

## 8

## CONCEPT OF RASA



*Notes*

Often, we find that we get pleasure from reading a book, listening to music or watching a movie or drama, and to experience this joy again and again, our inclination towards that book, music, drama or movie becomes natural. This enjoyment or happiness of ordinary events of life is synonymous with Rasa. After listening to someone's beautiful, pleasurable, curious or miraculous words or seeing a scene, people often say that they felt very happy. Similarly, Rasa is often seen being discussed in relation to storytelling or entertaining incidents. Thus, there should be no difficulty in understanding that Rasa means pleasure.

Rasa pervades every area and work of life. Therefore, it is necessary to know about Rasa and understand its proper form. In this lesson, we will try to take a detailed look at Rasa.



## LEARNING OUTCOMES

After studying this lesson, you-

- know the concept of Rasa;
- know the Vibhava, Anubhav and Sanchari (emotions, experiences and communicable) feeling;
- understand the types and characteristics of Rasa; and
- know the importance of rasa and the necessity of rasa in drama.

## Discussion on Rasa



## Notes

## 8.1 NATURE AND DEFINITION OF RASA

The word 'Rasa' has been used in Indian literature since ancient times. The first mention of Rasa in literary texts is found in Bharatmuni's 'Natyasastra'. There the pleasure derived from watching a drama performed on stage has been called 'rasa'. In Acharya Bharat Natyashastra, Rasanishpatti (origin of rasa) is defined by the combination of Vibhava, Anubhav and Sancharibhavas. His Rasa Sutra is- 'Vibhavanubhavvyabhicharisanyogadrasanishpatti'.

Based on Bharat's Rasasutra, Acharya Vishwanath has presented the most simple and clear definition of Rasa in 'Sahitya-Darpan'. According to him, Rasa is achieved by combining the permanent feelings, emotions, experiences and communicable feelings present in the latent state of 'vasana or sanskararoop in the heart of the sahridaya. This can be understood in a more clear form in this way that the permanent feelings of the hearts of the sahridaya (love, sorrow, laughter, anger, fear etc.), when the vibhava (hero-heroine) etc. support vibhava and veena-instrument, song, moon light, When cool, fragrant air etc. gets a combination of stimulating feelings (tears, sweat, shivering etc. physical feelings) and communicable feelings (joy, intoxication, eagerness, sadness etc.) then it gets transformed into the rasas like beauty, humor, bravery, anger etc.

*"Rasyate asvadyate iti rasah"- That which can be tasted is called rasa. Just as a person experiences joy by consuming various types of food and dishes. In the same way, the special pleasure that the heart receives through drama etc. is called rasa.*

The literal meaning of Rasa is 'pleasure'. The miraculous and extraordinary joy that a "sahridya" reader, listener and viewer derives from reading, listening to poetry, story, novel etc. and watching drama, Ramlila etc. is called Rasa. In practical terms, it can be explained in this way that after reading a heart-felt love story, our heart becomes self-absorbed for some time, that is, it gets absorbed in that story. After reading a powerful description of a war in poetry or watching it on stage, the viewer's arms start trembling. This feeling occurs because emotions like lust, anger, enthusiasm etc. are constantly present in his heart in the form of 'vasana or sanskararoop. By reading a heart-felt love affair or by listening to a powerful description of a war, the same feelings of his heart get awakened and when that feeling, which is called a permanent feeling in poetry, becomes mature, i.e. after being awakened for the right reasons, when, it gets strengthened, it transforms into a rasa-form and makes the viewer's heart ecstatic. Thus, the element which makes one engrossed in the dramatic subject while watching a drama is Rasa. The basic purpose of poetry or drama is to attain pleasure in the form of Rasa.

### The Form of Rasa

- (1) **Rasa is unbroken.** What this means is that even though Rasa is made up of many elements like permanent feelings, emotions, experiences etc., they are not experienced separately but are a coordinated form of all of them. For example, in the play, the uneasiness that the viewer feels after seeing the scene of death of King Harishchandra's son Rohitashva is not due to the pitiful crying and lamentation of Queen Shaivya, nor the dead body of Rohitashva, nor the pain in Shaivya's heart. Neither the feelings of sorrow, grief, attachment etc. nor the disorders in his body like tears, long sigh etc.; But the rasa is obtained only in the combined form of all these.
- (2) **Rasa is self-revealing joy.** Just as no other means are required to show the Sun, similarly no other means are required to show Rasa. It is self-published. That is, Rasa is not of the quality obtained from the senses. There is a lack of sensory experience in this.
- (3) **Rasa is Chinmaya.** This means that rasa is conscious and vital pleasure, not inert. This is different from sensual pleasures like sleep, drinking, gambling etc.
- (4) **Rasa is Vedyantarsprshashunya,** that is, at the time of experiencing pleasure in the form of Rasa, a viewer is not aware of any external worldly event. The viewer forgets his personality and existence. He has no idea who he is? Where is he sitting? For example, while watching the scene of Sita's abandonment in Ramayana, the viewer remains engrossed in it only by experiencing the king's sense of duty and the respectful affection of the wife towards her husband and the husband towards his wife.
- (5) **Rasa is the brother of Brahmanand,** that is, it is of the same category as Brahmanand, but is not Brahmanand. In this, the heart is freed from external experiences for a while. The joy derived from poetry or drama is different from the joy derived from the realization of Brahma. It is neither like the happiness obtained from worldly pleasures etc., nor like the supernatural joy obtained from the realization of Brahma, rather it is beyond the world.

