiste and the spectator.

3.4.3. Rasa-Såtra of Bharata:

The above analysis is the logical conclusion of the Rasa-såtra of Bharata, the focus of Chapter Six of the Nø and the ultimate aim of the entire text. The sixth Adhyāya of the Nø is on Rasotpattiþ (Aesthetic or imaginative experience) and composed of eighty-three verses. Bharata declares `na hi rasàdçte kascitàrthah pravartate'. 40 `Without rasa, no dramatic device is of any importance'. The theory of rasa is succinctly explained by Bharata in the following såtra:

`vibhàvānubhàvavyabhicàri-sàṣ yogàt rasa-niùpattiþ' 41
The sentiment is produced (rasa-niūpatti) from a combination (saṣ yoga) of determinants (vibhāva), consequents (anubhāva) and transitory states (vyabhicāribhāva). The parallel given is the instance (dćūnta) of taste, also called rasa, which results from a combination of various spices, vegetables and others. In fact rasa (sentiment) is so called because it is capable of being tasted (āsvādyate). Just as, well disposed persons, while eating well-cooked food enjoy its taste and attain pleasure and satisfaction, so also cultured and learned persons taste the dominant states (sthāyibhāva) in their mind when represented by the various forms of abhinaya. To the question, do the bhāva-s come out of rasa-s or the other way round, it is apparent that the bhāva becomes the cause for rasa. However, Bharata points out that just as there is no rasa without bhāva prior to it, so also there is no bhāva which does not lead to rasa. 42 Success in performance depends on their mutual involvement. He reinforces this in chapter seven on bhāva when he says, when a subject or bhāva finds a ready echo in the spectator it is transformed into rasa then and there. His whole body will be on fire with it as dry wood /fuel caught with fire.43

Apart from the main theories of alaś kāra, rasa and dhvani, there have been interpretations of the concept of Aesthetic pleasure by theorists ranging from Bhāmaha, Daōōin, Vāmana, Udbhāra, Rudrabhaña, to Saïkuka, Bhaṇḍa Nāyaka, Bhaṇḍa Lollāṇa, Bhaṇḍa Tauta, Bhaṇḍa Nārayana, à nanda-vardhana, Raja-ekhara and Abhinavagupta. We have a host of poet-critics like Pravarasena, Kālidāsa, Bhavabhāti, Murāri, Bhāravi, Bāōa, ørāhar÷a, Màgha, Subandhu, Ratnākara and others. There have also been references to Vāsuki and the Nāga-s, Ka-yaapa and Nandike-vara with regard to the origins of the dramatic art. This thesis will briefly trace the evolution of the above and thereby show the contribution of Abhinava in giving centre stage to the concept of rasa-dhvani from among several theories and concepts. The discussion regarding the chronological priority of one theorist over the other as also the superiority of a theory over another will not be entered into. An insistence on compartmentalization beyond the exegesis of study would jeopardize a proper understanding of Indian Art where the search is most often for the holistic paradigm.
3.4.4. Other Theories of Beauty in art:

We have among the most prominent theories besides Rasa-såtra of Bharata, those on aåš kåra or poetic/artistic expression and embellishment, vakrokti or indirect mode of expression (Bhåmaha and Kåntaka), råi or poetic style (Daåöin and Våmana), guå or poetic excellence and aucitya or appropriateness (Kåntaka, å nandavardhana and Kåemendra).

The usage of the term aåš kåra to denote beauty in poetry and some theory of aesthetics appears at the beginning of a study into poetics/aesthetics in India. Some scholars have traced the analysis of poetics and aesthetic concepts to the Någhanå and Nirukta though the term aåš kåra does not occur in them. On a personal note, I would tend to agree with S.K De that aåš kåra came to indicate `embellishment' probably as an `a posteriori' activity of analysing existing poetry to set forth rules of composition, thereby indicating the practical application of aesthetic parameters.

Many of the verses in the Nå as also the ABh., begin to make complete sense only when analysed from a practical viewpoint of a performer. A scholarly translation may render the verses meaningful in literary terms but remain incomprehensible for practice. The concept of recaka in a karaåa is one such; it embellishes and accentuates the nuances of movement. This can be understood only when a dancer while performing the complex karaåa-s realizes that the subtle links or recaka-s lend fluidity and grace to otherwise staccato, disjointed movement sequences.

With respect to language and grammar, the poet/dramatist like the ordinary man uses both yet he does so in such a special manner that the communication of the meaning is charming and long lasting. The primary reason is the decorativeness of the words adding depth to the language, which consequently gains new meaning. When Duùyanta describes øakuntala's beauty he says:

an un-smelt flower, a virgin leaf un-plucked by nail,  
a raw jewel, fresh honey un-tasted so far. A dancer can almost visualize the poetry of the words in abhinaya. This has probably prompted Våmana to declare that the idea of ornamentation cannot be separated from beauty. However he has talked of it as an evaluative principle. It is not mere hollow
ornamentation but the parameter or standard of beauty, which can be applied to all art. Beauty in poetry is achieved by the constructive arrangement of special words that have excellences, in a special sequence. This he calls as rāṭā̄ or poetic diction /style. At least two principles of evaluation coordinated with each other are necessary. One is beauty which is normative and the other is àtma-tattva which is constitutive.

The usage of ornamental speech in order to convey some special meaning implies using an indirect mode of expression which has been termed as vakrokti. Bhāmaha, hailed as the pioneer of Sanskrit poetics originally spoke of vakrokti in his Kāvyalāukāra when he elaborates on the relation between ābda and artha, `ābdārthau sahitau kāvyam'. If extended it would indicate the relation of the artiste's medium and his message. Kuntaka develops this into a detailed theory in his `Vakroktijāvita', the essence of which is as follows: the embellishment by way of poetic excellence and depth of meaning arise from a mode of expression different from ordinary language. This is the soul and source of beauty in literature. A closer look at Bhāmaha's insistence on alaūkāra as the chief characteristic of poetry, despite being aware of all the rasa-s, makes him a virtual opponent of the primacy of rasa, which he terms `rasavad' He introduces preyas (sentiment of spiritual love) and urjasvin (consciousness of superior might), two concepts subsumed by Abhinava later under rasa proper.

Udbhāṇa assumes significance as his theory seems to combine the tenets of both Bharata and Bhāmaha. His Kāvyalāukārasāra and Bhāmahavivaraṇa lucidly illustrate the alaūkāra-s. He discusses alaūkāra-s, preyas, rasavad and urjasvin with some differences from his predecessors and introduces samāhita. In all these he appears to follow Bhamaha faithfully. On the other hand there are some references to a commentary by him on Bharata's Nā and Abhinava mentions the followers of Udbhāṇa in his ABh. Udbhāṇa accepts eight rasa-s, but is probably the first to talk of the ninth i.e. ànta-rasa which he believes is possible to develop through action. While his definition of urjasvin (incongruous rasa) is similar to the later concept of rasabhāṣa, his samāhita defined as `misplaced rasa' appears to be unique. His
conception that rasa could be realized through express reference was criticized by ânandavardhana and Abhinava.

Rudraña, the author of Kàvyalankara and Rudrabhañña, the author of ñçïgàratilaka (besides being wrongly debated as one and the same person by some) are important for their acceptance of the rasa theory and their individual contributions to the concept. Both take eight rasa-s as the core but while the latter adds ñanta as the ninth, the former adds preyàn to the nine. Rudraña differs from the traditional views in upholding five instead of four vçtti-s and in giving more emphasis on art criticism than on the creation and process of art expression. Coming as he probably did at the peak of the three concepts of alaükàra, guõa and rãa his attempt is to reconcile the divergent viewpoints. His maxim that they should be used judiciously to develop the rasa-s is highlighted in the last five chapters on rasa-s in his `Kàvyalaükàra'. However, his two attempts at lifting vyabhicàribhàva-s like nirveda to the status of rasa and the addition of preyan to the list of rasa-s did not find favour among the aestheticians. Rudrabhañña deals with nine rasa-s, with primacy given to ñçïgàra-rasa. Though his service is to poetry proper, his illustrations for ñçïgàra and the different kinds of heroes can be of particular relevance to dancers. The oral tradition records Raja÷ekhara's efforts to explain the creative process or nirmiti-prakriya involved in the creation of poetry in his Kàvyami§ànsà. The theory of appropriateness or aucitya highlighted by Kùemendra refers to what is considered appropriate language to express a given meaning. Indirectly it leads to the puruùùartha-s as the basis of art creation. The scholars succeeding Abhinava, though relevant to the study of aesthetics, fall outside the purview of this thesis. Since they come after him chronologically, they have incorporated many of his terms and theories in their works.

