ELEMENTS OF COUNSELLING IN CONSUMMATION OF RASA

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Aesthetic theories of ancient Sanskrit literature has a background support of many psychological significances. These theories are meant to function for attaining the maximum possible transcending aesthetic experience which is similar to the experience of the unity to the Supreme Soul. That means, literature in India was not sophisticated only for the mere entertainment; but was carved to make the human life in its perfection. The thing that should be noted at the very beginning of this thought is, the process of molding an ideal human is not in run through the ethical advices or messages etc. but through the unworldly designed system of the language which can only be created in the brain of a poetic genius. That's why the forms of poetry can are widely accepted and depended by the people to manage their stress and sometimes to find out the aim of their life too. This is the point where we can integrate the Counseling psychology to the poetry which is in the role of a counselor. Theories of Gestalt and Humanistic types of Counseling can be observed to decipher the psycho-cultural action of aesthetic creations in human mind.

Counseling is as old as the society. When the person is in difficulty and seeks out someone in whom he has confident for guidance and suggestions, then the situation arises for counseling. Integrated systems of beliefs about this guidance process have turned to the form of theories on counseling. Theories are discussed commonly under the categories of psy-

choanalysis behaviorism, and humanism. This classification is based upon the theorists' philosophical views about human nature. Although theories in each category may differ in techniques and process, they hold similar underlying premises about human nature. Psychoanalytic theorists believe that unconscious impulses determine human behaviors that are potentially destructive. Humans must learn to control and channel these energies into constructive activities to survive satisfactorily in society. Therapy involves gaining insight in to unconscious processes and bringing them under control in conscious behavior. Psychoanalytic theorists believe that unconscious impulses determine human behaviors that are potentially destructive. Humans must learn to control and channel these energies into constructive activities to survive satisfactorily in society. Therapy involves gaining insight in to unconscious processes and bringing them under control in conscious behavior. Humanist perceive potentialities in humans as the primary source of behavior. Humans are active, purposeful people who can make choices and decisions that affect the environment. The goal of counseling is to increase self- understanding through honest experiencing of feelings that leads to self- actualization and authentic living. Gestalt therapy based on Humanistic theory is observed here to integrate the transcendent process of Sanskrit aesthetics in counseling.

Gestalt Therapy

This is developed by Frederick Fritz Perls, a German-born psychiatrist, founded Gestalt therapy in the 1940s with his wife, Laura. Perls was trained in traditional psychoanalysis, but his dissatisfaction with certain Freudian theories and methods led him to develop his own system of psychotherapy.

This is based uponan existential-phenomenological perspective; moving from dependence to independence; and being integrated and centered in the present. The primary focus of this approach is the present, the here and now. This approach implies that the past is gone and the future has yet to arrive; therefore, only the present is important. Gestalt therapy seeks to resolve the conflicts and ambiguities that result from the failure

to integrate features of the personality. The goal of Gestalt therapy is to teach people to become aware of significant sensations within themselves and their environment so that they respond fully and reasonably to situations. The focus is on the 'here and now' rather than on past experiences, although, once clients have become aware of the present, they can confront past conflicts or unfinished business'what Perls referred to as incomplete Gestalts. Clients are urged to discuss their memories and concerns in the present tense. Gestalt therapists also use the dramatization of conflicts as a method to make problems understandable to their clients. Clients may be called on to act out repressed aspects of their personalities or to adopt the role of another individual. Like other humanistic therapies, Gestalt therapy assumes the innate inclination of individuals to health, wholeness, and realization of their potential.

The views and key concepts of Gestalt psychology can be summarized as follows:

1. Individuals are composite wholes made up of integrated parts. None of these parts- body, emotions, thoughts, sensations and perceptions ' can be understood outside the context of the whole person.
2. Individuals are also part of their own environment and cannot be understood apart from it.
3. People choose how they respond to external and internal stimuli; they are actors, not reactors.
4. People have the potential to be fully aware of all their sensations, thoughts, emotions, and perceptions.
5. Individuals are capable of making choices because they are aware.
6. Individuals have the capacity to govern their own lives effectively.
   http://www.britannica.com/topic/Gestalt-therapy
7. People cannot experience the past and the future; they can experience only themselves in the present.
8. People are neither basically good nor bad.