The one who attains Brahmanand becomes free forever from worldly relations and sensual disorders whereas the spectator of the drama gets immersed in its joy only while reading the poem or watching the drama. After the poetry recitation and drama is over, he again gets trapped in the web of worldly love and hatred. The emotions of a sahritya reader are refined, there is no salvation for them forever, human beings get happiness as well as sadness from worldly emotions

### Discussion on Rasa



### Notes

## Discussion on Rasa



## Notes

but the poetic rasa is only pleasant. Yes, this happiness is not of ordinary quality but of a more sublime and excellent quality. Therefore, it is neither the joy derived from objects nor the joy of Brahman, but a unique joy from both.

- (6) **Joyful extraterrestrial miracles are the life of Rasa.** This means that Rasa is not physical pleasure, but supernatural and extraordinary pleasure. It cannot be experienced through the senses. Thus, Rasa is the *asvadhana* of poetry or drama. This rasa is blissful- that is, there is blissful consciousness.



## INTEXT QUESTIONS 8.1

1. Where is the first description of Natyarsa found?
2. Who is the author of the book Natyashastra?
3. What is Rasa Sutra?
4. How can Rasa be called pleasure?
5. What is the definition of Rasa?
6. What do you understand by the nature of Rasa?
7. What is meant by integrity of Rasa?
8. What do you understand by the *Vedyantarsparshashunya* of Rasa?
9. Why is Rasa not Brahmananda?
10. What is the meaning of supernatural miraculous power of Rasa?

## 8.2 CONSTITUENT ELEMENTS OF RASA

It has been said in the beginning of the lesson that according to Bharat's Rasa Sutra, Rasa is derived from the combination of *Vibhava*, *Anubhav* and communicative feelings. Before understanding the nature of *Rasanishpatti* (origin of rasa), it is very important to know the subjects of *vibhava*, *anubhava*, *sancharibhava* and permanent feelings. These are considered to be the components of *Rasanishpatti*, which are also called the parts or constituent elements of Rasa.

Permanent feelings- The feelings which always remain permanent (stable) in the heart of the *sahridaya* are called 'permanent' feelings which turn into Rasa form. These emerge in the presence of favorable *Vibhavadi* and are most important in *Vibhavadi*.

That is, the mental disorders which are always present in the form of desires or sanskars in the heart of a sahritya and which cannot be suppressed by any other opposing or non-opposing emotion, are called permanent emotions. These permanent expressions have the following characteristics:

- (1) Only permanent feeling turns into Rasa form.
- (2) Permanent feelings are the basic basis of Rasa, but are not Rasa.
- (3) Permanent feelings remain unchangeable and stable in the human mind for a long time.
- (4) Permanent feelings are the desires or sanskars of the human mind. All these are present in humans and remain hidden in the same way as butter in milk.
- (5) No opposing or non-opposing feeling can be capable of eliminating them.
- (6) Permanent feelings also merge other feelings into themselves.

Bharat has generally considered the number of permanent emotions to be eight - (1) Rati, (2) Sadness, (3) Grief, (4) Euphoria, (5) Anger, (6) Fear, (7) Desire, (8) Astonishment. Some Acharyas have also accepted the authority of permanent feelings called 'Sham', 'Valsalata' and 'Bhakti'. Some acharyas consider Nirveda as permanent instead of Sham, but from the point of view of drama only eight permanent expressions are valid.

Although the emotions of the human mind are innumerable, but only those emotions which have the characteristics given above are called permanent emotions, not the rest. From this point of view, the number of permanent expressions has been determined.

Vibhava- Vibhava means reason. 'Visheshena Bhavyate Iti Vibhavah' -The reasons which give rise to the permanent feelings situated basically in the form of desires or sanskars in the heart of the sahritya are called Vibhava. These make permanent feelings visible and palatable. Acharya Vishwanath, while defining Vibhavas, writes that when they are described in poetry or drama, which awaken the permanent feelings of love, laughter, sorrow etc. in the world, then they are called Vibhavas.

There are two types of vibhava: - (1) Supportive (Alambhana) vibhava and (2) Stimulation vibhava.

**Alambana Vibhava-** Although the emotions originate from the support, they are related to some external object, due to which the emotion originates. Therefore, from the point of view of drama, the main character or object due to which the emotions originate



Notes

## Discussion on Rasa



## Notes

is called alamban. These are the main reasons for the awakening of emotions. The classical definition of alamban has been given in such a way that the characters described in poetry and drama, with the help of which the permanent feelings situated in the heart of the sahritya are expressed in the form of Rasa, are called alamban Vibhav. There are two types of alamban vibhav:

- (1) Subject- The character towards which emotions are aroused is the subject. In literature, this subject-form Alamban Vibhav is often called 'Alamban'. For example, in the context of Harishchandra mourning the death of his son Rohitashva, Rohitashva is the 'subject' or 'supportive vibhava'. That is the main reason for the expression of grief in the heart of Harishchandra.
- (2) Ashrya- The character in which emotions are awakened is called ashrya. For example- In the above example Harishchandra is ashrya. The death of their son causes grief in them.

This can also be understood from another example. Seeing Sita in the context of the flower garden of Ramkatha, Ram's love for Sita awakens in his heart. Here Sita is supported, because Ram's love for her was awakened. Ram is sharya here. These supports and ashryas are called 'Alambana-Vibhava' because they bring the permanent feelings of sympathy to the state of Rasa.

