

8

CONCEPT OF SAHRIDAYA



Notes

In previous lesson you have become familiar with the nature of Rasa and the process of its Nishpatti (extraction). In this lesson we will try to see who feels the Rasa and why not all the people watching the drama feel the Rasa? You must have experienced that after watching a play or a movie, some people get so engrossed in it that they do not pay attention to the circumstances around them, while some people keep talking among themselves. Those who connect themselves with the circumstances and characters of the drama to the level of depth of emotions and become engrossed in it, one has to accept some kind of inner invisible power which is not there in the second category of audience. That power is called 'Sahridayata'. People with this are called 'Sahridaya'.

In the context of poetry, the poet is also called 'Sahridaya', because by making himself engrossed with the things of the world, he brings them into his poetic world. In this lesson, Sahridayata has been explained in relation to a person who experiences rasa.



LEARNING OUTCOMES

After studying this lesson, you-

- know the general introduction of Sahridaya.
- understand the ability to be Sahridaya;
- establish the relationship between Rasa and Sahridaya; and
- understand the role of Sahridaya and Sadharanikaran in Rasanubhuti.

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8.1 NATURE OF SAHRIDAYA

A person who feels pleasure after reading, listening to poetry or watching a drama is called Sahrdaaya. The literal meaning of 'Sahridaya' is - 'Equal-hearted.' Those who have similar experiences in situations of happiness and sorrow etc. are Sahridaya. While relishing the poetry-drama, the experience of the spectators (audience) becomes similar to that of the actor and the poet. Therefore, since the experience of the listeners of poetry and the audience of drama is similar to that of the poet and the actor, they are called Sahridaya.

A Sahridaya is one who has the ability to derive pleasure from poetry, drama etc.

The poet brings the actions and feelings of the creatures of the external world into his poetic world. He cannot incorporate them in his creation unless he experiences similar emotions like happiness, sorrow etc. In this way, the poet's sensitivity becomes similar to the sensitivity of the creatures of the world and he is also Sahridaya.

The feeling of the original actor reaches the heart only through poetry and drama. Therefore, unless a sahridaya person experiences the feelings of the poet, he cannot feel the emotion. At the level of feelings, the poet is similar to the original actor and if he experiences the same feelings as the poet, he is called sahridaya.

There are many words synonymous with sahridya. Like - Rasika, Prekshaka, Sumana, Samana, Samajika, Pramata etc. Among these, the word 'Sahridaya' is most popular. Whose mind is as pure as a mirror, who are not disturbed by worldly passions, hatred, lust, anger, attachment etc., who are not under the influence of attachment and hatred, for whom the feelings described in poetry and drama are easily generalized. These are called Rasika because they enjoy the Rasa.

The drama is observed in a group. The audience which follows group etiquette is called social (Samajika).

The word Sahridaya is used extensively by Anandvardhan and Abhinavagupta. Bharatmuni has used the words 'sumanas' and 'prekshaka' in the context of the play.

'Preksha' is also a noun for visual poetry. The one who forgets his own personality and watches the drama with full concentration is called an observer (Prekshaka). The expressions of poetry and drama are accepted only by a healthy and pure mind, hence Rasagya is also called Sumanas. By realizing the permanent feelings through Vibhaavadi, Sahridaya is also called Pramata.

In Natyashastra, instead of Sahridaya, the word "Sumanas and Prekshaka" is used, which means - spectator with a beautiful mind. Bharata makes it clear that when the

permanent feeling gets strengthened and attains Rasa-rupa through Vibhava, Anubhava and Vyabhichari bhava, then the observer with a beautiful mind (Sumanas) relishes it in the same way as a beautiful person while eating food cooked by mixing many dishes. A man with good heart relish the Rasa and becomes happy.

Here beautiful mind (Sumanas) means - healthy mind. For example, no matter how delicious food is served to a person suffering from fever, he does not find it interesting. Similarly, if the mind of a spectator is filled with trivial worldly emotions like mamatva, paratva, attachment, hatred etc., then no matter how interesting a drama is shown to him, he cannot experience rasa. Rasanubhuti is possible only with a healthy and pure mind.