The study of what came after the Nø shows a bifurcation into two traditions: the problem of the figures of speech and non literal language, otherwise known as Alaükàra-âstra and the question of the proper and integrating response or Rasa-âstra. These two divergent streams of study and analysis were brought on one plane by the concept of dhvani propelled by â nandavardhana. It is seen from the
above analysis that the theorists and poets of post-Bharata period were not insensible to the importance of rasa or reluctant to use techniques to achieve it. Some of the finest poetry of this time is evidence of it. The protestations of Kālidāsa, Bhavabhūti and Subandhu on the over insistence on poetic/artistic wizardry in expression or øàbdacitra reveals the concerns of the age. However rasa was relegated to the periphery with undue emphasis on alaû kàra, guõa, rââ aucitya, vakrokti etc. Bharata seems to have concentrated on the details relating to rasa and taken the communication of bhàva-s for granted while his commentators Bhaña Lollaña and øri øaï kuka despite discussing communication of bhàva did not involve the concept of dhvani. It was left to à nandavardhana to tip the balance towards it, with Abhinava further consolidating both rasa and dhvani later.

3.4.5. Dhvani: Aesthetic suggestion.

The watershed point in the formulation of the Dhvani theory is by à nandavardhana (850.A.D.) in his Dhvanyàloka. Despite several works on literary criticism up till his time what stands out is à nanda's attempt to sytematise the implications of poetic beauty and analyse the poetic and aesthetic elements in the epics. This integrating aspect of à nanda appears to have influenced Abhinava to follow suit. à nanda elaborates on Dhvani and roughly four major categories under it, Rasa Dhvani, Vastu Dhvani, Alaûkàra Dhvani and Rasavad-alaûkàra Dhvani. His explanation of Pratibhà and role of symbolism in art will be dealt with later. For him grammar lay at the root of all learning. He is effusive in his acknowledgement of debt to the grammarians who analysed the relation between word and meaning and the expression of the same in poetic language. Agreeing with him is Abhinava who specially refers to Bhartçhari and maintains that the word dhvani has four meanings according to various ways of grammatical formation. They are the suggestive word, suggestive meaning, the power of suggestion, and the suggested meaning. The poem with such words and meaning is also called dhvani.

A brief summary of the Dhvani theory is given here: sphoña or -abda, as it is otherwise called, is different from the sounds of a word; it is the real seat of the significative capacity and it is manifested by the last sound of a word together with
the impressions of the experience of the previous sounds. The utterance of these sounds that manifest अब्दा or स्पोन्या is called dhvani. In other words, स्पोन्या otherwise called dhvani, is the one permanent seat of the significative capacity; similarly the suggested sense or व्याग्यार्था is the essence of poetry and it is named dhvani. This conception of अब्दा manifested by dhvani is made use of by the exponents of the Dhvani School in formulating the vyākṣaṇ्वृत्ति to explain the psychological process of the realization of Rasa. The classic example of गायकम गाउँट is cited in this regard.49

Besides the two well-known functions of a word, अभिधा and लकूदा, 50 व्याज्ञाना, the third function introduced by अन्नाद is borrowed from the grammarians showing their unmistakable influence. अभिधा and लकूदा have been discussed by the Naiyayikas and Māmāṣaka-s, the impact of which we find in the theory of Śri Śaīkukka and of अब्दा-Brahman with reference to aesthetics later on. The idea of व्याज्ञाना-vृत्ति and its implications are relevant to poetics and to the philosophy of Kashmir Saivism. It implies not just the expression of something new but of the manifestation of something already existing (Pratyabhijñā).

What then would be the implicit meaning of a poem according to अन्नादवर्धना? It is its emotional message, i.e. rasa. This is communicated by a semantic capacity of language other than and complementary to the generally recognized capacities of literal denotation and metonymy. This novel capacity he calls dhvani, which means literally ‘sound’ but by extension ‘overtone’ and ‘suggestion’. The distinguishing feature of poetic language as against ordinary language is understood in terms of poetic context. This synthesis not only reconciles theories of linguistic expressionism and emotional consequence; it also demonstrates the unity of the genres of poem and play (कव्या and नाय). Dhvani by definition becomes wide enough to accommodate the greatest epic and the shortest lyric, cover infinite details and distinguish all forms of poetic work (and by extension all aesthetic work) from others through comparison and contrast. By holding up an evaluative principle which is scientifically precise and acceptable to logic and linguistics, it could ensure for the arts an esteemed position in the hierarchy of knowledge systems.
ânanda moves from the analysis of dhvani as a larger concept explaining all other concepts of alaũkàra, guõa, rãā etc., as important but external characteristics of poetry, to its inner core or Rasa. In doing so, he recognizes it as the cause and the effect of poetic beauty, it ignites the creative genius of the poet (pratibhà) and becomes a Rasa in the public domain when a rasika or spectator lives through the experience. The material before the artiste is of a limited nature be it words, actions, colours, wood, stone or metal. The artiste has to go beyond the metaphors we evoke in common language and life in his listener or spectator with the above. How he achieves this is through the power of suggestion or Dhvani, which comes necessarily in the form of a flash or an illumination.

The breakthrough of ânanda, which was ably followed by Abhinava, was in broadening the narrow constraints of the earlier schools of Rasa, by his theory of Dhvani. Rasa, which is always suggested, is the life `par excellence' of poetry and the two varieties of dhvani viz., vastu and ala§kàra, are contributory to the development of Rasa without losing their individual identities. Rasa becomes a smaller concept within Dhvani, for ânanda. If we compare the dual concepts of Dhvani and Rasa respectively to the sanctum sanctorum and the presiding deity of the aesthetic temple in ânanda's time, they were united as two aspects of one and the same principle as Rasa-dhvani in Abhinava's philosophy.

ânanda's conception of Dhvani was severely criticised by later writers like Pratiharenduràja, Bhañña Nàyaka (Hçdayadarpaõa), Dhananjaya (Da÷aråpaka) and Dhanika (Avaloka), leading to theories and counter theories. However for an in-depth analysis of rasa, Bharata's Rasa-såtra remains of paramount importance.

3. 5. Bharata's Rasa -såtra: Analysis of Bhàva-rasa terminology

Bharata further gives a list of the eight sthàyi bhàva-s and their corresponding rasa-s; the colours, the presiding duties and examples of the rasa-s. According to Bharata, the eight states (sthàyi-bhàva-s) are delight (rati), laughter (hàsa), sorrow (÷òka), anger (krodha), heroism (utsàha), fear (bhaya), disgust (jugupsa) and wonder (vismaya). The corresponding eight rasa-s are the erotic (çìngàra), the comic (hàsyā),
the pathetic (karuõa), the furious (raudra), the heroic (vãra), the terrible (bhayànaka),
the odious (bãbhatsa) and the marvellous (adbhuta). The sthàyibhàva-s are inborn in
man's heart. These latent impressions or vãsanà-s are sourced from actual
experiences in the present life or even instincts inherited from past life. We can see
the influence of the philosophical concepts of karma and rebirth here. Though the
vãsana-s exists permanently in the mind of every individual, they are dormant and
arise only when the occasion so encourages or demands. The example from ordinary
life is extended to art experiences also. Every feeling has a cause (kàrãõa) effects
(kàrya) and concomitant elements (sahakàrin). The various situations in life (kàrana)
manifests itself as the visible reactions expressed by the face and the body (kàrya)
accompanied by the accessory and temporary mental states (sahakàrin). In the art
experience, since the cause-effect relation is unique, the kàrana (determinants) is
called vibhàva, the kàrya (consequents) Anubhàva and the sahakàrin (transitory
mental states) vyabhicàribhàva.

