CHAPTER 9

THE THEORY OF NĀTYA - RASA
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Bharata gives the theory of Rasa in the Sixth Chapter of the NS. He begins with a simple remark that we shall start our discourse on Rasa first because:

"Nahi rasaêrte ksācida arthaḥ pravartate".1

"in the absence of Rasa (aesthetic relish) nothing proceeds, or there is no such matter (in Nātya) which does not bear Rasa".

This simple proposition becomes a little difficult to understand on account of the various meanings of the words, 'artha' and 'rasa'. 'Amarakosa' 2 gives the following five meanings of the word 'artha': (1) literal meaning (abhidheya), (2) wealth (rai), (3) thing (vestu), (4) purpose (prayojana), (5) prohibition (nivrtti). Here we can take the three meanings of the term, 'literary meaning', 'thing' and 'purpose' to understand this statement.

The various meanings of Rasa are, as we have seen before, as follows, 'śṛgūrūdau viṣo viryo rūge gume drave rūsah'.3 The meanings śṛgūrū, etc. as 'sentiments' and rūga

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1 NS, GOS., 1,6, p.272.
3 cf. pp.133 of this study.
(attachment or pleasure) can be taken here. But as the 
description, of Smṛśāra, etc. as one of the 'sentiments', - 
comes after the technical definition of the term Rasa, we may 
leave out the technical meaning of 'sentiment' here and 
understand the word Rasa in its general meaning of relish 
or aesthetic delight.

So this simple remark reveals the importance 
of Rasa—aesthetic relish in Nāṭya-drama. A drama has no 
purpose, if it does not give aesthetic delight, Rasa. So 
Rasa is of prime importance and that is why Bharata discusses 
it first.

AG accepts this reason for the primacy of Rasa, 
given in the NS and supports the prime importance of Rasa 
in the discussion of Nāṭya, by giving another reason. He 
says that without Rasa, Vībhāvādi cannot be the subject matter 
of intellectual discourse and without Rasa, the purpose of 
receiving knowledge accompanied by pleasure does not proceed. 
The spectators who are to say, merged into the aesthetic 
pleasure or relish are not able to achieve their deep con-
templation in which the specific Bhāvas (mental states) are 
held together because Vībhāva, Amībhāva, etc. being Jada 
(insensient) would not merge into the different mental states, 
permanent and fleeting—which are of the nature of sensient, 
without Rasa.
Thus from the point of view of the teacher, the actor and the audience, mask has its primacy and that is why it is discussed first.

This statement is followed by Bharata's famous aphorism known as Rasacūra:

\[\text{Vibhīśavaśubhīśavacyabhisārikāraśreyasāgnisaptin}\].

"口罩 is born out of the union of Vibhīśava, Subhīśava, and Vyabhisārikābhīśava."

The process of realization of mask is given in this sūtra; but this process can only be adequately grasped if we understand properly the technical terms Vibhīśava, Subhīśava and Vyabhisārikābhīśava. In the light of the previous chapter we may briefly recall the interpretations of the three terms.

As we have seen Vibhīśava is the objective condition producing a causal state. The NS explains the term Vibhīśava as 'Vibhīśava Vijñānaśrīthah' - the meaning of Vibhīśava is as in specific cognition. The NS says that the process of vibhīśvatāh is the process of vijñānaśrīthah - of concrete cognition. In short, the purpose of Vibhīśava is to enable one to understand or cognize a state of mind in its particularity. In order to connect this term with the human experience Bharata

4 [NS, C.0.2], I,6, p.272.
described it as Šrūṇa (cause), Simitra (Agent or instrument),
and Heta (reason). In the context of actual life these words
have causal, affective value, that is they actually generate
the mental states, while in the context of a drama or a poem
or an aesthetic experience Vibhūva has only the cognitive
value. In the realisation of Šrūṇa, we are mainly concerned
with this cognitive value of Vibhava distinct from the causative
value of Šrūṇa. It is this cognitive value which attains
the state of Šrūṇa.

Vibhavas are of two kinds (1) Alambana Vibhava
(Fundamental Determinants), and (2) Uddipana Vibhava (Excitant
Determinants).

Alambana-Vibhava means a person or persons with reference to whom
a mental state (bhāva) is manifested, i.e. if in a play, its
characters. Vaiśnavata is the Alambana Vibhava of Dasyanta's
love and vice versa. Uddipana-Vibhava means the circumstances
of environmental factors that heighten a mental state, e.g.
spring season, moonlight, etc. in the case of sentiment of
love. 'These Vibhavas are so called because they make us know
the particularised mental state.'

5 This distinction raises problems regarding what happens
in life and what is conveyed through or by art. This theory
undoubtedly tells us that Art has its basis in real life - the
material of Art comes from reality of life but it becomes
cognitive when presented in Art. In modern language, this is
the relation of imagination and real life in Art.

6 George 'Bees' translation of the terms in 'Adivināraka
Anubhūvas (consequents) are the physical manifestations of mental states. The state of mind is made to be felt by Anubhūvas. They are perceptible expressions of the mental states in the characters. Anubhūvas communicate to the audience or spectators or the readers the states of mind being experienced by the characters. Thus the arch-glances of a lady or her inviting smile may be regarded as Anubhūvas—the bodily or physical expressions by which a mental state is suggested.

Thus we see how Vibhūvas and Anubhūvas are intimately connected with Bhāvas. One specifies or determines the Bhāvas and the other exhibits or expresses them.

The point that is to be emphasized here is that the terms Vibhūvas and Anubhūvas should be taken along with Bhāvas, mental states which they specify and express. Then only we can understand the full significance of the Rasa-sūtra.

As to the term Vyabhicāribhūvas we must note that they are also to be suggested and expressed by Vibhūva and Anubhūva. But sometimes the Vyabhicāribhūvas are directly, verbally mentioned in a poem or a drama.

So the Rasa-sūtra would mean that the union of Vibhūva and Anubhūva, which are both related to Bhāvas (sthāyin, Vyabhicārīn and Sūttvikas) with the occasional,
direct verbal mention of \( \text{Vyabhicāribhāvās} \), results in the experience of \( \text{Rasa} \).\(^7\)

In art, no mental modification can be adequately appreciated, as said above, without appreciating the intimate relation of Vibhūvas and Anubhūvas, with the mental states or Bhāvas. In fact, Vibhūvas, Anubhūvas and Bhāvas merge into one coherent and concrete mental state or condition. Otherwise, Bhāvas by themselves remain abstract. They come into concrete objective experience due to these Vibhūvas and Anubhūvas only.\(^3\) Mental states with their causes and effects (Kārana and Kārya) would be the subject matter of psychology as such. But with their Vibhūvas and Anubhūvas they become the subject matter of the aesthetic experience.

