NYĀYA CONCEPT OF PAIN AND BHAVABHŪTI'S STATEMENT ON KARUṆA RASA: AN ANALYTICAL APPROACH

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INTRODUCTION

The system of Nyāya, which studies the general plan and method of critical inquiries, may be called the science of sciences. While the other systems of Indian thought are mainly speculative in the sense that they deal with the universe as a whole, the Nyāya represents the analytic type of Philosophy. Like other philosophies Nyāya also aims at the ultimate goal, Nihśreyasa. It suggests acquiring the right knowledge for attaining that goal. For that purpose Nyaya describes the objects of knowledge termed as categories. Nyāya treats 'Pain' (दुःखम्) as a category, the object of knowledge. Pain is a sort of experience. There are varieties of pain described in the Nyāyaśāstra. Pain occupies an important topic of discussion that it is said that life itself is a sort of pain.

"रस्यते आस्वाद्यते इति रसः"- It is called Rasa because it is relished. The Rasānubhūti takes place through the mind and it is a kind of mental experience. There is difference of opinion on the types of Rasa. It is admitted to be of one, eight, nine, ten, twelve or innumerable types. Generally it is accepted that Rasa is of nine types i.e, Śṛngāra, Hāsya, Karuṇa, Raudra, Vīra, Bhayānaka, Bṛbhatsa, Adbhutha and Śānta. Bhavabhūti, the well known poet and dramatist, admits Karuṇa as the all excelling Rasa. His statement 'एको रसः करुण एव'---- has been interpreted by different scholars in different ways. Bhavabhuti states that there is only one Rasa-Karuna, and all other Rasas are mere appearance of it.

The Naiyāyikas also have same kind of vision regarding the object of Knowledge-Pain. The world is full of sorrow and that the small bits of pleasure only serve to intensify the force of sorrow. To a wise person, therefore, everything is sorrow "सर्वं दुःखं विवेकिनः" ।

Here, the author makes an appraisal to Bhavabhūti's statement "एको रसः करुण एव" with regard to the Nyāya concept of pain.

NYĀYA

Gautama is said to be the founder of Nyāya Philosophy. He formulated the Nyāya system through his Nyāyasutra, the first systematic treatise on Nyaya. Almost all the philosophies discuss the path of attaining the ultimate aim, the summum bonum or Niśreyasa. Likewise, Gautama, in the first sūtra itself acclaims the purpose of Nyāyasūtra is to enable us to attain supreme felicity through the knowledge of the sixteen categories, which he enumerates.

Nyāya Categories are-

1. The Means of Right Cognition (प्रमाणम्)
2. The Objects of Right Cognition (प्रमेयम्)
3. Doubt (संशयः)
4. Purpose (प्रयोजनम्)
5. Example (दृष्टान्तः)
6. Tenet (सिद्धान्तः)
7. Members of syllogism (अवयवाः)
8. Confutation (तर्कः)
9. Ascertainment (निर्णयः)
10. Discussion (वादः)
11. Wrangling (जल्पः)
12. Cavil (वितण्डा)
13. Fallacy (हेत्वाभासः)
14. Quibble (छलम्)
15. Analogue (जातिः)
16. A Point of Defeat (निग्रहस्थानम्)

The topic of discussion, Pain, includes in the second category i.e., the objects of right knowledge-Prameya . Gautama uses this word in a

technical sense to mean only twelve such objects because according to him, the right knowledge of these alone leads to liberation. The Prameyas are-

1. Soul (आत्मा)
2. Body (शरीरम्)
3. Senses (इन्द्रियाणि)
4. The objects of Senses (अर्थाः)
5. Intellect (बुद्धिः)
6. Mind (मनस्)
7. Activity (प्रनृत्तिः)
8. Fault (दोषः)
9. Transmigration (प्रेत्यभावः)
10. Fruit (फलम्)
11. Pain (दुःखम्)
12. Emancipation (अपवर्गः)

The objects knowledge includes all the entities which are positive or negative. But it is to be noted that the list only includes pain or suffering but not pleasure. The knowledge is always connected with an object (saviṣayaka) and so the right knowledge or the objects leads the man to attain liberation.

