CHAPTER - IV

DELINEATION OF

SENTIMENTS
CHAPTER - IV
DELINEATION OF SENTIMENT ( RASA )

Unlike the plays of other literature, there are three principal elements in a Sanskrit drama as enunciated by the authorities of dramaturgy. These are Vastu (plot) Neta (Hero) and Rasa (sentiment). In a drama the development of plot depends on the harmony of five arthaprakruti, five karyaavastha and five sundhis. Characterization depends upon the dramatic expression of the various qualities of different types of character; but for delineation of Rasa, the proper treatment of Vastu and Neta is required. Of course, out of the three chief elements of Sanskrit drama as stated above all the three are of vital importance, but the predominance of Rasa cannot be ignored as regards its role in a Sanskrit play. This is because the delineation of Rasa is the Principal aim of Sanskrit playwright(1). Of course, playwrights of other literature are not so much conscious of delineating a particular sentiment being guided by any dramaturgical dictation. Coincidentally certain elements are introduced by them in the process of creating an atmosphere and thereby sentiment is experienced. But Sanskrit playwrights have always shown taking an extra care for delineating a particular sentiment in a drama. In this connection the following statement of Sri S.K. De may be quoted:

1. श्री से दे
The aim of Sanskrit dramatists, who were mostly idealist in outlook, was not to mirror life by a direct portrayal of action or character, but to evoke a particular sentiment (Rasa) in the mind of the audience. (1)

Different Bhāvs (feelings), by the way of presentation through character and actions, attain a state of realisation of pleasure of the spectators which is the main purpose of a Sanskrit drama (Rasanandānubhūti). Bharata, the father of Indian Sanskrit dramaturgy, attributes the foremost place to Rasa in a drama. He has given the top priority and first of all tries to deal with the chapter relating to the realisation of sentiment. According to him, as regards dramatic consideration, no other element can be properly understood without Rasa. (2).

Later rhetoricians are also of the same view about the importance of Rasa in a play. Abhinavagupta attributes the primary place to Rasa in a drama. He has identified Rasa and Nātya saying the realisation of Rasa is the very fruit of Nātya (3).

Dhananjaya also says that the Nātya has ten sub-divisions based on the realisation of sentiment (4).

---

2. N.S. Chapter 5.
4. L.R. Ist vrs. no. 7.
Prof. B.G. Despande is of opinion that if there is no realisation of Rasa in a drama it may not be treated as drama at all(1).

A.B.Keith has also pointed out the importance of Rasa in a Sanskrit play in the following way: "The most original and interesting part of a dramatic theory is the gradual definition of the nature of the sentiment, which it is the aim of the performance to evoke in the mind of the audience(2).

Thus it may undisputably summarised that though all the three elements namely Vastu, Netā and Rasa are most essential elements for the construction of a Sanskrit drama, the predominence of Rasa over Vastu and Netā cannot be ignored; rather it is observed that the other two elements are the helping ingredients for the delineation of Rasa.

Authorities on Indian dramaturgy conceive that human mind is possessed of certain latent impressions or feelings (Sthayi Bhavas) which attain a state of realisation through a congenial dramatic atmosphere created by different dramatic elements, i.e. Vibhāva, Anubhāva and Vyabhicharibhāva. Bharata(3) and Dhananjaya(4) give the same emphasis on realisation of Rasa in a drama which is duly corroborated by Viswanāth KaVirāj in his Sahitya-Larpaṇa(5).

2. A.B.Keith. Sanskrit Drama, p-313.
3. H.S.- G-71: 0
4. D.N.- I-14: 0
5. S.D.- III-2: 0

---

(2) A.B.Keith. Sanskrit Drama, p-313.
(3) H.S.- G-71.
(4) D.N.- I-14.
Thus Rasa has been unanimously acknowledged to be the most important dramatic ingredient in the structure of a Sanskrit play. No doubt, other elements like language, diction and expressions etc. are of considerable importance in a drama, but the role of sentiment in a Sanskrit drama is extraordinary (1).

This Rasa manifests itself in eight forms in a drama as enunciated by the father of Indian dramaturgy, Bharata (2). Maminathcharya has also accepted eight types of Rasa (sentiment) for drama (3). But Viswanath Kaviraj has accepted nine types of Rasa to be delineated in a Sanskrit drama (4). According to Viswanath Kaviraj though eight types of sentiments are widely accepted for drama from the period of Bharata still the sentiment of Sānta may be accepted as the ninth Rasa for drama.

After Bharata, leaving the sentiment of 'Sānta' apart, some other sentiments like Vātsalya and Aujwalya have also been introduced to the field of drama by modern dramaturgists which would be discussed subsequently on necessity. Now, keeping the widely accepted theory of Viswanath Kaviraj in view, a comparative analysis on delineation of different sentiments by Kalidāsānand Bhavabhuti is presented as follows:

1. S.D. (Lakṣmī Tīka) 1-18. नागिनेर्द्रतम्युक्तिवाचिनि समन्त जीति ताम ।
2. N.S.-Vi-15. मुख्यस्याप्राप्तिः सर्वं उपास्यं स्नात ताः।
3. K.P. - अवधकता जाह्नविकाराय स्मृताः।
4. S.D.-3182. वोणाये शालस्य रसाये रसाये शालस्याय शालस्याय माते।
SRINGĀRA RASA:

Sṛngāra has been treated as the primary sentiment to be delineated in both the Skravya and Drṣṭya Kāvyas. In Indian tradition it is believed to be the Ādirasa, the first state of realisation for the creation of the world. Even the flora and fauna, trees and creepers are pervaded, stimulated and instigated by this. So, in order to attain a universal appeal the playwrights normally take resort to the Sentiment of erotics. It is said that the real charm of literature dwells upon the erotic sentiment only (1). The general idea is that if a playwright or poet tries to create an erotic atmosphere then only it touches the mind and heart of the connoisseurs. On the other hand if he becomes indifferent, then the entire world of literature becomes devoid of tastes. This idea has also been substantiated by AnandaVardhana (2).

In order to make the world full of Rasa (RasamayamJayat) the playwrights take recourse to Sṛngāra in which every conscious element of the world is involved. That is why the Sṛngāra Rasa occupies a dominant place in literature and has attracted the mind of Kālidāsa, the greatest poet of human heart. The exquisite delineation of this sentiment is the characteristic feature of

1. Dhāmāloka.-27
2. Dhamāloka.-III-5970
all his compositions and Kalidās is an accomplished master in the demonstration of this art. It is also significant to note that in stead of presenting all elements of human feelings and instincts such as kindness, piety, generosity, heroism, jealousy in his creation, Kalidāsa dwells upon the sentiment of love as the main theme in all his creations. He observes very minutely and realises the value and nature of this sentiment. So, he concentrates his full attention in its delineation; hence becomes nearer to perfection.

As per the rules of dramaturgy for delineation of a particular 'Rasa' certain ingredients are necessary like Sthāyībhāva, Vibhāva (Alambana and Uddipana), Anubhāva and Vyabhichāri Bhāva. A perfect combination of all these Bhavas attains a state of realisation of a particular sentiment (like Srṅgara) which is manifested by the Satvikabhbāvas (1) of a connoisseur.

For the delineation and realisation of a particular sentiment some ingredients are necessary as stated above. Let us now discuss the necessary ingredients keeping the sentiment of Srṅgara in view which may be treated as a model for the rest of the sentiments. For the delineation of the sentiment of erotics (Srṅgara Rasa) the following ingredients are necessary:

1. Sthāyībhāva - Amour (Rati)
2. Alambana-vibhāva - The hero and heroine (for each other)
3. Uddipanavibhāva—The moon, Sandal, Swarm of the bees, Youth, Solitude, Spring etc. (mainly atmosphere)


5. Vyabhicharībhāva—Avega, Sandeha, Smarana etc.

6. Satwikabhāva—Swāda, Romāncha, Veśpathu etc.

This Śṛṅgara Rasa is said to be of two types namely: Sambhoṣa (Love in union) and Vipralambha (Love in separation).

