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INTRODUCTION TO RASASUTRA AND CONCEPT OF SAHRIDAYA



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You are well aware of the nature, definition, types etc. of Rasa. Bharatmuni, the pioneer of Natyashastra who systematically and comprehensively discusses the form of Rasa and its experience, is the most ancient, important and authentic Acharya. The sutras established by Acharya Bharat regarding Rasa, the explanations given by the subsequent Acharyas are known as Rasasutra-Vimarsh. The explanations of Rasa Sutra presented by Bhattlollata, Shankuka, Bhattanayaka and Abhinavagupta have great importance in determining the Rasa and understanding the nature of Rasa. The views expressed by Abhinavagupta while reviewing the beliefs of Bhattlollat, Shankuka and Bhattanayaka were considered to be the most important. Through their respective explanations, the Acharyas tried to clarify how the permanent feeling gets strengthened and attains Rasarupa through Vibhava, Anubhava and Sanchari Bhava. How does Vibhavaadi combine with permanent expressions? Along with the solution to these questions, an attempt was also made to clarify who feels the pleasure- the characters in Ramadi, the actors performing the act or the audience watching the act?

In this lesson, we will try to understand the discussion on Rasa made by the interpreters of Rasa Sutra and the role of Sahrdaya in it.



LEARNING OUTCOMES

After reading this lesson, you-

- are familiar with Rasasutra discussion;
- know the Rasa explanation of Acharya Bhattlollat and Shri Shankuka;

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- know the opinion of Acharya Bhattanayaka, Abhinavagupta, Acharya Dhananjay, Acharya Vishwanath and Acharya Jagannath;
- understand the simplification of Rasa; and
- know the concept of Sahridaya.

9.1 ORIGIN OF RASA

This sutra of Bharatmuni related to the emanation of Rasa has been the subject of discussion among the Acharyas-

"Vibhavanubhavavyabhicharisanyogadrasanishpatti."

That is, Rasa results from the combination of Vibhava, Anubhava and communicative feelings. Bharata has called Rasanubhuti as Rasanishpatti in his Rasa Sutra. Due to the extreme brevity of Rasa Sutra, it seems very difficult to understand the nature of Rasa-Nishpatti. In the previous lesson, Vibhava, Anubhav and communicative feelings have been well understood as the causal content of Rasa. The 'combination' of these three results in the origin of Rasa. The whole mystery in this statement is hidden in the words 'combination' and 'origin'. Does this combination of the above three elements occur with each other or do all three occur with some other fourth element? How does this combination happen? Unless the logical meaning of these questions is known, neither the principle of Rasa-Nishpatti can be made clear nor the experience of Rasa can be explained.

In Rasa Sutra, 'Vibhava', 'Anubhava' and 'Vyabhichari' are the components of Rasa-Nishpatti. Apart from these, the words 'Syoga (Combination)' and 'Nishpatti (Origin)' are related to the process related to Rasa. In this way, for clarity of Rasa form, the words mentioned in Rasa Sutra can be divided into two main parts-

1. Words denoting the causal content of rasa: vibhava, anubhav and vyabhichari.
2. Words indicating the process of Rasanishpatti: Sanyog (Combination) and Nishpatti (Origin).

Although, Bharat has not used the word permanent in this sutra, yet he has made it clear while explaining the Rasa Sutra. Permanent feeling is the most important and necessary element for Rasanishpatti.

There is no difference in the interpretation of the words vibhava, anubhav, vyabhichari bhava found in Bharatmuni's sutras, but regarding the words- 'combination' and 'nishpatti (Origin)', many acharyas have presented their own explanations. In this regard,

the opinions of the following four Acharyas have largely been the center of discussion among scholars:

- (1) Bhattlollat- Utpattivada (Originism)
- (2) Sri Shankuk- Anumiticvada
- (3) Bhatnayaka- Bhuktivada
- (4) Abhinavagupta- Abhivyaktivada

In the next discussion, while discussing the beliefs of these four opinions, an attempt will be made to decide the logical meaning of the words 'Smyoga (Combination)' and 'Nishpatti (Origin)' in Rasa-Nishpatti (Origin of Rasa) and to understand the nature of Rasa-Nishpatti.

Bhatt Lollat's Utpattivada (Originism)

1. In the explanation of Bharatmuni's sutra, regarding Rasa-Nishpatti, Bhatt Lollat has propounded the opinion that combination means "Utpadya-Utpadaka relationship" (causation sense) and "Nishpatti" means "origin". That is why, Bhatt Lollat's relational theory is known as originism. This origin of Rasas is accepted by Bhattlollat in 'Anukarya (The character being enacted)'. According to their opinion, rasa neither resides in the actor nor in the hearts of the sahridaya, rather it resides in the the character being enacted and is experienced through the enactment skills of the actor.

"According to Bhattalollat's opinion, the difference between permanent feeling and rasa is that only the permanent feeling strengthened by vibhava, anubhava etc. is rasa-cognizant; But both of them live personally in Anukarta Ram etc and are experienced in Anukarta (who is doing enactment)-actor etc".