We have to understand what actually pain is. How it happens. Gautama takes this category into serious discussion, that it is the key topic to the entire philosophy. Let us have an understanding on the concept of pain in Nyāya philosophy.

PAIN

Pain has the characteristic of distress. "बाधनालक्षणं दुःखम्" * It means Pain is that which is connected with Annoyance. (ऩ्रऋछ्ठ चऋद्यद्धड्ड १-१-२१) This distress is mixed with, and wholly present with, pain realizing that everything is mixed with pain, a person wishes to get rid of pain. It is affliction (पीडा) which everyone desires to avoid. The commentators give an account of twenty one kinds of pain. They are 1. Body (शरीरम्), 2. The six sense of organs (षडिन्द्रियाणि), 3. The six kinds of cognitions (षट्बुद्धयः), 4. The six objects of cogitions (षट्विषयाः), 5. Pleasure (सुखम्), 6. Pain (दुःखम्'). This variety reveals that the birth itself is nothing but pain, because it consists

of our connection with the body, the senses and the intellect which bring us various distresses.

The body is the abode in which pain resides, the senses are the instruments by which produces in us the feeling of pain. Our birth-as connected with the body, the senses and the intellect-is necessarily a source of pain. We do not altogether deny pleasure which often arises amidst pains. Some persons, thinking that pleasure is the summum bonum, are addicted to the world which causes them various distresses through birth, infirmity, disease, death, connection with the undesirable, separation from the desirable, etc. It is therefore clear that one who pursues pleasure, does in reality pursue pain. Pleasure is a synonym for pain. Otherwise we can say pain is an integral part of pleasure, without experiencing some pain no pleasure can be obtained. Consequently, the man regards this pain as pleasure, and obsessed with this notion of pleasure he never escapes from samsāra.

One who realizes this, he is disgusted. Being disgusted he becomes free from attachment, he is released. It is said by Gautama in the second sūtra 'दुःखजन्मप्रवृत्तिदोषमिथ्याज्ञाननामुत्तरोत्तरापायादपवर्गः "* This is the key sūtra to the entire Nyāya Philosophy. It says Apavarga follows on the successive annihilation of pain, birth, activity, defect and mis-apprehension (मिथ्याज्ञानम्). By annihilating wrong judgments one brings about the annihilation in turn of defects (दोषः), activity (प्रवृत्तिः), उत्द्धद्यण (जन्म), and pain (दुःखम्), and this leads to release (अपवर्गः).

The sutra "तदत्यन्तविमोक्षोऽपवर्गः " also reveals the same truth. The absolute cessation from pain is the real state of Salvation.

Now let us move into the second topic of our discussion, Rasa.

RASA

The word 'Rasa' has plenty of meaning. Both philosophy and aesthetics deal the topic 'Rasa', but entirely in different angles. Nyāya philosophy treats 'Rasa' a quality of a substance. Here it is used in the sense of taste. But in literature/aesthetics it is 'Aesthetic pleasure'. The meanings of the word 'Rasa' are

- Water, Juices
- Essence

- Relish or Savouring
- Aesthetic Pleasure/Enjoyment
- Quality and many more.

Rasa in the sense of aesthetic pleasure is dealt herewith. It is generally accepted that the number of the Rasas is nine. They are- 1. Śṛngāra (श्रृङ्गारम), 2. Hāsya (हास्यम), 3. Karuṇa (करुणम), 4. Raudra (रौद्रम), 5. Vīra (वीरम्), 6.Bhayānaka (भयानकम), 7. Bībhatsa (बीभत्सम), 8. Adbhuta (अद्भुतम) and 9. Śānta (शान्तम).

Sanskrit poets have different opinion on the kinds of Rasas.