Bharata explains the nature of this \( \text{Rasa} \) by an analogy taken from cooking. The \( \text{Rasa}-\text{sūtra} \) is followed by a prose-passage. The ascetic disciples ask: "Is there any example (illustrating this)? Yes: just as taste or relish results from a combination of the various condiments, vegetables and other substances, similarly taste or relish results by the

\(^7\)This interpretation of \( \text{Rasa}-\text{sūtra} \), we must note, follows necessarily from the deocodification of the technical terms Vibhūva and Anubhūva. It is an old method of briefly indicating in codes or technical terms, what may be the subject-matter of teachings and discourses in the school of dramaturgy.

\(^3\)Of this with T.S. Eliot's conception of 'Objective correlatives' see p.353 of this study.
coming together of various mental states. And just as śāda (sweet) and other tastes are produced by substances like Jaggery, condiments and vegetables, similarly Sthāyibhūvāsa (permanent mental states), when they unite with various other emotions attain the state of Rasa. 3

This is followed by the main problem, "what is this thing called Rasa? It is so called, because it is something which is capable of being tasted. How is Rasa tasted? Just as well-disposed-refined persons, while eating food, well-cooked with several kinds of condiments, relish its taste (Ṛvādayanti) and get pleasure and satisfaction, so do the spectators with refined minds (suṣumnaṇaḥ) relish or taste the Sthāyibhūvāsa when they see them represented by an expression of the various mental states through words, gestures and with involuntary states of body (Sātvika Bhāvas) and the four Abhinayās, get pleasure and satisfaction. Therefore these are Nāṭya Rasas and they are explained thus. Here there are two traditional verses."

"Just as persons, who know what is good cooking, when eating food, prepared with many substances and condiments taste it, similarly, the refined people with their mind taste permanent mental states, when they are expressed (represented) by the Abhinayās. Therefore these are known as Nāṭya Rasas." 10

3 73, G03, I,6, pp.237-30.
10 73, G03, I,5, pp.283-90.
This is the original outline of the theory of Rasa as propounded by Bharata in the NŚ. It tells us (1) how Rasa comes about, (2) What is Rasa (3) and that Rasa is always accompanied by joy. Let us review these three points in detail. In the Rasa-sūtra, we are told that Rasa is engendered by the union of three elements, Vibhāva, Anubhāva, and Vyabhicāribhāvas. This union of three different elements, elements possessing their own individual qualities or characteristics, produces a new element known as Rasa. This is rather unusual, 'lokottara'. How can so many elements result in one unique element, possessing qualities or characteristics different from that of the uniting elements? This requires an explanation. Therefore the necessity of an illustrative example. It is provided by the culinary art.

Just as by the union of several ingredients with their individual, different taste a new unique taste is produced, similarly, Rasa is achieved by the union of Vibhāva, Anubhāva and Vyabhicāribhāvas, having their own individual qualities

11 Such a question would not arise to people who know modern chemistry; who know the difference between mechanical mixture and chemical compounds. But to the ancients this phenomenon was probably unknown.

12 Just as Aristotle explains tragic pleasure with the help of an analogy from the medical art of his times, similarly here, an analogy is taken from the culinary art.
or characteristics. Here in the Rasa-experience the qualities of the details or ingredients are fused into the quality of the whole with its own unique nature. The fact that Rasa results from the fusion of different details is emphasized here by this analogy from the culinary art.

Here to our surprise, we are informed in the prose passage which is a short Dhāsya that the Sthāyībhaṇḍas attain the state of Rasa. Even though the Sthāyībhaṇḍas are not mentioned in the sūtra, the Dhāsya explains that it is the Sthāyībhaṇḍas on whom the process of union of Vibhāva, Anubhāva and Vyabhicāribhaṇḍa takes place, and so the Sthāyībhaṇḍas attain Rasatva. This is further explained by the analogy from cooking. *Just as rice by itself is not tasteful, but becomes so when it is cooked with different ingredients and condiments. Similarly, Sthāyībhaṇḍas when they get united with Vibhāva, etc., become tasteful or relishable, that is they attain the state of Rasa "Sthāyībhaṇḍa rasatvam āpavanti."* Thus, when the Vibhāvas, Anubhāvas and the Vyabhicāribhaṇḍas unite to awaken the Sthāyībhaṇḍas they emerge as Rasa. The Sthāyībhaṇḍas are not created in Rasa experience but the union of Vibhāva, etc., awakens those Sthāyībhaṇḍas bringing them into a relishable flavour called Rasa.

13 NS, GOS, I, 6, p. 283.
The important point to be noted here is that the sthāyibhāvan of real life with their cause and effect do not attain the state of Rasa. But when they are delineated in poetry, drama or united with Vibhāva, etc., they are transformed and translated into Rasa.

Another point which is emphasised here is why this unique result is called Rasa? or what is Rasa? In the answer to this question aesthetic element enters. It is called Rasa again on the analogy of food. Just as the well-cooked food with several ingredients is tasted, similarly a properly accomplished union of Vibhāva, Anubhāva and Vyabhicārībhāva is tasted. Rasa is nothing else but this tasting, and this tasting is the sole and only purpose of this experience. This tasting, in the case of Rasa is not physical like that of food but it is a mental phenomenon — a tasting done with mind. This tasting is the essence of Rasa.

Here an incidental point is made out — just as in the case of consumption of food, a mere eater or glutton may not have this perception of Rasa — that is of taste (relish or enjoyment), but only those who are connoisseurs or gourmets can perceive or taste (relish or enjoy) it, similarly the result of the union of the three elements (Vibhāva, etc.) cannot be perceived or tasted (relished or enjoyed) by unimaginative spectators, but only by those who are connoisseurs.
The word, used for this in both the cases is 'samanasah' (literally a person with good mind) that is persons having a trained critical mind with the capacity for fine perception.

The next important issue is the feeling that accompanies Rasa. Here an important, vital aesthetic quality is brought in to distinguish the experience of both types, food partaking and Rasa. The experience of tasting in both the cases is delightful. The feeling that accompanies this tasting is that of delight or joy or pleasure. This tasting-Rasa, is always delightful, irrespective of its subject matter - pleasant or unpleasant, from the point of view of worldly experience. Bharata draws a clear distinction between real life-experience and art-experience. In the everyday experience the sthayibhāva, when aroused is worldly and confined to a particular space, time and individual and it may generate pain or pleasure according to its causes. But in drama or poetry they are awakened, aroused or brought into clear consciousness by the operation of vibhāva, anabhāva and vyabhicāribhāva and they shed their limitations and become universalized and are transformed and transmuted into Rasa and that is why they are always joyful.

This exposition of the concept of Rasa given in the sixth chapter of the NS is followed by another problem. The
problem is "whether the Bhūvas are achieved through Rasas or whether the Rasas are achieved through Bhūvas? In the opinion of some, they are achieved by mutual relation. But that is not so. Why? It is found that the achievement of Rasas is through the Bhūvas and not the achievement of Bhūvas through the Rasas. There are verses in this connection." ¹⁴

"The Bhūvas expressed by the variety of Abhinayās (various modes of dramatic representation) make us feel or enjoy these Rasas, - therefore they are called Bhūvas by the dramaturgists."

