

**Note****27**

## RASA

Dear learners In this text there is a criticism about rasa. Starting from the first chapter, we studied various poetic work (Kavya). Similarly, we also got the introduction of Chhand, Alamkaraa, etc. After that, you should now receive the introduction of rasa.

Rasa is the most important of the kavyas of literature. poetic work is organized in the form of words, meanings, Alamkara etc. Here we briefly show the different views about Rasa. Its study will be of great help in the study of Kavyaprakash-Rasgangadhar etc. Here we will quote the verses of ancient texts in very prominent places. From simple sentences, the meaning of ancient texts is propounded, so that learners can easily understand the scriptures other than literature.



### OBJECTIVE

After studying this lesson, you will be able to:

- know more about the main subject-Rasa;
- know about the Rasa Sutra, the rasasamanvaya and the nature of Rasasvaada;
- know about the extra-ordinary generalization principle of kavya in the form of Rasanubhav;
- learn about utpattivad, Anumitivada, Bhuktivism and abhivyaktivad;
- know the blissful accomplishment of Karuna Rasa, the sequence of rasas, the glory of shanta rasa; and
- the overall introduction of this principle is proved, which will facilitate the study of further texts like Kavyaprakash.

## KAVYADARPANA



Note

## 27.1 INTRODUCTION

Scholars mean that the ultimate fruit of Poetic work is Rasa. The nature of rasa is bliss. All the actions of all beings are arranged in Ananda or Pleasure. Similarly, all the subjects of poetic work are arranged in rasa. The rasa is settled in all, then does not tend elsewhere for its own fulfillment. This rasa is revered as the soul of poetry. From milk to curd, from curd to butter, from butter to ghrīta, nothing is better than ghrīta. That is, the very essence of milk is ghee, in the same way, in poetry, the essence of everything is the Rasa. Poets compose poems for the publication of Rasa. People who are sahrīdyā attached to poetry. As Bharatmuni said in Natyashastra ‘नहि रसाद् ऋते कश्चिदर्थः प्रवर्तते।’ In him, not only in poetry, but in all the arts like song and dance, there Rasa is a soul. This must be understood. . ‘रस्यते इति रसः।’ One should know the taste of blissful Rasa. The first representation of this rasa is found in the Natyashastra of Bharatmuni. In the sixth chapter of Natyashastra, the subject of rasa has been elaborated in detail. On the basis of the above subject, later figuratives have formulated the rasa. The famous and authentic interpretation of Natyashastra is Abhinav Bharati. Its author is Abhinavagupta.

**Formulation of Rasa-sutra**

“विभावानुभावव्यभिचारिसंयोगाद् रसनिष्पत्तिः” This Rasasutra is in the sixth chapter of Natyashastra. Rama Sita etc. or Samudraparvatmeghadi represented in poetic work or drama called Vibhava. That Vibhav supernaturally illuminates the feelings of sorrow etc. in the hearts of the Sahrīdyā. Hence his name is Vibhava. Sahrīdyā sarcasm, smile-speech etc. are called Anubhava. From that Anubhava, the action speech etc. present in Ramsita etc. are anubhav. Vyabhichari means stable or changeable. vyabhicharia bhava only comes in the middle of a rasa experience and goes away after a few moments. These mental feelings are unstable. Those shame, doubts are Vyabhichari bhava

**27.2.1 Coordination**

Ramsita etc., present poetic work or drama are vibhavas. They describe the actions of Smit Darshan, Interpretation. Their shame, doubt, etc. are vyabhichari bhava. In this way, Ramsita etc. are presented by poetry or drama containing shame and humor and smith-darshan-speech etc. In this way, when there is a proper combination of Vibhavadi, the supernatural joy that is expressed in the heart of Sahrīdyā is rasa.



## INTEXT QUESTIONS - 27.1

1. What is the soul of poetry?
2. What is Vibhava?
3. Rasasutra is in which chapter of Natyashastra?
4. For whose publication do poets compose poetry?

