
UNIT 2 APPLIED RASA – INDIAN PERSEPECTIVE

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2.0 OBJECTIVES

The word ‘applied’ means, to apply a theory to practical ends. theory precedes ‘practical application’. The application of theory is also the test of the accuracy, the correctness and the utility of a theory. *Rasa* theory when it is applied to particular fields, say, drama, poetry etc, it is called ‘applied *rasa*’. P. Patnaik says, “unless it can be applied, it has very little practical relevance. Then it usually stagnates, or dies, if it survives, at all, it does as a mere fossil. In most cases, a good literary theory has a double potential. It can lead to further theories to prove newer philosophical speculations..... But this not enough, it must have general application ability. Not merely that. It should be something that is not a matter of vogue. When interest have shifted, such a theory should be left nowhere. And finally it must be flexible enough to take the wear of time, to be malleable to interpretations and newer needs”.

2.1 INTRODUCTION

The problem of defining the term, ‘*rasa*’ is owing to the different senses in which the term is used. The uses of the term lead to different meanings due to the various contexts, the various periods of time, or occasions. Theory of *rasa* deals with various emotions, since literature is related to life, and in life, emotion plays every dominant role. Secondly, *rasa* theory covers an entire literary process from its very conception in the mind of the artist to its final perception in the heart of the perceiver or reader. The artist’s genius or “*pratibha*” “leads to an excellent text which has the capacity to transport the essence of aesthetic enjoyment – *rasa*”. Each of these factors is indispensable and “it is this total world – view that makes up the lucid theory. Thirdly, the tremendous linguistic potential of *rasa* is the communicability of emotion which cannot be directly communicated. It can only be *suggested* through words or their equivalents. Fourthly, Indian *rasa* theory is the richest traditions of dialectics and interpretations more than thousand years old. *Rasa* theory is ever new, as it deals with fundamental emotions of mankind which is deathless, dateless and exist till eternity. *Rasa* is philosophical to the core since it aims to attain the fore fold purusarthas of Kama, artha, dharma, Moksha.

2.2 RASA IN TRADITION

The word; ‘*rasa*’ means essence, crux, flavor, taste, savour etc. The word ‘*rasa*’ is used in Ayurveda, whereby essence of several plants, leaves etc are extracted for preparing medicine. According to traditions, mercury (also called *rasa*) after going through course of processing, which is known in Sanskrit as Samskara, yields a *bhasma*” a sacred residue that may be used as a medicine. Processed mercury was used in alchemical attempts to convert base metals into higher metals. *Rasa Shastra* is said to have developed between 6th and 7th Century. The Buddhist sage Nagarjuna is considered to be the first to use mercury for its alchemic purposes, He is quoted as saying. “I am experimenting with the mercury to eliminate poverty from this world” – “*Siddhe rase Karisyami nirdaridryam yham jagat*”. It is believed that mercury properly prepared balances all the there doses (humours of the body), has a soothing effect on the body, prevents old age and disease, it nourishes the vital parts of the body and gives strength to the eyes. It is said to be holy because it is said to be the semen of Lord Shiva. (Internet Encyclopedia).

In a spiritual usage, ‘*Rasa*’ means ‘Divine Nectar – the taste of enlightenment. It also means the simple verb “to taste” (*Swada, aswada*), as in having an appetite for life (it is also called *Jivaisana*) In common speech, it is used to mean essence, the sap or juice of plants, juice of fruits, the best and finest part of anything, marrow, liquor, drink, as *somarasa*, juice of sugar cane, syrup, draught, elixir, potion, melted butter, milk, soup, broth, the essential juice of the body, serum, the primary juice called *chyle* (formed from the food and changed by the bile into the blood). It can also mean *Sarvad* the seminal fluid of Lord Shiva, or simply mineral or metallic salt or a metal or mineral in a state of fusion. *Rasa* also means flavor, of which there are six original kinds – Sweet (*madhur*) Sour (*amla*) Salty (*lavana*) Pungent (*Katuka*), bitter (*Tikta*) and astringent (*Kasaya*) *Rasa* can also be any object of taste, such as a condiment, sauce, spice, seasoning or it can mean to taste or inclination or fondness for love, affection, desire, charm, pleasure or delight, it is “delight in existence”.

