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7

CONCEPT OF RASA AND DISCUSSION ON RASASUTRA

Have you ever wondered why once you see a dance or drama, you feel the desire to see it again? The simple answer is that one gets pleasure from watching that dance or drama. The audience wishes to see it again to experience the same joy again. The feeling of pleasure experienced by the audience after watching a dance or drama is called 'Rasa'. Bharat has considered the nature of Rasa from the point of view of various genres of drama like nataka, prakarana, prahasan etc. That is why, his Rasavivechana is called 'Natyarasa'. He believed that without rasa there would be no other meaning in drama. The audience goes to watch a drama only when it feels joy. Bharat has expressed this idea in his Rasa Sutra. After that, many scholars who thought about the form of poetry-drama like Rudrat, Anandvardhan, Bhattanayaka, Abhinavagupta, Dhananjay, Vishwanath, Jagannath etc. discussed Rasa from their own perspective.



LEARNING OUTCOMES

After studying this lesson, you-

- know the general introduction of Rasa;
- are familiar with the nature of Vibhava, Anubhava and Sanchari Bhava;
- understand the characteristics and types of Rasas and will be able to present examples of different Rasas;
- understand the discussion of Rasa Sutra; and
- understand the Sadharanikarana of Rasa.

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7.1 NATURE OF RASA

Rasa is synonymous with pleasure. When the permanent feeling of the heart of the Sahridaya combines with the Vibhava, Anubhava and Sanchari bhava, then it gets transformed and results in the form of rasas like Sringara, Hasya, Veera, Raudra etc. Which has been propounded by Acharya Bharat as '*Vibhavanubhavavyabhicharisanyogadrasanishpatti*'

The literal meaning of 'rasa' is - 'that which can be savored or which can be tasted'. In the field of literature, 'rasa' is the feeling of pleasure arising from reading, listening to poetry or watching a drama. Just as Bhojya Rasa is obtained by the combination of different types of dishes, medicines and liquids, just as Bhojya Rasa is obtained from various types of dishes, dishes and medicines, in the same way, permanent feelings by combining with various emotions also become Natya 'Rasa'. By example, we can understand it in this way, when the hero and heroine acting in a film adorned with beautiful scenes, through Vachika, Angika and Sattvika acting, express the feelings-anubhava, vyabhichari bhava etc. and present the permanent feeling in a holistic form, then a delightful, An emotional situation arises which awakens joy, curiosity etc. in the mind of the sympathetic observer. According to Bharat, this delightful emotional state is 'Rasa'.

Thus, according to Bharat, Rasa is the permanent feeling that is generated from various emotions and to say it in more clear terminology, the permanent emotion combined with vibhava, anubhava and vyacharya emotions and expressed through vachika, angika and sattvika abhinaya is Rasa.

Although the rasa has been flowing since time immemorial. But the first one to publish Rasa in relation to drama or poetry is Acharya Bharat. Who discussed Rasa in detail in his text "Natyashastra". Bharat considers the entire drama, poetry etc. as rasa centric. Bharat's Rasa Sutra is the basis of all Rasa-vimarsha.

7.2 ELEMENTS OF RASA

Rasa results from the combination of Vibhava, Anubhav and Vyabhichari feelings. To know about the concept of Rasa or the nature of Rasa, it is necessary to have knowledge of Vibhavadi. These are the causal ingredients of Rasa. These can also be called parts, components of Rasa or components of Rasanishpatti. Their combined presence is Rasa. Without knowing these, the concept of Rasa cannot be explained.

7.2.1 Sthayi bhava (Permanent Feeling)

You must have experienced that all human beings experience happiness and sorrow. Happiness and sorrow are mental emotions. These always remain permanently dormant in the mind. They become awakened when a special reason arises. For example, the fear which was dormant in the mind before seeing the snake and the mind was also calm, appears in the mind as soon as the snake appears and the person gets scared and starts trying to escape from it.

There are innumerable emotions that cause happiness and sorrow, however, Bharat first identified eight main emotions which are always present in a subtle form in the human mind. These become apparent when the appropriate cause is present. In the terminology of Natyashastra, the feelings which always remain present in the mind in a subtle form are called permanent feelings.

There are eight permanent emotions - Rati (love), Hasa (laughter), Shoka (grief), Krodha (anger), utsaha (enthusiasm), Bhaya (fear), Jugupsa (jealousy) and Vismaya (astonishment). All these emotions come into experience due to vibhava, anubhava and sanchari emotions. For example, a seed lying inside the soil gets the combination of manure, water and favorable air and appears in the form of a sprout. Similarly, the permanent feelings present in the dormant state in the mind become manifest through the combination of Vibhava, Anubhav and sanchari feelings.

7.2.2. Vibhava

The main reason that gives rise to feelings like Rati, Haas etc. is called Vibhava. That is, any feeling arises only when there is Vibhava due to the attainment of Rasa. There are two types of Vibhava - (1) Alambhana (supportive) and (2) Uddipana (excitation).