8.2 ABILITY TO BE SAHRIDAYA

Only the sahridaya can experience the Rasa. Romanticism is not possible without sahridayata. According to Abhinavagupta, it is necessary for a sahridaya to have the following qualifications:

Clarity of mind (Chitta Vishadata)- Clarity of mind means purity of heart. Emotions like attachment, hatred, lust, anger, etc. make the mind impure. The feeling of closeness or affection creates attachment and the feeling of alienation or alienation creates hatred. Attachment and hatred are the impurities of the mind. To be sahridaya, it is necessary for the mind to be free from these. The feelings described by the poet are reflected in the mind like a clean mirror, just as the image of the face appears in a clean mirror.

The dramatic environment, songs, musical instruments and acting materials etc. keep the hearts pure only for those people who have elevated minds by nature. Without purity of mind, sensuality of personality causes addiction and brings down the person. Due to the purity of mind, such people do not fall under the influence of worldly vices.

Self-communicativeness (Svahridaya Samvada Bhajakata)- Self-compassion requires the observer to have the ability to communicate within his own heart. Meaning of heart dialogue is that what one person has known, the other person also experiences it in the same way. Through heart-to-heart communication, the feelings of two people become similar even if they have different personalities. Because of his sociability, the poet identifies himself with the sahridaya. The feelings of the poet and the sahridaya become similar.

Ability to be Engrossed in a Describable Object- The ability to be engrossed in a describable object is also essential for sahridaya. The heart gets so engrossed in the description of the object described by the poet that it has no knowledge of anything



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else. This state is also called absorption and identification with the dramatic subject matter. In the state of absorption or identification, the difference between the mood of the poet and the mood of the sahridaya disappears and the experience of both becomes the same. The narrow boundaries of *mamatva-paratva* or *swakiya- parakiaya* related feelings end in the mind. Just as a person with a soft heart shudders at the sight of someone's sorrow and pain. It seems as if his entire consciousness has entered the victim. Similar should be the situation of a compassionate observer (*sahridya prekshaka*). With this ability, a sahridaya keeps on experiencing the happiness and sorrow of the character of poetry and drama at the mental level with its tender mind.

In *Natyashastra*, Bharat explains the importance of the 'observer (*Prekshaka*)' that - "The one who experiences satisfaction after watching enactment of satisfaction, experiences sorrow in grief, anger in anger and fear in fear, after watching a performance in a drama, should be considered a great observer (*Prekshaka*). " This same experience is *tanmayibhava* or identification. Hence, it is clear that only those spectators who have good-heartedness (*sahridayata*) can experience pleasure from drama etc.

After considering the ability to be sahridaya, it is also necessary to know that how does a reader of a poem or a viewer of a drama possess the ability to be sahridaya?

In this regard, the Acharyas believe that the above mentioned ability of sahridayata does not come in a day or two. For this, long and continuous practice of poetry is necessary. When the reading and watching of poetry and drama continues for a long time, then such an ability which is called sahridayata develops in the heart of the reader, listener or viewer. On the basis of this, he becomes engrossed with the dramatic plot and characters and communicates from the heart.

Along with practice, virtue from birth to birth is also necessary. The feeling of 'sahridayata' cannot arise when there is abundance of sinful faults instead of virtues. If this talent resides in the poet, it makes him a high-class poet and if it resides in the listener or observer, it makes him a sahridaya connoisseur of poetry and drama. This develops the ability of the listener to listen to the poetry recitation and the ability to enter into the emotions staged in the observer. With the power of his talent, Sahridaya understands the meaning of the poem in such a way that he feels that the entire picture of the poet is directly present before his eyes.

Although people in the world get to know about other people's thoughts and emotions by seeing their actions and expressions without telling them, but the person is not able to identify with them. The audience's mental attitude expressed through drama is not limited by the narrow limits of perception. There is no petty selfishness like "this is your

feeling" or "this is my feeling". The personal boundaries of the sahridaya become relaxed at that time. The mind becomes completely absorbed in emotions and experiences extreme peace. From the point of view of drama, it is called Rasna Vyapara. At that time the viewer assumes an ordinary mindset. Therefore, it can be said that sahridayata is the criterion for experiencing Rasa. One who does not have sahridayata is not capable of experiencing Rasa.