Uddipana (Stimulation) vibhava- The factors which help in awakening the permanent emotion are called stimulation vibhava. These have been called stimuli because they are the reasons that excite the permanent feelings. According to Acharya Vishwanath, those who stimulate the Rasa i.e. by stimulating the permanent feelings like Rati etc. and making them palatable and thus making them reach the state of Rasa, are There are uddipana (stimulation) vibhava . For example, for the permanent feeling of veerea rasa- enthusiasm, the enemy standing in front is the Alambhana vibhava. But with the enemy, the army, instruments of war, the enemy's guns, roaring arrows, weapon operations etc. are the stimulus vibhava.

Stimulation vibhavas are also considered to be of two types - (1) Aalambanagarat i.e. those which are related to the sayings and actions of the protagonists.

(2) External i.e. related to the environment. Which is related to region, time etc. Natural scenes are also counted under these.

These intrinsic and extrinsic stimulation vibhava are also called subjective and extrinsic respectively. For example, a person got scared after seeing a lion in a deserted forest during a dark night. In this scene, the frightened person will be called 'Aashray', a

feeling of fear has arisen in him and the lion will be the 'subject' (supportive) because a feeling of fear has arisen in the mind of the sharya towards him. Now the deserted forest, dark-night (external environment) and the roar of the lion, its fierce countenance, open mouth, large pounced paws (external gestures of support) are stimulation vibhava to intensify the feeling of fear.

Anubhava- The external efforts of ashrya that reveal or express permanent feelings like love, grief, sadness etc. are called Anubhava. 'Anu pashchata bhavanti iti anubhava'. These feelings arise in ashrya after the awakening of emotions, hence they are called 'anubhava'. In his explanation, Acharya Vishwanath has written that "The action-oriented efforts of ashrya which arise in the world due to reasons like subject, time and place, etc., and publish those feelings outside, are called Anubhava, which are incorporated in poetry and drama." Sobbing by the separation-distraught hero, tears in the emotion of union, sweat, thrill, looking with affection, handling weapons when anger is aroused, harsh speech, eyes turning red etc. will be called experiences (Anubhava).

There are four types of experiences- Aangika, Vachika, Aharya and Sattvika. In these, efforts have to be made to achieve ashrya in angika, vachika and aharya aspects. That is why, these are also called Sayatnaj experiences. Satvika experiences arise automatically. In fact, abundance of Satvika experience is most helpful in manifesting the Rati etc. feelings located in the heart of the ashrya, other experiences are external and Satvik experience is internal, these are not possible without concentration of the mind. Such as- facial flushing when feeling guilty, excitement when feeling very happy or trembling in voice, body etc. when feeling scared.

- (1) Angika Experiences - Body related movements of shelter are called body or body experiences, such as eyebrow twitching, sarcasm etc. when rati feelings are awakened.
- (2) Vachika Experience- The speech (business of speech) done with effort is called vachika experience.
- (3) Aharya Experience- Artificial costumes like costumes, crown etc. like Ram etc. are called aharya experience.
- (4) Sattvika Experience- When permanent feelings are awakened, the natural, non-artificial, ayatnaja body disorders are called Sattvika experience. For these, the ashrya does not have to make any external efforts, that is why, they are called Ayatnaja. These occur spontaneously and cannot be stopped. There are eight Sattvika experiences - (1) Stambh, (2) Sweda, (3) Romancha, (4) Swarabhang, (5) Vepathu, (6) Vaivernya, (7) Tears and (8) Pralaya.



Notes

## Discussion on Rasa



## Notes

Vyabhichari (Communicative) feelings- Communicative feelings are mental attitudes that do not remain stable. 'Vividhamabhimukhen Raseshu Charantiti Vyabhicharainah'- They move specially oriented towards Rasa and sink and rise in a permanent state, just like the waves in the ocean. These move according to various rasas depending on the vibhava and experience. That is why, these are also called communicative feelings. The word Sanchari means to walk together. Communicative feelings transmit along with permanent feelings, that is why, their name is communicable. These communicable feelings can go along with each permanent feeling by being compatible with it, that is, it is possible to have multiple communicable feelings in one Rasa and the same communicative feeling in many Rasas. That is why, they are also called vyabhichari feelings. For example, indifference can be a communicative emotion, adornment, anger etc. can also be in multiple rasas.

The number of Communicative feelings is fixed at thirty-three. Which are as follows - (1) Nirveda, (2) Guilt, (3) Doubt, (4) Labor, (5) Dhriti, (6) Inertia, (7) Harsh, (8) Dainya, (9) Agrya, (10) worry, (11) sorrow, (12) jealousy, (13) anger, (14) pride, (15) memory, (16) death, (17) intoxication, (18) supta, (19) sleep, (20) Vibodh, (21) Vreeda, (22) apasmara, (23) Moha, (24) Mati, (25) Laziness, (26) Vega, (27) Logic, (28) Avahittha, (29) Vyadhi, (30) Unmada, (31) Sadness, (32) Curiosity and (33) Agility.

Difference between permanent feeling and communicative feeling-

Permanent feelings are always present in the human heart, that is, they reside permanently. On the contrary, those feelings which remain helpful only for a short while to strengthen the permanent feeling and then disappear immediately are communicative feelings.

The permanent state of each rasa is fixed, whereas the position of the communicative state is indeterminate, that is, only one communicative state is possible in different rasas, but the permanent state of the fixed rasa cannot remain in other rasas.

The permanent feeling itself becomes like rasa and turns into rasa. Whereas the main function of the communicative feelings is to strengthen the permanent feelings and they merge into the permanent feelings only.