Alambhana (supportive) Vibhava

Alambhana (supportive) are called reasons on which emotions are dependent, that is, the main reason for the origin of any emotion is called Vibhava. For example, Rati (love) feeling appears in Ram after seeing Sita. Here Sita is the main reason- Alambhana Vibhava for awakening the feeling of love.potential. There are two conditions of Alambhana Vibhava-

1. **Vishayalambana-** The one towards whom or due to which feelings arise in the mind, that is Vishayalambana.



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2. **Ashrayalambana-** The one who awakens feelings in his mind is called Ashrayalambana. For example, if Ram has feelings of love for Sita, then Ram will be Ashrayalambana and Sita will be Vishyalambana.

Uddipana Vibhava (Stimulation)

After the sprouting of emotions like anger, fear etc. from Aalambana Vibhava, the helpful factors which make them more intense are Uddipana Vibhava. Often external objects, circumstances and activities of nature stimulate emotions. Different emotions like love, anger etc. also have different levels of stimulation. The meaning is that those which excite i.e. intensify the emotions generated by support are called Uddipana Vibhava.

7.2.3 Anubhava

The external state of Ashraya, the activities, physical movements etc. which bring out the feelings of love etc. arising due to the alambana and uddipana vibhavas, for the perception of the audience, are the Anubhava of the external state of Ashraya. Such as redness of eyes after getting angry or a person running away from that place out of fear after seeing violent creatures like snakes etc. There are four types of anubhava- Aangika, Vachika, Aaharya and Sattvika. Under the Anubhavas, the eight mental disorders indicating emotions like anger, sadness, grief etc. are called Sattvika emotions. These eight sattvika feelings are -

(1) Stambha (Nishcheshtata) (2) Sweda (Sweat) (3) Romanch (Thrill) (4) Swara bhanga (Voice breaking) (5) Vepathu (Kampana/trembling) (6) Vivarnata (Albinism) (Rangahinata/colorlessness) (7) Ashru (Tears) (8) Pralaya (Murchha-unconsciousness).

7.2.4 Vyabhichari bhava

When any permanent emotion like love, grief etc. appears, the nourishing emotions like doubt, joy, satisfaction etc. which appear for a moment and then disappear, those unstable emotions are called Vyabhichari bhava. Permanent feelings are compared to the ocean and Vyabhicharia feelings are compared to the rising and falling waves of the sea. Just as waves originate from the ocean and merge into it. In the same way, in the context of a permanent feeling, Vyabhichari feelings arise as momentary feelings and by getting absorbed, they nourish the main permanent feeling. Vyabhichari feelings are also called Sanchari (communicative). Which literally means - transmissive or continuous. This word also makes it clear that the Sanchari (communicated) feelings remain unstable. In this way, the unstable mental disorders that arise in the mind of the person are called Sancharibhava.

The total number of Sanchari (communicative) expressions specified by Bharat is 33, which are as follows -

Nirved, (2) Glani (Guilt), (3) Shanka (Doubt), (4) Shrama (Labor), (5) Dhriti, (6) Jadata (Inertia), (7) Harsha (Joy), (8) Dainya, (9) Ugrata (Agility), (10) Chinta (Worry), (11) Trasa, (12) Irshya (Jealousy), (13) Amarsh, (14) Garva (Pride), (15) Smriti (Memory), (16) Marana (Death), (17) Mada (Mad), (18) Supta, (19) Nidra (Sleep), (20) Vibodh, (21) Vreeda, (22) Apasmara, (23) Moh, (24) Mati, (25) Alasata (Laziness), (26) Veg, (27) Tarka (Argument), (28) Avahittha, (29) Vyadhi (Disease), (30) Unmada (Insanity), (31) Vishada (Sadness), (32) Utsukata (Curiosity) and (33) Chapalata (Agility).

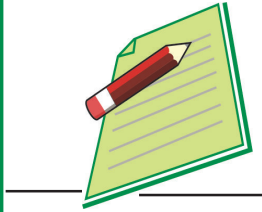
Difference between permanent feelings and Vyabhichari feelings -

Permanent feelings do not arise and destroy. They remain till the end but the feelings of Sanchari (communication) keep on forming and disappearing like water bubbles. The second difference between these two is that permanent feeling is the destiny of each Rasa; But the same Sanchari (communicative) feeling can exist with many Rasas. For this reason, the feeling of Sanchari (communication) is also called the feeling of Vyabhichari.



INTEXT QUESTIONS 7.1

1. What do you understand by Rasa?
2. Can we call rasa as joy?
3. Which is Rasa Sutra?
4. Whose work is Natyashastra?
5. Where is the first mention of Rasa found?
6. What do you mean by component of Rasa?
7. How many parts of Rasa are there?
8. What are Sthayi Bhava (permanent expressions)? Why are call them Sthayi Bhava (permanent expressions)?
9. What do you understand by Vibhava?



