CHAPTER–6
CONCLUSION

Art-activity is a moral-activity aiming at constant refinement of one’s personality and personal life. It is a purposeful activity. Any art activity which at the same time is conscious of the total social order must aim at improvement of human beings of the given social order by sharpening their senses and sensibilities but their mind and imagination too, so that humans are enabled to acquire a wider and deeper awareness of the time and space in which they find themselves. An artist must engage creatively at all possible levels and leave a message with the society highlighting as to what possibilities one can be with for seeking a better world if not Eutopia. In this sense the concept of Pratibhā becomes more relevant and significant as it refers to creativity and the creative impulse of an artist. It is to be noted that Pratibhā as a principle of creativity is not bound by any historical placement rather this concept of Pratibhā is a truth in every sense of the term and not restricted to traditional Indian drama or poetry only. It is potentially a universal aesthetic concept. The ‘Eastern’ and ‘Western’ is no bar in understanding of the artistic tradition and does not restrict its meaning to any particular social context. Hence, it is possible for us to put together the total art tradition and get there at a worldwide cultural heritage, breaking the accessible dichotomy between the East and the West.

Present work is an attempt to explore the different interpretations of the concept of Pratibhā from Indian perspective especially in the context of Bhartrihari’s concept of Sphoṭa and Śaivism’s concept of Śakti.

In the first chapter of the thesis we discussed the terms like beauty and art, aesthetic experience, poetry, imagination, and creativity etc., and also gave an introduction to these terms according to Indian and western school of philosophy. The chapter is about the aim of art, which is understood as a unique form of experience for a man which according to one view, can never be achieved or attained in actual life and according to the other, it can be attained only when self-perfection is achieved. In other words, it is an ultimate value in the sense that it is required for its own sake and not as a means to anything else. Every person like, a poet, a story writer, a painter, a dancer etc, and a business person enjoys the beauty of nature with his own style and
in his own way. But an artist enjoy the beauty of nature in his own and different style to express the beauty of nature because he has a different kind of experience to convey his feeling in his own style and that experience is art experience.

Human mind bears the latent traces of all its experiences and when these come to the front during any the aesthetic moment, they result in providing aesthetic experience to individual. For idealists, aesthetic experience is regarded as the ultimate goal of life. For the aesthetic experience is that which escape from all worldly concerns and hence provide a state of supreme joy of an individual. In Indian aesthetic, the only two such stats these are, Ātmānanda and Rasanubhava.

An aesthetic experience is the experience of a universalized emotion; it is not the experience of a personal emotion. It is that pleasant experience which originates in a liberated state of mind and which is free from egoistic benefit which ultimately leaves a bad taste in the mouth. It is a feeling of self-realization of self-fulfillment through sublimated human emotions in person, in the works of art. When a liberated state of the mind perceives nature with sensibility it only receives impression as in a mirror and at the same time transforms that impression into different shapes, according to its own temperament. But when an aesthetic sensibility is involved with an order and design which is quite unique. When this aesthetic sensibility becomes creative, such creation presupposes its values. Though the immediate value is aesthetic. Yet it is not considered as an end value by the Indian tradition. The end value is nothing less than Mokṣa from fulfillment of three social values, namely, Dharma, Ārtha and Kāma. It is present in every art, though valued primarily for its aesthetic joy, subserves indirectly the other social values equally in its own pleasant way. Recognition of this social demand will conduct the creative dramatist in selecting his theme as well as in delineating Rasa and Bhāva.

For a poet, aesthetic experience is mainly concerned with the spectator but at the same time Indian thought does not neglect to examine that creative moment in which the poet gives life and breath to his work. According to Ānandavardhana, ‘the poet is the true and sole creator and as it pleases him to create, so the whole grows and is transformed’. The poet is the one who sees and who is able to express that what he sees because poet is the true creator.
Every material of art is furnished with the feeling, emotions and sentiments perceived by men and women. The actual passion in individual provides the material for art but not the artistic value of that particular art. But an artist puts them into a pattern with his own imagination and his own making. It is that pattern which never exists on earth and when these patterned mental states obeying a law of imagination is known as Bhāvas. The process of imagination itself is Bhāvanā. And it is tantamount to aesthetic sensibility.

It can be said that the poet is satisfied only when the Bhāva are more complex and are gifted with imagination. For critic, a poet is original creative artist only when the world created by the poet reproduces the same in the mind of appreciation. A Sahṛdaya is the one who recreates in his mind what the poet has created. In the opinion of Abhinavagupta a listener of a poem must put himself on the same plane as the poet or his character in order to enjoy it aesthetically. An appreciative Sahṛdaya must cultivate the same degree of culture and imagination as the poet.2 The positive faculty does well to the Sahṛdaya. So it can be said that the tree of poet’s creation bears fruit, otherwise it would be barren.