*The causes, indicators or nurturers of the negative emotions in the world are denoted by the names Vibhava, Anubhav and Vyabhichari in poetry and drama. When they become poetry-bound, they become free from cause-effect relationships and their worldly form gets destroyed and with the predominance of supernatural*



*vibhava, experience and communicative, they help in converting any permanent feeling into the form of "rasa".*

#### Intext Question 8.2

1. How many components are there in Rasanishpatti (origin of rasa)?
2. Why is the permanent feeling called 'permanent'?
3. Is permanent feeling itself Rasa?
4. What are the permanent feelings?
5. How can you call vibhava as 'reason'?
6. How many types of vibhava are there?
7. What do you understand by supportive vibhava?
8. Why is this the noun for uddipana vibhava?
9. What is anubhava?
10. Why should anubhava be called anubhava?
11. Do you know the secrets of anubhava?
12. Why are there angika, vachika, aharya external experiences?
13. Why are Sattvika experiences non-existent?
14. How many types of Sattvika emotions are there?
15. What do you understand by communicative feeling?
16. Why are vyabhichari feelings called communicative feelings?
17. How many types of communicative feelings are there?
18. What is the main difference between communicative sentiment and permanent sentiment?

**Number of Rasas** - In the beginning, Bharat Muni considered only eight Rasas as important from the point of view of dramatic importance and counted only these among the Rasas-

**Shringarahasyakarunaraudraveerabhayanakah,  
Bibhatsadbhutasanjau chetyashtau natye rasah smritah.**



*Notes*

## Discussion on Rasa



## Notes

Later, Abhinavagupta was the first to invent the ninth Rasa called Shanta. After that the number of rasas increased and now the number of rasas is also valid up to eleven. In which, in addition to these nine rasas- sringara, hasya, veera, karuna, Raudra, bhayanaka, bibhatsa and Adbhuta. Vatsal and Bhakti rasas are included later. Bharat had determined the number of rasas only from the point of view of drama. Apart from drama, other poetic work may also have other rasas. In the this lesson, we will first introduce the nature and examples of the eight Rasas according to Bharat from the point of view of drama and examine Shanta rasa as the ninth Rasa.

### 8.4 TYPES OF RASA

#### (1) Shringara Rasa

When the permanent feeling called Rati in the heart of the sahridaya is nourished by Vibhava, Anubhav and communicable feelings, then it takes the form of Shringara Rasa. That is, the mutual love between the hero and the heroine is 'Rati'. When this constant, instinctive form of attraction 'Rati' between man and woman reaches the state of Rasa and becomes palatable through permanent emotions, feelings and communicative feeling etc., then it is called Shringara Rasa.

#### Ingredients of Shringara Rasa

**Permanent feeling-** Rati. The pleasure experienced among things favorable to the mind is called Rati.

**Aalamban Vibhava-** Good in nature, full of qualities, full of everlasting companionship, a great hero or heroine are mutually supporting.

**Stimulation Vibhava-** Hero-heroine's costumes, physical movements, etc., ambient stimuli and season's beauty, river banks, moonlight, spring, solitary garden, poetry, melodious music, intoxicating instruments, chirping of birds, pictures, etc. are called external stimulation vibhava.

**Anubhava (Feelings) -** loving eloquence in coincidence, looking at each other, touch, embrace, kiss, thrill, sarcasm, sweat, trembling and tears in separation, white babble etc.

**Communicative Emotions-** Curiosity, shyness, inertia, agility, joy, worry etc. can almost all be communicable emotions. Only aggression, attachment and lust are considered prohibited in this Rasa.

**There are two types of Shringara Rasa -** (a) Sambhoga or Sanyoga Shringara and (b) Vipralambha or Viyoga Shringara.

(a) Sanyoga Shringara- The description of the union of the hero and heroine (man and woman) who love each other is called Sanyoga Shringara. Example-

**" Ekasmin shayane paramukhtaya vitottaram tamyato-  
Ranyonyam hridayasthiteapyanunaye sanrakshatorgaauravam,  
dampatyoh Shanakairapangavalanamishreebhavachchakshusho-  
rbhagno mankalih sahasarabhasavyavrittikanthagraham.**

Here the hero and heroine are the ashrya and alambhana of each other. Same bed, desire to convince by getting angry, feeling sad etc. are the uddipana. Feelings like looking through the eyes, hugging etc. and celebrating are expressions of desire, eagerness and joy. In this way the love and affection in the heart of the hero and heroine is permanent. Shringara Rasa has been expressed by the combination of feelings of support, strength, stambha feeling and joy etc. communicated towards each other.

(b) Vipralambh Shringara- The description of mutual love between the hero and the heroine in the state of separation is called Vipralambha Shringara. It depicts the mental distress caused by the separation of the lover and the beloved from each other. For example:

**Anyatra vrajatiti ka khalu katha napyasya tadririk suhrid,  
Yo mam nechchhti nagatashcha ha ha koayam vidheh prakramah.**

**Ityalpetarakalpanakavalitasvanta nishantantare,  
Bala vrttvivarttanvyatikara napnoti nidram nishi.**

Here the condition of the heroine, who is anxious due to separation when the hero is not present on time, has been described. In this, the heroine is the ashryar, the husband is the alambhana. His not being able to return from abroad etc. are the uddipan vibhava and tossing and turning, sleeplessness/ disorientation etc. are the anubhava. There is also a plan to convey the sense of wonder in 'Ha Ha' and to convey memory in 'Yo Ma Nechchhati'. In this way, Vipralambha Shringara has been expressed here with the combination of Vibhava, Anubhav and Sancharis.

Four types of Vipralambha Shringara have also been accepted in terms of states- (1) Purvaraga, (2) Mana, (3) Pravasa and (4) Karun.

