

UNIVERSITY GRANTS COMMISSION
WESTERN REGIONAL OFFICE
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FINAL REPORT

1 .NAME AND ADDRESSOF THE PRINCIPAL INVESTIGATOR-

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2. NAME AND ADDRESS OF THE INSTITUTION – St. Xavier’s College,
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3. U.G.C.APPROVAL NO. AND DATE- F.No. 23-32-/2002WRO Dated – 18th March
2002.

4. DATE OF IMPLEMENTATION- From 1st April, 2002

5. TENURE OF THE PROJECT- From 1st April 2002 to 31st March 2004.

6. TOTAL GRANT ALLOCATED- 21,000/

7. TOTAL GRANT RECEIVED- 14,500/

8. FINAL EXPENDITURE- 5451/-

9. TITLE OF THE PROJECT-- “**विषाद-** A PSYCHOLOGICAL DIMENSION IN
CLASSICAL SANSKRIT DRAMAS [UP TO BHATTANARAYANA]”

10 .OBJECTIVES OF THE PROJECT-

* Indian heritage is rich with Sanskrit language and literature.
Each and every aspect of human life is presented by great Sanskrit poets.

Psychology, Philosophy, Literature, Politics, Logic, Theology, Various Arts, Astrology, Math, History, etc are rooted , developed and discussed in numerous Sanskrit texts. Being a life time student of Sanskrit and at the same time having a keen interest in psychology as well , I had undertaken this Minor Research Project on ‘ विषाद : A psychological Dimension in Classical Sanskrit Dramas [Up to Bhatta Narayana].It would not be out of place to mention that , being a part and parcel of human life, literature reflects human psychology. Depiction of human nature is an outstanding feature of Sanskrit dramas. Characters portrayed by Sanskrit poets exhibit various hues of emotions- such as happiness, sorrow, fear, anxiety, perturbation and so on.

* Through this Research Project I have tried to delineate an emotion of विषाद / Grief as presented in Sanskrit Dramas. विषाद / Grief is an emotion experienced by one and all in life. It brings about rather paradoxical reactions in human mind. It can either produce negative reactions or positive reaction in human bodies. Its experience, reaction and outcome are poetically and subtly emphasized by great Sanskrit poets.

* This research project has provided me a great chance to study a sharp acumen of Sanskrit dramatists who have depicted a very sharp and lively picture of human psychology , especially of विषाद , a distinctive emotion , experienced by human mind and emerging from numerous situations and complex situations , some or other time during the life span. One may definitely state that although psychology as a science was developed in West, its subtle and poetic study was done by ancient Sanskrit poets. Hence its main objective is to emphasize unique feature of Sanskrit dramas and to prove that they are not just literary pieces but are replete with science of human mind, and hence one may declare it as a novel combination of art and science.

11. WHETHER OBJECTIVES WERE ACHIEVED-

Sanskrit, being an ancient language has secured a very special place in the field of Linguistics. Unlike other branches of knowledge, the question of deriving any hypothesis in each research work is not possible. But at the same time we may state that each research work provides an opportunity to

inquisitive minds to find out valuable pearls in the form of interesting concepts as if it were like diving in an ocean. It is certain that one can derive various aspects of human life from its literature. Similarly this project offered an opportunity to study a poetic combination of art and science .It is not possible to set apart human psychology from literature. Especially our ancient Sanskrit poets mingled this science with literature and have presented through their compositions. It can be said that when a research work is done, its performer always gain some valuable hints and through this study, a linkage between literature and human psychology has been shown by putting forth this before the society.

12 . ACHIEVEMENTS FROM THE PROJECT-

- [1] A Research paper on the same topic from the study of भास 's works was presented in the Research Seminar organized by St. Xavier's College.
- [2] Publication of the same was done in the journal published by St. Xavier's college.
- [3] This project gave me an opportunity to visit a prestigious Royal Asiatic Society Library, Mumbai.

13. SUMMARY OF THE FINDINGS-

As per the Research design and methodology, following are the chapters presented in this study.