The introductory chapter also tries view art from different aspects. The history of aesthetics displays a variety of viewpoints about the status of aesthetics feeling. The created viewpoints of aesthetic theorists and the upholders of the theories of psychical distance and aesthetic purity are too well known to be repeated here for the regard for work of art and rational form. Therefore, artistic creations do show clearly that no art can be regarded as a purely spontaneous overflow of powerful emotions.

While evaluating and interpreting any artistic creation we do attribute its emotional properties for example we often call certain art works dark or are convinced other way. Therefore, the emotional qualities seem to be as objective as the structural ones like balance and perception. But regrettably no inflexible operational classification can be given to these emotional qualities. And in addition, the emotional qualities of art works completely emerge only with the response of the Sahṛdaya. This further complicates the situation, as the responses of trained and untrained spectators would be different. However observance all this in view, still it imply that there must be a potentiality in an art work to stir up a particular type of reaction. A potentiality about which no inflexible statements can be made like the use of deep browns and
muddy grays and dull blues will make a painting sad. The effect of the painting would just not depend only on colours but also on the subject matter, method and the style, presented by it. Therefore, Pratibhā is to be understood for a creative account of artist imaginative mind set.

As the second chapter highlights about Kāvy, Kavi, and Pratibhā, poet's experience and sources of the poetry. Poet creates a new world of poetry, when he works on his culture and imagination. Poetry is connected in form of a body which is a set of well-connected meaningful words. But such a set is also used for the ordinary communication of ideas in daily connections as well as in technical and philosophical works. In Indian even the works on technical subjects are written in metrical form but this metrical form cannot be looked upon as the distinguishing mark of poetry.

Poetry not only makes use of sound but also is make use of language, which is a kind of expressive manifestation of Nāda (sound). For example, Indian metaphysicains make use of nature language the concept of Sphoṭa explosion of sound. Particularly Kashmir Śaiva school uses the words Spanda and Sphûrti while describing its theories of creation. In this context, we also find the words like, Pratibhā, Sphûrti, Spanda, Laya, etc., connotative of similar meaning. If art is accepted as a kind of creation which certainly it is, then the concept of Spanda and Sphûrti should, in some sense, be related to Laya and Pratibhā.

The soul of good art lies in its Creativity. It is of no use if any art lacks creativity, no matter how elaborate and complicated its executive may be. Creativity is a very elusive phenomenon to express. It may be possible to describe where good art is but not possible to show how good piece of art is been created. A poet is blessed by God with a great gift of communicating his ideas into words. Poet can create Poetry, only when he envision things in a certain style and presents them in a poetic composition that gives us joy.

Every artist in himself combines the qualities of creator and spectator, artist and the critic. The existence of reconstituted knowledge and feeling on the part of the spectator provides the aesthetic experience. And the experience is innate as well as acquired through the experience of our own reactions and our observation of reactions in others. Abhinavagupta says that poetic sensibility is the faculty of entering into identity with the heart of the poet. Of course people whose nature is gentle will have a
greater feeling for erotic poetry; people of bolder nature will have for heroic poetry etc.3

The moment of creation is not only the state of joy but also work hard and inner anxiety. This state distinguishes two phases. The first of the phases is called creative where the poet is fully occupied by fatiguing necessity to give birth. The second phase is Sahrdaya in which he with the help of his culture and imagination recreates the world of poetry in his mind and enjoys its niceties.

Here, it can be said that this experience, imagination and creativity is Pratibhā. It represents the principle of creativity in the field of art and philosophy. It is that absolute cause that demarcates one kind of art form from another. It has no supplementary cause for its own existence. If it is ‘there’ then it is ‘simply there’ devoid of any extra reasons and causes for itself. So, the argument that “Heturna Tu Hetavah” stands relevant to Pratibhā. The poetry is Pratibhā of the poet and the one who enjoy Pratibhā that is a Sahrdaya. On the basis of his Pratibhā and Vyutpati, every poet creates reality again and again which gives the poet and his Sahrdaya the desired satisfaction.

Pratibhā is individual ability which is effectively the product of the tradition. The tradition grows over an era of time by the contribution of the individual talent. So, here it can be said that creativity and tradition are the two inter-related aspects of any culture. Pratibhā is the creative aspect of imagination; its power to visualize ever-new thoughts and images and to convey them in living words that easily catches a person’s consideration.