The essence of Sringara- kingship over all rasas



Notes

## Discussion on Rasa



## Notes

Shringara is called Rasaraja- 'king of all rasas'. The basic feeling of adornment 'Rati' is found in all living beings. In fact, shringara is omnipresent and is an eternal religion of life. This is the only attraction in which not only humans but all living beings seem to be bound. And the completeness of life is depicted in it. This perfection is not found in other Rasas. There are following reasons for calling Shringara as Rasaraja-

- (1) Shringara Rasa is acceptable to everyone. Everyone's mind delights in decorative expressions.
- (2) Shringara is a source of inspiration for poetry and art. Only cosmetic creations have received the highest respect in the world.
- (3) There is a wide range of subjects in Shringara. Other emotions and feelings are one-sided- sad or happy, but in shringara both sides of life, happy and sad, are included.
- (4) According to Acharyas, Shringara Rasa can contain almost all the Rasas.
- (5) Shringara is such a rasa in which the efforts of both the supports (alamban and ashraya) stimulate each other.
- (6) The emergence of new rasas like bhakti etc. imagined by the Acharyas can also come under Shringara rasa. Hence Shringara is rightly called king of all rasas.

## (2) Hasya Rasa

The feeling of humor arising in the mind after seeing an object or person's unusual, strange or distorted shape, costume, unrestrained babble, display of foolish and meaningless actions, devious deeds etc. is 'hasya'. The permanent feeling of 'hasya' gets awakened, excited and strengthened with the help of vibhava, anubhava and communicative feelings and is expressed in the form of humor, in it there is often a description of alambhana (support). That is, when the permanent sense of humor in the heart state of the sahritya combines with Vibhava, Anubhav and Sanchari Bhava, then it takes the form of humor.

### Ingredients of Hasya Rasa

Permanent feeling- Development of mind due to distortions in speech, appearance etc. is called 'hasa'.

Aalambana Vibhava- Distorted or strange attire, sarcastic speech, seeing or hearing foolish actions of a person being ridiculed, strange way of speaking and walking,

ridiculous objects or their distorted appearance.

**Stimulation Vibhava-** Antics of a ridiculous person, Comedy group etc.

**Anubhava Feelings-** Smiling face, narrowing of eyes, widening of mouth, swelling of cheeks, shaking of stomach, sound of laughter coming out from the mouth, rolling in laughter etc.

**Communicative Emotions-** Joy, laziness, agility, curiosity, tears, trembling, labour, unhappiness, thrill, sweat, sadness, shamelessness etc.

### Example-

Aakunchya panimashuchim mama moodhina veshya mantambhasam pratpadam prishataih pavitre,

Taraswanam prathitathootkamadat praharam ha ha hatohamiti roditi vishnusharma.

Vishnu Sharma is the alambhana here. Their cries are uddipana vibhava. There are anubhava of people watching and listening, laughing and smiling and people standing. The viewer's joy, flattery etc. are communicable emotions. In this way, the permanent feeling of 'Hasa' has been expressed here in 'Hasya' rasa, strengthened by the alambhana of Vishnu Sharma and Vibhava etc. There is also a good planning of anubhava and communication in this verse.

### (3) Karuna Rasa

When the permanent emotion called grief (shoka) located in the heart of the sahradya is strengthened by the combination of Vibhava, Anubhava and Sanchari Bhava, then it is experienced as Karuna Rasa. Or by expressing the pain arising in the heart due to suffering due to permanent separation from a loved one, receiving good or bad, the permanent feeling of 'sorrow' gets strengthened by vibhavadikasa and turns into 'karuna' rasa.

### Ingredients of Karuna Rasa

**Permanent Emotion-** Grief. Grief is the disquiet of the mind caused by the destruction of a beloved object.

**Aalambana Vibhava-** Destroyed loved one, destroyed wealth etc.

**Stimulation Emotions-** Recollection of the loved one's feeling of love for oneself or remembering its fame and qualities, seeing things related to the loved one- clothes, jewelry or its picture etc.



### Notes

## Discussion on Rasa



## Notes

**Anubhava-** blasphemy, earth collapse, crying, sigh, tears, delirium, beating of chest, fainting etc.

**Communicative Emotions-** Illness, guilt, attachment, memory, pity, worry, sadness, mania etc. are almost all communicable emotions except joy.

### Example of Karun Rasa

**"Ha Matastvaritasi Kutra Kimidam Ha Devatah Kwa'shishah,  
Dhik pranana patitoshanirhutvahasteingesu dagdhe drishau.**

**Ittham ghargharamadhyaruddhakarunah paurangananam gira-  
"Schitasthanapi rodayanti shatadhaah kurvanti bhittirapi".**

The dead queen is Aalambana here. His dead body and burning etc. are the uddipana vibhava. Lamentation, blasphemy, blockage of throat etc. are the anubhava. Nirveda, attachment, disease, inertia, sadness, guilt, pity etc. are communicable feelings. In this way, the permanent feeling of grief confirmed by these Vibhavadikas has been expressed here in Karun Rasa.

### Difference between Karun Rasa and Vipralambha Shringara Rasa-

The permanent emotion of Vipralambha Shringara is Rati and the sorrow/grief of Karun Rasa. Therefore, there is a fundamental difference between the two Rasas. Grief occurs due to the destruction of a loved one and grief has the predominance in Karun Rasa. Vipralambha shringara is based on affection. In Karun Rasa there is a deep feeling of sadness and there is no possibility of the loved one coming. A weak line of hope remains in Vipralambha Shringara- the fiber of hope does not break. The meaning is that in Vipralambha Shringara, the sorrow of separation from the beloved is implied but there is a possibility of reunion with him, whereas in Karun Rasa, the sad mental condition resulting from the destruction of the beloved person or long-term separation is depicted.

