

The Role of Psychology in Indian Aesthetics

Consciousness (*Samvit*, *Manas*, *Prajñā*) is the essence of everything, but it is a pervading quality of psychical phenomena, according to Psychology. To distinguish Philosophy from Psychology, I would quote lines from *Milindapañha* (II.15) *Kim lakkhaṇo bhante manasi kāro kim lakkhaṇā paññā'ti uhana lakkhaṇo kho mahārāja, manasi kāro, chedana lakkhaṇā paññā'ti* - II.22, *ye keci kusalā dhammā sabbe te samādhipamukhā*), where the author distinguishes mind (*manasikāra*) from consciousness (*pañña* or *prajñā*). Mind, according to him, is an instrument of reasoning or questioning while consciousness is attained through meditation (*samādhipamukha*). What is discussed as mind is the field of Psychology while the consciousness (Intuitive intellect - *prajñā*) comes under the realm of Philosophy. Very specifically and clearly it is stated in *Laṅkāvatāra-sūtra*, that the mind is studied by Psychology or *manovijñāna*:- *cittam manaś ca vijñānaṃ lakṣanārtham prakalpyate* (II.104). Consciousness which is denoted by the word *prajñā* in the Buddhist Literature, is certainly more primitive than mind, but both of them have a common ancestor. It is necessary here to trace what is meant by consciousness in the whole range of Indian philosophical systems and what words stand for consciousness in a psychological sense.

The word *kratu*, in the Vedic-period, from the root *kr* means that which fulfils ones function at the human level. The sense of willing and desiring are represented by the word *kratu* and one who attains that *kratu* is *dakṣa*¹. In the aesthetic sense the power of will, and desire, (*kratu*), attained in the work of art turns the doer of that into a *dakṣa* or an artist of any art-form. The term *kratu*, later on changed into *manas* and *prajñā* with the general sense of desiring, willing and remembering.²

During the time of the Upanishads, the word *ātman* stands for different shades of meaning. It is considered as identical with the body which is then the essence of existence.³

But soon this perishable body is understood as mortal and the seers of the *Upanishads* try to find out something subtler and higher than the

1. SB 1.4.1, *Sa yadeva manasā kāmayata idam me syāt idam kurvīyati sa eva kratuḥ atha yadasmī tat.*

2. Ait. Up. 3.2., *Samjñānām, jñānam, vijñānam, prajñānām, medhā, dr̥ṣṭiḥ, dhṛtiḥ, matiḥ, manisa, jūtiḥ, smṛtiḥ, samkalpaḥ, Kratuḥ, asuḥ, Kāmah, vāśaḥ, sarvānyeva etāni prajñānasya nāmadheyāni.*

3. Ch. Up. 8.7.4., *yeso' kṣīṇi puruṣo dīśyate eṣa ātmeti; Tait. Up. 2.1., Sa vā eṣa puruṣaḥ annarasamayah.....ayamātma.*

body. In their enquiry, they declare "prāna is the ātman", as sense-organs cannot work without it,⁴ and it is superior to the body and the sense organs on account of the psychological reason too. It is regarded as immortal and the ultimate truth.⁵ Prāna is the substratum of the body. In their further enquiry, they reach the third stage where they discover the utility of consciousness functions in the body. This ātman is declared then as prājñā. The prajñātman, the receptacle of the psychological activities of the sense organs is not perceived in deep-sleep or trance.⁶ Next the ātman is conceived as an active subject, as an essential seer in contrast with the old role of prajñā as a mere receptacle of all impressions. Ātman, now becomes the internal subject which moves freely from world to world.⁷ This I-ness has become the subject where, unlike the flower, it expresses itself by the word 'I know'. This consciousness of I-ness (*saṃvit*), therefore, implies the presence of a cognitive relation (*grahana*) between *grāhya* and *grāhaka*. It is the peculiar illumination of *jñāna* or awareness which reveals the subject, the object and itself in an act of knowledge. Consciousness cannot be reduced to terms other than itself. Ātman as consciousness (*saṃvit*) has developed gradually. *Citta* is seen in animated beings. Among animated beings, again, the ātman has developed gradually, and in man again, it has developed gradually, for, he is the most endowed with *prajñā*. He knows, knew and would know. But in other animated beings only hunger and thirst are a kind of awareness or understanding.⁸ This psychology of the development of consciousness in man is accepted by the full-fledged system of *Vedānta*. The *Sāṃkhya-Kārikā*, like the *Vedāntists* believes in the existence of the conscious principle apart from the material principle.⁹ Here, in the context of consciousness which is helpful in analysing the aesthetic-activity, I am not dealing with the view of nihilists who don't accept the existence of consciousness at all.

The phenomena of psychology are mind, senses, sense - objects, (environment) perception, motivation, attitudes, feelings, thoughts, sensation, impulses and attention which are instrumental in giving rise to the aesthetic point of view. Through them the behaviour of a person can be imagined in a psychological sense. First of all, I would deal with the mind and its different activities in the aesthetic experience.

