

Social Harmony in Sanskrit Sāhitya & its Relevance in Present

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Rāmayaṇa and Mahābhārata are the two great epics written in Sanskrit poetic style, the primary historical sources of knowledge to ancient Indian society. In Indian prospective, the Sanskrit Sāhitya can be treated as the mirror of society. It represents the Indian society. It reconstructs the Indian culture as well. Indian culture is followed by spirituality. Hence, The Sanskrit Sāhitya is a socio-spiritual-centric. Whatever has happened in the society depicted in the Rāmayaṇa and Mahābhārata, the great epics of India. These two epics represent Indian Intellectual, Philosophical and Spiritual culture. These two epics holistically represent all the dimensions of society. The epics preach that the human must four-fold goals for attaining sustainable happiness. The four-fold goals are named in Sanskrit Sāhitya as Dharma, Artha, Kāma and Mokṣa. Dharma, Artha, and Kāma are treated as an instrument of the Mokṣa. The mokṣa is the ultimate goal of the human beings. Human beings have to follow the Dharma firstly, then as per Dharma they have to earn Artha for intellectual happiness, As per Dharma and Artha they should fulfil materialistic desirous that is Kāma, Then as per Dharm, Artha and Kāma they have to attain the real bliss that is the ultimate stage of spiritual realization. Maharṣi Veda-vyāsa says that whatever is found in the Mahābhārata regarding four-fold goals it is found elsewhere as well and what is not found in this epic about Dharma, Artha, Kāma and Mokṣa, it doesn't exist anywhere. It means Mahābhārata deals the four-fold goals named Puruṣārtha-catuṣṭaya in the detailed manner-

"धर्मं चार्थं च कामे च मोक्षे च भरतर्षभा

यदिहास्ति तदन्यत्र यन्नेहास्ति न तत् क्वचित्।

Mahābhārata, 1.56.33¹

The Mahābhārata and Rāmayaṇa are treated as Ārṣa-kāvya-The kāvya which is related to the Ṛṣi. Ārṣa-kāvyas are the main loci of Sanskrit poetic writing traditions. They deal

Purusārtha Catuṣṭaya which represents duty based society as well as value based society so that each and every being of the society should feel prosperous, happy and spiritually elevated. The four-fold goals are the uncommon instrument to maintain the social harmony, therefore the literary meaning of Sāhitya in Sanskrit is हितेन सह साहित्यम्, हितेन सह = with welfare (P.R.Sarkar, 1957).² The concept of "Sāhitya" in Sanskrit literature is deeply intertwined with the idea of welfare or "lokakalyāṇa" (लोककल्याण). Sanskrit literature, in its various forms such as poetry, drama, prose, and various scriptures written in poetic style, has always been aimed at not just aesthetic pleasure but also the upliftment and well-being of society as a whole. The Sanskrit literature is rich in texts that impart knowledge, wisdom, and moral values. Works like the Vedās, Upaniṣadās, and Epics like the Rāmāyaṇa and Mahābhārata serve not only as literary masterpieces but also as sources of ethical guidance and spiritual wisdom, promoting individual welfare and societal harmony. Many Sanskrit texts, especially the Purāṇās and Dharmasāstrās, offer insights into societal structures, norms, and practices. They often critique social injustices and advocate for reforms that promote the welfare of all members of the society. The Sanskrit literary forms such as the Nāṭaka (drama) and kāvya (poetry) have been used to convey moral lessons, critique societal flaws, and inspire positive change. Kalidasa's works like "Abhijñānasākuntalam" and "Meghadūtam" not only showcase literary brilliance but also convey profound messages about love, duty, and the human condition, fostering welfare through their enduring impact on readers. The Sanskrit literature serves as a repository of cultural heritage and tradition. Works like the Purāṇās and Itihāsās preserve myths, legends, and historical narratives that impart valuable lessons and insights into the cultural ethos of ancient India, contributing to the well-being of future generations by fostering a sense of identity and continuity.

Viṣṇvātha says that the purpose of Sāhitya is to attain four-fold goals of human life only. The Sāhityadarpaṇa, a foundational text in Sanskrit literary criticism, encapsulates the idea that even those with limited intelligence can attain happiness through the acquisition of the four aims of human life (Caturvarga) by engaging with poetry (Kāvya).

