CHAPTER XV. THE ORIGIN AND DEVELOPMENT OF RASA IN SANSKRIT POETICS.

(I) Rasa in

(i) The Vedas.
(ii) Yaska, The Nirukta.
and (iii) Brhaddevata.

(II)

'Rasa' in the Vedas-

Rasa is a word of frequent occurrence in Vedic and classical Sanskrit literature. It is well known that rasa is derived from the रस which occurs in the पृष्ठिय धातुपाठ and explained as having the senses of 'to make sound', 'to taste' and 'to be oily' (rasa, स्वर्ण, and rasa. अस्वेदामशेनायोपुरादि.. The root rasa has thus three different meanings. In the first sense it is associated with the river rasa according to Yaska (Nirukta. 11.25-rसान नादी भवाति, रसात् स्वाभाविकारणात्). The word rasa is used as a name of a particular river or sometimes a river in general. One may say that here too the word may be connected to the sense of being liquid. Rasa in the sense of something liquid is associated with many things like juice or the sap of plants or the milk of the cow or the virile semen of the body etc. In fact we find lexicons giving all these various meanings. Amara for example says:

रूपम् स्वद्भो गंधा रसाप्रस्तावविषयति नामम् (line 291)
and also स्निग्धरद्द विसे विर्ये गुरे राज्ये राज्ये राज्ये (line 2789)
and also the six-fold tastes (line 295)

Hemacandra adds the following senses.

g्रहे, धाताक i.e. humours of the body, पङ्क्त्स, i.e. mercury, प्रेमि, भावे, अत्मानि, and also in the sense of Sukha.

Thus the word rasa has a very interesting semantic history. We are here interested in finding out how the physical sense of the word gets transmitted into the experience of aesthetic pleasure or the flavour of a sentiment or emotion.
In the Vedic samhitas, as we shall see below, we find not only the physical sense of something liquid but also the liquid (drava) or the sap that is in plants, animals, etc., and also the juice that can be pressed out or extracted. In the later sense of the word kāyrāra or nātyarāsa, we do not find any clear references. But in one context, we do find it associated with things literary. Let us therefore take a summary view of the different meanings of rasa, first in the Vedic samhitas.

In the Rv. the word occurs for about fifty one times. Rasa occurs for about eleven times. The Yv. has nineteen and two occurrences of the words rasa and rasa respectively. The Av. has about thirty eight occurrences (1).

In the later samhitas some of the mantras are repeated from the Rv.

Rasa is used for a river, at times a particular river, or a flow in general. At Rv. VII. 49.2, (Yx2 Valakhilya sūkta) we have rasah explained by the commentator as 'Jalāni'. Waters are explained termed as the rasas of mountains. Here, we see that the waters of the Springs that flow from the mountains are regarded as the Sap of the mountains which is extracted from them by Indra and becomes water. The mantra runs as:-

S'atānikeva prā jiśāti dhusūrya hanti vātṛṇi dāsuṣe.
girériva prā rāsa asya pīvire dātṛṇi purubhājasah.

Thus, we have the double sense of the extracted Sap and Water.

At Yv. 2.3, we have apim rasah and also apim rasasya yo rasah. These are explained by both Uvaṭa and Mahādāra as vēyu and prajāpati respectively. We may add that here the word rasa seems to carry the sense of essence of soul and consequently the presiding deity. The mantra reads as below:

apim rasamūdayaṁ sūrye sāntam samāhitam.
apim rasasya yo rasastom vo gṛhṇāmysutamānapayāmdeśhīto sīdrāya tvā
jūṣṭat gṛhṇāmysa te yonirādhāya tvā jūṣṭatamam.

The same sense is repeated at Yv. 19.44., 20.22., and 31.17.

Then, thirdly, we have rasa in the sense of herbs. This may be in form of an extracted juice as in case of soma, or may be just Sap in the soma plant.
In the IX mandala of the Rv., it is mostly to be seen in these senses e.g.
at Rv. IX. 66.

tām gobhirvṛṣaṇaṁ rāsaṁ mādya devāvītaye.]
sutām bhārāya sam sārja. (rāsa is extracted juice).

and also RV. IX. 23.5.

-Sūmo arṣati dharmasīrdadhāna indhiyām rāsam.|
suv śiro abhis'astāpāh. ||

'rasa' means 'Sap'.

Fourthly, we have rāsa in the sense of the tastes, RV. I. 187.4-5 have 'rasāh'
explained by Sāyāna as the six tastes such as, sweet, sour, etc. Rasāh i.e.
tastes later on become in the darsanam the sense-quality of taste.

RV. I. 187.4-5

tāva tye pito rāsa rajāqṣyaṁu vīśhitāh. |
divī vāṁ iva S'rīśaḥ. ||

So also Yv. 39.4 has rāsa in the same sense and is explained by
Mahābhāra as 'svādītvam'.

Yv. 39.4-5,

mānasā kāmamākutiṁ vācāḥ satyāmas'iya.|
pas'ūnām rūpāmānrasya rāso yāsaḥ s'rīḥ s'rayatē māy svāhā. ||

Fifthly, we have rāsa with reference to the animals such as cow, horse etc.

With reference to the cow it means milk as at Rv. I. 37.5-which runs as-

prā S'amsā gosvāghmyam krīlāṁ yās chārdho mārutam. |
jāmbhe rāsasya vārvrde. ||
rāsasya gokṣirarūpasya (Sāyāna)

At Rv. VII. 104.10, we have rāsa, reference to food, horses, cows and body. Now

what exactly is the meaning of rāsa in all these cases is not made clear
by Sāyāna, but it means 'essence'. The mantra runs as.

yo no rāsaṁ dīpeati pitoy adne yo as'vānāṁ yo gāvāṁ yāsatāṁmāṁ. |
ripūḥ stenaḥ steyakṣḍabhrāmetu ni sā hīyātha tānva tān ca... ||

Rasa of the serpents obviously means poison as at Av. V. 13.2., and 3.

Av. V. 13.2.18:-
yat te apodakaival visam tat te etasvagrabham

Av. IV.27-3 has rasa of the horse. It is explained as speed of the horse by the commentator. This also may be the sense in Rv. VII.104.10 as quoted above.

Sixthly, we have rasa of the human body as seen in Rv. VII.104.10 above.

Rv. I.105.2 has rasa in the sense of virile semen. It runs as:
ardhamadvau arthina a' jaya' yu-rate patim

We also come across occurrences in which 'rasa' appears as an independent entity e.g. rasa\(\) used in plural mean tastes as explained by Sāyaṇa(Rv. I. 187.4 and 5, see above). In the Yajurveda also, one occurrence is noteworthy. Rv. 18.9 reads as below:
utr ca me s\(\)ūr\(\)t\(\)a ca me p\(\)ayas'\(\)ca me r\(\)ās\(\)a'\(\)ca me gṛ\(\)t\(\)a'\(\)ca me m\(\)ād\(\)h\(\)u ca me s\(\)ād\(\)h\(\)is'\(\)a ca me ś\(\)a\(\)p\(\)it\(\)i's'\(\)a ca me k\(\)ṛ\(\)Ś\(\)i's'\(\)a ca me v\(\)r\(\)Ś\(\)i's'\(\)a ca me j\(\)ā\(\)t\(\)r\(\)a'\(\)m ca me a\(\)ūdbhi\(\)dya'\(\)m ca me yaj\(\)ā\(\)n\(\)a kalpant\(\)a'm.

In the above quoted mantra, several things are asked for through sacrifice. The occurrence of rasa\(\)a between 'pay\(\)a' and 'gṛ\(\)t\(\)a' may signify the juice of something edible or drinkable. Here, it may be noted however, that rasa is mentioned by itself and not as of something. It may also be noted that it figures along with ūr\(\)a, sūr\(\)t\(\)a, and p\(\)ayas, wherein ūrja may mean strength or vigour/spirit, power etc. In this context, rasa may also be taken in a similar connotation as the best or finest or prime part of anything, essence, etc. It might also mean taste or charm, pleasure, delight.