All the aestheticians are of the view that Pratibhā is inborn power, and this inborn Pratibhā is Sahajā Pratibhā. This Pratibhā has the characteristic of creating new things and it is Pratibhā only which is a root cause in the composition of a poem. This inborn Kāvyā Pratibhā can be enhanced and refined with learning and practice. The chapter envisages to find if the main cause of poetry is Pratibhā resides in the poet naturally or is acquired by traning. Pratibhā and only Pratibhā is the root cause of poetry seems to exist in poet innately. Pratibhā is not a product of easy effort, it flashes like a piece of lightning in the clouds, and it does not start simply due to prior training. It is an impulsive surprise of intellect that cannot be acquired during the practice of the craft. It is an attractive gift which is given by God.
The third chapter ‘The Concept of Pratibhā in Kaishmir Śaivism’ tries to understand as to the two terms that is Śiva and Śakti stand for? What is the relationship between Śiva and Śakti? How does Kaishmir Śaivism propound the doctrine of Pratibhā? Why reality in Kaishmir Śaivism is said to have two aspects Prakāśa and Vimarśa. These entire questions are related with this chapter.

There is a religious belief that most ancient Śaivism are mythological in character. Śiva is the greatest of all gods and his adobe is a superior heaven called Śivaloka. The Śaivism holds that Sāmarasya, the equilibrium of Śiva and Śakti, is the very nature of the absolute.⁴ In reality, Śiva and Śakti, are never separate. They are apparent only in the area of world manifestation. They symbolize the two-fold manifestation of the absolute. It is only from the perspective of the phenomena that we talk of a relationship between them.

Pratibhā is characterized by ‘immediacy and freshness’. The schools of Indian philosophy developed the doctrine of Pratibhā in order to describe the inadequacy of the knowledge gained by the mechanical exercise of intellect.

\[ \text{Yadunmilanash Aktyaiva Visvamuninilati Ksanat.} \]
\[ \text{Svatmayatanavisrantam Tam Vande Pratibhā Śivam.} \]

(Dhvanyalokalocana, ch.1)

Pratibhā is the supreme power of Śiva ever residing in Himself revealing the entire creation in the process of self revaluation can equally well apply to Kavi-Pratibhā, the poet’s imagination vision to which the whole universe becomes open.⁵ It can be said that Abhinavaguta projected to characterize Pratibhā as a creative theory at both levels: - individual and Cosmic.

In Śaiva philosophy, Pratibhā is considered to be the consciousness of the supreme being, and it is permeated with Prakāśa and Vimarśa. The word Prakāśa stands for the eternal light and represents the illuminating aspect without which nobody can come into existence. On the other hand, Vimarśa is the creative aspect of Śiva, it is also known as Śakti of Śiva, Śiva is the ultimate reality which is manifested in all creation. It is the transcendent. Śiva is both He is the creator and creates the universe and he is created also.

It is believed that Śiva does not want or require any instrument for fetching about the manifestation of the world. His creativity is nothing more than this
manifestation of his free-will. A free being is the one he who employs himself, his word without requiring any other prompter. The universal Saṁvit, in a certain order, or even without any order, manifests the objects externally in various ways because of his omnipotence, the chief characteristic of which is freedom.\footnote{6}

The Lord Śiva is free from Vimarśa or Icchā Śakti. This freedom, technically called Sattā, Sphūrtta and Vimarśa, refers to nothing else than this very freedom to be and, therefore, may be called Kriyā. Action also contains the activity of knowing. A knowledge and action has three powers of knowledge these are, Jñāna, Kriyā, Māyā. These powers of the Absolute appear in the case of an individual subject as Sattva, Rajas, and Tamas.\footnote{7} It is believed that with these powers and his free-will of Śiva, He does not have any kind of obligation to create the word. He creates this word just for his enjoyment.

This creativity of ‘free-will’ can be pragmatic even in empirical life. Such will-power enables Yogins to create various objects. This ‘will-power’ is known to the individuals; by self-experience which is identical with their own nature. It is recognized in the state and moments in which our ego is reduced into the state of excessive anger, joy, pain etc., The free-will of the Śiva is constantly manifesting itself in the form of the five fold purposes of universal maintenance, creation, self-concealment, self-revelation, and destruction. Thus, the Lord Śiva always performs these five-fold functions, and there is no break in his shining as the universe in various ways, such as creation, destruction etc.