One	: Abhinabagupta, Bhoja, (Śṛngāra)
Eight	: Opponents of Śānta Rasa
Nine	: Exponents of Śānta Rasa
Ten	: Bhoja, Rudrata(Nine+ Vātsalya)
Twelve	: Some others (Nine + Vātsalya, Laulya and Bhakti)
Innumerable	: Bhatta Lollata

Besides that the aestheticians also treat of Rasa in different aspects. Bharata discussed the Rasa only with reference to the Nātya which is Abhinaya. (पुष्पावकर्णाः कर्तव्याः काव्येषु हि रसाः बुधैः।). Abhinavagupta states that Nātya and Rasa are one. (तस्मात् नाट्यरसा स्मृताः) Ānandavardhana has discussed about the Rasa only as an element in a Kāvya. (वाक्यं रसात्मकं काव्यम्). What may be discussed, it is a kind of experience. It is said that 'The relish is the Rasa. It is called Rasa because it is relished. (रस्यते आस्वाद्यते इति रसः । (आस्वादनं-अनुभवः) The Āsvāda is of two types, the Āsvāda of the external objects and that of the internal objects. The external objects can be enjoyed only through the senses where as the Rasānubhūti takes place through the mind, it is a kind of Mental Experience.

KARUṆA- THE ALL EXCELLING RASA

The honour goes only to Bhavabhūi, one of the brightest stars in the galaxy of Sanskrit dramatists and poets, who gave a very important place to Karuṇa Rasa. He was conversant with the theory of Rasas, refers to the evolution of several Rasas. Among the Rasas Karuṇa Rasa is specially treated by him in his excellent work Uttararāmacarita . Scholars have very much appreciated Bhavabhūti in this regard. There are many say-

ings like, " कारुण्यं भवभूतिरेव तनुते" * (Traditional Verdict). "उत्तरे रामचरिते भवभूतिर्विशिष्यते"* (Vikramarka by Ghanasyama). "भवभूतेः सम्बन्धाद्भूधरभुरेव भारती भाति। एतत्कृतकारुण्ये किमन्यथा रोदिति ग्रावा" ** (Āryāsaptaśatī by Govardhanācārya). " जनस्थाने शून्ये विकलकरणैरार्यचरितैरपि ग्रावा रोदित्यपि दलति वज्रस्य हृदयम् ** "

Karuṇa means pitty, sympathy at the empirical level. The basic mental state or emotion of the Karuṇa Rasa is recognized to be the grief. It is an unpleasant state of mind. According to Nātyaśāstra Karuṇa, the compassionate or the pathetic Rasa, comes from the primary Rasa of Raudra or the furious.

BHAVABHŪTI'S STATEMENT ON KARUṆA RASA

"एको रसः करुण एव निमित्तभेदा-
द्भिन्नः पृथक्पृथगिवाश्रयते विवर्तान् *
आवर्तबुद्बुदतरङ्गमयान्विकारा-
नम्भो यथा सलिलमेव हि तत्समस्तम् **"

The identical sentiment of sorrow, appearing different in consequence of different circumstances, seems to assume several different forms. Just as water the various forms of effects, whirlpools, bubbles, waves though all that is in reality water only. Whirlpools, bubbles and waves are manifested in water. When we see them we are not to suppose that they are entirely distinct from water, which is their substratum. They are in reality various forms and faces of water. Without water they cannot be. Similarly the sentiment underlying all the strange and manifold incidents of the lives of Rāma and Sītā is only one, viz. Karuṇa. But on different occasions, that sentiment presents other appearances on account of the external conditions in which that sentiment has to operate. At one time the sentiment may border upon Śṛṇgāra, at another time it may verge upon Vīra but all the same the under-current running beneath all these outward manifestations of "Śṛṇgara or Vīra is always Karuna. The author means that everywhere the underlying rasa is Karuna, but to the readers and spectators of average abilities, it appears that in some cases the Rasa is Śṛṇgāra or Vīra, that, however, is a mistake due to the Nimitta (reason) in conjunction with which the one Rasa(Karuṇa) is working.

It shows the oneness of the underlying entity.

SOME PARALLEL OUTLOOKS

PAIN	**RASA**
-	The Object of Knowledge
-	बाधनालक्षणं दुःखम् । (बाधना-तापः पीडा- अनुभवः)
-	सर्वं दुःखं विवेकिनः *
-	The world is full of sorrow and that the small bits of pleasure only serve to intensify the force of sorrow.
-	The Object of Relish
-	रस्यते आस्वाद्यते इति रसः * (आस्वादनं-अनुभवः)
-	इति एको रसः करुण एव-----
-	Bhavabhūti states that there is only one Rasa-Karuṇa, and all other Rasas are mere appearance of it.