Anukarya means the historical Ram and Sita etc. or similar characters described in the drama, whom the actors act or imitate on stage. The summary of Acharya Lollat's opinion is -

2. Rasa is generated when Vibhava, Anubhav and communicative feeling combine with permanent feeling. There is no difference between permanent feelings and rasa.
3. Those who are permanent in the unconfirmed state; When they become strong, they become rasa.



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4. Sanyog (Combinationa) means the relationship of the permanent feeling with the subject. This relationship is of three types -
 - Utpadya-utpadaka relationship in permananet feel;ing and vibhava.
 - Gamyā-gamaka (Prakashya-prakashak) relationship in permanent feeling and anubhavas.
 - Poshya-poshaka relationship in permanent feeling and communicative feeling.
5. For example, by performing a Yajna etc., one gets amazing results in the form of virtue and the person performing the Yajna experiences a pleasant experience; Similarly, in the theater form of Yajna, due to various reasons, the fruit in the form of rasa is produced, which is relishing by the sahridya.
6. This rasa actually arises in the character being enacted, but on stage, due to the actor's costume, speech delivery etc., the audience considers them to be he character being enacted in the same way, just as a person looking at a seashell shining in the sun considers it to be silver. Hence, the rasa is remains in the character being enacted (actual Ram etc) but the audience considers the actor as the same character being enacted (Ram etc.) hence, he feels that there is rasa in the anukarta-actor.
7. According to Lollat, the real experience of Rasa is considered to be in Ram etc.-Anukarya and secondarily in the actor that imitates the states of Ram etc. That is, the Rati Sthayi Bhava which was generated in the heart of Ram's ashrya in the world by the alambhana of Sita in the form of Sita's gestures and the influence of the environment, was manifested through anubhavas and strengthened by the communicative feelings of worry etc. and Rati Sthayi Bhava was completely fulfilled. After maturing it becomes rasa. This is imitated in drama. Due to enactment acting skills of actor, the imitating actor behaves like an impersonator, here also the feeling of stability gets strengthened and transformed into a form of rasa, hence it seems interesting to the theater audience.
8. Lollat has not mentioned social (Sahridaya) in his explanation, however, it is also true that the entire drama is performed only for the sahridya audience. In this way, even if there is no direct mention of the social (Sahridaya), it can be assumed that the social (Sahridaya) is happy after experiencing the rasa or natyarasa in actor.

9. The biggest shortcoming of this theory is that in it the experience of another's love etc. has been called Rasa.

9.3 ANUMITIVADA (CONJECTURISM) OF SRI SHANKUK'S

While reviewing the opinion of Bhattalollat, Srishankuka established his opinion. They call Rasa a matter of conjecture. Vibhava, Anubhava and Sanchari Bhava are Anumapaka or Gamak and Permanent Bhava are Anumapya or Gamyā. Their mutual combination occurs through the relationship "Gammya-Gamaka" or "Anumapya-Anumapak". Therefore, the word "Sayoga (combination)" in Bharat's Rasa Sutra means "Gamyā-Gamaka" or "Anumapya-Anumapak" relationship and the meaning of the word "Nishpatti (origin)" is "permitted". Shankuk's opinion considering Rasa as an inferential form is famous by the name of "Anumitivada". The essence of Shankuk's opinion is as follows-



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1. The real characters like Ram, Sita etc. are not present during the presentation of the drama on stage. Rather, on stage, the animator presents himself as Ram-Sita etc. due to his practice and skillful presentation of his angika (physical), verbal (Ovachika), sattvika and aharya acts.
2. The audience does not find the imitator and the gestures, expressions and gestures displayed by him to be false and artificial. The audience can guess the original Ram etc and his actions from the Nata-Nati (actors) and Anubhava etc. displayed by him. Here Ram etc., despite being artificial, does not appear like that to the audience.
3. Due to the skill of enactment of Nata-Nati (actor), the idea of permanent feeling of Nata (actor) becomes interesting in the mind of the sahridaya.
4. According to this opinion of Srishankuka, Nat-Nati (actor) is identified with the historical Ram-Sita etc. anukriyas and then from the quantifiers (reasons) in the form of Vibhava, Anubhav, Sanchari Bhavas, the permanent (gamyā) of Ram etc. related Rati etc. in Nata (actor) is inferred. Thus, the essence of Shankuk's opinion is to estimate the Rati related to Ram etc in Nata (actor) through anumana.
5. Just as a spectator, seeing smoke on a mountain, infers fire there, in the same way, seeing the actions related to Ram etc in Sahridaya infers Rati etc. feelings in nata (actor).

According to Shankuka, by estimating the Ram etc. in Nata (actor) from Chitraturanganyaya on the strength of imitation, the speculating viewer enjoys the same.

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The name of this estimation is Rasa. According to them, permanent feelings are measurable and Vibhava, Anubhav, Sanchari are measurable. These are Gamyam, Gamaka respectively. The connoisseurs consider the rasa in the nuta (actor), the social (sahridaya) only estimates that rasa. He refuted 'Rosatoptivaad' and established 'Rasanumitivada'.

There are four types of impressions after seeing an object in the world- reality, falseness, resemblance and doubt. For example, the horse in the picture does not appear to be a horse at all. This is not a horse, there is no such false impression. It is like a horse, such a resemblance does not even appear. There is no doubt as to whether it is a horse or not, yet it is considered a horse. Similarly, the realization of Ram etc. in Nat is unique from these four types of worldly realizations. This type of realization is called Chitraturanganyaya.