Here is the summary of the chapters :

- [1] “विषाद : as a psychological dimension”.

Psychology is a science of behavior. One cannot separate behavior from the compact machine called body. Body and mind jointly produce behavior. From the starting of the day, till one sleeps, one is bound to act some or other way. Action or behavior of a human being is based on the perception, which produces several impressions, feelings, reactions and emotions in the mind. In short, body and mind cannot be separated from each other, and

behavior taking place on their basis, is the subject of Psychology. As it is defined, “Psychology is the science of human and animal behavior; it includes the application of this science to human problems.” [Introduction to psychology- Clifford T.morgan, Indian edition, 7TH edition, McGraw hill Education , New Delhi] It goes without saying that behavior is connected with feelings and emotions and vice versa. According to one’s emotion one feels and behaves.

Each and every living being is gifted with a unique treasure of emotions. “ An emotion is a complex feelings of mental agitation, usually tinged with pleasure or pain, that is aroused by ideas or perceptions and attended with its characteristic bodily expressions; and also reinforced by the organic sensations arising from it; as for instance, anger, fear,pride, hope, envy,etc.” [Psychology- S.C..Dutt- ch-3, page-233, 12th edition, Calcutta, 1963] In day to day life a person while coming across numerous situations and events experiences emotions. Love, anger, hatred, joy,jealousy, envy, sorrow, grief are some common emotions which are experienced more or less by a person. No one is an exception, unless one has a complete control on mind. Further on, emotions are classified in two categories. [1] Common emotions[2] Special emotions] Although Joy and sorrow are two common emotions, their experiences vary from person to person. If a person experiences it extensively, then he / she is labeled as an abnormal person. It is conspicuous that these emotions are studied and evaluated by a psychologist.

It is noteworthy that amongst these emotions, one may distinguish positive and negative emotions. It would not be out of place to mention 16th chapter of the Gita, which presents a list of Divine and Demonic qualities ruling an individual. Anger, grief, jealousy, hatred are negative emotions, which can make human life like a hell. Especially an emotion of Grief can ruin the life of a person if it is experienced extensively. Any reverse situation can produce an emotion of grief in the mind of a person. Human life is full of complexities. It is said that life is not a bed of roses. It is a bed of thrones. If a person does not obtain his/her desired result, he/ she starts feeling sad. Sadness leads to grief, and grief can lead to depression. Separation from the loved one, death of a kith and a kin, failure in getting an expected result can produce an emotion in the mind of a person. If it is not treated in time, then it can lead to depression and a person gradually kills one’s self. Thus this hazardous emotion should be controlled. At the same time it would not be out of place to mention that as per Hans Selye , a Canadian Physiologist, stress is divided in to positive and negative types.[Abnormal psychology and

Modern Life- Robert C .Carson and others, Chapter-4, page-120, 11th edition, Pearson Education, Indian edition, New Delhi] . Stress emerges from Frustration, conflict and pressures respectively.

From above mentioned bird's eye view one can compare stress or grief related emotion portrayed in the literature. It goes without saying that literature depicts human life with its complete perspective. Especially Dramas as a part of Classical literature depicts each and every aspect of human life poetically and lively. As far as an emotion of विषाद is concerned ,Sanskrit dramatists have delineated it masterly. Though these are literary pieces, they do contain presentation of human behavior emerging from this emotion from the Psychological perspective.

[2] विषाद: as emerging from various emotional conflicts presented by Sanskrit poets- a general study.

It is interesting to note that our ancient poets have attributed a special place to the study of human mind in their compositions presenting them in a poetic manner. Whether it is a prose, poetry or drama, it definitely contains the study of human mind. भास, कालिदास, भवभूति, शूद्रक, हर्षवर्धन and भट्ट नारायण , [Bhatta Narayana] have delineated various emotions in their compositions. Most of the Sanskrit poets have depicted emotions of Love, anger, hatred, envy and joy at length. It would not be out of place to mention that as per Indian perspective life should be auspicious and happy. Most of the compositions of Sanskrit literature depict happiness at the end. Suffering should be ended with happiness. Hence most of the poets have avoided depiction of grief. Most of the dramas present happy ending.

