CHAPTER III

DHVANI AND RASA IN THE ŚRĪMADDBHAGAVADGĪTĀ

3.1 A Note on dhvani

Dhvani or suggestion is considered as one of the most vital factors in the field of Sanskrit Poetics. It is Ānandavardhana who has brought a new turn to the existing concepts by establishing the prominence of the poetic element called dhvani in which ultimately the rasa and dhvani coincide to make the piece a better one. According to Ānandavardhana the soul of Poetry is dhvani. Dhvani as he defines is the implicit meaning which is the soul of Poetry and it is found in the works of the great poets. This meaning is superior to the striking external constituents like figures of speech, poetic style, literary qualities and so forth as the charm of ladies surpasses every other elements that beautifies her. It is specifically mentioned by Ānandavardhana that this meaning cannot be understood by the mere knowledge of grammar and vocabulary but it can be relished only by those who understand the proper significance of Poetry. Suggestive Poetry has been defined as a kind of Poetry wherein sense or word making their own primary implications subordinated to the secondary meaning suggests the implied or implicit or intended meaning in

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1 Vide, Ch. I, fn. 80
2 yo’rthaḥ saḥdayālaghyāḥ kāvyātmeti vyavasthitāḥ/ Dhvanl., I.2
3 pratīyamāṇaṁ punaranyadeva vastvasti vāṁśu mahākaṁvāṁ/ yattatprasiddhāvayavātiriktaṁ vibhāti lāvanyamivāṅgaṁ/ // Ibid., I.4
4 śabdārthaḥsaśanajñānamātreṇaiva na vedyate/ vedyate sa tu kāvyārthaṁtatvajñāireva kevalaṁ// Ibid., I.7
the mind of the connoisseur. The suggestion makes the poem more charming than the ordinary speech. An idea becomes more appealing if it contains some suggestion in its contents. Mammaṭabhaṭṭa has accepted a poetical composition as of lower merit which is devoid of dhvani. The concept of dhvani, though is established after much refutation and refusal, took its own course of prominence subsequently and the rhetoricians have adjusted many varieties and sub varieties to it.

3.1.1 Types of dhvani

Dhvani is firstly divided into two categories i.e. avivakṣitavācyā and vivakṣitānyaparavācyā.

From the etymological meaning it appears that the first one i.e. the avivakṣitavācyā variety is one where the primary meaning or the expressed meaning is not desired to be conveyed at all whereas the variety called vivakṣitānyaparavācyā is defined as one where the primary meaning is also desired to be conveyed along with the suggestive one. The avivakṣitavācyadhvani is again divided into two sub varieties, viz. arthāntarasāṅkramita and atyantatiraskṛta.

In arthāntarasāṅkramita variety, the primary meaning, because of unsuitability in itself, changes into another meaning without any change of the formative structure.

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5 yatṛṛthaḥ śabdo vā tamarthamupasarjanikṛtasaṁvārthau/
vyaṅκtaḥ kavyaviśeṣaḥ sa dhvaniritī sūribhūḥ kathitaḥ// Ibid., I.13
6 śabdacitraṁ vācyacitramavyaṅgaṁ tvavaraṁ smṛtam// Kavp., I.5
7 evamavivakṣitavācyavivakṣitānyaparavācyatvena dhvanirdviprakāraḥ pradarśitaḥ,
Dhvanl., Ch. II, p. 38
8 arthāntare saṅkramitamatyantaṁ vā tiraskṛtam/
avivakṣitavācyasya dhvanervācyāṁ dvīdhā matanā// Ibid., II.1
9 yatṛa svayamanupuyajamāno mukhyo’ṛthāḥ svaviśeṣaṁupe’ṛthāntare pariṇamati, tatra mukhyārthasya svaviśeṣaṁupe’ṛthāntarasāṅkramitavācyatvam, Sahd., Vṛtti on IV.3, p. 240
In *atyantatiraskṛta*, on the other hand, the primary meaning, entirely giving up its own meaning is changed into a different meaning.\(^{10}\) It is a noteworthy fact that in both these cases the change of the primary meaning into the secondary one is for achieving the suggested idea only. The *vivākṣitānyaparavācyā* has two sub varieties viz. *asaṁlaksyakramavyāṅga* and *saṁlaksyakramavyāṅga*.\(^{11}\) Ānandavardhana has declared that the prominent presence of the *asaṁlaksyakramavyāṅga* directs towards the very soul of suggestion as this variety stands with sentiment, emotion, semblance of sentiment, semblance of emotion and their cessation etc.\(^{12}\) The *saṁlaksyakramavyāṅga* is of three types viz. suggestion in word, in meaning and in both word and meaning.\(^{13}\)

### 3.2 Dhvani in the Śrīmadbhagavadgītā

The SBG, though is primarily a philosophical work, has explicit characteristics of a literary work also. This work, along with its metrical resonance, figurative use of expression and various literary usages, abounds in the application of *dhvani* or suggestion. Actually the whole work is based on suggestion that makes a literary work more charming and attractive. In connection with the SBG it can be said that the expressed words used in this work, surpassing their boundary of

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\(^{10}\) *yatra punaḥ svārthaḥ sarvathā parityajannarthāntare parināmati, tatra mukhyārthasyātyantariraskṛṭatvādātyantariraskṛṭavācyatvam/*  
[ibid., p. 241](#)

\(^{11}\) *vivākṣitāḥbhidheyo’pi dvibhedāḥ prathamaḥ mataḥ/ asaṁlaksyakramo yatra vyāngyo laksyakramastathā/*  
[ibid., IV.4](#)

\(^{12}\) *rasabhāvatadābhāsatatprāṇāṁyādирakramah/ dhvanerāṁāṅgabhāvena bhāsamāno vyavasthitah/*  
[Dhvanl., II.3](#)

\(^{13}\) *śabdārthabhayāsaktuytthe vyāṅge’nusvānasannibhe/ dhvanirākṣyakramavyāṅgyastrividhaḥ kathito budhaiḥ/*  
[Sahd., IV.6](#)
primary meaning go up in higher plane and it remains as the source of eternal peace
and happiness for any human being who confronts affliction in this life. It is
important to note that in every step the suggestion or dhvani used in this work is
based on a purely philosophical and a transcendental level and this view is clearly
manifested in the commentary Gitārthaśaṅgara of Abhinavagupta – the renowned
Sanskrit rhetorician as well as a staunch philosopher.¹⁴

The very first verse of the SBG states that the Kauravas and the Pāṇḍavas
have gathered in the field of dharma which is the battlefield of Kurukṣetra and they
have come with the spirit of fighting with each other. Here the term kṣetra has a
suggestive meaning.¹⁵ The primary meaning of the term is place¹⁶ and the words
dharmakṣetra and kurukṣetra primarily denote the place of dharma named
Kurukṣetra. But the explanation furnished by Abhinavagupta establishes a complete
suggested sense by using a different meaning of the word kṣetra. According to this
commentator the term kṣetra, here, implies the body and this can be substantiated
with the words of Lord Kṛṣṇa who has also used this term in the said sense in
another verse of the SBG.¹⁷ Abhinavagupta, in his commentary has explained this as
saṁsārināṁ śarīram kṣetraṁ yatra karmabījaraparohāḥ.¹⁸ So the term dharmakṣetra
also refers to the suggested meaning ‘the body of virtue’. Again the term māmakāh

¹⁴ Marjanovic, Boris (ed. & trans.), Abhinavagupta’s Commentary on the Bhagavad Gita
¹⁵ ityasya ca dharmsya kṣetram,    Abhinavaguptaśārçaavyākhyā, Pansikar, Wasudev
¹⁶ sarvakṣetraṁ māmaścādhirinśarthatvat paraśparabādhābhābhāvena….,    Ibid.
¹⁷ idam śārīraṁ kaunteya kṣetramityabhidhiyate/
etad yoh etti taṁ prahūṁ kṣetrajha iti tadvadāḥ//    SBG., XIII.1
and पञ्चादेह employed in the very first verse are explained in the commentary of Abhinavagupta as avidyāpuruṣa and śuddha respectively.\(^\text{19}\) Abhinavagupta without mentioning the specific name of any commentator has said that there are some commentators who take the meaning of the word kuru in the sense of external and internal sense organs which leads to the meaning of the term kurukṣetra as the body of the mortals.\(^\text{20}\) It can be said here that apparently the place called Kurukṣetra cannot be a dharmakṣetra as the parties are assembled here for a fight which will incur bloodshed and loss of life. So, by the use of the term dharmakṣetra the primary meaning has come with a state of confusion which will be eradicated if the suggestive sense is taken into consideration. Thus, if the suggested meanings of the terms are taken into consideration to decipher the overall sense of this particular verse, it comes up as an example of Śleṣa, the famous śabdālaṁkāra and in this way this verse can come under the jurisdiction of the variety of dhvani called alaṁkāradhvani. This is a strong device of creating poetic charm in the literary piece. This alaṁkāra is based on the expression with double entendre and a very prominent example of such a device can be found in the beginning of the famous Sanskrit drama Veṇīsaṁhāra of Bhaṭṭanārāyaṇa through the employment of the verse satpakṣā madhuragirah … etc.\(^\text{21}\) In another way also the term dharmakṣetra appears to be suggestive. Pramathanath Tarkabhusan has also said that this term is referred to as an adjective to the term kurukṣetra and it suggests the sense that as

\(^{19}\) mameti kāyaṅti māmaka avidyāpuruṣāḥ/ pञ्चuḥ śuddhāḥ,   Ibid., on I.1, pp. 10-14

\(^{20}\) atra keciḍvyākhyaṅvikaḷpamāḥuḥ - kuruṇāṁ karaṇāṇāṁ yatkṣetramanuṅgrāhaḥ katu eva sāṁsārikatvadharmāṇāṁ sarveśāṁ kṣetramutpanṭitinimittatvāt,   Ibid., pp. 8-9

\(^{21}\) satpakṣā madhuragirah prasāḍhitāṁ madoddhatārambhāḥ/ nipatanti dhārtarāṅgṛāḥ kālavasaṅnmediniḥprṣṭhe/   Veṇīsaṁhāra, I.6

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the place Kurukṣetra is an abode of dharma, Sañjaya, as a reply to the question asked by Dhṛtarāṣṭra, narrates what good and philanthropic deeds were undertaken by Arjuna in that place of virtue. In this sense the meaning of the verse appears that though the meeting place of the Kauravas and the Pāṇḍavas is a battlefield, the implementation of the term dharma in this verse helps the primary meaning cross its boundary and takes the sense of suggestion that whatever is going to happen in this field will be in support of virtue and against the vice that undoubtedly marks the path of mokṣa i.e. salvation – the fourth goal of human life in this world. This goal, according to Sanskrit rhetoricians, can be achieved by the study of a literary piece.