Av. X.8.44 has 'rasena trpto\(\)a'. This is a mystic hymn and rasa may mean the essence of the universe. The mantra runs as:
ākāmō dhire sm\(\)t\(\)a\(\) svaya\(\)ṁbhu' rasena trpto na kutas'camō\(\)a |
tēmēva vidvā na bhū\(\)yā vṛtyārāte\(\)mānām dhāramajā\(\)aṃ yūvān\(\)a...||

Here it may be noted that the sense of satisfaction or fulfilment or even ecstasy is associated with rasa; rasa as causing fulfilment or joy.

The eighth interesting use of rasa is seen at Rv. IX. 67. 31 and 32, which run as below:
and also

pāvamāniryo adhyātyāsibhih sāmbhṛtam rāsam.

tasmai sārasvati śāke duhe śaśīrām sarīrāmādhudakām.]

Śaṅkara explains rasa as vedasabhūtan sāram sūktasamgham in the first quotation and as vedasāram sūktasamgham īkum in the next one. This is applied to the pāvamāni sūktas which are studied by the rṣis. It is possible here to see a meaning similar to the later meaning in kāvyarasa i.e. essence causing joy.

Lastly, it will be interesting to note which feelings are associated with rasa. Usually we come across the qualities of exhilaration, joy-giving, taste, flavour etc.

Rv; IX.6.6 as quoted above speaks of the quality of exhilaration caused by rasa-madāyā.

Rv. IX. 97.14 says, rasāyah i. e. tasteful, having flavour etc.

The same context associates rasa as causing joy, exhilaration, ecstasy or intoxication. Thus rasa is said to be 'madirāḥ' at Rv. IX. 96.21 as below:

2 pāvaśeondo pāvamāno mahobhih kānikradatpari vāśyārṣa,

krīśhācavora vis'a pāvamāna īḍaraḥ te rāso madirā mamattu.

Thus in the Vedas, we get rasa not only in the physical sense but also we find qualities of joy-giving, tastefulness, exhilaration, being the essence of the Vedas, being the essence of the universe etc. also attached to rasa. Thus rasa in the Vedas becomes an object of relish, a joy-giving essence etc. These senses make it very easy for the aesthetes to utilise the word for the aesthetic flavour of sentiments and emotions as found in literature.

Here we may refer to that famous verse of the Nāṭyaśāstra (Ch. I. vs. 17) whose purpose is to show relationship of the nāṭyaśāstra with the other Vedas and thereby give it vedic prestige. These in this light one may not bother
It is however, possible to find some connection with the Vedas without stretching the meaning too far e.g. the mātrās of the Rū. are essentially pāthya i.e. recitable. This according to Abhinavagupta pāda is due to the 'trisvara' character (i.e. udātta, anudātta and svarita) of the ṛgvedic mantras. This point has been elaborated by Bharata in the chapters on vāgābhinaya. (Ch.XVI.G.O.S.Ed.). The relation of gīta with the sāmanas of the sāmaveda is obvious. Yā. is, as Abhinava says śādhvarya karmapradhāna i.e. in the Yā. the activities of the śādhvarya, such as movement towards the right etc. are predominant. Essentially, the movements of the different parts of the body have a particular significance in the different ritual activities. So the abhinayas are related to the Yā. As to the relation of the rasas with the hymns of the Av., we do not find any obvious relationship. The text of the abhinavabharati on this point, which is quoted as below, is not quite clear. It runs as-

The idea seems to be that priests in the various rituals of Av. such as consisting those of Śāṅkikārma, māraṇakarma etc. put on costumes meaning of red turbans and such other things. Through anubhāvas they express certain feelings. There is a sort of mental avastā or resoluteness brought about by special efforts, and therefore there is the exhibition of such a nī sattva or mental.
disposition. According to Abhinava, this seems to be the connection of rasas with Av. One may imagine a scene in which one of such magical rituals is performed when everybody would be tense with emotion pertaining to a particular act. Abhinava seems to have taken some such performance of the athisarana ritual as a source of emotional ecstasy in rasa.

We have seen before that though the word rasa occurs at several places in the Av., we have no clear case of the later meaning of nātyarasa or kāvyarasa. From another point of view, however, we may say that several hymns of the Av. taken by themselves are impressive love lyrics. The number of such hymns is about thirty three.

(Av.I.34, II.34, III.25, VI.8,9,82,89,102,130,131,132,139 VII.36(37,37(38),38(39) etc).

A few lines from these may be quoted below. E.g.

Av.VI.8-

yāthāvipraśānamāhunāsamsantānparīśasvajā

1.
evāparīsvaśvamānāthūkhānīmāmāyaṣṭhā

and also,

yāthāsuparnaḥprapātampakṣāhumhāntihūśyām

1.
evānīhāmnāmanāthūkānīmānaṁāmāyāṣṭhā

and also,

yāthāmeṣadhātrsthīsvadyānparyāṃtaṣhrāvā
evaṁparyāṃtaḥmanānāthūkānīmānaṁāmāyāṣṭhā

1.

(1) - As the creeper embraces the tree on all sides, thus do thou embrace me, so that thou, woman, shalt love me, so that thou shalt not be averse to me.

(2) - As the eagle when he flies forth presses his wings against the earth, thus do I fashion down thy mind, so that thou, woman, shalt love me, so that thou shalt not be averse to me.

(3) - As the Sun day by day goes about this heaven and earth, thus do I go about thy mind, so that thou, woman, shalt love me, so that thou shalt not be averse to me. (Translation-Maurice Bloomefield-Rymes of the Av. SBE.Wal. XLIII.)
Av. VI. 131. is a charm to arouse the passionate love of a man e.g.

Av. VI. 131. 3. 13, -yād dhēvāsi triyojanām pañcayojanēmās vṛṣam.

(tatvam punarāyasi pratrūṣam no asūk pīth.)

(Translation - Bloomfield)

"If thou dost run three leagues away, (or even) five leagues, the distance coursed by a horseman, from there thou shalt again return, shall be the father of our sons!"

The same note of a passionate woman's longing is heard also in AV. VI. 132.1.

We quote the first mantra that runs as:

yaṁ devaṁ smarāmśiṁcamapsvantaṁ s'deyaṁcasam sahaḥhyāṁ

tāṁ te prtaṁ vārūṣasya dharmanā. ||

"Love's consuming longing, together with yearning, which the gods have poured into the waters, that do I kindle for thee by the law of Varuṇa."

(Translation - Bloomfield)

Av. VII. 36. is a love-charm spoken by a bridal couple. It runs as:

aksyaṁ maṁ mādhusāmbhāte anīkāṁ maṁ samyagjanaṁ

antah kṛṣṇayaṁ māṁ hṛdiṁ maṁ innau sahaḥsati. ||

"The eyes of us two shine like honey, our foreheads gleam like ointment.

Place me within thy heart; may one mind be in common to us both!"

(Translation - Bloomfield).

And also, AV. VII. 37.1.

abhi tasm tvā manujāte ādāhūṁ māmā vāśasā. ||

-yathā sūma kevalo nāyāsāṁ kṛtayāścana. ||

"I envelope thee in my own garment that was produced by Mānu (the first man), that thou shalt be mine alone, shall not even discourse of other women!" (Translation - Bloomfield)

Instances can be multiplied. It should be noted that scholars are in agreement when they say that the hymns, their ritualistic application apart, should be taken as individual pieces viewed in this light, and away from the ritualistic background, the above quoted instances can serve as beautiful love lyrics. They become the passionate expressions of love, i.e. śyāgarasa
primarily in its vipralaabhā aspect (e.g. Av. VI. 8). There are a few hymns in the Rv., such as the dialogues of Purūravas and Urvasī, Yama and Yamī, etc., which contain such passionate expressions. But comparatively speaking the Av. has more of them. Other sentiments such as those of bhaya, Utaśa, S'oka also can be found in several other hymns of the Av. One may say, therefore, that the attempt to relate the later kāvyā and nāṭya rasas to Av. is not unjustified.