The mind corresponds to the *Vedāntic* word *antaḥkarana* which has four functions: 1. *manas*, the indecisive faculty of mind, 2. *buddhi*, the decisive state which decides that this is a tree and not a man, 3. *aḥmākāra*

4. Br. Up. 3.4.1., Ch. Up. 5.16, yaḥ prāṇena prāṇiti sa ta asmā sarvāntarah.

5. Br. Up. 2.3.6., Prāna vai satyaṃ teṣāmesa satyaṃ.

6. Kauś. Up. 3.4.4-19. yo vai prāṇaḥ sāv prajñā, yāv prajñā, so prāṇa, evameva eṣa prajñā ātmānam idaṃ śatīram anupraviṣṭa ā lomebhyah ā nakhebhyaḥ.

7. Br. Up. 4.3.11 ff. Sa jyata'mṛto yatra kāmam hiraṇmayah puruṣaḥ ekahamsah.

8. Ait. Āraṇyaka 2.3.2., tasya ya ātmānam āviṣṭaārā vedāsnute havirabhūyah.

9. Sāṃkhya-Kārikā 17. Saṃ hātaparārthatvāt trigunādiviparyayād adhiṣṭhānāt puruṣo its bhoktrbhāvāt kaivālyārtham pravṛtṭeśca.

the ego which ascertains that 'I know', 4. *citta*, the storehouse of mental-states which makes remembrance and reference possible. The 'mind' of Western psychology is different from the 'mind-stuff' of Eastern psychology. According to *Vedānta*, self-consciousness resides in the respective sense organs, thinking and ideational activities of the *ātman*. So introspection and external observation include our empirical consciousness which is known as mind-stuff. Things of the world are mind-made or phenomenal in nature. Empirical consciousness constitutes the real individual,¹⁰ and includes the entire phenomenal world comprising mind and matter.¹¹ Empirical consciousness contains five sense perceptions and the mind-stuff. Empirical consciousness and its world are dependant on each other for their existence, and are known as *prapañca*,¹² or illusion which can give the parallel meaning of *māyā* or cosmic-illusion. With the word *prapañca* and *antahkarana*, another word *sparsā* should be taken to give the whole meaning. *Sparsā* can be used to signify any kind of impression but its literal meaning is impact or touch. Impressions originate from the *impact of matter on the live organism (empirical consciousness)*¹³. The senses of touch, taste and smell come into actual contact with the sense-organs. But for the senses of seeing and hearing, for their logical explanation they are the darkest chapter of aesthetics, which without any external contacts are the most powerful instruments of tasting beauty, as they have the property of generalisation.¹⁴ The theory of light corresponding to our seeing faculty is also the darkest chapter of physics.

Newton's corpuscular theory of light was refuted by Huygen's wave theory and then Einstein's quantum theory of light revived Newton's theory supported by experiments; yet eventually 'light' found a clear expression and synthesis in the 'dualistic' theory i.e., waves and particles both. In the year 1928 Louis Brogly questioned that if radiation can manifest itself as particles, why should not 'matter' behave as 'radiation' and that it does so was proved by experiments. It looks that our seeing and hearing faculties, which have no direct contact with objects, are made of the combination of light and sound respectively. The light and sound energies are invisible, though their effects are perceived. Therefore, light and sound must be in contact with the eye and the ear, but this contact is subtle and invisible to us. We can express more through the *Sāṃkhya* system of philosophy, according to which, the whole world is made of the three *guṇas* with thousands of variations and gradations. With reference to aesthe-

10. *Mund. Up.* III. 2.7, *Karmāṇi vijñānamayaśca ātmā pare 'vyaye sarva ekibhavanti Praśna. Up. bhidyete tāsām nāmarūpe puruṣa ityevaṃ procyate.*

11. *Br. Up.* 1.4; *Ch. Up.* VI, 3.2.; *Suttanipāta* 355-537-909. *Mund. Up.* I.1.9. *tasmā etad brahma nāma rūpam annam ca jāyate.*

12. *Mund. Up.* V. 12, V.17; *Anguttaranikāya* II. 162.

13. *Ch. Up.* 2.22.3; 2.22.4. *Kātha Up.* IV.3 *Sarve Sparsāḥ mṛtyor'ātmanāḥ.*

14. *Abh. Bh:* I.10 *drśyam śrāvya ca ekavacanena Sarvasādhārānatayaiva yadyogyam tacca Spṛśyādirūpam na bhavati dṛśyaśravayayoyostu bahutarasadhāranayopapattih.*