## 27.3 THE NATURE OF RASANUBHAVA

In the Rasasutra, it is seen that the Rasa is produced in the combination of Vibhavadi. When there is curiosity about the matter in which the Rasa resides, then figuratives says. व्यक्तः स तैर्विभावाद्यैः स्थायी भावो रसः स्मृतः। Kavyaprakash 3/2

Expressed by the Vibhav-Anubha-Vyabhicharibhava, existing in Saridya, ratishokadi permanant bhavas called Rasa. There are many feelings in the heart of the Sahritya. They are rati,shoka, hasya etc. They are stable till the attainment of Rasatva. That's why they are called permanent. they are nine -

रतिर्हासश्च शोकश्च क्रोधोत्साहौ भयं तथा।

जुगुप्सा विस्मयश्चेत्थमष्टौ प्रोक्ताः शमोऽपि च॥ Sahityadarpan 1/175

These nine permanent expressions in this verse are Rati, hasa,shoka,krodha, utsaha, bhaya, jugupsa, vismaya, vishmaya.

The pleasure arising out of the love of the mind in the desired subject is the pleasure, the development of the mind resulting from the disorder of speech is called Haas, the sorrow of the mind arising out of the destruction of the favor is a special mourning is shoka. Anger is the sharp quality of the mind produced in being unfavorable for desire. Enthusiasm is the name of the fervent passion in the commencement of work etc. The weakness of the mind of great calamity is fear due to the sight of a tiger. The evil intellect arising out of the vision of the evil spirit is a jugupsa. The wonder is like expansion of the mind in awe-inspiring in the phenomenal sighted subjects. In the absence of the whole external world, the pleasure of its rest is called sham.

Indefinite knowledge of these expressions is called doubt. Like sthanu or men or . Here it is doubtful to assume whether this object is a sthanu or a person.

The worldly life is full of happiness and sorrow. It is they who experience the world beyond the path of poetry and have a taste in the form of the Supreme is Rasa. How is the experience of those feelings supernatural in poetic work. The doubts are resolved

## KAVYADARPANA



Note

## KAVYADARPANA



Note

as to how their experiences in public life appear to be temporal. All subjects in worldly life are not mine or mine. In this way two types of intelligence are received. This thing is mine, this thing is not mine, this thing belongs to someone else, this thing does not belong to others, thus are received. Everywhere the relationship between oneself and the other is seen to be accepted or avoided. In this way the knowledge or experience of whatever object is received is said to be temporal or laukika. Laukika experiences are derived from four types of knowledge, as figurative say. They are right knowledge, false knowledge, doubt knowledge and analogous knowledge. These are the means of conduct in the people.

1. Samyak Gyanam - Ramoyam Vrikshoyam etc. The knowledge is called accurate knowledge, which is attained by the pratuakshadi pramanas etc.
2. False knowledge - This is illusory knowledge. Just as seeing a rope lying in dim darkness, the belief of a snake in its place is false knowledge. Seeing the sthanu, a person appears. Thus, imposition of other things is false knowledge.
3. Doubtful knowledge - The subject has indeterminate knowledge, that is doubt. Like sthanurva purusho or - this purusha or sthanu? There is uncertainty when such an inaccurate knowledge occurs. This uncertain knowledge is called doubt.
4. Analogous knowledge - The knowledge which is acquired in an unknown subject with the help of analogy of previously known matter is called analogous knowledge. For example, "Gauh eva gavayah"; a man who does not know a cow, understands a man who does not know a previously unseen Nilgai with the same force. This is analogous knowledge.

All actions are possible with this knowledge. But the objects of poetic work are not absorbed by these knowledge. poetic work is absorbed from Chitraturga Nyaya. The horse written in the picture is neither real, nor different from the horse, nor is it like a horse, nor is it a horse or it seems to be different from it. But this is a horse. This is knowledge. This type of knowledge is called aharya knowledge. That knowledge is discreet and not like the knowledge of a rope. The serpent knowledge in the rope is not an depict of reality. In aharya knowledge, even though there is accurate knowledge, it is not for any other purpose. Such knowledge is prudence. Like there was a lion in a forest. He wanted to be Vanraj. For this, he organised a meeting of the all creature of the forest to gain the trust of all. There the lion does not want the post of Vanraj, so he did not even organize a meeting of the creatures, because the lion is a creature and not a wise man. The deer etc. do not do the work that man does. This reality is known by us. Still, the behavior like that of a lion is accepted and accepted only with the help of aharya knowledge. In this way, through the knowledge of aharya, the policy of ethics

is proved in detail in the Panchatantra tales. Therefore, the supernaturalism of the Vibhavadi is proved by the poetic elements through aharya knowledge. etc.