'RASA'in the Upaniṣads:-

We come across several occurrences of the word rasa or the different forms of the root Vṛṇḍ in the Upaniṣads. Primarily they are to be seen in two or three different senses. The meaning of a liquid seems to be common to all. In the objects of five sense-organs, that which is gathered by the tongue is called 'rasa'. We come across this sense in the Pras'nopaniṣad (4.8) which says: rasa'sa ca rasyātavyam. i.e. 'when there is taste, it is to be tasted.' So also in the Brh. Upaniṣad 1.3. 4-5. 13) - 'just as a piece of saindhava salt has nothing like the internal or the external, but the whole of it is full of taste'. In the above mentioned occurrences rasa is seen in the sense of taste. In the Pras'nopaniṣad (1.4.)- esa hi drṣṭe.... rasyātē - the word rasyātē is in the sense of one who tastes. There are many more occurrences to this effect. In the Mundaka Upaniṣad, - atas'ca sarva osadhayo rasa'sca (2.1.9)- we have rasa in the sense of 'Sap'.

Then still further, rasa is seen in the sense of the juices of the trees out of which honey is formed, as in the Chāndogya Upaniṣad (6.9.1.) - yathā somya madhu madhikto nistithanti. Then still further rasa is seen in the sense of 'essence of things' e.g. in the Taittiriya Upaniṣad (1.12) - esa bhūtāṁ pṛthivī rasaḥ. Then, we come across more and more occurrences in the sense of 'essence of things' e.g. in the Taittiriya Upaniṣad (1.12) - esa bhūtāṁ pṛthivī rasaḥ.
Now, it may be noted that along with the sense of 'essence', there seems to be also other subtle shades of meanings with reference to rasa in the above quotation. It should be noted that here, the number of rasas is eight. This is rendered clear in the sentence that follows: Sa esa rasatamah paramah parardhyo'atamo yadugathaḥ. i.e. out of these, the Udgītha is the highest and the eight rasa. Thus the eighth rasa is the 'parama', the highest and is udgītha. Very often 'aum' in the Upaniṣads suggests this Udgītha, the rasa of śaṁ. We may also take note of the following from the Taittirīya Upaniṣad:-

"asadāṁ ādamagrā āṁśī tato vā sadajaya tato vā ādayāt.

tadātmānaṁ svayamakuruta tasmātātmasukṛtaṁacayate."

iti. yadvai. sukṛtaṁ rasci vā saḥ. rasci hiyevāya labdhvā nandī bhavati.(2.7)
i.e. "Verily in the beginning was this asat (i.e. jagat). From it, verily was sat born. It made itself the ātman. So, it is termed sukṛta. Verily, it is sukṛta. Verily it is rasa. On the attainment of rasa, verily, becomes joyous."

In this quotation, sukṛta is rasa, and that rasa is a joy-giving factor becomes clear. But with all this one cannot say that rasa occurs in the same sense in the Upaniṣads as in Bharata. To a certain extent the use of rasa at one place in the Jaiminīya Upaniṣad seems to come closer to the sense as seen in Bharata.

We will later on observe that rasa in Bharata has in its meaning the shades of the qualities of taste, essence etc., as seen in the Upaniṣads. We also see, as in the Chāndogya Upaniṣad that rasa is the combined taste of several ingredients like honey, which is a 'samavahāra', a combination or a collection of the juices of many trees. Possibly the eight rasas in the Chāndogya might have inspired the theorists to imagine eight nāṭyarasas also. Finally, it may be observed that the above quoted utterance of the Taittirīya Upaniṣad, in which rasa is said to be the soul and by its attainment one is said to attain highest joy, may be taken as an original inspiration for the later theorists.

'RASA' in the Nirukta-In the Nirukta of Yāśka (circa 700-500 B.C.), we come across as many as thirteen occurrences in different forms of root ṛṣas, or the word rasa,
appearing either independently or in a compound. We also come across rasa in various contexts, the sense of the name of a particular river or a river in general. In all the occurrences, the word rasa seems to carry the same sense as that of 'to make sound', or 'juice' etc. (2)

'RASA' in the Bṛhaddevatā-

In the Bṛhaddevatā of S'āṁsaka we have 'rasa' occurring either independently or in a compound (3). In all the occurrences the usual senses of fluid, juice, sap or sense-quality are to be seen. Rasa occurs in the sense of a river.

FOOT NOTES.

(1)'Rasa' occurs in the Rv. as below:

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<td>(सारस्य)</td>
<td>Sap</td>
<td>According to</td>
<td>Griffith.</td>
</tr>
<tr>
<td></td>
<td>23.5</td>
<td>रसम्</td>
<td>(सारस्य)</td>
<td>Sap</td>
<td>According to</td>
<td>Griffith.</td>
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<table>
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<tr>
<th>Page</th>
<th>Verse</th>
<th>Verse (Hindi)</th>
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<tbody>
<tr>
<td>61.17</td>
<td>रस:</td>
<td>(सोम)</td>
<td>juice.</td>
</tr>
<tr>
<td>61.18</td>
<td>रस:</td>
<td></td>
<td>&quot;</td>
</tr>
<tr>
<td>62.6</td>
<td>रसम्</td>
<td>(सोमस्य)</td>
<td>&quot;</td>
</tr>
<tr>
<td>63.13</td>
<td>रसम्</td>
<td>(सोमस्य)</td>
<td>&quot;</td>
</tr>
<tr>
<td>64.24</td>
<td>रसम्</td>
<td>(सोमस्य)</td>
<td>&quot;</td>
</tr>
<tr>
<td>65.15</td>
<td>रसम्</td>
<td>(सोमस्य)</td>
<td>&quot;</td>
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<td>67.8</td>
<td>रस:</td>
<td>(सोमस्य)</td>
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<td>67.15</td>
<td>रसम्</td>
<td>(सोमस्य)</td>
<td>&quot;</td>
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<tr>
<td>67.31</td>
<td>रसम्</td>
<td>वैद्यक्षम्</td>
<td>essence.</td>
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<tr>
<td>67.32</td>
<td>रस:</td>
<td>वैद्यक्षम्</td>
<td>essence.</td>
</tr>
<tr>
<td>74.9</td>
<td>रस:</td>
<td>(सोमस्य)</td>
<td>juice.</td>
</tr>
<tr>
<td>76.1</td>
<td>रस:</td>
<td>(सोमस्य)</td>
<td>&quot;</td>
</tr>
<tr>
<td>77.5</td>
<td>रस:</td>
<td>(सोमस्य)</td>
<td>&quot;</td>
</tr>
<tr>
<td>79.5</td>
<td>रसम्</td>
<td>सोमम्</td>
<td>&quot;</td>
</tr>
<tr>
<td>84.5</td>
<td>रस:</td>
<td>रसप:सोम:</td>
<td>&quot;</td>
</tr>
<tr>
<td>85.1</td>
<td>रसस्य</td>
<td>(स्वादः शीत्या)</td>
<td>&quot;</td>
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<tr>
<td>86.10</td>
<td>रस:</td>
<td>रसप:(सोम:)</td>
<td>&quot;</td>
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<td>96.21</td>
<td>रस:</td>
<td>(सोमस्य)</td>
<td>juice.</td>
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<tr>
<td>97.1</td>
<td>रसम्</td>
<td>बात्तियं रसम</td>
<td>&quot;</td>
</tr>
<tr>
<td>97.12</td>
<td>रसेन</td>
<td>(बात्तियेन)</td>
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<tr>
<td>97.14</td>
<td>रसाध्यः</td>
<td>रसेन बासवापः</td>
<td>abounding in sweet flavours.</td>
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<td>97.57</td>
<td>रसेन</td>
<td></td>
<td>essence.</td>
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<td>109.11</td>
<td>रसम्</td>
<td></td>
<td>juice.</td>
</tr>
<tr>
<td>109-20</td>
<td>रसेन</td>
<td>(गर्वेन)</td>
<td>&quot;</td>
</tr>
<tr>
<td>113.3</td>
<td>रसम्</td>
<td></td>
<td>&quot;</td>
</tr>
<tr>
<td>113.5</td>
<td>रसा:</td>
<td></td>
<td>&quot;</td>
</tr>
<tr>
<td>113.5</td>
<td>रसिन:</td>
<td>रसवत्:</td>
<td>of juicy-</td>
</tr>
</tbody>
</table>
(contd...)