Acharyas have accused Shri Shankuk's opinion of unreality and artificiality. Here, the actions and expressions and gestures etc. are all artificial and not real. If estimates are made using artificial parameters, then accurate knowledge will not be possible. Rasa is to experience one's own experience through Sahridaya. This cannot be called acceptable. Our experience can become a matter of guesswork at any time.

If the meaning of "Nishpatti" of the Rasa is "estimate", then the inference is also false. If someone considers the fog on the mountain in winter to be smoke and infers fire on the mountain, then this inference is false. Therefore, realization of Rasa is impossible on the basis of false knowledge.

In the opinion of Shri Shankuka, there is no answer to solve this problem as to how the basic emotions like love, grief etc. (permanent emotions) become the social ones (sahridayas) and how the other sad emotions become happy.

This objection was also made on the opinion of Shri Shankuka that first of all, Ram-Sita etc. cannot be our vibhava through inference. Secondly, Indian society's cultural devotion towards these two will hinder the attainment of Rasa. How can a reader who has faith in Ram feel adorned by the description of Ram and Sita's love story? They are worshiped as the father of the world and the mother of the world, considering them as ordinary lovers and how can we get pleasure from their beautiful pastimes? The audience cannot identify with these revered, brave and dignified persons. Therefore, Shankuk's opinion cannot be accepted.

9.4 BHUKTIVADA OF BHATTANAYAKA

Bhattanayak's theory of Bhuktiism also presents the explanation of the principle of Rasa-Nishpatti (origin of rasa). According to Bhattanayak's opinion, "Syoga (combination)" in Bharat's Rasa Sutra means the relationship between bhijya and bhojaka and "Nishpatti (origin)" means "Bhukti". The essence of Bhattanayak's opinion is as follows-

1. While explaining Rasa-Nishpatti, Bhattanayak has considered three types of business in Rasa-Nishpatti - (a) Abhidha, (b) Bhavakatva, (c) Bhojkatva.
2. Through Abhidhavyapara, the meaning of the sentence is understood as Ram-Sita etc. feelings and their observation, smile etc. feelings.
3. In the bhavakatvavyapara, the feelings of vibhava, anubhava and communicative feelings and the permanent feelings like love, grief, sadness etc. are normalized, that is, the feeling of mine or someone else's in relation to these feelings is eliminated and thus freed from the bonds of attachment. After this, these feelings (permanent feelings and vibhavas etc.) become consumable.
4. In the bhojkatvavyapara, due to the destruction of Rajoguna and Tamoguna and the flourishing of Satoguna, those feelings become Rasanubhuti, which is called Rasabhog in this belief.
5. According to Bhattanayaka, the second stage of Rasa-Nishpatti i.e. Vibhava in bhavakatvavyapara, etc., instead of being associated with the place, time, person, take a simple form- in the context of Janakvatika, Ram is no longer Maryadapurushottam but an ordinary teenager, Sita is an ordinary teenager, Janaka is become meeting place-garden of lovers. Their words, postures and expressions no longer belong to them and become those of an ordinary lover. Therefore, the cultural devotion and devotion of the observers does not become a hindrance in the rasa. As soon as they are normalized, they enjoy rasa through bhojkatvavyapara.
6. The three actions like firstly understanding the meaning of the poem, secondly generalization and thirdly enjoying the rasa, all these three happen very quickly one after the other.
7. Bhattanayaka has refuted the existence and origin of rasa in sahridyā, action and follower. He says that rasa is felt neither in the anukarta nor in the anukarya, because from the sahridyā point of view both are strangers, he has no relation with them.



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8. It cannot be considered an expression of subjective feelings in the social (sahridaya) as Abhinavagupta believes, because if it is considered as a direct realization then the social (sahridaya) will experience grief due to the grief of the hero and heroine in the compassionate feelings. Since the observer (sahridaya) does not see the real Ram and Sita, he does not get the same impression.
9. During the acting period, the observer (sahridaya) does not even remember his beloved because if that happens then the concentration of the mind will be destroyed. In the poetry of Sita, even though Sahridaya's venerable intellect and Hanuman's extraordinary actions like jumping into the sea etc., the sahridaya cannot automatically find rasa in it.
10. Therefore, when Vibhavadi is normalized from Bhavakatva vyapara, the sahridaya with Sattva Guna gets enjoyment from Bhojakta vyapara.

The idea of generalization and Satvodreka in relation to Rasanishpatti is the most important contribution of Bhattanayaka which is accepted by all the later scholars like Abhinavagupta, Dhananjay, Vishwanatha etc. Through this, he removed the gap left in the views of Bhatt Lollat and Shri Shankuka and linked the feeling of emotion with sahridaya instead of anukarya and anukarta (imitator).

There is only one flaw in their opinion, that is that from the classical point of view there is no basis for imagining actions like bhojakatva-bhavakatva. Later, Abhinavagupta, while establishing his opinion, criticized Bhattanayak's opinion on the basis of scriptures. Abhinavagupta has accepted the generalization but he has termed the concept of bhavakatva as baseless and said that it is unnecessary because the function of bhavakatva is completed by the vyanjanashakti. According to Abhinavagupta, even the idea of bhojkatva is meaningless, because it is only a result of Rasa-Nishpatti. Therefore, there is no need to imagine any other actions for rasa.