2.3 RASA IN CLASSICAL INDIAN AESTHETICS

Rasa is relishable quality inherent in artistic work - its emotive content. It is “aesthetic relish”. Emotional flavor or mood may be tragic, comic, erotic etc. Many scholars use *rasa* to mean poetic emotion – Supra mundane experience quite distinct from ordinary modes of knowledge. According to Sanskrit critics, art is object of enjoyment rather than as a medium for transmitting inspired visions of ultimate reality. Aesthetic experience can not be separated from aesthetic contemplation. Aesthetic experience is simply the apprehension of created work as delight. This delight is its own end. It has no immediate relation to the practical concerns of the world or to be pragmatic aims of moral improvement or spiritual salvation. *Rasa* theory conceives the aim of poetry not discovering universal truths, nor promoting men to action, but “evocation.” *Rasa* evocation is subordinated to that of activity. No poetic meaning subsists without *rasa*. Elements found in poetry eg ideas images, figures, structural features etc. subservient to this function. The language of feeling or a motion is not a private language, it is more a system of symbols, a language game that is understood by those who have learned its conventions and usages. Emotions as treated in poem is not the

private feelings of the poet, nor the projections of the reader's own mental states. They are the objective situations abiding in the poem itself as its cognitive content, so *rasa* is understood as residing in the situational factors presented in an appropriate language. The reason why a poet selects or chooses a particular theme is that he sees a certain promise for developing its emotional possibilities and exploits it by dramatizing its details. The representational emotion or *rasa*, is the meaning of poetic sentence. The values a poem communicates are emotive, not cognitive, It is 'evocative'.

Bharat in his *Natya Shastra* (6.35) said, "*Rasa* is the realization of one's own consciousness as coloured by emotions. In Dhvanyaloka (1.4) it is said, "*Rasa* and emotion cannot be expressed directly through words, their essence being immediate experience, so they can be suggested by words. According to Viswanath in his *Sahitya Darpon* (3.35) "*Rasa* is identical with the taste of one's own blissful self."

2.4 RASA IN CONTEMPORARY THINKING

Radhakamal Mukherjee says that Indian Art has obviously "a religious and metaphysical aim." It is not an adjunct of religion and metaphysics but belongs to traditional scheme of knowledge to the realm of Dance, Dramaturgy, (*Natya Shastra*) poetic, (*Alamkarashstra*) revealing and communicating the major moods and emotions of man (*rasas*).... The arts generate and consolidate moods, sentiments, and emotions (*rasa*) freed from the fluctuations of fleeting desires and impulses, focus and diffuse these in the minds and hearts of the people."

Sylvin Levy has commented on the Indian theatre. He observed, "Indian genius produced a new art, the symbol and summary of which can be condensed in one brief formula: *the poet (the sculpture or the painter) does not express, but he suggests*. "Really speaking, suggestion is the soul of artistic interpretation, which has been emphasized by Anandavardhana. Mukherjee differentiates between European and Indian art thus "European art, rooted in the definition and perfection of finite forms and appearances, depicts and clarifies external phenomena. Indian art, together with Indian myth and legend, by which it is constantly inspired and replenished, suggests rather than depicts inner visions and experiences." *Rasa* in Indian poetries is characterized as *alaukika* or that which does not belong to this world. According to Alamkara Raghava, "Aesthetic beauty cannot exist unless the heart of man of good taste is moved by impersonal delight by the fascination of the expression *rasa*" Jayadeva who wrote his book "Candraloka" said, "The enjoyable *rasa* or the aesthetic experience in poetry, drama and in any their art-work has to pass through the successive stage of *bibhava* etc and then only can it become the enduring sentiment (*Sthayibhava*)"

Nine gods & Rasas – The nine *rasas* are symbolized in the *Natya Shastra* as the several deities. For example, Visnu is mentioned as god of love, Pramath of merriment, rudra for fury, Yama of compassion, Siva, of fury, Kala, of terror, Indra of heroic energy, and Brahman, of wonder such is Bharata's classification of the deities of nine *rasas*. According to Abhinava gupta, the nine basic *rasas* and aesthetic attitudes underlie man's fulfillment of the four fold values (*puruashartha*) of life eg. artha, kama, therma and moksa. Prof. Mukherjee holds that no other culture of the world has shown such courage and sincerity, expressing the entire gamut of nine *rasas* or moods, emotions, rage, fury, terror, bewilderment

and despair are embodied in the Indian murtis grandly, majestically, and powerfully in a transcendental and cosmic setting.”