Rv. X. 9.2  रसः (स्वायत्तः) Sap.
9.9  रसेल (स्वरसेल) moisture.
76.5  रसम् (श्रोपच्छ) Sap.

'RASA' occurs in the Rv. as below:

Rv. I. 112.12  रसाम् रसा नदी भवति रसेतः: Rasa.

Rv. IV. 43.6  रसया (रसने) wave.

Rv. V. 41.15  रसा सारसुता मूमः: Rasa.
53.9  रसा नवीनाशेत: river.

Rv. VIII. 49.2  रसः (जलाणि) water-brooks.
72.13  रसा रस जाजे पयसि river.

Rv. IX. 41.6  रसा नदी rasa.

Rv. X. 75.6  रसया (नदी) rasa.

108.1  रसायाः श्रावयमानायाः बलरिधा नपः: rasa.

108.2  रसायाः नपः: rasa.
121.4  रसखा उसो जलः, तव्यति रसा नदो: rasa.
Rasa occurs in the S'ukla yajurveda as below:

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<thead>
<tr>
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<tr>
<td>Yv. I.21. रसेन</td>
<td>विष्टाराध्वसेन</td>
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<tr>
<td>II.32. रसाय</td>
<td>रसाय;वसाय;</td>
<td></td>
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<td>IX.3. रस:</td>
<td>रस: सार:</td>
<td></td>
</tr>
<tr>
<td>IX.3. रसाय</td>
<td>रसाय;साराय</td>
<td></td>
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<tr>
<td>XI.51. रस:</td>
<td>वपाः रसम;सारम</td>
<td></td>
</tr>
<tr>
<td>XVIII.9 रस:</td>
<td>तत्त्वः सारः</td>
<td></td>
</tr>
<tr>
<td>XIX.35 रसिन:</td>
<td>रसिन: सोमस्य</td>
<td></td>
</tr>
<tr>
<td>XIX.75 रसमुन्न</td>
<td>चारे</td>
<td></td>
</tr>
<tr>
<td>XIX.79 रसम्</td>
<td>-</td>
<td></td>
</tr>
<tr>
<td>XIX.83 रसम्</td>
<td>-</td>
<td></td>
</tr>
<tr>
<td>XIX.94 रसेन</td>
<td>(रसाय)रसेन</td>
<td></td>
</tr>
<tr>
<td>XX.22. कृते रसेन</td>
<td>उऽजः रसेन</td>
<td></td>
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<tr>
<td>XX.27 रस:</td>
<td>(सोमस्य:)</td>
<td></td>
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<tr>
<td>XXV.9 रसेन</td>
<td>वीर्याः</td>
<td></td>
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<tr>
<td>XXV.12. रसवा</td>
<td>नौरा</td>
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<tr>
<td>XXXI.17 रसाच्छ</td>
<td>बम्ब्य: बुम्बुल:-</td>
<td></td>
</tr>
<tr>
<td>XXXIII.21. रसा:</td>
<td>नदी:-</td>
<td></td>
</tr>
<tr>
<td>XXXVI.15 रस:</td>
<td>(सोम:)</td>
<td></td>
</tr>
<tr>
<td>XXXIX.4 रस:</td>
<td>(वनस्य)रस: सार:-</td>
<td></td>
</tr>
</tbody>
</table>
The Sānvāda has rasa at,

**Sv. I. 239.** रसम् रसिन्:

526. -रसम्
558. -रस:
561. -रसस्य

**II. 162.** रसा:

240. रसा
241. रस:
360. रसम्
371. रसेन
381. रस:
428. रसम्
578. रस:
627. रस:
648. रसम्
649. रसम्
650. रसान रस:
693. रसम्
743. रसिन्:
749. रसम्
771. रसिन्:
807. रसाम्य:
1188. रस:
The Atharvaveda has rasa as below:

Av. I.5.2 रसः

Acco.to Sayana

सारूकम्

Acco.to Whitney.

Savour.

I.28.3 रसायनः

' Sap' 

अमुगदिशीतन्त्रः

Juices.

वरिगतस्य

Sap.

Av. II.4.5 रसेच्याः

Sap of what is earthly.

अण्डः सार्वम्

Sap.

उदयेनः च बलदेवः

Sap of grain.

अण्डः सार्वम्

Av. III.13.5 रसः

Whitney(pp.109)says-the description in पादा(atmā) almost makes us fancy some kind of mineral water to be had in view.:

अण्डः सार्वम्

Sap.

(बपा रसः)

Sap of herbs.

26.4 रसः

चारिण्यसिद्धः

Sap.

31.10 रसेन

जोणाचन्द्रः

Sap.

Av. IV.2.5 रसायनः

Rasa(The ocean is the atmospheric one and

वृःस्तयुक्तः

Sap(See Av.I.28.3)

ज्ञानाऽः

Sap.

वृःस्तयुक्तः

Sap.

वृःस्तयुक्तः

Av. V.13.2 रसम्

Sap.

(प्रि अनातम्कः)

Juices of the waters-

Av. V.13.3 रसम्

Sap.

Av. VI.16.1 रसः

Sap of herbs.

(श्लोकः)

Juice.

Av. VII.94.1 रसेन

Essence.

१२४.१ रसेन

Av. VIII.4.10. रसम्

(बपा)

Taste.

Av. IX.4.5 रसः

वापः औषधियानां

Sap.
(CONTD...)  

<table>
<thead>
<tr>
<th>Shloka</th>
<th>Translation</th>
<th>Notes</th>
</tr>
</thead>
<tbody>
<tr>
<td>Av. IX. 8.2</td>
<td>स्पः बोधायीनः</td>
<td>Sap.</td>
</tr>
<tr>
<td>Av. XII. 6.4</td>
<td>बहुसार:</td>
<td>Sap.</td>
</tr>
<tr>
<td>Av. XIV. 2.58</td>
<td>स्पः</td>
<td>Sap.</td>
</tr>
<tr>
<td>Av. XVIII. 1.48</td>
<td>रसवान्</td>
<td>full of sap.</td>
</tr>
<tr>
<td>Av. XIX. 31.4</td>
<td>रस: (Plus)</td>
<td>Savour (connected with food)</td>
</tr>
<tr>
<td>Av. XX. 51.2</td>
<td>रस:</td>
<td>Sap of herbs.</td>
</tr>
</tbody>
</table>
(2) in the Hirukta of Yāska we have,

*rasateh*- from Viśas (to make sound)
at 6.21; 9.11; 11.25;

*rasadhāranām*- 'holding of juices'.
at 7.11;

*rasa*- Juice.
at 9.43; 11.29;

*rasaharāna*- from extracting juices';
at 3.16; 11.5;

*rasā*- names of a river.
at 11.25.

*rasāh*- 'juices'
at 4.27; 6.19; 7.23;

*rasādāna*- 'drawing of juices'
at 7.11;

*rasān*- 'Juices'
at 2.14; 4.27; 11.23;

*rasānā*- of juices- at 10.10;

*rasāni*- 'roaring'. at 11.25

*rasāmdāna*- 'to release the juices'; 7.10.

*rasāmupradānena*- 'by giving juice' at 10.34

*rasena*- with juice. 6.15; 12.1;

(3) in the Brhaddevatā we have.

*rasa*- 1.68; 2.33; 7.127;

*rasā*- Rasādāna- 2.6;

*rasāpūraṇāsinta*- 8.24.