In this way, every person can be a reader but not a sahridaya. **Unlike the observer and listener of worldly matters, a sahridaya person is a person with refined rasa, who has the ability to perceive dramatic things due to being bright, imaginative and having a tender heart.**



INTEXT QUESTIONS 8.1

1. What is the meaning of Sahridaya?
2. What is meant by Sahridayata?
3. How is the poet o is Sahridaya?
4. Is everyone is sahridaya?
5. Which characteristic of Sahridaya makes it different from the general readership?
6. Is pleasure possible in the absence of sahridayata?
7. Which do you think is the most appropriate word synonymous with sahridaya?
8. After analyzing the criteria of sahridayata, give yourself a suitable noun.
9. What do you understand by the ability to be sahridaya?
10. What is the meaning of clarity of mind?
11. What is heart dialogue?
12. Does everyone have heart dialogue?
13. Explain the ability to concentrate.
14. What is the relationship between identification and absorption?
15. What is an observer in relation to drama?

8.3 RELATIONSHIP BETWEEN RASA AND SAHRIDAYA

By now you have become familiar with the most important elements of drama, the concept of Rasa, Sahridaya and generalization (Sadharanikarana).



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In the previous lesson we had learned that Rasa is a mixed process of permanent feelings, vibhava, anubhava and Vyabhichari feelings. The Nata (Actor) displays these on stage through his skillful acting, which gives pleasure to the Sahridaya. This relishing is Rasa. This process is similar to the experience of delicious dishes. For example, a skilled cook prepares delicious dishes from grains, vegetables etc. by mixing various ingredients like spices, salt, sugar, asafetida, curd etc. and the diner enjoys experiencing its sour, sweet and bitter juices. Nata is like a skilled cook. Permanent feelings are like vegetables, food etc. Vibhava etc. are like spices etc. which refine the food. Sahridaya is like an eater and Shringara is like sweet, bitter etc. juices. The joy of relishing poetry is equal to the joy of their taste.

To enjoy the experience, it is necessary to have artistry in the drama and benevolence in the audience. Without the artistry and beauty of the play, the audience will not be able to get oriented in it. If the viewer is not sahridaya, no matter how much artistic drama is shown to him, he will not be able to identify with it. Therefore, these are two important points of Rasanubhuti.

The interpreters of Rasa Sutra, along with clarifying the meaning of Rasanishpati and the relationship of permanent feeling with Vibhava, Anubhava and Sanchari bhavas, have also tried to find the answer to the question that who experiences Rasa?

Generally the drama is related to three persons - Anukarya, Anukarta and Sahridaya.

Anukarya- The folk characters whom the poet describes are called 'Anukarya'. For example - Ram of Ramayana, Abhigyan Shakuntal has the characters of Dushyant, Shakuntala, Kanva etc. These are called Anukarya because they are capable of being imitated by a nata (Actor).

Anukarta (Imitator)- During the performance of the play, the real Dushyant, Shakuntala, Kanva etc. are not present on the stage, but the actor who imitates their costumes and expressions is present on the stage. By acting as original characters, the actor is called an Anukarta (Imitator).

Sahridaya- Only the sahridaya spectators present in the theater experience rasa while watching the imitator's performance. Therefore, the experience of rasa is related to the Sahridaya observer. The poet composes the play for him and the actor stages the play to please him.

The basis of Rasa is permanent feeling and permanent feeling always exists in the form of Vasana (lust) in the heart of a sahridaya. Only the permanent feeling gets transformed into the form of Rasa. Whose state is the heart of

Sahridaya, thus in the presence of Sahridaya there will be rasa and in the absence of Sahridaya, rasa will also not exist. In this way, there is an irrefutable and integral relationship between Rasa and Sahridaya. In the absence of sahridayata, Rasa is never possible and in the absence of Rasa, Sahridayata is never possible.