Susan L. Schwartz’s views

Schwartz says that there is religion at the back of all performing arts in India. The ageless mythology, the spirituality, spiritual goals, which have formed the narrative, structural and teleological goals of music, dance, drama since ancient times. The oldest texts, the Vedas, Upanisads, Puranas, Ramayan, Mahabharat all provide music, dance etc provided by the tradition. *Rasa* provides in India a fascinating study. Its goal is primarily performing arts coming from oral transmission till Bharat wrote his *Natya Sastra*. Schwartz says, “Where taste, sound, image, movement, rhythm, and transformation meet, the experience of *rasa* is possible. In India, it has traditionally been the locus of great artistic and spiritual power, where art and spirit are one..... The term is offered as a lens through performance may usefully and creatively be viewed..... *Darshan* describes the visual culture of India, and mantra the oral/aural: *rasa* combines these aspects of the body’s experience and adds among other factors, the experience of emotional states and their potential to induce religious response” (p16).

Number of *Rasa*

There is a great controversy with regard to the number of *rasas*. Some Indian aestheticians say, there is only one *rasa*, it may be *Srngara*, *Karuna* or *Santa*. Some say, there are only eight *Rasas*, some add with the above eight, the ninth, *rasa* eg *Santa* by way of later addition. This *Santa* is said to cover all the *rasas*. The eight *rasa* are the following erotic/love (*Srngara*) comic (*hasya*) compassionate (*Karuna*), furious (*raudra*) heroic (*vira*) terrifying (*bhayanaka*) disgusting (*bibhatsa*) awesome (*adbhuta*).

Aristotle in his Poetics divided dramatic poetry into two, tragic and comic. There as a similar division in India too, e.g. *Sukhatmaka* (leading to happiness) and *dukhatmaka* (leading to sorrow) as Abhivanagupta has divided it. But in Aristotle’s poetics, there is binary division. In Bharata’s *Natya Sastra*, we have nine different manifestations. In Greek drama, tragedy does not admit possibility of comedy and vice-versa; in Indian drama some element being together is admissible. Though in erotic, there is possibility of separation, hence sorrowful but comic and terrifying at the time does not appear to be acceptable.

2.5 CATEGORIES OF RASAS

Rasas have been divided into two categories, primary or basic and secondary. The primary *rasas* are those from which secondary rates are derived. The primary *rasas* are - *Srngara*, *Raudra*, *Vira* and *bibhatsa*. The secondary *rasas* are *hasya*, *Karuna*, *adbhuta* and *Bhayanaka*. *Natya Sistra* (VI-39) says, “The comic aesthetic experience comes from the erotic. The compassionate comes from the furious. The awesome comes from heroic and terrible from the disgusting.”

Srngara Rasa

Srngara has been admitted by some not only one among the several *rasas*, but the only *rasa*. *Bhoja* in his “*Srngara Prakasha*” has spoken of *Srngara* as the only *rasa* and the others as only modification of these. Others add to the aforesaid

nine *rasas*, three more *Vatsalya*, *Laulya* and *Bhakti*, making the number as twelve. Bhatt Lollata, holds *rasa* as innumerable.

King Bhoja in his book *Srngara Prakasha* admits *Srngara* as the only *Rasa*. In his another book. Saraswati Kanthabharana admits of twelve *rasas*. He recognizes (1) Preyas (ii) Santa (iii) udatta and (iv) *uddhata* in addition to eight *rasa*. According to him (i) Sneha, (ii) Dhrti, (iii) Tattvabhinivesini Mati and (iv) Garva are their *Sthayibhavas* respectively. According to Bhoja, *Srngara* is peculiar quality of *ahamkara*.

Three processes are involved in *Srngara* eg. Concentration, contemplation and full actualization of the potential – the actual *srngara* is to the potential what flames are to the fire. The first state is that in which mere potentiality for the arousal of an aesthetic emotion from an artistic presentation of it in drama or poetry. The second stage in which *Srngara* manifests itself in any one of the recognized emotions, such as *Rati* etc which develop to a climatic point because of relation with-situation, mimetic changes and transient emotions. In the third stage, the emotion that is the expression or manifestation of *srngara* changes into love and thus returns to original ‘state of *Srngara*’ *rasa* or *ahamkaras*, Bhoja holds every emotion rising to a climatic pitch turns into love. Critics have questioned Bhoja’s views. Love-in union and love in Separation are the two states is discussed in *Natya Sastra* (VI-45) and is called *Sambhog Srngara*. Of the various *rasas*, erotic one arises from *Sthayibhava* of love. In the Indian tradition love is associated with optimism, that with the union of the lover and beloved happiness ensues in mutual love. *Srngara* is supposed to be in union. But there is also talk of love-in Separation, it is supposed that the separation would later result in the union. In both cases, i.e. love in union and in love in Separation, there is an implicit fear that some day, it may be that their union is reversed into separation, and the fear that separation may not turn into union even in later stage. But in love-in Separation there is a hope or feeling dominant that it will end in union. There is also an Indian belief that true love in this life will definitely bring union in the next life if the love is Pure and true.