### 27.4 SIMPLIFICATION

The lack of acceptance and avoidance of the relation of the personal cosmic nature about the subject of Vibhavadi and about the self is a simplification. Therefore, the ordinary Vibhavadi is not mine, this is not mine, it is not of this, it is not of this type, this type of self-relationship is known without relation to the other. Country-time, personal, external, etc., live in the form of a veil of substances in the world. When that type of veil is not visible then matter is ordinary. If there is a connection, it is extraordinary. The extraordinary is particularly finite. Almost everything in the world appears to be extraordinary. By this the objects belonging to one man are not able to be felt and tasted by the other, nor the wife of one is seen by the other. In this way, all substances are special and special with respect to the environment.

In poetry, Vibhavadi appears to be without special dharma, that is, they are published in general. So there is no relation between them. The veil of relation is broken. Therefore, in poetry, all the forms of husband, wife and daughter are capable of being seen and tasted by all. The kissing, embrace of Shri Krishna, Radha etc. is also worthy of all to see. But it never happens in life. Therefore it is said that figuratively - generally the realization of Vibhavadi is a supernatural realization. There is aharya knowledge about Vibhavadi, it proves simplification and sahridyatva. When the Vibhavadi appears simplified, then the hearts of the sahridyas are immersed in Bhavadi. When Sattva guna prevails in the mind, Rajoguna and Tamoguna go down. Due to this, the ignorance of the mind is immediately removed. Only pure Sattva is published. Ignorance is the hindrance to the realization of the nature of the soul. Ignorance here is mainly anyatha knowledge otherwise and that I am the person, I have to do many things. The fruits of those actions should be enjoyed, etc. The original form of the blissful soul is bestowed by that ignorance. With this the world begins. In this way ignorance lives by the acceptance of worldly relations. On normalization, that ignorance is immediately removed. Just as there is generalization in the subject of Vibhavadi, similarly there is a generalization of the sahridya in its subject also. Then there is immediate cessation of ignorance. Then in the past itself, enlightened and generalized Rati, etc., is called chidanandopahit rasa. In this way, the eternal feeling, etc., normalized from the sahridya's glory, enlightened by Vibhavadi, is the rasa. This is the view of Abhinavagupta-Mammata etc.

In Jagannath's opinion, Vibhavadi becomes simplified by the glory of sahridya. The permanent feeling, etc., enlightened by him is also simple. Then through the ordinary,



Note

## KAVYADARPANA



Note

the chittvritti performs its own harm by its permanent nature. Therefore, the worldly acts remain without relation. In this way, due to retirement from the form of restriction, the soul considers itself to be the Chidanandalakshna, which is hurt by a permanent feeling. Only the soul devoid of the veil of ignorance that has been absorbed by that ordinary, Rati etc. is situated in the form of rasa. is also included in the Vedas “रसो वै सः”, “रसं ह्येवायं लब्ध्वा आनन्दी भवति” (तैत. उप. ब्रह्मा. वल्ली)



## INTEXT QUESTIONS - 27.2

6. Who is Ras?
7. How many are the permanent expressions?
8. What is aharya?
9. What is ignorance?
10. Who is vyabhicharibhava?

## 27.5 DIFFERENCES IN DESCRIPTION OF RASA-SUTRA

In the description of the Rasasutra, four opinions are famous - they are available in Abhinavbharati. रस उत्पद्यते इति भट्टलोल्लटः। रस अनुभीयते इति श्रीशंकुकः। रसो भुज्यते इति भट्टनायकः। रसः अभिव्यज्यते इति अभिनवगुप्त। Let us look at all these in brief.

**Utapattivada** - “विभावानुभावव्यभिचारिसंयोगाद् रसनिष्पत्तिः” This is the Rasasutra of Bharatmuni. Here Bhattalollat has elucidated the meaning of the word 'Nishpati' as utapatti. In his opinion, the relationship between Vibhavadi Statibhavadi's in rasa is utpadya-utpadaka. According to this, the rasa is anukarya. It is imitated by acting from the acting of the nut. For example, Rama, Krishna etc. are anukarya. The rasa located in anukarya is appears in Nat due to Ramatvadi anusandhan bala. There is mainly rasa in By this, rasa is located in anukarya Ram etc. Secondly, that rasa is present in the nut in secondary form. This is the view of Bhattalollat.

