



International Journal of Sanskrit Research

अनन्ता

ISSN: 2394-7519

IJSR 2024; 10(4): 210-213

© 2024 IJSR

www.anantaajournal.com

Received: 09-04-2024

Accepted: 13-05-2024

Paramita Dalai

Research Scholar, Department of
Sanskrit, University of Delhi,
Delhi, India

The happiness of virtuous reader and aesthetic expression in Sanskrit poetics

Paramita Dalai

Abstract

The entire universe is fascinated by the creation of poets; everything is expressed as aesthetic creation because there is no right to change for God even what is not possible by the rules of nature. A flower could be bloomed in the sky throughout the poet's imagination, but if it is against nature, how is it possible to consider happiness? Happiness is directly related to the emotions of human beings and if we try to analyse the theories of Sanskrit poetics psychologically then it will be able to relate with happiness due to the prior existence of emotions like anger, fear, heroism etc. when the mind of poet full of imagination there can be seen some of the relations with reality and imaginations. But the question is what is the actual figure of aesthetic expression and how does it relate to human happiness? These kinds of questions will be solved in this paper. To build this hypothesis analytical methodology was followed by the researcher through the comparative study of Sanskrit poetics like *rasa* theory, *aucitya* theory etc. and some of the Western psychological theories.

Keyword: Happiness, aesthetic expression, Rasa theory, Aucitya theory, emotions, imagination

Introduction

The word 'aesthetic' was coined in German in the middle of the 18th century and the early 19th century it is adopted into the English language it is derived from the Greek 'aisthêtikos' means 'relating to perception by the senses' which is derived from the middle Greek 'aisthêta' means 'perceptible things' and 'aisthêta' derived from the ancient Greek 'aisthesthai' which means 'perceive'¹. In the American English language, it is considered a branch of philosophy directly related to the nature of beauty and the philosophy of art². Now is the perfect time to unravel the exact meaning of happiness. Now the question of how it relates to Sanskrit poetics. Actually, in Sanskrit poetics, is everything discussed about poetry like the definition, the necessity etc. and if we try to trace the necessity of poetry then it will be revealed that happiness is one of the bold essences of poetry. The creation of a poet is always beautiful and a producer of happiness. However, how this happiness feels to a reader through poetry is a thinkable matter. In Sanskrit poetics, there are six popular theories about aesthetic expression by which it will be understood easily that to generate some kinds of feelings likewise romanticism, heroism, disgusting, laughing etc. and readers also can feel these feelings through the chosen words and meanings of poets. The great *Bhāmaha* said in his *kāvyaḷamkāra* book -

“dharmārthakāmamokṣeṣu baicakṣaṇyaṃ kalāsu ca/
karoti kīrtiṃ prītiṃ ca sādhuḷkāvyānibandhanam//”³

In this verse 'prītiṃ' is important to explain happiness although it is not only the essence of poetry but one of them. According to the great *Bhāmaha*, the essence of poetry is knowledge of books related to the *dharmā*, *artha*, *kāma* and *mokṣa*; glorification and lastly feeling of joy. The last one is important to understand the delightfulness of poetry because 'sādhuḷkāvyānibandhanam' means to build outstanding, perfect poetry but there are other

Corresponding Author:

Paramita Dalai

Research Scholar, Department of
Sanskrit, University of Delhi,
Delhi, India

¹ <https://www.google.com/search?q=Etymology+of+aesthetic&oq=etymology+&aqs=chrome.0.69i59j69i57j0i131i433i512j0i512i6.4826j0j7&client=ms-android-xiaomi-rev1&sourceid=chrome-mobile&ie=UTF-8> 11:01, 2.3.2023

² <https://en.wikipedia.org/wiki/Aesthetics> 11:20, 2.3.2023

³ *kāvyaḷamkāra*, 1.2

alternatives as ‘*sādhukāvyaṇiṣevanam*’ means practising the *satkavyas*. There is no doubt about poetry which is a part of scriptural knowledge and a part of entertainment that is directly connected with the reader's happiness. Drama is a type of *kāvya* where all kinds of knowledge are reflected that's why the great *Bharatacārya* said about drama in the *Nāṭyaśāstra* book –