3. 5.1. The objective and subjective factors in Rasa experience: Bharata's Rasa-
nipattib

The objective factors of an aesthetic experience are all based on the fundamental
notion of bhàva. An important question is raised by Bharata with reference to bhàva:
Is that which `happens' called `bhàva' or that which `causes to happen' i.e which
causes the manifestation of experience (bhàvayanti) to happen? Taking the root `bhu'
in the sense of `kçu' i.e.,`to do', Bharata replies in the affirmation of the latter.
Etymologically then `bhu'-`bhavati' meaning `that which exists' whether on its own
or caused by something else; `that which happens', or `to become' could be used to
refer to all material things and mental conditions which come and go out of existence
whether in life or in art. However on scrutiny we do find a difference. In real life all
the material and mental happenings are governed by the laws of causation, occurring
with regularity and inevitability. In the case of art, these are called into existence with
the power of the poet's or dramatist's imagination and creativity. Even material
events then, are a product of the poet's mind. Hence, when we use `bhavanti' it refers
only to emotions. Other factors in the aesthetic situation may also be referred to as `bhàva-s' by an extension to mean those 'that cause the emotion to happen' (bhàvayanti).  

In a dramatic situation, bhàva covers different levels or aspects of existence: as stimulating cause (vibhàva), as physical effect (anubhàva), as transitory yet complementary emotion (vyabhicàribhàva), as abiding emotion (sthàyibhàva) etc.  

The three bhàva-s: vibhàva (cause), anubhàva (effect) and vyabhicàribhàva (concomitant causes), form part of the da-à or situation in which the emotional content of the play, the sthàyibhàva, is manifested. Together they become the medium wherein the sthàyibhàva is communicated to the spectator. It would appear that the sahçdaya or spectator is also an objective factor, being part of the objective world. On the contrary with the shifting of the focus from the poet and actor to the spectator, the qualifications of the appreciator constitute the subjective factor in the aesthetic experience. This would again vary depending on the content of art. If it is only situational there is pleasure of experiencing the same emotion as that meant by the dramatist but in an ideal form. This pleasure does not qualify as rasa since the spectator is very often consumed by the situation which is only the 'body' and not the 'soul' of the play. For even this type of play to be rasa-oriented the spectator will have to go beyond the mere situation and seek the meaning indicated or implied in it. On the other hand the emotional type of Nàñya demands a more penetrative imagination or pratibhà on the spectator's part: adhikàri càtra vimala pratibhànasàli hçdayah: ABh., on Rasa-sutra, Nø, prose following VI, 33.

The various concepts implied in sthàyibhàva-s as subjective have to be understood before we can foray into the territory of communication of this to the sahçdaya, leading to rasa. That the emotion presented to the spectator should have been experienced by him at some time in his life posits a problem considering the short duration of an individual's life and the great range of emotions to be experienced. In keeping with the Indian belief in rebirth, the residual remembrances of experience in past lives (vàsana-s) are also taken into account, an aspect vociferously supported by Bhañña Lolläna and Abhinava. The emotion being universal
would no doubt exist in all individuals; hence the difference in appreciation would indicate the degree to which the emotion is present in different people. These lie dormant in the individual and rise to the surface when the occasion demands or encourages. Nāñya provides the occasion. However, the principle difference between the emotion felt in ordinary life situations and the dramatic ones is that the latter is achieved through the `self-forgetfulness' and not `self-consciousness' of one's ego. The common and universal nature of the emotion expressed, divests it of particularity and individual bias (sàdhàraoãkaaraoãa) due to which even negative emotions like pain and fear become enjoyable. The sthàyibhàva expressed as a result of the vibhàva, anubhàva and vyabhicàribhàva is experienced directly by the character but indirectly by the spectator.

The causal terminology used by Bharata with reference to the sthàyibhàva as upàdànakàraoãa or material cause has to be taken in the figurative sense. The sthàyibhàva a result of the combined impact of vibhàva, anubhàva and vyabhicàribhàva (together known as nimitta-kàraoãa or efficient cause) leads to Rasa but unlike the actual material cause in the physical world there is no transformation in the sthàyibhàva. It can be understood in the sense of `becoming' as it is divested of the personal associations of ego thereby becoming impersonal and universal. The nimittakàraoãa-s also are to be taken in the figurative sense as they do not directly lead to the sthàyibhàva of the spectator. They reveal the emotion in the dramatic situation in a suggestive manner and the suggestion brings the dormant emotion in the spectator to the surface. The term bhàva which takes on many forms is analysed next.

The different categories under bhàva are as we have seen vibhàva, anubhàva and vyabhicàribhàva. The cause or vibhàva is synonymous with kàraoãa or hetu (later Abhinava added that it is also vijñànàrtha i.e the knowledge of the emotion intended by the poet is conveyed and enacted out by the actor). `Anu' or that which follows the bhàva is in the form of physical reactions hence is the consequence of the impact of the stimulus. Bharata reveals the psycho-physical correlation when he explains anubhàva-s as the physical reactions of the emotions experienced. These factors like gestures of the head, tremor, glances of a woman etc. are loka-prasiddha i.e. publicly
well-known and familiar to people having been experienced by them in different real life situations as accompanying certain emotions. Through the medium of the four Abhinaya-s, the basic emotions are conveyed to the spectator. Though both the vibhāva and the anubhāva lead to the mental state there is a difference in the status of the two with regard to their importance in the bhāva scheme. The former is recognized as the determining stimulus whereby the specific knowledge of a mental state is known but the latter is only dependent on and follows the vibhāva. It cannot be said to have an invariable relation to a particular vibhāva e.g. 'trembling' accompanies different emotions both pleasant and unpleasant. In a sense anubhāva complements the role of the vibhāva in rasa-nīpatti.

Vibhāva-s are two viz., ālaś bana and uddāpana. Alambana implies that which supports or is the source of a particular emotion determining its nature, in the form of the person or character e.g. Rāma or Sātā while uddāpana refers to the surroundings i.e. garden, pleasant spring season etc., which strengthen the stimulating cause. Despite being part of the environment they become necessary for the development of the basic emotion. These are of great importance for the performing artiste who develops the story and emotion based on the strength of the ālambana and uddāpana vibhāva-s.

Bharata further classifies bhāva into three types keeping in mind that his analysis is primarily of mental states that can be artistically expressed and lead to relish and enjoyment. The three bhāva-s are sthāyi, vyabhicāri and sāttvika. Sthāyi etymologically from `stha' literally means that which `stands or remains', hence an abiding state of the human mind. Bharata list of eight such namely love, laughter, sorrow, anger, energy/valour, fear, disgust and wonder, being permanent moods of the mind, we cannot imagine anyone as devoid of them. The anubhāva-s can be further classified as voluntary and involuntary. Under the former come physical changes like the movement of the eyes and eyebrows which occur with the will of the actor while the latter include those which occur automatically on the occurrence of an emotion, hence are natural and cannot be produced when the emotion is absent e.g. change of colour or horripilation. When it is the former they are merely called bhāva-
s and the latter are called sàtvika-bhàva-s. The difference between anubhàva and vyabhicàribhàva-s would be that anubhàva belongs to the character while vyabhicàribhàva-s accompanies the primary emotions of the character, changing according to the main emotion being communicated. The two main ideas that spring up from Bharata's Rasa-såtra, are the sa§yoga and niùpattiþ. Sa§yoga or unity refers to the unity between the bhàva-s, anubhàva-s and the vyabicàribhàva-s. Niùpatti, on the other hand, is the realisation of the emotion conveyed by the artist in the minds of the readers. Hence sa§yoga, is the poet's endeavour to put his idea across and niùpattiþ, the culmination of the poet's endeavour.

For a proper communication to be possible, both the ends of it viz, the communicator and the receiver should be on the same wavelength. Bharata clearly explains the nature of rasa producing content as also the spectator's qualifications for rasa enjoyment. However, the relation of rasa to the self of the spectator was explained by later writers.