In Sambhoṣa Śṛṅgara the erotic state of both the Hero and Heroin is displayed on the stage through the manifestation of their inner feeling on the basis of reciprocity with a conducive dramatic atmosphere whereas in Vipralambha Śṛṅgara though the love of Hero and the Heroine has gone to an advanced stage still their union is obstructed by some dramatic impediments, as a result of which both the lovers express their heartfelt emotion for each other seeking union.

KALIDĀSA

In the IIIrd Act of Abhijñāna Śākuntalam the hero of the play Duṣyanta comes to the bank of the river in quest of his beloved "Śākuntalā", the heroine of the play. The heroine was also present there having a waiting eye for her lover "Duṣyanta". By their union

1. S.D.-3-86.0 लिपिनक्षेपण संजोग इटीसो विद्विष्णु मृतः।
A very beautiful scene of amorous sports is depicted where the hero requests the heroine to accept his service to dissipate her physical and mental fatigue. According to the translation of C.R. Devadhar "Shall I set in motion, moist breezes by means of fans of cool lotus leaves to dissipate your languor or shall I, 0, round thied (maiden) lay those feet red as lotuses in my lap and press them so as to relieve your pain".

Another example of Sambhoga Snyjara may be cited from the play Kalavikāgnimitram where the dancing posture of Kalavikā has been observed minutely and described by the king, the hero of the play. The very presence of the dancer Kalavikā in the royal atmosphere of the palace, has evoked a sense of erotic feeling in the mind of the king which may be very well observed by the audience.

**Bhavabhūti**

Even though temperamentally Bhavabhūti is a lover of gravity and seriousness and hence accepted pathos to be his principal sentiment, still he has shown an extraordinary skill in delineating erotic sentiment.

In the play Kalatimādhava, Bhavabhūti has presented an imaginative scene where the mind of Kādhava (the hero of the play) was captivated by the most beuti-
ful and attractive glances of Kālāti (1).

Another example of Sambhoga Śrngāra may be observed in a verse of Uttararāmacharita (2) where Rāma and Sītā are engaged in witnessing the picture-scroll depicting their past life. Then they came across the mountain of Prasravaṇa in Janasthāna, Rāma was reminded of an incident where both Rāma and Sītā spent there sleepless night through dialogues of love without sequence (2).

VIPRALAMBHA ŚRNGĀRA : KĀLIDĀSA

In the delineation of the sentiment Vipralambha Śrngāra, love in separation, Kālidāsa is probably the past master. He has reached the culmination in delineating this sentiment in Meghadūtām. Among the connoisseurs of literature there is a general consensus that without separation love does not attain the state of perfection. This conception is duly propounded by one of the commentaries of Sahitya Darpana (3). In this sentiment the amour of either the hero or the heroine does not get a scope for its revelation due to some indispensable impediments created by dramatic situation (4).

We find a fine example of Vipralambha Śrngāra in the play Ādiśākuntalam where the remorseful...
condition of the hero 'Dusyanta' has been thoroughly observed and communicated by Priyamvadā to her close companion, Anasūya, which has been duly confessed by the king as the consequence of passing sleepless nights due to intense longing for Sakuntalā(1). Another example from the play Vikramorvadīyam may be cited as a specimen of Vipralambha Śṛngāra(2). Longing for Urvasī, Pururavas bemoans in the IVth Act of the play where Pururavas says that his heart is going to burst as he is suffering from the pain of separation more than any Chakravāka can suffer for his beloved. Chakravāka stands as a symbol of Vipralambha Śṛngāra in Sanskrit literary tradition. The hero pitifully addresses the Chakravāka and says that he should not show his indifference in giving him the news of his beloved's whereabouts because as a lover he should be expected of sympathising a suffering lover(2).

DHAYABHUTI:

No doubt Shavabhūti was a man of gravity and seriousness, but he was conscious of the all pervading role of Śṛngāra and its calamitous form. In the play kālatimadhava, Vipralambha Śṛngāra may be observed in Mādhava's lamentation on the temporary disappearance of Madhavi.

1. Abhi.Sak.-III-12
2. Vik-IV-20

Vik-IV-20 संन्यास नाटनिचारणम् समां महानवतिकाम्

Vik
Madhava bursts his emotion through words revealing the truly pitiable state of a lover (1). In Mahāvīracharita also we find a beautiful example (2) of Vipralambha Srngāra where Rāma laments at the separation of Sītā. In this way in the works of both the playwrights several instances are there which may be cited as examples of both the types of erotic sentiments. But the spontaneity and elegance of Kalidāsa in the delineation of erotic sentiment may be taken as artistic gift par excellence in this particular genre.

HĀSYA RASA:

During the performance of the play either primarily or secondarily the connoisseur should realise all the sentiments in order to experience a totality of life as reflected in the drama. Keeping this in view Sanskrit playwrights have introduced the comic sentiment into the play as one of the mediums of expression of human feelings.

In order to delineate comic sentiment in the play Sanskrit playwrights generally introduce the character of Vidūṣaka (Jester) into the play. Vidūṣaka as a dramatic character, has some role to play in the

1. MM.-9-12. नाटिक चुटकृत स्थलातैं आदर्शस्योऽधिका हिष्ठा सं न निमृदते बहुरतः निमित्ते कासू जोहि न मुनीति चेतना।

2. NVC.-5-28. कृष्ण स्वरूपेऽपि प्रकृतिगुरुं जातिं च महाकुक्तहृदिं श्रीकृष्णस्वरूपे निवर्तितम्।

कृष्णस्वरूपे ज्ञाति परिपक्वाः गौणं नानं अपेक्षायेत् स्वरूपाः स्वरूपं नमो गौणिनां प्रविष्टिः॥
construction and development of the plot, but the principal aim is to evoke a sense of humour in the mind of the audience. Vidūṣaka through his most peculiar dress and a pigtail, maintains such a countenance that his very presence on the stage evokes a sense of humour in the audience. His witty and satirical comments on different characters and situations enhance the comic atmosphere and make the play enjoyable. The very introduction of comic sentiment into the play is to provide the audience with smiles and laughter so as to relax their strenuous mind overburdened by witnessing the scenes of gravity and seriousness.

The Vidūṣaka plays the role of a friend of the hero and normally plays the role of a mediator in materialising the love affairs of the hero. Sometimes, he causes even obstacles for the hero and the heroine due to his foolishness, but as seen in most of the play the character of the Vidūṣaka has been introduced as a helping agent for the fulfillment of imperial love. As Kālidāsa has dealt with matter relating to the imperial love it is but natural for him to introduce the character of Vidūṣaka in all his three plays to create comic sentiment.

KALIDĀSA:

In Abhijñāna Śākuntalam the Vidūṣaka has been entrusted with the great responsibility of working as a substitute to the King Duṣyanta in the fasting ceremony of his mother. Because the king Duṣyanta was
in dilemma due to his role which ought to be played simultaneously in two far off places. He was to look after the security and safety of the sages in the forest and at the same time he was to be present on Putrapinda-patana Upavasa of his mother in the palace. In this situation; of course, he was inclined to stay in the forest for the attraction of Bakuntala, the king asked Vidūṣaka for a solution. Then immediately Vidūṣaka said that the king should stand in the middle like Tri-sankhu which creates a laughter in the audience. (1). Continuing the discussion on the same issue Vidūṣaka says that by this assignment he has been promoted to the state of a prince. (2).

In the Kālavikāgnimitram the Vidūṣaka was the person to materialise the love affairs of the king with some heroine other than his queens. So, it is but natural for Vidūṣaka to become the target of criticism by the chief queen or queens of the harem. In this context the Vidūṣaka apologises before the queen, Dhūrini, that his offences, committed while serving the king, may be excused by the queens. (3).

1. Abhi.Sak.-PP-92-93
3. Mal.-V-PP-60
On some other occasions, Iravati, the other queen, also reveals her displeasure at Vidūṣaka for his assistance to the king in making love with Malavikā (1).