“na tajjñānam na tacchilpaṃ na sā vidyā na sā kalā/
na tatkarma na yogo'sau nātake yanna dṛśyate//”⁴

not only *Bharatacārya* there are approximately all critics who said that the essence of poetry is happiness in the concept of *Vāmanācārya* – “*kāvyaṃ satdṛṣṭādrṣṭārthaṃ prītikīrtitihetuvāt*”⁵, here two types essence of poetry highlighted by the *Vāmanācārya* the first one is *dṛṣṭa* which is *prīti* and the second one is *adrṣṭa* which is *kīrti*. In Sanskrit poetic literature poetry and happiness are eternally connected where sometimes happiness is considered a prime matter of poetry that's why we can understand the intensive mind of the great founder of *dvani* theory where happiness is the main essence of poetry – “*tena brumaḥ sahrdayamaṇapṛīṭaye tatsvarūpaṃ*”⁶ in this verse it is transparently seen that the happiness is the only essence of poetry. If we will try to understand well this verse according to the great commentator *Abhinavaguptācārya* it will be more delightful to us because the happiness which comes from poetry is not able to feel everyone, it is only for *Sahrdaya* means the extraordinary happiness of poetry is only for virtuous reader. But the question is what is the definition of a virtuous reader? Answer is –

“yeṣāṃ kāvyānuśīlanābhyāsavaśād viśadībhute
manomukure
varṇānīyatanmayībhavanayogyatā te
svahrdayasaṃvādabhāḥ sahrdayāḥ//”⁷

What kind of knowledge gets by a reader from poetry will be always reflected in the mind of the reader who is considered a virtuous reader. But how they will be able to feel this happiness will be discussed below. The great *Ānandavardhana* said –

“ānanda iti rasacarvaṇātmanaḥ prādhānyam darśayan
rasadvanereva sarvatra mukhabhutamatmatvaṃ darśayati/
...tatra kavestāvat kīrttyā'pi prīṭireva sampādyā/ ...tathāpi
tatra prīṭireva prādhānam//”⁸

Kuntakācārya, founder of the *vakrokti* theory also said that poetry should be the originator of happiness but here also it is specified that this happiness is not for common people. According to *Kuntakācārya* –

“dharmādisādhonopāyaḥ sukumārakramoditāḥ/
kāvyabandho'bhijātānām hrdayāhlādakārakah//”⁹

Here *hrdayāhlādakārakah* term is important to understand the happiness of the reader where *hrdaya* means heart, *āhlāda* means happiness and *kāraka* means the originator so, there is

no barrier to understanding that the poetry is an originator of happiness but who has possible to feel this happiness about this context *Kuntakācārya* said ‘*kāvyaabandho'bhijātānām*’ here ‘*abhijātānām*’ means dynastically who are wealthy but it is not only about money but who are wealthy about knowledge also.

The great poet *Bhojarāja* also said that the happiness of the reader is the essence of poetry which is similar to *vāmanācārya*. He said “*kaviḥ ... kīrtim prītim ca vindanti*”¹⁰ here also the same meaning will be reflected with *Bhāmaha* and *Vāmana* but according to *Ratneśvara* the great commentator of Sarasvatī *Kaṇṭhābharaṇam* it is – “*prītiḥ sampūrnakāvyaṛthasvādasamuttha ānandaḥ, kāvyārthabhāvanādaśāyāṃ kaverapi sāmājikatvāṅgikārāt*”¹¹ After that, we will focus on the *kāvya prakāśa* book of *Mammatacārya*, where also the happiness of the reader has been reflected as an integral essence of poetry and the concept of *Mammata* made a bold impact on the reader's mind. We all are busy finding our happiness and poetry is a great option for us because it is not only the source of happiness but knowledge also. What kinds of knowledge and how from this a reader can feel happiness will be discussed in this paper but before that, we have to understand the actual statement of *Mammata* that is –