3. 5.2. Interpretation of the Rasa-såtra by various theorists

This brings us to a discussion of a theory of rasa (rasa-vàda), the focus of which is not only rasa but also the entire process leading to it. What then are the criteria for judging a theory of rasa? The poet is concerned only with the evocation of emotions which can be idealized through vibhàva-s, anubhàva-s and vyabhicàribhàva-s, also idealized. The theory must recognise that the universalised emotions, which are permanent, can alone be a source of rasa or aesthetic delight. The theory should be able to explain the communication of the sthàyibhàva, which when communicated effectively, albeit indirectly, leads to rasa.

Among others the contribution of four main theorists has been highlighted by Sàrî gadeva in his Saï gàaratnàkara55, a work of great significance for dancers and musicians:

vyàkhyàkàro bhàrataye lollañtibhaññà-æi kukah,
bhaññàbhinavaguptasca srimatakàtidharodparah.
All the material for the first three writers is available only from Abhinava’s commentaries on the Nø and the Dhvanyàloka.

Bhañña Lollaña and his theory of generation (utpatti)

Lollaña traces the origin of emotions to vàsanà-s or basic drives that manifest in all animals and human beings. In his Rasotpatti-vàda, Lollaña agrees that rasa results from the combination of the sthàyin with the vibhàva-s (human or natural agencies), anubhàva-s (physical expression of emotion) and the vyabhicàrin-s (accompanying transitory emotions), but since the sentiment is of the original character (anukàrya) enacted in a drama, the Rasa should also belong to him. Lollaña also stresses the actor’s identification with the role for proper realization of rasa.

Giving the example of a tasty drink prepared from various ingredients, some vital and some optional, the feelings that lead to a character’s reactions (sthàyin) are more significant than the accompanying transient feelings like joy, eagerness etc. While Daöóin maintained that Sthàyibhava-s reach the state of a rasa when intensified, Bhañña Lollaña believes that Rasa belongs firstly to the character and secondly to the actor. He does not account for the spectator. (Mammaña disagrees with this interpretation, insisting that for Lollaña the word ‘samàjika’ stands for spectator). The main idea here is the generation or utpatti of the permanent emotion in the original character.

øri Saï kuka and his theory of inference (anumàti)

For Lollaña, the sthàyin is already present in the sub conscious mental sphere of the character, called upon by a particular situation. To some extent, rasa also indirectly belongs to the actor who portrays this heightened bhàva in an appropriate manner. It was øaï kuka who included the spectator’s role in the process of rasa. The rasa experience according to him is of a special kind, quite unlike any usual worldly experience. Hence the spectator has to infer the character’s emotion by the skilful imitation of the character by the actors. According to him the actor does not identify with the character because an actor who appears on the stage as Kçùõa is obviously not identical with the real Kçùõa, nor is he ‘not-Kçùõa.’ Since the spectators take him
to be Kṣūḍa, he is not different from Kṣūḍa either. He cannot be said to be similar to Kṣūḍa since the spectators do not know the real Kṣūḍa. The cognition involved in the experience ‘enacted Kṣūḍa' is unique. Belonging to the Nyāya Darśana, ōaï kuka insists on inference (anumāṇa) as the means to know rasa. The spectator here stands accounted for; indicating a definite improvement over Bhañña Lollaña's theory. The example of a pictorial horse mentioned by Mammaña in this connection (Citraturaganyāya Kavyaprakāśa Ullasa IV) and popularised by ōaï kuka57 implies that the citra turaga is an analogue, a semblance hence neither totally true nor totally false. This anumāṇa of rasa is unlike the conventional logical kind, since the nature of the aesthetic experience is different from ordinary life.

The inferential theory of ōaï kuka was criticized by Abhinava on the lines of his teacher Bhañña Tauta who pointed out four aspects of the theory which made it untenable. When ōaï kuka says that rasa is inferentially known does he mean that it is based on the apprehension of the actor or the aesthete or an objective reasoning or whether it had Bharata's sanction. Though the details of Tauta's demolition of the inference theory, is outside the present discussion, the fact that Abhinava accepts it without divergence indicates its comprehensiveness.

Bhañña Nàyaka and his theory of enjoyment (bhukti)

Bhañña Nàyaka also found the inferential nature of the spectator experience in ōaï kuka's theory, as unpalatable, for the sahçdaya’s rasa is really connected with the category of imagination. The actor's task is not to represent a realistic imitation of a figure but rather to manifest an interpretation of the character. Also, the actor is better termed a performer because dancing, singing, and music are always part of the performance. He broadens the process of rasa into three different stages of evolution. Abhinava quotes Nàyaka's theory in the Abh., Rasādhyāya, as follows, abhidhà bhàvana cānya tadbhogikçtamevacā.58

The first stage is of denotation (abhidhà) where the primary meaning of the poem or dramatic text i.e. vàcyàrtha is brought out. Here Nàyaka is able to recognise for the first time the emotional and ideal content of the work of art. The second stage is that of bhāvakatva where the dramatic theme is idealized effectively through the
four fold gesticulation, āgīka, vācika, āhārya and sāttvika. This is possible due to the sādhāraṇākaraṇā or generalisation of the sthāyibhāva because of which the emotions presented can be enjoyed by all the spectators. (details given in the last part of this chapter). This is followed by the stage of relish or bhoga. The stage of delectation is different from others like direct experience or remembrance, being in a state of flux and fluidity. The ideal spectator (sahādaya) is now free from delusion, dominated by sattva or purity and able to enjoy the aesthetic experience at the bhoga stage, an experience of joy comparable to the bliss emanating from the Supreme Brahman.

Nāyaka was influenced by the Pārva Mimāṃsa doctrine in his interpretation of bhāvana which was partly accepted and partly rejected by Abhinava. According to Mimāṃsa, the Veda gives commands for ritual action. In his analysis of Nāyaka's theory G.K. Bhat says:

Aesthetic activity like all karma or action, should also lead to svarga or the desired fruit, using the means of yāga or sacrifice as laid down in the ritual texts...The ultimate goal of literary or dramatic art is to reveal the emotion-charged experience and ensure its relish, this should correspond to svarga, the aim (sādhyā) of Mānāśaka's ārthi bhāvana. Bhañña Nāyaka thinks that the revelation of the emotional experience (sthayi) is done by the bhāvakatva-vyāpāra and its result sādhāraṇākaraṇā which rids the particular contexts of the experience, gives it a generalized form and makes it relish-worthy; so this operation corresponds to the means (sādhanā). The procedure (itikartavyatā) for bringing about this result is naturally the artist's construction of the experience, his use of literary excellences, rhetorical figures and devices, avoidance of defects in literary art, and the skill in using the four fold abhinaya in dramatic art. Considered as a vyāpāra the aim of bhoga or bhōjakatva is rasa-bhoga, enjoyment of emotional experience. Its means is carvaṇā or continual repeated tasting on the part of the experiencer. Its procedure consists in reaching the sattva-dominated frame of mind, after rajas has caused the `melting' and tāmas the `expansion' of the mind.

Udbhañña:

Abhinava reveals that Udbhañña had probably commented on the āstātra as a whole but fragments of it are available through ABh. He appears to differ from Bharata in asserting three vṛttis (nyāyaceūra, anyāyaceūra and phalasaś vitti) instead of the four by him (bhārati, arābbhati, sātvati and kaiśīki). Sārī gadeva, Mammaña and Abhinava accept Udbhañña as a commentator on the Rasādhyāya of Bharata. Among
other commentators mentioned by Abhinava, he considers Kātidhara's (author of Kātidhariyam) explanation of Nāṇya particularly of 'Citra pārvarangavidhi' as a faithful rendering of Nandikevara's ideas. It is the introduction of the karaṇa-s or basic dance units of the Nó, that transforms the Suddha-pārvaṇa into the Citra-pārvaṇa.