For the role of associating different women with the king, Vidūṣaka has been termed as "Kāryāntarasachiva". It means that Vidūṣaka as a character, how far nearer to the king he may be, is normally associated and employed in the second grade assignment of the king. For this act of displeasure the queens do not pay much importance on his action and activities. This is clear from a scene of the play of Malavikāgnimitram. In the second act when Malavikā and the royal dancer Kausikī were presenting their performance of dance before the royal audience Vidūṣaka prevented Malavikā from her departure because he wanted to point out some mistakes committed by Malavikā. At this incident Ganadāsa, the dance master asked Vidūṣaka to point out the mistakes committed by the most accomplished dancer, Malavikā. Then Vidūṣaka took a plea to tell later on. At this incident Dhrūtāri requested Ganadāsa not to take the words of Vidūṣaka seriously because his words are of little value (2).

In Vikramorvaśīyam also the Vidūṣaka evokes a sense of humour in the mind of the audience through some statement. When the hero Pururava was describing before Vidūṣaka the beauty of Ulvasī as extraordinary,

1. Mal.-IV-PP-181
2. Mal.-II-PP-19
then, in order to rouse a comic sense the Viaušaka, without caring for his personal denigration say, that whether Urvasi is as extraordinarily beautiful as I am ugly(1)

Another scene of the play Vikramorvasiyam is very striking as a specimen of comic sentiment where the hero of the play Pururava was sitting remorsefully at the separation of Urvasi and brooding over some plan to get united with her. Being asked by the king Viaušaka told that he had already invented a beautiful plan for Pururava's union with Urvasi. Then Pururava became very attentive to hear the plan from Viaušaka, expecting a solution of his problem of suffering due to separation from Urvasi. Then the Viaušaka, with all seriousness and gravity, told that the king should either go to sleep so as to visualise and get united with Urvasi in a dream or draw a picture of Urvasi and fix his eyes at the picture. This creates not only a smile but a bursting laughter in the audience.(2) In this way, almost all the statements of Viaušaka are meant for delineating a comic sentiment in the play, but some of them deserve special mention as stated above.

BHAVABHUTI:

It is the attitude and temperament of an author which makes him delineate a particular sentiment

1. Vikra.-II-27-28. कुरुक्षेत्र अनन्यनात् हृद वाक्तम् वृद्धितां ज्ञाने उद्भोगं ग्रीत्तं तत्रत्वात् उवाच अवस्थितीय रूपेण महंगलं विसुध्यतं?

2. Vikra.-II-75-76. रविशुचिकारणवादश्च नै देवविषयं नै यज्ञविषयं नै विज्ञाप्तम् अवस्थितीय निम्ना नामः अनन्यनात् नै तत्रत्वात् उवाच अन्नकालः अस्मिन् सदां मनं असितसप्तितु॥
(Rasa) with vividity and perfection. Bhavabhūti is generally criticised for having almost no humour in his plays as he has introduced Viḍūṣaka in none of his plays to create humour and laughter in the audience. It is, of course, a fact that Bhavabhūti has not displayed that amount of humour as seen in Vālidāka's plays. It is because, may be, due to circumstantial elements, Bhavabhūti was a man of grave nature. He has visualised life from a comparatively close quarters. He has thought intensely and for a long period over the problems of life and has come to the conclusion that fate reigns supreme in the affairs of man, as reflected in various situations in his dramatic creation. According to Prof. Wilson, "Those who have thought deeply become conscious of the true nature of things. They cannot think of humour" (1).

The second reason for the absence of comic sentiment in the creation of Bhavabhūti may be his acceptance of Karuna (Pathos) as principal sentiment in one of his plays, i.e. Uttarārāma-charitam. In a dramatic performance the insertion of humour with pathos or heroism may not be appealing to the mind of the audience due to their contradictory effect. So, knowingly Bhavabhūti might have eliminated the character of Viḍūṣaka and usual comic elements in his plays.

The third reason for the absence of humour in his plays may be that Bhavabhūti did not like to po-

1. Bhavabhūti by V.V. Karashi. P- 323.
treaty a Brāhmin as a ridiculous character before a mass. This is because, Bhavabhūti was himself an erudite scholar and an ardent Brāhmin who was proud of his Vedic scholarship and heritage. So, he did not like to display a character called Vidūṣaka who is a Brāhmin only in name but a second grade human being in character, behaviour and countenance and hence a disgrace to his caste. So, being hesitant to make a Brāhmin a laughing stock of the audience; he totally eliminated the character of Vidūṣaka in all his three plays. On the character of Vidūṣaka A.L. Bāsham says, "An interesting stock character is the Vidūṣaka who provides comic relief, he is an ugly and misshapen brahmin, the loyal friend of the hero, but invariably a figure of fun. (1).

Due to circumstantial difference, as an important ground of their literary activity; there is a lot of difference in quality and quantity of humour in the plays of Kālidāsa and Bhavabhūti. It is, of course a fact that comparatively Bhavabhūti has used a very meagre amount of humour in his plays. This does not, however, mean that he was oblivious to the lighter side of human life. Here and there in his plays, we find instances of subtle humour which can be appreciated only by the man of proper taste. In the 1st Act of Uttararāmacharita when all the brothers with Sītā are engaged in witnessing the picture-scroll depicting their past life, Laxmana was omitting Urmilā due to his consciousness of

1. "Wonder that was India"-by A.L. Bhasham. P.436-437.
shame before his elders. Getting an opportunity Sītā played the role of a typical sister-in-law and pointing out the presence of Urmīlā in the picture-scroll, asked Lāxmāna, "Oh boy; who is the other. (1). In the same play Bhavabhūti has introduced the character of Astāvakra ṛṣi in the 1st act and the very appearance of this character, having defects in vital limbs, rouses a sense of humour in the mind of the audience even without saying any word. (2).

In Uttararāmaścharita we may notice the deliriation of comic sentiment in the description of the ascetic boys about the sacrificial horse of Rāma(3). They had heard of horse but never seen before, so, out of curiosity they described the horse in such a way that it created humour in the audience." Having a long wearing tail, long neck, hoofs four in number, eating grass, shedding lumps of dung, of size of mango. (4).

Again Uttararāmaścharita we find an instance in the 7th act where Chandrakīty expresses his surprise that Lava is ignorant of the super human deeds of his uncle. Then Lava says in derision that those persons are infamous character for their deeds which are not

1. URC.- I-39. कस भक्तमृत्युजयते?
2. 1864- I-12. उन्होंने धार्मिक अनुष्ठान असंभव किया?
3. 1864- I-17-26 भक्तमृत्यु ज्ञान संपूर्ण विपुल तत्त्व प्रसंग के लिए?
4. Translated by Dr. V. Gera, "Mind & Art of Bhavabhūti."
excepted from heroes having dignity and self-respect(1).

In this way there are a few instances of humour in Bhavabhūti's plays, but to appreciate them one must have the taste of a true connoisseur; otherwise the traditional saying of Sanskrit literary tradition will find its way of justification that "it is really a misfortune on the part of a poet to present a piece of literature full of sentiment before a person devoid of poetic sensibilities"(2).

Bhavabhūti has himself stated that he has delineated the poetic sentiment in plenty in his plays, but the application of those sentiments have been made with deep care. So, in order to appreciate Bhavabhūti and to find out the stream of Rasa one has to make a deep plunge into his plays.(3).

KARUNA RASA:

While discussing the place of Śṛṅgāra Rasa in drama we have already mentioned that Śṛṅgāra Rasa is divided in to two forms, i.e. love in union and love in separation.