“kāvyam yaśase'rthakṛte vyavahāravide śivetarakṣataye/
Sadyaḥparanirvṛtaye kāntāsammitatayopadeśayuje//”¹²

In this above verse, there are six essences coined by the *Mammata* but in the last line of this verse is reflected the happiness and the kind of this happiness also mentioned ‘*Sadyaḥparanirvṛtaye*’ this term consists of three such as *sadyaḥ* means at that time when reader reading any poetry *paraḥ* means excellent and *nirvṛtiḥ* means happiness so, the complete meaning will be when a virtuous reader reading any poetry at that time excellent happiness come to the mind of the reader and it will be like the advice of wife. In the *vṛtti* portion of the *Kāvya prakāśa* it will be clearer to us – “*sakalaprayojanamaulibhūtaṃ sumanantarameva rasāsvādanasamudbhūtaṃ vīgalitavedyāntaramānandam...*”¹³ means this happiness is extraordinary, it is unable to compare with anything more which is a source of happiness. The matter is not stopped here while the happiness does not reflect in the definition of poetry. According to the *Ānandavardhana*, these words and meanings will be considered as *kāvya* which can reveal happiness, in this regards he said – “*sahridayaḥhrdayāhlādisābdārthamayavameva kāvyalakṣaṇam*”¹⁴ and the great *Kuntaka* also talked about happiness in his definition of *Kāvya* –

“sābdārthau sahītau vakrakavivṛtāpārasālini/
Bandhe vyavasthitau kāvyam tadvidāhlādakārīṇi//”¹⁵

Here also manifested the same condition of poetry that is ‘*tadvidāhlādakārīṇi*’ means the originator of happiness. If we see the definition of the poetry of *Jagannātha*, the author of *Rasaṅgādhara* this concept will be transparent to us – ‘*ramaṇīyārthapratipādakah śabdaḥ kāvyam*’¹⁶ but the

⁴ Nāṭyaśāstra, 1.116

⁵ Kāvyaśāstra, 1.1.5

⁶ Dvanyaloka 1.1

⁷ Dvanyaloka, locana commentary, 1.1

⁸ Ibid, 1.1

⁹ Varroktijīvitam, 1.3

¹⁰ Sarasvatī Kaṇṭhābharaṇam, 1.2

¹¹ Ibid, Ratnadarpaṇa, 1.2

¹² Kāvya prakāśa, 1.2

¹³ Ibid, Vṛtti portion, 1.2

¹⁴ Dvanyaloka, Vṛtti portion, 1.1

¹⁵ Varroktijīvitam, 1.7

¹⁶ Rasaṅgādhara, prathamānaṇam, 1, P- 2

question what about 'ramanīyatā' it will be seen in the *vṛtti* portion of this book – 'ramanīyatā ca lokattarāhlādajanakajñānagocaratā'¹⁷ means the extraordinary happiness is 'ramanīyatā' but how to generate this extraordinary happiness by a poet is a sizable question.

Now it is transparent to us that there is no doubt about happiness as an essence of poetry but the question is how it comes to the reader's mind is a thinkable matter because if there is no heroism in that poetry what is read a reader and the reader feels the heroism. So, if a reader feels any emotions that is existing in our body the poet should include these kinds of words and make this kind of environment to generate emotions that will be felt by the reader. If will observe the conversation between *Duṣyanta* and *Śakuntalā* through the letter of *Śakuntalā* which was written by the nail scratch then it will be clear to us how this environment situated by the *Kālidāsa* in the *Abhijñānasākuntalām* drama. –

“tava na jāne hṛdayam mama punaḥ kāmo divāpi
rātrāvapi/
nirghṛṇa tapati valīyaḥ tvayi vṛttamanorathāni aṅgāni//”¹⁸
And the answer of *Duṣyanta* was also fascinating –
tapati tanugātri madanastvāmaniśam māṃ
punardahatyeva/
glapayati yathā śaśānkam na tathā hi kumudvatīm
divasaḥ//”¹⁹