tics we can say that the senses of taste, smell and touch are the participants in the *ahamkāra* part of our mind-stuff (*ahamkāra* is characterised by a predominance of *rajas-guna*) while the seeing and hearing faculties are the participants in the *buddhi* part of our 'mind-stuff' which is characterised by a predominance of *sattva-guna* (the subtlest *guna*). Only the faculties of seeing and hearing have played a great role in the perceptual aesthetics of fine arts, as they have more, than the other three senses, a generalising capacity¹⁵. In broad terms, Patanjali has also divided all the world-objects into two-*dr̥ṣṭa* and *anuśravika* (*Yoga-Sūtra* 1.15) *dr̥ṣṭānuśravika viśaya*. To elaborate it more, I would like to quote Prof. R. B. Perry of Harvard and Mr. Edwin B. Holt where they say that both mind and matter are composed of a neutral stuff which, in isolation, is neither mental nor material.¹⁶ I admit this view regarding sensations of hearing and seeing which equally belong to the *mental-stuff* (which has mind and matter both). Should we admit that the faculties of hearing and seeing are not psychical phenomena?. To define psychical phenomena, we have to ascertain that they are phenomena which intentionally contain objects in themselves.¹⁷ The faculties of seeing and hearing certainly have objects. But due to their *sātvic* nature, they predominantly work over the act of thinking rather than on the content of a thought. The act of thinking can be understood as the same kind of consciousness as the empirical consciousness. Even scientifically, light is invisible, it is only the effect of light which falls on an object as a stimulus and then is noticed by our nerve centre of the brain and subsequently communicated to our sense of seeing, which makes an image on the retina of our eye. According to Western psychologists, the mind is passive. They do not tell us how continuous and successive sensations received from the same object are unified in the mind that is passive. But the *mind-stuff* of Indian psychology is different from the Western mind because of its dynamic principle of consciousness. Vācaspati holds that pure consciousness (*ātmā*) is manifested when limited in the condition of *jīva*¹⁸ (individual-consciousness). Mind or *antahkarana* gets its power by association with the self. Individual consciousness does not possess the dual character of *jñātr* and *jñeya*¹⁹. These are the character of *ahamkāra* a part of mind-stuff, which is the object of self-consciousness. According to *advaita-Vedānta*, consciousness is of two types: 1, *Nirupādhika*, 2. *Sopādhika*. *Jñātrtva* (objectivity) belongs to the latter consciousness which is a modification of *avidyā*. According to *Sāṃkhya-Yoga*, ordinary perception takes place as the transcendental *buddhi* goes out to the object through the channels of the sense organs and assumes the form of the

15. *Supra*. f. n. No. 14.

16. *The concept of Consciousness*. (Geo. Allen & Co. 1914.) p. 52.

17. *Psychologie Vom Empirischen Standpunkte* Vol. I, 1874, p. 115 Brentano.

18. *Bhāmati* I. 1. 1 *Jīvo hi cidātmatayā svayam-prakāśatayā aviśayopyopādhikena rūpeṇa viśaya iti bhāvaḥ*.

19. *Vivaraṇa Prameya Saṃgraha Vidyananya* . p. 53.

objects, but the manifestation of the objects is performed only when the reflection of the self (*purusa*) is cast upon the unconscious *buddhi* which is modified in the form of object. Thus Self (*purusa*) knows an external object only through the mental modification on which it casts its reflection.²⁰ Vijnānabhikṣu thinks that there is also a mutual reflection of the self on the *buddhi* and of the reflected *buddhi* on the self. It is through this double reflection that the self comes to know the external objects.²¹

Now I would deal with the question of "What is the process of perception and what is the role of the mind therein"? I am, here, quoting the views of the principal systems of Indian Philosophy about the process of perception.

Vedānta :- From ephemeral to non-ephemeral there is a continuous chain of ascendance and each preceding factor is the cause of the following. As from senses to mind and mind to consciousness one gets transformed to a higher cause. Ideas of reflection (*sparsa of mana*) are followed by the ideas of sensation (*sparsa of indriyas*) as a result of mental and external stimuli.

Sāṃkhya :- Sense-organs are not material and they are made of psychic-factors that go out towards their objects. They come in contact with their objects by means of their *Vṛttis* (*prāpyakāri*).

Nyāya and Vaiśeṣika :- The bases (*adhithāna*) of the sense-organs are material, but the senses come into contact with their objects, either by going out towards them or by the objects themselves coming and striking the sense-organs.

Mimāṃsists :- There is a faculty (*śakti*) abiding in the physical bases of the sense-organs.

Buddhists :- No psychic-factor, no *vṛttis* either, but sense-organs are composed of matter, hence, they are *prāpyakāri*. Senses of taste, smell and touch, because of immediate contact, are known as *prāpyakāri* and sight and hearing, because of the absence of any direct contact are known as *aprāpyakāri*.

Western psychologists use the word 'consciousness' as awareness or perception and unconsciousness as talk of awareness and perception. For mind also, they have confused concept. Mind means the place in which thought, reason, imagination and all the other mental activities exist and it is one of the essences. Other Western philosophers defined the mind as being made of no material, needing no space to exist, and as being pure spirit.

20. *Tattvavaiśārādi* (Vacaspati Mishra) mentioned in *Yoga-bhāṣya* 1.7.2.17.10.

21. *Yoga-Varttika* 1.4.3.35 Bṛ. Up. śaṅkara *bhāṣya* 2.1.19. *Yathā hi kevalo raktaḥ sphaṭiko lakṣyate janaiḥ. rañjakādyopādhanena tadvat paramapurūṣaḥ.*

It is closely related to the commonly accepted definition of the word 'soul'. Western philosophers have often used the two words mind and soul interchangeably. So long as psychology (in Greek the word *psyche* means soul) was a branch of philosophy, it could be study of mind defined as soul. When psychology became a natural science in the latter part of the 19th century, it became apparent that a new word was needed to express what psychology studies. At first, the word consciousness replaced the word 'mind', and it, in turn, was replaced by the word 'behaviour'. Psychologists do study the various mental activities such as thinking, reasoning, imagining and feeling because these activities can be observed either directly or indirectly in the behaviour of the individual.²²