INTEXT QUESTIONS 8.2

1. What do you understand by the relationship between Rasa and Sahridaya?
2. Prove that the concept of sahridaya is not possible in the absence of Rasa?
3. Prove the mutual difference between Anukarya, Anukarta and Sahridaya.
4. Consider on what fact the discussion of Sahridaya and rasa relationship focuses your mind.

8.4 SAHRIDYA AND GENERALIZATION (SADHARANIKARANA)

The process of generalization discussed earlier is directly related to Sahridaya and it has also become clear that Rasa is related to Sahridaya only, not with Anukarya and Anukarta. Sahridaya people rejoice at the relishing of drama, poetry etc. After watching drama etc. and listening to poetry, when the personal limitations of Vibhavaadi and Sahardaya themselves are removed, then his own feelings arise in his mind, experiencing which he feels joy. This state is of absorption, Without, which the experience of pleasure is not possible.

Here it is worth considering - how is this absorption possible? On stage, Nata-Nati etc. appear in the form of Ram-Sita, Shiva-Parvati etc. How can the viewer experience joy in the form of shringara after watching the loving scenes shown by Ram towards Sita? In the world, Ram-Sita etc. are respected by the audience, how can the feeling of respect towards them arouse love (Rati) in the audience of the drama?

First of all, Bhattanayaka tried to solve this question through simplification (Sadharanikarana) and explain the relationship between Rasa and Sahridaya, which was also accepted by Acharya Abhinavagupta with some sophistication.

The relationship between Rasa and Sahridaya could not be clearly explained in Bhatta Lollat's Genesisism (Utpattivada). In this opinion, mainly the origin of Rasa is considered to be in Anukarya i.e. real Ram-Sita, but the audience considers the Nata to be Ramadi, hence he feels that there is Rasa in the Nata in the form of Ram.



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Shankuka's opinion is Anumitivada. They accept the anumiti of Rasa. The actor does not actually have any rasa in acting, but the audience gets so impressed by his natural acting skills that even if he lacks any rasa, they guess his actions by seeing his actions. Just as the observer, seeing smoke somewhere, infers the presence of fire there. In the same way, the audience also infers the rasa in the nata-nati by watching their movements.

The biggest problem in Utpattivada (Genesis) was that when the drama was played, the real Ram and Sita could not be present, then how could Natyarasa have any relation with them?

To some extent, an attempt was made to solve the problem of anukaryagata rasa in Anumitivada. Here, instead of considering it as Rasa in Ramadi, the guess made by the audience in Nata-nati was considered as Rasa. Even in this theory, the problem remained that why would the audience enjoy guessing someone else's emotions? It is seen in public practice that seeing or guessing the emotions of others brings shame, hatred, anger etc. but not Rasa.

While solving this problem, Bhattanayaka tried to explain that Rasa cannot originate in imitation because it does not exist during the performance of the drama. Anukartagata Rasa cannot even be estimated because Rasa is not actually present there. With his practiced skills he presents them in such a way that they appear real. Even if it is assumed that there is rasa in the act, then a problem arises that if the nata starts experiencing rasa during the acting period, then it will not be able to act.

Bhattanayaka solved this problem through the concept of generalization (Sadharanikarana). Through the process of generalization, an attempt was made to explain that while watching the play, first of all, Ram-Sita etc. appear in their special form, but in the next moment, due to the artistry, music etc. of the play, the audience starts forgetting the personal identity of Ramadi. Ram, Sita etc. appear to them as ordinary boys and girls. When everyone's special feelings end, then his own feelings awaken in the pure heart of the viewer and he starts enjoying the same. This condition is called Bhukti of Rasa according to Bhattanayaka.

To explain this process, he has used some technical terms. For example, the medium through which the special form of Ramadi appears after watching the play for the first time is called Abhidha Vyapara. The medium through which Ramadi is generalized is called Bhojakatva Vyapara. The process by which one's inner feelings are accepted by evoking Sattva is called Bhavakatva Vyapara. The manifestation of Sattva guna communicates purity in the mind. Thus, along with Abhidha, Bhavakatva and Bhojakatva Vyapar are also present in the process of Rasanubhava.

Now again the question arises that what is generalization? There are three possible answers are here:

1. Generalization is of Vibhava, Anubhava and Sanchari feelings.
2. Generalization also happens with permanent expressions along with Vibhavadi etc.
3. Generalization happens for all, Vibhava, Permanent feelings and Sahridaya.