ānandavardhana

It is ABh., that deals primarily with the aesthetic principles of drama, being based totally on the Nó, but the profound influence of Dhvanyāloka and ānanda's theories on Abhinava is clearly evident in his Rasa-vāda. Besides a discussion of the salient principles of ānanda's Dhvanivāda done earlier we shall see here the striking similarities and differences between ānanda and Abhinava. Some of the ideas elucidated first by ānanda and elaborated later on by Abhinava are the theory of dhvani, the great significance of vyāṣjana (function of suggestiveness) added to the two functions of abhidhā (denotation) and lakūṭa (secondary usage including metaphors), the autonomy of literary experience (where the poem makes and follows its own rules) the doctrine of aucitya (propriety), the critical equipment (knowledge of the essence of poetry) needed by the spectator or judge to enjoy/appreciate poetry and the tremendous importance given to the poet as a unique creator of a unique world. The work 'Dhvanyāloka' was so impressive in the originality of its principles that Abhinava felt the need to write an elaborate and analytical commentary 'Locana' on it. The remarkable profundity of the work is carried through by Abhinava in his own commentaries.

Despite this, Abhinava's preoccupations seem to differ from those of ānanda, who is not unduly concerned about the metaphysical overtones or philosophical justifications to his theories. Abhinava's contribution is more tangible in this sphere for the tenets of Kashmir Śaivism radiate through his work, whether in terminology or in teleology. This shows the philosophical and religious thrust given by Abhinava to some of ānanda's aesthetic theories and to his own. The force of Abhinava's usage of certain technical terms with reference to rasa, having clear philosophical connotations
have made them common and indispensable in Sanskrit poetics e.g. ṛdayanupraveśa, tàttasthya, vi-rānti, ātmānanda. ānanda uses the term sahṛdaya but does not define it. Abhinava’s definition is given later in this work. He goes into the details of concepts like vyutpatti and prāṇi and illustrations of bhāva, bhāvabhāsa, rasa bhāva on which ānanda is silent.

The major point of difference between the two scholars really lay in their perception of what was the ultimate aim of art. To ānanda goes the credit of systematizing the science of literary criticism and enlarging the scope of dhvani to accommodate that of rasa as well. Yet for him Vastudhvani and Alaikāradhvani were not mere aspects of Rasa-dhvani as was for Abhinava He was more concerned with kāvyā and the literary aspects of poetry. It is a moot point whether he would have been interested in Abhinava’s concept of ātmānanda (mystic ecstasy) when ‘the speaker is able to enter so deeply into the imaginative magic created by the verses that he transcends his own personality or in issues ‘stemming from religious convictions’. In that sense "Abhinava is the first writer in India to deal with issues of religion in terms of literary criticism and vice versa. This marks his greatest departure from ānanda as indeed from all earlier writers". In a sense Abhinava proposed an even grander synthesis than ānanda. The attempt is no longer only to distinguish ‘the context of art from mundane modes of experience and signification as it is integrated with higher forms of religious experience, and in effect signifies them most truly.’

Rajaśekhara:

Abhinava could have been influenced by both the works of Rajaśekhara viz., Kāvya-mānasā and Karpāra-mājarā though he does not seem to mention the former specifically. The description of Kāvya-puruṣa and his bride Sāhitya-vidya by Rajaśekhara as also the wealth of information given by him about the geography and social life of India then while discussing the conventions of poetry can be of immense help to dancers for interpreting dharmi, vṛttī and pravṛttī in stage presentations. He called aesthetics as the ‘seventh aśga’ of the Vedas, essential for the very
understanding of the Vedas. However his influence is not substantial as his poetic and narrative skills leave much to be desired.

Bhaña - Tauta:

This author of `Kàvyakautuka' was referred to with a lot of respect by Abhinava as Upàdhyàya. In his tīka `Kàvyakautukavivaraàa', Abhinava is obviously influenced by Tauta's elevation of ñàntarasa as the most important rasa (-reùña) and by his explanation of Nàñya as rasa samudàya. Rasa is the embodiment of pràti which is revealed through Kàvya and Nàñya. Abhinava is believed to have studied the Nø under Tauta and Kàvya òàstra under Bhaññenduràja.

Bhaññenduràja

In the Locana Abhinava refers to his teacher Bhaññenduràja thus: yatha va asmadupàdhyàyasya vidvatkavi sahçdayacakrvartinah bhaññenduràjasya ñàñya `Indivaradyuti' and in the Abhinavabhàraài as `the noblest of the twice-born'. Abhinava heaps praises upon his teacher, who obviously belonged to the dhvani-rasa school.

Abhinava and his theory of revelation (abhivyakti)

It is in this highly fertile crossroads of aesthetic analysis that Abhinava (990-1015 A.D) made his appearance and his presence felt. He advocated the two theories of dhvani and rasa in a brilliant yet logical manner in his Locana and Abhinavabhàrata placing him on par with Patañjali (Vyàkaraàa) and Kumarilabhaña (Màmas sà). Before we venture into Abhinava's elaboration of rasa and dhvani, (dealt with in the next chapter) it is necessary to briefly study certain terms in Indian aesthetics.

3. 6. Some main concepts in Indian Aesthetics

Certain key concepts in Indian aesthetics have evolved over the centuries, some retaining more or less their original meanings and some taking on new dimensions. Certain interpretations have even so transformed them that they have been replaced by
altogether new terms. This has been no doubt due to the eras/times that they occurred, the reasons for their occurrence and the aestheticians who put forward the terminology. Among a plethora of such concepts, a select few have been dealt with viz., kàvya, pratibhà, sàdhàraõãkaraõa, sahçdaya and ãntarasa, keeping in mind the impact they have had on Abhinava's aesthetics. A brief evolution of these concepts from earlier theorists makes clear the direction and meaning carried forward by Abhinava in his analysis.

Kàvya

The world of literature in India can be divided into kàvya or poetry and ùstra or matter of fact, scientific statements. The difference in their approach is evident (from the translated verse given below), though their goal is common.

Scriptures are like bitter medicine that may remove the disease of ignorance but the disease of indiscreetness is removed by poetry which is like nectar.

øàstra born of praj¤à (intellect) is accepted by all as necessary for human progress but kàvya born out of pratibhà (poetic genius) is equally essential for the pursuit of beauty and ultimate happiness.

Aesthetic theories having originated in Poetics, discussed in great detail the definition, nature and components of a poem, its form and content and the standards of judging good poetry. In English literature, Poetry is defined as a literary art form, the creation manifested in the skillful and aesthetically pleasing stringing of words such that it has an evocative quality. In Indian aesthetics, (as seen in the earlier section), the Kavi is hailed as the tattvadar÷in or `seer’, an idea percolating down to the present times. In the article on ‘Poetic Ecstasy’, Sri Aurobindo lays down high and exacting qualities of a poet and poetry.

Vision is the characteristic power of the poet. The poet really creates out of himself and not out of what he sees outwardly: that outward seeing only serves to excite the inner vision to its work.

It is no coincidence that the common psyche of people of a given land is governed by the lasting impressions of epic poetry, be it the Ràmàyaõa, Mahàbhàrata, Odyssey or
the Iliad. Traditional theorists like Bhàmaha and Daōòin stressed the structure of a poem in defining it. Elaborating further on the same lines both Vàmana and Kuntaka believed that poetry is the union of sound and sense, but while the former qualified it as being devoid of flaws and made up of guõà-s and alamkàra-s, the latter emphasised a particular combination of words, often indirect or vakra.

From the preceding definitions it becomes clear that the stress was more on the form and structure of a poem than its inner meaning or essence. Abhinava's analysis saw a paradigm shift with reference to theory of aesthetics in poetics. For one, while he discussed aesthetic pleasure in poetry in Locana, he also delved deep into rasa in Nàñya in the Abhinavabhàratã The unmistakable influence of Bharata's Rasa-sutra, Bhartçhari's Sphoñavàda and ânandavardhana's Dhvanivàda coupled with his own Saivite metaphysics resulted in kàvya also being identified as a product of Rasa-dhvani, which for him was the essence of Consciousness or Vimar-à.

Pratibhà:

Kàvya being defined, we are automatically led to the question how does a poem come into existence and what are the creative forces behind poetic creation. There is a great deal of unanimity among aestheticians that pratibhà is the creative force/talent that propels the poet to compose poetry.