According to Kashmir Śaivism, the concept of Pratibhā is very close to Viveka. Viveka is the only way to know the reality and this alone can destroy the negativity in the aspirant and provides him with Pratyabhijñā. All his Āṇava, Kārma, and Māyiya-Malas are destroyed by the grace of Parāśakti.

The chapter ends with establishing that the speech manifests in four states. Vimarśa means the self-revelation of the Lord and it is another name for Pratibhā, which, in the system of grammatical philosophy in the synonymous of Paśayanti. It also represents the Vimarśa, and the remaining two, viz., Madhyamā and Vaikharī are only cases of Vikalpa.

This state of language can also be understood by the example of an artist’s Pratibhā from the grossest to the supreme level can also be understood with the help
of an example. His tangible creation like a painting, etc., can be Vaikhari and the images formed mentally, where his creation shines within him is said to be in the form of Madhyamā. A stage before this exists an understated creative recommend like a stir, or restlessness or inward flutter which is Paśayanti. Finally, at the most understated level, the creative seed of the artistic creation lays in the inner most centers which are shining as Parāvāc, the Supreme speech.

The fourth chapter discusses ‘the Roots of Pratībhā in Sphoṭā: a Grammatical Inquiry into the Nature of Aesthetic Experience’. Language for Bhartrhari is not confined to what we speak, read or write. It is the light, the unit of awareness, a conscious force, different in character and in function from other lights, viz. sun, lamp, etc. which serve as tools in perception.

Language (Sphoṭa) is communicative by its own nature. It is universally given in the mind of all individuals and is articulated variously through different language used by the society of where a person is member. The study of the modes, gestures and references of the expressions, as used by the elders of the society, are instrumental only in the manifestation of it.

The fundamental study of language is Sphoṭa and hence the concept of Sphoṭa is an ultimate theory of linguistic communication becomes distinctive and novel in many respects. Especially for the grammarians the word and sentence when taken as an undividable meaning.

Sphoṭa is not a collection of fragments of verbal utterances; neither it is a memory element, and nor a synthesis by mind rather it is a self restrained unit of awareness which when manifested by gesture, discloses itself and hence, non-differently meaning is revealed. Sphoṭa when produced as expression, gestures, etc., have a confined function in manifesting its meaning. Manifestation is not the cause of emergence of meaning because the meaning is always a being revealed by Sphoṭa. Sphoṭa have innumerable units but mainly classified as Varna-Sphoṭa, Pada-Sphoṭa, and Vākya-Sphoṭa on the basis of the association of fragments of gesture, etc., its meaning is manifested.

Sphoṭa being the image of reverberation is the inner reality of speech. It is of an integrated nature which is manifested by the sound. In modern linguistics, whenever a meaning is to be interpreted its whole expression is taken into account.
According to Bhartrhari, sentence is a meaningful linguistic unit. Whereas with Pratibhā in a flash, we can understand the meaning of the sentence. Every expression consists of three elements that is Dhvani or Nāda (the physical sound), Sphoṭa (intermediary) and meaning.

Śakti (Potency) is that capacity which produces the cause and its effects. Śakti is the capability to manifest or to express. The presence of Śakti is known by the effects it produces and it is held that Śakti has a major role to play in the theory of Sphoṭa.

The chapter concludes by summarizing that Bhartrhari explains the concept of Sphoṭa by propounding the two fold division of sound – primary and secondary. He describes the relation between Sphoṭa and Dhvani from the point of view of the speaker as well the listener. He also provides the viewpoints of other scholars on the same issue. The theory of Bhartrhari regarding the Praakṛta-Dhvani and Vaikṛta-Dhvani and the explanation of the Dhvani-Sphoṭa connections are essential as they give the explanation to some of the linguistic problems.

On the other hand all mental propensities spring from Pratibhā. The audible sound manifests the Sphoṭa, and when this is spoken with the help of sound the image comes in mind which conveys the meaning to the listener. Sphoṭa is a conceptual entity of sound, but Dhvani is the physical body of the word. Therefore, Pratibhā is the guiding instinct which leads to proper action, by appropriate meaning. It has the knowledge of how to act and it also indicates an ability as to how to manifestation of an idea. It covers basically the whole domain of action based on instinct and variety of instinct. So, it is identical both in man and animal. It is a uniting and picking instinct which organizes the remote parts of situation into a structural intact. Pratibhā is something which is experienced by everyone, which is beyond expressions, but without which we cannot grasp the situation.