चतुर्वर्गफलप्राप्तिः सुखादल्पधियामपि ।

काव्यादेव यतस्तेन तत्स्वरूपं निरूप्यते ॥ –साहित्यदर्पण 1.2³

In essence, the verse suggests that even those with limited intellectual capacity can attain happiness through the pursuit of the four aims of life, and it is poetry that elucidates or reveals this truth. This assertion underscores the transformative power of poetry, which has the ability to convey profound truths and insights in a manner accessible to all, regardless of their intellectual abilities. Thus, poetry is portrayed as a vehicle for understanding and experiencing

the deeper dimensions of human existence, transcending the barriers of intellect and language to touch the hearts and minds of the people of society from all walks of life.

Bhāmaha says that Sāhitya's purpose is to attain four goals of human life and so on.

धर्मार्थकाममोक्षेषु वैचक्षण्यं कलासु च।

करोति कीर्तिं प्रीतिं च साधुकाव्य-निबन्धनम्॥⁴

—काव्यालङ्कार, 1.2

This verse from the Kāvyaalankāra, attributed to Bhāmaha, highlights the multifaceted role of Sanskrit literature (Sāhitya) in serving the four-fold goals of human life (Dharma, Artha, Kāma, Mokṣa) as well as in enhancing aesthetic sensibilities (Kalā). Let's explore how this concept can contribute to maintaining social harmony in society through Sanskrit Sāhitya:

Dharma (Righteousness or Psycho-Spiritual Longing): The Sanskrit literature often contains narratives, teachings, and moral principles that uphold dharma, or Righteousness. Through stories, epics, and philosophical texts, Sanskrit literature reinforces ethical values, social responsibilities, and codes of conduct that contribute to the moral fabric of society. By promoting virtues such as honesty, integrity, compassion, and respect for others, Sanskrit literature fosters a sense of collective well-being and social harmony.

Artha (Wealth and Prosperity or Psychic Longing): The Sanskrit literature also addresses the practical aspects of life related to artha, or wealth and prosperity. It offers insights into economic principles, governance, trade, and other facets of social organization for the welfare and stability of society. Through works such as treatises on science, and statecraft, Sanskrit literature provides guidance on creating sustainable and equitable systems that promote economic growth and social stability, thereby contributing to overall harmony in society.

Kāma (Desire and Enjoyment or Physical Longing): The Sanskrit literature celebrates the human experience in all its dimensions, including the pursuit of kāma, or desire and enjoyment. Through poetry, drama, and lyrical compositions, Sanskrit literature explores the range of human emotions, relationships, and experiences, fostering empathy, understanding, and emotional connection among individuals. By acknowledging and affirming the diverse aspirations and desires of individuals, Sanskrit literature promotes inclusivity, tolerance, and acceptance within society, thus nurturing social harmony.

Mokṣa (Spiritual Liberation or Spiritual Longing): The Sanskrit literature has a rich tradition of spiritual and philosophical texts that offer guidance on the pursuit of Mokṣa, or spiritual liberation. Through scriptures, philosophical treatises, and poetry, Sanskrit literature provides insights into the nature of existence, the path to self-realization and the ultimate goal of human life. By encouraging introspection, self-discovery, and the cultivation of inner virtues, Sanskrit literature fosters spiritual growth and enlightenment, leading to greater harmony and unity within society.

Enhancement of Aesthetic Sensibilities (Kalā): In addition to serving the four-fold goals of human life, Sanskrit literature also enriches aesthetic sensibilities and cultural appreciation. Through its poetry, music, dance, drama, and visual arts, Sanskrit literature embodies beauty, creativity, and artistic excellence, inspiring individuals to appreciate the finer aspects of life and to cultivate a deeper connection with the world around them. By nurturing creativity, imagination, and artistic expression, Sanskrit literature contributes to the cultural vitality and vibrancy of society, fostering a sense of shared identity and belonging among its members.

In summary, Sanskrit literature, as articulated by Bhāmaha, serves as a powerful instrument for promoting social harmony by addressing the four-fold goals of human life and enhancing aesthetic sensibilities. Through its rich tapestry of narratives, teachings, and expressions, Sanskrit literature cultivates moral values, economic prosperity, emotional well-being, spiritual enlightenment, and cultural appreciation, thereby fostering a harmonious and inclusive society where individuals can thrive and flourish together.

चतुर्वर्गफलस्वादमप्यतिक्रम्यतद्विदाम्।

काव्यामृतरसेनान्तश्चमत्कारो वितन्यते-

(वक्रोक्तिजीवितम्, 1/5)

The verse from Vak roktijīvitam highlights the transformative power of poetry and the profound joy, it offers to those who engage with it. By celebrating the nectar-like essence of poetry, the verse invites us to explore the depths of aesthetic experience as a pathway to inner fulfilment, spiritual enlightenment, and enduring happiness.