Bhattanayaka accepts the first point. According to him, in the process of generalization, the specialness of the Vibhava, Anubhava and Sanchari Bhavas is lost and they start appearing common, that is, Ram-Sita etc. are not seen as individuals but are seen as common heroes and heroines, due to which every audience becomes engrossed with them. The emotion of the character on the stage becomes the emotion of the audience. In poetry and drama, Ramadi's feelings are first seen. After that, a special process which they call Bhavakatva Vyapara leads to generalization of Vibhava etc. and permanent expressions.

Before generalization, the audience accepts Sita, Ram, Dushyant, Shakuntala etc. as special individuals, but the specialness of Sita, Ram etc. disappears and they start appearing ordinary. It is clear that Acharya Bhattanayaka considers generalization of Vibhava etc. as generalization. Alambhana, Uddipana, Anubhava and Sanchari feelings all come under Vibhava etc.

According to Acharya Abhinavagupta, Relationship between Sahridaya and Generalization (Sadharanikarana)

Acharya Abhinavagupta did not consider Bhattanayak's Bhavakatva and Bhojakatva works as authentic. Rather, the expression of rasa is understood through Abhivyakti Vyanjana. They believe that in the process of generalization, not only the behavior but also the permanent feelings and sahridaya are also generalized. Since vibhavaadi are the causes of permanent feeling, hence when they are simplified, the permanent feeling also gets simplified.

Describing the state of sahridaya in the process of generalization, Abhinav says that once generalization is done, Vibhavadi goes beyond the limits of time and space. The permanent feelings like love etc. which are nourished by Vibhavaadi also go beyond mamatva, paratva and neutral feelings. That is, whether Ram's love shown towards Sita is mine, his enemy's or indifferent's; Neither is this relationship accepted nor is it mine, the enemy's or the indifferent's, this relationship is also not resolved. This stage is generalization. In this state, the emotion is felt, but there is no sense of whose relationship



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it is. According to Acharya Abhinavagupta, there are two levels of generalization-

- i) At the first level, the relationship between the Vibhavadi with Vyaktivishesha is lost.
- ii) At the second level, the sense of one's own personality in the social also disappears.

In this way, along with the various aspects, the permanent feelings are also generalized and at the same time the social experience is also generalized. Due to which the sahridaya gets separated from the feeling of mamatva-paratva towards the other person.

It is only when there is generalization that Rasa gets expressed in the heart of the Sahridaya. Permanent feelings like love etc. are already present in the mind of the sahridaya in the form of subtle lust. When normalized, young men and women take the form of supernatural abilities, experiences and communicators not as the cause of feelings like Rati etc. but by creating the ability to transmit the feelings, experiences and emotions of Rati etc. It is through these feelings, experiences and transmission that Ramadi's actions become normalized in poetry and drama. In this state, the sahridaya becomes extremely emotional beyond his personal limitations and the emotions like love etc. experienced by him also appear to be normal. All the sahridaya enjoy those emotions equally.

This relishing is just an experience of some unique joy like Brahmanand, which no words are capable of expressing, only experience exists. This feeling is Rasa.

Later, Vishwanatha followed Abhinavagupta's belief of generalization in Rasanubhava. Vishwanath has given more emphasis on the separation of sahridaya and shelter along with feelings like Rati etc. For example, Hanuman is enthusiastic about jumping into the ocean, but due to generalization, leaving aside his own personal sense, the viewer considers himself inseparable from Hanuman and experiences the enthusiasm related to jumping into the ocean and feels happy by experience it.

Panditraj Jagannatha also believed that Sahridaya meditates on poetry-drama again and again due to which the feelings, emotions etc. get simplified. The ability to generalize and together, through a supernatural act called Vynjana, removes the veil of ignorance from the joy that was present in the heart of the sahridaya. As soon as ignorance is destroyed, the sahridaya rises above the limitations of his own and others, gives up his personal form and experiences his own real happiness. In this way there is no difference between one's own soul and Rasa.