"Just as by many substances of various kinds the vyanjana (condiment) is tasted, similarly the Bhūvas with the aid of Abhinayās, cause (make) us feel or enjoy Rasas."

"There is no Rasa without a Bhūva and there is no Bhūva without Rasa. These are achieved from their mutual relation in Abhinayās."

"Just as the combination of condiments and vegetables brings the food to tastefulness. So Bhūvas and Rasas mutually make one another enjoyable."

"Just as a tree grows out of the seed and the flowers and fruits grow from a tree, similarly Rasas are the root and the Bhūvas are regulated by them." ¹⁵

This prose passage and the supporting verses create a sort of confusion because the term Bhūva is not clearly defined.

¹⁴ N. 608, I, 5, p. 292.
¹⁵ N. 608, I, 5, v. 34-33, pp. 293-94.
here. Is it used in the sense of the mental states exclusively described in the 7th Adhyāya or has it some other additional connotation or purpose here? Obviously, it would seem that the Rasas originate from Bhūvas, but if we consider that Bhūvas, Vibhūvas and Anubhūvas are ultimately for the achievement of Rasas, and therefore their place and significance, then we can say that Bhūvas originate from Rasas.

AG makes this point clear by describing the whole process of Rasas - realization, beginning with the 'rasavād' consciousness of the poet, then the Vibhūvas, etc. originates through it and then to the rasavāda of the smājika. So AG takes the term Bhāva here in the sense of Vibhūvas and Anubhūvas. In support of AG, we may refer to the 7th Adhyāya which is Bhāva Adhyāya and also to the fact that both the term Vibhāva and Anubhāva are related or connected with Bhāvas.

Let us here, note the interpretation of AG. According to him, the passage beginning with 'तत्र तस्मिन रसोयो bhūvānā ....' is for the purpose of making clearer the principle of Rasas, discussed before. He first discusses, as his method is, the two views of other commentators and then explains the relationship of Rasas and Bhūvas with the phenomena of the seed and the tree. He begins with a question, 'If you say that Rasas are from Bhūvas then why is it said that Nothing proceeds without Rasa'? So further adds,
'Just as the seed stands as the root of a tree, similarly 
Rasa are the root of the tree of Bhāvās. It is on account 
of Rasa that the learning, advice, etc. are given pleasantly 
in a poem or a drama. Therefore, it is Rasa that should be 
treated first.'

This is further explained by Ṣvāmī by the whole process 
of 'Rasa-cognition.' The action of operation is preceded by 
a poem and it has its roots in the universalised consciousness in 
the heart of the poet. This consciousness of the poet is Rasa 
in reality. The spectator, who is charmed by its cognition, 
later on, with the sense of explication, knows it as 'Vibhāvas, 
etc. This way, the Rasa in the poet is in the position of the 
seed. As the poet is also like the spectator. 'Nandavar-
dhanūcārya has said "If the poet is Srngārī, then the whole 
world is full of Rasa!" (Sha 3.42) from that seed-like Rasa 
in the poet's heart the tree-like poem is born and the action 
of Rata, consisting of Abhinayās has the position of flowers. 
The Rādāśvāda - relish of the spectator has the position of 
fruit and thus the whole universe (of Poetry) becomes full of 
Rasa.'

16 Ṣvāmī, Gos, I,6, pp.233-34.
17 Ṣvāmī, Gos, I,6, p.234.

After all this explanation, the exact relevance of 
this discussion to the understanding of Rasa-experience is not 
clear.
After this exposition of the Rasa - theory, Bharata discusses some topics related to Rasa, from the practical point of view of the people concerned with theatre. He takes up the topic of the derivation (uttapatti) of some Rasisas from other Rasisas, of colour of each Rasa and the presiding deity of each Rasa. These topics may not be quite relevant to grasp the significance of Rasa theory as such, but they are meant as useful hints for the theatre people, when they want to delineate a particular Rasa.

According to Bharata, four Rasisas: Erotic, Furious, Heroic and Odious are the basic ones from which the other Rasisas viz., Comic, Pathetic, Marvellous and Terrible are derived. This is described in the following verses:

"The comic (sentiment) arises from the Erotic, the Pathetic from the Furious, the Marvellous from the Heroic and the Terrible from the Odious."

"A mimicry of the Erotic is called the Comic, and the result of the Furious sentiment is the Pathetic and the result of the Heroic sentiment is called the Marvellous and that which is Odious to perceive results in the terrible."

This topic of derivation probably shows which Rasisas are prominent and which are subsidiary in dramatic works.

Then Bharata mentions the colour of each Rasa.

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"The Erotic Sentiment is light green (śvāma), the Comic Sentiment white (cita), the Pathetic ash coloured (kapota), the Furious Red (raktā), the Heroic light orange (gauca), the Terrible Black (kriṣṇa), the Odious blue (ǔlavarna) and the Marvelous yellow (pīta)."19

This description of the colours of each Rasa may have its use in the make-up of different types of character. For example, a hero in love, has his face painted as śvāma. This seems to be a guide-line for the actors as to how to colour their faces to depict a particular Rasa.

This is followed by the description of the presiding deities.

"Vīśnu is the god of the Erotic, Pranathas of the Comic, Rudra of the Furious, Yama of the Pathetic, Mahādeva of the Odious, Kāla of the Terrible, Indra of the Heroic, and Brahman of the Marvelous Sentiment."20

This has the mythical, religious or mystical importance for the actors. The conventional colours of these deities also have some bearing on the colours of different Rasas.

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19 N3, GOS, I, 6, v. 42-43, pp 239.
N.S.3's Eng. Trans.
Bharata comes to the important topic of the description of eight Rasas in the 6th Chapter of the Ns. The Rasas, which come out of the Union of their Vibhāvas and Anubhāvas are described with their definition and examples. Bharata says "We shall now bring the Sthāyibhāva to the state of Rasa." (Ns, 603, 1,6, p.299). We have seen that the Sthāyibhāvas attain the state of Rasa and so there are eight chief Sthāyibhāvas, there are eight principle Rasas. These are

(1) Śrīgāra-Erotic, (2) Hāsya-Comic, (3) Karuna-Pathetic,
(4) Raudra-Furious, (5) Vīra-Heroic, (6) Bhayānasaka-Terrible,
(7) Śibhatva-Odious and (8) Adbhuta-Marvellous. Bharata has described these Rasas according to their individual Sthāyibhāva and with their Vibhāvas, Anubhāvas and also with their relevant Vyabhicārabhāvas.21

(1) Śrīgāra (Erotic) Rasa

The Śrīgāra Rasa proceeds from the Sthāyibhāva of Rati-delight or love and "It is exhibited by a bright lovely attire—that is a character depicting Śrīgāra wears such attire. Whatever among the people is Suci (Puro radiant) or Medhayya (Vigorous) or Ujjvala (bright) or Darśaniya (beautiful)

21 It would be relevant to remember here, what has been said in the 7th Chapter of the NS that the Vibhāvas and Anubhāvas are to be known from the world-loka or from society.
is compared to Śrīgāra. A person, who has a bright lovely attire is called Śrīgāra-avata.\textsuperscript{22} What is emphasized here is the brightness or loveliness that is the accompaniment of Śrīgāra.

