



AESTHETIC INCLINATION IN INDIAN POINT OF VIEW

Arts

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ABSTRACT

Aesthetics is a universal science in the field of Art. Aesthetics is treated as the foundation of Indian culture, philosophy and spiritualism. The essence of Indian aesthetic contemplation based on the trait and identity of subject and object, cause and effect with its ethics and values. As the highest realm of imagination and reality Art produce scope for supra-rational beauty which leads to creativity. Art emerge from both philosophical idea and aesthetics sense. By the inspiration of an inner power with artful appearance the elements of beauty and positive taste aesthetic ideas reflects through several ways of art and artistic works. As the ultimate joy bliss or Ananda always represents beauty. This paper examined the nature of Indian aesthetics through the approaches of 'Rasa' in Indian art and its features based on emotion and creativity for delightful experience and also focused on Vedic view of Indian art.

KEYWORDS

Art, Aesthetic, Beauty, Ananda

Beauty is subjective, for some, it lies in the bodily features of a thing or a person, for others beauty lies in simplicity and size of one's heart. Either way we all admire pretty things and most beautiful creations of nature. Although beauty is not simply defined by how pretty a person or a thing looks. Who does not love dressing and combing the hair? Who doesn't love staring at a pretty girl passing by? Everybody is an artist with innate needs for aesthetic satisfaction. Every man in the world would agree with it.

How would art and aesthetic sense help with our basic human needs for food, shelter and clothing? What are the everyday basic needs do all people and cultures experience? All people need utensils, clothing, tools, space for living, space for religious expression and space for social interaction.

All people regardless of culture have a need for individual identity and for group identity. Some cultures stress individuality more and others group identity more. These identity values are expressed symbolically in the design of tools, utensils, clothing, houses, places of worship or invocation and public spaces.

One of the central elements of aesthetic is that it offers autonomy. Each person has the freedom to find and assert what they experience as beautiful, appealing or powerful in its impact. Free to explore the world and develop our own aesthetic sensibilities we change ourselves and our world.

Aesthetic experiences also come from the creative process whether it takes place within the arts or in everybody life. The feelings of unity with self and materials that is possible within creative process means we are fully impressed ourselves in those moments. We can see our ideas materialize and take other forms within aesthetic experiences we may understand ourselves more fully or feel greater compassion for others. We can express our feelings whether positive or not, happy or hurting. We often gain empowerment in their expression.

Art, music, literature, dance and drama all are the expression of an aesthetic experience and when a poet gets emotional, writes poem, means poetry is always charged with emotion. Basically when we go to express the feelings of love, devotion, sorrow, we take the help of an art form as poetry. Poetry is one of the best mediums of art form through which beautiful feelings can travel easily and can penetrate the mind and the heart of the listener. Look, all Indian devotional songs and 'mantras' are designed and composed always in a poetry form. We invoke to our gods and goddesses through the 'Mantras' or songs because through music the words get movement in a real direction for the production of the essential 'Rasa' and 'Bhaba' which is depicted as 'Ananda' or 'Soundrya'. Musicvopr only art has that much power to yield that much Bhava, which is the only medium to bridge the relationship between man and supreme power.

In other sense, the inclination towards beauty or beautiful things is an innate human tendency. Consciously or unconsciously our sense of beauty makes us civilized. In our everyday life the sense of beauty

incently guides us and we try to design our life and surroundings accordingly. Our day-to-day life, our likings, dislikes, behavior, art, music, song literature, dance, drama and culture is an outcome of our experience of beauty, pleasure, happiness and welfare.

Beauty in a sense signifies the non-material essence of an object 'the subtlest portion of it' like the fragrance, which is produced from the matter but not often easy to elaborate or comprehend. It denotes a taste related to consuming or taking either the physical object or taking in its non-physical materials, often producing pleasure. In its inner sense the word is applied to art and aesthetic experience, beauty is produced to signify a state of heightened delight, the sense of Ananda, the kind of bliss, which can be experienced only through spirit. Which, Indian rhetoricians call 'Rasa'. The charm in the voice of a good singer would be acclaimed for being fully charged with Rasa, the eyes of the beloved would be described as filled with Rasa.

At the ordinary level it is understood that art must result in an experience of Rasa or Ananda must produce delight which is born out of the union of the determinants (Vibhavas), the consequents (Anubhavas) and the complementary emotional state (Vyabichari Bhavas). In course of performance in which the appropriate determinants, consequents, and complementary emotional states have been selected, developed and used. The viewer's or the listener's mind works through this condition and properties. Gradually a stirring in heart and mind takes place and at the end of which a permanent emotional state appears, what is called sthai or durable.

But in Indian point of view great and considered works on art and literature might insist on the justification of art, which lies in its service of the four-fold purpose of life and its aims (Purusharthas) as generally understood in India: Dharma (Right action), Kama (Pleasure), Artha (Wealth), Moksha (Spiritual freedom). Moksha means the state of Sat-Chit-Ananda-Sachidananda, which is the ultimate aim and purpose of life. The Vedic view is that man in his spiritual nature and in his truest being is Rasa himself. Rasa is joy (Ananda), which is attained through Sat and Chit, the life's inmost substance. In beauty experience the onlooker or listener has to journey from the sensuous to supra-sensuous by transcending the barriers caused by ego barriers are the five Koshas or sheaths.

The Physical or the Annamaya Kosha is the body form which is the grossest of the five sheaths. It is formed of the essence of food. There may be an art and beauty which stops us from going beyond the body form. Second is the surge of vitality or the Pranamaya Kosha, which is composed of Prana. Beyond the body form lies the surge of vitality. Some art may stop here to give a vital powerful 'feel of life'. Many divinities, images in stone and metal or wood may be considered in this group. Beyond The Pranamaya Kosha the mental plane is the Manamaya Kosha which is composed of mind or Manasa, where the mind itself is revealed in the matter. Emotions flow high and the mind is stirred up. The next is Vijnanamaya Kosha, the plane of intellect and knowledge, which seems to be followed by the reflection of the power of the Chit. Great ideas may be embodied in art for intellectual

realization. These are the ideas transfigured into images and lift the mind from the material to the imaginal plane. Beyond the intellect are you, the 'self', where your being and your truth, then self and the reality, transcending all ego-barriers is the Anandamaya Kosha means composed of Ananda or bliss. It is the subtlest of the five Koshas. This is the domain of pure light and joy, true and total, full and free. Its experience is Rasa or Ananda. That is the true aim of art to lead the spectator or the listener or mankind to fulfill the four-fold purpose of life.

Indian aesthetics is unique for its spiritual and philosophical theme and nature. If we discern into the philosophy of art, simply we can divide the whole sense into three major parts: 1-Sensuous or Physical or Mundane, 2- Intellectual or Mental, 3- Spiritual or Transcendental or Eternal. Our understanding of beauty, happiness or pleasure travel through all these levels. Our art practice, music, dance, drama and literature is also guided by the same directions. The seed of creativity is conceived in the wombs of beauty experience. And in the course of beauty experience it works as a ladder starts from the body to the divine, from human being to the supreme soul.

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