9.5 ABHIVAYAKTIVADA (EXPRESSIONISM) OF ABHINAVAGUPTA

1. Abhinavagupta has considered Rasa as expression. The meaning of combination (sanyoga) is "abhivyangya-abhivyanjaka relationship" and the meaning of nishpatti is "expression". Vibhava, Anubhava and Sanchari Bhava are expressive and permanent feelings are Abhivyangya. When there is a relation between Abhivyanjaka and Abhivyanga then Rasa is expressed. Abhinavagupta's opinion is considered universally accepted because it provides answers to all the questions related to Rasa-Nishpatti. The essence of Abhinavagupta's opinion is as follows-

2. Some feelings always exist in the heart of the sahridaya in the form of 'Vasana or snaskararoop'. When Sahridaya recites or listens to Vibhavadi in poetry or when he watches them in drama, then the permanent feelings in the form of very subtle 'vasana' present in his heart become enlightened i.e. awakened. These awakened permanent feelings are expressed in the form of Rasa in sahridaya.
3. Rasa is achieved social- reader, listener or viewer. The social (sahridaya) does not relish any feeling from outside, but the permanent feeling present in his heart. The permanent feelings of the hearts of the sahridayas are expressed through vibhava etc. in 'vyangya-vyanjakabhava'.
4. Bhattanayak had opened a door for Abhinavagupta by establishing the principle of generalization. Abhinavagupta accepts generalization, but does not consider Bhattanayak's imagined sentiment or 'bhavakatva-vyapara'. They consider rasa as a 'vyangya' in the form of 'vyanjana'. In generalization, the relationship of a particular person is avoided and in this way, the answer to both the questions is found that how is the feeling of rasa in the social (sahridaya) and how can the happy feeling be experienced out of the sad feelings.
5. The answer to the first question is that rasa already exists as a permanent emotion in the sahridaya. They relish the feelings situated in their own heart awakened by Vibhava etc. and not the spears of Ram etc.
6. The answer to the second question is that through generalization, Vibhava etc. gets its own form. Simplification of Aalambana etc. and permanent sentiments destroys the sad nature of sentiments and makes them palatable.
7. It is possible to express only that thing which is already present, like a pot is already present in a dark room, only then the light of the lamp can express it. Similarly, permanent feelings like Rati etc. are already present in the heart of Sahridaya which are expressed through expressions like Vibhava etc. Just as the pot already present in a dark room is not available to the person without the light of the lamp, it becomes available as soon as the light of the lamp is present. The light of the lamp is its only expression. Similarly, Vibhava etc. are the expressions of permanent feelings like Rati etc. already present in the heart of sahridaya. Pot is expressible by being capable of expression, similarly permanent feelings are expressible by being capable of expression. There is a 'vyangya-vyanjaka' relationship between pot and light (Deepak). Similarly, there is a 'vyangya-vyanajaka' relationship between permanent expression and vibhava etc. Just as when there is a combination of pot and lamp-light, one gets happiness



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from the availability of pot, in the same way, when there is a combination of vyangya-vyanjaka permanent feeling and vibhava etc., the sahridaya gets joy from the expression of already existing feeling.

"According to Abhinavagupta, sentiments like love etc. are present in the form of sanskar in the heart of the sahridaya. They are adept in predicting Rati etc. through 'Lalana' etc. (reasons) in the world of kind sahridaya. In poetry-drama, by abandoning the reasons, they take the form of 'Lalana' etc., supernatural phenomena etc. and with the power of poetry, ordinary phenomena start appearing in the form of general vibhava etc. The sentiments of Rati etc. present in the sahridaya are expressed through consonants and are made palatable. This type of unique relish is called 'Rasa'. It is unique to the permanent feelings.

In this way, Rasa is the relish of emotions, it is expressed in sahridayas. His status also remains in the sahridaya. There is expression of Rasa, not origin or experience. This expression comes from the relation of vyangya-vyanjaka.

9.6 OPINION OF ACHARYA DHANANJAYA

After Bharata, Acharya Dhananjay is the main and important Acharya who explained Rasa from the point of view of drama. According to Acharya Dhananjay, Vibhava, Anubhava, Sattvika bhava and Rati etc. permanent feeling through communicative feelings in the state of relishing is called Rasa. In the staging of drama, the actor through his enactment displays the Vibhava, Anubhava, communicative feeling and sattvika feelings, due to which the permanent feelings already present in the heart of the audience in the form of subtle 'sanskara' become palpable and experienced in the form of Rasa. This relish of poetry or drama is a consciousness filled with unique joy. Those who relish rasa are called Rasika, Bhavaka and Samajika (sahridaya). Dhananjay is a follower of Mimamsaka. His ideology of generalization about Rasa is similar to that of Bhattanayaka and Abhinavagupta, but in the process of producing Rasa, he neither believes in the 'bhojya-bhojaka' relationship, nor in the 'abhivyangya-abhivyanjaka' relationship, rather he believes in the principle of 'Bhavya-Bhavyaka' of permanent feelings along with Vibhava etc.