Here Bharata incidentally explains how the Rasas are named. The names of most of the Rasas are not derived directly from the names of their Śthāyibhūvas. The Śrīgāra is not named after its Śthāyibhūva—Rati. Similarly, Raudra is not named after its Śthāyibhūva Krodha. Only Hāsya and Bhayānaka are named after their Śthāyibhūvas.

Just as names of men are derived from Gotra (family), Kūla (race), and Ācāra (mode of action) and become current as taught by the elders, similarly the names of Rasas, Dhāvus and other objects connected with Śātya are derived from their mode of action (Ācāra) and become current as taught by the elders. Hence the Śrīgāra Rasa has been so named on account of its usually being associated with a bright and elegant attire.

\textsuperscript{22} Ns, G.3, I, 6, pp. 390–391.

This description of Śrīgāra Rasa, points out the actor's attire and the essential aspect of its being, as to why this Rasa arising from the Śthāyibhūva of Rati—love or joy is called Śrīgāra. It is so called because it is identified with the social custom of fine lovely dress, ornaments, garlands, etc. The central idea is that it has its root in Rati and depends on the beauty and loveliness of woman and vigour of man.
It owes its origin to men and women and relates to the fullness of youth.

Śrāgāra Rasa has two Adhīsthānas-bases (1) union-Sabhogas, (2) Separation-Vipralāśana. Of these two, the Śrāgāra Rasa, in the state of Union arises from the Vibhūvas like the pleasures of the season, the enjoyment of garlands, unguents, ornaments, company of beloved persons, objects of senses, splendid sensations, going to a garden and enjoying there, seeing the beloved, hearing him or her, playing and dallying with him or her. It should be represented on the stage by Anubhāvas such as clever movement of eyes, eyebrows, glances, soft and delicate movement of limbs and sweet words and similar things. These are practically the same as mentioned in the description of the Sthāyibhāva of Rati.

Then Bharata informs that all the Vyabhicāribhāvas except Alasya-laziness, ugratā-violence or impetuosity, and Jugūpte-dissatisfaction accompany Śrāgāra.

The Vipralāśana Śrāgāra is to be depicted by the Anubhāvas of the Vyabhicāribhāvas of Nirvada (indifference) Gāthi (weakness), Šankā (apprehension) Asūyā (jealousy), Šrama (sorrowness), Cintā (anxiety) Autsukya (longing), Sidrā (sleep), Supta (dreaming), Vibodha (wakening), Vyādi (sickness), Unanda (insanity), Apasmāra (opilopay),
Jādyā (stupor), and Karana (death).

Here an interesting question is raised. If Śṛṅgāra originates out of Rati - joy, how the mental states which are usual in Karuna, whose essence is sorrow, occur in it? There are two answers to this question. First as has been already mentioned the Śṛṅgāra Rasa has Rati as its basis in union as well as in separation. That means that the feeling of love - Rati is continuous in both union and the separation. The second answer is that Śṛṅgāra is said to pass through ten states according to the writers on Erotica.23

Then the question arises, what is the difference between Karuna Rasa and the Vipralaṁbhā Śṛṅgāra. In the Karuna Rasa, the state of mind, i.e. sorrow, arising out of a curse, separation from loved one, loss of wealth, death or captivity is absolute-Nirprekṣa. There is no hope of ever coming back to the old state, while the state of mind in Vipralaṁbhā Śṛṅgāra, arising out of Autsukya (longing),

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23 Śṛṅgāra is said to pass through ten stages, according to the writers on Erotica. These are discussed in the topic on samānyāshāhinaya chapter of the NS. They are: (1) Abhilāṣa - longing, (2) Jintā - anxiety, (3) Anuṣṭrti - recollection, (4) Cunākirtana - enumeration of the beloved's merits, (5) Udvyoga - distress, (6) Vilāpa - lamentation, (7) Uṣmāda - insanity, (8) Vyādhi - sickness, (9) Jadatā - stupor and (10) Māraṇa - death.
Cintā (Anxiety), is relative - Sāpeksa - that is, due to favourable circumstances one can return to the original condition. In Karuna, the sorrow is forever, while in Vipralaṁbhā, it is for the time being. Thus Karuna and Vipralaṁbhā Šrāgāra are different. As Dr. Raghevan explains "Sirpeksabhāva is a state of suffering not having an under current of hope or expectation that the dead person would come back to life, while Āpeksabhāva is a state, enlivened by hope of reunion, the longing and anxiety for the return of the separated partner being present in it all the time." 24

Ajavilāpa in Raghaṅvaśa is an illustration of Karuṇa Rasa while 'Meghaduta' is an illustration of Vipralaṁbhā Šrāgāra.

Thus Šrāgāra Rasa is rich in pleasure, connected with desired objects enjoyment of seasons, garlands and similar other things and related to the Union of man and woman.

In the two Āryā- verses that follow, the Šrāgāra Rasa is described similarly. It adds the Amabhāvas of sweet and smiling words, satisfaction and delight, with the help of which, the Šrāgāra Rasa is represented.

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2. Häasya (Comic) Rasa

This Rasa is named after its sthūyibhūva. The Häasya Rasa has as its soul the sthūyibhūva of Hāsa-laughter. It is created by the vibhūvas such as showing unseemly dress or ornaments, immodesty, greediness, quarrel, defective limb, use of irrelevant words, mentioning of different faults and similar other things. The Häasya Rasa is to be represented on the stage by Anubhūvas like the throbbing of the lips, the nose and the cheek, opening the eyes wide or contracting them, perspiration, colour of the face, and taking hold of the sides. The Vyābhičāribhūvas in it are Häasya (laziness), Avehittha (dissimulation), Tandrā (drowsiness), Nidrā (sleep), Svapna (dreaming), Brabodha (awakening) Asūyā (jealousy) and the like.

This Rasa is of two kinds (1) Ātmastha - centered in self and (2) Parastha - centered in others. When a person himself laughs it is Ātmastha and when he makes others laugh it is parastha.

In the two traditional Āryā verses the Häasya Rasa is described similarly. They add 'uncouth behaviour' as the means of laughter.