Hasya Rasa

Bharata admits only four *rasas* as basic, and the rest dependent on those. *Hasya* arises from the “unbecoming emotion to ridicule, dissuade the spectator from letting the emotion rise in a wrong situation” *Hasya* is named as one of lesser *rasas* alongwith *Karuna*, *adbhuta* and *bhayanaka*. It finds lamentably negligible place in the *rasa*, *Hasya* is an integral part of the *Natya Sastra*. Laughter is the *Sthayibhava* or the dominant emotion in *Hasya rasa*. The determinants or *Vibhavas* of *Hasya rasa* are *Vikrta Vesa* (unseemly dress), *Vikrta-alamkara* (misplaced ornaments), *Dharstyia* (Impudence) *Laulya* (covetousness) *Kalaha* (quarrel) *Asatpracapa* (near obscene utterance) *Vyanga – Darshan* (displaying deformed limbs) *Dosoda-Harana* (Pointing out the fault of others) etc. In the dramatic performance it is displayed through the *Anubhavas* or consequents like biting of the lips, throbbing of the nose and the cheek, opening the eyes wide, contracting the eyes, perspiration, colour of the face, holding the sides and others. The *Vyabhicari Bhavas* or the Transitory states of *Hasya rasa* are lethargy, dissimulation, drowsiness, sleeplessness, dreaming, waking up, envy and other things.

Hasya is the *Rasa* of joy, with Humor as its most common expression. Humor is the very powerful tool against sadness, Fear and Anger. Incongruity is the essence

of humor. For example, instead of putting spectacles on the eyes, if the same is kept behind the eyes or backside of eyes, e.g, in head, it is incongruous and lets other to laugh. If instead of wearing of shoes in the legs, if the same is kept on the head, it makes people laugh. Pure *Hasya* comes from the inner recesses of heart, it is the joy which has no reason, This type of *Hasya* is divine *Rasa*, an expression of divine bliss. The minute the intellect starts intervening real Humour is impossible. Then the innocent Humour becomes satire or Sarcasm.

Hasya is of two types – viz. *Atmastha* or self based on *Parastha* or based in others. When the actor laughs to himself, it is called *Atmastha*, when he makes another laugh it is called *Parastha*. The display of oddly placed ornaments, unseemly behavior, irrelevant words, faulty dress, strange movements of limbs etc make people laugh or create *Hasya*. This *rasa* is most common to women characters and persons of mean order. It has six distinct varieties which are *smit* (gentle smile) *Hasita* (slight laughter) *Vihāsita* (open laughter) *uphasita* (laughter of ridicule, Apatrasite (obscene laughter) and *Apa-hasita* (Boisterous laughter). The superior types, the middle ones and the base ones have respectively two of these. *Smita* and *Hasita* belong to people of high rank, *Uphasita* and *Vihāsita* to the ordinary people and *Apahasita* and *Ati-hasita* to the mean people. Humour is said to be contagious, when any one laughs to the full, the others also imitate in laughing.

Karuna Rasa

Karuna rasa is a very essential part of *Natya Sastra*. The dominant emotion or *Sthayibhava* in *Karuna rasa* is *Soka* or sorrow. The *Vibhavas* or determinants of *Karuna rasa* are curse, distress, down-fall, calamity, separation from dear and near ones, loss of wealth, murder, imprisonment, flight, dangerous accidents and misfortunes. Its presentation in the stage is through following *anubhavas* viz, discharge of tears, lamentation, parched throat and mouth, pallor for breathe, loss of memory and other similar things. The *Vyabhicari Bhavas* of *Karuna rasas* are dejection, or dejectedness, indifference, langour, anxiety, yearning excited state, illusion, loss of sense, sadness, ailments, lethargy, sluggishness, epileptic loss of memory, fear, death, paralysis, tremor, pallor in face, shedding of tears, loss of speech and kindred feelings. The *Natya Sastra* states that the *Karuna Rasa* takes its origin through different *Bhavas* either at the sight of death or murder, of dear one or when unpleasant words have an adverse impact. It may be presented on the stage through sighs, lamentations, loss of sense, weeping bitterly and other similar gestures.