Elucidates the idea that the enjoyment of the fruits of the four-fold goals of human life (Dharma, Artha, Kāma, Mokṣa) can be surpassed by the delight derived from the nectar-like essence of poetry (Kāvyaṃṛtarasa). The verse suggests that the delight derived from experiencing Kāvyaṃṛtarasa surpasses the enjoyment derived from the pursuit of the four-fold goals of human life. While material pursuits and achievements may bring temporarily satisfaction, the aesthetic and spiritual fulfilment offered by poetry transcends the limitations of worldly desires and attachments. Poetry has the capacity to elevate consciousness, expand horizons, and awaken deeper dimensions of human experience beyond the realm of the mundane.

In essence, Sanskrit literature embodies the idea of "lokakalyāṇa," as it does not only entertains and enlightens but also serves as a guiding light for individual and societal welfare, reflecting the timeless wisdom and compassionate ethos of Indian civilization. In Which civilization, there is no sprit of welfare, discusses in that particular literary texts, we cannot use the term Sāhitya for that literary texts. Rājaśkhara defines kāvya as "हितोपदेशकत्वात् काव्यम्" it means that "poetry is that which is the main cause of welfare. Rājaśkhara emphasizes the society serves a didactic purpose, offering guidance and instruction for the welfare and benefit

of individuals and society as a whole. Mathematical derivation the Sanskrit word Sāhitya is as follows:

Sāhitya derives form Sahita=सम्+धा+क्त . Sāhitya deals हितोपदेश.

Sāhitya= Sahita= with. Sāhitya= Sahita+ह्व=with harmony.

Sāhitya is that those characteristics move with harmony.

Hence, The Sāhitya possesses the harmonic structure.

The Literary meaning of Sanskrit literature is welfare of society and blessed full life. Thus, Sanskrit literature is that which moves together with society and leads society towards true fulfilment and welfare by providing the inspiration to serve. Art for art's sake is not acceptable. Art for service and blessedness is acceptable. The Sāhitya imparts the balanced wisdom to both poet and reader for how to behave like Rāma not Rāvaṇa in the society. रामादिवत्प्रवर्तितव्यं न रावणादिवत्^६ । रामादिवद्वर्तितव्यं न रावणादिवदित्युपदेशं च यथायोगं कवेः सहृदयस्य च करोतीति-काव्यम्^६. Behaviour of Rama is to perform his duty honestly which assigned by the competent authority that is why he is known as मर्यादा पुरुषोत्तम । Sāhitya, or literature, serves as a guiding light, imparting balanced wisdom to both the poet and the reader. Its essence lies in instructing individuals on how to emulate the virtuous behaviours of Rāma rather than the nefarious conduct of Rāvaṇa within society. Just as Rāma epitomizes nobility, so too should individuals aspire to emulate his example, not that of Rāvaṇa.

The fundamental teaching of Sāhitya is to encourage individuals, both poets and readers alike, to adopt the principles embodied by Rāma's character. Rāma's conduct is characterized by dedication to duty, integrity, and adherence to moral principles. He exemplifies the ideal of "मर्यादा पुरुषोत्तम" (Maryādā Puruṣottama), the epitome of noble conduct, by faithfully fulfilling his responsibilities and obligations as assigned by competent authority. In contrast, Rāvaṇa represents the antithesis of these virtues, embodying arrogance, greed, and moral depravity. His actions serve as cautionary tales, illustrating the consequences of succumbing to base desires and straying from the path of righteousness.

Thus, through the medium of literature, poets convey the timeless wisdom encapsulated in the dichotomy between Rāma and Rāvaṇa. They inspire their readers to conduct themselves in accordance with the virtuous example set by Rāma, thereby promoting harmony, justice, and ethical conduct within society. In essence, Sāhitya serves not only as a source of entertainment but also as a beacon of moral guidance, urging individuals to aspire towards the noble ideals embodied by Rāma. Sāhitya is that whose characteristic is to move with the trends of life.

- The Sanskrit Sāhitya imparts the real knowledge.
- The Sanskrit Sāhitya makes the life delightful.
- The Sanskrit Sāhitya is an instrument of gaining Puruṣārtha-Catuṣṭaya.

- The Sanskrit Sāhitya is that which liberates.
- The Sanskrit Sāhitya is the mirror of society.
- The Sanskrit Sāhitya represents the society.
- The Sanskrit Sāhitya reconstructs the society.
- The Sanskrit Sāhitya is an aesthetic relationship between the word and meaning.