There are six varieties of Häasya Rasa (1) Smita (slight smile), (2) Hacita (smile), (3) Vihasita (Gentle
laughter), (4) Upahasita (laughter of ridicule), (5) Apahasita (vulgar laughter), (6) Atihasita (excessive laughter). Smita and Hasita are appropriate for the persons of superior type, Vihasita and upahasita for the middle (modhyam) type and the Apahasita and Atihasita for the inferior (adhama) type.

The verses that follow describe these six types of Hasya found in the superior, middling and inferior types of persons.

"The slight smile (smita) of the people of the superior type should be characterised by slightly blown cheeks and elegant glances and in it, the teeth should not be visible." "This smita (hasita) should be distinguished by blooming eyes, face and cheeks and in it the teeth should be slightly visible." (NS G2a, 7.54-55)

"The Gentle laughter (vihasita) should have slight sound and sweetness, and should be suitable to the occasion and in it the eyes and the cheeks should be contracted and the face joyful. During the laughter of ridicule (upahasita) the nose should be extended, the eyes should be squirting, and the shoulder and the head should be bent."

"The laughter on occasions not suitable to it, the laughter with tears in one’s eyes, or with the shoulder and the head violently shaking, is called the vulgar laughter (apahasita). The excessive laughter (atihasita) is that in which the eyes are expanded and tearful, sound is loud and excessive, and the sides are held by hands."

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25 NS, G08, I, 5, v.54-59, pp.315-316.
Thus in a play, laughter, arising out of different actions should be depicted according to the nature of different types of characters viz., superior, middling or inferior persons. Thus laughter is two-fold as referring to oneself and referring to others and of three types according to the nature of the character.

(3) Karuna (Pithatic) Rasa

The Karuna Rasa arises from the Sthūyibhūva of Soka — sorrow. It arises from Vyāhāvas such as affliction under a curse, separation from dear ones, loss of wealth, death, captivity, flight, accidents and any other misfortune. This is to be represented on the stage by Anumbhāvas such as, shedding tears, lamentation, dryness of the mouth, change of colour, dropping limbs, breathlessness, loss of memory and the like. The Vyāhāvibhāvas connected with it are nirveda (indifference), glāni (weakness), cintā (anxiety), antarākṣa (longing), āvega (flutter), shrana (delusion), sūna (distraction), shrana (weariness), shaya (sleep) virāda (despondency), deśa (depression), vyādhi (sickness), jāda (stupor), unāśa (insanity), apasmāra (epilepsy), trāsa (fright), ūlaya (indolence), sarana (death), sāhita (paralysis), vepathu (tremor), vaivarnya (change of colour), abru (weeping), svarabheda (loss of voice) and the like.

The two Āryāsa, on this Rasa describe it similarly.
They tell us how this Rasa is to be represented on the stage by amabhāvas like weeping loudly, fainting, lamenting and bewailing, exerting the body or striking it.

4. Raudra (Furious) Rasa

The Raudra Rasa has, as its basis, the śthāyibhāva of krodha-anger. It is in the nature of Rakṣasās, Ṛṣabhas and haughty men and it results into quarrels-fight-and battles. This is suggested by vibhāvas like anger, insulting women, abuse, affront, untrue allegation, offense, harsh words, revengefulness, hostility and the like. Its actions are beating, tearing, crushing, cutting, piercing, taking up arms, hurling of missiles, wounding, drawing blood, and similar other deeds.

This is to be represented on the stage by means of amabhāvas such as red-eyes, knitting of eye-brows, defiance, biting of lips, movement of cheeks, pressing one hand with the other and the like. The vyahicāribhāvas in it are presence of mind, determination, energy, indignation, restlessness, fury, perspiration, trembling, horripilation, choking voice and the like.

The vyahicāribhāvas in it are asāmoha (presence of mind), utsāha (determination), āvega (flurry), amara.
(indignation), サパレット (restlessness), エクリク (impetuosity), サルバ (arrogance), ジワダ (perspiration), ヴォパント (trembling), ロマネ (horripilation), サガダ (choking voice) and the like.

Here a question is asked "Is it to be assumed from the statement about Rakṣasas that they only give rise to the furious sentiment, and that sentiment does not occur in others?" The answer is that in case of others too this sentiment may arise, but in the case of Rakṣasas, it is to be understood as their special trait. They are by nature furious, for they have many arms, many mouths, standing, unkempt hair of yellowish colour and terrifying physical frame of black complexion. Whatever they do, be it their speech, movement of limbs or any other activity, is by nature furious. Even their love-making is usually done violently. The persons who imitate them give rise to the furious sentiment from their fights and battles.

The Āryās that are quoted tell the same thing about the Raudra Race and define it as "ugrakarmakriyātānaka - one which prompts furious actions".

5. Vīra (Heroic) Race

Its Sthāyībhūva is utsāha. It is natural to the superior type of persons and has energy as its basis. It is

26 73, 609, 1, 6, p.321.
suggested by Vibhūvas such as presence of mind, perseverance, policy, discipline, vigour, heroic deeds, strength, splendour or dignity, influence and the like. It is to be represented on the stage by consequent such as firmness, patience, valour, readiness to sacrifice, clarity of the mind and the like. The Transitory states in it are ārthi (equanimity), ānāti (resolution), garva (pride), āvega (flurry), augrya (energy), afarmh (impatience of opposition), karti (remembrance), Romance (horripilation) and the like. Here two Āryās are quoted from a work named 'Rasavīcāraśāhā'.

"The Vīra Rasa arises out of various states of mind, such as energy, determination, absence of dejection, wonder and stupor. This means that these are the Vibhūvas of Vīra Rasa. Vīra Rasa is to be acted by steadiness, patience, vigour, dignity, energy, heroic deeds and splendour and by challenging speech."

6. Bhayānaka (Terrible) Rasa

The Bhayānaka Rasa has as its basis the Sthāyīvibhūva of fear. It is suggested by Vibhūvas like hideous sound, sight of ghosts, panic and anxiety due to the cries of jackals and owls, straying in a desolate house or forest, sight of killing or captivity of dear ones, or news of it, or discussion about it. It is to be represented on the stage by
Amabhasas such as trembling of hands and feet, of face and eyes, change of colour and breaking voice. Its Vyabhicāri-bhāvas are Stambha (stupofaction), suōna (perspiration), gada-gada (choking voice) Romans (horrripilation), veșathu (trembling) Svarabhoda (change of voice), Vaivarmya (paleness), Jasti (apprehension), Mohe (distraction), Bhanga (depression), Avega (agitation), Capanatā (inconstancy), Jatā (stupor), Trīṣa (fright), Anasamara (epilepsy), Karana (death), etc.