(rasā is a river).—
With Mirukta and Brhaddevata, we end the discussion on the meanings of rasa in Vedic literature. With Panini begins our discussion of the meanings of rasa in what we now call classical Sanskrit. There is one reference to rasa in Pa.V. 2.95-‘rasadibhyas’ca’. We cannot be sure as to the senses which Panini might have in mind when he used the word rasādi.

In the dhatupatha also, Vras is explained as having the senses of '(rasa) S'abde'and 'śvādasamamahayāh', i.e., 'to make sound', and 'to taste, to liquify or to make something oily' respectively.

In Patañjali we have several occurrences of the Vras and also the word rasa, either occurring independently or in a compound. We also come across words such as 'rasavācitva', 'rasavācin', 'rasādi', and 'rasika'. Excepting only one occurrence that we shall take up in detail as below, in all other cases the usual senses of 'to make sound', or 'to taste', etc. and also that of a 'sense-quality' or juice is seen.

While commenting on Pa.V.2.95 as quoted above, the Mahābhāṣyaḥkāra referring to the previous sūtra i.e. Pa.V.2.244–'tadasya–stasminniti matup‘-asks the question, to why this sūtra (i.e. Pa.V.2.95) is added, in as much as complete sense is covered by the previous sūtra. A possible answer is that this sūtra is mentioned in order to exclude the use of other matup suffixes. But this is not accepted by the Bhāṣyaḥkāra. According to him, there are examples of the use of other matvarthiya suffixes as in 'rasako nāṭaḥ', 'Urvasī vai rūpini apsarasām', 'Sparśiko vāyukiti’.–The passage from the Mbh. is quoted as follows:-

kimarthamidamoyate na tadasyaśtasminnityeva matupsiddhah, |
rasādibhuyāḥ purnarvasaṃsanyaniṣṭyartham, .....
rasādibhuyāḥ purnarvasoṣeṣāḥ matvarthiyānām pratīṣṭhātham, |
matubena yathā tyādyāmye matvarthiyāḥ prāppuṇāti te mā bhūvanniti. naitadasti |
prayojanas. dasyante hyanye rasādibhuyāḥ matvarthiyāḥ, rasiko nāṭaḥ. Urvasī vai
Kaśikā explains this by saying that the matup suffix is to be used in the qualities grasped by senses. But in the case of rūpinī, rūpika etc., the idea is to suggest not merely rūpa grasped by the eye but beauty. Similarly, in rasiko nātaḥ, the meaning is not that nāta possesses juice-tasted by the tongue, but he possesses an emotion or sentiment—bhāvayogāḥ. The passage from the Kaśikā runs as below:


This point is made more explicit by the Tattvabodhini on the Siddhānta kaumudī. The author, Jñānendrasarasvati says: anyamattvārthīyati. katham tarhi rūpinī kanyā, rasiko nātaḥ iti. atrāṁ nāśādikā guṇāt iti paṭhyate. tena guṇāśācibhyā eva anyamattvārthīyasaya mā niśedhāḥ. rūpinī ityatra tīrī rūpas 'sabda-dena saumādayam gṛhyate, taccā na guṇāḥ. rasikām ityatra tu rasas 'sabdena bhāvo gṛhyate na tu rasānagrāhyo guṇa iti. (pp.303–Edn.1935 NS.)

From the above discussion we cannot say whether Mahābhāṣyakāra wanted to confine the use of matup suffix to the sense-quality of taste only. This is however the distinction made by Kaśikā and later commentaries. But this much is certain that the Mahābhāṣyakāra uses the word 'rasa' in 'rasiko nātaḥ' in the sense of bhāva i.e. sentiment or emotion. So, we may say that it is in the Mahābhāṣya that we meet for the first time the use of word rasa in the sense of 'nātyarasa' also.
Other references in the Mbh. on Pa. III.1.26. show familiarity of the Mahābhāṣya with dramatic performances or something akin to that. This would suggest that the word rasa in the aesthetic sense must have become current before Patañjali. How long before, we have at present not the means to indicate.

FOOT-NOTES.

All the references are to the Edn. of Dr. Keilhorn.

(1) In Patañjali we have.

VARSI-Pa. 2.4.85 line No. 16,17,17,17,17,20,pp.500
VARSI-1.3.10; 8/269; 14/269; 2.4.85; 17,18/19/22-499; 5.6.7.8.9.11.18.24/500; 2.2.3.4.5.6.8.10/502.
VARSI-1.4.110; 18/356; 3/357; 4.3.155; 9.15/325.
VARSI-1.2.64; 5/246; 4.1.3. 7/198.
VARSI-1.2.64; 3.4/246; 4.1.3. 5.6/198; 5.1.9. 24/366.

RASAVĀCITVA- 4.4.24. 18
RASAVĀCITVA- 4.4.24. 18/19

RASIKAD-(ga) 5.2.95; 19/21
RASIKAD-(ga) 5.2.95; 19/21

RASIKAD-(ga) 5.2.95; 19/21
CHAPTER XVII. 'RASA'IM

As'vaghoṣa (Cir. 100 A.D.) (Keiṇa)

Bhāṣa. (Cir. 200 A.D.) (Keiṇa)

Kālidāsa. (Cir. 400 A.D.) (Keiṇa)

INTRODUCTION:

From our search for the use of the word rasa in the aesthetic sense, we conclude that in the early Vedic literature as such, there is no clear indication of it, though there are certain usages as we noted above, which associate rasa with literary works where the meaning is of flavour as such and the joy incidental to it. But when we come to Pāṇini and Patañjali, particularly the latter, we have a very clear use of the word rasa in the aesthetic sense. Whether this specific use of the word rasa was known to Pāṇini or not, we cannot definitely say. But if the interpretation given by Patañjali also represents the view of Pāṇini, we can say that Pāṇini also had in his mind the aesthetic sense of rasa to be distinguished from the sense of 'sense-quality' of rasa. We can, therefore, assume that this specific aesthetic sense of the word rasa must have become current in the literary world of Patañjali and of later times.

EARLIER POETS:

Let us now see from the works of earlier poets like As'vaghoṣa, Bhāṣa and Kālidāsa, whether there is any material for the formation of rasa theory in the famous sutra to be found in the Nā.Śa. of Bharata. By our study, we mean just to indicate how works of great poets might have guided Bharata in the formation of the theory. As the date of Nā.Śa. falls between second Ccn. A.D. to still later times after Christ, the authors under consideration can be said to fall in a period of fluidity regarding the formation of the theory. We can not say of these authors that they follow theory in the same vein as done by Harṣa, the author of Ratnāvali, Priyadāraśika etc. By our study we mean just to indicate how works of great poets lying before Bharata might have guided him in the formation of the theory. The works before Bharata may not be necessarily those of As'vaghoṣa, Kālidāsa etc.
It is an almost accepted fact that literary theory draws upon literary practice just as grammar does upon linguistic usage. That the definitions of mahākāvyā and the like as found in poetists such as Bhāmaha, Daśādin etc. were formulated in view of the master-pieces of As'vaghosa, Kalidāsa etc. is an accepted fact. On the same analogy we may say that formation of the famous rasasūtra in Bharata also might have been guided by the same fact as that of the careful observation and study of the actual practice of the literary giants who might have preceded him. In view of this we may try to study the works of As'vaghosa, (cir. 100 A.D.), Bhāsa (cir. 200 A.D.) and Kalidāsa (cir. 400 A.D.). We will try to find out if there is any mentioning of clear usage of the so called vibbhu, amubhāva, sāttvika and vyabhicārins etc. which make for the actual rasa-realisation in their particular piece and which might have thus been useful in the formation of a theory of rasa, both in mātya and kāvya.

AS'VAGHOŠA:-

In the Bu.Ca. of As'vaghosa, at III.7, we have the description of king Śuddhodana bidding farewell to his son Sarvaśrestha who was starting for his first excursion. The verse reads as below:

\[
\begin{align*}
\text{atho narendraḥ sutamāgatās'ruḥ} \\
\text{s'irasyupāgrha yā cirah nirikṣya.} \\
\text{gacchati cājū ṣayati śma vācā.} \\
\text{snehāma caiva naśa manasā munoca.} \\
\end{align*}
\]

(Bu.Ca.III.7.)