The Poet is like Prajàpati, from whose will this world arises. For the poet is endowed with a power to create wondrous and unheard of things. This power arises from the grace of parà vàk (highest speech), which is just another name for poetic imagination (pratibhà), which has its seat in the poet's own heart, and which is eternally in creative motion (udita)

Poetry is the special power of expression and the evocation of an emotive experience. Ordinary words of a given language are transformed into beautiful poetry by the genius and imagination of the poet which is pratibhà. It directly deals/relates to the question of creativity which by itself is not easy to define. This is amply illustrated in Ràmàyãã where Vàlmãkã says: "øokàrtaṣya pravçtto me sloko bhavati nànyathà." (That which proceeds from me who was overpowered by pathos shall be nothing but poetry or rhythmic expression.)
The dichotomy of nurture and nature in defining poetic/artistic creativity is age-old in Sanskrit poetics. It touches the fundamental difference between the Pràcina and the Navina schools. The Pràcina school emphasised the training given to poets to gain poetic capability and the Navina school, the inborn capacity of the poet to create. For the former a poet is made and for the latter a poet is born. In giving importance to alaś kàra-s and guõa-s, the former advocated the importance of proper training and timing, thereby working on the creative medium till the work of art could become technically perfect. For the latter to which Abhinava belonged, pratibhà (poetic imagination), rasa and dhvani take precedence. Abhinava made pratibhà the core of rasa-dhvani while the guõa-s and alaś kara-s form the externals of poetry.

A brief account of the evolution of the concept is given here. Bhartçhari, Bhàmaha, Daïóin, Bhaña Tauta, Vàmana and à nandavardhana discussed it at some length before Abhinava. In the Vàkyapadãya, Bhartçhari, the first grammarian to use the term says that pratibhà, synonymous with øabda-brhman, the source of vâk, is a flash of intuition by which we grasp the whole meaning of a sentence. When the hearer/spectator grasps this unity communication takes place in a flash, intuitively. Both the actor and spectator should have this pratibhà. Unexplainable in words yet undeniable in existence is the status of pratibhà. According to him all living creatures are born with it. Human effort cannot define but can refine it. He gives further details of six different kinds of pratibhà viz., svabhàva, caraõa, abhyàsa, yoga, adçùta and viiìtopahita.

In the first chapter of his Kàvyàlaśkàra, (Verse 5) Bhàmaha explains the difference between learning science (øàstra) and literature (Kàvya) by stressing the role of pratibhà as the natural gift of a poet and the most important pre-requisite of good poetry. His beautiful analogy of a talented garland maker for the poet, who chooses the best words, was quoted later on by Abhinava. Unlike him Daïóin who also hailed the uniqueness of pratibhà believed that the boon of good poetry would be granted by Goddess Sarasvati by extensive learning and practice as well. Abhinava referring to the work Kàvyà-kautuka of his teacher Bhatta Tauta (now lost) says that he made a distinction between prajñà or intellect, necessary for the study of øàstra
and pratibhā or creative imagination necessary for the writing of poetry.\textsuperscript{75} He is seconded by Vāmana in his Kàvyālāś kāra-sātra-vṛtti who hails pratibhā as \textquoteleft kavitvabām\textquoteright the very seed or source of poetry.\textsuperscript{76} No amount of training according to him is of any value if there is no pratibhā in the individual. His emphasis on inborn poetic genius for creating a poem and this being the result of previous birth-impressions seem to have impacted Abhinava\textquotesingle s own theory of pratibhā and creative art. Ānandavardhana attributes the poet\textquotesingle s creation of a new, artistic world to pratibhā whereby the entire world comes to inhabit the poet\textquotesingle s world. This unique artistic world despite its autonomy follows a set of rules and logic. Ānanda compares intellect and imagination to the two spiritual eyes of a human being. A poet understands the importance of both for writing good poetry. The concept of pratibhā, though a continuation of earlier theoretical analysis, was again given a wholly new dimension by Abhinava on the basis of ñaiva metaphysics.

Sàdhàraõkaraõa

The concept of sàdhàraõkaraõa has been recognised by all aestheticians as a key concept in Indian aesthetics. It was inherent in Bharata\textquotesingle s Nö though he did not explicitly state it. In explaining the process by which mental states or bhava-s turn out rasa (here relish), Bharata says it is due to their quality of universality (sàmànya-guõa-yogena). \textsuperscript{77}It was Bhañña Nàyaka who gave it its rightful place and Abhinava made it an integral part of rasa experience.

According to Bhañña Nàyaka, bhāvana or bhāvakatva is the revelation or manifestation of the emotion. The artiste constructs the aesthetic experience through its material counterparts in \textquoteleft art-creation\textquoteright and thereby reveals the emotion. The essence of this bhāvanā is sàdhàraõkaraõa. It is the necessary postulate for the spectator\textquotesingle s experiential dilemma. The emotional experience can neither be taken personally nor impersonally. Personal reactions are causally related, joy will give rise to joy, so will sorrow give rise to sorrow. In identifying the emotions with real life experiences or with real life characters, the enjoyment will vary depending on the positivity or
negativity of the emotion involved. All rasa-s then cannot give pleasure. By being impersonal the reaction can only be one of indifference. If identification is not possible at all, how will the spectator relate to the emotion? The emotion should be identifiable with but not at a personal and particular level. When it is lifted beyond prejudices to a universal level it is deemed capable of being enjoyed by everyone and irrespective of its negative or positive connotations. That is the nature of sàdhàraōākaraōa.

Briefly put, the sthàybhbàva is one but it is shared equally by many; reflected in the minds of all sensitive spectators. This one sthàybhbàva is stirred up by the beauty of lakùaõà, guõa and ala§ kàra in the literary text and the four abhinaya-s (song, dance, music, gesture along with the make-up and props) in the case of a dramatic presentation. This dramatic, theatrical effect transforms the very personality of the spectator. The word `sàdhàraōâ' or `commonplace' is the common possession of the entire audience.

It is important to understand here the difference between sàdhàraōākaraōa and sàmànya which means generality. In the Tarka-sa§gra, Annambhatta says sàmànya has three characteristics i.e.it is eternal, it is one and it resides in many.78 Human-ness (sàmànya) is a quality that resides in all human beings and also in a particular human being before us (vi-eùa).Unlike the above, sàdhàraōākaraōa is a process wherein the particular stimuli (situation/emotion) leads to the universally experienced emotion, divested of its particularities.

The difference between Bhañña Nàyaka and Abhinava lies in identifying the `meaning-complex' as dyotya (suggested) and rasanà (tasting or the process of relishing rasa). This is because while the former was against the dhvani theory, the latter was an able exponent of it. Dhana¤jaya,79 a contemporary of Abhinava agrees with Bhañña Nàyaka's analysis that the rise of the basic mental state or sthayin in the spectator is due to the contextual power of language. `The universalisation (sàdhàraōābhàva) of the subjective and the objective aspects of the aesthetic experience is due to the two powers of the poetic or dramatic composition which had
been assumed by Bhañña Nàyaka for the first time'. This plane of `Collective human existence' is possible only by the trans-personalization of the sthāyin which is presented by one or more actors but experienced as universal by many. Aristotle comes close to this concept when he speaks of tragedy thus "the emotions are disengaged from the petty interests of the self and are on the way to being universalized." This catharsis of Aristotle however, is limited to tragedy, considered in Greek theatre as the most effective and elevating form of literature and based on the emotions of pity and fear.

It is significant to note the application of this concept from the viewpoints of the poet/dramatist, actor and spectator. The universalized emotion does not belong to the character as he is only the poet's creation. It is not the poet's as it is a character/pàtra created by him who displays it. It is not of the actor as he is only acting a part or character whose emotion he is displaying. It is not the spectator's as he is only witnessing it being enacted. In short the emotion is real but does not belong to anyone. No one is affected by its display in terms of personal gain or loss. Yet it is open to anyone who is willing to partake of the experience. Abhinava was able to extend sàdhàranikaraõa to include all poetry and all emotions, wherein it leads to enlargement of heart, elevation of the soul and aesthetic ecstasy from the empirical to the transcendental. He gave it a metaphysical connotation, lifting it from the world of mere perception and inference, i.e., the world limited by time, space and causality and giving it a permanent place in rasa.