The Āryaś that follow describe two types of Bhayanaka Rasa. One arises from the fear due to some offence to the king and the Guru (teacher), while the other arises from the artificial or pretended fear. The Bhayanaka Rasa is due to hideous sound, appearance of apparitions, battles, straying into desolate house and forest. It is to be represented on the stage by trembling of limbs, of face and of eyes, stupofaction of things and the like. This Bhayanaka Rasa when natural, arises out of the mental state of fear (sattvasamutthana) and is represented like thus. But when it is pretended it should be represented by similar but softer gestures.

The Bhayanaka Rasa should be always represented or expressed by the trembling of the hands and legs, stupofaction, trembling of limbs, palpitation of hearts and also by dried up lips, pallet and throat.
Though the Aryan describe two types of fear, we may consider them as of three types. The first type of Bhayakika Rasa is due to the real fear caused by terrible circumstances. The second is also due to the real fear caused by some offense to the king or an elderly person. The third is due to pretended or artificial fear.

7. Bibhatsa (Odious) Rasa

The Bibhatsa Rasa has as its basis the Sthayibhava of disgust-jagapate. It is suggested by Vibhwas like hearing of the unpleasant, offense, unpalatable and harmful things or seeing them or discussing them. It is to be represented on the stage by Amuhwas such as stopping the movement of all the limbs, narrowing down of the mouth, vomiting, spitting, shaking the limbs, and the like. The Vyashicaribhvas in it are Apasamaha (epilepsy), udvaga (delusion), Ùvega (flurry), Moha (distraction), Vyédi (sickness), Parana (death) and the like.

The Aryan that follow describe the Vibhvas of Bibhatsa Rasa as the sight of disliked things, bad odour, taste, touch and sound and many kinds of Hvejansa?

It is to be represented on the stage by narrowing of mouth and eyes, covering of the nose, bent face and by indistinct steps.
8. Adbhuta (Marvellous) Rasa

The Adbhuta Rasa has as its basis the Sthāyibhūva of Viśvāsa - wonder. It is suggested by vibhāvas such as sight of heavenly beings or events, attainment of desired objects, entrance into a superior mansion, temple, audience hall or a seven-storied palace, and illusory and magical acts. It is to be represented on the stage by vibhāvas such as wide opening of eyes, staring without moving the eyelids, horripilation, tears, perpiration, joy, uttering words of approval, making gifts, crying incessantly hā hā hā, waving the end of dhoti or sari, movements of fingers and the like. The vibhāvas in it are stālībha (stupfaction), ṛoru (tears), svada (perpiration), gadāgajra (choking voice), rasanca (horripilation), āvega (flurry), saṁbhava (illusion), jadatā (stupfaction), pralaya (fainting) and the like.

The Āryās that follow confirm this description of Adbhuta Rasa. They add some vibhāvas like extra-ordinary speech, art, action or everything that is extra-ordinary.

Having discussed the nature of Rasa-experience, its varieties based upon the Sthāyibhūvas, and such miscellaneous matters as dictics and colours of Rasas; Bharata now describes another interesting topic. It is concerned with how each Rasa has its different varieties. Śṛṅgāra is of three types as
exhibited through speech, dress and action. Hāsya and Raudra are also of three types as exhibited through limbs of the body, dress and speech. Karuna also of three types as caused by falling away from duties, loss of wealth or by sorrow. Vīra is also of three types (Bhāsavīra - that arising from the readiness in making gifts, Dharmavīra - arising from the readiness in performing one's duties and Yuddhavīra - arising from the readiness in fighting. Bhayamaka is also of three types, feigned fear, fear from a wrong action, and fear from an apprehension of danger. The Bibhatsa is of two kinds (1) Simple nauseating and (2) disturbing. Of these, the Bibhatsa from a sight of excreta and worms is simple nauseating, and that from the sight of blood and similar objects is disturbing. The Adbhuta is of two kinds, Divine and Joyous. The divine is due to seeing heavenly sights and the joyous is due to joyful happenings.

These varieties of Rasas give us an insight as to how the various aspects of Sthāyibhāva due to different Vibhāvas (causes) give rise to different varieties of Rasa\(^\text{27}\).

\(^{27}\) If this point of view had been further developed there would be no hard and fast rule about the number of Rasas; because, though the abstract nature of each Sthāyibhāva may be similar, yet their Vibhāvas or causes are found different in actual life as well as in works of art.
This conclusion seems to be drawn from actual dramas.

Now a controversial problem has to be faced. The problem is: is there a ninth Rasa called Śanta Rasa, in addition to the eight Rasas enumerated by Bharata in the NS? Before we go into the study of this controversy, I would give the description of Śanta Rasa as given in the NS, the printed text of Gos edition, put into rectangular brackets to suggest an interpolation.23

"Now Śanta, which has Sama for its Sthāyibhāva and which leads to Mokṣa (salvation), arises from the Viśhūvās such as knowledge of the truth, detachment, purity of mind etc. It should be acted out by means of the anupabhāvas such as Yama (five abstinences) and Niyam (observances), meditation on the self, concentration of the self, concentration of the mind on the self (dhāranā), devotion (upāsanā), compassion towards all creatures, and the wearing of religious paraphernalia (lingagārāṇa). Its vyabhicāribhāvas are disgust with the

23 The second edition of Nirnayaśaṅgar text of the NS has also this section on Śanta Rasa put into rectangular brackets, while the Kādi edition of Chowkhaśāhī dt. series, does not have this section of Śanta in the Chapter Sixth. Yogomohan Ghose in his 1967 edition of the NS dt. text notes on p. 31, "Baroda edition reads here a discourse on Śanta Rasa (an interpolation) and ends the chapter with a variant of verse 33". In his English translation of the NS, p. 117, NS notes, "Baroda edition adds, here a spurious passage on Śanta Rasa."
world (Nirveda), remembrance, firmness of mind, purity in all the four stages of life, rigidity (stãsthana), horripilation, etc. The following Vâyûs and ślokas exist on this subject:

"Santarâsa has been taught as a means to the highest happiness (Naimãrayasa). It arises from a desire to secure the liberation of the self and leads to knowledge of the truth."

"Santarâsa should be known as that which brings happiness and welfare to all beings and which is accompanied by the stabilization (sañcâsthitâ) in the self, that results from the curbing of the organs of perception and the organs of physical activity."

"Santarâsa is that state wherein one feels the same towards all creatures wherein there is no pain, no happiness, no hatred and no envy."

"Santa is one's natural state of mind (Prãkriti). Other emotions such as love etc. are deformations (Vikãra of the original state). The deformations arise out of this natural state of the mind and in the end again merge back into it."

"The emotions arise out of Santa depending on their particular respective causes; and when the specific causes cease to function, they all merge back into Santa."

"Those who know dramaturgy see nine rasas along with their characteristics in this manner."

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Here the chief controversy is whether the Śānta can be accepted as the ninth Rasa or not? And if it is accepted as the Ninth Rasa what is its Sthāyibhāva Rasa or Nirvada.