The process of perception certainly contains in it the conscious principle of mind-stuff with which *advaitic* - theory of *bimba-pratibimbavāda* and the limitation theory (*avaccheda-vāda*) are performed. But the third theory of *Vedānta* and *Sāṃkhya*, that is, *rājaputravat upādeśāt* or as the son of Kunti was known as the son of Rādhā or as the prince of the royal family brought up in a low caste family, mistook himself to be a low-caste man, so does the *Brahman* through his own nescience assume limitations and is later released by his own discriminative knowledge.²³ The theory of *rājaputravat tat upādeśāt* which is caused by *māyā* or *avidyā* or *prakṛti* can be given an equal footing with the *oedipus complex* of Freud. This complex is also taken from Sophocles' Greek tragedy where a king's son through ignorance killed his father and unknowingly married his own mother and produced four children.²⁴ Oedipus was separated by his father in his childhood due to the prophecy that he would be killed by his own son. He was brought up by three foster parents, the last was the king. The ignorance of Oedipus has been taken by Freud as a complex where he tried to show that the opposite sexes have inborn oedipal attachment for their opposite parent. He reduced all his theory of *unconscious mind*, *libido*, *repression*, *transference* including *Oedipus-complex* only to sex energy. The *Sāṃkhya-Vedānta* concepts of *rājaputravat tat upādeśāt* and *kaunteyasya eva rādheyatva vad* which show the relationship of the soul with the empirical world, differ from the concept of *oedipus-complex*, only due to the realisation of reality till ignorance lasts.

In *Oedipus-complex*, ignorance did not shatter and it ended in tragedy where Oedipus blinded himself, and his mother Jacosta hung herself. If it could be a complex, as Freud said, even after coming to

22. Psychology. *Understanding human behaviour*, Chapman Harold Martin and others, McGraw Hill Book Co. 1958. p. 170-71.

23. *Siddhāntaleśa-Saṃgraha-Jīveśvara-Svarūpa-Nirūpanam*, Appaya Dikshit p. 158; *Sāṃkhya-Sūtra* 6.27-28; *Yoga-Sūtra*, I.4.7 II.20; IV.22; *Sāṃkhya-kārikā* 62:- Tasmān na badhyateddhā na mucyate nāpi Sams-arati keścit. Sams-arati badhyate mucyate ca nānāgrayā prakṛtiḥ.

24. *Psychology for the class room*, Strom Robert D., p. 362, Englewood Cliff, New Jersey, USA.

know that they were son and mother, husband and wife, they should have lived without a feeling of guilt. But it was the ignorance and not the complex. But in Indian psychology, introspection of the self should be done and ignorance should be shattered before any wrong action leads to a tragedy in life. The *Yama-yamī* dialogue in the *Rg. Veda* showed the achievement of the end after warding of the wrong doing. Throughout Sanskrit literature, we would find that the end has been accomplished, as a rule, by extracting and developing the metaphysical principles implicit in the psychological teachings and techniques. The concept of sorrow or tragedy is eradicated in Indian aesthetics as a non-aesthetic achievement. As happiness contains the generalising property (*Sādhāranya-dharma*) in it, there is always a purposeful motive in our art-forms. Indian aesthetics does not go by impulsive actions, but it is led by purposeful motivations. To enlighten the mind is the foremost purpose of Indian art and it is always followed by a sense of propriety.²⁵ When I say purposeful motivation, it means that this motive gives importance to the beauty of the society rather than to an individual's happiness as an end. We always try to gain some measure of group-approval through doing something which would bring us recognition from the other members of our group. This gives rise to the slogan that art is for other's sake, and not for the sake of itself. In order to live together in harmony, we must reach some agreement in art concerning what is to be valued or despised. This does not mean that each individual in the group must value everything exactly as everyone else does, but only that, everyone must agree in general to a system of aesthetic values. Aesthetic-value in the art-form should be appealing to all who are consensually participating as connoisseurs.²⁶ In the system of values, the concept of *universal* plays a great role. *Universal* is the concept which may be shared by many particulars. When I say connoisseur in the context of aesthetics, it implies the *universal* of Indian aesthetic experiences recognised as an aesthetic-value. A difference of opinion about a particular idea, colour, form, emotion²⁷ or a thing is a topic of considerable interest in the understanding of human behaviour and its impact on aesthetics. Difference statistically lies sometimes in the degree of measurements, in the mean between the two extremes²⁸ in the intelligence, in the physical ability, in the efficiency of work. Because of these differences due to

25. *Sukranīti*, IV.4-102-103; BNS., 14-68; *Dhv. Al II* - Aucityād rte nānyad rasa-bhaṅgasya kāraṇam

26. *Uttarāmacarita*; III 13 dravībhūtapremnā.