#### (4) Raudra Rasa

When the permanent emotion called 'Anger' situated in the heart of the sahritya is combined with Vibhava, Anubhava and Sanchari Bhava, then it takes the form of Raudra Rasa. Raudra Rasa is expressed due to anger caused by insults, wrongs, insults of teachers, insults of the country and religion by the mischievous attempts of the enemy.

**Ingredients of Raudra Rasa**

**Permanent Emotion-** Anger. Anger is the feeling of bitterness or revenge in the heart towards the opponents.

**Aalambana Vibhava-** A person from the opposing party or an evil person.

**Stimulation Vibhava** - Evil deeds, crimes, boastful statements, harsh words etc. done by the enemy or opponent.

**Anubhava (Feelings)-** Redness of eyes, raising of eyebrows, harsh words, description of one's efforts or bravery, roaring, use of weapons, grinding of teeth etc.

**Communicative Emotions** - fierceness, attachment, pride, memory, pride, agility, anger, labor impulse etc.

**Example of Raudra Rasa-**

**"Kritmanumatam drishtam wa yairidam gurupatakam  
Manujapashubhirnirmaryadairbhavadbhirudayudhai.**

**Narakaripuna sardham tesham sammakiritina-  
Mayamahamsringmedomansaih karomi disham balim".**

In the presented verse, Ashwatthama's statement towards Arjun etc. after the killing of Guru Drona is there. Here Ashwatthama is ashrya and Arjun etc. are enemies' alambhana. The murder of the father is a uddipana vibhava. Bearing arms and taking vows are anubhavas. Pride, anger, aggression etc. are communicable emotions. Thus, from the scheme of Vibhavadi causal material, anger has been expressed in the form of Raudra Rasa.

**(5) Veer Rasa**

When the permanent emotion called enthusiasm located in the heart of the sahridaya is combined with its favorable feelings, anubhavas and communicative feelings, the heroic spirit is strengthened.

There are four types of heroic spirit - (1) Yuddhaveera, (2) Dayaveera, (3) Dharmaveera, and (4) Danaveera.

**Ingredients of Veera Rasa-**

**Permanent Emotion-** Enthusiasm. The name of a stable actions is enthusiasm.

**Aalambana Vibhava-** Enemy, poor, beggar, pilgrim, festival.



*Notes*

## Discussion on Rasa



## Notes

**Stimulating Vibhava-** The bravery of the enemy, the plight of the petitioner etc.

**Anubhava (Feelings)-** Thrill, proud speech, kind words, respect.

**Communicative Emotions-** Pride, pride, memory, pity, joy, opinion, impulsiveness, fierceness, divisiveness etc.

**Example of Veera Rasa-**

**"Kshudrah santrasamete vijahat harayah kshunnashkrebhkumbhah  
Yushmaddeheshu lajjan dadhati paramami sayaka nishpatantah.**

**Soumitre tith patram tvamsi na hi rusham nanvaham meghnadah.**

**"Kinchidbhrubhangalilaniyamitjaladhin Rammanveshayami".**

This is Meghanad's statement towards vanaras (Monkeys) etc. Here Ram is alambhan, Meghanad is ashrya, Ram's actions of binding the ocean are the stimulating Vibhava, the heroism is expressed through the disregard towards other monkeys and Lakshmana and the feeling of competition towards Ram and Communicative emotions like pride, memory, impulse, curiosity etc.

### (6) Bhayanaka Rasa

'Fear', which is present as a permanent emotion in the heart due to seeing, hearing or hearing fearful events or powerful enemies, gets further strengthened by the experience and communicable emotions and is experienced as a bhayanaka rasa.

#### Ingredients of Bhayanaka Rasa

**Permanent Emotion-** Fear. Fear is the feeling of distress in the mind due to a terrible thing.

**Aalambana Vibhava-** A terrible thing, person or enemy. Imagery of violent creatures, rugged and deserted places, cremation grounds, ghosts etc.

**Stimulating Vibhava-** Solitude of the place, stillness, fear-inducing behavior and movements of the enemy, terrifying movements of violent creatures.

**Anubhava (Feelings)-** Worry, sorrow, terror, unconsciousness, impulse, confusion, doubt, guilt, despair etc.

**Example of Bayanaka Rasa-**

**Greevabhangabhiemam muhuranupatati syandane baddhadrishtih,  
Pashchardhena pravishtah sharapatanabhayad bhooyasa poorvakayam.**



**Darbhairarddhavaleedhaih shramavivritamukhabhranshibhiih  
keernavartma,  
Pashyodagrplutatvadviyati bahutaram stokamurvyam prayati.**

This is King Dushyant's statement towards the charioteer. In which, the fear of deer has been described. Here the chariot running behind or King Dushyant is the alambhana. There are sharp excitation Vibhavas. There are anubhavas like turning the neck, running with full hips etc. Sadness, labor etc. are communicable emotions. Those which strengthen the permanent feeling of fear prove to be in the form of a bhayanaka rasa.

### (7) **Bibhatsa Rasa**

Seeing or hearing disgusting 'jugupsa' form, taste, smell, touch, words etc., due to filth, foul smell or harshness etc., gives rise to strong and bibhatsa rasa with the help of 'jugupsa' form, permanent feeling etc. In this Rasa, only Aalambana is described.

#### **Ingredient of Bibhatsa Rasa-**

**Permanent Feelings** - Jugupsa and hatred. Jugupsa is the feeling generated by seeing a hateful object or fault.

**Aalambana Vibhava-** Crematorium, dead body, fat, rotten meat, blood, excrement, foul smelling substances and things that cause hatred.