Those who do not accept Śānta Rasa say that it is contrary to the teachings of Bharata. They think that this section on Śānta is an interpolation. It is interesting to note that Śānta is not mentioned in 'a', 'aa', 'ba' MSS. It is only to be found in MSS 'ta'. In MSS 'na' the reading is 'Saṃtanidāni śākyasyānā'.

This state of the absence of Śānta Rasa in various important MSS suggests that it is a later interpolation.

They further argue that in the NS propounded by Bharata, it has been clearly and repeatedly stated that Rasas are eight and the Bhāvas are forty-nine. Bharata has frequently mentioned 'Aṣṭau Nātye rasāh marṭāh' and 'ate hyastau rasāh prokta druhiṇena Mahātmanā'. So there is no doubt that as far as Nātya is concerned Bharata recognises the utility of 3 Rasas only. This is further confirmed by the fact that no

30 NS, GOS, I,6, p.332, f.n. 11.
31 NS, GOS, I,6, v.15, p.286.
32 NS, GOS, I,6, v.16, p.257.

(2) Kalidas also mentions eight Rasas in his work, 'Vikranomorvāliva, Act.2, Verse 16.'
mentions only 8 Sthāyibhāvas which are to become eight Rasaas. The total number of 49 Bhāvas, traditionally held in the Nāḍī also does not allow the ninth Rasa. Even those who accept Sānta and consider Nārāyana as its Sthāyibhāva adhere to this conventional number of 49 Bhāvas.

The theorists of dramaturgy, Dhananjaya (974 to 996 A.D.) and Dhanik (1000 A.D.) vary ably dispute and reject the claim of Sānta to be the ninth Nāṭya Rasa; Their chief argument is that Sānta being based upon hamsa, which is the cessation of activities, is inherently opposed to the very nature of drama which is essentially action. The Sānta means absence of kaṣma or krodha (desire and passion) and how could in the absence of kāsa or krodha, in other words, the negation of an action be represented on the stage?

While enumerating the Sthāyibhāvas (Baṣarūpaka iv, 35) Dhananjaya says, "Some add peace (ṣema) but it cannot be developed in plays."33 Dhanika's yṛtti on this makes the above statement clear. "There are a great number of differing opinions among disputants in the case of Sānta rasa. Some say there is no Sānta rasa because Bharata did not mention its Vibhāvas, etc., and because he did not define it. Others,

33 Translation of the Baṣarūpaka, iv, 35, cited from Nason and Patwardhan, p.149.
however argue that (regardless of whether Bharata mentioned it or not) in actual reality, it cannot exist, because, (they claim), it is impossible to root out love and aversion, rāga or dvāna which have continuously cultivated (inside man) from time immemorial. Others claim that it can be included within Vīra, Bibhatsa, etc. Those who speak this way do not accept even āsama (as a Sthāyibhūva). Whatever it may be, on all events, however, we cannot allow āsama to be a Sthāyibhūva in a Nātaka, etc., where acting is essential because, after all, āsama consists in the complete cessation of all activity and therefore cannot be acted out. As for what some have claimed, namely, that in the Nāgānanda, etc., āsama is a Sthāyibhūva, this is contrary to the portrayal of Jīmūtavahana's love for Mālayāvatī, which persists right through the entire play and is also opposed to his (finally) obtaining the universal sovereignty of the vidyādharas. For we never come across both, love for sense objects and detachment from sense-objects subsisting in one single character. And so utṣāha (energy) connected with Dayāvīra (as the major Rasa) is the Sthāyibhūva (of the Nāgānanda). For (in this play) love being a subsidiary of that (dayāvīroṣṭaḥ), there is no objection to the attainment of universal sovereignty as the final result (of the dramatic action). We have already said that even though an ambitious (dhirodatta) hero may act out with the primary object of doing
good to others with a view to achieving that which is sought by them, worldly advancement may very well follow incidentally in his case. Therefore there are only eight Sthāyina: 34

Later on Dhanika softens his opposition to Śanta Rasa while commenting on Dhananjaya's Daśārūpaka IV.45. He says "Although Śanta Rasa cannot be introduced into a play, as it cannot be presented by means of acting, still because all things, though they be very subtle or long past, can be conveyed through words, its presentation is not forbidden in poetry". 35

AG, the great exponent of Śanta Rasa argues against this view. He gives his arguments for the reality of Śanta Rasa in his commentary Abhā on the interpolated passage of Śanta Rasa in the NS. Dr. Raghavan has given an improved version of the 'Abhinava Bharati's' Śanta Rasa chapter, differing at places from the Gos version of the text. Even then he says "There are still few passages of which the completely satisfactory reconstruction has not been possible." 36

35 Dhanika's commentary on Daśārūpaka, iv, 45, Eng. trans., Masson and Patwardhan, p.150.
36 V. Raghavan, p.103.
With this in mind, we have to see what we can
gather from AG’s vrtti on this subject.

Though AG begins his commentary by saying that he
expounds Santa Rasa following the opinion of those who accept
Santa as the ninth rasa, he himself is a staunch supporter of
Santa as the 9th Nāṭya Rasa. In his defense of Santa Rasa,
he gives the arguments for, then the counter-arguments and
then again the arguments for Santa Rasa. We will not go into
all these details but only present his positive arguments.

According to AG, in some of the ancient MSS
(cirantarapustakam) this topic of Santa is mentioned at the
beginning of the discussion of 8 Rasas and not at the end
as we find in the GOS edition of the NS. 37

The fourth end, Moksa also must have its Rasa and
that Rasa is Santa. In the first chapter of the NS and at
other places we find that Bharata is not unaware of the fourth
good of life, Moksa, therefore we may say that Bharata is not
totally unaware of a Rasa akin to Santa. So there must have
been, according to AG, the description of Santa in the NS. So
AG justifies himself for the view that same is the sthāyibhūva
of Santa.

37 According to AG (NS, GOS, I, 6, p.339) this passage
on Santa is after ‘sthāyibhūva rasatvah upanasyānāh’, NS
GOS, I, 6, p.294 and not where it is now.
His chief argument is that eight Sthāyibhāvas and hence the corresponding Rasas are related in some manner or other to the first three ends of life vis., Dharma, Artha and Kāma. Similarly, Sama-quietude or the mental state undisturbed by passion, which is directly related to the highest end of life vis., Moha, is transmuted into a blissful Rasa called Śanta. AG says,

"Just as in this world there is the trilogy dharma etc., so also, it is quite well-known that mokṣa too is one of the goals of life, and it is found to be taught predominately in the Sāstras and in the sartis and itihāsas, etc., by specifying the means leading to its attainment. Just as the states of mind that are proper to love, etc., and expressed by such words as sexual love (Rāti) etc., by being made capable of being relished through the activity of the poet and the actor, are brought to the status of rasas such as śringāra etc., in relation to the spectators who are possessed of the proper sympathetic response; in the same way, we ask you to tell us why the state of mind which is appropriate to the highest goal of man known as mokṣa cannot be raised to the status of a Rasa? That state of mind just described is indeed the Sthāyibhāva of Śanta."38