27. Difference in thought and emotions gave the concept of synthesized entity of ardhanaṛiśvara, *Siva-Purāṇa*, Rudra Saṃhitā, 49-17 ardhanaṛiśvaram bhānu bhānu Kotigataprabham,

28. Difference in the mean between the two extremes; degree of measurement and interest with respective examples: M. Bh, Sabha Parva, 65-33 naiva hrsvā na mahatī na kṛsā nātirchinī nīlakuñcitakeśī ca tayā divyāmy aham tvayā of *Abhinayadāyana* 26 Nandikeśvara. *Viṣṇudharmottara Purāna* ch. 41.11 R kham praśansantya cā yā vartanam ca vicakṣaṇaḥ. Striyo bhūṣaṇām icchanti varṇādhyam itare janāḥ.

some reason or the other, as mentioned above, aesthetic experiences vary from one man, society or culture or a nation to another man, another society, another culture or another nation. Furthermore, the difference lies in the intelligence of different poets.²⁹ Some give a good picture of the present (*Mṛcchakatika*) some are efficient in showing the past and its history of thought-system (*Rāmāyaṇa*) and some express future incidents (*Mahābhārata*). And even more than that there are a few who give everything of the present, past and future. (*Kalidasa: Rtusamhāra, Raghuvaṃśa and Shākuntalam*). The psychological activities of such poets includes intelligence (*mati*) memory (*smṛti*), and intuition (*prajñā*) in their totality. Memory is retained in the *citta* of *antahkaraṇa*. The synonym of *citta* is *buddhi*. Memory stays in four of the *Vṛttis* as mentioned in *Yoga-Sūtra* I.6. Patañjali has defined memory as (*Yoga-Sūtra*) I.2. Whatever experiences are received through cognition of the objects when cognised through Evidence, Misconception and Fancy, they remain in *citta* in the form of impressions (*saṃskāram ābharate*), or according to *Nyāya*, *Saṃskāramātrajanyam jñānam smṛti*. The field of memory is very vast as illustrated by the following table:

| WAKING STATE | DREAM | SLEEP |
|---|---------------------------------------|--|
| Pramāṇa Viparyaya Vikalpa abhāvitasmār -tavya | bhāviṭasmartavyā i.e., smṛtyābhāsa | tāmasika, rājasika, sāttvika experience of recollection. |

For the meaning of intelligence again we have to take refuge in the concept of *antahkaraṇa*, where the role of *manas* is important with the cooperation of the ten faculties (5 *jñānendriyas* and 5 *karmendriyas*). *Manas* is activated in the gross-body and waking state of consciousness. Memory is the reaction of the two states of consciousness i.e., waking and dreaming and their functions in the gross as well as subtle-world. Here, *jīvātmā* enjoys the experiences of the subtle world in seven subtle places through 19 subtle outlets.³⁰ Here, man becomes introvert and enjoys the subtle world in the form of thought. The individual soul functions even

29. Difference in the efficiency gave rise to the kind of poets and artists in the art-world. *Kāvya-Mīmāṃsā*, Rajashekhara, IV, Śiṣye pratibhā dvidham śiṣyamācaksate yaduta buddhimānāharya-buddhiḥ ca. yasya nisargataḥ śāstramanudhāvati buddhiḥ sa buddhimānāḥ. yasya ca śāstrābhyāsaḥ saṃskurute buddhimasāvaharya buddhiḥ tridhā ca sā smṛtir matih prajñeti. atikrāntasyārthasya smṛti smṛtiḥ. Varttamānasya mantri matih anāgatasya prajñātri prajñetī.

30. *Māndūkya-Up.* 4. Saptāṅgaḥ, ekonavimsatimukhaḥ... Vaśvānaraḥ prathamāḥ pādāḥ.

in the sleeping state through *prajñā*. *Prajñā* means *prakṛstena ajñāh*, i.e., complete ignorance. During this state, the gross body becomes absolutely, inert; so that it looks like dead. *Jivātmā*, here breaks relation with the gross body and the subtle body. Here, *jivātmā* experiences only consciousness, void of any pairs of opposites. Here, in *prajñā*, the preparation for concentration is worked out. As right knowledge (*prajñā*) comes from spiritual clearness³¹, here, a creative writer can glimpse consciousness in its totality (*paramāṇhika satā*) and cannot go astray through *avidyā* (*arthakriyākāṇḍī*). Eternal values in the arts and its metaphysical aesthetic activities are projected only in this state. In a way, we can say, that *beauty is a journey on the high way of our consciousness and as the artist of any creative art proceeds on his journey, he experiences the mounting joy of beauty till he reaches the end of the road which is difficult to traverse, because of its immeasurable height.*

In the characterisation of behaviour of any personality, the behaviour cycle works in art and aesthetic activity. I have to explain here, the word 'personality' and 'behaviour cycle' with reference to modern psychology, and their impact on modern aesthetics. Where a series of actions constituting mental-occurrence of any kind; sensation, images, belief or emotion are continuing unless interrupted; until some more or less definite state of affairs is realised is known as 'behaviour cycle'. The property of causing such a cycle is called 'discomfort' and the property of mental occurrences in which the cycle ends is called pleasure. This mental 'discomfort' is called 'desire'. The cycle ends in a condition of quiescence of desire which is the purpose of the cycle.

For personality, let me trace the history of the term. The word 'personality' probably comes from the Latin word *per* and *sonare*, the combined meaning of which is 'to sound through'. Originally, it means an actor's mask through which the sound of his voice was projected. Later on, it meant the false appearance which the mask created. Still later, it began to give the meaning of the qualities of the character in the drama. So, 'personality' originally signified the aesthetic accessory rather than an object of psycho-analysis. Psychologically, it refers primarily to the organisation of the inter-related traits and other aspects of the behaviour of an individual which evolve around the behaviour-cycle. When we speak of a personality-trait, we mean a dependable way of thinking, feeling and responding or as Stagner has put it³², a generalised tendency to evaluate situations in a predictable manner and to act accordingly.