At the same time one must not forget that an emotion of grief- 'विषाद' has also secured a special corner in Sanskrit dramas. It goes without saying that drama portrays various situations and circumstances being faced by people in day to day life. As far as grief is concerned, it emerges from various situations.

Although it is rather a negative emotion, making human life difficult, sometime it induces strength and inspiration. Though it is negative, if it is treated in a constructive manner, it invites positive outlook and leads one towards the right path. Sanskrit dramatis, while following this perspective, have brought about its miraculous result. It would not be out of place to mention that the composition of Ramayana was emerged from 'विषाद' - grief or lamentation. [शोकः श्लोकत्वम् आगतः]Moreover , the Gita was sung by lord Krishna to eradicate depression or 'विषाद' of Arjuna.

One may say that even though a branch of psychology as such was not developed as an independent science in ancient India, Sanskrit poets were efficient enough to narrate human psychology in the literary compositions. They have presented psychological study of various emotions in a subtle manner.

[3] A systematic survey of 'विषाद' as presented in classical Sanskrit dramas.

This chapter deals with the depiction of 'विषाद' as presented in the dramas composed by Sanskrit poets from भास to Bhatta narayana. It would not be out of place to reiterate that literature is the closest medium to understand the behavior of human beings. Our ancient poets have very subtly examined human behavior taking place during various situations of life. As have stated already that sorrow is the common emotion being experienced in our day to day life. But it is very rare to find out aesthetic feature or in other words its positive out come from negative aspect. Sanskrit dramatists have successfully drawn this feature of 'विषाद'. They have not only portrayed the picture of the experience and its reaction but at the same time have brought about its aesthetic outcome.

Herewith we may present its short survey in the form of a summary as follows-

[1] भास -

भास is famous for his revolutionary creativity. While putting aside the rules of Sanskrit dramas as prescribed by आचार्य भरत , has presented his novel perspective. Especially in depiction of human psychology, भास is very subtle. स्वप्नवासवदत्तम् , उरुभङ्गम् and कर्णभारम् are outstanding dramas composed on the basis of human psychology , especially an emotion of despondency- 'विषाद' . .

[1] स्वप्नवासवदत्तम् is well known as a psychological play, portraying 'विषाद' of वासवदत्ता. As उदयन , her husband has married to पद्मावती i, she experiences grief. All the time she curses her destiny. She , being caught up in the difficult situation laments. भास has presented a subtle study of her grief and moments of lamentation.

[2] उरुभङ्गम् depicts tremendous grief of सुयोधन . On the battlefield he is shown as awaiting his death. He calls his little son who is innocent and not capable to understand the situation. Dialogues between lamenting सुयोधन who is dying, and his innocent little son asking him questions produce a very pathetic atmosphere making विषाद more effective.

[3] कर्णभारम् portrays विषाद of कर्ण .In this drama , भास has brought about changes in the situations as well as characters. भास has concentrated on the despondency of कर्ण .In his whole life he has faced injustice. There are many reasons to feel gloomy and sad. His grief or विषाद is not out of place. When he was born, he was abandoned by his own mother. He never knew about it. At the time of the fight , कुन्ती , his mother requested him to leave अर्जुन safe, as he was his brother. He has been cursed by his teacher that at the crucial moment, his knowledge of archery would fail. Moreover his great virtue of generosity itself becomes the cause of his defeat.

In short, in this one act drama , भास has successfully depicted pathos.

In other plays of भास , one can find an emotion of Grief or विषाद portrayed an accordance with the plot. In बालचरितम् we get the depiction of it done as far as the characters of देवकी- वसुदेवare concerned. The grief of a mother leaving her son is presented very shortly. देवकी is forced to send कृष्ण away from her in order to save him from her brother, कंस. She has been shown lamenting on her fate. Apart from this , we cannot find grief or distress narrated in it.

One may say that भास has not only depicted mental state of the characters but has presented its scientific or psychological perspective as well. He has evaluated Grief in poetic manner and at the same time has delineated its total psychological survey too. भास 's presentation of grief is on the basis of the reverse situations.