38 NS, CCC, 1, 6, p. 336 Eng. Trans. 
Hoccood and Patwardhan, pp. 122-23.
Now, the next point of dispute for AG is how this state of mind (Sthāyībhāva) is to be named—whether it is
to be called Nirveda—arising out of the knowledge of the
truth or it is to be called āsma which is accepted as the
Sthāyībhāva of Śānta Rasa in the text of the MS. Here AG
embarks on the controversy about the Sthāyībhāva of Śānta
Rasa—if it is āsma or Nirveda. AG says that he has no
objection to Nirveda, if it is Nirveda arising out of the
tattvajñāna—knowledge of the truth because then it is
equivalent to āsma which is accepted in MS as the Sthāyībhāva
of Śānta Rasa. He says,

39 In the course of the arguments and counter-
arguments AG mentions an interesting view. According
to this view each of the Sthāyībhāvas of all the eight
Rases can also be the Sthāyībhāva of Śānta Rasa. He
says "In the same way any of the Sthāyībhāvas beginning
with rati and āsma and ending with vīśeṣya can be explained
as the Sthāyībhāva of Śānta, because we find that a person
attains to liberation if he realises the oddity of every-
thing in the world (āsma); if he sees that the whole world
is lamentable (āsma); if he perceives the happenings in
the world as harmful to his spiritual well-being (and
angry with them, desires to conquer them; (ākrodha); if
he resorts to extra-ordinary energy dominated by the
absence of delusion (in order to overcome worldly tempta-
tions) (utsaḥa); if he feels afraid of all the objects of
the senses (bhaṭa); if he feels disgust for young women,
etc., though they are desirable for all other people
(jugupad); if he feels astonished at his unprecedent
realisation of his own self (vīśeṣya)". NS, COS, I, 6,
knowledge of the truth alone is the means of
attaining moksa and so it would be proper to
regard that alone as the sthāyibhāva of mokṣa.
Knowledge of the truth is just another name
for knowledge of the self (Atman); knowledge of
any object other than the self is the knowledge
of worldly objects. For anything that is
different from the self is nothing but non-self...
Therefore the Atman alone possessed of such
pure qualities as knowledge, bliss, etc., and
devoid of the enjoyment of imagined sense-objects
is the sātvabhāva of Śanta.40

AG further confirms this by saying "śana is the
nature of the self. Bhārata has designated it by the word
śana. If the same (nature of the self) is called śana or
nirveda there is no objection. Only śana is a different
state of mind altogether. And this nirveda is only apparently
similar to the nirveda that arises from other causes such as
poverty etc. Although their causes are different, they are
similar, they are both called nirveda. This is similar to
love, fear, etc. Therefore nature of the self is itself the
knowledge of the Truth, and it is also tranquility. Further
(Tīrthā ca) rati, etc., are only particular dark colorations
of the self. Having, by means of continued concentration,
realised its form as being pure, though connected with them
(i.e. rati, etc), there is even at the time of withdrawing from
meditation (vyutthāna), complete tranquility (of the spiritual

40 NS, 303, I, 6, p.336.
aspirant, the sādhaka). As has been said, 'Pradūtavāhita saṃskāraḥ, this entire collection of ordinary and extraordinary states of mind, can become the helper of the major emotion known as knowledge of the truth. .... This itself is its nature (i.e. the nature of Śanta Rasa).\textsuperscript{41}

\textsuperscript{46} also describes the nature of the true-relish of Śanta-Rasa. "The nature of the soul is tinged by utama, rati, etc., which are capable of imparting their (peculiar) tinge to it. It is like a very white thread that shines through the interstices of sparsely threaded jewels. It assumes the forms of all the various feelings like love etc. (which are super-imposed on it), because all feelings are capable of imparting their tinge to it. Even then it shines out through them according to the maxim that once this Ātman shines (it shines for ever). It is devoid of the entire collection of miseries which consist in (i.e. which result from) turning away (from the Ātman). It is identical with the consciousness of the realisation of the highest bliss. It takes its effect through the process of generalisation in poetry and drama. It makes such a heart, the receptacle of an other-worldly bliss by inducing a peculiar kind of introspection."\textsuperscript{42}

\textsuperscript{41} MS, G03, 1,6, pp.336-37.

\textsuperscript{42} MS, G03, 1,6, pp.340-41.
Commenting on the verse (Sū, Gos, I,6) 87, p.335
AG explains how the eight rasas emerge from Sama-Santa and again merge back into it.

The view that the eight Rasas arise out of Sānta due to their appropriate cause and merge back into Sānta when these causes disappear, requires further elaboration. The theory behind this view is that Ātman which is pure consciousness becomes attached to things other than itself, different aberrations like sex, anger, greed, etc., are seen. But when the subject matter of a poem or a drama pertains to the worthlessness of all those causes their consequent aberrations, it results in Sānta-Rasa.

This then is the theory of Rasa as it is evolved in the tradition of Bharata. We may, once again see the main points of this theory. (1) In the Rasa-Sūtra we are told that Rasa is realised by the union of three elements, the Vibhāva, Anubhāva and Vyabhicāribhāva. The Sthāvyabhāva brings them into a relishable flavour called Rasa. Thus the mental states, when presented in drama, with their vibhāvas, etc., become Rasa. (2) Rasa is essentially tasting. It is the tasting of mental state through the properly accomplished union of vibhāva, etc. This tasting is the sole and only purpose of the drama and poetry or by extension of art.
(3) This perception of taste-Rasa, is only possible for the cultivated spectators with refined mind, the connoisseurs of art. Only su man sah can relish Rasa.

(4) The feeling that accompanies this tasting is that of delight or joy or pleasure. The spectator's experience is essentially a pleasurable, emotional experience, irrespective of its subject-matter.

(5) There are eight Nātya Rasaas depending on the eight Sthāyibhāvas. Thus the nature of dramatic experience and the delight it gives to the cultivated spectators are the essence of Bharata's theory of Rasa.

This comparatively simple theory of Rasa, expounded by Bharata assumed so much importance in later times that it was interpreted and elaborated by various commentators of the NS. There is no difference however among the opinion of several commentators regarding the fundamental ideas about Rasa. The differences arise in the psychological and epistemological, modus operandi of Rasa. Much of it is logically implicit in what the NS has said. However, it is another matter whether Bharata was aware of all the finer points elaborated by the commentators according to their philosophical theories of Mimāṃsā, Nyāya, Śākhyā, Pratyabhijñā, etc.

Hereafter we propose to study these different interpretations of the theory of Rasa in the next chapter, because
they develop the basic concept of Rasa to the philosophical heights and relate it to the ultimate spiritual concept which was the final goal of all the ancient philosophical thinking in India.