In the field of Indian philosophy also it is seen that almost in every philosophical works the way of discarding the miseries and sufferings of the mortal life is discussed and there by the path of ultimate peace is shown. This context may be supported by the words of Mukunda Madhava Sharma. It is to be noted here that if the suggested sense is avoided in this verse of the SBG, the expression remains as mere delineation of fact, but if the suggested sense is grasped the meaning of this verse adds an extra charm to the philosophical arena of the work. Here the use of the term dharma suggests that the Kauravas and the Pāṇḍavas are on the threshold of taking a decision and the Pāṇḍavas are going to get the key of the door of virtue and the Kauravas are going to be perished. Such a meaning, along with its literary charm makes the philosophical base of the work stronger. There may not be any harm to

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22 Tarkabhusan, Pramathanath, Op.cit., on I.1, p. 21
23 Vide, Ch. I, fn. 86
24 kiñca iyameva parāvabhāsanarūpā vyañjanā samagramapi viśvaprapaṅcamabhīvyāpnoti/ ata eva brahmaprapaṅcayoḥ sambandhe’pi prathamato vyāvahārikabhāvena kiñcana dvaitabhāvāḥ svākāryāḥ, Sharma, Mukunda Madhava, Vyañjanaprapaṅcasamikṣā, Ch. VI, Chaukhamba Orientalia, Varanasi, 1979, p. 283
take this verse of the SBG as an example of the variety of dhvani called arthāntarasānkramita- avivakṣitavācyadhvani which states that if the primary meaning is not intended or the literal meaning cannot be coordinated and another meaning is focused through a literary piece, it becomes the case of this particular variety of dhvani. Again the employment of most of the terms in causative or sambodhana in the SBG bears great volume of suggestion. As for example, in the 33rd verse from the Second Chapter25 Kṛṣṇa has used the term pārtha purposefully to remind Arjuna of his great lineage as a Kṣatriya by way of uttering the particular term meaning of which is ‘the son of Pṛthā’. This particular verse primarily relates that any other fortunate Kṣatriya hankers after such a battle that will lead to the path of heaven. But the words of the Lord used in this verse are highly suggestive and sensitive as well. This verse points out that the chance of carrying out such a battle comes to a very few lucky Kṣatriyas but that glorious chance is being discarded now by Arjuna – the son of the brave Kṣatriya lady Pṛthā and also who is otherwise known as a famous and worthy scion of Kṣatriya family. Thus the term pārtha here surpasses the jurisdiction of the primary meaning and brings projection on the issue that the illustrious son of the Kṣatriya lady should not spoil this chance of getting involved in such an important and powerful event of battle that will lead to the ultimate victory. This can be taken as a case of dhvani of arthāntarasānkramita-avivakṣitavācyca type. As in the example of this type of suggestion furnished by Ānandavardhana,26 the term rāmah does not denote the

25 yadṛccchayā copapannarḥ svargadvāramapārytān/ sukhiṇāḥ kṣatriyāḥ pārtha labhante yuddhamādhvāṃ// SBG. II.32
26 snigdhaśyāmalakāntiliptāvijanto velladabalāṅga ghanā vai ṛṭiti kārīnaḥ payodasahṛdāmānandakekāṅ kalāḥ/ kāmarḥi santi drīhaṁ kathoraḥrdayo rāmo’ smi sarvaṁ sahe vaidehi tu kathāṁ bhaviṣyatī hahāḥ ḫa devi dhirā bhavaḥ// Dhvanl., Vṛttī on II. 1, p. 38
sense of the son of Daśaratha but the *vyāṇgyadharmaṁantarapariṇātataḥ saṁjñī,²⁷* similarly in the above mentioned verse of the SBG, by the term *pārtha* the suggested sense of a ‘strong Kṣatriya’ is related. Again the whole of the Eleventh Chapter of the SBG relates the special form of the Lord i.e. *viśvarūpa* which is shown to Arjuna with a view to teaching him the *vāsudevattvam.*²⁸ Thus the whole chapter may be related as an effective example of strong suggestion. The primary implication of the verses used here is to narrate the exemplary characteristic features of the Lord which otherwise cannot be seen even by gods²⁹ but the suggestion of this whole chapter is to make the third Pāṇḍava understand the omnipotence of Kṛṣṇa, the knowledge that will lead to the meaning that Vāsudeva is the entire universe. The *Dhvanyāloka* also speaks on this through the context of deciding the principal sentiment of the *Mahābhārata* that in the whole of the epic the suggested sense remains in the fact that through all the parts of the story the eternal Vāsudeva is spoken of.³⁰ This is projected clearly by Boris Marjanovic in his translation of the commentary of the SBG by Abhinavagupta.³¹ In the *Dhvanyāloka,* Ānandavardhana

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²⁷ *ityatra rāmaśabdah/ anena hi vyāṇgyadharmaṁantarapariṇātataḥ saṁjñī pratyāyyate, na saṁjñimātram,* Ibid.


²⁹ *sudurdarśamidaṁ rūpariḥ drśṭavān只是一个 yanmama/* SBG., XI.52

³⁰ *darśitaṁ tu vyāṇgyatvenaḥ -’ bhagavān vāsudevaśca kṛtyate’tra sanātanaḥ’ ityamin väkye,* Dhvanyāl., Vṛtti on IV.5, p. 276

³¹ “This realisation is the result of delightful instructions such as, “The man of knowledge resorts to me, realizing that Vasudeva is the entire universe.” Marjanovic, Boris, Op.cit., p. 257
himself has said that in the context of the SBG the word, Vāsudeva has been used in the sense of Supreme Reality. He again warns the reader not to take this term in the sense of the human form born as the son of Vasudeva in Mathurā though in other works like the Rāmāyaṇa this term has been used in the sense of a proper name.\(^{32}\)

Again in the last verse of the SBG\(^{33}\) Saṅjaya says that where there is the unification of Kṛṣṇa and Arjuna, the victory is inevitable. Here the term victory refers primarily to the materialistic triumph in the battle of Kurukṣetra. Thus the literal meaning of this verse is that as in the ensuing battle of Kurukṣetra, Kṛṣṇa and Arjuna would stand in unison, the Pāṇḍavas are going to achieve victory surely. But the suggestive meaning of this verse is more inclusive and stronger. It relates that whoever listens to this dialogue of the Lord and Arjuna is sure to attain prosperity, victory and power in the way of the attainment of the knowledge of the Supreme. Abhinavagupta’s commentary speaks on this with clear connotation.\(^{34}\) It is very much important to note that Ānandavardhana in his vṛtti of the Dhvanyāloka clearly says that the greatest secret of a Poetry is that there is no such piece of literary composition that attracts the heart of the connoisseur but at the same time does not

\(^{32}\) paramparayā vāsudevādiṣaṅjañābhidheyatvena cāparimitaśaktyāspadaṁ paraṁ brahma

gītādipraṇaśāntatareṣu tadabhidhiṇatvena labdhanprāsiddhi

māthurarādurbhāvāvānukṛtasakalavaiśāmāśirūṣaṁ

vivakṣiṭaṁ, na tu māthurarādurbhāvāvāṁśa eva, sanātanaśabdaviśeṣaṁtāṁ/ rāmāyaṇādiṣu
cānaṁ saṅjaṁayā bhagavamurtyantare vyavahārārāsunāt,     Dhvanl., Vṛtti on IV.5, p. 278

\(^{33}\) yatra yo geśvaraṁ kṛṣṇo yatra pārtho dhanurduḥraṁ/
tatra śrīrīvaiyo bhūtirdhruvā niśīrmatimamā/    SBG., XVIII.78

\(^{34}\) evaṁ bhagavadarjunasaṅjaṅāvādāmātṛasmaranādeva tattvāvāpyāṁ śrīvījayaśvīrasEmpiyā iti

contain a sense of suggestion, may be in merge volume. Many occidental scholars take the root of the concept of dhvani as sārūpya or similarity. Mukunda Madhava Sharma in his book Vyañjanāprapañcasamikṣā states that in this world though there stays apparent difference among the matter and form of things, in connection with the sense of the Supreme, this difference goes away and everything comes to a common platform of similitude. And this theory of eternal similarity remains as the base of any type of suggestion. The Indian tradition always announces the victory of the right and the defeat of the evil. Even in the philosophies of India too, the same muse is heard. Almost all the works of Indian Philosophy, after showing the bitterness and sufferings of the being in this material world advance to the path of emancipation the ultimate source of happiness. And this delight is the ultimate delight that a person always hankers after either knowingly or unknowingly. This can be supported with the help of the words of Mukunda Madhava Sharma who says that in the prominent schools of Indian Philosophy like those of the Sāṁkya, Vedānta etc. unhappiness and discontentment or displeasure is projected in the initial part and the uncertainty of the whole life is shown there, but at the end those schools proclaim that man can attain the desired. The works on those schools say that as the discontent life passes off, one achieves a great volume of delight. Sharma

35 sarvathā nāśtyeva sahṛdayahṛdayahāriniḥ kāvyasya sa prakāro yatra na
pratīyamānārthasaṁsparśena saubhāgyam/ tadidaṁ kāvyarahasyaṁ paramiti
sūribhirbhāvaṁiṁ, Dhvāl., Vṛtti on III.36, p. 232
36 samagrasyāpi visvaprapaṇcasya vibhinnavastūnāṁ paramātmataṁvishhvedastathaṁ
parasparamapayabheda evo/ etadeva sārūpyatattvaṁ vyañjanatattvasyāpi mūlam, Sharma,
37 yatra dharmo dyutih kāntiyatraḥ hṛṣiḥ śrīstathā matiḥ/
yati dharmastataḥ kṛṣṇo yataḥ kṛṣṇastato jayah// Mahābhārata, Bhāṣmaparva,
XXIII.28
has clearly pointed out the fact that this happens in this world because the theory of Brahma which is the ambrosia of life remains as the delight par excellence everywhere and these philosophical works sing this truth all the time.\textsuperscript{38} According to Abhinavagupta, in the process of relishing the sentiment in a literary piece, the soul feels the soul.\textsuperscript{39} Aesthetic experience, therefore, according to Abhinavagupta, in its final stage, belongs to the level of Vyatireka Turiyātīta, in which all objectivity merges in the sub-conscious and the Subject, the Self, shines in its Ānanda aspect.\textsuperscript{40} It is to be remembered here that in Indian context the knowledge of the Supreme is always regarded as the suggested one at the advent of which the difference of ghaṭa, paṭa etc. on the basis of the primary meaning goes away. It is believed by the rhetoricians that the taste of that suggested sense arises in the mind of the connoisseurs who are not interested in the primary meaning and are distasteful towards the material world.\textsuperscript{41} The aim of a literary composition is to taste rasa or sentiment and this can be relished only with the help of the vyañjan vyāpāra which must be understood for the sake of attaining the ultimate delight from Poetry.\textsuperscript{42} In the SBG there are ample evidences in this regard. As for example, in the Second