In the speech of *Śakuntalā* it is reflected that she wants to meet *Duṣyanta* and her body is stimulated that's why it is said that the *Kāmadeva* warming the body of *Śakuntalā* all time. But the answer of *Duṣyanta* is also full of romanticism where he said that the moon is overcast when the day comes and it is more than *Kumudvatī*. However, in this context, a virtuous reader can understand easily that here the moon is a sign of *Duṣyanta* and *Kumudvatī* is a sign of *Śakuntalā* and it is unknown for no one that the love story of them it is used metaphorically by the great *Kālidāsa*. When these all things are understood by a reader then they will feel excellent happiness there are already applied some theories which are a matter of Sanskrit poetics or aesthetics. It is discussed above the *dvani* theory, *alamkāra* theory, *rasa* theory, *rīti* theory etc. are defined that one of the essences of poetry is happiness so, if the above-mentioned verses are explained through the application of any theory, then happiness will come easily means it will be understood easily.

Human beings have eight, nine or ten types of internal emotions which are called as *sthāyī bhava* in Sanskrit poetics these are love or attractiveness, comedy or laughter, compassion or mercy, disgust or aversion, horror or terror, heroic mood, wonder or amazement through these emotions a virtuous reader can understand the intensive meaning of the poet. These *sthāyī bhavas* are called *rasa* when they are bloomed in the mind of the reader. According to the *Viśvanātha* –

“vibhāvenānubhāvena vyaktaḥ sañcārīṇā tathā/
Rasatāmeti ratyādiḥ sthāyībhāvaḥ sacetasām//”²⁰

This means *vibhāva*, *anubhāva*, *sañcaribhāva* all these bhavas when interacting with each other and bloomed single *sthāyī bhava* then an emotion felt by the reader. For example –

“calāpāṅgām dṛṣṭi spr̥ṣasi bahuśo vepathumatīm
Rahasyākhyāyīva svanasi mṛdu karṇāntikacarah/
Karau vyādhunvatyāḥ pibasi ratisarvasvamadharam
Vayaṃ tattvānaveśānmadhukara hatāstvam khalu kṛtī//”²¹

In spite of being so desirous and clever in speaking sycophants, we have only become eligible for areas due to the search for the real state of the unexplored object. So bad luck? You are successful without effort is proved by this action. This is the statement of *Duṣyanta* who longs for *Shakuntala*. It's like how can I be the object of its sarcasm? How will we be able to listen to the lonely conversation expressing our opinion? How can we be able to kiss it stubbornly even when it doesn't want to? All these things which have become the subject of my desire, of them are naturally available to you so, this charming meaning bloomed by the figure of speech or through the *Alamkāra*.

After the above discussion, it is concluded that the happiness of a virtuous reader could be generated through the excellent creation of a poet and approximately all the critics accept this happiness as an integral essence of poetry, in the above discussion, is already discussed that the poets are included some kinds of terminologies by which a virtuous reader can understand happiness but in the way of understanding there can found some of the stages such as delightful words, linking with the existing emotions of the reader, imagination level of reader, context etc. but there should have been perfectness about any branch of imagination where delightful will be prime.