Intelligence (ability to learn, to make good judgement, to bring together many facts and derive a conclusion), appearance and impression, health,

31. *Yoga-Sūtra*. I.48 *Rthambharā tatra prajñā*.

32. Ross, Stagner. *Psychology of Personality*, 2nd Ed., McGraw Hill Co., New York, USA, 1948. p. 143.

size, weight, and body build, attitudes towards others (for self-defence and self-enhancement), knowledge (information of all sorts), skills, values, emotional tones and control, roles (as a member of several groups, we have different positions and roles)---these are the personality traits in evaluating the character of any art form. Through language, colour, stone and notes of music, the artist communicates these personality-traits with the outer and inner understanding and the knowledge and skill relevant to the particular art. An artist has to be an extrovert, an introvert and ambivert in accomplishing the work of art. Art is nothing more than a pleasing communication of pleasing things. That is the sum of the personality traits of an artist. The temperament and behaviour of an artist would influence his art work also. How he defends himself and how he enhances his self, reflects on his artistic accomplishment also. In all the art forms, an artist defends himself by *restructuring his self*. He often gives himself desirable characteristics through depicting his own character, which he really does not have. Sometimes for *self-justification*, he uses false reasoning or we can say he emotionalises his reason, which is the act of self defence as in the case of sour grapes to the fox. An artist is not supposed to be a saint but *śathā*³³ and where he is capable of projecting the attributes of his own unworthy impulses or motive to his characters of the composition, he should do so. A great example of sainthood, wickedness is shown in *Mrcchakatika* by Śudraka through *self projection* where he depicts the character of sheep and acts himself as a wolf in sheep's clothing in different characters of the play. *Regression* is also a method of self defence in the work of an artist. The whole of the *Meghadūta* has shown the reaction of the regression as a mechanism of self-defence, where the *Vāsanā* of Yakṣa has played a great role to show his un-fulfilled love-feeling through the message of the clouds. Self-defence and self-enhancement in the form of compensation also has a great role in the aesthetic activity of India. Shakuntalā being abandoned by Duṣyanta has fulfilled her love through producing Bharata in the vicinity of the jungle. Sītā when accepted by Rāma from the harem of Rāvana, again was thrown to the jungle and she gave birth to her twin sons. The law of compensation can be well traced in the aesthetic-theory of *bhoga* and *yoga* where we sacrifice for others by reaching our own greatest usefulness and eventually our own greatest happiness. If we identify with something outside ourselves and really work for it, we find the greatest satisfaction of life. The *hedonistic paradox* of psychology is refuted here. As man cannot be humanised without the ethical values which are compensatory to his behaviour, the aesthetic theory of *karuṇā* or compassion has its source in the psychology of defence mechanism of *compensation*.

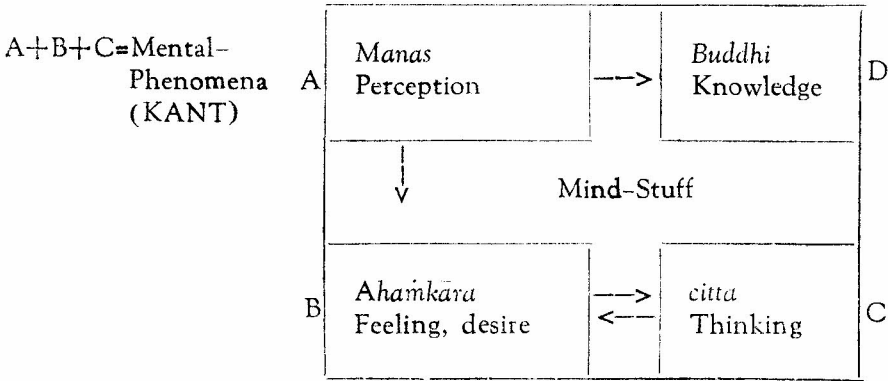
Another method of self defence is sublimation, which has been achieved in all the great art of Indian aesthetics. As Freud employed

33. *Kāma-Sūtra* V. 6.2.50-52.

the term, it refers to a situation in which we take the energy of an anti-social and disapproved urge and re-direct it into a socially approved channel which is mentioned by Rajashekhara also in his *Kāvya-Mīmāṃsā*.³⁴ The classification of hero-types into *dhīrodāta* etc. by the aestheticians of India has been done by psychological sublimation.

In *svagatakathana* of Sanskrit dramas, we often see that the dramatist wants to conceal something opposite through the device of *svagatakathana* than what he exposes to the audience. It is known in psychology as *reaction formation* device of self-defence. *Introjection* as a method of self-defence has a role in the concept of morality which is bitter and resentful to our taste. But, through artful depiction, an artist introjects these concepts of morality in the mind of the readers in such a way that they think them to make them their own. *Pañca-tantra* and *Hitopadeśa* are the examples for the defence of introjection by their seasoned writers. Art in India has played a great role in the national life of an individual and the moral laws are introjected in the Indian aesthetic-activity so much that ethical values are identified as aesthetic-values in Sanskrit aesthetics.