**Anumitivada**- The exponent of anumitivada is Srishankuk. They find fault in the opinion of Bhattalollat. If you accept the rasa in Rama etc., then that Rama etc. are not present today. Even if it is, it is not on the stage. So the rasa is not suitable in the anukarya. So rasa is being anumita, it should be accepted. Seeing the smoke on the mountain in the world, it is decided that there is fire in the mountain. That is, after understanding the proper cause, fire is estimated. Similarly, the anukarta of Ramsita etc., seeing the acts of acting like kissing, etc. Here the joy of the sahridaya is experienced by guessing the rasa in the nut. Thus, in the opinion of Srishankuk, rasa is received

through Anumana. Therefore, in the Rasasutra, the meaning of the word 'Nirpatti' is anumiti.

**Bhuktivada** - The founder of Bhuktivada is Bhattanayak. They first find fault in the opinion of Srishankuk. If the Rasa is accepted in the nut, then how can the sahritya be happy in kavya. If the joy in kavya is not of the sahritya, then why are the sahritya engaged in poetry. The rasa situated in Nat is laukika. Its not a simplification. For this reason Sak Shringarikaras pradhan kavya will be jugupaskarak (a factor of hatred) to the civilized people. In the estimation side, it is for vyabhicharibhava. This other fault is also in the opinion of Shri Shanuk. Hence Bhattanayak propounds bhuktivada. In his opinion, in poetry, there is a sense of poetic meaning from the Abhidha. After that, there is a generalization of Vibhavadi with the bhavakatva action of poetry. After that the sahritya becomes sattvodrak. That executes the rasa-experience ability in the mind. Then the Raja and Tama qualities that distract the mind are no more. After that the soul rests in itself. That visharanti (Rest) by including rati etc permanent feeling, used to bhoga through the bhogikarana actions. For this reason, in his opinion Nishpatti means Mukti.

#### Defects in Bhattanayak's opinion -

For the simplification of Vibhavadi, he accepted the action of sentimentality of words in poetry, that is not proper. Emotion is the dharma of heart of the sahritya not the word dharma

Bhojakatva is not needed because to see the lamp covered by the Ghat is the only act of diversion of the Ghat. On performing Ghatapasaran, the lit lamp gets illuminated by itself. Deep exposure This second action is not residual after the diversion. In the experience of the bliss of the soul in the form of consciousness, when there is a banishment, then by self-illuminating, the self-relaxed happiness is felt from the soul itself.

#### Qualities in Bhattanayak's opinion -

The rasa situated in the heart of the sahritya it is very appropriate. The main rivet in the process of rasa is the simplification of vibhavadi. Bhattanayak has a great contribution in its formulation.

**Abhivyaktivada**- The founder of Abhivyaktivada is Abhinavagupta. Anandavardhana was of the opinion that there is a vyangya-vyanjakabhava between poetry and rasa. Abhinavagupta has explained it well. In their opinion, the meaning of rasa nipatti is the expression of rasa. Vibhavadi is established through poetry or drama. Vibhavadi is simplified by the glory of the sahritya. Due to the generalization of Vibhavadi, there is



Note



## KAVYADARPANA



Note

enlightenment (awakening) of the permanent feelings etc. of the heart. Pramata is also ordinary in the normalized permanent expressions, that is, there is an immediate retirement of ignorance. Ignorance is here in the form of worldly relations, I am the doer, it is mine, it is not mine, it belongs to others etc. are the symptoms. Due to which Pramata is extraordinary and finite. In the immediate cessation of that ignorance, the unrevealed Rati, etc., are subjected to the self-realization of Chidananda. In this way the generalized Chidananda's subjective permanent feeling is expressed and that is the rasa of bliss.

Rasa Siddhanta was established from Rasa Expressionism. Jagannath perfected it. In the opinion of Abhinavagupta-Mammata etc. there is a permanent feeling without the veil of ignorance involving Chidananda. In Jagannath's opinion, the soul is the rasa, with rati etc. permanent feelings but with the cover of ignorance. The other process is similar to that of Abhinavagupta etc. in Jagannatha

**INTEX QUESTION-27.3**

11. Who said that the rasa is in the anukarya?
12. There is rasa in anukarta whose opinion is it?
13. Where is the bhogikarana action allowed?
14. Who first formulated the simplification?
15. Who is the founder of Expressionism?
16. What is the rasa of Anandavardhana's opinion?
17. Where is not bhogikarana in Abhinavagupta's opinion?
18. How is simplification proved in Abhinavagupta's view?