1. Anonymous, "स्त्रियांमः न विचारणीमार्थ्यासिंहासनः हृद कल्याणे सुदर्शनोन्नतिः यज्ञवल्क्ये मनो गम्यो गिहि से वा जीवनं ज्ञुते उसुः पराधासे तस्य भद्र्यमुद्ये ना \\
2. Anonymous, "मात्रारसस्य उसस्य नवेंद्र सिद्धिविज्ञान शरणं भविष्यति नूतं नूतं
3. Anonymous, "स्त्रियाः स्त्रियाः गानाय प्रभुगोऽहैतकृतो नौ नौ तांत्रिकात्मिक प्रविष्टितानि "

चित्राय वशाय तविध निध्यति विचारि
In this context Vipralambha Sṛṅgāra is again divided into four types, i.e. Purvarāgha, Māhāh, Pravāṣṭu and Karuna. Vipralambha is a form of Sṛṅgāra Rasa having pathos in its appearance. So naturally Karuna Vipralambha and Karuna proper are altogether two different rasas. In Karuna Vipralambha Rati is the latent feeling whereas in Karuna the latent feeling is pathos. So fundamentally these two sentiments are quite different from each other; though in their apparent manifestation they may look alike.

As all the three plays of Kālidāsare comedies and in all these plays erotic sentiment has been delineated with its full scope and variation it is not expected of Kālidāsa to delineate the sentiment of pathos with vividity and depth. In this connection one important point is to be remembered is that every great poet is a product of his age and that his work cannot but reflect the form and colour, taste and temperament, thoughts and philosophy of his times. If one casts a retrospective glance at the social, political and literarily environment of poets we can imagine a comfortable state with poet Kālidāsainspiring him to breath of a spirit of cheerful optimism. The poet lived in the palmy days of India (as Gupta theory has been honoured) when the ever flourishing Gupta Empire was at the culmination of its power, prosperity and glory. There was a security in each and every field of life. During this period the poet had adorned the imperial court as one of the gems.
When the patrons are connoisseurs and the protege is a genius, the nature of creativity and creation may be well-imagined. So, it is but natural for the poet Kalidās to be conscious of only the brighter side of life.

Prof. V. V. Mirashi says, "He might as well expect of a man to sigh over the dreary wastes of Sahara when he himself is resting in a lovely garden redolent of the sweet smell of flowers and resonant with the musical notes of birds" (1).

Kalidāsa:

This does not mean that Kalidāsa was altogether devoid of the sense of pathos. Had he not possessed the feeling of pathos, an equally indispensable element of human existence, Kalidāsa would not have received universal admiration from connoisseurs all over the world for more than 1500 years. A poet is an epitome of feelings and the poet Kalidāsa was not an exception to it. The lamentation of Rati in Kumārasambhāvatam and the lamentation of Aja in RayhuVandam are landmarks in the delineation of the sentiment of pathos. Likewise the lamentation of Šākuntalā in the 7th Act of Abhijñānaśākuntalam; when repudiated by Duṣyanta and rebuked by Sarangarava and also had no hope to be accepted by her foster father 'Kanwa; is a fine example of sentiment of pathos, when she asked 'mother earth' to accommodate her

1. Prof. V. V. Mirashi- Kalidas Page- 383.
in her breast.(1).

After the disappearance of Urvasī in Vikramorvasiyanam Pururavas also expresses his mental agony in such a way that in each statement of his there is an echo of pathos (2).

Kālidāsa recognizes fate as a mysterious force which directs the future course of events, independent of human will. At several places he has hinted that human life is controlled by destiny. Hence, human being how-so-ever powerful one might be, is simply a toy in the hand of the Unseen. He has a firm conviction on the theory of Karma. Easing on this he wants to propound that whatever happens to men is the inevitable consequence of his previous acts.(3). Fate’s control over human being is demonstrated in the role of Lakshmi played by Urvasī in the drama staged in heaven. In stead of uttering Purusottama, Urvasī in the role of Laksī inadvertently uttered Pururavas when she was asked by Varunī as-to whom she had set her heart upon. In this connection Kālidāsa says that the organs of sense act according to what is destined to happen.(4).

---

1. Abhi.Sak.-V-105—महानिर्मिति कनूने नेपिर्के सिन्न्य्।
2. Vikram-V—

3. हिमानंद अनौन्यसु।
4. Vik.-III.
Kalidāsa’s conception on the working of fate is also corroborated by a traditional saying that situations are so made that they favour the impending events (1).

Tragedy was never welcome to Indian theatre. As people come to witness the play simply in order to be associated with pleasure, their departure should not be associated with feelings of remorse. In this connection Prof. Wilson says, "The Hindu plays are invariably of a mingled, wed and blend seriousness and sorrow with levity and laughter. They never offer, however, a calamitous conclusion, which, as Johnson remarks, was enough to constitute a tragedy in Shakespeare's days, and although they propose to excite all the emotions of human breasts, terror and pity included, they never effect the subject by leaving a painful impression up and down the mind of the reader." (2).

On the concept of the element of tragedy in Sanskrit Plays the opinion of an authority like A.L. Basham may be quoted, "As in literature generally so in the theatre Indian convention allows no tragedy. Tragic and pathetic scenes were common enough but endings were almost invariably happy." (3).

BHAVABHUTI:

Deviating from the main stream of the dramatic tradition, Bhavabhūti has made Karuna as the principal Rasa in his immortal creation of art, i.e., Uttarāmācharita. For this place of extraordinary lit-
rare creation he has been universally accepted as "All surpassing Poet." (1).

There is a wide range of criticism among the critics of Bhavabhūti on the acceptance of Karuna as the principal sentiment of a play. This is because Viswanāth Kavirāj in his Sahitya Darpana, an widely accepted dramaturgical treatise, enunciates that either Śṛṅgāra or Vīra should be the principal sentiment in a play and the Adbhūtarasa should be delineated in the Nirvahana Sandhi. In this context we may deduce that Jitāra Rāmacharita may not be termed as Nāṭaka as it has neither Śṛṅgāra nor Vīra as principal sentiment (2). Rather, it has Karuna as principal sentiment an agent to rouse the sense of pathos "Sokadreka", which is not at all the goal of Kavya. If we focus our attention to the Nāṭyaśāstra of Bharata, the initial treatise on dramaturgy, we get no statement relating to any particular Rasa to be the principal sentiment of a play. Bharata only says that in a dramatic composition comprising various Rasas, Bhāvas and other elements, there should be the delineation of Adbhūtarasa in Nirvahana Sandhi (3). Anandabardhana says that though it is natural for an author to delineate various sentiment in a play he should make one of those as principal and other subsidiary (4).

1. उत्तरे स्थिति अनेकांनिविनिविषयसे
2. SD.-6-10 मुख मुल ग्रंथद्वारे पढ्यु यो नवें यो संग्रहां तीव्र संबंधित "
3. MS.-XX-47 अनुमुद्गम संग्रह नाथू नि नवें वनदेश दंपतु "
4. DL.-III-21. प्राणिहृद इन्द्रियां नातिरत मिशिश्चाली "
    श्री रामोदिशर वर्णावली प्रथम प्रारंभिता "
Thus depending upon the theories propounded by authorities like Bhāratā and Anandavardhana we may deduce that there is no such hard and fast rule as to making a particular sentiment as the principal one in a play. Visvanāth Kaviraj might have been inclined to deduce his observation basing on the general acceptance of Sṛṅgāra or Vīra as principal sentiment by his predecessors like Bhāsa and Kālidāsa in their plays. There are instances where the plays have received equal recognition with Sānta as principal sentiment out of which the Pravōda-chandrodaya of Krishna Mishra is one. So, Karuna can very well be the principal sentiment of a play like Sṛṅgāra, Vīra and Sānta. Even though man by instinct does not like to welcome pathos still the association of pathos with the life of human being cannot be wiped out. Rather it is a reality for every one of us to perish from the world, the consciousness of which is the root of all pathos. But it cannot be treated out of scope to get the experience through imagination and realise the feeling of being non-existent through drama. After all, life itself is a drama in its philosophical sense.

The principal sentiment of Uttarārāma-charita is Karuna. The poet himself has expressed this idea through the Sūtradhāra (stage manager) in the VIIth Act.