**Stimulation Vibhava-** Smell of dirty and unpleasant things that cause disgust, efforts of a hateful person, insects getting into dirty things, buzzing of flies, vultures tearing at flesh, carnivorous creatures fighting to snatch the flesh, voices of insects, bad colors etc.

**Anubhava (Feelings)-** Squinting the eyes, turning away the face, spitting, wrinkling the nose, trembling, thrill etc. sattvika feelings.

**Communicable Feelings-** Disease, epilepsy, impulse, attachment, unconsciousness, inertia, worry, colorlessness, frenzy, painlessness, guilt, misery, death etc.

#### **Example of Bibhatsa Rasa-**

**"Utkrityotkrtya Krittim Prathamatha Prithutsedhabhuyansi Mansa-  
Nyanssfikpshthpindyadyavyavsulabhanyugraputiini jagdhwa.**

**Arttah paryastanetra prakatitadashanah pretarankah karanka-  
Dankasthadasthisanstham sthaputagatamapi kravyamavyagramatti.**



*Notes*

## Discussion on Rasa



## Notes

In the presented example of Malti-Madhava, Madhava is saying this after seeing the corpse-eating ghost in the crematorium. In these lines there is alambhana in corpse or ghost. Cutting, dismembering, eating meat etc. activities are stimulating Vibhavas. Jugupsa feeling finds expression in the form of bibhatsa rasa through the scheme of communicating emotions like feeling and excitement etc. of the audience like spitting, wrinkling the nose etc.

**(8) Adbhuta Rasa Rasa**

When the permanent feeling of astonishment located in the heart of the sahridaya gets combined with Vibhava, Anubhava and Communicative feelings, then it takes the form of adbhuta rasa. That is, the feeling of surprise that arises in the heart after seeing or hearing some strange, unprecedented, unheard of, extraordinary thing is described as adbhuta rasa. In this, also there is mostly description of alambhana.

**Ingredients of Adbhuta Rasa**

**Permanent Feeling-** Surprise or astonishment. Awe is the development of the mind through seeing, hearing etc. of strange things.

**Aalambana Vibhava-** Amazing, supernatural, extraordinary object or similar incident or scene.

**Stimulation Vibhava-** Strangeness of the object, suddenness of supernatural event, seeing or hearing of such strange things.

**Anubhava (Feelings)-** Seeing with eyes wide open, nervousness on face, mouth remaining open, pressing fingers between teeth etc.

**Communicative Emotions-** inertia, pity, impulse, logic, joy, confusion, doubt, worry, agility, curiosity etc.

**Example of Adbhuta Rasa-**

**"Chitram Mahanesh Batavataarah kva Kantiresha'Bhinavaiva Bhangih.**

**"Lokottaram Dhairyamahao Prabhavah Kaapyakritirnutan Esh Sargah".**

This is the statement of King Bali aimed at Vamanavatara. Vamanavatara is the alambhana here. Their strangeness, uniqueness and radiance etc. are the uddipana vibhava. There are Anubhavas (feelings) of praise, appreciation etc. The scheme of communicative expressions like Dhriti, Harsh etc. is also found here. In this way, the permanent feeling of astonishment, strengthened by the Vibhavadikas, has transformed into a Adbhuta rasa here.

Thus, from the point of view of Bharata, these eight Rasas have been considered. An important and interesting fact about Shanta Rasa is that whether Shanta Rasa can be the subject of drama as well as poetry or not, on the basis of this fact, Shanta Rasa was not counted among the main eight Rasas mentioned earlier. Acharya Dhananjaya does not accept Shanta Rasa because it is not actionable. But Acharyas like Abhinavagupta, Vishwanatha etc. have not prohibited Shanta Rasa from the point of view of drama. The followers of this opinion say that on the stage, a skilled actor can act out the qualities of Shanta Rasa i.e. the reasons that declare the world to be false, worthless, the anubhavas of this Rasa and the communicable emotions like anxiety, sadness, etc. Hence, the example of Shanta rasa is also presented.

### (9) Shanta Rasa

Due to the knowledge of the impermanence of the world and the true form of God, the feeling of detachment towards the world is pure. When it is exalted by the appropriate Vibhavadikas, Shanta Rasa is generated. Abhinavagupta, Vishwanatha etc. have called the feeling of equanimity in pain and joy as 'Sham' and have considered it as a permanent feeling of Shanta rasa.

### Ingredients of Shanta Rasa

**Permanent Feeling-** 'Sham or Nirveda'. The spiritual joy derived from asceticism etc is called Nirveda.

**Aalambana Vibhava-** Knowledge of the insignificance and impermanence of the world, realization of the Supreme Being, ultimate reality, salvation or self-bliss.

**Stimulation Vibhava-** Ashrams of sages, places of pilgrimage, gathering of saints, study of scriptures, solitude, worldly troubles etc.

**Anubhava Feelings-** feeling timid after seeing the sorrows of the world, being afraid of troubles, readiness to leave the world, tears, tears, thrill etc.

**Communicable Feelings-** Dhriti, joy, vibodh, remembrance, devotion, mati, excitement, guilt, pity, sadness, inertia etc. Feeling of renunciation, philosophy.

### Example of Shanta Rasa:

"Aho va hare va kushumashyane va drishati va,  
Manau va loshte va balavati ripau va suhridi va.

Trine va staine va mama samadrisho yanti divasah,  
Kvachitpunyaranye shiva shiva shiveti pralapatah.



Notes

## Discussion on Rasa



## Notes

Here Nirveda is a permanent feeling. The falsely perceived world is alambhana. Tapovan is the stimulation Vibhava and Sarpadi has the same visual is anubhava. Dhriti, Mati, Vimarsh etc. are communicative expressions. In this way Shant Rasa has been expressed from Shama/Nirveda.