### 27.6 OBJECTIONS AND SOLUTIONS REGARDING KARUNARAS -

Grief (Shoka) is a permanent emotional compassion. If grief is permanent, it cannot be blissful. By the definition of rasyate or asvadyate, the word of rasa is not compassionate, it is objected. Let us resolve that compassion is blissful, for this the experience of sahritya is proof. If the Karunaras were the cause of sorrow in the epic Ramayanad poetic world, but in those poems, the willful tendency of the people has been seen. Therefore, compassion is joyful. By accepting simplification in the process of rasa, it is proved that compassion is not sad.



## 27.7 ORDER

शृंगार हास्य करुणरौद्रवीरभयानकाः।

बीभत्सोऽद्भुत इत्यष्टौ रसाः शान्तस्तथा पुनः॥ सा.द. 3/76

Here the order of the rasos exists. Bharatmuni also calls this sequence. These nine rasas are Shringar, humour(Hasya), compassion (Karuna), rage (Raudra), heroic (Veera), terrible (Bhayanaka), gruesome (Vibhatsa), wonderful (Adbhuta), calm (Shanta) Abhinavagupta has described the importance of their sequence in Abhinavabharati.

Among them, Rati is the natural and powerful love of all beings, the first of them is the shringara due to permanent bhava rati. That kama is predominant. Humor is always adornment. Therefore it is second. The opposite of happiness is grief. Therefore, the feeling of mourning, compassion, is the third. The cause of compassion is anger; therefore, anger is the fourth of the permanent emotional raudras. Raudra is born out of the material -Artha of life. All the material elements of life are said to be through Artha. The root of Kama and Artha is Dharma. Therefore, the virtuous heroic (Veera rasa) is the fifth. Enthusiasm is enduring; it gives fearlessness to the coward. So after Veeris is terrible rasa. The vibhavadi's common sense of dreadful Vismaya rasa is of bitterness. That's why after the terrible, there is a Bibhatva rasa. The end result of Veeras is astonishment. That is why in the end the feeling of astonishment is a wonderful rasa. In this way the eight Rasas are arranged as the representative of the Trivarga of Dharmartha Kama. Distinctions are proved by propensity dharma. The antithesis is nivartti dharma. By that apvarga i.e. salvation is proved. Therefore, at the end of the day, the giver of the fruit of salvation is a calm (Shanta) rasa.

## 27.8 IMPORTANCE OF CALM (SHANTA) RASA

Shantaras has a very high place in the Alankar Shastra. Bharatmuni has said about Shantaras - “अथ शान्तो नाम शमस्थायिभावात्मको मोक्ष प्रवर्तकः। स तत्त्वज्ञान वैराग्य आशयशुद्ध्यादिभिः भावैः समुत्पद्यते।” That is, Shantaras matures with the sense of calmness. Shama Bhava is proved by its self-discrimination, elemental knowledge and dispassion. Shama is called Shanti or Upasham. That is, if there is no annoyance in the mind due to the happiness or sorrow obtained by whatever material in the world, then it is Shama Bhava. The real understanding of the world and the soul is called 'Tattvajnana'. With the accomplishment of 'Tattvajnana' and dispassion, there are no duties left for the attainment of favor in the world. In this way, by following dispassion, self-knowledge is attainable in the form of Brahmanand soul. Inspiration towards perfect salvation

## KAVYADARPANA



Note

## KAVYADARPANA



Note

arises from the feelings of sham, stable, peaceful, Nityanity, discretion, dispassion, meditation, brahmchintan etc. That is why Mumuksh also tastes the life story of Shuk-Shukaracharya. Just as all the worlds are absorbed in the soul, in the same way all the feelings i.e. rasa are absorbed in peace. Bharatmuni has said -

स्वं स्वं निमित्तमासाद्य शान्ताद् भावः प्रवर्तते।  
पुनर्निमित्तापाये तु शान्त एवं प्रलीयते॥

That is, by taking shelter of Rati, Haas, Shokadi shringara humor, compassion, rasa are expressed. Again, in the absence of Ratihasadi Nimitto, they are absorbed in silence only. so say -

भावा विकारा रत्याद्याः शान्तस्तु प्रकृतिर्मतः॥

That is, the eight rasas of Shringaradi are born out of shanta rasa, just as the spirit of the world arises from the soul. Just as the Supreme Soul of the Vedantis does not arise, in the same way the shanta rasa does not arise. That's why it is called nature.