Sahṛdaya:

The idea of a specially endowed listener of beautiful hymns is implied in the Vedic term èk, a term used to refer to both the artistic creation and the enjoyer of it. There is an essential unity between the two for the proper communication of beauty. L later applied to all arts, the intrinsic relation between the poet/dramatist and actor was extended to include the spectator particularly after the interpretation of Bharata's Rasa-såtra by Bhañña Lollañ. He was so pre-occupied in explaining the actual terms used by Bharata that he seems to have completely overlooked the significance of the
spectator. It is the opinion of some scholars like K. C. Pandey that Abhinava does not criticize Lollaña directly but merely puts forward saïkuka’s criticisms since Lollaña’s concerns were totally different, he being both an aesthetician and a philosopher. He was more interested in locating the seat of rasa rather than the practical process by which rasànubhava takes place. Saïkuka in exposing this flaw in Lollaña’s theory brought the spectator, who is the target of the aesthetic communication, into prominence (infra 38), followed by Bhañña Nàyaka. øahçdayatva or aesthetic susceptibility is an inevitable component of rasànubhava. It implies two important aspects:

a) The spectator has to be of the same aesthetic wavelength as the dramatist/actor for the aesthetic communication to be possible.

b) The susceptibility is due to the continuous exposure to aesthetic situations, which reinforce the responses to an involuntary/automatic level.

The two main works dealing with the concept of sahçdaya were the Dhvanyàloka of ânandavadhana, otherwise known as Sahçdayaloka and Sahçdaya-darpaõa of Nàyaka, (now lost), both of which seem to have impacted Abhinava considerably. What is of particular interest is that the former work deals with dhvani while the latter demolishes it, yet both refer to the role of the spectator in aesthetic experience and relish.

In the Dhvanyàloka we find examples of verses from Sanskrit literature, commonly accepted by most contemporary theorists as revealing specific rasa-s despite disagreement among them regarding principles or even viewpoints. They are all in a sense sahçdaya-s. A nanda states that the meaning of poetry is suggested to the reader and in understanding the implied, suggested meaning (dhvani) he becomes a sahçdaya.

With regard to Nayaka’s explanation of sahçdaya, Abhinava refers to two works by him, Hçdaya-darpaõa and Sahçdaya-darpaõa. The former is believed to be a critique of the dhvani theory of â nanda while the latter is a commentary of the Nø. Both works (available largely as quotations in other texts) assume significance, as Abhinava in the process of discussing them also incorporates all the main ideas,
including sañçdaya into his own aesthetic theory. Writers after him merely continued the tradition whereby rasànubhava becomes meaningful only with the involvement of the sañçdaya.

øàntarasa

Bharata delineated eight bhàva-s and eight rasa -s arising out of the con-committance of vibhàva, anubhàva and vyabhicàribhàva. It is generally accepted that Abhinava introduced the ninth rasa called òànta, leading to the ever popular concept of Navarasa in the arts. However it is evident that Abhinava was influenced by the discussions of earlier theorists on the rasa-s and the implications of òàntarasa in them. Both Kalidàsa in Vikramorvaìiyam and Vararuci in Ubhayàbhisàrikà, following Bharata mention only eight rasa-s.64 In the Bhava-prakààa øàradàtanaya highlights the view that Brahma who gave the Nàñya-veda to Bharata spoke only of eight rasa -s.

yetë hyastau rasàþ prokta druhiõena mahàtmanà. N.ø, VI.

He credits the first mention of òànta to Vasuki, a Nàñyàcàrya while Dharmasàri, the author of Sàhityaratnàkarà attributes it to Kohala. There appears to be a fair amount of debate apropos the date and time of Kohala. If this was the work of Kohala accepted as the younger contemporary and disciple of Bharata, then the supporters of òànta including Abhinava would have quoted his views and version of òàntarasa. Since this is not the case, probably the work mentioning òànta has been wrongly ascribed to Kohala and is much later than the advocation of it by other theorists. There has been a mention of it by Udbhaña, the first commentator on the Nàñya-àstra in his Kàvyàlamkàrasàrasa§graha (IV, 4) who may have made the change in some versions of the Nà, which were available to Abhinava.

scñgàrahàsyakaruõa-raudravàrabhayànakàp, 
bibhatsàdbhuta-àntasca nava nàñye rasàþ smçtàþ. N.S, VI.16 

Scholars like V. Raghavan and S. K. De believe that a writer like Dhanika does not allow òàntarasa even in poetry, a fact refuted by Masson and Patwardhan. There have been several ancient theorists who have debated whether Bharata spoke of òàntarasa
directly, implied it or did not accept it at all given the fact that his sâtra-s on rasa-s mention the name of only eight. From the above discussion it appears that there were two versions of the Nø one with ṣànta and one without it.

The impact of Buddhist and Jaina is noteworthy since it emphasised a `state of calm, peace' as the goal of life, free from attachment and suffering. Kashmir before Abhinava, was pervaded by Baudhâna thought, no doubt replaced to a great extent by ñaivism in its manifold forms. The Buddhist works, Buddhacarita and Saundarâna (religious kâvya) and Sâriputra-prakaraâa (religious drama) of Aâvagòâ have passages of beautiful poetry and frequent usage of the terms ṣànta and sama. That they were known to Abhinava is plausible, given two important verses of Aâvagòâ from Saundarànanda, occurring in the Locana in a similar vein e.g., the simile of poetry as medicine with honey and Mokùa as the highest truth to be pursued by men. That they were never quoted by Abhinava is probably due to the fact that it was not only a Buddhist work but its basic tenor was against the temptations of poetry and plays! Aâvagòâ was primarily a preacher unlike Abhinava who was a practitioner of the art form. The importance of knowing the practical application of an art form is more than obvious here. The well known Buddhist work, Nàgànanda, has been hailed by some scholars as the best representative of ṣàntarasa while others believe the purpose is to evoke either āngàra or vâra. As for Jaina texts, Anuyogadvâra-sâtra has been quoted as having introduced the ninth rasa in the form of praṃânta in the Nava-kàvya-rasa scheme.

The influence of ānandavardhana is substantial in most matters, particularly with reference to ṣàntarasa. It is only natural to believe that if Bharata had mentioned ṣànta, Aânanda who speaks of it, would have discussed Bharata's concept, giving his agreement or disagreement with it. His analysis of ṣàntarasa seems to be original as it does not include either nirveda or sama as its sthàyins. Aânanda prefers to talk of `sukha' or happiness that results from the destruction (kùaya) of desires/wants (tçùâ). (The arguments for and against Bharata's inclusion of ṣàntarasa will be dealt with in the fourth chapter). ānanda in holding up the Mahàbhàrata as the supreme example of ṣàntaras 86 brings in its wake the Bhagavat Gàã as well. The futility of an
inevitable yet gory war for the establishment of Dharma is a pointer towards the fourth Puruṣārtha, Mokāra, and thereby the achievement of ānta or peace. Even a historical work like Kalhaōa's Ràjataraīgiō elaborates on āntarasa, a revelation to those who term history as a mere chronicle of events and as value free.\(^8^7\)

Taking the Vedantic conception of the Ultimate reality Brahman as ānta (One without any activity), it implies a static, peaceful aspect. It differs from the øaiva conception of Praka÷a-vimar÷a, self shining and self-conscious. From the above discussion it becomes clear that Abhinava though influenced by a host of writers and works either directly or indirectly dealing with āntarasa put forward a unique and philosophical theory of navarasa in keeping with Pratyabhijñà principles.

3.7. Chapter Summary: Ramifications of the above for the Rasà theory of Abhinava.

The discussion on aesthetic pleasure as we have seen, reaches its peak in the hands of the Kashmirian school of øaivism to which most of the distinguished writers on poetics and aestheticians : Udbhaña, ànandavardhana, Tauta, Bhañña Nàyaka, Abhinava, Kuntaka, Mahimabhañña and Kùemendra, among others belonged. The ramifications of analysis based on the øaiva conception of aesthetic concepts were manifold and far reaching. The salient features of the system including belief in non-dualism and a personal Godhead, the Tantric worship of øakti or M other Goddess and the philosophy of øabda Brahman lent themselves easily to a poetic and artistic expression of the above tradition. The acceptance of øiva as the Supreme Godhead and source of sound, music and dance resulted in a dynamic and manifold world of artistic endeavor, charged with spirituality and devotion. According to øiva Sàtra-s, the âtman is conceived as a nartaka-âtma (dancer) and ultimately identical with øiva.