Aesthetic relationship delimits the property of the meaning in such a way so that the property of word and the property of meaning should be equivalent. Then, wherever is the word there is aesthetic meaning or wherever is the aesthetic meaning there is the word. Therefore, The Sāhitya is a harmonic relationship between the word and meaning. सहित्योः भावः साहित्यम्-, 1.17, वृत्तिः व.जी.। शब्दार्थयोः अन्यनानतिरिक्त-सौन्दर्यात्मकभावः साहित्यम् ।⁷ सम्+धा धातु+क्त+ष्यञ्=साहित्यम्=Sāhitya possesses harmonic essence of the word and its meaning. Literature is the source of history. It does not impart utopia; therefore it is the mirror of society. Literature is the source of knowledge therefore it represents the society. Literature is the work of poet who is having competence to enhance the society. Therefore, literature reconstructs the society. वसुधैव कुटुम्बकम्⁸-The World is only family-G-20 Motto-2023-वसुधैव कुटुम्बकम् । The theme of India's G20 Presidency -“Vasudhaiva Kuṭumbakam” or “One Earth · One Family · One Future” - was drawn from the ancient Sanskrit text of the Mahopaniṣad. Essentially, the theme affirms the value of all life – human, animal, plant, and microorganisms – and their interconnectedness on the planet Earth and in the wider universe. The theme also focused on (Lifestyle for Environment), with its associated, environmentally sustainable and responsible choices, both at the level of individual lifestyles as well as national development, leading to globally transformative actions resulting in a cleaner, greener and bluer future. G-20 Motto-2023 deals: a sustainable, holistic, responsible, and inclusive manner based economic growth. living in harmony with the surrounding ecosystem⁹.

- **Whole world is only family.** अयं निजः परो वेति गणना लघुचेतसाम् ।
उदारचरितानां तु वसुधैव कुटुम्बकम् ॥-हितोपदेशः 2-मित्रलाभः, कथा ०3.70
 - **He is mine, he is another, not mine- such are thoughts of narrow-minded people. For the noble minded the whole world is only family.**
 - अयं बन्धुरयं नेति गणना लघुचेतसाम् ।
उदारचरितानां तु वसुधैव कुटुम्बकम् ॥ – महोपनिषद्, 06.71
 - **This is our friend, and this is not our friend, such calculations are done by mean minded people. The entire earth is only family for people with a generous heart.**
 - **वसुधैव कुटुम्बकम् deals oneness and one family.**
- Oneness has three barriers: Must be removed**

1. Geo-sentiment¹⁰ (Geo-religion, Geo-economics, Geo-patriotism) 2. Socio- sentiment¹¹ 3. Human-sentiment)¹² . Geo-sentiment can be removed through ज्ञानमार्ग (अधीति-बोध-आचरण-प्रचार से) निरसन, with the motto- “spirituality as an essence”. The Socio-sentiment can be removed through कर्ममार्ग (Excellence in action), with the motto “spirituality as a mission.” .The Human sentiment can be removed through भक्तिमार्ग से (प्रेम, श्रद्धा) with the mission “spirituality as a cult”

वसुधैव कुटुम्बकम् makes balanced between materialistic development and spiritual development.

This concept embodies the idea of universalism, emphasizing the interdependence of all beings, irrespective of differences in nationality, ethnicity, religion, or other identities. It underscores the notion that all individuals and communities are part of a larger global family and should therefore coexist harmoniously, with mutual respect, understanding, and cooperation.

In the context of balancing materialistic development and spiritual development, "Vasudhaiva Kuṭumbakam" serves as a guiding principle for integrating these two dimensions of human existence. Materialistic development pertains to the pursuit of economic prosperity, technological advancement, and material well-being, while spiritual development encompasses the cultivation of inner values, moral principles, and a sense of purpose beyond material concerns.

The concept of "Vasudhaiva Kuṭumbakam" advocates for a holistic approach to development that recognizes both material and spiritual dimensions of human life. It emphasizes not only addressing material needs and aspirations but also nurturing the inner growth and well-being of individuals and societies. This balanced approach seeks to promote human flourishing in all its dimensions– physical, mental, emotional, and spiritual – while fostering a sense of interconnectedness, compassion, and unity among all members of the global community.

Academically, this concept can be analysed through various disciplinary lenses, including philosophy, sociology, economics, psychology, and religious studies. Scholars may explore its historical origins, cultural significance, and philosophical underpinnings, as well as its relevance to contemporary issues such as globalization, development with social justice.