The word *Karuna* is translated as compassionate. This is very important in the *Ramayana* and *Mahabharata*. According to *Natya Shastra*, (VI. 40) *Karuna* or compassionate or pathetic *rasa* comes from the primary *rasa* of *raudra* or the furious, “The result (*Karma*) of the furious should be known as the aesthetic experience of compassion.” Here the word “*Karma* means, deeds, result, consequence. Thus *raudra* is the cause of *Karuna*.” *Karuna* is generated from certain causes or *Vibhavas* which are the consequences or *anubhavas* of *raudra*. Thus *raudra* is the source of *Karuna* says Prof. Patnaik (P. 122). *Natya Shastra* (VI. 61) says that *Karuna* arises from permanent emotion of sorrow. Some more features have been suggested like from the contact with misfortune (*Vyasana*) destruction (*upaghata*) and calamity (*Vidrava*). Prof. Patnaik asks “what about separation from dear ones, down fall, loss of wealth, and ‘calamity’? And in answer says “the answer lies in the last mentioned word ‘calamity’, since calamity

is not caused by man, but by gods, the mother earth or nature or by ‘simply impersonal nature’. For instance Prof. Patnaika cities ‘Shivas Tandav dance or anger of Indra (thunder and rain) can lead to *raudra rasa* (p 122). There may be cases when disaster might occur due to man’s own mistakes which lead to disaster as in castes Greek tragedies, where we normally do not sympathize. If man’s mistakes weights higher than punishment for pride, there is no possibility of *raudra* (p 123). In the game of dice, if one loses his wife, who will be responsible and how *raudra* will arise. Patnaika says that “tragedy can be included within the categorization of *Karuna*” (P. 124). Tragedy may be man made or due to supernatural causes “The essence of tragedy is hope (not in modern tragedy) and it is the loss of hope which is the essence of *Karuna* as Natya Satra VI-38, holds “The compassionate (*rasa*) on the other hand, consists in all loss of hope of ever meeting again.” This differs from *vipralambh srngara* where there is reunion again.

It has been said that *Karuna rasa* is related to Bhayanak and Vibhassa, it is also related to Virarasa, to hasya *rasa* and Santa Ras. To quote Prof. Patnaika, “in the west, there is such a concept as the ‘comedy of the grotesque; “what this consists in the juxtaposition of the tragic and comic in such a way that neither is realized fully, the grotesque is associated with hasya and bibhatsa, we should not be surprised if they are combined. This possibility does exist, though no Indian aesthetic has affirmed it (p. 137).

Raudra Rasa

Raudra is one of the most important *rasa* in *Natyashastra*. The Sthayibhava or dominant emotion of it is *krodh* or anger. It takes its origin in the Raksasas, Danavas as well as very naughty being, with a regular battle as its immediate cause. Its outcome is though the *Vibhavas* or determinants much as *Krodh* (anger). *Dharsana*, (Violation of modesty) *Adheksepa*, (abuse) *Apamana*, (insult) *Anrtavacana* (uttering falsehood) *Vakpauruseya*, (Harshwords) *Dhroha* (animosity) *Matsarya* (jealousy) and kindred ones. The activities connected with it are beating, tearing, harassing, chopping of, breaking piercing, striking hurling missiles, shedding blood, seizing of weapons and similar activities.”

Abhinavagupta classifies *rasa* into Sukhatmaka and dukhatmaka, sukha creates pain, which is negative. Then should *raudra rasa* be considered as negative state and Prof. Patnaik says, “Since it is associated with *Vira rasa*, it can lead to good or destruction of the evil even as *Vira* can lead to *Karuna* or Sorrow and Pathos” (P 143) *Natya Sastra* VI. 66 says that “Such is *raudra rasa* in which words and actions are terrifying.” i.e. words can inflict pain and at the same time, manifest anger. This is the indication of *raudra*. The violation of principles of morality, or injustice or oppression and violation of social laws excites the wrath of all right minded persons. He wishes to ‘suck the blood’ of the violators or aggressors. Abhinavagupta says that heroes of *raudra Rasa* are of very irritable nature/temper, It is not only the demons who are of such nature, but we have the examples of characters, like Aswathama, Parsuram and Bhima.