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10. Writes the types of Vibhavas.
11. How many types of Anubhava?
12. How many Satvika Anubhava are there?
13. How many types of Vyabhichari Bhava?
14. Why are the feelings of Vyabhichari bhava called Sanchari bhava?
15. Do you feel there is any special difference between Vyabhichari Bhava and Sthayi Bhava?

7.3 TYPES AND CHARACTERISTICS OF RASA

While centralizing the drama, Bharatmuni has considered eight types of rasas - 1. Shringara, 2. Hasya, 3. Karuna, 4. Raudra, 5. Veera, 6. Bhayanaka, 7. Bibhatsa and 8. Adbhuta.

Apart from these eight Rasas, Abhinavagupta also included Shant and Vishwanath also included Vatsalya. Due to which by mixing these the number of Rasas becomes ten.

EXAMPLES OF DIFFERENT RASAS

1. **Shringara Rasa-** The permanent feeling called Rati residing in a mutually compatible and having equal affection is experienced by the Sahridayas as Shringara Rasa, strengthened by Vibhava, Anubhav etc. There are two types of Shringara Rasa - 1. Vipralambha Shringara 2. Sambhoga Shringara.

Vipralabh Shringara- The anxiety experienced when a young man and a girl are unable to meet each other despite being in love with each other or get separated again is called Vipralabh Shringara. As-

Durlabha: 'Priyastamin bhava Hridaya! Nirasham aho apango me sfurati kimapi vama, Esha sa chiradrishtah katham punardrishtavya aham paradhina tvam punah satrishnam.'

Some girl says- O heart! My beloved is rare, give up hope of finding him. Oho! My left eye is twitching. Have seen it a long time ago, how can this be found. Although I am dependent, still consider me as having strong desire for you.

In this example, the constituent elements of Rasa and Rasanishptti are as follows

Permanent feeling- Rati

Rati's shelter- Girl

Alambhana Vibhava- Young man (Her beloved)

Uddipana Vibhava- distance from the hero, solitude, not meeting the hero for a long time etc.

Anubhava- heroine's eye twitching

Vyabhichari bhava- Heroine's despair, desire for union, longing etc.

In this way, due to the combination of Vibhava, Anubhav and Sanchari feelings, Rati Bhava gets strengthened and is felt in the form of Vipralabh Shringar and makes the observers happy.

Sambhoga Shringara- Sambhoga Shringara is the feeling of mutual touch, embrace etc. between a young man and a girl who have loving and friendly behavior towards each other. Like -

**Chandrapidam sa cha jagrah kanthe kanthasthanam jeevitam cha prapede,
Tenapurva sa samullasalakshmim indusprishtum sindhulekheva bheje.**

That is, he (Kadambari) hugged Chandrapeed, it felt as if life had come to his throat. Before that, he (Chandrapeeda) attained joy in the same way as the waves of the ocean attain joy from the touch of the moon. In this example, the constituent elements of Rasa and the Rasanishptti are as follows -

Permanent feeling- Rati

Rati's shelter - Chandrapeeda

Aalambana Vibhava - Kadambari

Uddipana Vibhava - The picturesque atmosphere of spring known from the context, the embrace of the hero by Kadambari etc.

Anubhava - thrill,

In this way, due to the combination of Vibhava, Anubhav and Sanchari feelings, the feeling of love gets strengthened and is experienced as Sambhoga Sringara and brings joy to the Sahridaya.



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2. **Hasya Rasa-** The permanent feeling of Hasya is Hasa (humor). This is manifested through distorted speech, appearance, attire etc. The following example is given.

**Trastah Samastjanhaskarah Karenoah Taavatkharah
Prakharmulallayanchkara.**

Yavat chalanavilolanitamba-Visrastavastramavarodhavadhuh papata.

That is, the donkey, who was scared of the elephant and made everyone laugh, kept jumping until the saddle or blanket etc. tightened on his back fell from its place due to loosening, seeing which the clothes of the maids of the antahpura started fluttering. Got busy and she fell there. In this example, the nutrients and rasanishpatti of Hasya are as follows -

Permanent feelings- Hasa

Shelter of Hasa - Maid of Ranivas

Alambhana Vibhava- Donkey

Uddipana Vibhava- A donkey jumping in fear of an elephant.

Anubhava - The maid of Ranivaas falling while rolling, her clothes getting messed up while laughing.

Vyabhicharia Bhava- joy

In this way, all the causal material of Rasanishpatti, which brings the sense of humor to its peak, is present in the form of Vibhava, Anubhava and Sancharai feelings, which after attaining the peak, the permanent emotion called humor is experienced by the observers in the form of humor.