\textsuperscript{38} bhāratīyadārśanaṇu sārīkhyavedāntādipramukheṣu cādaṁ nairāśyaṁ pratyantye, samagrasyāpi jīvanasya phalguṭvaṁ pratiṉādyate/ kintu antato gatvā avaśyameva śreyolāḥ bhavaṁti udghoṣyate/ nairāśyaṁpuṛṇe saṁsāre vyatīte sati ātmāno bhūmāṇandalāḥbhaḥ syāt. yaddhi brahmaṇatattvaṁ yadamṛtaṁ tadevaṁnandaḥ, Sharma, Mukunda Madhava, Op.cit., Ch. III, p. 163
\textsuperscript{39} Ibid., Ch. II, p. 88
\textsuperscript{40} Vide, Pandey, K.C., \textit{Indian Aesthetics}, Chowkamba Sanskrit Series Office, Varanasi, 1\textsuperscript{st} edn., 1950, p.130
\textsuperscript{41} tadvatsacetasāṁ so rtho vācyārthavimukhātmānāṁ/ buddhau tattvārthaśaṁyāṁ jhaṭītyevāvabhāṣate/ Dhvanl., I.12
\textsuperscript{42} rasastu vyañjanāvyāpāramātragocaraḥ, Sharma, Mukunda Madhava, Op.cit., Ch. II, p. 87
Chapter of the SBG, in the portion \textit{senayorubhayormadhye viśīdantamidaṁ vacaḥ}^{43} Abhinavagupta takes the expression \textit{senayorubhayoh} as \textit{atra ubhayorjñānājñānayormadhyagaḥ śrībhagavatānusīsyate} that means the two types of \textit{senā} suggests virtue and vice respectively.\textsuperscript{44} It has already been said that, almost all the epithets of proper names used for direct utterance \textit{(sambodhana)} in the SBG surpass the primary meaning and point to the suggestive sense as adumbrated in the words of Abhinavagupta. The terms Bharata, Puruṣarṣabha, Kaunteya etc. are purposefully used by the Lord to arouse the estimated feeling of Arjuna which would serve the coveted purpose of Lord Kṛṣṇa. Again, when Lord speaks the qualities of a \textit{muni},\textsuperscript{45} \textit{sthitaprjña} etc. He wants to motivate the mind of Arjuna towards that line of transcendalists and the actual purpose of such narration is to make Arjuna affirm in taking his decision.

As in the \textit{Mahābhārata} the predominant sentiment called Śaṁta has been established through suggestion only but not through the primary meaning of the words applied,\textsuperscript{47} it can also be true in the case of the SBG. So there is no harm in saying that in this work also the predominant sentiment called the Śaṁta has been established through \textit{vyañjanā} only. And it is an established norm in the world of the rhetoricians that whatever is more coveted by a poet is always established through

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\item^{43} SBG., II.10
\item^{44} \textit{Abhinavaguptācāryavyākhyā}, Panskar, Wasudev Laxman Sastri, Op.cit., on II.10, p. 39
\item^{45} duḥkheṣvanudvīgīsmanāḥ sukheṣu vigataṣprāhāh/
\textit{vitarāgabhayakrodhaḥ sthitadhīrmunirucyate}// SBG., II.56
\item^{46} yadā saṁiharate cāyaṁ kūrmo’ṅgāṁva sarvatah/
\textit{indriyāṅindriyārthebhayastasya prajñā pratiṣṭhitāḥ//} Ibid., II.58
\item^{47} …Śaṁto raso mahābhāratasāṁgitena vivakṣita iti supratipādītam, Dhvanl., Vṛtti on IV.5, p. 278
\end{itemize}
suggestion and it is never expressed directly through the words used therein.\footnote{prasiddhiśeyamasteyeva vidagdhavatpariṣatsu yadabhimatataraṁ vastu vyaṅgyatvena prakāṣyate, na sāksācchadbāvācyatvena, \textit{Ibid.}, p. 280} Thus the concept of \textit{rasadhvani} can be applied in connection with the content of the SBG. In this way we can see that the SBG is not only a book of narration. It is, rather, a theory of elevating the mind of a human being. So every words used here can be said suggestive as those are used as the tool of preparing some universal messages for the entire humanity. So the subject matter i.e. \textit{vastu}, the figure of speech i.e. \textit{alaṅkāra} and the sentiment i.e. \textit{rasa} in the SBG surpass their primary sense and evoke in all places, the taste of that eternal truth which can undoubtedly be equated with Vāsudeva - the Permanent, Ultimate and the Reality. Thus the piece SBG can be taken as a poetic piece of excellent and superb application of \textit{dhvani} or suggestion.

\textbf{3.3 A Note on \textit{rasa}}

The theory of \textit{rasa} has occupied a very significant position in the domain of Indian aesthetics. It is one of the most important elements for the composition of a literary piece. There are ample evidences in Sanskrit literature where literary compositions, rich in \textit{rasa}, get worldwide recognition and admiration not only by the general readers but from the critics also. The poets Vālmīki, Kālidāsa, Bhavabhūti, Māgha etc. are famous for their poetic genius as well as for their expertise in the delineation of sentiment inherent to their epoch making pieces. No doubt that to make a composition successful all the elements of Poetry have their own role to play and some among those are regarded as compulsory too. But the mere presence of these elements cannot raise the quality of a literary piece until and
unless the sentiments are not well depicted in connection with the deliberation. Thus arises the importance of the intricacies of *rasa* or sentiment in Sanskrit literature. Without *rasa* a piece cannot be regarded as Poetry at all. The term *rasa* comes from the root *ras* which means to taste or relish. 49 Generally *rasa* means emotional feeling. 50 In *Taittirīyopanīṣad* the famous statement *rasa vai saḥ* 51 implies the unification of *rasa* with the Supreme Being and it has thus exhilarated the boundary of *rasa* as well. Thus the idea of generalising the concept of *rasa* with the idea of the Supreme Entity came down the lane of the subsequent treatises of Sanskrit Rhetorics and took a definite form therein. As for example in the *Sāhityadarpana* the idea of relishing *rasa* is equated with the term *brahmasvādāsahodaraḥ* 52 meaning similar with the relish of Brahma. Hence, it can be said that the concept or the idea of *rasa* is not a newly originated subject in the domain of classical Sanskrit, but its root can be found in the works of the Vedic literature. In our day to day life the term *rasa* is a commonly used word and it refers to juice. Again in some of the Indian philosophical schools it is enumerated under the group of the guṇas. In Vaiśeṣika philosophy it is considered among twenty four guṇas and is divided into six varieties. 53 But the abstract concept of *rasa* used in the literary context is totally different from the materialistic idea of this quality named *rasa*. In the domain of English literature the equivalent term for *rasa* is sentiment.

50 Ibid.
51 *Taittirīyopanīṣad*, II.7.1
52 Sahd., III.2
53 *rasanagrāhyo guṇo rasah/ sa ca madhurāmlalavaṇaṅkaṭuṣṭaḥatyatiktabhedāḥ śadvidhāḥ, Tarkasaṅgṛaha*
Bharata, the oldest known Sanskrit rhetorician has offered his seminal idea on the concept of rasa through the famous rasasutra. According to Bharata no meaning can be deciphered without sentiment.\textsuperscript{54} Thus this great rhetorician initiated the famous rasa school. His rasasutra establishes the process of the realisation of sentiment and it relates that sentiment is raised from the combined effect of vibhāva, anubhāva and vyabhicāribhāva.\textsuperscript{55} Here, vibhāva means determinants, anubhāva means consequents and vyabhicāribhāva means transitory states. Bharata has explained that just as the mixture of various spices or sugars or articles produce a juice from which some unique taste or flavour, uncommon to ingredients, can be relished likewise when sthāyibhāvas i.e. the permanent feelings come to the contact with different objects, it takes the state of a sentiment.\textsuperscript{56} And as it is tasted it is called rasa.\textsuperscript{57} Bharata has accepted eight sentiments namely Śrṅgāra (erotic), Hāṣya (comic), Karuṇa (pathetic), Raudra (furious), Vīra (heroic), Bhayānaka (terrible), Bhībatsa (odious) and Adbhuta (marvelous)\textsuperscript{58} and the eight dominant states of each sentiment as referred to in the Nāṭyaśāstra are rati (love), hāsa (laughter), śoka (sorrow), krodha (anger), utsāha (energy), bhaya (terror), jugupsā (disgust) and vismaya (astonishment) respectively.\textsuperscript{59} The bhāvas are so called as they cause to