It is important to keep in mind here that the subject of poetry is special, not general. Through this special characters, the poet depicts special forms like father, son, husband,

wife, friend, enemy etc. But generalization makes the particular common. With whom the heart of the sahridaya gets identified. By getting engrossed in poetry and drama on the strength of sahridayata, he even forgets his special feelings. In this way, the poet, the sahridaya, the characters, the emotions are all normalized. The popular form of Ram-Sita or Shiva-Parvati also gets forgotten. By generalizing their feelings, they become our own feelings of sympathy. In this way, a sahridaya person becomes an experiencer of his own emotions and not of anyone else's emotions. This experience also comes in the form of expression. The sahridaya that does this, does not have to make any effort. Just as the sun comes out in its original form as soon as the cover of the clouds is removed, in the same way, due to the influence of Rajogun and Tamogun, the cover of selfish and alien feelings on it gets removed due to the strengthening of Sattvagun and the rasa of joy automatically appears in it and gets expressed in consciousness.

8.5 THE GUNAS IN NATYA AND GENERALIZATION (SADHARANIKARANA)

- (1) As soon as watching a drama or reading a poem has a deep impact on the human heart, the cover of Rajoguna and Tamoguna is immediately removed from his soul and Sattva Guna becomes dominant in the mind.
- (2) When Sattva Guna is strong, the mind of a sahridaya becomes free from worldly attachment and hatred and becomes a clean mirror. Becomes as pure as water. Then he experiences the supernatural joy of rasa in his heart. It is like a reflection in a clear mirror.
- (3) The state of mind of the sahridaya becomes normal.
- (4) Due to the strength of Sattva Guna, at that time the heart gets the power to remove itself from the world and get engrossed in the various aspects of drama and poetry. His mind becomes concentrated like the mind of a yogi. 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 separated from himself.
- (5) Rasa is of continuous form. In the integrity of Rasanubhuti, there is complete absorption of the consciousness of the heart; the separate experiences of Vibhava, Anubhav, Vyabhicharia feeling are not separate but united and there is no difference in quantity or degrees in it.
- (6) When the heart becomes completely immersed with the characters of the poem, then it becomes free from the feeling of being neutral, not self. Therefore, at that time there is no other knowledge except the experience of rasa.



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- (7) Not everyone gets indescribable pleasure from poetry. The reason for this is that without the lust or subtle sanskars of love etc., there is no rasa. This lust is manifested through the rituals of birth after birth.

Generalization is not of any one rasa component but of various types, under which alambhana, Uddipana, anubhava and sanchari bhava are all included. Through generalization of Vibhavadi, Sahridaya also gets generalized. In this way, the subject of generalization is also sahridaya. In simple words, we can say that in the absence of sahridayata, the process of generalization is not possible and in the absence of generalization the experience of rasa is not possible.



INTEXT QUESTIONS 8.3

1. Who first mentioned generalization?
2. Why was there a need for generalization?
3. What is Tanmayata (immersion)?
4. According to Bhattanayaka, through which trade generalization takes place?
5. Is only Vibhavadi etc. get generalised?
6. What do you understand by generalization of sahridaya?
7. Which Acharyas accept two levels of generalization?
8. Write the generalization according to Acharya Abhinavagupta.
9. How is generalization of sahridaya possible?
10. Can the sahridaya enjoy the pleasure in the absence of generalization?
11. What is the relation between generalization and sahridaya?
12. What generalization does Jagannath accept?
13. What is the joy that comes from the renunciation of the boundaries of one's own from others or the destruction of ignorance in sahridaya?



WHAT HAVE YOU LEARNT

- The general meaning of sahridaya is a person with equal heart i.e. sahridyaya is a person who is capable of establishing an identity with the poet or drama and feeling the emotions.