1. Traditional pythi saying.

2. URC.-7- "सूर्यास्त जैसी निरालता नाह आयते " आश्वासन निरङ्करते च अविचक्षयी निन्दा.
Some scholars are of the opinion that in the 
Uttarāramācharita, the principal Rasa may be Karuna Vipralambha in stead of Karuna proper. As the union of the hero and heroine has been demonstrated at the end of the drama. To determine its category we must try to find out the basic difference from the viewpoint of their definition. According to Bharata, Karuna is roused by the separation of loved one and there is no hope of union. But in Karuna Vipralambha there is eagerness 'Auṣṭūkya' and anxiety (chinta) to meet the loved one and there is hope of union (1). In this case, the Uttararamācharita may belong to the category of Karuna Vipralambha as there is the union in the last Act through the application of Adhuta Rasa with strict obedience to the dramaturgical dictation of both Bharata (2) and Viswanātha Kavirāj(3). But as Karuna Vipralambha comes under the category of Śṛṇgāra (of course Vipralambha Śṛṇgāra) its latent feeling (Sthūlabhāva) should be amour (Rati). But what we experience in Utitaramācharita, there is no scope of Rati in its true sense of the term; of course except in the 1st Act. when both the hero and heroine of the play are engaged in witnessing in the picture scroll depicting the incident of their past life; as the hero of the play "Rāma has already formed a conviction that his be-

1. NS.-6-73
2. ibid.-XX-47-B.
3. ibid.-SD.-6-KD-
loved 'Sitā' was no more in this world. Throughout the play only pathos has reigned supreme. Even if somewhere some kind of other feelings have been expressed, these were nothing but the transformed appearance of the only sentiment pathos. Even during the hour of witnessing the picture scroll, which is an example of erotic scene, as stated earlier, there is an echo of pathos, as just after the words of Rāma regarding the unbearability of Sitā's separation. Durmukha appeared before Rāma with the message of their separation. The message of Durmukha was the message of separation because, it was a decided fact with Rāma to propitiate the subjects at the cost of anything and everything. According to him, he will consider no sacrifice painful if it propitiate the people no matter if it entails the loss of affection, compassion, happiness even of Janaki. An analysis of the fact reveals that the loss of the desired and the obtainment of the undersired are the causes of Karuna Rasa. Grief is its sthāyībhāva, the deceased person is its ālambana. The reference to the lost person's merits, offering libations to him, the sight of the articles of his use, etc. are the uddipana vibhāvas; cursing destiny, shedding tears, fulling amanubhāvas, and disgust, swoon, anxiety, uneasiness etc. are the vyābha vibhāvas.

1. UHC.-III-47-
2. UHC.-I-12
In the context of Uttararāmācharita we observe that pitiable Sītā is alambana; the grief with regard to her is sthūyibhāva. The visit of Dandakāranya Janasthāna, Panchavatī, all sight of peacock and elephant so dear to her, meeting with Vāsantī, her friend, meeting with Lava and Kusa and their resemblance to Sītā are the uddipana bibhāvas. Falling on earth weeping, swoon etc., are anubhāvas, disquest anxiety, remembrances etc. are vibhīchārīvibhāvas combined with the sthūyibhāva "grief" attain a state of realisation of Karuna Rasa. Bhavabhūti not only accepted 'Karuna' as the principal sentiment in his master piece 'Uttararāmācharita', but also tried to propound a new theory of the Karuna Rasa being the supreme sentiment and others being its outcome. According to him "There is only one sentiment, 'Karuna' which, due to attendant causes, appears to be different and resorts to a variety of forms as water assumes the different forms of eddy, bubble, and ripple, while in truth, it is all water only. Of course, an analysis of the play shows that the Karuna Rasa is the underlying sentiment throughout the play. Sītā is shown suffering without any hope of reunion with her desired. She has been described as the image of pathos or the pain of separation itself."

1. JR.C.- III-47.
The pitiable condition of Rāma is beyond description. But the most deplorable state of Rāma at the separation of his desired has been delineated by Bhavabhūti in a very precise expression. He says that Rāma has not been devoid of consciousness simply in order to experience pain.¹ Not only Rāma or Sītā as the are much sensible human beings, even the inanimate objects of nature have expressed their sorrow at the life history of Rāma. Laxman says that Rāma's life is so pathetic that not only the character but also nature would weep and the heart of adamant break into pieces.² In the very beginning of the third act in Uttarārāmācharita, Muralī tries to reveal the mental condition of Rāma. She tries to convey the depth of agony of Rāma by using the metaphor 'puta pūka' (3). Had there been a least chance for Rāma to suspect Sītā on any ground, he would not have suffered much. But as she is pure and sacred, whose chastity does not need any test, Rāma suffers beyond limit for having punished an innocent, due to his lawful obedience to the vow of propitiating the subjects. About the purity and chastity of Sītā Rāma himself admits through a metaphor that elements like water of holy places and fire do not need any test for their purity.⁴

1. U&C.£-1-47-a
2. U&C.-I-23b
3. U&C.-III-1
4. U&C.-I-13
Apprehending Sītā being devoured by the wild animals of the forest but at the same time feeling the touch of Sītā (in shadow form) Rāma laments before Vāsantī so much that Tamasā even suggests the chanelling the emotion of Rāma through tears (1). When Vāsantī, repeatedly being forbidden by Sītā, tried to rouse the feeling of repentance in Rāma for the act of abandonment of her friend, Sītā, Rāma could realise the seriousness of his act. Despite the prevalence of Karuna Rasa throughout the play, Uttararāmācharītā may not be termed as a tragedy. According to Aristotle, "Tragedy is a representation of an action which is serious complete in itself and of a certain magnitude; it is expressed in speech made beautiful in different ways, in different parts of the play; it is acted not merely recited; and by exciting pity and fear it gives a healthy outlet to such emotions". (2).

So, Uttararāmācharītā may not be termed as tragedy as there is lack of presentation of seriousness of an action in its complete form. Had there been a close of the drama with the abandonment of Sītā, it would have been truly called a tragedy. But a re-union of the hero and heroine has been materialised at the end by the application of Adbhuta Rasa in Nirvahana Sandhi. Sanskrit dramaturgy also permits and recommends the application of Adbhuta Rasa in Nirvahana Sandhi to make every play end happily, whatever may be the course of

1. URC.  
2. Quoted by D. V. Godrej, Mind and art of Bhababhuti, p. 17.
its action throughout the play. This is because, in Sanskrit drama there is no place of tragedy in its true sense of the term, Indian dramatic tradition probably believes that every thing is good provided the ending is good (1). In forming the conception of pathos as the principal element of the drame, Bhavabhūti’s personal life might have been one of the factors which was full of despondence and disappointment as reflected in one of the verses of Kālatimādhava (2). It is believed that after the composition of the play "Mahāvira-charita" Bhavabhūti might have been criticised and have felt sorry for this. But as his genius compelled him to be associated with creativity, he went on creating without waiting for the approval of the society. He deduced that one has to do his duty, whatever may happen, for there is no escape from censure. There will always be evil minded people who will suspect the purity of women and literary works (3). Had somebody else been there in the position of Bhavabhūti he would have renounced the world of creativity out of disgust towards the conflict between his nature and the then society. But he could survive at his time and still rates in the galaxy of Sanskrit playwrights due to his conviction and self confidence.

1. Anonymous. "मयुरेश्वर महापद्यक".

2. "ये नाग मुनिरित्त ् तु प्राययत्वात्मकः जननि ते निष्कित्त तु किं प्रिति तज्जो गराः। उसक्तो गमुन नू त्रोक्षी समाचारयो जानो स्या निश्चितमपाण्याच गृहांस।"

3. URC 41-5- "सतिसार मनवित्तम जटो द्वारकश्रीगंगा। प्रेमां मनविश्वास वर वाह मापुण्य सथुनोर सर॥"
ROUDRA RASA :

KALIDASA: As we have discussed earlier it is a characteristic feature with Kalidas to perceive beauty in every particle of the universe. With this instinct and attitude of a poet it is not expected of him to delineate sentiment of reverse nature with any degree of perfection. This is the reason for which we don’t find plenty of examples delineating the sentiments of Roudra, Vibhatsa and Bhayahaka, etc. with vividness. But at the same time we have to admit that a genius is always beyond limitation and, as our dear poet Kālidāsa is a creator in its true sense of the term, it is but natural for him to look into to the accomplishment of his creation. At the same time it is also a characteristic feature with the creation of Kālidāsa that he never misses the sense of propriety in delineating different Rasas in a play. Hence his creation is never devoid of any element; even the sentiment of Roudra; which may be treated as an aspect of beauty depending upon the dramatic situation.