\textsuperscript{54} Vide, Ch. I, fn. 76
\textsuperscript{55} vibhāvānubhāvavahicārisāmyogādrasanispatī, Nat., Vṛtti on VI.32, p. 82
\textsuperscript{56} yathā nānāvyānjanauśadhadravyasāmyogādrasanispatī, tathā nānābhāvopagamādrasanispatī, yathā hi guḍādhībdhīravayāvayānajānaiśadhībhāśca sād rasā nirvartyaṁ, evam nānabhāvopahitā api sthāyino bhāvā rasatvamānūvanti, Ibid.
\textsuperscript{57} atrāḥ – rasa iti kaḥ padārthaḥ? ucyate āsvādyavitāt, Ibid.
\textsuperscript{58} śrṅgārahāśyakarunā raudravitrabhāyānākāḥ/ bhībhatāsābhutasānijātī cetyāstau nātye rasāḥ śmṛtyāḥ/ Ibid., VI.15
\textsuperscript{59} ratiḥāśaścā śokaścā krodhāsāhau bhayaṁ tathā/ jugupsā vismayaśceti sthāyibhāvāḥ prakāṛśītyāḥ/ Ibid., VI.17
originate the sentiments. Some bhāvas remain as the permanent mood in the heart of human beings starting from the birth of the foetus in the mother’s womb till the death of the human body. These are known as the sthāyibhāva in the context of Sanskrit Poetics as they are seemingly permanent in nature. Bharata, however, doesn’t give any proper definition of vibhāva, anubhāva and vyabhicāribhāva in his work but he has narrated various issues and types of these poetic elements in a elaborated manner in the Nātyaśāstra. From various discussions offered by Bharata on sentiment and its different dimensions, it is quite clear that sentiments play an important part in dramatic performance as well as in Poetry in general. Thus originated the core idea of the rasa school that sentiment is the soul of Poetry. It is important to note here that with the passage of time the other prominent poetic schools like the alaṅkāra school, rūti school, dhvani school etc. emerged with difference of opinion regarding the principal element in the Poetry in Sanskrit literature. The rhetoricians of these schools with their stress on alaṅkāra, rūti or dhvani, however, have laid down their opinions in connection with various facts of sentiment that exists in Poetry. Daṇḍin has admitted the existence of eight types of sentiments and Udbhata has shown the number of variety as nine as he has included the Śānta variety of rasa in this group. Ānandavardhana is of opinion that as the delineation of sentiments etc. are the most important matters for the good poets, therefore, they should always pay special attention in the process of the

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60 nānābhinayasambandhān bhāvayanti rasānimān/
ysmāttasāmadānī bhāvā vijñeyā nātyayoktrābhiḥ// Ibid., VI.34

61 iha tvāṣṭarasāyattā rasavattā smṛtā girām// Kavd., II.292

62 śṛṅgārahāśyaśkurārunāraudravṛabhāhānakāh/
bībhatsādbhutasāntāśca nātye rasāḥ smṛtāḥ// Kāvyālaṅkārasārasaṅgraha, IV.45
The delineation of the respective sentiment in a Poetry. The suggested meaning is threefold according to Ānandavardhana viz. suggestion regarding the subject matter, suggestion through the figure of speech and suggestion through sentiment. Among these the third one has received the highest honour in the hands of Ānandavardhana. On the basis of the analysis of Ānandavardhana’s concept on the rasāḍī class it can be deciphered that the great rhetorician has referred to the suggestion regarding the sentiment as the soul of Poetry. The greatest proof of such an assertion lies in his reference to the fact that according to Ānandavardhana sorrow (śoka) of Vālmīki was turned itself into a śloka (verse) at the experience of the scene of separation of the curlew couple. Here, Mukunda Madhava Sharma has rightly observed that in this statement there are two parts. The first part says that the rasāḍī variety is the soul of Poetry though there can remain other two varieties of suggestion and in this way it supports the fact that the soul of Poetry is suggestion only but because of the prominence, rasa and bhāva are mentioned as upalakṣaṇa. The second part relates, according to Mukunda Madhava Sharma, the sorrow of the First poet that emerged on seeing the pathetic condition of the curlew couple took the form of a verse. So this explanation makes the opinion stronger that inner feeling has a strong connection with the poetic piece that can be suggestive of a meaning which

63 mukhyā vyāpāraviśayāḥ sukavīnāṁ rasādayāh/
    teśāṁ nibandhane bhāvyāṁ taṁ sadaivāpramādibhiḥ// Dhvanl., Vṛttī on III.19, p. 16
64 sa hyartho vācyasāmarthyaśāpiṁtāṁ vastumātramānāṅkārā
    rasādayaścetyanekaprabhadaprabhinno darśāyisyate,  Ibid., Vṛttī on I.4, p. 8
65 kāvyasyāyāṁ sa evārthastathā cādikaveḥ purā/
    krauṇcadvandvivyogitthāḥ śokaḥ ślokatvamāṅgataḥ//  Ibid., I.5
66 rasabhāvamukhenavopalaṅkaṇaṁ, prādhanāyāṁ,  Ibid., Vṛttī on I.5, p. 12
the outer parts of the Poetry cannot produce. Abhinavagupta has accepted this
rasadhvani as the soul of Poetry in his locana.\textsuperscript{68} According to Ānandavardhana
composition of a work devoid of sentiment is considered as an error done by the
poet that cannot be forgivable. It will do nothing but mark the poet as inferior in his
clan.\textsuperscript{69} So, it can be asserted that this school establishes the fact that the soul of
Poetry is sentiment suggested through the delineation of the words and sense in a
proper setting which is intended by the speaker himself. The proposition of
Ānandavardhana could create a totally different outlook towards the dhvani theory
alongside rasa. Bhojadeva has uttered that a piece of Poetry without sentiment
remains dry. Poetry with the flavour of sentiment can make the whole universe
enjoyable and blissful.\textsuperscript{70} In Mammaṭabhaṭṭa’s opinion that type of Poetry is called
best where suggested sense becomes prominent than the expressed sense.\textsuperscript{71} This is
supported by Viśvanātha Kavirāja also.\textsuperscript{72} Discussing the types of kāvya,
Mammaṭabhaṭṭa has come up with the topic of rasa which is of great importance in
the realm of Sanskrit Poetics. He has mentioned that in case of Poetry with
subordinate suggestion, the sentiments, permanent moods, abiding emotions etc. are

\begin{verbatim}

\textsuperscript{68} kiṁ tuśabdasamarpayamāṇaḥ dayasārṇivādaśundaravihēvāṇubhēvasamucitaśrīgv iviṣṭarātyādīvāsanānūragasukumārasaśrīvidāṇandacarvanēyāpīraraśaṇīyārūpo rasaḥ, sa kāvyavēyāpēraikagocaro rasadhvaniriti, sa ca dhvanireveti, sa eva mukhyatayātmeti,  
Locana on Dhvanl., I.4, ed. & trans. by Ganga Sagar Rai with
Locana commentary of Abhinavagupta, Chaukhambha Sanskrit Bhawan, Varanasi, 2004, p. 36

\textsuperscript{69} nīrasaṣṭu prabandho yaḥ so’paśabdo mahān kaveḥ/
sa tenākavireva syādanyenāṁśṭalakṣaṇah/  Dhvanl., Vṛtti on III.19, p. 164

\textsuperscript{70} śṛṅgārī cetkaviḥ kāvye jātaḥ rasamayaṁ jagat/
sa eva cedaśṛṅgārī nīrasaṁ sarvameva tat//  Saras., V.3

\textsuperscript{71} Vide, Ch. I, fn. 87

\textsuperscript{72} vācyāṭīṣayini vyaṅge dhvanistatkāvyamuttamam//  Sahd., IV.1

\end{verbatim}
meant for beautification only as they are treated as mere elements of embellishment.\(^73\) He has termed the \textit{vibhāva} as cause, \textit{anubhāva} as effect and \textit{vyabhicāribhāva} as accessories of sentiment. The permanent moods like love etc. with the help of \textit{vibhāva} and others manifested as sentiments through suggestive power of words.\(^74\) Surpassing all his predecessors Viśvanātha Kavirāja has established that the soul of Poetry is sentiment. His definition of Poetry states that a sentence with \textit{rasa} as the soul is called Poetry.\(^75\) In the very first chapter of his book, this rhetorician has established his view on the nature of Poetry after refuting the definitions forwarded by others in their respective works. According to Viśvanātha Kavirāja no other elements except the sentiment can be regarded as the principal amongst the literary constituents and all other elements remain as subordinate only. He has defined \textit{rasa} very clearly. According to him the permanent feelings like love etc. brought out into manifestation by \textit{vibhāva}, \textit{anubhāva} and \textit{vyabhicāribhāva} attains to the condition of a sentiment in the man of poetical sensibility.\(^76\) Viśvanātha Kavirāja has quoted the passage from \textit{Locana} of Abhinavagupta which speaks that the phrase ‘\textit{rasa} is manifested’ is employed here in the way as the common saying ‘he is cooking the rice’ is used when the process of cooking rice

\(^{73}\) \textit{rasabhāvatadābhāvabhāvāśāntyādirakramaḥ/}
\textit{bhinno rasādyalaṅkāradalaṅkāryatayā sthitah/} Kavp., IV.26

\(^{74}\) \textit{kāraṇānyathā kāryāṇi sahaṅkārinī yāni ca/}
\textit{ratyādeḥ sthāyino loke tāni cennātyakāvyayaḥ/}
\textit{vibhāvā anubhāvāstataḥ kathyaṃte vyabhicārināḥ/}
\textit{vyaktāḥ sa tairvibhāvādyaiḥ sthāyī bhāvo rasaḥ smṛtah/} Ibid., IV.27, 28

\(^{75}\) Vide, Ch. I, fn. 82

\(^{76}\) \textit{vibhāvenāanubhāvena vyaktāḥ saṅcārīṇā tathā/}
\textit{rasatāmeti ratyādiḥ sthāyībhāvah sacetasām/} Sahd., III.1

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grains starts but does not attain the final form of rice. On this Kṛṣṇamohana Śāstrī in his Laksṇī commentary says that only after the boiling activity is over, the grains are known as rice and once the rice is boiled fully there does not remain any necessity for further cooking. But normally it is said that rice is being cooked before the act starts practically. Likewise, rasa is used before its realisation through vibhāva, anubhāva etc. Viśvanātha Kavirāja has also admitted that rasa is suggested (vyaṅga) i.e. it becomes an object of knowledge by the function of suggestion (vyañjan) and it is distinct from that of denotation, indication etc.

