CHAPTER-V

Development of rasa from one kānda to other: an analysis
CHAPTER- 5

THE DEVELOPMENT OF RASA FROM ONE KĀNDĀ TO OTHER : (AN ANALYSIS)

Bhartṛhari praises the poet laureates as follow:

"jayanti te suktino
rasasiddhāḥ kaviśvarāḥ/
nāsti yeśām yaśahkāye
jarāmaranajām bhayam"//

"Victorious are those poet laureates who are adepts in the delineation of sentiments and who are the authors of good works as there is no fear arising from old age and death in their body constituted of fame”.

Valmiki shows extra ordinary skill in the delineation of sentiments. All the poetic sentiments acknowledged afterwards in the work on rhetorics viz. finds हर्ष, गृज्जा, करुण, चौत्र, बीर, भ्राताक, वीभत्स, अदुत and शान्त well developed in the epic by the sage. Not only that but the sage has been able to heighten, to solidify, to reiterate, to transform and to intermingle the sentiments in an artistic manner. We shall throw a searching glance towards the Rā, in order to find out pertinent instances.

As regards the main sentiment of the Rā, it is very difficult to say anything for certain. According to the popular opinion the main sentiment is vīra, while according to the opinion of some scholars the main sentiment is karuṇa.

These two sentiments vie with each other for supremacy from the beginning to the end. The claim of virarasa to be considered as the main sentiment of this epic appears to be sound at first sight since it is usual that only great heroic deeds were considered worth eulogizing and remembering for future generations, of a nation. The purpose behind was to solidify national integrity and to remind the people about the great heritage inherited by them. The V.R not only eulogizes and perpetuates the victory of Rāma over Rāvana (i.e. the victory of dharma over adharma) but it also describes the protection, the well being as well as the expansion of the kingdom ruled over by the sovereign Rāma. Thus in consonance with the definition of an epic V.R exhibits itself to be a long poem in elevated style narrating the exploits of a hero (purusottama). Thus as it is said in the epic itself it describes “Rāmasya caritāṁ sarvāṁ”.

On the other hand, it is stated in the epic that the whole of it is the great i.e. the extraordinary behaviour of Sitā.

The sufferings of Sitā extend over the largest part of the epic and constantly give rise to karunarasa. There is a fine intermingling of the two rasas viz., virarasa as revealed by the exploits of Rāma and his allies and karunarasa as revealed mainly by the behaviour of Sitā. It also shows that even though Sitā who was a wife of Rāma, the best of men and was under his able protection had to undergo unthinkable sufferings of gods and of the earth and of the captive women of gods etc. by hastening the destruction of Rāvana. In order to participate in the task of protecting the gods, the earth and the captive women of gods in Lāṅkā, Sitā herself had to undergo the woes of wandering in the forests and staying in the Asokagrove in Lāṅkā as a captive for

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3.vide the article entitled "Sri Rāmāyaṇa rahasya" by Sri Anantaśārya. Swamiji Mahārāja which appeared in the Rāmāyaṇadrika of Kālyāṇa, July 1930, p.25
about one year. This shows Sītā’s great compassion especially for the captive women of gods etc.

Sītā’s long stay in Rāvana’s Aśokagarden was necessary for bringing about the destruction of the strength of austerities of Rāvana. As a result it would be possible for Rāma to kill him. This is the view held by the prolific writer and a solely devoted devotee of Lord Śiva, viz. Appaya Diksita in his Rā. sārasanmghahavivāraṇa.

This is a convincing reason advanced by Appayya Diksita serves as a bijanikṣepa i.e. sowing the seed for the epic narration of Rāma’s exploits. Lord Brahmā’s sudden appearance before Vālmīki and his commanding him to compose the epic in the same śloka meter arouse adbhutarasa. Dhanurbhaṅga at Sītāsvayatāvāra and the defeat of Parasurāma give rise to vīraṇa.

The whole of Ay.K is permeated with karuṇarasa as it is full of laments of King Daśaratha, of Kauśalyā, of Sītā, of Lakṣmana, of the ladies of the harem of the citizens of Ayodhya and of the ladies of Ayodhya on different occasions as a result of the frustration of Rāma’s coronation.

In order to lessen the spirit of utter dejection consequent on their laments sage Vālmīki, as befits a true artist, has introduced the incident of the brāhmin Trijaṭa which gives a little relief to the mental depression for a while by arousing hāsyarasa.

Daśaratha’s narrating the incident of munikamāravādha and the lamentation of his parents to Kauśalyā makes karuṇarasa

5. नन्द पूजयः। किमर्थ रिवाजसङ्गसंस्कारसंहिताम् संस्कारसंहितार्थोऽध्येयः। तस्य तत्र सार्वज्ञात्वात् सार्वज्ञान्यात्। तत्राद्वितीय निपातित यत् तस्य तत्राद्वितीय निपातित यत्। तदनीं तदनीं तदनीं तदनीं तदनीं तदनीं।

Cited from the manuscript of the said work belonging to the Oriental Institute, Baroda, Acc. No.6513, P-23, 11.6 and 8-10. Vide also the present writers “An Analysis of the Rama Yanasara Sārasanmghāvivāraṇa of Appayya Diksita, “Journal of the Oriental Institute, Baroda, Vol.XXXII, Nos.1-2, Sept, Dec 1982, PP. 156-157.”
reach its zenith. The subsequent event of the lamentations of Daśaratha, his death, the lamentations of the queen of the harem, of Bharata on his arrival from Rājagrha, the swoon of Bharata and the miseries of Śatrughna, Guha and the mothers on that account maintain the acme of karuṇarasa.

The divine hospitality accorded to Bharata along with his army by sage Bharadvaja gives rise adbhutarasa and affords some respite for a short while.