The accompanying states of *raudra* are given in *Natya Sastra* VI 63 .”Correct perception (*asammoha*), dynamic energy (*utsaha*) panic, resentment, rashness, violence, violence, pride, sweat, trembling, horripilate, struttering (*gadgada*) and so forth. “Correct perception lead to *visa rasa* in order to do away with evil Abhinavagupta has related *utsaha* or dynamic energy, which the primary or

Sthayibhava of Vira to anger or anger. At the point of anger, even a meekest man is thrown to act courageously and defy. Anger or Krodh takes away the rationality of man and man is ruined as the Gita says. A close look at *raudra* and *Vira rasa* would show that the primary state or Sthayibhava of the two are different. Anger is more or less blind, more or less, ‘correct perception’ “might be blocked in anger, hence man might go in wrong direction. *Raudra* is related to *bibhatsa* and *bhayanak* as well. The manifestation of the furious or *bhayanaka* is beating, splitting, crushing, ripping open etc. which have suggestions of blood and mutilation hence, it not only gives rise to fear but also disgust or *bibhatsa*”. According to *Natya Shastra* VI. 39, *raudra* and Vira are related “The awful experience comes from the heroic... The result of the furious should be known to be aesthetic experience of compassion or *Karuna*.” Wherever, heroism is manifest, *raudra* will accompany as an accessory. Besides, heroic emotion is the source of the awesome. *Raudra* properly channelized in positive direction becomes *Vira-Raudra* is related with violence and destruction. The central emphasis in *raudra* is turmoil, fury and its consequence, hence it leads to *Karuna*. It is quite interesting to note that *anubhavas* or effects of *raudra* are similar to the affects or anubhava of *Karuna* i.e. tears, fear, trembling etc but this is not always the case, specially when fury of man, or God or nature is against an oppressor. Another interesting point of observation in case of *raudra* and *Karuna* is that reversibility is noticed. Injustice may lead to sorrow or suffering, hence *Karuna*. But if one does not give vent to sorrow and suppress, or fight it anger or fury may be manifested. Hence *choked Karuna will lead to raudra*. Anger involves lot of waste owing to excited emotional state and chokes wisdom or robs man of intellection. Fury leads to uncalled for devastation, hence leads to *Karuna*. Some times fury becomes important, when intermixed with disgust and contempt. When disgust rules, fury gets diluted automatically. When the psychological mechanism of fury becomes important, it tries to find outlet in the form of disgust.

Vira-Rasa

Vira on Courage is the *rasa* of fearlessness, self-assurance, determination, heroism, valour, and perfect control of body and mind. In the ancient times, the kings, warriors used to fight with rules of dharma, whenever faced by challenges and they fought to do away with unrighteousness with *Vir rasa* or courage. There is a difference between pride or arrogance and courage. For real Vira, ego must be kept under perfect control. The greatest courage is to let go the pride and admit our mistakes. Mastering courage needs training and patience. Neutral pattern is essential. The main aspect of *Vir rasa* is competition and competition has to be met with patience, courage and skill.

According to *Natyasastra* (VI. 67) it is laid down that “*Vira rasa* is properly acted out by firmness, patience, heroism, pride, dynamic energy (*Utsaha*), bravery might and profound emotions.” Basic qualities that qualify for heroism are ‘firmness’ and ‘patience’. The two complement each other.” “Dynamic energy gets its anchorage and outlet in patience and steadfastness when it is correctly channelized. The causes or the *Vibhavas* of vira in the *Natya Shastra* VI. 66 lays down, “correct perception, decisiveness, (*adhyavasaya*, political wisdom (*naya*) courtesy (*Vivaya*) and army (*bala*) eminence (*prabhava*) etc”. Though it is a fact that vira is generally generated in the face of some “arrogance, injustice or generated challenge, it is some provocation that necessitates the display of courage and strength. *Bala* means *shakti* and Skill in battle, as well as strength. *Vira*

people are of noble character. In *Natya Sastra* VI it is said, “*Vira rasa* is a dynamic energy (or *utshaha*) which arises from various causal factors (arthavasesa) such as decisiveness, not giving way to depression, not being surprised or confused, “The *Vyabhicaribhava* or the accompanying states of *Vira rasa* are (VI. 66)... “happiness, attentiveness, pride, panic, violence resentment, remembrance’ horipilation.” Happiness and pride result from a sense of achievement. After achieving an end, man possibly becomes *Santa*, *Vira rasa* may lead to *bhayanaka* and *adbhuta*. After Mahabharata war, there arose sense of waste, world weariness or *Santa rasa*.