The S.D. has discussed vatsala rasa, sneha or vatsalatā is the Śāktyin, pūbra i.e. son and the like are the ālaṁbana vibhāva, the c'esterā, vidyā, S'auryā etc. of the son are the uddīpanas,ālingana (embrace), āṅgasparśa (touching the limbs), Śīrṣākumbana (kissing the head), etc. are the anubhāvas, anistās'anka (imagining the calamity) harṣa (joy) etc. are the Sāṅcārinis. We have practically all this in the stanza quoted above.

Bu.Ca.III. 13-22 describe the feelings of women eager to see the prince. The vyabhicārin called āvega (impatience) is to be seen in these verses.
Bu. Ca. IV. 25 describes the amūbhas that accompany Sṛṅgārarāsa in the following words:

\[
\text{tā bhrūbhih prekṣitaṁhāvairhasitaṁhālitaṁhātāḥ} \]
\[
\text{acakṣurākṣpakāśceśā bhīṭahāṁāh ivāgaṁānāḥ.} \]

Bu. Ca. IV. 54–61 describes the state of the prince who did not respond to the gesture of the beautiful ladies. We find herein the delineation of S'ama and the realization of S'ānta rasa. The verse reads as below:

\[
evāmaśaipamāno'pi sa tu dhairāvṛtendriyah. \]
\[
martavyamīti sodvego na jaharṣa na viṣyatē. \]

His friend Udāyi finds him thus lost in contemplation and in order to deviate him from it, starts addressing the prince:

\[
itī dhyāmaparam dṛṣṭvā viṣayebhyo gataśprhad. \]
\[
Udāyi nīti-S'āstraṁnāṣastamuvāca suhuṟttrayē. \]

The feeling of nirveda finds beautiful expression in the words of Buddha who says:

\[
jara āvādhis'ca mṛtyus'ca yadi na syādīdam trayam. \]
\[
māmāpi hi manojñeṣu viṣayesu ratirbhaṣē. \]

Bu. Ca. V. 29 describes the amūbhas of vatsala rasa as below:

\[
itī tasya vaco nis'āmya rājē kariṇevābhikhato drūmas'coeśā. \]
\[
kaṇalapratime'nalau gṛiḥtvā vacanam cedamuvāca bāṣpakaṁāḥ. \]

Bu. Ca. V. 45 describes the uddīpana and Ālambana vibhūvas of S'īmārāa as follows:

\[
tata uttamaṁmāṇaṁnāṃ rīśītvā vacām uṣṭhas'raḥs'raḥ. \]
\[
himavacokhras'vā candraśvam draviniṇḍṛtāmamāstありmāpocogamaugahā. \]

Bu. Ca. VII. 1–10 describes the effects on human beings, beasts etc. when the prince makes an entry into the forest. We came across a beautiful delineation of the stīrybhāva vismaya giving rise to aubhuta rasa.

Bu. Ca. VII. 7. says:

\[
kacci'dvāsamṛtyṣaṇamāṣṭanaḥ sṛṣa \]
\[
syādās'vincenyaṛataśc'cyuto vā. \]
\[
ucṣerurucairiṇaḥ tatra vācas- \]
\[
taddaṁs'āva vismayaḥ munīnē. \]
Bu.Ca.VIII.21.22 provide all the required factors that make for karunarasa.

Vilambakes'yo malinēma'ukēmbarē
nirasējanairbērahaṭkahēna'mukhaih.)
striyo ma rejumrjaya vimākṛttē
divīva tārē rajanikṣayārūpaḥ.||

and also, araktatērmrai's'araṇairamūparaih
akūndalairārjavakandharairmukhaih.
svabhāvapīnairjaghamairamēkalai-
-rahārayoktrasairmuṣairiva stamaih.||

The sattvikabhbhas such as stambha, vaivarnya etc. that go with the karunarasa are to be seen in the following.

hatatiṣṇo'ṇāḥ s'iṅthilāmsābhāvah k
striyo viśādeṇa vicetamē iva. l
ma cakras'ura's'ru jahurma s'as'vasur-
na celurāsūrlīkhitē iva sthitāh.||

The anubhavas of karunarasa, such as daivaniṃdā (censure of fate) bhūpāta (falling on the earth), krandita (weeping) etc. are seen in yas'odharāvilīpa in Bu.Ca.VIII.31-42.

Bu.Ca.VIII.31, iyē tatastū roṣapraviraktalocanē
viśādasambhamhikāśayagadgaḍam.]
uvaśma mis'vāsacalatpayodharā
vigāhas'okēs'rudharē yas'odharā.||

So also, Bu.Ca.VIII.70, itiḥa devī pati's'okēmūrochita
ruruda dadhyaue vilīpa cāṭkṛtā]
svabhāvadhirēpi hi sā sati s'ucē.
dhṛtīsma sasmrē cakēra no hriyāh.||
Falling on the earth due to grief is described in Bu.Ca.VIII.73, the wailings on the part of king Suddhodana are described in Bu.Ca.VIII.75-80. Jadañca (Stupoura), the Sattvika finds expression in Bu.Ca.VIII.81-85.

The material for bhūtakāraśa is supplied in the description of hell in Bu.Ca. XIV.

So also in the Vth Canto where the charms of ladies are described as being ineffective.

S'rigśa finds beautiful expression in Sam.IV.36-

The vyakhicāra called vitarka finds beautiful expression in Sam.IV.42,
The anubhāvas of karaṇa are found in Saṃsāra, VI.4.

Sākhedasāvittalāṭakama
mis'vāsamispītavis'eṣakāma

cintācalākṣēṇa mukhena tathā
bhartāramayatravis'ākāmanā||

and aslo VI.5.- tataścirasthāmaśparisramena

sthitāiva paryākatale papāta||
tīryakṣa S'is'ye praviśijāraḥ

Sāpādukaśārdhavilākṣaṣṭapāda..||

ēvega, is seen in the verses that follow. Vilāpa or Wallings are seen in verses 12-19; So also the anubhāvas of kṣobha, kruadana etc. are seen in Saṃsāra, VI.24-25.

Saṃsāra, VI.43.34 describes vividly all the anubhāvas that go with karuṇārasa as below*

ruroda mālau virurāva jaglau
babhrāma tathām vilāpa dadhau,
cakāra roṣām vicakāra malyau

cakarta vaktraṃ vicakāra vastraṃ..||

Thus in As'vaghoṣa we come across the actual description of different vibhāvādis that give rise to different rasas and thus providing enough material for the theorists to draw their own conclusions.

BHASA:—

In Bhāṣa's svapnavasavadattam, we have the vyabhicāra called smṛti illustrated in V.5 and 6 which read as below:—

smarānvyāntyādhipateḥ sutāyāḥ

prasthānakāle svajanaṃ smarantyāḥ||

bāṣpam pravṛttam asyamāntilaṃ
snehānamasīrasi pūtayānāḥ (Svapna V.5)

and aslo,-bahus'opyupades'eṣu yāyā māṃksamānaya||

hastena srastakoneṃa krtaṃkāśavāditam..||

and aslo in the following,
All these instances evoke vipralaaba S'rhgira.  

We may be able to read the material for karuna in the speech of Das'aratba in Pratima.II., for whom Rāma is lost for ever. 

Rājā-bhratah! Sumantraś!

kvam jyaēthho rāmāh...

nahi nahi yuktamabhhitam mayā.!

kva te jyaētho rāmāh priyastam sutah sā kāva duhitā, Videhānām bharturmār-
tis'ayabhaktirguruśame |

kva vā saumitrirśām hatapitrpanāmsamāraṇaṁ
kim api bhuh kim te sakalagnas'okāryavakaran.!!

The vibhāva, anubhāva etc. of hāsya are seen in the speech of Vasantaka in Svapna.V, where he starts telling a story to Udayana. 