Though vibhāva, anubhāva and vyabhicāribhāva are called cause, effect and concurrent causes respectively, yet they all are considered as causes in the apprehension of the concerned sentiment. They first appear separately as the cause for the apprehension of sentiment. Then after being comingled with each other when relished by the connoisseur they become rasa like the flavour of a juice with its component objects. Vihāva or excitant stimuli, as he describes is the thing in the everyday world which awaken love and the other emotions in one’s heart when it is

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77 taduktaṁ lokaṅkāraiḥ - ‘rasāḥ pratīyanta iti tvodanaṁ pacatītyad vyavahāraḥ’ iti, Ibid., Vṛṭti on III.1, p. 70
78 yathā taṅṭulapākāntaramevaudanapadvyavahāro na tu tataḥ pūrvaṁ, kintu odanaṁ pacatīti prathamapākā eva prayoge odanāpākā’nupapattyā pacatītyasya nispaḍayarṭyanthe upacārasthāḥ kāvyanaṁtyayōḥ śravanādartsaṇayōḥ ‘rasāḥ pratīyanta’ iti prayoge jānasvarūpapatvena pratītyupānāmeva rasāṁṁaṁ pratītyanupapattyā ‘pratīyanta’ ityasya rasātmakapratītayaḥ kriyanta ityartho upacāraḥ, Laksṇī commentary on Sahd., III.1, p. 70
79 abhidhāvilakṣaṇavṛtyāpāramātraprāsādhanagralairasmābhī rasādīṁaṁ vyaṅgyavamuktaṁ bhavaṁti, Sahd., Vṛtti on III.3, p. 75
80 kāraṇa-kārya-saṅcārirūpā api hi lokataḥ/ rasodbhodhe vibhāvādyāḥ kāraṇāṇyeva te matāḥ// Ibid., III.14
81 pratīyamānaḥ prathamaṁ pratyekāṁ heturucyate/ tataḥ sambalitaṁ sarvā vibhāvādiḥ sacetasāṁ// prapāṇakarassanyāyāccarvyamāṇo raso bhavet/ Ibid., III.15, 16
represented in Poetry and drama. It is mainly of two types ālambana that means the supporting cause and uddipana which means the cause that excites i.e. the exciter.\(^{82}\) Anubhāva or emotional response is the external indication or exhibition of a feeling occasioned by its own cause in drama and Poetry but actually it is an effect in general life.\(^{83}\) Vyabhicāribhāva or transitory mood helps the process of relishing the sense by expressing or hiding itself.\(^{84}\) After these Viśvanātha Kavirāja has finally defined sthāyibhāva or permanent mood in a quite clear manner. According to him the mood which cannot be eradicated by any other mood whether supporting or opposing and which remains at the root in the process of the arousal of relish is termed as sthāyibhāva.\(^{85}\) From the above discussion it is seen that Viśvanātha Kavirāja has established his views in connection with rasa and its status in Poetry by explaining each and every topic related to it in a very detailed manner so that there can be no room for discarding his opinion on rasa as the very soul of Poetry.

### 3.3.1 Types of rasa

Viśvanātha Kavirāja has shown nine varieties of rasa including the type called Śānta\(^{86}\) within the group. In the Third Chapter of the Sāhityadarpaṇa, rasa have been defined by Viśvanātha along with its special characteristic feature. This

82 ratyādyudbodhakā loke vibhāvāḥ kāvyanātyayoh/ ālambanoddipanākhyau tasya bhedāvubhau smṛtau/   Ibid., III.29
83 udbuddhaṁ kāraṇaḥ svaiḥ svairbahīrbhāvāṁ prakāśayai// loke yaḥ kāryarūpāḥ so’nubhāvaḥ kāvyanātyayoh/   Ibid., III.132, 133
84 viśeṣādābhimukhyena caraṇādyabhicāriṇāḥ/ sthāyinyunnmagnanirmagnāstrayastrīṃśacca tadbhidai//   Ibid., III.140
85 aviruddhā viruddhā vai yaṁ tirodhātumakṣamāḥ/ āsvādāṅkurakandośau bhāvaḥ sthāyīti saṁmataḥ//   Ibid., III.174
86 śrīṛgārahasyakaruṇagaurdravrābhayānakāḥ/ bībhato’dbhuta ityaṣṭau rasāḥ śāntastathā mataḥ//   Ibid., III.182
even shows the names of a particular deity and colour attached with each sentiment which is almost similar to the list available in the Bharata’s *Nātyaśāstra*. Accordingly, the colour of the erotic sentiment is light green, the comic sentiment is white and the pathetic is ash coloured. The colour of the furious is red, the heroic is light orange or golden, the terrible is black coloured, the odious is blue and the colour of the marvelous is yellow.\(^{87}\) The presiding deity of the erotic is Viṣṇu, the comic has Pramatha as its presiding god, the god of the furious is Rudra, the pathetic has Yama as its deity. The presiding god of the odious is Mahākāla i.e. Śiva and Kāla or Yama is fixed for the terrible. God Mahendra is fixed for the heroic sentiment and Brahma is considered as the god for the sentiment marvelous.\(^{88}\) The colour and presiding deity of the quetistic sentiment is pure white and Nārāyaṇa respectively.\(^{89}\) All these nine varieties of *rasa* are formulated with specific *sthāyibhāva* and particular *vyabhicāribhāva* along with their special definitions and references of the corresponding deities. It is important to note here that the very first *kārikā* of the *Kāvyaprakāśa* mentions before going to discuss the varieties of *rasa* in his book, Mammaṭabhaṭṭa has accepted the nine types of poetic sentiment as a whole. It is needless to say that the term *navarasaruciram*\(^{90}\) in connection with

\(^{87}\) śyāmo bhavettu śṛṅgārah sito hāsyah prakīrtitah/
kapotah karuṇaścaiva rakto raudraḥ prakīrtitah/ gauro vīraṣṭu vijñeyah kṛṣṇaścāpi bhayaṅakah/ nīlavaṇāstukī bhīhatsah pītaścaivādbhutaḥ smṛtaḥ/ Nat., VI.42, 43

\(^{88}\) śṛṅgāro viśṇudaiva hāsyah pramathadaiva vataḥ/
raudro rudrādhīdevaśca karuṇo yamadaiva vataḥ/
bhīhatsasya mahākālaḥ kāladevo bhayaṅakah/
vīro mahendradevah syādadvuto brahmadaiva vataḥ/ Ibid., VI.44, 45

\(^{89}\) kundendusundaracchāyaḥ śṛṅnārāyaṇadaiva vataḥ/ Sahd., III.246

\(^{90}\) niyātikṛtyamaraḥitāṁ hūlādikamayimanyaparamatntāṁ/
navarasarucirāṁ nirmitimādadhati bhāratī kaverjayaṁ/ Kavp., I.1
poetic creation. It reflects that the ninth position as a variety of sentiment is occupied by Śānta only. This frame of nine rasas with their respective sthāyibhāvas and vyavicāribhāvas reign the world of Sanskrit literature by being the source of exerting the feeling of relish in the mind of the connoisseurs. All these information can be shown in a tabular form in the following manner.

<table>
<thead>
<tr>
<th>Rasa</th>
<th>Sthāyibhava</th>
<th>Devatā</th>
<th>Varṇa</th>
<th>Anubhāva</th>
<th>Vyabhicāribhāva</th>
</tr>
</thead>
<tbody>
<tr>
<td>Sṛtiṣṭara</td>
<td>rati love</td>
<td>Viṣṇu</td>
<td>śvāma</td>
<td>bhṛūvikṣepa, katākṣa</td>
<td>All the Vyabhicāribhāvas except augra, maraṇa, ālasya jugupsā</td>
</tr>
<tr>
<td>Hāsya comic</td>
<td>hāsa laughter</td>
<td>Pramatha</td>
<td>śveta</td>
<td>aksīsanākocā, vadanasmera</td>
<td>nī德拉, ālasya, avahīthā</td>
</tr>
<tr>
<td>Karuṇa pathetic</td>
<td>soka sorrow</td>
<td>Yama</td>
<td>kapota</td>
<td>daivanīndā, bhūpāta, krandita, vaiyarnya, ucc̡hvāsanībhuśa, stambha, pralāpa</td>
<td>nīveda, moha, apasmāra, vyādhi glāni, smṛti, śrāma, viyādi, jaḍatā, ummāda, cintā</td>
</tr>
<tr>
<td>Raudra furious</td>
<td>krodha anger</td>
<td>Rudra</td>
<td>rākta</td>
<td>ākṣepa, krūranaṁdaśāna</td>
<td>ugrā, āvega, romāniṇa, sveda, vejpathu, mada, moha, amaṣṭa</td>
</tr>
<tr>
<td>Vīra heroic</td>
<td>utsāha energy</td>
<td>Mahendra</td>
<td>hema</td>
<td>sahāya, anveṣāṇa</td>
<td>dhṛti, maṇi, garva, smṛti, tarka, romāṇa,</td>
</tr>
<tr>
<td>Bhayānaka terrible</td>
<td>bhaya fear</td>
<td>Kāla</td>
<td>kṛṣṇa</td>
<td>vaiyarnya, gadgadavarbhāṣan a, pralaya, sveda, romāṇa, kampadekprēṣaṇa</td>
<td>jugupsā, āvega, saṁmohā, saṁtrāśa, glāni, dīnātā, saṁkā, apasmāra, saṁbhṛānti, mṛtyu</td>
</tr>
<tr>
<td>Bibhatsa odious</td>
<td>jugupsā disgust</td>
<td>Mahākāla</td>
<td>nīla</td>
<td>niṣṭhīvāna, āśyavalana, netrasanākoca</td>
<td>moha, apasmāra, āvega, vyādhi, maraṇa</td>
</tr>
<tr>
<td>Adbhuta marvelous</td>
<td>vismaya astonishment</td>
<td>Gandharva</td>
<td>pīta</td>
<td>stambha, sveda, romāṇa, gadgadavargara, saṁbhrama, netrāvīkāsa</td>
<td>vitarka, āvega, saṁbhṛānti, harsa</td>
</tr>
<tr>
<td>Śānta quietude</td>
<td>śama tranquility</td>
<td>Nārāyaṇa</td>
<td>Kundendi-</td>
<td>romāṇa, dayā, saṁnāya</td>
<td>nirveda, harsa, smaraṇa, maṇi, bhātādayā</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>sundara-cchāyā Pure</td>
<td></td>
<td></td>
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</tbody>
</table>

* the table is done according to the Sāhityadarpaṇa
Before going to the discussion on the predominant sentiment of the SBG it is not irrelevant to have a quick look on the nature or the definition of the varieties of *rasa* accepted by the rhetoricians in a manner more or less similar. The Śṛṅgāra generally comes as the first variety. The word śṛṅga means the budding of love and the sentiment which causes to the nourishment of love with the help of best of supporters is called Śṛṅgāra or erotic.\(^{91}\) It is divided into two sub varieties viz. *vipralambha* and *sambhoga* between which *vipralambha* i.e. love in separation is that where in spite of the presence of excessive love, the persons who are in love do not get the highest desired object.\(^{92}\) *Sambhoga* or love in union is the love enjoyed by the two lovers with the act of looking at each other, kissing one another when they are inspired by immense love.\(^{93}\) Though there is the mention of the colour and the presiding deity of erotic as light green and Viśṇu respectively, but the discussion regarding their necessity and relevance with the sentiment is not available in the prominent works of Sanskrit Rhetorics. Neither Bharata nor Viśvanātha Kavirāja has given any illustration in this regard. However, the *Lakṣmī* commentary of *Sāhityadarpana* has brought this topic to light. It is said here that in erotic sentiment due to the love that develops between the hero and heroine, there arises extreme happiness. This happiness is caused by the *sattvagaṇa* and Viśṇu is said to be its deity. That is why God Viśṇu is taken as the presiding deity of the erotic