"According to Acharya Dhananjay, rasa is not vyangya but means of poetry. In Vibhava etc. and permanent feelings, there is a 'bhavya-bhavaka' relationship. According to him, their combination creates a feeling of joy in the sahridaya. For the sahridaya, Nata(actor)- Ram etc. itself becomes the one who gives a feeling of passion, enthusiasm etc. present in the sahridaya, in the same way as clay elephants and horses give a feeling of the enthusiasm etc. already present in the child.

Vibhava etc. are for the reason of the rasa. Vibhava, Anubhava, Satvikabhava and Vyabhichari bhava are Bhavaka and permanent feelings are Bhavaya. When there is mutual relation between them, the sahridaya feels the feeling of rasa.

9.7 OPINION OF ACHARYA VISHWANATHA

Literary philosopher Acharya Vishwanath has determined the form of Rasa on the basis of the interpretation propounded by Abhinavagupta. Like Abhinavagupta, he has considered Vibhava etc. as permanent and generalization of sahriday state. In the world, those who play the role of cause, effect and co-causation in giving rise to emotions like love, grief etc., are called supernatural vibhaav, anubhav and vyabhicharibhava by the names vibhavan, anubhavan and transmission trade respectively in poetry. Due to these, there is an awakening of the sensual pleasures already present in the sahridaya heart in the form of sanskara.

In people who have acquired the skill to predict their feelings of love etc. due to the reasons of Vanitat, their vyangya, side gestures etc. and co-operative reasons like shyness, curiosity etc., the experience of worldly feelings like love etc. again and again has become a sanskara in them and in whom even after births etc. Sanskars are present, they are called sahridaya and they are the ones who enjoy poetry and drama.

Like Abhinavagupta, Vishwanath also clearly mentions the fact that the permanent feelings of worldly love, sorrow etc., may be due to happiness or sorrow in public relations, but by taking alambhana of poetry and drama, they move away from the worldly state through contact with supernatural phenomena. When one becomes supernatural, one experiences complete happiness.

Vishwanath does not consider Rasa in Anukarya Ram etc. because the Rati awakened by the darshan of Sita etc. does not reside in any other person but in Ram only, whereas Rasa is realized in many saharidayas at same time. Rati awakened by Sita Darshan is worldly while Rasa is supernatural.

As a result of theater viewing, the feeling of emotion that is aroused in Ram after seeing Sita is felt in the heart of saharidaya because the emotion that is aroused in Ram after seeing Sita has also been disturbed by the theater viewing and poetry listening. Therefore, since there is no direct relation between cause and effect, the Rati that emerges from the theater cannot be considered in anukarya-Ram.

Vishwanath does not believe in the state of Rasa even in Anukarta Nata (actor). With the help of education and practice, he demonstrates the similarity of Anukarya Ram etc. through four types of enactments - vachika, angika, aharya and sattvika. If he



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relishes rasa, he will become engrossed in it and will not be able to demonstrate the likeness of Ram etc., which is his real function. The second thing is that the follower is a character, the character never enjoys the pleasure. If a dancer becomes an observer and enjoys the drama then he can also experience the pleasure.

9.8 OPINION OF ACHARYA JAGANNATHA

Acharya Jagannatha is considered to be the last scholarly Acharya of Rasa tradition. He has also re-interpreted the views of his predecessors with originality. Acharya Jagannatha also accepts that only permanent feelings get transformed into the form of Rasa. According to them, permanent feelings like love etc. automatically become rasa after being experienced with luminous self-pleasure. Panditraj Jagannatha is of the opinion that a permanent feeling in the form of sankara always remains hidden in the consciousness of the heart. When the veil of ignorance is dissolved then that permanent feeling within which lies happiness becomes visible.

After following the thoughts related to the relish of the Acharyas, it is known that when the sahridaya reads, listens or watches the poetry, it gets generalized with the characters described in it. That is, his affinity towards those characters ends and a special relationship is formed with them. In this situation he starts experiencing the joys and sorrows of the character in a special way. In this experience of happiness and sorrow he experiences only joy. This feeling of joy is the relishing of rasa.



INTEXT QUESTIONS 9.1

1. What do you understand by Rasa Sutra?
2. Who is the originator of Rasa Sutra?
3. How many main interpretations of Rasa are valid?
4. By what name is Bhatt Lollat's opinion famous?
5. What does Bhatt Lollat mean by combination (sanyoga)?
6. What does Bhattlollatt mean by Nishpatti (origin)?
7. Where does Bhattlollatta accept the position of Rasa?
8. Is rasa possible in imitator (anukarya)?
9. 'Anumitivada' is the opinion of which Acharya?