3. **Karun Rasa -** The permanent feeling of Karun Rasa is 'Shoka (grief)'. It arises from the effects of death of a loved one, destruction of grandeur, murder, bondage, etc. which cause sorrow. An example is given below -

**Ha Matastvaritahsi Kutra Kimidam Ha Devtah Kwahhshishah
Dhik pranana patito shannihu rtavahastehngashu dagdhe drishau.**

**Ittham ghargharamadhyaruddhakarunah paurangananam gira-
Schitrasthanapi rodayanti shatadhah kurvanti bhittirapi.**

In this example, the constituent elements and Rasanishpatti of Karuna rasa are as follows

Permanent emotion- Shoka (grief)

Shelter of Shoka- Relatives

Alambana Vibhava- Dead Queen

Uddipana Vibhava- His dead body and fire etc.

Anubhava: Lamenting, blasphemy, sobbing etc.

Vyabhicharai- Nirveda, attachment, disease, inertia, sadness, guilt, pity etc.

In this way, the permanent feeling of shoka (grief) confirmed by these Vibhavaadikas has been expressed here in the form of Karun Rasa.

4. **Raudra Rasa-** The permanent emotion of Raudra rasa is 'Krodha (anger)'. Anger arises due to enemy's adversity, harm, conflict, resentment, dispute etc. The following example is visible -

Yo yah shastram bibharti svabhujgurumadah pandavinam chamunam

Yo yah paanchalgotre shishuradhikavaya garbhshayaan gato va.

Yo yestakarmasakshi charati mayi rane yashcha yashcha pratipam

Krodhaandhastasya tasya swayampi jagatamantaksyantkoham.

Angered by the killing of Dronacharya by Dhrishtadyumna, Ashwatthama says, whoever bears weapons in the army of Pandavas, be it a child in the lineage of King Drupada or an infant in the womb, who has committed the heinous act of killing my father and seen with his own eyes. I have seen that whoever is my opponent, blinded with anger, I will become his Yamraj and if Yamraj also comes against me, I will destroy him too. In this example, the constituent elements and Rasanishpti of Rudra Rasa are as follows -

Permanent emotion- Krodha (Aanger)

Shelter of anger- Ashwatthama

Alambana Vibhava- Dhrishtadyumna

Uddipana Vibhava- Killing of father Drona

Anubhava- taking oath, raising weapon, red eyes, flushed face

Vyabhicharai- Amarsh, Chandata, Garv



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In this way, all the causal material of the Rasanishptti which brings the emotion of anger to its peak is present in the form of Vibhava, Anubhava and Sancharai emotions which after attaining the peak, the permanent emotion called anger is experienced by the observers in the form of Rudra Rasa.

5. **Veera Rasa-** The permanent feeling of Veer Rasa is 'Utsaha (enthusiasm)'. This feeling is manifested by engaging in war with courage and enthusiasm through strength, patience, bravery, sacrifice etc. It is of many types like Dharmaveera, Danaveera, Dayaveera and Yuddhveera.

**Rathi Nishangi Kavachi Dhanushman Drptah Rajanyakamekveerah.
Vilolayamaas Mahavaraha: Kalapakshayodvrittamivarnavambh.**

Just as at the time of the cataclysm, Lord Varaha moved ahead, cutting through the rising waters of the ocean, in the same way, sitting on the chariot, the incomparably brave King Aja, wearing armor and a quiver, was moving forward single-handedly cutting through the enemy's army.

In this example, the constituent elements and Rasanishptti of Yuddhveera Rasa are as follows -

Permanent emotion- Utsaha (enthusiasm)

Shelter of enthusiasm- Aja

Alambhana Vibhava- Enemy army

Uddipana Vibhava- Enemies attack together, battlefield.

Anubhava- single-handedly tearing apart the enemy, wearing armor, arrows, quiver etc. and attacking the enemy army single-handedly with a chariot.

Vyabhicharai Bhava- joy, pride, lust etc.

In this way, from the description of Vibhavadi in a manner conducive to enthusiasm, Aja's enthusiasm for the war is felt in the form of bravery.

6. **Bhayanaka Rasa-** The permanent emotion of Bhayanaka Rasa is 'Bhaya (fear)'. In people of fearful nature, it occurs after committing crime or seeing violent animals, deserted houses, forests, mountains and snakes etc. As-

**Shyenamambarataladupagatam shushyadanananabilo vilokayan
Kampamanatanurakulekshanah spanditum nahi shashaak lavaka.**

When the quail saw the eagle descending from the sky, his throat became dry, his body began to tremble, his eyes filled with tears and he could not even move from there. In this example, the constituent elements and Rasanishptti of Bhayanaka Rasa are as follows -

Permanent emotion - Bhaya (fear)

Shelter of Fear - Quail

Alambhana Vibhava - Eagle

Uddipana Vibhava - Eagle descending from the sky towards quail

Anubhava - Dry throat, body trembling, eyes filled with tears, inability to move.