A large part of the imagery used in this school to elaborate the relation between the jãva and øiva or the jagat as øiva-làà, is highly pictorial and hence art based. Bhañña Nàrāyaòa one of the best known hymnal votaries of øaivism placed the entire effort of poetic composition on the sole purpose of realising Godhead, without which he says, this exercise of verbiage would be unnecessary.\(^8^8\) The remark of Bhañña Nàyaka in his Hçdayadarpaõa comparing the phenomenal world to the stage and drama finds an
echo centuries later in Shakespeare's now famous line 'All the world's a stage and we are but actors who play our parts'. Influenced by the philosophy of ābda-brahman, the Saivites believed parā or the subtlest aspect of speech to be the hçdaya of øiva, an expression of which is seen in creativity and art. Both the creative and the critical faculties of the artiste and the rasika (spectator) were in essence the two phases of the ultimate Reality, the Prakà÷a and Vimar÷a (prakhyà and upakhyà) synonymous with øiva and øakti. Having traced the evolution of Indian Aesthetics till the time of Abhinava coupled with the diverse philosophical influences on him, we can now envisage his own aesthetic theory of Rasa-dhvani in greater detail.

Notes and References:

1. The attempt to understand the background and evolution of Indian Aesthetics starts with Vedic literature, the Śruti being the earliest extant source of knowledge in the Indian tradition.
3. Paris, E. Buillon, 1890, pp 11-152.
8. Abhinava has also given this example with reference to Consciousness wherein 'the subject, object and means of knowledge form a single undivided whole, like the clay ball (pióóa) a potter is about to fashion into a jar'. The Doctrine of Vibration, M. S. G. Dyczkowski, p. 92.
11. ēgveda: Dadhanaõ kalaê rasam...(IX,63.13 and yasya te madhyam rasam...(IX 65.15)etc., Atharvaveda: U doùadhàhâm rasena..III, 31.10 for juice of plants // àhàrê dhànyam rasam..II, 26.5 for sap of grain).
12. Bhádháraõyaka Upaniùad.,'práno hi va aì gânàm rasaþ..1.3.19.
13. Chandogya Upaniùad, IV 1.1.2 and 7.4
14. ēgveda: Bhardhdenu rasavacchi sriye payah...V, 44.13, rasavat or sweet flavoured.
15. The above examples given by A. Sankaran in Some Aspects of Literary Criticism in Sanskrit, University Of Madras, 1973, p.3, from āgveda and Atharvaveda-s have been taken from translation of Griffith and Whitney in consultation with the Bhāṣya of Śaṅkara.


18. St. Thomas also extols brightness or clarity as one of the three conditions of Beauty. V. Raghavan, The Concept of the Beautiful in Sanskrit Literature, KSR-I, Chennai, p.11.

19. The term Nāḍa has also been used for a beautiful danseuse. See āg Veda Vol II, M andala 5, Sukta 80, āg Veda Vedic Samsodhana M andala, Pune 1931.


21. āg Veda X.125.5.

22. cf. Kāvyaprakāśa, I.1 and Dhvanyaloka Udyota III,vṛttī on kārika-s 41 and 42, Apare kāvya-samsāre kaviśa prajāpatiḥ, yathāsmai rocate vi-wam tathēdam pariṣvartate.

23. The Aesthetic Value in Indian Philosophy, T. P. Ramachandran, ādi øaïkara Advaita Research Centre, Chennai, p.27.

24. Taittirīya Upaniṣad, with the commentary of øankaracārya, Translated by Swami Gambhirananda, Advaita Ashrama, Kolkata, 2004, p.176, III.x.5-6.

25. Chandogya Up.,l..7.6/ Translated by Swami Swahananda, Sri Ramakrishna Math, M ylapore, 1996, pp.58. Sa yesa ye ..that (person in the eye) is the Lord of all the worlds that are extended below, as also the desired objects of men. So those who sing on the lute, sing of him alone and thereby become endowed with wealth.


30. For details regarding the different arts mentioned in the various Pārāa-s see 'Some Names in Early Sangāa Literature', Journal of Music Academy III and Sangeeta Natak Akademi Bulletin, 5, 6, V. Raghavan.


32. Ibid, Raghavan, p.35.

33. The Advaita of Art, Harsha.V.Dehejia, M LBD, Delhi, p.20.
35. A÷vaghoùa’s Buddhacarità paved the way for including the Añvaidika systems under those accepting Šabda Pramâõa.
37. Ibid. Dehejia, p. 27. Word and sense are supposed to be inseparably blended like øiva and Pàrvati, Raghuvamša, I.1:Vàgarthamàiva....
39. Refer Chapter Three Infra. p.5.
41. Nàñya øùstra of Bharatamuni, Translated by Manmohan Ghosh, Edited by P. Kumar, New Bharatiya Book Corporation, Delhi, p.227.
42. Ibid, Nàñya øùstra , VI.36, P.Kumar, p.240.
43. Ibid, Nàñya øùstra, VII.7, P. Kumar, p.279.
44. History of Sanskrit Poetics, S. K. De, Oriental Book Centre, Delhi, 2006. p.3.
46. Ibid, A. Sankaran, p. 34. See also M. Hiriyanna, Art Experience, Kavyalaya Publishers, Mysore, p.40.
47. Ibid, S. K. De, p.431.
48. A major historical reason given is the loss of patronage to Sanskrit performance tradition after the Gupta empire disintegrated, leading to drama being more read than performed. Even as late as the 10th century, we see in Dhananjaya’s Da÷aråpaka (10th c.), a distinction was made between the two aspects, one the theory, concerning plot construction and characterization—suitable to the writing of plays—and on the other emotional response, which, separated from a concrete theatrical context, inevitably wears more and more a psychological guise. So too, it seems, did Sanskrit drama become an exclusively literary problem. Plays continued to be written but were rarely performed.
49. Infra, same chapter, p.18.
50. Mahàbhàha-ya, ed Kielhorn, viii.1.12.
52. Ibid, Nàñya øùstra, VII. Verses 1 to 8, P.Kumar, pp.277-280. See also Barlingay, Ibid, p.34.
53. See also Ramachandran, Ibid, p79.
54. Ibid, Nàñya øùstra, VII.5, P. Kumar, p.278.
57. Ibid, A. Sankaran, p.115.
58. The Rasa Theory, G.K.Bhat, p.36

60. Abhinava on Nayaka's philosophical leanings in the Abhinavabhārati, GOS, pp. 276-7 as quoted by G.K. Bhat in his The Rasa Theory, Poona, Chap.VII, p.34.


64. Ibid, S.K. De, p.119.

65. Ibid, D. Vivedi, prāyātmā rasastadeva nāṇyam...p. 61.


68. The Oxford Online Dictionary defines `poem` to be `a piece of writing in which the expression of feelings and ideas is given intensity by particular attention to diction`, its origin being the French poème or Latin poëma. The Greek root for poetry is `poiesis`, which means `a making: a forming or creating of a poem`.


71. The Rāmāyaṇa, Bālakāṇḍa, II.18

72. Vākyapadāya of Bhartṛhari, Translated by K. Raghava Pillai, M L B D, 1971,1.1

73. Ibid, 2.147.


75. Kāvyakautuka, quoted in Dhvanyāloka. Vol I, Edited by B.P. Bhattacharya, Calcutta, 1956


79. As quoted by Dhanika, his brother in the commentary on Dhananjaya's Da-parāpaka. K.C. Pandey, Comparative Aesthetics, p. 221.

80. R.L. Singhal, Aristotle and Bharata, VVRI, Punjab, Chapter III.


82. He had commented on the Spanda-kārika, a philosophical work on śaivism, of his contemporary Bahṣa Kallaṇa.


85. øàntarasa, Masson and Patwardhan, Poona, pp. 4,5.

87. V. Raghavan gives an exhaustive list of works with òàntarasa as the main theme in his seminal work `The Number of Rasas', p. 36 onwards. Only those having an impact on Abhinava have been given here.