A fine example of Roudra Rasa may be noticed in the IVth Act of Abhijnānaśākuntalam when Durvāsā, the incarnate of wrath, comes to the cottage of Kauṇa but curses Śakuntalā for her disdainment towards him, a guest of honour, due to her absent-mindedness caused by her extreme attachment for Duṣyanta (1). Feeling humiliated the Rās-i Durvāsā, whose anger was enraged to the

1. Abhi. Sak.- 4-1.
extreme due to Sakuntalā’s disdainment, cursed her (Sakuntalā) that he, for whom she was absentminded and oblivious of hospitality, will never remember her. So, the very countenance of Rṣṭi Durvāsā, the expression of his enraged mood, and frowning face and the act of cursing must rouse a sense of fear in the mind of the audience. Moreover, apart from the scene itself the sensible audience must be afraid of the future of delicate Sakuntalā. Hence the delineation of the sentiment of Raudra is clear.

BHAVABHUTI:

Bhavabhūti is quite different from Kālidāsa in this context. As Bhavabhūti happens to be a man of gravity and seriousness, it is very much expected of him to be quite at home in delineating different Rasas based on the elements of gravity and seriousness, fright and wrath. The examples of delineation of Raudra Rasa are found in plenty in all his creations. A very interesting example (1) may be cited from the II Act of Mahāvīra-charita when Parasurāma wants to kill Rāma. Parasurāma says that, that Parasurāma has come to kill you, who has destroyed all the ksatriyas 21 times, who brought to earth for the first time the swans after breaking the

1. MFC.-11-17.

1. MFC.-11-17.
Kraunch mountain and who has been extremely enraged for the breakage of his precepter's bow. In the verse, the countenance, rage, his motive, together with his past history, evoke: the wrath and their—by the Roudra Rasa is delineated.

A part from, any single example as a specimen of Roudra Rasa there are many instances available in the Vth Act of Malatiadha. In all the three plays examples of Roudra Rasa are found in plenty. A most alluring example (1) of this Rasa may be cited from Uttararamcharita when Lava is seen enraged at the attack on him by the whole army of Chandrakatu.

VIRA RASA:

KALIDASA:

As Kalidasa is basically a poet of erotic sentiment, there is no scope for him to delineate this heroic sentiments in abundance. But it does not mean that Kalidasa was not conscious of the prowess, and heroic deeds of his heroes rather Kalidasa is the only playwright who has accepted only kings and emperors of extraordinary valour and grandeur as his heroes in all his plays. He has even chosen hero who is chosen by the chief of Gods 'Indra' as his intimate friend to help him at his risk at Uru.

1. URC.-5-9.-

[Text is not legible]
Another hero he has chosen who can even seek the hands of a celestial nymph by dispelling the demons, kidnaping her in the arial sphere, like-wise कालिदास can appreciably appreciate heroes and can delineate heroic sentiment with equal interest and efficacy. But so far his literary philosophy reveals he does not like to portray power and prowess, vigour and valour, of his heroes as the prime ingredients of personality; instead, he wants to portray the delicate and subtle elements revealing their innermost qualities. Besides, as per the dramaturgical dictation by the rhetorician, there should be no display of any of the incidents which may rouse a feeling of unusual excitement in the mind of the audience. Categorically the killing of any one, war, or any kind of agitation are forbidden to be displayed in a play. Keeping this sense of propriety in mind कालिदास might not have shown any interest for delineating the sentiment of heroism in his plays. So, finding opportunity, as a true representative of dramaturgical tradition he has delineated the heroic sentiment in the play keeping the incidents of heroism behind the scene.(2).

In the Ifnd Act of अभिज्ञानशैक्षिकताम the disciples appear before the king दुस्यंत and request him

1. अभिज्ञान-भागी-II-15
2. अभि.भा-VI-15

आयानमेव सागीतिक पूर्व वन्धुराः इति इत्यथा
स्याकारोपीपलो निधियो तेस्तराः च जनाः
केवलां जने गुणं शायकेदर्शितिइत्यादि जनाः
जनाः जागोः शायकोः सुमितस्य लष्ट्याः
to save them from the oppression of demons. Except this nothing more has been mentioned about any act of heroism. Probably the king might have gone to save them from the demons as he has sent his friend Vidūṣaka to attend the scheduled rites of his mother at the palace. In the very beginning of the III Act we get the information, from the discussion of two disciples, about the heroism and prowess of Dusyanta that simply by the sound of the string of the bow Dusyanta could be able to dispel the demons creating hindrances in the ritual performance of the ascetics in the hermitage. (1).

In the play VikramorVāsīyam also Pururava has shown his valour in dispelling the demons kidnapping Urvasī in the aerial sphere and thereby he gets the chance to be introduced before the heroine. In this incident also the fight with demons has been kept behind the screeen and left to the imaginative dimension of the audience.

BHAVABHUTI:

Bhavabhūti is famous for his revolutionary attitude in the field of creativity. He does not believe in the traditional bondage. This we have already discussed while discussing the pathos as the principal sentiment in a play. These appart, we have seen our playwrights 'Bhavabhūti' having raised his voice against the

odds of the society created even by the respectable person. For playwrights like Bhavabhūti rules of dramaturgy are never a hindrance for the construction of a drama or delineation of a particular sentiment. Without caring for the prohibition or recommendation of the dramaturgy, Bhavabhūti went on creating play for the connoisseurs of his taste; if not in the present generation must be in future. As a result, we find plenty of instance delineating the heroic sentiment in his play as Bhavabhūti himself has an inclination towards Vīra and Adbhuta Rasa which is very much evident from his statement in Mahāvīracharita told by Vidūṣaka (1). Bhavabhūti is very clear in his intention in delineating the sentiment of heroism. In the beginning of the play Mahāvīracharita the poet clearly says that in this play heroic sentiment is delineated in its latent and manifest aspects through the medium of extraordinary character (2).

There are many examples of Vīra Rasa in Mahāvīracharita. If we take the entire play into account, then we observe that all the constituents of Vīra Rasa are available in it. Parasūrāma, (3), the chaila-

2. Ibid.-I43.
3. [Page-17.23]
nge for fight from Vali(1), the abduction of Sita by Ravana(2), are from the Uddipana Vibhāṣa. Pointing out the weak point of Parasurama on his face(3), asking Vali to take up the weapon(4), use of the bow by Rama(5), use of different missiles in the war(6) are the Anubhā-vas; fortitude, pride, anger, reasoning, etc, are the Sāncārī ibhāṣā Anubhābas, and Vyabhicharībāhas, the Sthāṇbhāvas as Utsāha ultimately turns to the state of Vīra Rasa (7).

In Mālatimādhava we come across a scene in the 7th Act where Mādhava and Aghoraghanta say to Mālatī and Kapalakundalā respectively as delineated in the verse(8). An example of Vīra Rasa is also found in Uttararāmācharita where Lava is seen getting ready to fight with the custodian soldiers of the sacrificial

---

1. MVC.-]%a-V-49b.-
2. lbct.-V-17-
3. lbta.-II-P-63-
4. lbnd.-V-50-
5. lbct.-V-53-
6. lbct. Ex-VI-
7. NS.-VI-71
8. NM.-V-32
horse of Rāma in the verse(1).

In this way in all his plays we find plenty of examples delineating the sentiment of heroism; as the sentiment of heroism is one of the sentiments of his choice.