Furthermore, research may examine how different societies and cultures interpret and apply the principle of "Vasudhaiva Kuṭumbakam" in their social, political, and economic systems, and the implications of these interpretations for human well-being, social cohesion, and environmental sustainability. Through rigorous analysis and interdisciplinary inquiry,

scholars can contribute to a deeper understanding of how to achieve a harmonious balance between materialistic and spiritual development in today's complex and interconnected world.

Sāhitya deals the reality of the society. He creates the poetic world out of the given world. Poetic world is the manifestation of the given world therefore this poetic world is as much real as given world. Agnipurāṇa elaborates this concept in the following kārīka:

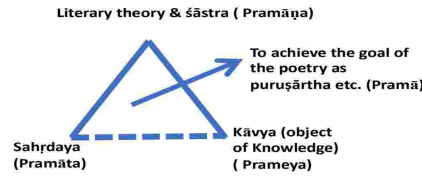
Āpāre kāvya-saṁsāre kavirekaḥ prajāpatiḥ,

Yathāsmāi rocate viśvaṁ tathedaṁ parivartate.¹³ Agnipurāṇa, 340.10.

A literary artist alone is the creator of the world of literary art. He or She transforms the given world into a world of art as per his or her liking. **‘Thus, an artist creates the literary world out of the experience of the given world. His creation is nothing more than a beautiful arrangement and rearrangement of the given world.’**

Rājaśekhara says in his Kāvya-mīmāṃsā that All Śāstras are an Epistemological Instruments of Kāvya. Kāvya is superior to all the Śāstras. Śāstras render the knowledge but Kāvya renders knowledge with joy.

Highest status of literature and literary theories in the Sanskrit Discipline.



- Thus the whole argument enhances the status of kāvya as the the object of knowledge, for which all śāstras are seen as epistemological instruments.

The assertion that all Śāstras serve as epistemological instruments of Kāvya and that Kāvya holds superiority over all the Śāstras reflects a profound perspective on the nature of knowledge acquisition and its relationship to aesthetic expression. In this view, Kāvya, or poetry and literature in its broader sense, is regarded as the pinnacle of human intellectual and creative achievement, surpassing even the sacred texts and scriptures traditionally revered for their wisdom and authority.

Śāstras, encompassing various branches of knowledge such as philosophy, law, science, and spirituality, are indeed revered for their role in imparting knowledge and guiding human conduct. They serve as repositories of accumulated wisdom, offering frameworks for understanding the nature of reality, the purpose of existence, and the principles of ethical living.

Through systematic analysis, logical reasoning, and empirical observation, Śāstras provide invaluable insights into the workings of the world and the human condition.

However, according to the perspective being articulated, Kāvya transcends the mere transmission of knowledge and wisdom found in the Śāstras by infusing it with a unique quality – joy. Kāvya, through its aesthetic beauty, emotional resonance, and imaginative storytelling, has the power to evoke profound experiences of delight, inspiration, and transcendence in its audience. In this sense, Kāvya imparts knowledge and enriches the human experience by awakening the senses, stimulating the imagination, and touching the heart.

The superiority of Kāvya lies in its ability to convey truths and insights in a manner that transcends the limitations of intellectual comprehension alone. While Śāstras may render knowledge through logical argumentation and scholarly discourse, Kāvya communicates knowledge through the language of metaphor, symbolism, and imagery, appealing to the intuitive and emotional faculties of human consciousness. In this way, Kāvya has the potential to penetrate deeper layers of understanding and evoke transformative experiences that go beyond the realm of rational discourse. Moreover, Kāvya has a universal appeal that transcends cultural and linguistic boundaries, speaking to the shared human experiences of love, longing, joy, sorrow, and the search for meaning. It serves as a mirror to society, reflecting its values, aspirations, and dilemmas while offering imaginative visions of alternative realities and possibilities.

Sanskrit Kavi is Sādhaka and real Yogi: The assertion that a Kavi (poet) is a Sādhaka (spiritual practitioner) and a real Yogi (one who practices yoga) reflects a profound understanding of the inner journey of the creative process and the parallels it shares with spiritual disciplines such as yoga and meditation.

At its core, poetic creation is not merely a mechanical exercise of arranging words and phrases but a profoundly contemplative and transformative practice. Just as a Sādhaka engages in rigorous spiritual disciplines to attain higher states of consciousness and realization, a realization into the depths of their being to access the wellspring of inspiration and creativity. Like a Yogi on the path of self-realization on an inward journey of introspection, meditation, and self-discovery, through deep concentration and mindfulness, the poet cultivates a heightened awareness of their inner landscape, exploring the recesses of their psyche and tapping into the universal currents of inspiration that flow through the collective consciousness.