10. What does Shankuk mean by 'combination (sanyoga)'?
11. What meaning do Shankuka take to 'Nishpatti (origin)'?
12. Where do Sri Shankuka accept the state of rasa?
13. Is there rasa only in Nata (actor) etc.?
14. By what judgment do the Sri Shankuka accept the rasa in nata (actor) etc.?
15. What is Bhattanayak's Rasa Nishpatti doctrine?
16. What does Bhattanayaka mean by 'sanyoga (combination)'?
17. What does Bhattanayaka mean by 'Nishpatti'?
18. Which one Bhattanayaka consider the poetic vyapara?
19. Bhattanayak's generalization of Vibhava etc is accepted by which vyapara?
20. Which vyapara is acceptable to Bhattanayaka in enjoying the pleasures of sahridaya?
21. What is the main flaw of Bhattanayak's opinion?
22. What is called Rasanishpatti doctrine of Abhinavagupta?
23. What meaning has Abhinavagupta accepted by 'combination (sanyoga) and 'nishpatti (origin)'?
24. What is the main reason for the universal acceptance of Abhinavagupta's opinion?
25. In what form does Acharya Dhananjaya accept Rasa?
26. Is there vyangya in Acharya Dhananjay's opinion also?
28. Where is the status of Rasa acceptable to Acharya Vishwanatha?
29. What is Acharya Vishwanath called Rasasvadan (relishing of rasa)?
30. According to Vishwanath, what is rasa?
31. How does Acharya Jagannath define Rasa?

9.9 GENERALIZATION OF RASA

Generalization is that process by which the sahridaya becomes free from its previous feelings of attachment, worry, guilt, happiness and sorrow etc. There is no feeling of



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attachment or attachment in this liberation. The characters of the poetry-drama are no longer special but remain ordinary creatures and their emotions become the emotions of living beings rather than individual beings; as a result, the audience, readers and listeners become completely engrossed in the emotions of the poet described in the poetry-drama.

Acharyas emphasized on two things in this regard- one is the generalization of Vibhava etc. and second is the identification of the experience of the reader and listener with the experience of alambhana described by the poet.

"Generalization is of the poet's own experience, that is, when a person can express his experience in such a way that it can awaken the same feeling in everyone's heart, then in technical terms we can say that the power of generalization is present in him".

Acharyas emphasized on two things in this regard- one is the generalization of Vibhava etc. and second is the identification of the experience of the reader and listener with the experience of alambhana described by the poet. Therefore, the meaning of generalization is that the feeling of a particular person or thing in the mind of the reader or listener should be similar to the feelings of alambhana described in poetry. Just as the object expressed by the poet becomes ashrya for alambhana, similarly it should also become ashrya for the feelings of all the sahridayas and listeners. This proved that generalization is based on Vibhava etc. Aalambhana. The meaning is that due to the prestige of the religions having the same effect as the established sentiments in the form of ashrya, everyone's sentiments get supported.

In this context, it is important to keep in mind that the form of generalization is not generalization of any one. Generalization is a combined, mixed activity of ashrya, alambhana- stimulating vibhava, anubhava and communicative emotion. When their combined activity or business becomes devoid of specific personality, abandons specific relationships and assumes a common or ordinary form, only then can the reader or listener experience the feelings of love etc. In this stage, it is necessary for Sahridaya also to be free from personal emotions. Hence, generalization is the combined simplified form of Vibhaava etc., due to which Sahridaya becomes free from its pre-attachment feelings and relationships and relishes the pleasure.

What is generalization? This is a matter of discussion among the Acharyas. Some Acharyas consider it as a reflection of alambhana, some as a generalization of the poet's experience and some as a generalization of Sahridaya. Bhattanayaka and Vishwanatha clearly believe in generalization of Vibhava, Anubhav and Sanchari Bhava. Abhinavagupta also accepts the simple form of Vibhava etc. The meaning is that these

three Acharyas accept generalization of Vibhava etc. i.e. taking the ordinary form of extraordinary or special.

Generalization serves as a basis for relishing the rasa. Unless the business of generalization is done, the relishing of rasa is not possible because how can the sahridaya (reader, listener or viewer) relish the basic characters who are called ashrya and the nature of their alambhana. Relishing the love of Ram and Sita, Dushyant-Shakuntala, is not right from the point of view of religious sentiment or purity and in the absence of the love of other characters, the rati of love will not be appreciated. In this way, when all the permanent feelings and vibhava etc. are normalized, only then the reader, listener or viewer is able to enjoy the rasa.

In summary, taking a special or extraordinary thing in an ordinary form is called generalization. The form of generalization is more evident in watching drama-cinema than in reciting poetry or listening to poetry. The more people forget their worldly, trivial matters and allow their minds to enter into the subjects of drama and poetry without any hindrance, the more they will enjoy it.

For example, while reading or watching the Janak-Vatika episode of Ram and Sita, the audience readers do not consider them as incarnate men but consider them as ordinary young men and women who are attracted towards each other at first sight.

Rasanubhuti is based on generalization. Indian scholars have thought about this in many ways. The thoughts of these Acharyas are being given briefly here-

- (1) Bhattnayak believes in generalization through his imaginary business 'Bhavakatva (emotionalism)'. The summary of his opinion is that in poetry and drama, after understanding the meaning through Abhidha, the vibhava, anubhav and communicative feelings are generalized through emotional exchange. As a result, the ignorance arising out of all the sahridaya's own attachments, troubles etc. gets eliminated and after this, due to the predominance of Sattva Guna, Rasa becomes palpable.
- (2) According to Abhinavagupta, when the subject-limits of space, time, effect etc. described in the drama are destroyed, that is, they become free from all kinds of bondages. Through generalization, the characters created by the poet no longer become special individuals but become ordinary creatures and when they are present in this state, the heart also becomes free from its prejudices and its worldly relations. Here, along with the generalization of Vibhava etc., the Sahridaya is also normalized due to which it is freed from the bondage of attachment and the permanent feelings of the hearts of the sahridaya also become



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normal instead of being individual's. Then the rasa is relished. In this way, Acharya Abhinavagupta believes in generalization of Vibhava etc. and Sahridaya.