Vuabhichari Bhava - Doubt, terror, pity

In this way, here all the reason-materials for the maturity of fear are present which infuses the essence of horror in the Sahridya.

7. **Bibhatsa Rasa**- The permanent feeling of Bibhatsa Rasa is 'Jugupsa'. This permanent feeling arises due to reasons like seeing and hearing unpleasant things etc. Due to which, contraction of the nose and mouth, spitting, heart tremors etc. occur. Such as -

**Ahrishsheshairiva parivrito makshikamandalibhi
Poosklinannam vranamabhimrishan vaasasah khandaken.**

**Rathyopante Drutmupasrutam Savachanetrakonam
Chhatraghranam Rachayati Janam Dadrurogi Daridrah.**

That is, it seems that due to some remaining sin, flies are buzzing from all sides on the pus coming out of the wound of a leprosy patient. Seeing a poor leper wiping a wet wound with a cloth, people quickly passing by the side of the street narrow the corners of their eyes and close their noses.

In this example, the constituent elements and Rasanishptti of Bibhatsa Rasa are as follows -

Permanent feeling - Jugupsa

Shelter of Jugupsa - People passing by the street

Alambhana Vibhava - Leprosy patient



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Uddipana Vibhava - Fly buzzing, pus flowing from wound etc.

Anubhava - narrowing of nose and eyes by passersby etc.

Vyabhicharai Bhava- Melancholy,

In this way, all the reason-materials for the maturity of Jugupsa feeling are present which infuses Bibhatsa Rasa in the Sahridya.

8. **Adbhuta Rasa**- The permanent feeling of Adbhuta Rasa is 'Vismay'. A feeling of astonishment appears when an unimaginable, supernatural object or event happens suddenly. As-

**Characharajagatjalasadanam vadanam tava,
Galdagganagambheeryam vikshyaasmi hritchetana.**

When Yashoda opens the mouth of child Krishna after seeing his mouth full of mud to spit it out, she is astonished to see the entire universe in it and says - O Krishna! Seeing your face, which contains this entire living world and which is insulting the seriousness of even the sky, my consciousness itself has disappeared. In this example, the constituent elements and rasanishptti of wonderful Rasa are as follows -

Permanent feeling- Vismaya

Shelter of Vismaya - Yashoda

Aalambana Vibhava - Balakrishna

Uddipana Vibhava - Seeing the whole world inside the mouth

Anubhava - Loss of consciousness, feeling of excitement, dilation of eyes etc.

Vyabhicharai Bhava - Gamyaman Traas.

In this way, all the reasons for strengthening the feeling of astonishment are present, which infuses a sense of wonder in the mind of the Sahridya.

**INTEXT QUESTIONS 7.2**

1. How many types of Rasa are there?
2. How many Rasas according to Bharata?

3. How many types of Sringara Rasa?
4. When does the Hasya rasa develops?
5. What is Veera Rasa?
6. What is the permanent feeling of Bhayanaka Rasa?
7. When does Adbhuta Rasa get strengthened?

7.4 SADHARANIKARANA (GENERALIZATION) OF RASA

You must have seen in Ramleela that in the scene of exile on stage, Dashrath experiences grief due to Ram's exile. Dasharatha's grief is justified because he is Ram's father and does not want to send Ram away from him. But why do the audience become sad after seeing that scene?

This question is answered through the process of generalization. The literal meaning of Sadharanikarana (simplification) is to make something which is not ordinary, makes ordinary. The antonym of the word ordinary is - 'special'. When any special feature is removed from an object or idea then it is called ordinary. A particular feeling or object is related only to a particular person, whereas an ordinary object or feeling can be related to all persons.

It is seen in the world that there is affection towards the close ones, affection towards the enemies and neutral feeling towards the one who is neither an enemy nor a friend. These feelings also limit the feelings of the person within personal, alien or neutral limits. If the viewer remains bound by such special limitations while watching a drama, he cannot experience joy.

In the terminology of Rasanubhutti, the actor's performance is called Anukarta, the real Ramadi is called Anukarya and the audience is called Sahridaya. When the difference between the place, time etc. existing between the anukarya, imitator and sympathizer disappears and the emotion displayed on the stage does not appear to be of any special person but appears to be general, that state is called "simplification". Simplification of any feeling is most important for feeling pleasure. Without generalization, there can be no sympathy. A generalized emotion is a common emotion with which all audiences connect equally.

The audience gives up their special feelings and even the characters Dasharatha, Ram etc. are not special but only make them believe in ordinary relationships like father-son etc. In which the observer becomes so engrossed that the feelings of Dasharatha etc.



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become his own feelings, experiencing which he too feels grief. In the process of forgetting these special feelings after watching a drama, the viewer's experience becomes identified with the shelter of the feeling. Along with this, Ram is not just the son of Dasharatha and appears to everyone as his own son, that is, he becomes the support of everyone's grief.