In dealing with emotion and feeling as a personality-trait of an artist, I have to take *antahkarana* and its four-fold activities. Indians, recognised three great divisions of mental-phenomena which are typified with knowledge, desire and feeling. If I make a chart of Kant's definition along with the line of *antahkarana*, it would be like this:



A+B, B+C, C+B, +A+D = Mind-stuff (Indian Philosophy).

The word *citta* of *antahkarana* is different from the *citta* as pure consciousness which is *bodha*. The modes of thinking which receive the sensational (*manas*) from the external stimuli are again modified in the

34. *Kāvya-Mīmāṃsā* X.3.p.133 (Chowkhamba-1964). *Jānīyāllokasāmmatyam kavih kutra mameti ca asammatam pariharenmate, bhiniveśata ca.*

form of certain desires and feeling (egoity or *ahamkāra*) when they are in contact with prior *samskāras*. When the innumerable travellers in the form of mental-occurrences or impressions (*samskāras*) roaming in the road of *citta*, with the help of *manas* through perception, come in contact with external stimuli (objects), the corresponding *samskāras* select their counter-feelings from the external objects and enliven themselves with double-force and become emotions with the purposeful desire. Knowing thoroughly this metaphysical explanation,³⁵ Sanskrit aestheticians very sophisticatedly propounded the theory of *rasa* based on *sthāyībhāva* (latent impression) and made the psychological divisions of *rasas* based on permanent moods and transitory emotions as such.³⁶ There are innumerable unconscious influences in our creation and appreciation of art due to the experiences of the past which we have forgotten and still are lying in the form of seeds. As they are sprinkled with the water of external stimuli, they are at once recalled and recognised with a feeling of acquaintance and thus are delighted in this harmony. Therefore, forgetfulness and memory play a great role in the reconstruction of art images and their appreciation. Forgotten *samskāras* are like the old acquaintances; when they meet the new acquaintances with the old traits of their own, they are enlivened and delighted because of memory of familiarity.³⁷ Not only this, few enlivened *Samskāras* become stronger urges during this process in the time of art-activity, and an artist adds those urges to his present desires, as salt to the injury. Then he feverishly longs to attain honour, power, riches, fame and love of a woman. Owing to the incapability of achieving them pragmatically, he transfers all his wishes to the creation of beautiful things of art and subsequently, is comforted by this act, and makes others also comfortable and reap their gratitude and admiration. The same idea is given by Freud also but only for the selective activity of sex-urge and its sublimation in the art form.³⁸ The concept of consciousness and unconsciousness of Freud is refuted by John B. Watson in favour of the Indian concept of *samskāras*. He calls consciousness as present and unconsciousness as past and finds a biological basis for the unfulfilled wishes where he says that our ordinary habits quench those habits and instinctive tendencies which belong largely in the past.³⁹

35. *Kāvya-mīmāṃsā* v. LL 8. ff. *Saskmāro hi sarvasya guṇam utkarṣayati.*

36. *Bharata nāṭya-śāstra* VI. *Vibhavānubhavavyabhicārisamyogad rasānispattih.* *Ibid* VII. 122. p. 379. *evam ete kāvyarasābhivyaktihetava ḥekonapāncāśadbhavaḥ.*

37. *Yoga-Sūtra* I. 49. *tajjassamkāro 'nyasamkāra* - that is the state during the rising of Knowledge - but opposite traits of *Samskāras* would be useful for the present purpose. and BNS IV. 4. *Sukhaduḥkhālikairbhavaibhāvastad bhāvabhavanam.*

38. Freud *Introductory lectures on psycho-analysis*, p. 314.

39. 'The psychology of wish fulfilment' *The Scientific monthly* Nov. 1916, p. 483.

Though these art-forms belong to the poet as an individual, our attitudes towards beauty is essentially disinterested; we are as if, lost in admiration of it.⁴⁰

The forgetfulness of the past (of this and other lives in the rebirth process) has put a riddle before philosophy as well as before aesthetics. That is why Buddha all through his gospels in his teaching emphasises again and again the importance of *smṛti* or mindfulness.

Right *smṛti* is the entrance to the light of the faith and the *bodhisattva* does not pay attention to anything that is adverse to it.⁴¹ One title for Buddha is *amuṣita-smṛti*, one whose *smṛti* never disappears.⁴² A *bodhisattva* never loses *smṛti*, and so is never distracted in mind.⁴³ It purifies *buddhi*, gives constancy and consistency to his thoughts and helps him to keep the doctrine in his mind.⁴⁴ So much for *smṛti* in general. The Buddhist philosophers devised the special formula of the four fields of mindfulness (*smṛti*). *Smṛti* should be applied to: 1. *Kāya*, 2. *vedanā* (feeling), 3. *citta* (thoughts) and 4. *dharma* (phenomena).⁴⁵ *Aśvaghosa* and *Vasubandhu* say that these four meditations (*smṛti*) are antidotes to four *viparyāsa* (perversions).⁴⁶ *Viparyāsa*s of Buddhism can be equated with the concept of *Avidyā* of *Yoga-Sūtra* (II.5) *anityāśucidukhenātmasu nitya-śucisukhātmakhyāti avidyā*.