[2] शूद्रक -

Just like भास, शूद्रक has secured a special place in the field of Sanskrit drama owing to his revolutionary presentation.

मृच्छकटिकम् composed by शूद्रक [its authorship is doubtful],depicts a love story of चारुदत्त and वसन्तसेना in a novel manner. Naturally its major sentiment is erotic, but the dramatist has not missed a chance of depicting pathos. He has presented विषाद through the character of चारुदत्त, whose generosity creates problems and as its result he experiences grief.

We may say that शूद्रक has presented grief taking place on the mental conflict resulted from the social complexities.

[3] कालिदास -

Although कालिदास has delineated Erotic sentiment in his dramas, he has not missed a chance to present a tint of 'विषाद'. While peeping in to his dramas we may evaluate it as follows.

[1] मालविकाग्निमित्रम्-

It is to be noted that his first composition, namely मालविकाग्निमित्रम् is known as a court comedy. Hence there is a less chance of presenting pathos or grief. A slightest hint of grief has been presented at a gross level.

[2] विक्रमोर्वशीयम् -

This drama offers some more glimpses of 'विषाद'. Its fourth act is replete with pathos. Due to disappearance of उर्वशी , पुरुरवा becomes crazy and starts searching for her. Here कालिदास has masterly depicted his grief in the shape of विप्रलंभ शृङ्गार.

[3] अभिज्ञानशाकुन्तलम् -

This magnum opus of कालिदास has placed him on the top of the list of Sanskrit Poets. It very subtly depicts grief of the characters. Both दुष्यन्त and शकुन्तला suffer agony brought about by the separation .Their mental suffering has made their grief more subtle.

It is mastery of कालिदास to produce positive outcome from opposite emotions. He has shown divine love emerging out of negative emotions. It must be noted that this great dramatist has masterly depicted churning of negative emotions ultimately resulting in to divine love. दुष्यन्त insults शकुन्तला under the effect of the curse of दुर्वासा and rejects शकुन्तला . On the other hand innocent शकुन्तला, finding herself helpless curses her fate. Here both the characters are faultless but due to an impact of their destiny mental

suffering takes place. But ultimately out of pain there emerges bliss. Here कालिदास has presented grief on the basis of conflicting situation.

[4] हर्षवर्धन -

Unlike भास, शूद्रक and कालिदास – हर्षवर्धन has not been succeeded in the depiction of grief. Out of his three dramas, प्रियदर्शिका and रत्नावली are like an imitation of the court comedy composed by हर्षवर्धन. They depict grief not in a subtle manner . Hence here we would like to mention only नागानन्द.

[1] नागानन्द-

Out of three dramas of हर्षवर्धन, only नागानन्द presents some glimpses of grief through the character of जीमूतवाहन , who again suffers mental agony owing to his generous nature. It would not be out of place to mention that under the influence of Buddhism, हर्षवर्धन has composed this drama to emphasize a great impact of virtues to uplift the self.

[5] भवभूति -

Out of three dramas of भवभूति the most noteworthy drama is उत्तररामचरितम्, as far as the depiction of विषाद is concerned. His महावीरचरितम् depicts heroic sentiment at length. So there is a less chance of depicting grief. His another drama titled मालतीमाधवम् depicts conflict at the gross level. There is no subtle conflict resulting in grief. His उत्तररामचरितम् is outstanding as far as the depiction of विषाद is concerned. It must be noted that Bhavabhuti himself has emphasized Tragic sentiment as the major sentiment.[एको रसः करुणः एव]. It would not be an exaggeration to state that it is the only play reflecting Bhavabhuti as a great poet who was a psychiatrist as well.

[1] उत्तररामचरितम्,-

Most of the acts of this drama delineate विषाद at its height. It must be stated that भवभूति has presented grief from psychological view point. We may place भवभूति in the category of भास as far as the depiction of विषाद is concerned .Mostly the whole play is replete with pathos. Separation of राम and सीता has induced grief. In this play भवभूति has evolved as a great psychologist. He has not only depicted विषाद, but at the same time has presented remedies to lessen it. Crying loudly, the technique of doing Catharsis are also presented as its remedies.