**Bhayānaka Rasa**: 

Bhayānaka Rasa or the sentiment of fear is a form of sentiment by which the latent impression of fear of the audience is evoked by dramatic situation. Of course, fearful events have been forbidden to be displayed by the Indian dramaturgy(2) but as fear is one of the indispensable elements of human existence the playwrights usually try their best to make the audience experience through dramatic situation.

**Kālidāsa**: 

Though Kālidāsa does not show any amount of inclination towards delineating sentiment of fear still we find some instances relating to this Rasa. In Abhijñānaśākuntalam we come across a scene where we find King Dusyantachasing the frightened deer(3). The way the deer runs out of fear for its life practically evokes a sense of fright in the mind of the audience.

---

1. *JBC.*-IV-29- 
2. *SD.*-VI-
3. *Abh.Sak.*-I-7-
In the same play Abhijnānasākuntalam in the 1st Act the elephant, frightened at the sight of the chariot of the king, enters the hermitage causing fright to all the inmates. Though this incident of the entrance of elephant has been hinted to the audience keeping the scene behind the serene still the imagination of the very look of the elephant and the stampede caused thereby evoke sense of fear in the mind of the audience (1). In the III Act also we find an example of the Dhayanaka Rasa where an information was given to the king Dusyanta about the fearful shadows of the devils (ghosts) spreading the area of the sacrificial altar. This also causes a sense of fear and terror in the mind of the audience as it is seen in the verse (2). In this way Kalidās has delineated the sentiment of fear with mild and indirect approach keeping the rules of dramaturgy in view.

**BHAVABHÜTI:**

As Bhavabhūti was very much conscious of the fearful and horrible side of life, it was natural for him to pay considerable attention towards the deline-

---

1. Abhi.Sak.-I-33-

2. Ibid. III-24-
ation of Bhayānaka Rasa in his plays. According to his philosophy sorrows and suffering, pathos and tears, and even the cemetery are as real as smiles and happiness in human lives. Bhavabhūti is of opinion that human being is possessed of consciousness only in order to experience sorrow.(1).

So considering the vital role of cemetery in human life Bhavabhūti has given an exhaustive description of the cemetery which, it is no doubt, evokes a sense of fright in the mind of audience even if it is a general rule for a mortal being to perish from this world.(2). In Uttarāṇācharita also we find an example of Bhayānaka Rasa with vividness. In the II Act. the description of Janasthāna by Sambuka is really an interesting example of Bhayānaka Rasa which rouses a feeling of fear and horripilation in the mind of audience.(3).

---

1. URC.-I-47- "आशासाधनं दृष्टां वै चैतन्यमयीति "
2. MM.-V-13- "मनुष्यस्वरूपं नियंत्रितं तथा मनुष्यस्वरूपं नियंत्रितं इसि शास्त्रिद्वारा "
3. URC.-II-16- "मनुष्यस्वरूपं नियंत्रितं तथा मनुष्यस्वरूपं नियंत्रितं इसि शास्त्रिद्वारा "

---
In this way Bhavabhūti has delineated the sentiment of fear to make the spectators experience the fearful elements of life.

**VIBHATSA RASA:**

Vibhatsa Rasa or the sentiment of disgust or abhorance is normally delineated in the drama in order to make the audience experience the unpleasant, ugly and disgusting elements of life. Playwrights, with consciousness and keen observation of the unpleasant sides of life, normally portray the picture delineating the sentiment of disgust. So, rare are the poets who attain perfection in the delineation of Rasa.

**KALIDASA:**

Kalidas was, by instinct, a lover of beauty and conscious of the agreeable and the pleasant sides of life. As a result, spontaneously he focusses his attention only at the beautiful and pleasant aspects of thing, even if, the it ordinarily does not appear to be so to the casual observer. In the first Act of Abhijnānaśākuntalam there is a scene where the king is chasing a deer and the deer is also running towards hermitage out of fear for life. This is normally taken as an example of sentiment of fear as the life risk of an animal is involved in the situation. But Kalidas here observes the beauty of its neck when the deer makes a turn, while running, to cast a glance at the chasing chariot.\(^{(1)}\)

---

1. Abhi.Sak.-1-7a. -3 7^7^1 7^ / ^7 7^ 7'

---
With this instinct and attitude of beauty, a poet cannot be expected of delineating any scene of disgust or abhorance. That is why, we do not find any vivid example in the plays of Kalidasa delineating the sentiment of disgust in its true sense.

**BHAVABHUTI:**

But Bhavabhuti was a playwright of altogether different philosophy. He had an attitude to make his audience experience the totality of life through his plays. According to him only laughter and pleasant things never constitute human life. Side by side, the dark and unpleasant things are also reality of life. If one does not pay equal importance to both sides of life his view on life will be poor and analysis of life may be partial. So, knowingly Bhavabhuti has made the description of cometary vivid and lively. Bhavabhuti believes that both the sides of the world and things (usually considered good and bad) have been created by the same creator and that too, with equal importance. But, it is we the people, who make them superior or inferior according to our necessity and consciousness of value. So, if we ignore one side of the creation we will not be capable to understand the mystery of creation in totality. We may not like the cometary as it works as a medium for our disappearance from our pleasant world, but its association with human life, broadly speaking with every mortal cannot be denied. So, Bhavabhuti has accepted the cometary as a place of usual and universal acceptance and he
has given vivid and elaborate description on it in the 7th Act of Malatimâdhava.(1)

**ADÂHUTA RASA:**

The Adhuta Rasa or the sentiment of wonder is normally introduced in a play in order to make the spectators experience the unexpected occurrences in life. At times, we come across a scene in a play which we cannot perceive through our sense organs but at the same time we cannot deny its occurrence and effect. As a result we become a victim to wonder. The scenes evoking this type of feeling in the mind of the spectators are normally considered to be the scenes of Adhuta Rasa. This type of scenes are introduced in the Sanskrit plays by the playwrights mainly to save the plays from becoming tragedies. Even if, the characters of the play have suffered a lot by the adversity of fate, usually they meet a comic end by the help of this Adhuta Rasa. The insertion of this Rasa at the end of the drama is also permissible by the rules of dramaturgy.(2). Apart from the viewpoint of the plot construction it is also a binding duty on the part of the playwright to let his audience experience and imagine the unexpected and unconceivable

1. MM.-V-16.
2. SD.-VI-10.
occurrences in human life. By the by, the audience should be conscious of the machinery of the supernatural element working as a governing force in all the natural activities of both the animate and inanimate objects of the world.

KALIDASA:

In the IVth Act of Abhijñānasākuntalam we come across a scene depicting the impending separation of Sakuntala from the lap of nature. The entire atmosphere was fearful with a sign of happiness for Sakuntala's good fortune in being the future queen of Dvāryanta. At that time a miraculous incident occurred, that the trees and the deities of the forest offered silk garments and ornaments respectively for Sakuntala's decoration as a wedding bride.

In the same play 'Abhijñānasākuntalam' we come across a scene depicting the most pitiable state of Sakuntala when she has been repudiated by Dvāryanta, rebuked by Sarangarava and disappointed for having no hope to be welcomed by her foster father. In her return to the hermitage, Sakuntala was lamenting pitiably. At that time an unusual incident occurred that she was lifted by a luminous feminine form from the palace of Dvāryanta. This scene, delineating the sentiment of wonder,

1. Abhi.Sak.- IV.- 5-

दोशो कैला नयकुकुड तस्मा अवसरमणितश्चूरं
विभूताज्जापिरुवसुभुगो गद्येऽरर्म: केतादित
अमोघ्निनिलालितांतस्मिनंनिर्माणेचिते
दोशास्त्रंसल्लमन्त्र गृहसुप्तमा त्रिप्रोक्षकाः॥
er, has been described in a verse.(1).

**BHAVABHUTI:**

In the context of discussing Karuna Rasa we have already stated that Bhavabhūti has personal interest in delineating the sentiment of Vira and wonder as stated by himself in a verse.(2).