- (3) Acharya Vishwanath considers generalization to be devoid of all the diversity of poetry or drama with its unique personality. Apart from this, he also says that the result of the specialization becoming common is that there is a difference between the character of the poetry-drama and the sahridaya, that is, both of them become identical. Thus, along with generalization in Vibhava etc., Acharya Vishwanatha also believes in the identity of the reader and the character (ashrya).
- (4) According to Panditraj Jagannath, when the poet and the actor publish the feeling, experience and communicative feeling, it is accepted through social vyanjana-vyapara that there is a sentiment towards alambhana in the ashrya mentioned in the poetry. Then, due to good-heartedness (sahridayata) a special feeling arises, as a result of which the soul of the sahridaya gets covered with imagination and ashrya and then feelings like love etc. arise in the heart of the sahridaya. The name of these feelings like Rati etc. is Rasa. Acharya Jagannath accepts the identity of sahridaya and alambhana.



INTEXT QUESTIONS 9.2

1. What do you understand by generalization?
2. Generalization occurs of which one?
3. What is the role of generalization in Rasasvada (relishing of rasa)?
4. According to Bhattanayaka, what is generalization?
5. What does Acharya Vishwanatha consider as generalization?
6. According to Abhinavagupta, what is generalization?

9.10 CONCEPT OF SAHRIDAYA

The reader or listener can enjoy reading a poem only when they can take to heart every scene, word, expression, meaning described by the poet, and can visualize the state in which the poet has written the poem and express its feelings. The more the spectator of a drama or the reader-listener of poetry has the power to imagine, the more pleasure they can derive. While following poetry-drama with full concentration, the emotional state of the observer and the reader becomes similar to the emotional

state of the poet. When the audience of poetry conferences applaud any poem, it indicates that they are happy after knowing the essence of the poet and their joy is expressed through the words of wow. Similarly, after seeing the scene of Dasharatha's distraught in separation from Ram, the viewer himself experiences similar distraught and his eyes also start brimming with tears. Seeing the pathetic scene expressed in poetry-drama, it is possible for the audience to forget themselves and be filled with compassion or become happy after seeing the feeling of happiness, only when there is cordiality between the reader and the audience. According to Abhinavagupta, following qualities are essential in Sahridaya-

1. Clarity of mind
2. Self-heart-communicativeness
3. Capability to be engrossed in description

Clarity of mind- Clarity of mind means purity of heart. Attachment, hatred, lust, anger etc. are impurities of the mind and make it impure. These create feelings of attachment and hatred in the heart. A mind filled with attachment and hatred is unable to concentrate on poetry and drama. To be sahridaya, it is necessary for the mind to be free from these disorders. Just as the reflection of the face is clearly visible in a clean mirror, in the same way, the feelings described by the poet are easily reflected in the pure heart of the sahridaya.

Self-heart-communicativeness- Self-communicativeness requires the ability to communicate within the observer's 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 heart. The feelings of the poet and the sahridaya become similar.

Capability to be engrossed in description- The ability to be engrossed in a describable object is also necessary for sahridaya. It means complete concentration and identification with the subject described by the poet. Whatever is described by the poet, the sahridaya gets so engrossed in that description that it has no knowledge of anything else. This state is also called absorption and identification with the dramatic subject matter. In the state of identification, the mood of the poet and the mood of the sahridaya become similar. The narrow boundaries of personal and other feelings in the mind end. When a drama is watched or a poem is read, the heart of the sahridaya should be filled with the feelings presented in it. The mind should not be disturbed by the emergence of any other emotion or feelings unrelated to the subject matter presented.



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For example, if the viewer, reader or listener connects a tragic scene in a drama with an incident in his personal life, he cannot enjoy it. The rise of personal tendencies destroys the feeling of concentration.

It is seen in the world that even without telling, one can know the mood of a person by seeing his actions and gestures, but due to being bound by the trivial limitations of attachment, the person is not able to get attached to them. The audience's mental attitude expressed through drama is not limited by the narrow limits of perception. There is no petty selfishness in it. The personal boundaries of the rasajnya (able to relish the rasa) become relaxed at that time. The mind becomes completely absorbed in emotions and experiences extreme peace. At that time the viewer assumes an ordinary mindset. From the point of view of drama, it is called Rasna-Vyapara (action of relishing the rasa). Therefore, it can be said that only a sahridaya has the ability to derive pleasure from poetry, drama etc. Poetry, drama, story, novel are the things of the sahridaya. Only a sahridaya can experience their joy. Without sahridayata, neither sensuality is possible, nor immersion and rasa in poetic drama. sahridayata is the relish of rasa-experience, one who does not have sahridayata is not capable of rasa-experience.