INTEXT QUESTIONS 7.3

1. What is generalization?
2. Can Rasasvadana happen without simplification/generalization?
3. What is meant by Tadatmaya?
4. What is the role of generalization in Rasa?
5. How would you explain generalization in one word?

7.5 RASA SUTRA VIMARASHA

For the first time, Bharatamuni has given systematic thought about Rasa in his text named Natyashastra. The definition of Rasa presented by him is famous by the name of 'Rasa Sutra'.

Bharata has called Rasanubhuti as Rasanishpatti in Rasa Sutra. Bharatmuni's famous Rasasutra is - "*Vibhavanubhavyabhicharisanyogadrasanishpattih.*"

That is, Rasa is produced by the combination of Vibhava, Anubhava and Sancharibhava.

In Rasa Sutra, Vibhava, Anubhava and Sanchari bhava are the components of Nishpatti. Apart from these, the words 'Sanyogat' and 'Rasanishpatti' have also been used. The words Sanyoga and Nishaptti are related to the process of Rasa. In this way, to understand the nature of Rasa, the words mentioned in Rasa Sutra can be divided into two main parts -

1. Words denoting the causal content of Rasa: Vibhava, Anubhava, Vichhari
2. Words indicating the process of Rasanishpatti: Sanyoga and Nishaptti

Although Bharat has not used the word permanent in this sutra, yet he has made it clear while explaining the Rasa Sutra. It is most important to have a stable feeling for Rasanishpatti.

7.6 EXPLANATION OF RASA SUTRA

Discussion on Rasa Sutra

There are generally four interpretations of Bharata's Rasa Sutra. Due to lack of unanimity among scholars while interpreting the terms 'Sanyogat' and 'Nishpatti' in Bharat's Rasa Sutra, diverse opinions came into existence. Which are as follows -

Acaharaya	Meaning of 'Sanyogat'	Meaning of Nishpatti	Opinion
Bhatalollata	Utpadya-Utpadaka Relation	Utpatti	Utpattivada
Shankuka	Anumapya-Anumapaka Relation	Anumiti	Anumitivada
Bhattacharya	Bhaja-Bhaja Relation	Bhukti	Bhuktivada
Abhinavagupta	Vyangya-Vyanjaka Relation	Abhivyakti	Abhivyaktivada



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Utpattivada- Acharya Bhatalollata has called the feeling of rasa as 'Rasotpatti'. He used 'Sanyogat' in Bharat's Rasa Sutra as meaning 'Utpadya-Utpadaka' relationship and 'Nishpatti' as meaning 'Utpatti'. He believed that Vibhava, Anubhava and Sancharai Bhava are Utpadya and permanent Utpadya. When Vibhava etc. coincide with permanent feeling then Rasa is generated in Ramadi. The real rasa was originally in Ram-Sita etc., since the audience sees Nat-Nati etc. as Ram-Sita etc. on the stage, hence we assume the origin of rasa in that too.

Anumitivaad- Acharya Shankuka has called Rasanubhuti as Rasanumiti. He has used 'Sanyogat' in Bharat's Rasa Sutra as meaning 'Anumapya-Anumapaka relationship' and 'Nishpatti' as meaning 'Anumiti'. Shankuka believes that Vibhava etc. are Anumapaka and permanent feelings are Anumapya. When there is a combination of Vibhavaadi with the permanent feeling, the Sahridya accepts the presence of Rati etc. in the Nat situated in the form of Ramadi and do Anumiti of Rasa. The Nat situated in the form of Ramadi actually does not have feelings like Rati etc. With his acting skills, he presents them so naturally that they do not appear artificial. In comparison to the views expressed by Acharya Lollata and Acharya Shankuka on Rasa Sutra, the Rasa Sutra explanations of Bhattacharya and Abhinavagupta are considered more logical.

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Bhuktivada- Bhattanayaka has called Rasanubhuti as Rasabhukti. He has used 'Sanyogat' in Bharat's Rasa Sutra to mean 'Bhojya-Bojaka relationship and 'Nishpatti' to mean 'Bhukti'. Vibhava, Anubhava and Sanchari bhava are 'Bhojaka' and the permanent feeling is 'Bhojya'. When 'Bojya-Bhojaka' relation is formed with the permanent meaning of Vibhavaadi, then 'Bhukti' of Rasa takes place. In this way, the joy that the Sahridaya feels after watching the drama is called Rasabhukti in the opinion of Bhattanayaka.

In the drama, first of all there is awareness of special things like Vibhava and Anubhava. After that, through a special process, things like Vibhava, Anubhava etc. are simplified. In this state, the special qualities of Vibhava etc. disappear and they start appearing normal. By simplifying, Sattva quality is transmitted to the viewer and he enjoys the pleasure in the form of supernatural pleasure.