It is natural for a poet of calibre, that too with special interest in a particular field to show accuracy and perfection, which is the reason for which we get plenty of instances, delineation the sentiment of wonder in all the plays of Bhavabhūti. Some of the instances may be quoted as specimens:

In the 1st Act of Mahāvīracharita we come across a scene where the breaking of Śiva's bow by Rāma has been described. In this scene the sentiment of wonder has been delineated by a verse(3), in which Laxamana has expressed the state of wonder as the sound of the string of the bow which still vibrates after resounding the entire universe.

1. Abhi.Sak.-V-30.-

2. MVC.-I-6b.-

3. MVC.-I-54.-

[Transliteration and interpretation of the verses provided in the document]
In Uttara-rāmācharita also we find an instance where Bhāva-bhūti has delineated the sentiment of wonder to make a happy union of Rāma and Sīta. Even though there was no hope of union, Bhāva-bhūti has made their union possible through the introduction of Adbhuta Rasa in the 7th Act of the play where the emerging-out of Śītā along with the Goddess Bhāgīra-thi and Prīthvī, from the water of the Ganges is shown. (1).

Thus Vismayabhāva or the feeling of wonder is being experienced not only by Laxmana as a spectator but also by the entire audience witnessing the drama (Garvanātaka) within the drama of Uttara-Rāmācharita.

SĀNTA RASA:

The Sānta Rasa or the sentiment of tranquility (peace) is usually delineated in the play to make the spectators experience the tranquility or peace of mind. By the state of tranquility of the mind a connoisseur becomes able to experience the serene and aesthetic beauty of nature.

KALIDASA:

As Kalidas happens to be a poet of nature and love we find several instances delineating the senti-

1. URC.-VII-17.
merit of tranquility in his creation. One of the most illustrious examples of this Rasa may be cited as follows. In the VIIth Act of Abhijnānasākuntalam we come across a scene when the king Dusyanta, while coming from heaven, made a stay in the hermitage of Maricha and became enchanted by the magic spell of the silence and beauty of the hermitage. Experiencing the serene atmosphere of the hermitage he could imagine his existence in some other world. He expressed his wonder that the ascetics are meditating in a place possessed of certain elements for the achievement of which the other ascetics practise austerities.(1).

BHAVABHUTI :

Bhavabhūti has also shown equal efficacy in the delineation of the sentiment of tranquility. In the 6th Act of Uttararāmcharita we find an example where the sentiment of tranquility has been delineated through delineating the calmness and tranquility of the mind of Lava at the sight of Rāma. He concluded that probably the appearance of the great man is assacred as a holy places.(2).

1. Abhi.Sak.-7-12-
2. URC.-7I-
VĀTSALYA RASA:

According to the rhetoricians, beginning from Bharata to Viswanāth Kavirāj, only nine types of sentiments (Rasas) have been accepted; but considering the significance and importance of affection in dramatic situation the 10th Rasa, in the name of Vātsalya, has been introduced into the field of drama and poetry by modern rhetoricians. In this Rasa the filial affection of the parents towards their wards and the same feeling of the wards towards their parents is delineated. By the combination of its constituents the filial affection present in the heart of the audience in its latent form, attains such a state of realisation that it may be termed as Rasa in its true sense of the term.

KĀLIDĀSA:

We find several instances of this Rasa in the works of Kālidāsa. In the VIIth Act. of Abhijñānaśākuntalam when the king Duṣyanta visualises Sarvādamana from a distance, his heart is filled with filial affection and he sincerely feels that he would have really a man of good fortune had be been blessed with a son like Sarvādamana. (1). In the same play in the IVth Act, Ānva, the foster father of Śakuntalā, becomes

1. Abhi.Sak.- VIIth-17-
overwhelmed at the impending separation of Sakuntala from him and lap of nature. Kanva has confessed that if the heart of the hermits attains such a state of emotion, definitely the house holders might be experiencing an immeasurable pain at the separation of their dear daughters.(1).

In Vikramorvasi also we are confronted with a scene which delineates the sentiment of filial affection. In the 7th Act. where Pururavas, being ignorant of the identity of his son, saw Ayu from a distance, his heart was overwhelmed with an unknown joy, and crossing all limits of decency he became eager to embrace the boy(2).

BHAVABHUTI:

In the works of Bhavabhuti also we find several instances delineating the Vatsalya Rasa. In the play "Malatimadhava" Kamandaki expresses her heart-felt emotion at the separation of Malati, as if her daughter. Remembering her childhood, Kamandaki wants to portray a picture of child Malati with childlike simplicity.(3).

1. Abhi.Sak-IV-6-

2. Vik.-V-9-

3. Alk.-X-27-
In Uttaramacharita also may instances of Vātsalya Rasa are there out of which the following verse may be quoted which describes the filial affection of Janaka towards Sītā. Janaka, out of excessive grief addresses the mother earth that how she is capable of tolerating that much of torture inflicted on her own daughter. 'Sītā' without any apparent justification. (1).

Apart from these above cited Rasas (which are ten in number inclusive of Vātsalya) some other Rasa like Aufwa-lya, has also been introduced by Jīvagoswami. Some other propounders of Vaisnava cult even believe that Rasas are twelve in number with different names as quoted in Rasakalpadruma. (2).

But as there is no adequate scope for their discussion in the present context we do not think it proper to make any expansion of this topic.

CONCLUSION:

In this chapter we have tried to show how far Kālidās and Bhavabhūti have been successful in delineating different sentiments in their plays with propriety and perfection. While considering the literary merit

1. URC.-IV-5.

2. RXB.-Intro-p-3-
of Kālidāsa we should always keep his masterpiece Abhijñānaśākuntalam in view as as his other two plays namely Kalavikāyānimitram and Vikramorvasiyam are comparatively inferior works. In the matter of Rasa we have seen that even if Kālidāsa has delineated almost all the sentiments he has given importance only to three sentiments namely Sṛṅgara, Hāsya, and Adbhuta out of nine as announced by Vīswamitra Kavirāj. A careful study reveals that these three sentiments are of almost same categories, in their nature; because Sṛṅgara manifests itself through smile and humour which work as Uddipana Vībhāva for its delineation. It is also experienced that in most of the plays playwrights take the help of Adbhuta Rasa to make the separated lovers united with smile, which is a sign of Sṛṅgara Rasa. So the principal role of all these Rasas is to delineate the erotic sentiment in the play. It may be said that Kālidāsa is quite successful in delineating the sentiment of love with propriety, and perfection. The philosophy behind this intention of Kālidāsa might be that the attitude of playwrights should be erotic to make the world of literature lively, because if he becomes victim of morbidity and incipidity the entire world of literature becomes devoid of taste. Thus, Kālidāsa wants to make his spectator experience only the dreamy, pleasant and agreeable side of life.

But Bhavabhuti does not believe in partial experience of life. He wants to make his audience experience the totality of life. Of course, he has been
vehemently criticised by his critics, as reflected in his earlier works, for his straightforward expression and blunt approach. He has been seen trying to give a picture of the reality of life which is very much evident from his vivid description of cemetery and the scene of vulture tearing the flesh and intestine of a corpse.

Bhavabhuti had a special interest for some particular sentiment like Karuna, Vīra and Adbhuta as he has stated in different places in his works. He has been found justified in showing his inclination because he has shown spontaneity and perfection in delineating those sentiments. But most surprising is that he has shown no less perfection in delineating rest of the Rasas, it including the additional one i.e. Vatsalya. Apart from his perfection in delineating the sentiment of his choice and others he has also shown his mastery in the field of delineating erotic sentiment. Unless someone, like Bhavabhuti, is endowed with an extraordinary genius, it is not possible to delineate sentiments of opposite elements like Śṛṅgara and Vibhatsa, Hāsyā and Karuṇa, Vīra and Śunto with equal beauty and intensity. So in the field of delineation of Rasa the following traditional saying may be considered justified: that Kalidas and others may be Kavi in the true sense of the term but Bhavabhuti is Mahakavi. (1)

(1) कवियः काव्य का सच्चा भवभूति कविः