Bhayanaka & Bibhatsa Rasa – It seems to be quite odd to take these two as *rasas*, nor is much importance given to these *rasas* in the Indian Sanskrit text, say Mahabharat though in Western literature they find importance. These two *rasas* are related, as such study of the one to the neglect of the other is not convincing. According to *Natya Sastra* VI. 41, “The sight of disgusting gives rise to the terrifying, *Bibhatsa* is considered primary and *bhayanaka* to follow it. There are several *Bibhavas* and *anubhavas* which are similar. Fear is the permanent emotion in *Bhayanaka*. It arises from such *Vibhavas* “as ghostly noises, seeing of Supernatural beings (ghosts) fear and panic due to the (cries) of owls (or howling to Jackals, going to an empty house or to a forest, hearing about, speaking about or seeing the imprisonment or murder of one’s relatives.” (VI. 68). While “pity or compassion (*Karuna*) gives *rasa* to *Soka*, *hasya* gives rise to *harsa* or laughter, *bhayanka* creates fear. *Bhayanaka* only signals a future threat.

Natya Sastra VI. 72 enunciates that “*bibhatsa* has disgust as its permanent emotion. It arises from such *bibhavas* as discussing, hearing or seeing what is ugly, unpleasant, unclear and undesired. The views of contemporary French literary critic somewhat resembles with the views of *Natya Shastra* VI. 72. *Bibhatsa* is a two kinds *Ksobhaja* (that which arises from agitation and pure *udvegi* (that which is nauseating /*Bibhatsa* and *hasya* are related to *Yoga Shastra* and Bhartihari’s *satakas* works show that disgust lead to renunciation. The deformity which is found in *bibhatsa* is the cause or *vibhava* of disgusting is also found in *hasya rasa*, owing to incongruity (*Natya Sastra* VI. 48) *Bhayanaka* and *bibhatsa* are inimical though Prof. Patnaika cites that in the works of Kafka, they coexist. The *Vyabhicari bhava* or accompanying states of *Bibhatsa* and *bhayanaka* are similar (*Natya Sastra* VI 48-VI 68, VI-72, These may be compared to the concept of Albert Camus’ “Absurd, of which we do not have the space to elaborate.

Santa Rasa – Many scholars have questioned if *Santa* should, be treated a *rasa* or not. It has been argued that *Santa* is negation of emotion. So how can it have a *Sthayebhava* or permanent state? *Santa* implies ‘calm’ and equilibrium, a state of quiet or repose” (Patnaik p. 225). But the question is can one attain to the state with endeavors, or even without endeavors. Man lives in endless desires, it only when there is fulfillment of all desires, one can attain quiet and poise. There may be cases when due to endless desires and clinging to desires, that one becomes fed up, degusted or bored, then rejection of all, desires outright can be attained thus to the state of *Santa*. But it is not an easy affair. Another fact worth notice, is to desire end of all desires is none the less itself a very big desires, hence how can complete desire-less-ness be attained. According to *Natyasatra*, *Santa* is one and unique *rasa*, such that all *rasas* arises from it and in the end, finally merge into it. According to Abhinavagupta’s *Abhinava Bharati* it is considered the original or the natural state of mind. In this context, it has been remarked that

there is absence of stimuli, desires abate and lead to a calm. *Natya Sastra* says that the *Sthayebhava* of *Santa* is “*sama*” which leads to *moksa*, “arises from *Vibhavas* such knowledge of truth, purity of mind etc.” Out the four *purushartha*, the last ashram leads to renunciation ensues.