Fritz Perls summarizes his concepts and views on Gestalt in this

poem which appeared in his autobiography:

Reality is nothing but
The sum of all the awareness
As you experience here and now
The ultimate of science thus appears
As Husserl's unit of phenomenon
And Ehrenfeld's discovery:
The irreducible phenomenon of all
Awareness, the one he named
And we still call

GESTALT

A peculiar view on the organism - environment interaction in Gestalt psychology is essential to decipher the mechanism of humanistic counseling in the core subject which is being discussed here. In the healthy organism, many needs are present at any one time. These organize themselves into a hierarchy of importance, as a natural process. The most dominant need forms, or becomes figure. In order to satisfy this need, the organism searches its environment for the desired object (sensory activity); when the object is found, the organism acts to assimilate it (motor activity). The concept of the connection between the sensory and motor activities has been extensively discussed by the Gestalt psychologists for many years. When the needed object has been assimilated, the Gestalt is closed, and a state of equilibrium is reached. The formerly dominant need recedes from awareness (becomes ground), and the energy thus freed is directed towards the next most dominant need. Organisms are thus self-regulatory or homeostatic. . In this way, the organism is regarded as being "born with the capacity to cope with life"

Part I. Gestalt Therapy Perspectives and Applications. Ed.by Edwin C Nevis, Gestalt Press, Cambridge. Reprinted by Rutledge 2009

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Koffka, K . Principles of Gestalt Psychology. London: Kegan Paul, Trench, 1935., Hartmann, G.W. Gestalt Psychology. New York: The Ronald Press Company, 1935.

According to these perceptions, the objectives of Gestalt therapy or counseling is focused on to put forward and solve the most dominant and emergency need. Once the need is satisfied, the mind will be restful up to the next reformation of the same. So there should be a mechanism which can satisfy the basic need that may be the substratum of every healthy and unhealthy needs. According to the theory of evolution art, literature, sports and other forms of entertainment are the civilized forms of hunting enjoyed by the tribal ancestors of human being. Either the improper satisfaction or malfunction of the dormant need will cause to the arousal of infinite needs that are basically born for the temporary satisfaction of the dormant one. These group of the secondary needs are enough to put the human life into conflicts. Art and literature refined through the perfect aesthetic concepts only can terminate the birth of these secondary needs by treating the caused dormant one to its satisfaction forever. The level of this mechanism is higher than the interaction of organism and environment. The concept of Rasa is designed in the perspective mentioned above. The consummation of Rasa is entertained in the repair of the dormant need and result of that experience of Rasa is joyful detachment and disaffection to the tiny needs. Needless life is always peaceful and harmless.

Indirect Counseling in aesthetics of Rasa.

Rasa realization is a transcendent experience. The aesthetic experience of the Poetry which is above from all worldly feelings can never be interpreted by words and symbols, because of its collective unconscious nature. The word 'collective unconscious' neither means a state of uncertainty nor emptiness, but something which can be sensed without material or physical organs of human body. Several poets have tried to explain that moment of transcend experience that are interpreted by Indian aestheticians as 'Brahmanandasahodara' through the words which is also can be felt by a spectator.

Perls, F.S. The Gestalt Approach and Eyewitness to Therapy. Palo Alto, California Sci-

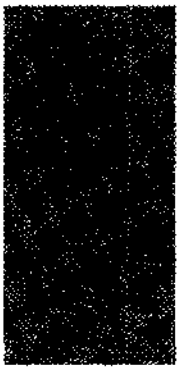
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Desmond Morris. Naked Man. Mathrubhumi.Kozhikode.2014. p.24