Moreover, poetic creation often involves a state of heightened receptivity and openness, akin to the state of Samādhi (absorption) experienced by Yogis in deep meditation. In this state of heightened awareness, the poet transcends the boundaries of the ego and merges with the creative source, channelling divine inspiration into their words and expressions.

Furthermore, just as a Yogi seeks to transcend the limitations of the individual self and experience union with the divine, a Kavi endeavours to transcend the boundaries of language and form to express universal truths and insights that resonate with the human soul. Through their poetry, the Kavi seeks to dissolve the barriers of separation and foster a sense of connection and unity with the cosmos.

In essence, the assertion that a Kavi is a Sādhaka and a real Yogi underscores the recognition of poetry as a sacred and transformative endeavour, capable of illuminating the path to self-realization. Through their creative work, poets give voice to the ineffable mysteries of existence and inspire others to embark on their own journey of self-discovery and inner exploration. Thus, poetry becomes a potent tool for awakening consciousness and fostering a deeper understanding of the interconnectedness of all beings in the vast tapestry of creation—invocation and भरतवाक्यम्¹⁴ justify that entire poetry is spiritual-centric.

Through the literature, Kavi makes Physical, Psychic and Spiritual Transformation of human beings.

In Sanskrit literature, particularly Sanskrit poetry, this form of artistic expression is held in the highest esteem across the entire spectrum of Sanskrit discourse. The ultimate purpose of Sanskrit poetry is to bestow enjoyment upon its audience, but it also has an immediate objective: to impart real knowledge. Enjoyment in this literary tradition is predicated on the acquisition of real knowledge. Through understanding and internalizing in the poetry, the audience, or concourse, can genuinely experience enjoyment. This foundational principle underlies all Sanskrit poetry globally, where knowledge precedes enjoyment.

Sanskrit poetry is unique in imparting knowledge about the real world rather than imaginary or fantastical realms. The poets of this tradition are often regarded as true yogis, deeply versed in the Śāstras, the sacred texts. They masterfully depict the realities of life through their poetic compositions, steering clear of romantic fantasies. This adherence to realism allows the audience to relate intimately to the content, fostering a deeper engagement with the text. Sanskrit poetry thus stands apart in its commitment to portraying the real world.

The audience of Sanskrit poetry can be called Pramātā, the knower. This individual seeks to understand the natural world through poetry, aiming to attain a deconditioned state that ultimately leads to enjoyment. Sanskrit poetry is seen as the most accessible and effective means for the Pramātā to gain this understanding. Within the technical terms of Sanskrit poetics, the knower is also known as Sahṛdaya. A Sahṛdaya is not an ordinary person but someone with a refined sensibility, capable of resonating deeply with the subject matter of the poetry.

Ācārya Abhinavagupta, a revered scholar in Sanskrit poetics, offers a definition of Sahṛdaya: "येषां काव्यानुशीलनाभ्यासवशाद् विशदीभूते मनोमुकुरे वर्णनीयतन्मयीभवनयोग्यता ते हृदयसंवादभाजः सहृदयाः." This definition has been translated by Daniel H. H. Ingalls in his seminal work "The Dhvanyaloka of Anandavardhana with the Locana of Abhinavagupta" as follows: "The word Sahṛdaya (lit., 'having their hearts with it') denotes persons who are capable of identifying with the subject matter, as the mirror of their hearts has been polished by the constant study and practice of poetry, and who respond to it sympathetically in their hearts. As said, 'The realization of the object (e.g., vibhāva, etc.) which finds sympathy in the heart is the origin of rasa."

The process by which Sanskrit poets transform the objective world into a subjective experience is central to the role of the Sahṛdaya. This transformation allows for a psychic shift within the Sahṛdaya, enabling them to internalize and interiorize the essence of the poetry. Such a transformation is crucial as it opens the possibility of attaining bliss. This profound and enduring enjoyment transcends mere sensory pleasure and reaches into intellectual and spiritual fulfilment.

Sanskrit poetry, therefore, is not just a medium of artistic expression but a conduit for deep philosophical and spiritual exploration. It bridges the gap between the external world and the internal experiences of the reader, fostering a space where knowledge and enjoyment coexist harmoniously¹⁵.

In Indian philosophical systems, the concept of the knower, or Pramātā, is integral to understanding the nature of knowledge and reality. In Sanskrit poetics, this knower is referred to as Sahṛdaya. The Sahṛdaya seeks to understand the Kāvya, technically termed as Prameya. The central question arises: how does the Sahṛdaya come to know the Kāvya? What is the process applied in grasping the essence of Kāvya?