Realisation of Truth gives rise to ‘*Sama*’ purity of mind which lead ultimately to *Vairagya* detachment. According to Abhinavagupta *sama* lead to *Santa*. The world man lives in is full of diversities and the realization of the “oddity” leads to detachment, and Abhinavagupta says, “if one sees the whole world as lamentable” *Santa* arises. Buddha’s life proves it. He says that *Soka*, or Sorrow can lead to *Santa*, also from *Krodha* or anger, one can attain *Santa*. *Utsaha* or dynamic energy can also lead to *Santa*. There are similarities between *Vira* and *Santa*, because (i) The *Vibhavas* or cause of *Vira* is ‘correct perception, (2) The cause of *Santa* is knowledge of truth. In both cases, patience, ‘Steadfastness’, determination’ are *Vyabhicabhava* or accompanying states. These two differ in the fact in *Vira* pride plays the main role, in *Santa* ego is diluted for the realization of Supreme Self. Abhinavagupta also says that fear or *bhaya* may also lead to *Santa*. The fear that the worldly life would lead to *Santa* as we can see in Bhartrhari’s *Satakas*.

Adbhuta Rasa or Wonder Rasa

From the dawn of human civilization, human beings have tried to understand everything and are trying still for more. The feelings of wonder comes when one recognize, one’s own ignorance. It has been said by a scholar, “the greatest crime of science is to limit truth to its own limited understanding.” *Adbhuta* is emotion of wonder. In *Natya Sastra* it has been said that it comes from *Santa rasa*, *Natyasastra* VI. 74, enunciates *adbhuta rasa* “it has for its permanent emotion wonder. It arises from such *Vibhavas* as seeing heavenly beings, gaining one’s desired object, going to temple.”

According to Abhinavagupta, *Vismaya* or wonder may also lead to *Santa*. *Brhadaranyaka* Upanishad IV.3.21; speaks that the realization of Brahman is compared to State of Union with one’s wife, hence *Rati* or love can lead to *Santa* *Rati* has been considered *Sthayebhava* of *Santa*. As in *Yoga hatra*, so also? *Natya Shastra* also holds that *yama*, *Niyama*, *dharna* (concentration of mind) *upasana* (devotion) compassion for the whole creators may lead to *Santa*. These facts can be elucidated in the context of western literatures, in the works of Rilke, T. S. Eliot and many other as well a lot of works on Indian literature.

According to Dhananjaya, ‘*Sama*’ as the *Sthayibhava* may be presentable in poetry but not in drama. That the basic mental state of *Santa* at its pitch is not presentable” (K.C. P. p. 238) to Abhinava, *Santa* is state of mind or *Buddhi*, a continuous flow of pure *Sattva* without *Raja* and *Tama* altogether, and comparable to *Asampragnata Samadhi* (for a detailed discussion vide comparative Aesthetics – K.C. Pandey.) Abhinavagupta has not highlighted this, but *Natya Sastra* VI 75 puts “one should know that all the following are *Vibhavas* of *adbhuta*: any speech that contains an unusual idea, any unusual work of art (*silp*) or any remarkable act (*Karma-rupa*) *Adbhuta* can be related to *Srngara* since in it both get the object of desire. According to *Natya Sastra* VI. 82, *adbhuta* is of two kinds – that which is divine and that which is born from joy. Joy comes from delight on fulfillment of desire In this regard Prof. Patnaik cities Haiku poems, T.S. Eliot’s works etc (P. 209). It is a positive *rasa*; it is difficult to relate it to *Karuna* or

raudra. Adbhuta relates to something extra ordinary while fear and disgust are negative states, laughter and wonder are positive ones.”

Check Your Progress I

Note: Use the space provided for your answers.

1) Explain the understanding of *rasa* in Indian tradition.

2) Explain various categories of *rasa*.

2.6 LET US SUM UP

Rasa theory is the life-blood of Indian Aesthetics and a vast corpus in Sanskrit, Hindi and English literature, poetry, novel etc. are available which abundantly show how *rasa* can be applied therein. There are several research works like, *Applied Rasa* in Hemmingway’s Novels, *Applied Rasa* in poetry of Coleridge, in Mahabharata, Ramayana, Bhagwata Purana etc. The efficacy of *Rasa* theory is also made abundantly clear in the Indian literature on Poetics, Alamkara *RasaMimamsa*, *Rasa Manyare*, *Rasa Gangadhar*, *Dhwanyaloka*, *SahityaDarpan* and lots more. Every *rasa* has its own merits as well its specialty. Thus only in doing any research work on any one of the *Rasas*, one can build up its own architectural design, a mental architecture, a mental sculpture, a mental fabrication. Suffice it to say that *Rasa* theory is unique work of men’s mental feats to the highest pinnacle of glory, to say, the work of Man Divine or Divine Man.

2.7 FURTHER READINGS AND REFERENCES

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