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\(^{91}\) śṛṅgaṁ manmathodbhedaratanāgamanaḥ//
uttamapraṇāpyā nṛṣaḥ śṛṅgāra īṣyate// Sahd., III.183

\(^{92}\) vipralambha’tha saṁbhoga īṭeṣa dvividh mātāḥ//
yatra tu ratiḥ prakṛṣṭā nābhūṣṭamupaiti vipralambha’śau/ Ibid., III.186, 187

\(^{93}\) darānasparśanādini niśevete vilāsināu/
yatrāṅrakṛtāyaṇyaṁ saṁbhogo’yaṁudāḥṛṭaḥ// Ibid., III.210
sentiment. The concept of attaching the light green as the colour to this rasa is completely based on imagination. The second variety of rasa is Hasya or comic which has laughter as its permanent mood and it can be caused by the fun arises from distortion of form, speech, dress, gesture etc. made by juggler and the like. A division of six categories is made on the basis a person smiles or laughs. The colour of this sentiment is white because of the poetic convention (kavisamaya) according to which the colour white is associated with smile or laughter. Pramatha, the chief among the Lord Śiva’s attendants who are the constant source of amusement is considered to be the presiding god of the comic sentiment. The pathetic sentiment is ash coloured that looks like the colour black and according to the poetic convention black is related to sin which causes sorrow. The loss of loved one or the gain of misfortune causes to the origination of the sentiment called Karuṇa or pathetic. That is why ash colour is associated with pathetic sentiment.

94 evañca nāyakanāyikayoḥ parasparamāśleṣanibandhanam-asādhāraṇaṁ sukhamutpadyate, sukhāmaṁtrameva ca kevalaṁ sattvagunajanyam, sattvagunasyādhināyakasca viṣṇuryata ubhayorapi mukhyatvācca śrṅgāraraśo viṣṇudāivata iti bhāvaḥ/….nanu jñānamātrārūpasya rasasya śyāmavarmatvāṁ kathamiti cet? kālpanikatvenābhyyupagamāṁ, Lakṣmī commentary on Sahd., III.185, p. 186
95 vikrtākāravāyveṣaceṣṭadeḥ kuhakādbhavet/ Sahd., III.214
96 jyeṣṭhānāṁ śmitahasite madhyānāṁ vihasitāvahasite ca/ nīcānāmapahasitāṁ tathātihasitaṁ tadeṣa śādbyedah/ Ibid., III.217
97 ‘dhavalat varṇyate hāsakīrtyoḥ’ iti kavisamayaprasiddheḥ/ pramathah śivagaṇo daivatam, adhiṣṭhātri devataḥ yasya sa tathoktaḥ pramathagaṇasya hāsakutūhalaniratavat, Lakṣmī commentary on Sahd., III.216, p. 207
98 dhīraṅrayaṁ karuṇarasahaṁ kapotavarṇo ghṛhakopotavaraṁ mālanavarna iti bhāvaḥ/ śokasatyāṁ pāpoḍbhavatvāṁ ‘mālinaṁ vyomni pāpe’ iti kavisamayaprasiddhena mālinatvādityabhīpṛayāṁḥ/….śokasya yamajanyatvāṁ pradarśitam/, Ibid., on III.223, p. 209
99 iṣṭanāśādaniṣṭāpteḥ karuṇākhyo raso bhavet/ Sahd., III.222
and the god here is Yama - the god of death due to which sadness or sorrow arises. The furious sentiment has anger as its permanent mood which arises from the rajoguṇa, the colour of which is said to be red.\(^{100}\) Because of this the red colour represents the raudrarasa. Rudra is known for his wrath that can destruct the world. Therefore, the sentiment furious has Rudra as its god who can aptly represent this sentiment and its mood. Mahendra is the presiding deity of heroic sentiment who is known for his valour among all the brave men and as his body colour is golden, the colour of this sentiment is also the same as Mahendra.\(^{101}\) The heroic sentiment can be of four types depending on four types of heroes viz. dānāvīra, dharmāvīra, yuddhāvīra and dayāvīra meaning hero in charity, hero in righteousness, hero in battle and hero in kindness respectively.\(^{102}\) Kāla or Yama brings the terror of death and this is the reason for accepting Kāla as the presiding god of terrible sentiment and the black is taken as its colour.\(^{103}\) The odious sentiment has Mahākāla i.e. Śiva as its god because he is the husband of goddess Kātyāyānī who is surrounded by disgustful creatures like goblin and spirit.\(^{104}\) The colour blue looks like the colour of smoke that is related to Mahākāla according to the Smṛti literature. This fact is supported in the Lakṣmi commentary. Therefore, the god and the colour of the

\(^{100}\) rakto lohitavarṇaḥ krodhasya rajogunaprabhavatvāḥ... rudrāhidaivaivaḥ krodhasya saṁbhārahetutvena bhuvanaśaṁihārino rudrasyaiva taddhidaivaivaiva tyaktvavādityāhāpyaḥ, Lakṣmi commentary on Sahd., III.227, p. 211

\(^{101}\) mahendrāhidaivaivaḥ mahendrasya samagrvāṇḍhīpatitvāditi bhāvaḥ/ ata evāyaṁ viro raso hemavārṇaḥ suvarṇavārṇaḥ 'hiranyaṁ hema hāṭakam ityamarāḥ, samudāḥṛtaḥ/ tadvarṇatvameva mahendrasyāpītyāśayaḥ, Ibid., on III.232, p. 212

\(^{102}\) sa ca dānadharmayuddhairdayaṁ ca samanvitaścaturdhaḥ syāt// Sahd., III.234

\(^{103}\) ...prāṇināṁ mṛtyuvidhāyakatvena bhāyasya ūmema prayaogvādityāhāpyaḥ, Lakṣmi commentary on Sahd., III.235, p. 215

\(^{104}\) ayaṁ bibhatso mahākālāḥ kātyāyānīvallabho daivaivaḥ devatā asya sa, mahākālasya bhūtapiśācādirūpaṁbhatsagaśanāsvevāditi bhāvaḥ, Ibid., on III.239, p. 216
odious sentiment is rightly marked as Mahākāla and blue respectively. Viśvanātha Kavirāja has accepted Gandharvas as the deity of the marvelous sentiment as they can create astonishment by their performance in music etc., the fact available in the Purāṇas. As the body colour of Gandharva is yellow, the colour of marvelous sentiment is also taken as yellow. The Śānta is regarded as the ninth rasa which has śama as its sthāyībhāva. Śama is defined as the happiness that arises from the repose of the individual soul in the Supreme Soul. It comes up along with the state of indifference to the worldly object or materialistic pleasure. Here, it is worth mentioning that Mammaṭabhāṭṭa has accepted nirveda as the sthāyībhāva of this sentiment. Nirveda is again enumerated as one of the thirty three vyavīcāribhāvas by Bharata. But it is important to note here that nirveda as vyavīcāribhāva is not similar to nirveda as the variety of sthāyībhāva. In this case the feeling called nirveda as sthāyībhāva equals to the concept of śama. The colour of the quetistic sentiment is pure white like Kunda flower or extreme white like the luster of sun. Its deity is regarded as Nārāyaṇa who is said to be the ruler of sattvaguna. This sattvaguna being pure in nature illumines everything and makes everything clean

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105 adbhuto vismayasthāyībhāvo gandharvadaivataḥ// Sahd., III.242
106 …gandharvadaivataḥ, ‘gānādina vismayotpādanaṁ gandharvaiṁ kriyata’ iti purāṇaṁ su prasiddhamityavadhayam/…. pīṭavaṁ gandharvāṁ pīṭavaṁ atvādevayamapi pīṭasvarūpaṁ, Laksmaṇ commentary on Sahd., III.243, p. 217
107 śāntaḥ śamasthāyībhāva uttamapraṅṭirmataḥ// Sahd., III.245
108 śamo nirīhavasthāyaṁ svātmaviśrāmaṁ sukham// Ibid., III.180
109 Vide, Ch. II, fn. 89
110 nirvedaglāniśaṁkāhyāsthathāṁ sūyāmadaśramāḥ/ …trayastrīśadadāṁ bhavāḥ samākhyātāstū nāmataḥ// Nat., VI.18, 19, 20, 21
111 tattvajñānāpadīśyādernirvedaḥ svāvamānanam// Sahd., III.142
and transparent like the colour white which is pure in itself.\textsuperscript{112} It is noteworthy here that as this sentiment has quietism as its permanent mood, attaining this state a person becomes pure and free from any evil. His mind and heart become clean and bright. Thus, the presiding deity and the colour of this sentiment are aptly selected here as it is done in other cases.

\subsection*{3.4 The Predominant sentiment of the Śrīmadbhagavadgūḍā}

The rule of dramaturgy establishes the fact that in a drama one sentiment which is either Śṛṅgāra or Vīra can be the predominant one and the other varieties of sentiment stay as the subordinate ones.\textsuperscript{113} The effectiveness of sentiment is also fixed in the works of Sanskrit Rhetorics in connection with other varieties of Poetry available in Sanskrit literature. Thus court epic which is termed as mahākāvyya has been also specified with some specific norms or rules in this regard. One such rule regarding the characteristic feature of a mahākāvyya is that here Śṛṅgāra, Vīra or Śānta can be the predominant sentiment.\textsuperscript{114} In the realm of Sanskrit literature and Poetics, the Rāmāyaṇa is a mahākāvyya of pathetic sentiment and the Mahābhārata has the Śānta as the predominant sentiment. Ānandavardhana in the Fourth uddyota of the Dhvanyāloka specifically says that the predominant sentiment of the

\textsuperscript{112} kundo mādhyaṁ puspaviśeṣā induscandrástayaṁriva sundarā manoharā chāyāṁ kāntiryaṁsya saḥ atidhavalavaraṁ ītyarthah/…śamajanaṁ sattvaṅgasya śubhravaraṅvatvāt
sphaṭīkavatprakāśatvācca śamasyāpi śubhravaraṅvatvamityāśayo jūneyah/…. śamasya sattvaṅgopatteḥ sattvasya ca nārāyaṇāśrīrattvādityabhīprāyaḥ,
Lakṣmī commentary on Sahd., III.246, pp. 218-219