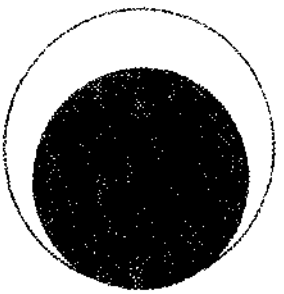
'That serene and blessed mood
In which the affections gently lead us on
Until the breath of this corporeal frame
And even the motion of our human blood
Almost suspended, we are laid sleep
In body and become a living Soul
While with an eye made quiet by the power
Of harmony and the deep power of joy
We see into the life of things'

These lines undoubtedly tells us about the existence of the aesthetic alias Kathartic experience which is equally remaining in the aesthete also. The same thing is discussed by the term Rasa and its sources like Dhvani etc. The Rasa is entirely different from the Sthayibhava (dormant need) by its nourished state and nature. It is embraced and coated with 'Ananda'. So the Rasa gives onlyAnanda to the poet and the aesthete at the same level. A poetic genius and aesthetic presentation is inevitable to taste the joy of such a poetry. World of Sanskrit literature has an incredibly harmonious blend of aesthetic elements which can transfer the mind of a spectator to the depths of spiritual joy. It can be drawn as seen below-



Vibhava
Anubhava
Vyanhichari





Tintern Abbey - William Wordsworth

This methodology for the manifestation of the poetic experience alias transcendent joy influence the structure and nature of human mind at the level of unconsciousness. The Sthayibhavas which were raw or dominant needs are transformed to cultured state through the aesthetic process and they are then known as Rasas. The experience of Rasa is entirely different in the modus operandi from that of the Sthayibhavas. The Rasa form of particular emotion is concealed and filled with Ananda by which the spectator is protected from the slippery path of sensory emotions. For example, the 'Srngara rasa' is evolved from the sthayibhava called 'Rati'. Rati is a dormant emotion works in the sectors of sensory pleasure. It is common for almost all beings as well as human. It has its own Vibhavas, Anubhavas and Vyabhicharis. These elements are depended to physical gestures and motor response activities that are very much experienced by all beings in real life. But in the state of aesthetic experience i.e. of Srngara Rasa realization, physical or motor sensual activities have least importance. Spectator will be experiencing another state of consciousness that is not expressible by words. It can vanish the impurities and dirtiness of his mind. It can be compared with hypnotism in the program level only. Valuable and moral suggestions given by the psychologists to the medium in hypnotic sleep is seemed to be effective after his waking. But that may either weaken by the anti-moral suggestions from the environment that he dealing with, or can strengthen by the supporting suggestions from the same environment. Thus Kavyanusilana counsel the spectator to keep his mind in its purity by sustaining in the same aesthetic enjoyment. That can keep the enemies of the mind like Raga, Dvesha etc. away forever and keep it free from conflicts.

This system of aesthetics can filter the negative emotions and immoral,illogical or anti social elements that may be probably connected with the thread of the poetry. Dr. K.C. Pandey opines 'There is a famous saying 'There is no rose without its thorn'. Does it, therefore, follow that there is no beauty in nature? No, the mind that loves natural beauty, while appreciating the rose, ignores the thorn, though both are presented simultaneously. Hence at the presentation of an aesthetic situation, the mind, be-

cause of the aesthetic attitude of the audience, rejects all that is conflicting in the presentation and retains the rest.'

Sanskrit aestheticians takes the greatest possible care not to introduce anything on the stage, which is likely to shock the spectator's sense of reality of the presented and that will be a cause of Rasavighna - the obstacle that withdraws him from aesthetic experience. Viswanatha advices to devoid the following actions in the stage - calling at a distance, killing, battle, national calamity,marriage, eating, cursing, excretion, death, amorous dalliance, scratching with the teeth or nails and others that excite shame; as also sleeping, sipping the lip, besieging, a city or the like, bathing and anointing the body; it should not be too lengthy. These scenes will recall the dormant feelings - Sthayibhava. Uncontrolled arousal of Sthayibhava is the cause of uncontrolled actions. But the spectator is restricted to do anything that is stimulated by the Sthayibhavas in a society driven by social law. According to the freudian psychological assertions, unsatisfied desires and stimulations causes to psychological errors and misalignments. But in the case of an audible poetry, these restrictions are loosen and relaxed because of its higher level of aesthetic imaginations. Even the description of the physique of a nude lady will never recall the dormant emotion of sex in the mind of the spectator, because it is described in such an aesthetic methodology which is designed to uplift the spectator to the experience of spirituality. The description of the physique of a women in Kumarasambhava and the descriptions of the activities of love in Gitagovinda never make the spectator violent for sexual intercourse.