References

1. Bhanja D, ed. Rasagangadhara. Delhi: Bharatiya Kala Prakashan; c2004.
2. Bhattacharya B, ed. Dhvanyaloka of Anandavardhana. Calcutta: Firma K. L. Mukhopadhyay; c1972.
3. Bhattacharya SGV, ed. Kumārasambhavam. Kolkata: Sanskrit Pustak Bhandar; c2012.
4. Chakravarti S, ed. Abhijñāna-sakuntalām. Kolkata: Sanskrit Pustak Bhandar; c2008.
5. Das S, ed. Sahityadarpanah. Delhi: The Bharatiya Book Corporation; c1997.
6. Ghosh M, ed. The Natyasastra. Vol. 1. Calcutta: Granthalaya Private Limited; c1967.
7. Jha S, Misra N, eds. Rasagangadhara. Varanasi: Krishnadas Academy; 1996. Bitthaldas Sanskrit Series - 2.
8. Joshi KL, ed. Natyasastra. Vol. 2. Delhi: Parimal Publication; 1988. Parimal Sanskrit Series - 4.
9. Kane PV, ed. The Sahityadarpana. Delhi: Motilal Banarsidass Publishers; c1995.
10. Khanduri SS, ed. Kavyaprakasa. Varanasi: Krishnadas Academy; Krishnadas Sanskrit Series – 90; c1997.
11. Krishnamurti K, ed. Dhvanyaloka of Anandavardhana. Dharwar: Karnataka University; c1974.
12. Krishnamurti K, ed. The Vakrokti-Jivita. Dharwad: Karnataka University; c1977.
13. Maharaj S, Trans. The Dasarupaka. Varanasi: Chawkhamba Sanskrit Series Office; The Kashi Sanskrit Series – 186; c1969.
14. Mishra S, ed. Dhvanyaloka. Varanasi: Chawkhamba Sanskrit Series Office; Haridas Sanskrit Series – 66; c1995.

¹⁷ Ibid, Vṛtti portion, P-2

¹⁸ Abhijñānasākuntalām, 3.13

¹⁹ Ibid, 3.14

²⁰ Sāhityadarpaṇa, 3.1

²¹ Abhijñānasākuntalām, 1.21

15. Misra N, Jha S, Vidyavacaspati S, eds. Rasagangadhara. Varanasi: Krishnadas Academy; Bitthaldas Sanskrit Series – 2; c1996.
16. Nagendra, ed. Hindi Vakrokti-Jivita. Delhi: Atmaram and Sons; 1955. Hindi Anusandhan Parisad Granthamala - 92.
17. Pandey B, ed. Dasarupaka. Delhi: Motilal Banarsidass Publishers; c2004.
18. Pandit K, ed. The Natyasastra. Delhi: Bharatiya Vidya Prakashan; c1983.
19. Pathak J, Rama G, eds. Kavyaprakasa. Prayagraj: Ganganath Jha Kendriya Sanskrit Vidyapeetha; c2006.
20. Potdar K R, ed. Kavyadarsa. Poona: Bhandarkor Oriental Research Institute; Government Oriental Series - Class A, No – 4; c1970.
21. Rai G, ed. Kavyamimamsa. Varanasi: Chawkhamba Vidyabhavan; 1982. Vidya Bhavan Sanskrit Granthalaya - 121.
22. Rama G, Pathak J, eds. Kavyaprakasa. Prayagraj: Ganganath Jha Kendriya Sanskrit Vidyapeetha; c2006.
23. Sastri H, ed. Kavya - Mimamsa. Delhi: Bharatiya Book Corporation; c1975.
24. Sastri P V N, ed, trans. Kavyalankara. Delhi: Motilal Banarsidass Publishers; c1991.
25. Sharma K, ed. Kavyalankarasutravrtti. Varanasi: Chawkhamba Krishnadas Academy; Krishnadas Sanskrit Series – 19; c2003.
26. Sharma R, ed. Kavyalankarah. Varanasi: Chawkhamba Sanskrit Series Office; Chawkhamba Sanskrit Series – 110; c2002.
27. Sharma R, ed. Kavyalankarah. Delhi: Vidyanidhi Prakashana; c2008.
28. Singh S, ed. Sahityadarpanah. Varanasi: Chawkhamba Vidyabhavan; c1957.
29. Tripathi R, ed. Dhvanyaloka. Delhi: Motilal Banarsidass Publishers; c1963.
30. Tripathi R, ed. Kavyaprakasa. Delhi: Motilal Banarsidass Publishers; c1991.
31. Upadhyay S, ed. Kavyaprakasa. Varanasi: Sampurnananda Sanskrit University; c2002.