[6] विशाखदत्त-

मुद्राराक्षस is the only drama depicting political atmosphere throughout. Though विशाखदत्त has only one drama in his account, it has secured a very special place in the history of Sanskrit drama. There is no female character. So विषाद depicted in this drama produces a novel picture. It is completely based on the mental conflict of the character named राक्षस taking place due to his virtue of loyalty. One may say that here विशाखदत्त has brought about an emotion of विषाद in a novel way. Generally speaking this emotion emerges from reverse and negative situations like environmental and social conditions, shocking incidents and so on. Here character's personal values, positive qualities are responsible to produce विषाद. It is rightly stated that stress becomes distress.[Introduction to Psychology, ch-8, page-321]

[7] Bhatta Narayana -

वेणीसंहारम् composed by Bhatta Narayana is mainly based on political scenario. Most of the acts portray an atmosphere of the battle

ground. Events taking place during the fight of Mahabharata construct the whole drama.

Here , विषाद of not only one character but mainly of two characters is shown. अश्वत्थामा and दुर्योधन are the sources from which an emotion of grief is produced. On death of द्रोणाचार्य, अश्वत्थामा laments upon. दुर्योधन expresses his distress on death of his friend कर्ण . So the reason for stress is the same.

In a nut shell we may put that Sanskrit dramatists have masterly depicted the synthesis of psychology and Literature in their compositions. In other words , Sanskrit dramas are a unique combination of Art and science. This novel approach has placed Sanskrit dramas on the world platform .

[4]Remedies put forth by respective poets-

Psychology studies human behavior, its disorders and accordingly shows remedies as well in a systematic and scientific manner. It is interesting to note that till the early middle age , in European countries people suffering from distress, depression etc were treated with sympathy. Bartholomew recommended that disturbed people be removed from their stressful environments and given recreational and occupational therapy.[Introduction to Psychology, chapter-16, page-670] In 19th century, the first mental health revolution took place. Freud's contribution is great in the field of Psychology and various therapies to treat mental problems.

It is worth mentioning that Indian perspective of human psychology prescribes therapies or remedies for mental disturbance in its own novel way since ancient times. Vedic as well as classical Sanskrit literature certainly depict human psychology with its all aspect since time immemorial. The Gita is a glorious example of it presenting Krishna as a great counselor. Of course! drama is a field of literature and not of science, one cannot find the systematic presentation of remedies. But in their own way they have presented remedies. In other words, remedies shown by them is not a systematic presentation, but through the episodes and situations they have interwoven them.

Especially भास, कालिदास and भवभूति have been able to present the remedies to reduce विषाद, so much as that even in this era they are remembered and prescribed by psychiatrists ! This shows their practical values.

Here , we may put forth some remedies indicated by Sanskrit dramatists , who have masterly expressed those remedies, even though they were not so called psychologists.

[1] In स्वप्नवासवदत्तम्, भास has stated that sleep is the remedy to lessen the stress.

[अहमपि शय्यायां मम दुःखं विनोदयामि यदि निद्रां लभे]]

By this भास has shown the remedy to lessen stress or grief.

Psychiatrist does prescribe sleeping pills to the patient of anxiety, stress and depression. Sleep is the sure medicine to forget prevailing problems.

[2] कालिदास in his magnum opus titled अभिज्ञानशाकुन्तलम् has shown a remedy to lessen the distress.

[स्निग्धजनसंविभक्तं हि दुःखं सहयवेदनं भवति]]

Grief shared with affectionate friends becomes bearable pains.

It is our experience that when pain is shared with relatives or close friends, one can be relieved from it.

[3] In the same drama दुष्यन्त makes a picture शकुन्तला . This gesture also indicates a remedy. When stress is at its height, a counselor advices to write down the problem. कालिदास has shown the same remedy.