Standing upon the views mentioned above, the influence of modern styles of art and literature should be approached for a critical review. An argument that attributes several contemporary art forms which are built upon anti conventional methodologies are inducing the human mind to an unhealthy state is switched to hard criticism. The so called forms of art spreading in contemporary society are having great acceptance among the people. The most form among them no doubt is Cinema. The miniatures of the cinema like tele serials, albums, short films etc. are too being accepted

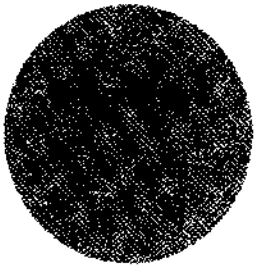
in public common society. The remarkable cause for this wide acceptance is not its qualitative influence but it demands no aesthetic qualifications of the spectator. So anyone can watch and experience these entertainment programs. These forms are non conventional and mismatching in various factors to the Indian concept of aesthetics and art. Several dominant points can be listed out here.

1. The modern art forms like film are mostly actor centered and character gets comparatively low and pathetic importance. But Indian aesthetic concept gave importance to character and actor was just an element of the drama.
2. The number of unpresentable things in the art form is very much decreasing in modern art forms, but it was strictly censored in Indian aesthetic concepts.
3. The imitation of the situation was called acting in Indian concepts. But it has violated in modern art forms, because of its actor oriented character formation. So the imitation of the situation gets narrow importance rather than the gestures, other physical and personal appearance and characteristics of the actor. The spectators are actually trying to imitate the actor who was just wearing a coat of the character.
4. The contemporary spectators never worship the character but worship the actor. So they will accept anything practiced by the actor without any logical criticism. Indian concepts advices the spectator to be like the Rama and not like the Ravana, both are centered in character concept.
5. Many of the modern textual art forms like Novel etc. drags subjects from the epics of Indian culture. But they deconstruct and reconstruct the idea of the epics by which the Hero can converted as Villain and Villain to Hero also. Critical approach to epics pointing on the ethics and characteristics of epical characters have formed due to these practices. According to Indian aesthetic concepts these epics are not for the critical reading but for enjoying the aesthetic beauty in it.
6. The Indian aesthetic concepts of art and literature is aimed to interact

with the unconscious or psyche of a human being. Modern art make contact with the normal mind settings only, which can be changed at any time because the nature of material life is ever-changing.

7. Performing arts like Drama were directed to be handling famous st ries to the spectator society. This rule in Sanskrit aesthetics is a great challenge to dramatists and demanding the pinnacle of creativity by which the spectator should be kept without any boredom. But modern art is hurry in seeking of fresh and unheard stories to make a film or other types of art. Though having a most modern and fresh thread, the level of enjoyment will be a good example for the theory of 'Diminishing marginal utility'. Here the ancient performing form of art like Kathakali in Kerala stands as an extremely exceptional case by handling only famous stories and by using only conventional meth ods without adding any single modernity in that. Still the spectators are repeatedly listening to that and the marginal utility of enjoyment is constantly increasing.

The contemporary non-conventional art forms lack the aesthetic element in their origination and application. They are only fabricated for the short term enjoyment and not to influence the spectator for his whole span of life. While the Sanskrit aesthetic system and procedures process and culture the dormant emotions and transform them to the supreme experience of spiritual enjoyment, the non-conventional trendy forms of art transform the same dormant emotions to the sharp practical form and actions take place there which destroys the serenity of the mind of the spectator. Theoretically, it can be pictured as :-



Vibhava
Anubhava
Vyabhichari