EXPERIENCING PAIN AND RASA

PAIN	**RASA**
-	सुखाद्युपलब्धिसाधनमिन्द्रियं मनः *
-	Pain is an object of knowledge and it is a mental experience.
-	The sūtra which mentions pain is the key to the entire śāstra. 'नानाभिनयसम्बद्धान् स्थायीभावांस्तथा बुधाः* आस्वादयति मनसा सत्मान्नाट्यलसाः स्मृताः **
-	Rasa also is experienced through mind.
-	The verse 'एको रसः करुण----' is the key for the entire drama.

CONCLUDING REMARKS

Bhavabhūti's statement on Karuṇa Rasa is not just a key to the whole drama.

- I appreciate his execution of the task he had set to himself that it is not just the case of Rāma's life.
- His theme entirely match with the philosophy of Nyāya that it says birth is nothing but pain.
- The world is full of sorrow and that the small bits of pleasure only served to intensify the force of sorrow. To a wise person therefore everything is sorrow.

- So be never attached to the so called pleasure of life which only lead us to further sorrows.

आत्मशरीरेन्द्रियार्थबुद्धिमनप्रवृत्तिदोषप्रेत्यभावफलदुःखापवर्गास्तु प्रमेयम्।
(न्यायभाष्यम् १-१-६)

The commentator, Vātsyāyana uses the words in equal importance. The word 'लक्षणा' means connection. Body and the rest are connected with pain. Senses, Objects and comprehension are the instruments of pain, so that in the case of these, the 'connection' consists in instrumentality. Annambhatta in Tarkasangraha says unhappiness is that which nobody wants.-प्रतिकूलतया वेदनीयम् दुःखम्। "अधर्मजन्यं दुःखम् स्यात्प्रतिकूलं सचेतसाम्।"

Viswanatha in Karikavali - अत्र स्वभावतस्तु दुःखमेव दुःखम्, लक्षणशब्दोऽनुषङ्गार्थः, सर्वमिदं शरीरादि दुःखानुषक्तमिति। अत्र शरीरं दुःखस्य निमित्तम्, निमित्ता र्थोऽनुषङ्गः। इन्द्रियाणि विषया बुद्धय इति साधनं साधनार्थोऽनुषङ्गः। सुखं दुःखा विनाभावि, अत्राप्यविनाभावोऽनुषङ्गः स्वरुपतस्तु दुःखं दुःखमिति । सर्वं स्वरूपतो दुःखमिति केचित्। (न्यायवार्तिकम्-१-१-२१)

अत्र तद् इत्यनेन दुःखमेव अभिधीयते । अर्थात् दुःखस्य आत्यन्तिकी निवृत्तिरेवा पवर्ग इति। दुःखम् रसनाग्राह्यो गुणो रसः। स च मधुराम्ललवणकटुकषायतिक्तभेदात् षट्विधः। (तर्कसंग्रहः- पृ. २४)

It is a play of seven acts. The theme is the story of Rāma after his return to Ayodhya after the excile. It begins with the renouncement of Sīta by Rāma and ends with the vanishing of Sīta. Bhavabhūti treats of Karuṇā Rasa as the one predominant Rasa in Uttararāmacarita and Vīra and Adbhuta as the chief Rasas in Mahāvīracarita.

Uttararāmacaritham, 3-47 In Uttararāmacarita, Bhavabhūti makes comments on Karuṇārasa through some other slokas also. For example रसः १) यदिदमस्माभिरर्षेण चक्षुषा समुद्वीक्ष्य धानवम्। वचनामृतं करुणाद्भुतरसं च किंचिदूपनिबद्धम् ।।, २) अनिर्भिन्नो गभीरत्वादन्तर्गूढधनव्यथः पुटपाकप्रतीकाशो रामस्य करुणो रसः ।। (३.१)