The fifth chapter ‘Rasa and Dhvani in Aesthetic Experience’ divides its subject of study into two parts. The former part and the chapter deal with the concept of Dhvani and later with doctrine of Rasa. Rasa and Dhvani have been considered as the most important theories of poetry. The theory of ‘Dhvani’ propounded by Ānandavardhana, seems to be the most satisfaction explanation of aesthetic experience.
The theory of Dhvani is primarily based on the grammarians’s theory of the Sphota. The sounds that manifest Sphota are termed Dhvani. In the other words, Dhvani is that sound that manifests Sphota. The theory of Dhvani is somewhat similar to the theory of Sphota as it postulates that different constituent elements of a poetic composition which when taken together, disclose a deeper meaning, which can be confined in any of the individual; a meaning that flashes upon the Sahrdaya instantly.

It is said that Dhvani is the soul of poetry. The body of poetry is composed by its words and Dhvani makes the poetry breath-full and hence makes it soul-full. The body of poetry can be technically analyzed by understanding of its dictionary-meaning, grammar, metaphors etc. Whereas Dhvani, which is the soul of poetry can only be felt directly by cultivated and sensitive persons who comprehend its true nature through appreciation.

The theory of Dhvani works on this fundamental idea that words in their ability of conveying sense possess a threefold function which consequently expresses a three-fold sense that is, Abhidha, Lakshanä and Vyarnjana. The three kinds of words give rise to their meanings respectively these are, Vacaka, Lakşnika, and Vyarnjaka.

We can prosaically do so many things in our daily life but all of these are not the examples of Dhvani. In the words of Anandavardhana, Dhvani is when in poetry the poetic beauty that is Rasa is illuminatingly revealed in a flash whether in form of a syllable or in words or a sentence of a whole poem itself. Common language as well as common meaning is the only ground for the leap of Dhvani to reveal Rasa. This power is pronounced and importantly present in the languages of the Indian poets like Kalidasa. Such is the power of genius that the language transcends all its prosaic limits and at the same time gathers into itself all the graces of sound and sense that are listed by prominent writers. Dhvani-Rasa include Alarnkaras and Gunas and also spontaneously partakes of them. But without the very important beat of Rasa, the outer fripperies of stylistic beauty become almost deadweights just like ornaments on a corpse; every analyzable linguistic factor in poetry is Vyarnjaka.

The next part of the chapter attempts to understand ‘Rasa’. Rasa as a quality which has the ability to move the audience. Wherein the spectator’s joy is distinctive emotion produced by an art object and artist’s intention. Bhavas mainly work on the laws of mental causation. They are real and have the ability to convince others and
involve a specific emotional reaction that one expresses often recognizable on account of physiological reactions, finally considered as the meaning of original actions. Here, in addition to this emotional state, if sustained, would also be modulated by a chain of concomitant transitory states of mind; for example, sexual attraction might express itself as a kaleidoscopic pattern of desire, fear, joy, jealousy, etc. What is symbolized on the stage are not just the ‘causes’ Vibhāva, Anubhāva, Vyabhicārī, and what does evokes Rasa the configuration as a articulate whole as clear by the mind’s eye. At this stage, it can be said that the Bhāvas are born out of Rasas and Rasas are born of Bhāvas. This whole process leads to the creation of Rasa. Bhāvas here do not only refer to the Sthāyībhāva of the spectator or the Sthāyībhāva in the mind of the poet, rather the Vibhāva, Anubhāva, and Vyabhicārī which are specific elsewhere are also necessary for the production of Rasa.

There are different notions regarding the creation of Rasa. Some consider Rasa as juice, some as flavor and some as taste, etc. From poetic perspective Rasa can be a Śabda that is to be located in poetry or it can be Rūpa to be located in painting and sculpture. For example, if one is able to imagine that all the special images approach together and produce only one full-view of life, and if one can more imagine that all the images in the picture are living images and that one can listen to them then it would be the closest approach to Rasa. Rasa is the language of staging and it can be located either in poetry or in picture. It is only at this stage that all primary manifestations can be observed.

As a conclusive remark it can be claimed that Pratibhā is not something that can be explained in words. But it does exist and regulates in all verbal and non-verbal activities of all creatures. The poet is the one he who at once sees and who expresses that what he sees. Indian thinkers have deliberated enough on this creative moment in which the poet gives life to his work of art. Exact poetic expression depends largely on the intensity and clarity of the flash of Pratibhā, a poet has gone through or experienced. Very firmly it can be claimed that Pratibhā outshines as the seed or spring source of poetry and without it poetry would not be possible or if possible would be ridiculous.
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