Kāvya represents the poetic world, a subjective reality manifested from the objective world. The objective world is the natural which is also the given world that exists but depends upon human intellect. It is a pre-existing reality that humans perceive and interact with. However, the human mind mediates the comprehension of this objective world. As humans perceive and understand this objective reality, they articulate it in the form of knowledge. This knowledge is then responsible for human behaviours. It is instrumental in achieving both worldly and spiritual development, encapsulated in the concept of Puruṣārtha Catuṣṭaya—the four-fold aims of human life.

The poetic world, or Kāvya, is thus a creation of poets who derive their inspiration from the objective world. This poetic world is not imaginary within the context of Sanskrit literature; it is as accurate as the objective world itself. In this tradition, poets are seen as modifiers who

transform the real world into the poetic world. Consequently, the purpose of understanding the real world is mirrored in understanding the poetic world. The lyrical world, known as Prameya, is accessible to the knower through knowledge known as Pramāṇa.

Pramāṇa is an instrument or means of knowing by which knowledge is acquired. In the context of understanding Kāvya, the entire corpus of Śāstra, or scriptural texts, and their practical application in the behaviours observed in the real world serve as the Pramāṇa. The Sanskrit Śāstras encompass a vast body of knowledge, including philosophy, science, art, and ethics, which provide the foundational framework for interpreting and understanding the world. To grasp Sanskrit poetry, one must thoroughly know these Śāstras. The Śāstra is the primary tool for learning the poetic world.

Additionally, the behaviours and practices of common people in the real world, which the Śāstra also delineate, act as a secondary instrument for understanding the poetic world. The interactions, customs, and moral codes observed in daily life reflect the principles in the Śāstras, providing a practical context for theoretical knowledge. Thus, understanding human behaviours, as guided by the Śāstras, becomes crucial for interpreting and appreciating Sanskrit poetry.

The knowledge of the Śāstra thus aids in a deeper understanding of Kāvya. The Śāstra is treated as Pramāṇa for the knowledge of the poetic world because it equips the Sahṛdaya with the necessary insights and frameworks to decode the layers of meaning within the poetry. Without this foundational knowledge, the subtleties and nuances of Sanskrit poetry would remain inaccessible.

In essence, the journey of the Sahṛdaya to understand Kāvya is deeply rooted in the study and application of the Śāstras. The Śāstras provide the theoretical underpinnings and contextualize the practices observed in the real world, thereby bridging the gap between the objective and the subjective, the real and the poetic. This intricate interplay of knowledge and reality, mediated by the Śāstras, enables the Sahṛdaya to attain a comprehensive understanding of the lyrical world, fulfilling the dual purposes of learning and enjoyment that Sanskrit poetry inherently seeks to provide.

Through this elaborate process, the knower transforms into a connoisseur, capable of appreciating the profound depths of Sanskrit poetry. This transformative journey underscores the symbiotic relationship between the objective world and the poetic world, mediated by the intellectual and spiritual rigour of the Śāstras. Thus, Sanskrit poetry, through its unique blend of realism and poetic imagination, continues to be a timeless conduit for knowledge, beauty, and joy, offering a rich tapestry of insights for the discerning Sahṛdaya.

Through the profound knowledge of the Śāstras, a Sahṛdaya—an individual with a refined and empathetic sensibility—grasps the essence of the poetic world, enabling the

attainment of the four-fold goal of human life, known as Puruṣārtha Catuṣṭaya. This concept encompasses Dharma (righteousness), Artha (wealth), Kāma (pleasure), and Mokṣa (liberation)—the realization fosters social harmony, which can be categorized into internal and external harmony.

Internal harmony refers to the alignment between an individual's psychic and physical dimensions, leading to a state of psycho-physical and psycho-spiritual parallelism. This inner balance facilitates a complete transformation within the individual. When people achieve internal harmony, their perceptions and behaviours shift fundamentally. This internal transformation naturally extends outward, influencing their interactions and relationships, thus contributing to harmonising the world—the society.

An individual who has attained internal harmony perceives the world through a lens of balanced and enlightened understanding. This shift in perception influences their behaviours, promoting actions that contribute to social cohesion and collective well-being. Such an individual becomes a catalyst for positive change, fostering an environment of prosperity, peace, and genuine bliss within the community. The ripple effect of one internally harmonized individual is profound, as their actions inspire others and contribute to the overall harmony of society.