7.6.1. Acharya Abhinavagupta

Abhinavagupta's opinion is most popular among the interpreters of Rasa Sutra. He has called Rasanubhuti as Rasabhivyakti. Rasa is expressed when Vibhava, Anubhava and Vyabhichari Bhava have a Vyangya-Vyanjaka (sarcastic-euphemistic) relationship with a permanent expression. This opinion is called Rasabhivyakti.

In the heart of the Sahridaya, permanent feelings like love etc. remain present in the form of subtle lust. Sahridaya people know from their worldly experience that in this world, young men and women are seen falling in love with each other for special reasons. When they watch such scenes again and again, they become adept at predicting feelings etc. When such things are presented in front of them in the same way, then they are experienced in a generalized form, due to which the permanent feeling dormant in the form of lust gets expressed in the heart of the Sahridaya and is felt in the form of Rasa.

In Abhinav's view, there are nine Rasas. In these, the Shringara, the Kruna, the Shanta, the Raudra, the Veera, the Adbhuta, the Hasya, the Bhayanaka and the Vibhatsa, the essence and its permanent feelings are similar to those of Bharat. As the ninth Rasa, Shantarasa also attracts to the Sahridaya, its permanent feeling is Sham.

7.6.2. Acharya Dhananjaya

Acharya Dhananjaya has also believed that the Rasa that is permanent due to the combination of vibhava, anubhava, sattvika and vyakhyachari feelings is called Rasa. The mind of the Sahridaya gets absorbed in the permanent feelings combined with Vibhavadi etc. and the Sahridaya experiences its own pleasure which is called Rasa.

Discussion on Rasa Sutra

This Aswadan is Rasa. Feelings like Rati, Shoka etc. which are permanent before aswadan and during the stage of aswadan are called Rasa. He did not accept Abhinavagupta's Rasabhuvyakti. His opinion was that through drama etc. there is no expression of Rasa in the Sahridayat but there is a feeling of Rasa.

While watching a play, for the Sahridaya, the characters seen on the stage do not appear artificial even though they are artificial like a child's toy. Just as toys like elephants, horses etc. made of clay create a feeling of enthusiasm, joy etc. already present in the child's mind, the child while playing with them becomes happy by experiencing the feelings of enthusiasm etc. present in his mind, in the same way, theater characters and their physical actions create the feelings of rati, grief etc. present in the dormant state in the mind of the Sahridaya in the form of Shringara, Karuna etc. Dhananjaya has accepted only eight rasas according to Bharat from the point of view of drama. From the point of view of poetry, Shantarasa can also be accepted, but since it is not an abhinaya in the drama, it is not considered as Shantarasa.

7.6.3 Acharya Vishwanatha

The form of Rasa accepted by Vishwanatha and the process of its execution are completely similar to Abhinavagupta's expression of Rasa. They also believe that the permanent feeling expressed through Vibhava, Anubhava and Sancharibhava attains Rasta.

Along with Rasanishpatti, Vishwanatha has also clarified the nature of Rasa - according to which when the Sattva Guna prevails in the heart of the Sahridaya, it is considered to be unbroken, self-luminous, blissful, shining, free from all other types of knowledge, the sibling of feeling of Brahma, the only one beyond the world. Just as a yogi, in a concentrated state of mind, turns away from the world and realizes in his heart the God who is separate from himself, in the same way, a Sahridaya person realizes in his heart a bliss separate from himself.

Rasa is self-revealing and blissful. In Rasanubhuti, the emotions etc. are not experienced separately but appear in an integral form like Rasa of Pana. When the Sahridaya becomes completely absorbed with the characters of the poetry, then it becomes free from the feeling of self, other, neutral. At that time there is no other knowledge in it except the experience of Rasa.

Rasa is supernatural and miraculous. It cannot be compared with any worldly experience. In worldly experiences, a person is full of attachment and hatred, whereas due to normalization in Rasanubhooti, a Sahridaya becomes free from the feeling of attachment and hatred.



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Rasa is not the Brahmaswada (supernatural pleasure), rather it is its sibling. Just as there is a feeling of supernatural pleasure in the rasa of Brahma, the same feeling that gives supernatural pleasure is also felt in Rasa. The difference between these two is that the rasa of Brahma is permanent and the Rasa is experienced only during the period of poetic experience. According to him, there are ten Rasas - Shringara, Karun, Shanta, Raudra, Veera, Adbhuta, Hasya, Bhayanaka, Bibhatsa and Vatsala. Their permanent feelings are similar to those of Bharata. Apart from these, the permanent meaning of Shantarasa is Shama and the permanent meaning of Vatsalarasa is Vatsalata. Vishwanath was the first to come up with the idea of Vatsala Rasa.