\textsuperscript{113} eka eva bhavedaṁgī śṛṅgāro vīra eva vā/ anāgamanye rasāḥ sarvē….// Sahd., VI.10

\textsuperscript{114} śṛṅgārarīṛaśāntānāmekaṁṅgī rasa isyate/ Ibid., VI.317
Mahābhārata is the sentiment of quietude.\textsuperscript{115} Viśvanātha Kavirāja has also pondered over this point in many places of his Sāhityadarpaṇa and clearly states that the sentiment based on śama is the predominant one in the Mahābhārata.\textsuperscript{116} It is important to note here that being a vital part of this great epic, the SBG is also said to have Śānta as its principal sentiment. It is very interesting that the Mahābhārata is the longest story of a great battle. The apparent picture of the story of this epic stays in figuring out the picture of the battlefield, its fierceness and thereafter the impact of such a great event. Even in the context of Indian society the word Mahābhārata has become synonymous to a battle. So the arousal of the question regarding the selection of Vīra as the predominant sentiment in connection with this epic is not out of context at all. It is evident from the description of the story of the Mahābhārata that there is no such expressive descriptions throughout the whole work which can lead directly to the specification of the realisation of the sentiment of quietude. On the other hand if someone recollects the happenings of the Mahābhārata he can just remember the exile of Pāṇḍavas, the great fight between Pāṇḍavas and Kauravas, the killings of the prominent fighters of both the side, and all other incidents directly or indirectly connected to the battle only. Anger, hatred, jealousy, sorrow, crave for power etc., are the feelings generated through the words used in the epic which do not create the taste of the sentiment called Śānta directly anyway. Still the sentiment of quietude is declared to be the main sentiment of the Mahābhārata. The fact is that in the last chapter of the epic the journey of the

\textsuperscript{115} …kāvyanayena ca trṣṇākṣayasukhaparipoṣalakṣaṇaḥ śānto raso mahābhāratasyāṅgitvena vivaksita iti supratipāditam, Dhvanl., Vṛtti on IV.5, p. 278
\textsuperscript{116} mahābhārata śamaḥ, Sahd., Vṛtti on III.180, p. 184
Pāṇḍavas to the heaven is described. Through this it is shown that the throne for which the great war was fought amongst relatives and friends that results in the death of thousands of people, loses its charm and attraction at the end. The crave for power and wealth that led to the battle goes away completely in the final stage. The coveted throne loses its charm materially. Leaving all the wealth and property in the hands of their heir, the five Pāṇḍavas along with their common wife Draupadī ultimately start their journey to the heaven with a view to achieving liberation from the bondage of this material world. The Pāṇḍavas got everything of this material world after a great struggle but they do not hesitate to discard those as soon as they understand that all the material happiness are transitory and those cannot yield permanent solution of life. So after the enjoyment of a couple of years Pāṇḍavas feel that money or wealth is not the ultimate object of life and it cannot bring the inner peace and happiness. That is why they decide to leave everything with the intention of getting final emancipation. This final emancipation brings out the feeling of quietism that causes the test of the sentiment called quietude. In the words of Ānandavardhana the primary intention of Vedavyāsa was to advocate through the Mahābhārata the sense of renunciation. His goal was to establish final emancipation as the highest human value and in this way to place the śāntarasa as the leading sentiment in the Mahābhārata.\textsuperscript{117} It is needless to say that the SBG is a prominent part of the Mahābhārata. Being associated with the main story it also creates the similar jerk as created by the epic. But the question which is very natural in connection with fixing the predominant sentiment of the SBG is that the book in

\textsuperscript{117} mahāmuninā vairāgyajananatātparyānā prādhānyena svaprābandhasya daśayataṁ
mokṣalakṣaṇaḥ puruṣārthaḥ śānto rasaśca mukhyataṁ āvivakṣāviśayatvena sūcitaṁ,
Dhvanl., Vṛtti on IV.5, p. 274
eighteen adhyāyas is formulated in the backdrop of a war – the great war between the Kauravas and the Pāṇḍavas. The place where the SBG was composed is a location surrounded by valourous kings and army ready to start the battle and kill the enemies as soon as possible. The goal was to achieve the rein of the kingdom. So it is very natural that the overall excitement underneath the work is a perfect condition for generating the flavour of the heroic sentiment or vīrārasa the permanent mood of which is energy.\textsuperscript{118} Again the preparedness for winning the battle is regarded as the exciters of heroic sentiment\textsuperscript{119} which can be seen in the battle of Kurukṣṭra just before the beginning of the fight.\textsuperscript{120} Having noticed the great army of Kauravas, apparently the mind of Arjuna should have been overflowed with great energy and enthusiasm towards the battle, but instead, he becomes sad and confused. His confusion is between the decision of action and inaction, between the choice of right and wrong. Moreover, there remains a constant battle in the mind of Arjuna which is the battle between the good and the bad. It has created a severe disturbance in Arjuna’s mind for which he wants to surrender before his mentor Lord Kṛṣṇa. It is the battle to avoid the war in the practical field. The essence of the SBG lies in the fact that here the poet has taken resort to the inner battle of Arjuna prominently and has composed the piece by covering up the context of the practical battle by this inner battle of the third Pāṇḍava. And as the battle inside Arjuna is totally mental, it no way involves the actions and reactions of the practical weapons, bloodshed, or other nuances of a war. Kṛṣṇa takes the advantage of this situation and tries to

\textsuperscript{118} utamapракṛtirvīra utsāhasṭhāyībhāvakāh// Sahd., III.232
\textsuperscript{119} vijetavyādicesṭādyāstasyoddīpanarūpiṇāh// Ibid., III.233
\textsuperscript{120} bhīṣmaṇonapramukhataḥ sarvesāṁ ca mahiṁśitām/
uvāca pārtha paśyaitān samavetān kurūṇītī// SBG., I.25

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motivate his disciple. It is true that the motivation was for the acceptance of the battle in the practical field but in essence it is the motivation of a preceptor to a distressed soul towards the path of the spiritual journey. So though the outer background of the SBG is the great battle of Kurukṣetra, the core field of action is the mind of Arjuna and there by the mind of any depressed personality in general. So śāntarasa is rightly chosen as the predominant sentiment of the epic as well as the SBG. Before arriving at a conclusion in connection with the delineation of the predominant sentiment of the SBG let us consider some important points in this regard.

3.4.1 The Treatment of Pathos in the Śrīmadbhagavatagītā

If the background of the composition of the SBG is observed carefully it appears that the main string of the subject matter remains in the fact that the whole story of the SBG happens in the frame work of Dhṛtarāṣṭra’s question

\[
dharmakṣetre kuruṣetre samavetā yuyutsavah/
\]

\[
māmakāḥ pāṇḍavāścaiva kimakurvata saṇjaya//
\]

and the answer of Saṇjaya that follows accordingly. Dhṛtarāṣṭra is aware of the fact that his sons are going to die in the hands of the Pāṇḍava which has already been communicated to him by Vyāsa only.\(^{122}\) This poor father realises that as his sons are under the sloth of immoral activity it is destined that they are going to be destroyed in the battle. This is naturally very much painful for a father to bear. The loss of loved one causes to the origination of karuṇarasa which has sorrow as its permanent

\(^{121}\) Ibid., I.1
\(^{122}\) rājan parītakālāste putrāścānaye ca pārthivāh/
te hiṁsanīva saṅgrāme samāśādyetaretarant// Mahābhārata, Bhīṣmaparva, II.4
So the narration of Sañjaya who has received the divine sight obviously comes as a source of pathos to Dhṛtarāṣṭra. But neither Dhṛtarāṣṭra nor his mental condition is directly related to the main theme of the SBG. Though the character of Dhṛtarāṣṭra is one of the principal characters of the *Mahābhārata* it remains outside the domain of the verbal communication of Kṛṣṇa and Arjuna which constitute the main theme of the work SBG. Again in the First Chapter of the SBG the sight of the near and dear ones as the enemies in the battlefield makes Arjuna very sorry and remorseful for which he leaves the bow and arrow and decides not to take the path of war against his own people. In the very outset of the Second Chapter Sañjaya’s narration relates that the situation in the battlefield has made Arjuna tearful and he is strongly affected by despair. This type of narration generates a situation of pathos for a moment as exhibition of shedding of tears, feelings like depression etc. cause to the sensation of the pathetic sentiment. But no one can deny the fact that in the SBG those references have placed the spark of the pathetic sentiment in the subordinate position only. So it can be said that though śoka was at the root of Arjuna’s apathy towards the battle in the initial stage, his mind is overpowered by śama as the conversation between Kṛṣṇa and Arjuna goes on. Thus a reader cannot get a definite relish of the pathetic sentiment in this work. The pathetic feeling, therefore, is subordinated to the predominant sentiment here.

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123 śoko’tra sthāyibhāvaḥ, Sahd., III.223
124 evamuktvārjunaḥ saṁkhya rathopastaḥ upāviśat/
  visṛṣṭya saśaraḥ cāpaṁ śokasaṁvīg namānāḥ//  SBG., I.47
125 taṁ tathā kṛpayāviśtāmasṛupaṁ kulekṣanam/
  viśdantämidaṁ vākyamuvac ād Bhadhusūdanaḥ// Ibb., II.1
126 anubhbhāva daivaṁ nībbhūpaṁkranditādayaḥ/
  …viśadajadātonmādacintādayā vyabhicāraṁ// Sahd., III.224, 225
3.4.2 The Treatment of Astonishment in the Śrīmadbhagavatgītā

Again in the last part of the SBG, Sañjaya himself refers to the conversation of Arjuna and Kṛṣṇa as *adbhuta*\(^{127}\) that causes happiness\(^{128}\) and astonishment\(^{129}\) in his mind. The similar effect may arise in the mind of a reader of the SBG as it is the case with Sañjaya. Such feelings may give rise to the *adbhutarasa* which has *vismaya* as its permanent mood.\(^{130}\) But these expressions of Sañjaya as well as the corroborative feeling in the mind of the readers cannot establish any impact of Adbhuta as a sentiment in the piece. This feeling does not possess any active role throughout the work, rather, we get the touch of this feeling only in a passive position.