Vidūśakah-bhodū, apan kahaisām, atthi naaram bhamadattam nāma. tahim kila rāś mampillo nāma.

Rājā-kimiti kimiti.

Vidūśakah-(punastadeva pathati)
Rājā- mūrkha! rājā brahmadaṭṭaḥ nagaraṁ kāmipyaṁ ityabhidhiyaṁ.

Vidūṣakaḥ- kim rāṁ bamadatto naarāṁ kimpillam...

Rājā- evam etat.

Vidūṣakaḥ- tena hi mūratam pādivāledu bhavam, jāva oṭṭhagaṁ karissam.

raṁ bahamadatto naarāṁ kimpillam. (iti baluṣa-astadeva pathivā)

idāniṁ suṇodu bhavam. ....

Bhādra with krodha as its sthūyaṁ and the enemy as its ālaṁbana, the activity of the enemy its uddipana, etc. is seen in the following passage from the Madhyama Vyāyāga-

Bhīmaḥ- atha ko'yāṁ bhīmo nāma, vis'vakartā s'ivāḥ kṛṣṇaḥ s'akraḥ s'aktidhāro

yamah/etēśu kathyaṁ bhadra kena te sadṛśaḥ pita.."

Ghaṭotkacah- Sarvaiḥ.

Bhīmaḥ- dhigantatmetat.

Ghaṭotkacah- kathāṁ kathamaṇtaṁtyēkā, kṣipasi me guruṁ bhavatvīmaṁ sthūlaṁ

vṛkṣamutpāyta praḥaraṁ. (utpāyta praḥarati) kathamaṇenaṁpi na

s'akyate hamsuṁ. kim nu khalu kariṣye bhavatu, drṣṭaṁ,

etadgirikātmutpāyta praḥaraṁ, etc. etc.

or as in Dūtaghaṭotkaca wherein we have,

Ghaṭotkacah- (sarosam) kim dūta iti māṁ praḍharṣayasi. mā tāvadbhoḥ na
dūto'ham.

alam vo vyasaśṛṛena praḥaraḍhvan samāhataḥ.

jyācchedaśūrdhala nāhamabhimanyuriha sthitah.."

mahāneṣa kais'orako'yāṁ me manoraṁhaṁ api ca,

dastosto muṣṭimuddaṁya tiṣṭhatyēsa ghaṭotkacah.

uttiṣṭhatu puṁsa kaś'oidantumichedamālayaṁ.."

etc. etc.

Vīraśaṁ, with garve as its vyabhicāriṁ is beautifully illustrated in Dūṭavāya I.24, wherein Duryodhana says,

-bho dūta! ma jēnāti bhavāṁ rājyaavyavahārāṁ.

rājyaṁ nāga nṛpātmajaiṁ sahrdayaiṁ jītvā ripūṁ bhujyate talloke na tu
yācyate na tu pumardināyā vā diyate,
kākṣā cennratitvamāyuyamacirāt kuruṇvantu te sāhasam, svāraṃ vā pravis'antu
s'antamati bhīrutṣam s'ānāyās'ramam... (Dūtvākya I.24)
or in the following,
Duryodhanah-āśā kasya viśāpyam. madvacavādevaṃ sa vaktavyaḥ,
kiṃ vyartham bahu bhuṣase, na khalu te pāruṣya sādhyā vayāṃ kopāmārhasi
kiṃcideva vacanaṃ yuddham yadā dāsyasi.

niryaṃyaśa nirmātaram upas'atocchātreatābhirāvatāstīṣṭha tvam saha
pādavaiḥ prativac dāsyāmi te sāyakaiḥ... (Dūtaghāṭotkaca.I.51).

Dharmavīra can be read in the following,
S'alyah-bho aṅgarāja. vaścitaḥ khalu bhavaṃ.
Karnaḥ- kena.
S'alyah-S'akrena.

Karnaḥ- na khalu. S'akraḥ khalu mayā vaścitaḥ,
anekayajñāhutitarpito dvijaḥ
kāriṣṭām dānavasamghamardanaḥ,
suradvipāṣeṣeṣeṇakakasāṅgulir-
mayā krtr̥thāḥ khalu pākas'asanaḥ... (Karnaḥāra I.23).

and asfo,
S'alyah- aṅgarāja. na ātavyam na ātavyam.
Karnaḥ- S'alyarajāśalamalaṃ vāravyāt, paḍya,
S'ikṣā kṣayaṃ gauchati kālaparyayāt
subaddhamulāḥ nipatantā pādāpāḥ,
jalam jalāsthāmagataṃ ca S'uyati
hutam ca dattam ca tathaiva tiṣṭhati... (22)
tasmāt gṛhyatām.(nikṛtya dadāti) (Karnaḥāra.I.)

Bhayānaktis illustrated in the following,
Dāmodaraḥ-ēta maticakoraś'avanayanāh prdhibhīmaṃ kāibaṃ
kāntāḥ prasphurītāḥharostaraṃayo visrastakes'asrajaḥ,
Sambhīrāntā galitottarīṣayaṃvasaṃstraśesakulavyāḥrātāh
trastā māmanuyānti pannagapatiṃ drśṭvāva gopānāḥ... (Vṛṣacaritī IV.1)
Thus we come across illustrations in the plays of Bhāsa, that might have been a source of inspiration to the theorists.

KĀLIDĀSA—

In Kālidāsa also we observe the same. We come across the delineation of different bhāvas, anubhāvas etc., that are associated in theory with particular rāsas. We find them here also in the same context. Thus, avahitthā, the vyabhicārin of Śrūṅgāra finds expression in Kum.Sa.VI.84 as,

& evam vādini devarṣam pārśv'e pituradhomukhi.

& lilākamalapatraṇī ganayāṃsa pārvatī.

The vyabhicārin called mati is seen in S'ākuntalā I.21,—

& asaṃs'ayaṃ kṣatrapi rghahakṣaṃ. 

& yadāryaṃsāyamabhilaṣi me manah. 

& Satām hi samdehaṇadeṣu vastuṣu

& pramāṇamantaḥ karaṇaḥ pravrīttatayaḥ.

'Svāpna' is the vyabhicārin that goes with Vipralambha Śrīṅgāra. It finds its expression in Megha(uttara,49)—

& māmākāśαprañhihitabhujam nirdayēs'leṣahetoḥ 

& labdhāyāste kathamapi mayā svapnasandarś'anesu. 

& pas'yaṃṭiṃ na khalu bahu'so na sthāṇidevātanāṃ. 

& muktāsthālāstarukisalayēsvaśrūles'ah patanti.

All the paraphernalia of Vipralambha Śrīṅgāra is supplied in Megha(uttara,47)—

& tvāmālikyapraṇayakupitaḥ dhiṭurugaiḥ sīlāyā mātmānāṃ te caraṇapaitatam 

& yāvadīcchāmi kartum. 

& asraistēvammahurupacitaśrūṭirālupaye me krūrastasminnapi na sahaṇe saṃgamaṃ 

& nev kṛtāntaḥ.
Herein, the heroine is the alambanavibhāva, tatpranayakopa is the uddīpanavibhāva, the desire to fall at the feet is the amubhāva, censure of destiny is the vyabhicārin and rati or love is the sthāyin.

The uddīpanavibhāva for Sūkta is met with in Sūkuntala 1.7:

*nīvārā s'ukagarbhakhaṇḍamukhabhāraṣṭāḥ etc.*

Unmādatis'a'ya, a vyabhicārin of vipralambha is seen in Vikramo IV.in the verse viz.

Sarvakṣitibṛtām nātha etc. and also in tārāchābhāṣaṅgā etc., and also in tēnvī meghajalārdrapallavatayā etc. Vitarka is seen in,(Vikram IV)
tiṣṭhetkopavas'āt prabhāvapihitā etc.