INTEXT QUESTIONS 9.3

1. What do you understand by sahridaya?
2. Is every person sahridaya?
3. What do you understand by concentration?
4. What is happiness related to?
5. Which qualities are necessary for sahridaya?



WHAT HAVE YOU LEARNT

- The originator of Rasa Sutra is Acharya Bharat.
- "Vibhavanubhavavyabhicharisanyogaad rasanishapti." There is the main Rasa Sutra which has been interpreted differently by the Acharyas.
- Major Rasa Sutra commentators are Acharya Bhattlollatta, Shankuka, Bhattanayaka and Abhinavagupta.

- Acharya Dhananjay considers the components and generalization of Rasa Nishpatti in the same way as Bhattanayaka, but his principle of Rasanishpatti is fundamental. According to which there are vibhava etc. or poetic sentiments, permanent sentiments and sentiments of rasa.
- Generalization means generalization of the subject. Generalization is a combined activity, it is not only about alambhana, not only about ashrya, nor about both of them separately, but about their combined or mixed activities.
- A sahridaya who has the ability to be engrossed in poetry or drama. In this way, after explaining Rasa-Nishpatti and generalization, Sahridaya, the overall explanation of the expression of Rasa can be understood. Acharya Abhinavagupta said in Bharatmuni's Rasa-Nishpatti Sutra- 'Vibhavanubhavavyabhicharisanyogad rasanishapatti' that when the permanent feeling situated in the form of sanskara in the heart of the sahridaya gets the combination of Vibhava, Anubhav and Sanchari Bhava, then it gets expressed in the form of Rasa.



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TERMINAL EXERCISE

1. What do you understand by Rasa Sutra discussion?
2. According to Acharya Bhattlolal, explain the explanation of Rasanishpatti.
3. Write about the nature of Sri Shankuk's opinion and the shortcomings in its Rasanishpatti.
4. Explain in detail the specialty of Bhattanayak's Rasa-Nishpatti.
5. Explain the expressionistic nature of Abhinavagupta's opinion.
6. From your point of view, which is the most appropriate explanation of Rasa Sutra and how?
7. Explain generalization and explain its necessity.
8. Explain the concept of Sahridaya.
9. Prove that generalization and Sahridaya are the basic bridges of rasa.
10. Write an essay on Rasa Nishpatti and its entire form.



ANSWERS TO INTEXT QUESTIONS



Notes

9.1

1. Sutra related to Rasa
2. Acharya Bharata
3. Four
4. Utpattivada
5. Utpadya-utpadaka relation
6. Nishpatti means origion
7. The state of Rasa accepts in 'Anukarya'.
8. Yes, rasa in imitation is possible.
9. Srishankuka
10. Sanyoga (Combination) means 'Ganya-Gamaka' or 'Anumapya-Anumapaka'
11. Nishpatti means "Anumiti".
12. The state of Shakunka Rasa is accepted in anumana.
13. According to Acharya Shankuka, there is rasa in Nata (actor) etc.
14. Chitraturanganyaya
15. Bhattanayak's Rasa Nishpatti opinion is 'Bhuktivada'.
16. According to Bhattanayaka, the meaning of Sanyog is 'Bhojya-Bhojaka'.
17. Nishpatti means 'Bhukti'.
18. Three poetic vyapara (1.) Abhidha, (2.) Bhavakatva, (3.) Bhojkatva
19. By abhidha vyapara
20. Bhavakatva vyapara
21. From the classical point of view, there is no basis for imagining like Bhojkatva and Bhavkatva.

22. Abhivyaktivada (Expressionism)
23. Combination-'abhivyangya-abhivyanjaka' relationship, Nishpatti-Abhivyakati
24. Because in this the answer to all the questions related to Rasa Nishpatti is found.
25. According to Dhananjaya, Rasa does not mean vyangya but poetry.
26. According to Dhanbajaya, Rasa is not vyangya.
27. Rasa is already present in the heart of sahridaya.
28. In the sahraidayas heart, there is an awakening feeling of sanskara that already exists in the past.
29. To sahridaya
30. According to Acharya Jagannatha, only permanent feelings transform into the form of Rasa.
31. Paditaraj Jagannath is of the opinion that a permanent feeling in the form of sanskara always remains hidden in the consciousness of the sahridaya. When the veil of ignorance is dissolved, then that permanent feeling becomes visible.

9.2

1. Such expression of a person's feelings which can arouse similar feelings in everyone's heart is called generalization.
2. Generalization is of the poet's own experience.
3. Generalization serves as a basis for rasa.
4. According to Bhattanayaka, 'bhavakatva' itself is generalization.
5. Vishwanath considers generalization as depriving all the various aspects of poetry or drama of their distinct personality.
6. Abhinavagupta believes in generalization of Vibhava etc. and Sahridaya.

9.3

1. The poet who can make every scene, word, expression and meaning of the described poem sink into his heart is a sahridaya.
2. Yes
3. Getting absorbed/absorbed in the subject (concentration)
4. By relishing of rasa.



Notes

MODULE -4

Introduction to Indian Dramas

In this module, the application of the theoretical aspect has been presented to the learners by selecting major plays from Indian dramas.

10. Abhijnanashakunta
11. Mrichchhakatika
12. Dhruvasvamini
13. Prabodhachandrodaya