7.6.4 Acharya Jagannatha

Panditraj Jagannath has supported the expressionism of Abhinavagupta regarding the process of Rasanishpatti and has accepted the power of Rasa in the Sahridya. He has called Rasa "Bhagnavarana Chit" which means that the consciousness of the Sahridya is free from the cover of ignorance. When permanent feelings like love, joy etc. are not experienced, they remain in an unknown state in the Sahridya in the form of lust or sanskar. The supernatural phenomena, described with poetic skill, astonish the Sahridya person and enter his heart in such a way that the veil of ignorance covering the Sahridya consciousness is destroyed. As soon as ignorance is destroyed, the Sahridya person rises above the limitations of his and her own and forgets his personal form and experiences the joy present within himself. This experience of happiness is the Rasa.

Acharya Jagannath has considered only nine rasas according to Abhinav Gupta. They believe that the permanent feeling of Shantarasa is not Sham but Nirveda which arises from Tatvgyaan.



INTEXT QUESTIONS 7.4

1. What is Rasasutra?
2. What name is Bhatt Lollat's opinion known?
3. What is Sanyoga and Nishpatti according to Bhattalollata?
4. What name is Shankuka's opinion known?
5. Who is discribed Bhuktivada?

6. What is Sanyoga and Nishpatti according to Bhattanayaka?
7. Which ones opinion is most accepted?
8. Where does authority of Rasa Acharya Jagannatha consider?
9. According to Jagannatha, what is the permanent feeling of Shant Rasa?



WHAT HAVE YOU LEARNT

- The founder of Rasa is Acharya Bharata who established Rasasutra-Vibhavanubhavavyabhicharisanyogadrasanishpatti in his book "Natyashastra".
- Rasa is a pleasurable feeling. Which is received by the Vibhava, Anubhava, Vyabhicharo Bahavas by Sahridya. According to Bharat, there are eight Natyarasas.
- Generalization means freedom from peculiarities. Simplification is the foundation of the Rasa process. In its absence, savoring the Rasa is impossible.
- Four main interpretations of Rasa are famous. In which Bhattalollat and Shankuka consider Anukarta and Anukaryagata Rasa respectively. Bhattanayak considers Rasa as Bhojya and Abhinavagupta as vyangya.
- Acharya Dhananjay does not accept the expression of Rasa. According to him there is a feeling of rasa. Due to not being an abhinaya in the drama, they do not accept the power of Shanta Rasa.
- Charya Jagannath is the nourisher of the Sahridya-oriented aspect of Rasa. According to them, after ignorance ends, the Sahridya experiences the joy present within itself.



TERMINAL EXERCISE

1. What do you understand by Rsa? Explain the components of Rasa.
2. According to Acharya Vishwanath, reveal the Rasa form.
3. Write an essay on Rasa and Rasasutra discussion.



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4. In the context of Rasasutra discussion, which opinion did you find most influential and why?
5. Explain the uniqueness of Shankuk's opinion in relation to Bhattlollatt's opinion.
6. Present a detailed explanation of Abhivyaktivada (expressionism).
7. How does Dhananjay explain Rasa?
8. Explain the types of Shringara Rasa with examples.
9. Write examples of Karuna and Adbhuta Rasa along with details.
10. Explain generalization with an example in the context of any one Rasa



ANSWERS TO INTEXT QUESTIONS

7.1

1. In the field of literature, the experience of joy arising from listening to poetry or watching drama is rasa.
2. Yea
3. Vibhavanubhavavyabhicharisanyogadrasanishpatti
4. Acharaya Bharatamuni
5. In Natyashasatra
6. Parts of Rasa
7. Three
8. Bhavon, which always exists in the subtle form of Meim in the mind, is called Sthayi Bhava in the terminology of Natayashastra.
9. Who produces Rati, hasa is called Vibhava
10. Alambhana and Uddipana
11. four

12. The inner mental disorders indicative of Rati, Hasa, Shoka etc. are Sattvika emotions.
13. 33
14. Due to Sancharansheel
15. Yes, Sthayi bhava never destroy after originated.

7.2

1. According to Bharat muni-8, Abhinavagupta-9, Vishwanata-10
2. Yes, 8
3. Two
4. It is caused by distorted speech, appearance, costumes, etc
5. Utsaha
6. Bhaya
7. By the suddenness of an unimaginable, supernatural object or event

7.3

1. Sadharnikrana is the act in which the Sahridya separates from his perfect being and enjoys the feeling of Rasa from the normal being.
2. No
3. Saman bhava
4. Rsasvada is not possible without Sadharanikaran

7.4

1. Vibhavanubhavavyabhicharisanyogadrasanishpatti
2. Utpattivada
3. Utpadya-Utpadak and Utapatti



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4. Anumitivada
5. Bhattanayaka
6. Sanyoga- Bhojya- Bajak and Nishpati- Bhukti
7. Abhinavagupta
8. In Sahridya
9. Tattva jnana janit nirveda.