Judging all the interpretations about *smṛti* in Buddhist literature, I came to the conclusion that the incessant mindfulness without primitive lethargy could be useful in spiritual attainment, where the spiritualist like a prophet could predict the flux of time and its events into one unity. But for aesthetics this forgetfulness (latent impressions) has proved to be an outcome of a variety of beautiful thoughts and feelings when aroused by present stimuli of memory. *Avidyā*, *māyā* and *prakṛti* and *vimarśa*—all these cosmic powers of illusion are helpful in advancing us to spiritual and aesthetic-activities.⁴⁷ Forgetfulness and memory, though paradoxical, are the fundamental principles of Indian aesthetics. Aroused by memory,

40. *Sāhitya-darpana*, Viśvanātha, XII. 13. *parasya na parasyeti mameti na mameti ca tadāsvāde vibhāvādeḥ paricchedo na vidyate* (the disinterested attitude is elaborately discussed under the title 'Psychical distance' by Edward Bullough in his article in the 'Eritain's Journal of Psyche' 5. 1912.

41. *Lalita-Vistara* 34.15.239-2

42. *Ibid.* 434.16.

43. *Aṣṭa-Sahasriṅgā-Prajñā-pāramitā* 326.7 MITRA R, Calcutta, 1888.

44. *Dāśabhū nika sūtra* 8.6, 42.15, 44.18. RAHDER, Paris, 1926.

45. *Mahā-vyutpatti* XXXIII. p.73. (ed. Sakaki, Kyoto, 1928.) *Dharma-saṃgraha*, XIV, p.9, Max Muller. Oxford, 1885.

46. *Saundararanda* XVII. 25; *Maḥāyāna-sūtrālamkāra*, 140.24.

47. *Āryadeva Catuḥśatakam*, *Cittavisuddhiprakaraṇa*, II. 37; II 40. tr by Maha Mahoupadhyaya Vidhusekhara Bhattacharya from Bhcta language to Sanskrit. Karnajalam jalenaiva Kantakenaiva kantakam, ragenaiva tathā raṅgamuddharanti manīṣaṇoh. Moreover lohapiṅgo jale kṣipto majjatyeva tu kevalam patīkṛtam tadevānyam tarayeta tarati svayam.

this primitive forgetfulness (saṃskāras) in the present reference becomes renewed, leaving all its old traits of quality, and emotions arise. All emotions have four aspects which may be analysed and investigated. Modern psychology divides emotional experiences into four. We have to appreciate the common sense of the theoreticians of Sanskrit aesthetics, who, long ago, were aware of the four divisions of emotions in dance and drama, which are based on emotional expressions.⁴⁸ The following diagram reflects the parallelism between the West and East as far as emotional expressions are concerned.

EMOTIONAL EXPRESSIONS

WEST

EAST

- | | |
|--|---|
| 1. Personal emotional experience described verbally | 1. Verbal ⁴⁹ expressions and <i>Vācīkabhinaya</i> . |
| 2. Bodily changes occur during emotions such as blood pressure, pulse and breathing. | 2. <i>Sāttvika</i> ⁵⁰ -gesture with physio-psychical change. |
| 3. Behaviour of an emotional person-how he acts and what he does. | 3. Physical gestures. ⁵¹ (whole of <i>Abhinayadarpana</i>) is devoted to this gesture and its utilisation in Indian dances. ⁵² |
| 4. Motivation-for an emotional organism is also a goal-directed one. | 4. Dressing one self ⁵³ with ornaments and beautiful clothing. The external aspect of personality to arouse emotions in the spectators. |

48. BNS VI. 23; VIII. 10. and *Abhinaya-darpana*, 38. Gairola Allahabad, 1967.

49. *Abhinaya-darpana*, 48, Ibid *vācā viracitaḥ kāvyanaṭakādi tu vacikaḥ*

50. Ibid 40-41 *Stambhaḥ svedāmbu romancaḥ svarabhango' tha vepathuḥ Vaivar nyamaḥ pralaya itvastau tāttvikāḥ smṛtāḥ.*

51. Ibid 42. *tatrāngiko' ṅapratyaṅgopangaistraidhā prakāṣitaḥ. ṅanyatra siro hastan vaksah pārśvaṅ katitata pādav itī*

52. Ibid. 43-326.

53. Ibid. 39. *ahāryo harakeyuravēśadibhir alimkr̥taḥ.*

All the *rasas* in Sanskrit dramas are represented by these four types of gestures. These are different in illustrating an individual *rasa*. This emotional development which is evolved in getting the aesthetic-experience of each *rasa* (mood) is the full-fledged advancement of the theory on aesthetic emotions, which are yet to be touched by the Western psychologists with their proper sequences. It is difficult to elucidate all the aspects of psychology in a small paper like this. One can devote at least five treatises to describe the role of psychology in Indian aesthetics. I have left, here, the psychological theory of colour which can elaborately be compared again with the *rasa* theory of Indian aesthetics.⁵⁴

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54. BNS. VI, 42-43. Śyāmo bhavati śṅgārah sito hāsyah prakīrtitah kapotah karuṇāścaiva rakto raudrah prakīrtitah gauro vīra tu vīṅsyah Kṛṣṇāścaiva bhayānakah nīlavarnas tu bībhatsah pītas caivodabhūt smṛtah.