In fact, other Rasas also depict the subtle and internal moods of humans. Shringara Rasa includes internal emotions like Lajja, Rati, Mudita etc. and the actor enacts them. Therefore, Shanta Rasa can also be the subject of both poetry and drama.



## INTEXT QUESTIONS 8.3

1. How many types of Rasa are there?
2. What is Rati?
3. How many types of shringara are there?
4. Who is the king among the Rasas?
5. What do you understand by 'hriasa'?
6. When does Hasa transform into Rasa?
7. Which is the permanent feeling of karuna rasa?
8. When does grief turn into permanent emotion?
9. Explain the difference between Karun Rasa and Vipralabh Shringara.
10. What is Veera Rasa?
11. How many types of Veera Rasa are there?
12. What is fear?
13. When is the bhayanaka rasa confirmed?
14. What is Jugupsa?
15. What is Bibhatsa Rasa?
16. What is astonishment?
17. Define Adbhuta rasa.
18. What do you understand by Nirveda?

19. What do you understand by Shanta Rasa?
20. Why do some Acharyas not consider Shanta as rasa in drama?



### WHAT HAVE YOU LEARNT

- Rasa results from the combination of vibhava, anubhav and Communicative feelings.
- Rasa is a pleasurable feeling.
- Rasa is unbroken, self-revealing, blissful, devoid of Vedantar-sparshsunya, and miraculous. Which can be felt. It is not a matter of senses, that is, Rasa cannot be seen with eyes, tasted with tongue or touched with hands. It is a matter of feelings.
- Shringara, Hasya, Karuna, Raudra, Veera, Bhayanaka, Bibhatsa, Adbhuta and Shanta, these nine rasas are universally accepted in poetry/drama. Although other rasas are also counted, but mostly only the nine rasas are considered.
- Due to Shanta Rasa not being acted in the drama, some scholars express doubts about it.
- The position of the nine Rasas in the play depends on their form.
- Shringara Rasa is as revered as the king among the Rasas.
- The main difference between Karuna and Vipralabha Shringara is their permanent expressions. In Karuna Rasa, there is sorrow arising from the destruction of a person, while in Vipralambha Shringara, there is sorrow arising from separation from a person.



### TERMINAL EXERCISE

1. Explain the definition and nature of Rasa.
2. Explain in detail the Rasa numbers and types.
3. Comment in detail on Shringara Rasa and its types.
4. Write about Hasya and Karuna rasa.



### Notes

## Discussion on Rasa



## Notes

5. Describe in detail about the raudra and veera rasas.
6. Explain the nature and ingredients of the bhayanaka and bibhatsa rasa.
7. Describe the adbhuta and shanta rasa.
8. Write an essay on Rasa and importance of Rasa.



## ANSWERS TO INTEXT QUESTIONS

## 8.1

1. In Bharatamuni's Natyashastra
2. Bharatamuni
3. Vibhavanubhavavyabhichariasanyogadrasanishpatih.
4. Sahridaya gets pleasure by reading, listening, watching- poem, story, novel, and drama. That is called rasa.
5. "Rasyate asvadhate iti rasah " That which is enjoyed is called rasa.
6. Rasa is unbroken.
7. It is a coordinated form of many elements like permanent feeling, vibhava, anubhava etc.
8. The audience forgets his personality and existence. One becomes engrossed in the pleasure generated by the rasa.
9. Because the pleasure obtained from rasa is worldly and the joy of Brahman is supernatural.
10. Rasa is not physical pleasure, but supernatural and extraordinary pleasure.

## 8.2

1. Vibhava, Anubhav, Sancharibhava and Permanent Bhava.
2. Due to being permanently present in the heart of the sahridaya.
3. No
4. Eight

5. Reasons for evoking permanent feelings.
6. Two
7. Expressing the permanent feeling situated in the heart with the support of characters in the form of rasa is Aalambana Vibhava.
8. Due to stimulation of rasa.

**8.3**

1. 9
2. The mutual love feeling between the hero and the heroine is 'Rati'.
3. 2- Sanyoga and Viyoga
4. Shringara Rasa
5. A sense of humor arising in the mind.
6. In permanent feeling, due to the combination of vibhava, anubhava sanchari bhavas.
7. Grief (Shoka)
8. When permanent feelings, grief feelings, anubhavas and communicative feelings are strengthened.
9. The permanent emotion of Vipralambha is rati and the sorrow (Shoka) of karuna rasa.
10. When the permanent emotion called enthusiasm is combined with its favorable emotion, anubhava and communicative emotion, the heroic spirit is strengthened.
11. 4- Yudhaveera, Dayaveera, Dharamaveera, Danaveera
12. Permanent feeling of bhayanaka rasa.
13. When the permanent feeling of fear, vibhava, anubhava, communication feeling comes together.
14. Permanent sense of bibhatsa rasa.
15. The combination of permanent emotion-"Jugupsa", vibhava, anubhava, sanchari bhava forms bibhatsa rasa.



*Notes*

## Discussion on Rasa



---

*Notes*

16. Vismaya is a permanent feeling of wonder.
17. When the permanent emotion called Vismaya (awe) is combined with Vibhava, Anubhava, Sanchari Bhava, then a Adbhuta rasa is obtained.
18. Nirveda is a permanent feeling of shanta rasa. It means worldly detachment.
19. The combination of Vibhavaadi in Nirveda, permanent feeling, gives rise to shanta rasa.
20. Due to not being able to enact.