Sanskrit poetry plays a pivotal role in this process by serving as a medium through which the knowledge and values of the Śāstras are conveyed. The poetic world, crafted by the poets from the objective reality, resonates deeply with the Sahṛdaya. Through this resonance, the Sahṛdaya internalizes the wisdom embedded in the poetry. The aesthetic experience of Sanskrit poetry, enriched by its moral and philosophical underpinnings, facilitates the internal harmony of the reader.

The harmonious interplay between the internal and external realms underscores the transformative power of Sanskrit poetry. Engaging deeply with the poetic world, the Sahṛdaya undergoes a metamorphosis that transcends personal enlightenment and extends to societal well-being. This transformative process is a testament to the integral role that Sanskrit poetry plays in maintaining and nurturing social harmony.

Internally harmonized individuals are guided by the principles gleaned from Sanskrit poetry, and they should act with integrity, empathy, and wisdom.

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2. Sarkar, P.R. *The Practice of Art and Literature. Discourse on Neohumanist Education*. Discourses on Neohumanist Education, 1957
3. विश्वनाथ, साहित्यदर्पण, 1.2
4. भामह, काव्यालङ्कार, 1.2

5. चतुर्वर्गफलप्राप्तिहि कोव्यतो 'रामादिवत्प्रवर्तितव्यं न रावणादिवत्' इत्यादिः कृत्याकृत्यप्रवृत्तिनिवृत्त्युपदेशद्वारेण सुप्रतीतेव ।
उक्तं च (भामहेन) —
'धर्मार्थकाममोक्षेषु वैचक्षण्यं कलासु चा
करोति कीर्तिं प्रीतिं च साधुकाव्यनिषेवणम्' ॥ इति ।- विश्वनाथ, साहित्यदर्पण, 1.2
6. कालिदासानादीनामिव यशः श्रीहर्षदिर्धावकादीनामिव धनं राजादिगतोचिताचारपरिज्ञानम् आदित्यादेर्मयूरादीनामिवानर्थनिवारणम् सकलप्रयोजनमौलिभूतं समनन्तरमेव रसास्वादनसमुद्भूतं विगलितवेद्यान्तरमानन्दम् प्रभुसम्मिश्रशब्दप्रधानवेदादिशास्त्रेभ्यः सुहृत्सम्मिश्रितार्थतात्पर्यवत्पुराणादीतिहासेभ्यश्च शब्दार्थयोगुणभावेन रसाङ्गभूतव्यापारप्रवणतया विलक्षणं यत् काव्यं लोकोत्तरवर्णनानिपुणकविकर्म तत् कान्तेव सरसतापादनेनाभिमुखीकृत्य रामादिवद्वर्तितव्यं न रावणादिवदित्युपदेशं च यथायोगं कवेः सहृदयस्य च करोतीति सर्वथा तत्र यतनीयम्॥-मम्मट, काव्यप्रकाश, 1.2
7. कुन्तक, वक्रोक्तिजीवितम्, वृत्ति-1.17
8. महोपनिषद्, अध्याय 6, मन्त्र 71
9. <https://www.g20.in/en/g20-india-2023/logo-theme.html>
10. The sentiment that grows out of love for the indigenous soil of a country is called Geo-sentiment. From this geo-sentiment, many other sentiments emerge, such as geo-patriotism, geo-economics, and many other geocentric sentiments, including geo-religion. This geo-sentiment attends to keep humanity confined within a limited part of this world. But this inner most desire of people is to expand themselves maximally in all directions..... Because it pollutes the devotional sentiment, it degrades human beings, and undermines human excellence-Sarkar, Shri Prabhat Ranjan. *Liberation of Intellect: Neo-Humanism*. Acharya Mantreshvaranda Avadhuta, 527, V.I.P. Nagar, Kolkata-100, 2016, Discourse 1, Devotional Sentiment and Neohumanism, p.4
11. Socio sentiment does not confine people to a particular territory, but instead pervades a particular social group. That is, instead of thinking about the welfare of a particular geographical area, people think about the well-being of a group, even to the exclusion of all other groups..... This Socio sentiment is a bit better than geo-sentiment, but it is not altogether ideal, it is not free from defects. Socio-sentiment has, in the past, caused much blooded and created enormous division and mutual, distressed among human groups, separating one group from another, and throwing them into the dark dangerous of petty dogmas- Sarkar, Shri Prabhat Ranjan. *Liberation of Intellect: Neo-Humanism*. Acharya Mantreshvaranda Avadhuta, 527, V.I.P. Nagar, Kolkata-100, 2016, Discourse 1, Devotional Sentiment and Neohumanism, p.4
12. Agnipurāṇa, 340.10.
13. Ending invocation of the Sanskrit Plays.
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