- Vividness of mind, eligibility of self-heart communication, ability to develop indescribable devotion etc. are the qualifications of sahridaya. These can also be called the characteristics of sahridaya. Which makes Sahridaya special from the ordinary viewer or reader. In this way, a sensitive, competent and talented person who enjoys poetry by practicing poetry is called Sahridaya.
- Rasa has a close complementary relationship with sahridaya. The main objective of the drama is to attain rasa and sahridaya is related to rasa.
- Through generalization, the specialty of vibhaavadi is lost and they appear ordinary and become the subject of interest. The social's personal attachment in relation to the object presented by the drama appears to be unconnected or free from friend, enemy and indifferent feelings. This disconnection of the object from the individual is the generalization of that object.
- Acharya Bhattanayaka was the first to think about simplification.
- Along with vibhavadi, generalization is also of sahridaya. In the absence of sahridaya, generalization is meaningless and in the absence of generalization, rasa is meaningless.



TERMINAL EXERCISE

1. What is meant by sahridaya?
2. Explain in detail the ability to be sahridaya.
3. Explain the relationship between Rasa and Sahridaya through an example.
4. Explain generalization.
5. Explain the role of identity between generalization and heartfelt feelings and throw light on the relationship between the two.
6. According to Acharya Abhinavagupta, what is sahridaya and generalization relationship?
7. Prove that sahridaya and generalization are essential elements of Rasa.
8. Write about how the presented text makes sahridaya, generalization and rasa acceptable to you.

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ANSWERS TO INTEXT QUESTIONS

8.1

1. Equal hearted
2. A Sahrdaya is one who has the ability to derive pleasure from poetry, drama etc.
3. Being equal to the poet's sensibilities, he too is sahrdaya.
4. No
5. Unlike the observer and listener of worldly matters, a sahrdaya person is a person with refined rasa, who has the ability to perceive dramatic things due to being bright, imaginative and having a tender heart.
6. No
7. Rasika
8. Samanas Prekshaka
9. Vividness of mind, eligibility of self-heart communication, ability to develop indescribable devotion
10. Having a tender heart
11. What one person has known, another person can experience as it is.
12. No
13. Whatever object is described by the poet, Sahrdaya gets so engrossed in that description that she has no knowledge of anything other than that.
14. In the state of absorption or identification, the differences between the poets' moods disappear.
15. The one who experiences satisfaction after watching enactment of satisfaction, experiences sorrow in grief, anger in anger and fear in fear, after watching a performance in a drama, should be considered a great observer (Prekshaka).

8.2

1. This process is similar to the experience of delicious dishes. For example, a skilled cook prepares delicious dishes from grains, vegetables etc. by mixing various ingredients like spices, salt, sugar, asafetida, curd etc. and the diner

enjoys experiencing its sour, sweet and bitter juices. Nata is like a skilled cook. Permanent feelings are like vegetables, food etc. Vibhava etc. are like spices etc. which refine the food. Sahridaya is like an eater and Shringara is like sweet, bitter etc. juices. The joy of relishing poetry is equal to the joy of their taste.

2. No
3. **Anukarya** - The folk characters whom the poet describes are called 'Anukarya'. For example - Ram of Ramayana, Abhigyan Shakuntal has the characters of Dushyant, Shakuntala, Kanva etc. These are called Anukarya because they are capable of being imitated by a nata (Actor).

Anukarta (Imitator) - During the performance of the play, the real Dushyant, Shakuntala, Kanva etc. are not present on the stage, but the actor who imitates their costumes and expressions is present on the stage. By acting as original characters, the actor is called an Anukarta (Imitator).

Sahridaya - Only the sahridaya spectators present in the theater experience rasa while watching the imitator's performance. Therefore, the experience of rasa is related to the Sahridaya observer. The poet composes the play for him and the actor stages the play to please him.

4. Equality of Sthayi bhava

8.3

1. Bhattanayaka
2. For Rsanubhuti
3. Tanmayata, absorption
4. Yes
5. Generalization has a direct relation with sahridaya. Only the sahridaya person has the feeling of rasa.
6. Bhattalollata and Shankuka
7. When generalised, sahridaya go beyond the limits of vibhavadi, time and space.
8. No
9. Bhattanayaka
10. Sadharanikaran



Notes

MODULE -4

Introduction to India Dramas

In this module, the application of the theoretical aspect given earlier has been presented before the learners by selecting major plays from Indian dramas-

9. Pratimanataka

10. Nagananda

11. Kundamala

12. Bharada Durdasha