[4] भवभूति , in his उत्तररामचरितम् has shown the technique of Catharsis. राम does catharsis to evacuate his distress while remembering सीता, his beloved wife. He cries loudly in the forest. This also declares भवभूति as a great psychologist.

It is noteworthy that all the dramatists have not shown the remedies but Bhasa, Kalidasa and Bhavabhuti have indicated remedies to lessen grief. This undoubtedly declares them as ancient psychologists. Shudraka, Vishakhadatta and Bhatta Narayana have only portrayed grief in a poetic manner. They have not expressed any remedy as such.

[5] Conclusion-

While summing up we must not forget to mention the magnanimity of ancient Indian literature portraying practical aspect of human life in the form of dramas. As far as an emotion of विषाद / Grief is concerned, one may say that though it is a negative emotion, it does inculcate positivity in a human being. Its negative experience certainly makes one prepared to fight out the problems. It is interesting to note that a very famous thinker Kierkegaard has stated that he has a grief of not having a grief. [] Grief is a spice of life. If one never experience grief throughout the life, then one has not experienced the completeness of life. As the path of devotion is completed with the experience of unity and separation, similarly one's life is said to be completed with an experience of happiness and grief.

Ancient Sanskrit poets had speculated the totality of life, which they have depicted through the medium of their compositions. As far as Sanskrit dramas are concerned, we may say that they delineate human life with its positive and negative experiences in a lively as well as in a poetic manner. Of course ! a piece of literature cannot be declared as a science but it certainly depicts the science of human behavior, which is a compact form of feelings and emotions. Amongst all positive and negative emotions, an experience of विषाद / Grief adds a spice to human life. Sanskrit dramatists have depicted this emotion in a very distinctive manner. They have not presented it in a systematic pattern as Psychology does. But it is put forth very poetically so much so that one can feel it as a part and parcel of one's life. At the same time they have indicated remedies, which are known as therapies in the term of Psychology. This emphasizes greatness of ancient poets. That despite they were not psychologists, they had indicated wonderful ways or remedies to cure it.

14. CONTRIBUTION TO THE SOCIETY-

Although literature and science are different lore of knowledge, their linkage cannot be denied. Especially Sanskrit literature, which is our ancient heritage, has gifted a great treasury to the society, in the form of numerous literary pieces.

The topic of this Minor Research Project may be considered as a contribution to the society, as it inculcates awareness towards ancient heritage of India. It is an irony that in modern times the use of technology is increasing and our ancient heritage is decreasing day by day. Under such dire circumstances such projects opted from the field of Ancient Sanskrit literature may be useful to inculcate interest for our ancient heritage. One can be aware that Sanskrit literature has not been composed for the sake of reading but it does contain practicality. It not only portrays numerous hues of life felt by human minds but at the same time guides its readers to face it and find solutions to live life happily. In short one should not neglect it considering just as a literature but as a practical device to finding solutions for complexities of life.

15. WHETHER ANY PH.D. ENROLLED/ PRODUCED OUT OF THE PROJECT-

NIL . [3 students have got the degree of Ph. D , but on other topics]

16. NO. OF PUBLICATIONS OUT OF THE PROJECT-

[1] One Research article related to the topic of Research based on Bhasa's works got published in the journal of Research Foundation, St. Xavier's College, Ahmedabad.

[PRINCIPAL INVESTIGATOR]

[PRINCIPAL]

STATEMENT OF EXPENDITURE ON FIELD WORK

Name of the principal investigator- Dr. Shuchita.Y.Mehta

Name of the place visited	Duration of the visit		Mode of Journey	Expenditure Incurred [Rs]
Royal Asiatic Society Library, Mumbi.	2 days		Train and Taxi.	1490/

Certified that the above expenditure is in accordance with the UGC norms for Minor Research Project.

SIGNATURE OF PRINCIPAL INVESTIGATOR :

PRINCIPAL

[Seal]

CERTIFICATE

This is to certify that the Minor Research Project of Principal Investigator Dr. Shuchita.Y.Mehta has uploaded the executive summary of the project on the college website, the URL link is This certificate is as per the requirement under Minor Research Project guidelines.

Principal
[Signature & seal]