3.4.3 The Treatment of Terror in the Śrīmadbhagavatgītā

Again in the Eleventh Chapter of the SBG which is entitled as Viṣvarūpadarśana, a sense of fear arises in the mind of Arjuna as he perceives the unnatural form of Lord Kṛṣṇa.\(^{131}\) The whole chapter is the narration of this form of

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\(^{127}\) ityaha vāsudevasya pārthasya ca mahātmanāḥ  
śaṅvādāmimamaśrausamadbhutaṁ romahāraṇaṁ//     SBG., XVIII.74  

\(^{128}\) rājan saṁśmṛtya saṁśmṛtya saṅvādāmimamadbhutaṁ/  
keśavārjunayoḥ punyāṁ hṛṣyāṁ ca muhurmuḥuḥ//     Ibid., XVIII.76  

\(^{129}\) tacca saṁśmṛtya saṁśmṛtya rūpamayadbhutaṁ hareḥ/  
vismayo me mahān rājan hṛṣyāmi ca punah punah//     Ibid., XVIII.77  

\(^{130}\) adbhuto vismayasthātībhāvo…./  
....guṇānāṁ tasya mahimā bhaveduddipanāṁ punah//  
....vitarkāvegasaṁbhrāntiharsādyā vyabhicārīnaḥ/     Sahd., III.242, 243, 244  

\(^{131}\) rūparāṁ mahatte vahuvaktranetraṁ  
mahāvāho vahubhūrūpādam/  
vahūdaraṁ vahudarāṅstrākālaṁ  
дрṣṭवा लोकः pravyathitāstathāham//     SBG., XI.23
the Lord only. The study of this chapter projects that the words used here are aptly employed to create a sensation of hypnotism and fear in the mind of the reader or the listener. Therefore the core feeling in these descriptions apparently can go towards the relish of the Bhayānaka as terror being its permanent mood. Here terror seems to cause the flavour of fear in the mind of Arjuna. The ālambana vibhāva of bhayānakarasa is one from whom terror can be generated and its action excites the terror again. The universal form of Lord Kṛṣṇa is seen by Arjuna only and in reality he himself feels extremely frightened seeing it. This description has undoubtedly occupied a unique place in the whole body of the SBG and has added a throbbing feeling in the poem. But this cannot claim to occupy any dominant place in connection with the sentiment of the piece anyway. Although it can be treated as a partial feeling attached to add more strength and verbosity to some other feeling that remains more prominent and dominant in essence. And this prominent and dominant feeling is nothing but that of the Śānta or quietude.

3.4.4 The Treatment of Other Type of Feeling in the Śrīmadbhagavadgītā

The subject matter or the intention of the SBG cannot be connected with love or laughter in any way and that is why it is not possible to get any kind of expression that can lead to the realisation of Śṛṅgāra or Hāsyā in this work anywhere.

132 bhayānako bhayasthāyibhāvo…/ Sahd., III.235
133 yasmādutpadyate bhūtistadatrālambanaṁ matam/
    ceṣṭā ghoraratāstasya bhaveduddipanaṁ punah// Ibid., III.236
134 ṭṛṣṭvādbhutesu ῥūpamugraṁ tavedaṁ
    lokatrayaṁ pravyathitaṁ mahātm//, SBG., XI.20
Moreover, according to the norms of Rhetorics raudrarasa along with Śṛṅgāra and Vīra is the opposing sentiment of the śāntarasa.\textsuperscript{135} So, the flavour of Raudra has no place in the SBG. The characteristic feature of bībhsararasa does not tally with the descriptions found in this poetical composition and therefore, we do not get any feeling of this sentiment here.

### 3.4.5 The Treatment of Quietude in the Śrīmadbhagavatadītā

It has already been notified earlier that Śānta is the principal sentiment of the SBG. Being an innate part of the Mahābhārata it is very natural that Śānta or the sentiment of quietude would be the predominant one in the SBG having śama as its permanent feeling. The most important difference between the Śānta and the other rasas is that in other type of rasa, the permanent feeling like rati etc., have a certain state of attraction for which those are called \textit{ihamaya}\textsuperscript{136} but in case of śāntarasa the permanent mood \textit{nirveda} is characterised by loss of attraction in any form. It implies the withdrawal situation. Thus the sentiment called Śānta is characterised by the feeling of happiness arising out of the position of rest of the soul under the impact of loss of attraction. It is needless to say that through the SBG, the poet declares the way that leads to final emancipation. The whole poem of the SBG is based on the theory of renunciation that acts as an active instrument for the final emancipation and this feeling of liberation paves the way to the realisation of the Supreme Soul.

The SBG has many passages where the nature of the Supreme Soul is described and

\textsuperscript{135} Śṛṅgāraṇṛaudrākhyahāsyasāntairbhayānakāḥ/ 
\textit{….ityākhyātā virodhitā} / Sahd., III.257, 258

\textsuperscript{136} \textit{Śaśikalā} commentary on Kavp., Ch. IV, ed. by Satya Vrata Singh with \textit{Śaśikalā} Hindi commentary, Chowkhamba Vidyabhavan, Varanasi, 9\textsuperscript{th} edn., 1990, p. 93
it also speaks of the unique characteristics of the soul. One who can understand this meaning and receives the knowledge of the Reality, becomes free from any desire and ego and it results in the calmness and happiness in the mind. This message has been imparted to Arjuna many a time in the SBG. Thus the SBG also implies that when the peace of mind is received and the knowledge of the Reality is gained, the mind tastes the relish of quietude. Viśvanātha Kavirāja has clarified the essential excitant of the śāntarasa as the emptiness of vanity of all things by reason of their momentariness. In the opinion of this rhetorician it is the form of the Supreme Spirit i.e. God- the only entity that remains in the understanding of this sentiment. The uddīpanavidhiṣṭa of this sentiment consist of holy hermitage, sacred places, places of pilgrimage, pleasant groves and the like. Thus the places where the favourable condition of the self realisation occurs can be considered as the perfect boost for the śāntarasa. Again the anubhāvas of the śāntarasa are said to be horripilation, etc. Moreover, the vyabhicāribhāvas of this sentiment are figured as self-disparagement, joy, remembrance, kindness towards all beings and the like. When Arjuna keeps down his bow and arrow as he declares that he could not kill his relatives and friends for wealth only, the Lord instantly asks him to fight and consider it as his duty. Lord tells him that Arjuna should not grieve for the deaths of his relatives, for one who is born is sure to die and one who dies is sure to be born again in this world. The Lord

137 vihāya kāmān yaḥ sarvān pumāṁścarati niḥspṛḥah/
   nirmamo niraharākārāḥ sa śāntimadhitacchatī// SBG., II.71
138 anityatvādināśeṣavastunihṣāratā tu yā//
   paramātmasvarūpariṇ vā tasyālambanamīṣyate/
   punyāramahāriṣκṣetratirṛhāramavānādayah//
   mahāpurūṣasāndgādyāstasyoddipanārūpinah/
   romāṇcitṛṣcitabdāvastathā syurvyabhicārinah//
   nirveda-harṣa-smaraṇamatibhūtādayādayah// Sahd., III.246, 247, 278, 249
tells that Arjuna, rather, should do his duty and to fight without any feeling towards pleasure and pain, gain and loss, success and failure which will incur no sin for him.\textsuperscript{139} It is the path of the right action where one should perform his entrusted duty for duty’s sake only and it should be done with no desire for its result. A wise can attain the state of equivalence renouncing the fruits of an action and thus being free from the bondage of birth he enters the state of divine tranquility.\textsuperscript{140} Therefore one should do his duty without any attachment to attain the highest. This is the state of true liberation where a person can control his senses and keep his mind in the thoughts of the Almighty. With such a self controlled mind he can attain peace though he apparently moves with the sense organs and remains among the material objects.\textsuperscript{141} Attaining such a peace of mind in this way, all sorrows are set aside as the peaceful mind remaining free from all senses only is concentrated on Supreme Soul.\textsuperscript{142} Thus if a man performs his duty offering those in the feet of the Lord, he will be liberated from auspicious and inauspicious effects of action and thus he will proceed to mingle with the Supreme Soul.\textsuperscript{143} Under such a condition the heart of Arjuna passes from the stage of disturbance to that of permanent tranquility and it exerts its effect till the end of the poem. Not only this effect lies with Arjuna, the

\begin{footnotes}
\item[139] sukhe'duhkhe same kṛtvā lābhālābhau jayājayau/
\item[140] karmajanḥ buddhiyuktā hi phalāṇ tyaktvā maniśiṇāḥ/ janmabandhavinirmuktāḥ padaḥ gacchantyanāmayam// SBG., II.38
\item[141] rāga-deveṣaviyuktaistu viṣayānindriyaścaraṇaḥ/ ātmavaṣya-vidheyātmā prasādamadhi-gacchati// Ibid., II.51
\item[142] prasāde sarvdūḥ-khaṇāṁ hānirasypo-pajāye tē/ prasannaceto hyāśu buddhiḥ paryavatiṣṭhate// Ibid., II.65
\item[143] subhaḥsubhapalarevaṁ mokṣyase karmabandhanaṁ/ sannyāsaya-gayuktātmā vimukto māmupaiṣyasi// Ibid., IX.28
\end{footnotes}
same is felt by any reader of the SBG. Though there are some stray references of a situation that apparently oppose this main feeling of the quietude, the string of tranquility is the main inner wave of the whole poem. In the Mahābhārata, only the last part of the story focuses the existence of such a situation which can suffice the condition to remain as the predominant one. But the SBG where most of the part resounds with the message of jñāna-bhakti-karma and that of the realisation of the Supreme Soul must have Śāntas its predominant sentiment. It is to be noted here that the delineation of śāntarasa in the SBG is totally different from the feeling aroused in the dramas with the hero of dayāvīra type like that of the Nāgānanda etc. It is because in case of the sentiment called Śānta, the delineation of loss of ego i.e. nirahaṁkāratā stays whereas in the case of the dramas referred to here the sense of ego always stays with the character of the hero.  

The works of Rhetorics have also laid down rule for the depiction of subordinate sentiments in a literary piece. In this context it is clearly mentioned that sentiments other than the predominant one should be employed in literary compositions as accessories. Therefore, the SBG can also be said to have the touch of the Karuṇa and Bhayānaka as its auxiliary whereas the tint of the adbhutarasa can also be found in some of the expression in the SBG. But it is clear from the analysis forwarded here that all types of feelings are merged here in one sentiment i.e. Śānta and all those play the role of the helping tool of the predominant sentiment only.

144 सांतस्तु सर्वाकारेणाहकारप्रासामाविकरुपत्वान्ना तत्रांतर्भावमर्हाति, साह्द., व्र्त्ति on III.249, p. 220
145 गानि सर्वे पि रसाह...// साह्द., VI.317