Instances can be multiplied as we find the vibhavādi of karuṇa in ajavilāpa and rativilāpa, of S'vīgāra in Ku.Śam, Vasantavarana etc. Vīra finds expression at Rāgu III.51,
tataḥ prahasyāpabhayaḥ purandaraṁ
punarbhāṣe turagasya raksitā.

grhāṇa s'astraṁ yadi sarga esa te
na kalvanirjitya rāgūṁ kṛtī bhavān..

or dharmāvīra as in Rāgu II.57,
kimapyahimsyāṁ tava cemmatō'ham
yas'ah śarīre bhava me dayāluh.

ekāntavidhvamsaṁ madvidhānām
pindesvanāsēthā khalu bhautikesu...

Thus, it is precisely such clear instances in the works of literary masters that might have been the original source of inspiration for the theorists to formulate their principles of literary criticism.

We will now try to study the occurrences of rasa in As'vaghoṣa, Bhasa, and Kālidāsa and we will try to see if there is a clear reference to the aesthetic sense of rasa in any occurrence.

In the Bu.Ca.of As'vaghoṣa, we come across two occurrences of rasa and one of rasā(1). None of it carries the technical sense of nātyarasa or kāvyarasa.

Rasā at Bu.Ca.V.5 means 'the earth'. However, Bu.Ca.ame V.62 is noteworthy.
Bau. V. 62, is,
iti sattvakulavayamurum vividham sa pramadajanah s'ayananah.
sarasah sadr' am babbhara rupam pavarnajitarusapukasaya.
'Sarasah obviously means 'charged with S'ringararasa'.

In the Sau., we have five occurrences of rasa (2), Sau V. 24, has,
S'radhadaana s'rolethaama dhanebhyah.
prajaraasa tuptikaro rasebhyah.
Rasa in prajaraasa does not carry any technical sense but rasa in rasebhyah i.e. among all the rasas, may refer to the rasas such as s'rngaara, vira, etc. or tastes in general.

Sau IX, 48 has rasa in the sense of 'Sap', which may serve as poison.

Sau. XI. 2, has aistaanaiskamaryarasah i.e. one who was not interested in inaction, and also virasaah, 'without interest'.

Sau. IX, 49 has 'rasan' in the sense of 'making noise'. Sau. XVI. 93 has 'rasena' in the sense of 'taste'.

Thus in Asvaghosa, we do not come across 'rasa' in the technical sense of kavyarasa or mityarasa, excepting perhaps at Bau. V. 62, as above.

In the Trivendrum plays ascribed to Bhasa, we have four occurrences of rasa. (3). But none of it is seen in its technical sense.

In Kalidasa, we come across several references of the word rasa and some of them are definitely referring to the technical sense of a mityarasa or kavyarasa (4).

These are as below:

Kum. Sa VII. 91 reads as below:
tau samdhisu vyanjitaavritibhedam
rasantareshu pratibaddharagam,
apas'yatamsaparsam muhurtam
prayogamadyam lalitaangahara.
'Samdhi' refers to the panchasandhis.

'Vritti' refers to kais'iki, and the like.
and rasāntaresu refers to various nātyarasa.

Kum. Y. 82 is also noteworthy. It has 'bhāvaikarasam manah' obviously in the sense of S'rīśāgaraśa.

The Mahāvīkāgnimitram has the following occurrence of 'rasa' in its technical sense.

Ma. I. 4 reads as below:

devānāmidamānanti mānayaḥ krāntaṁ kratum okeṣaṁ, rūdreṇādamukṛtavya-āvākaḥ [Svāhā vibhaktaṁ] eva hāpadhāypaṇaḥ sankādarshanaṁ.

traigūnyodbhavanatra lokacaritaṁ nānārasaṁ śīrśaśāste, nātyaṁ bhinnaroṣajanaṇaya bahudhāpyeṣaṁ samārūdhanaṁ.

Ma. II. 8. is anākṣantaranihit vacanaiḥ suciṭaṁ samyagarthaiḥ padanyāso layama-nugatastamayatvam raseṣu.

S'ākhāyonirvādhabhinayastadvikalpānyavṛttai bhāvo bhāvam muddhā viśayādṛga-bandhaṁ sa eva...

Ma. IV. 1. is-

tāmēśvaritya s'ruḥipathagatāmēśas'ayē baddhāmūlai
sampāptāṁ nayanaviśayam rūḍharaśpravālaṁ.

hastasparśaṁ s'airukalitā va vyaktaromodgamaṁvāt
kuryātkṛntaṁ manasiṣjarutumāṁ rasajñāṁ phalaiṣya...

In these occurrences 'rasa' carries the technical sense of nātyarasa.

In the Vikramorvaśiya we have rasa in its technical sense, at,

I. 8.: asyaḥ sargavidhaḥ prajēpatirabhucandro nu kāntipradah

S'rīgarāśikarasam Svayam nu madanyāṁ māsau na puspēkaraḥ.

Vedābhāyasaṭṭadah katham nu viśayavyavṛttakautukālaḥ

nirmāṇaṁ prabhavanmanoharamiṁ rūpaṁ purīno munih...

II. 18.: muninā bharatena yah x prayogah

bhavatīsvaṣṭarasāṁs'rayo nīyuktah.

lalitābhīnayaṁ tamadya bhartā

marutāṁ draśperimental sa lokastakāḥ.
and, Act. III-dvitiyā-tpīmin punāḥ sarasvatīkṛṣṭakāvyāṃdhe laksāmāsvayamvare
tesu tesaṃtareṣu tanmāyāṣit...
Thus in Kālidāsa we come across occurrences of 'rasa' in the sense...

FOOT-NOTES.

(1) The Bu.Ca. has,
'trasa' at II.6; III.51; V.52 (Sarasah)
and 'rasa' at V.5,

(2) The Sau. has rasa at.
V.24- prajñārasaḥ, rasabhyaḥ;
IX.48- 'rasa'
XI.2- rasa,
XI.49- rasan (= making sound)
XVI.93- rasena.

(3) The trivendra plays ascribed to Bhasa have,
rasanā-pra. yeu. III. pp. 84. Edn. Prof. Deodhar)
bhāyarasāṃ- Avī. I.2; (pp. 110);
adhitarasāḥ- Avī. V.4. (pp. 168)
gumārasājñasya- Cā. I.2. (pp. 197);
kṛdārāsesu- Cā. III.1. (pp. 223)

(4) Kālidāsa has,
rasam- Raghu I.18;
Samarasē- Raghu IV.18;
rasān- " IV.66;
rasavat- " VIII.68;
rasakhaṇḍana- Raghu. IX.36;
varjitaṃ,
abalaikarasāṃ- Raghu IX.43;
rasāntaraṃ; " X.17;
ekarasāṃ )

rasaḥ- " III.37.
rasātmakasya- " V.22.
bhāvaikaraśaṁ manah— Kum. Sa. V. 82;
  " " VII. 91;
jātarūparasa — " " VIII. 36;
mūlaśeṣaśaśaṁ " " VIII. 58;
dhāturasa — " " VIII. 58;
prabhārasaṁ— " " VIII. 70;
ansāgarasaprāsaṁge— " " IX. 1;
rasena— " " IX. 41; and XI. 36;
rāraśa virasaṁ— " " XVI. 12;

Sarasam— Rtu. Sa. I. 2. (grīśmavartanaṃ)—
The Sūkṣma has,
-śadaśaṁ sundari śrhyate raso'sya—III.
  lākṣārasaṁ—Sa. IV. 4. (bhavanesu)rasādhikesu—Sū. VII. 20;
The Vīramaḥ has
S'rīgāraikaraśaṁ— I. 8;
aśṭārasaṁ'rayah— II. 18;
rasāddṛte— II. 22;
rasāntaresu— Act III-dvitiyāḥ speaks;
Mālavikā—has,
  nānārasaṁ— I. 4;
  rasasu— II. 8;
  rasajāman— IV. 13
Megha has,
  rasābhyantarāḥ— I. 28(-pūrvamēgha)
sarasakadali. — II. 36(uttaremēgha)