On hearing about the death of his father Daśratha from the mouth of Bharata, Rāma, Sīta, and Lakṣmaṇa start their wailing and then offer libations to Daśaratha after bathing. Again the atmosphere is filled with karuṇarasa. On his return to Ayodhyā Bharata finds himself overcome by grief at the bad condition of the city.

The killing of the demon Virādha by Rāma and Lakṣmaṇa in a combat with him rouses vīrārasa.

The vision of Indra along with foods by Rāma and Lakṣmaṇa in the hermitage of sage Sarabhaṅga and the sages attaining brahmaloka give rise to adbhutarasa, which is strengthened by their approaching a lake called Paṅcāpsarasas from which the sound of the musical instruments and that of the songs and ornaments of the nymphs was continuously heard.

The dialogue of Śūrpaṇakhā with Rāma and Lakṣmaṇa gives rise to hāsyarasa while Lakṣmaṇa’s chopping off her ears and nose strengthen bibhatsarasa already created by her ugly physique.

Raudrarasa reaches its acme when Rāma, single handed, uprooted all the fourteen thousand rākṣasas along with Dūṣaṇa, Triśira and Khara in the Janasthāna.
Sītā’s lamentations on her abduction by Rāvaṇa rouse karunarasa that is accelerated by the assassination of Jatāyu by Rāvaṇa.

Indra’s entering Laṅkā along with the goddess of sleep at the behest of lord Brahmā and his giving divine food for oblation to Sītā gives rise to adbhutarasa. However this is found in on interpolated sarga.

The wonderings in the forest again on the part of Rāma and Lakṣmaṇa in search of Sītā and Rāma’s lamentations for her loss give rise to karunarasa. The same rasa intensified by the poet when Rāma and Lakṣmaṇa come to the place where Jatāyu is lying wounded and after telling that it was Rāvaṇa who kidnapped Sītā and inflicted deadly wounds on him died in the lap of Rāma.

The incident of the behaviour of Ayomukhi rouses bibhatsarasa while his catching Rāma and Lakṣmaṇa in his long arms created bhayānakarasa. Virarasa comes to the forefront when in the encounter with Kabandha, Rāma and Lakṣmaṇa cut off his two arms with swords. As requested by the dying Kabandha Rāma and Lakṣmaṇa burn his body on the funeral pyre where upon he gains a divine form and advises Rāma to make friendship with Sugrīva who would help him in the search of Sītā. Thus adbhutarasa is aroused.

The fight between Vālī and Sugrīva and falling sown of Vālī pierced in the chest by the arrow of Rāma generate virarasa. The lamentations of Tārā and Sugrīva give rise to karunarasa. During their search for Sītā the monkeys led by Aṅgada and Hanumāṇa enter the cave of Svayaṁpravā who provides them food and drinks and brings them out of the cave on the seacoast. This incident gives rise to adbhutarasa.

Saṁpāti comes to know about the death of Jatāyu from
the talk of the *vānaras* and is drowned in grief which creates *karuṇarasa*. Sampāti informs them about the place of residence of Rāvana where they can find Sītā. Sampāti thereafter gets fresh plumage and being overjoyed he inspires the *vānaras* to carry on their mission and flies away giving rise to *adbhutarasa*.

Hanumāna's crossing the sea by taking a long jump, and his inflicting a defeat on Suraśā and his killing Śiṃhikā arouse *vīrarasa* that is heightened by his defeating the presiding deity of Laṅkā.

Sītā's laments at the time of rejecting the advice of the demonesses to accept Rāvana as her husband give rise to *karuṇarasa*. But the description of the dream of Trijaṭa arouses *adbhutarasa*. It also suggests the victory of Rāma and lessons the mental agony by inspiring hope. The heroic exploits of Hanumāna e.g. the destruction of the Aṣokagarden, the killing of the servants, the destruction of the Caityaprāsād i.e the building of the sanctuary and its guards, the killing of Jambumālin, of the seven sons of the ministers, the five army commanders of Rāvana, of the prince Akṣaya, the son of Rāvana, and his fight with Indrajit during which he was bound by the divine weapon of Indrajit give rise to *vīrarasa* which reaches its acme on Hanumāna’s burning Laṅkā and on the arriving back to meet Aṅgada and others by taking a jump over the sea again.

The marching of the *vānarasena* led by Rāma, the agitation of the ocean of Rāma’s placing an arrow on the bow and his appearing in person before Rāma, the construction of a bridge over the sea and crossing it by the *vānarasena* and arranging the army in military array by Laksmaṇa arouse *vīrarasa*. Rāvana brings before Sītā Rāma’s cut off head created by magic. Consequent lamentations of Sītā give rise to *karuṇarasa*. The description of many combats between the warriors on both the
sides near Laṅkā till the death of Rāvaṇa strengthens virarasa.

The lamentations of Vibhiṣaṇa, of Mandodarı and of other women of Rāvaṇa on his death generate karuṇarasa. The same rasa reaches its acme when Rāma raises a doubt about the chastity of Sītā in the presence of all the vīnaras as a result she enters into the funeral pyre where from lord Agni manifests himself and declares that the chastity of Sītā is untrained. This testimony of lord Agni and the appearance of all gods and of king Daśaratha before the gathering and Indra’s enlivening the dead monkeys rouse adbhutarasa.

The lamentations of Sītā when she comes to know from Lakṣmaṇa about her abandonment in the forest by Rāma give rise to karuṇarasa. The killing of Lavanāsure of Madhurā in a combat by Šatrughna arouses virarasa. The abandonment of Sītā and Lakṣmaṇa also arouses the karuṇarasa. The incident of the destruction of the gandharvas by Bharata, which is an intermediate incident between the earlier two incidents, also gives rise to virarasa.

All the rasas ultimately converge into tranquility.