Rasa: rasa, permanent feelings, vyabhichari bhava, varna and deity

shrangara, shame, worry, curiosity, Shyam Vishnu

Humor

Karun, grief, attachment, nostalgia, guilt, memory Kapotvarna Yama

Rudra, anger, anger, infatuation, etc. Blood color Rudra

Heroic zeal, mind, pride, memory etc. Hem, proud Indra

Terrible fear, confusion, doubt, depression etc. Krishna period

Vileous lust, attachment, impulsiveness, depression, disease Neel Mahakal

Wonderful: astonishment: discord, confusion, impulse, joy etc. Pit Brahma

Atidhaval Narayan



## INTEXT QUESTIONS - 27.4

19. Humor follows what?
20. Who is the Dharmapradhan Rasa?
21. From where does Raudraras come after Karuna?
22. What is Rasa, the originator of salvation?
23. What is the permanent meaning of calm?

24. How much is Vikriti Rasa?
25. How is Shantarasa Prakriti Rasa?
26. When do Bhava merge into silence?



### SUMMARY

Rasa is the supreme subject of poetry. Poets compose poetry from the experience of rasa. Feel the heartfelt rasa from that poetry. All the parts of poetry, meaning, Alamkara etc. are full in rasa. The rasa is complete in itself. It is poetic. Bharatmuni enunciated it. Bharata's Sarsutra is - विभावानुभाव व्यभिचारिसंयोगाद् रस निष्पत्तिः। Devotees devoted to poetry or drama are simple with the power of sahridya. By simplification, they become extraterrestrial objects of poetry. In this way, while being ordinary and supernatural, Vibhavadi evokes the permanent feelings of the sahridya. Then even the state of mind becomes normal and awakens. Due to the power of simplification, there does not appear to be terrestrial relations there. After that the restrictive ignorance of Atmananand is immediately retired. Then from the sense of restriction, the self-illuminating blissful soul manifested by vibhavadi manifests itself. Light emanates from the real soul. Therefore, permanence is bliss. In this way, expressed by vibhavadi, the state of steadfastness is rasa. This is the opinion of Abhinavagupta and Mammatadi. Jagannath has called only a soul free from the immobility and without a veil is called rasa. The proof there is the Shruti Veda. 'रसो वै रसः, रसं ह्येवाय लब्ध्वा आनन्दी भवति।'



### TERMINAL EXERCISE

1. Explain Rasasutra.
2. Formulate the simplification.
3. How is the transcendental of matter proved in poetry?
4. Criticize the merits of the Bhattanayak opinion.
5. Explain abhivyaktivada?
6. Compassion is a blissful form, explain?
7. Explain the importance of Shanta Rasa?
8. What are the flaws in utapattivada and anumitivada?



Note



Note



## ANSWERS TO IN-TEXT QUESTIONS

### 27.1

1. Rasa.
2. By which all the permanent expressions are enlightened, that is Vibhava.
3. In the sixth chapter.
4. For the publication of rasa.
5. Rasyate asvadyate iti rasah.
6. Vibhavadibhih expressiveness etch styibhavo rasah.

### 27.2

7. Nav (nine).
8. Yatkinchit Purposeva Shat Vivekpurvika Atsmin Tadbuddhih.
9. I am the doer of my work etc. Otherwise the acceptance is called ignorance.
10. Adulterous i.e. unstable nature adultery.

### 27.3

11. Bhattalolata
12. Shanuk.
13. To taste.
14. Bhattanayak.
15. Abhinavagupta.
16. Rasa expressiveness.
17. Because of Rasa Swaprakash.
18. With the glory of sahritya

### 27.4

19. Anugamana of shringara rasa
20. Veer Ras.
21. Anger for the cause of grief.
22. Calm.
23. Sham.
24. Eight.
25. All the Rasas are absorbed in Shanta rasa
26. When the cause is destroyed, they are absorbed in peace.