CHAPTER - IV
ä The Theory of Rasa
ä āntarasa is the A¬garasa Rasa in Mahābhārata
ä The Second A¬garasa Karu´a
ä Karu´arasa about in Kar´a's Character
Chapter IV

THE THEORY OF RASA

Bharata in his Nāyaṣṭra deals with the process of Rasa realization thus:

\[ \text{Vibhūva-anubhūva-vyabhicāri Samyogāt-rasaniṣpatī} \]

Bharata says while explaining what Ras is:

\[ \text{Aśvodayatvam or relishability.} \]

The aphorism is interpreted by Bhaṭṭalollata, Ākuka, Bhaṭṭaṇḍya, Bhaṭṭatauta and Abhinavagupta in their own way. Vibhūva is two fold as \( j \) lambanavibhūva and \( Uddāpanavibhūva \) of these, if the \( j \) lambanavibhūva is to be explained it is the object with reference to which the sthāyibhūva is excited. \( Uddāpanavibhava \) are those that excite the Rasa of love such as spring season, pleasure garden etc. \( Anubhūvas \) are the
involuntary effects due to the internal feelings such as quickly moving eye-brows, sidelong glances, and the like. *vyabhicṛribhṛvas* are the mental conditions such as anxiety, modesty, horripilation, sweating etc. *uddpanavibhṛvas*, *Anubhṛvas* and *Vyabhicṛribhṛvas* vary according to the respective *Sthṛyibhṛva*.

The latter is eight fold:

\[
\text{rati, ṭṛṣa, ūoka, krodha, utsṛha, bhaya, jugupsṭ and vismaya.}
\]

These are apparent impressions inherent by present in the minds of every human being. Of these, Rati is the feeling of love or affection. This is of two kinds, one is when the mind accepts the lover closer to her / him and the other when he / she is faraway. Ṭṛṣa is the feeling of comedy caused either unusual physical movements and obsurdness in speech. Ūoka is the feeling of sadness caused either by the loss of a near and dear one or by the sight of a near and dear one who is suffering mentally or physically. Krodha is the feeling of hatredness caused by the intolerance of a person by the well-being or success of his rival or enemy. Utsṛha is the feeling that hastens one to perform actions by which he can achieve his desired ends. Bhaya is the feeling of fear caused by anxiety and worry. Jugupsṭ is the feeling of disgust.
caused by the undesirable element in an object. Vismaya is the feeling of awesome caused by the sight of some supernatural event, person, or thing. ^1 ama is the feeling of poise caused by inner tranquillity of mind. ^3

The vyabhicĀri bhūvās are thirty three in number. They are
1. nirveda, discouragement or depression of spirits; 2. glōțni, weakness or exhaustion 3. a–kṣ, apprehension or misgiving, 4. asḷy, envy or jealousy; 5. mada, intoxication or inebriety; 6. orama, weariness or fatigue; 7. clasya, indolence or slothfulness; 8. dainya, depression or pitiable condition; 9. cintţ, Anxiety or pensive mood; 10. mohaâ, distraction or perplexity or embarrassment; 11. smāti, recollection; 12. dhŏti, contentment or satisfaction; 13. vrāţ, shame or painful feeling caused by ridiculours behaviour; 14. capalatţ, inconstancy or inconsiderate behaviour; 15. harâ, deep sense of joy; 16. āvega, agitation; 17. Jaâat, stupor or absence of dexterity in doing one's activity; 18. garva, arrogance or pride or high opinion of oneself; 19. viţda, despair or loss of inclination to carryout an act; 20. autsukhya, impatience or inability to endure delay in achieving the desired object; 21. nidrţ, sleep; 22. apasmţra, epilepsy or loss of recollection caused by mental affliction or excessive pain; 23. suptam, dreaming; 24. vibodha, awakening; 25. amarâ, indignation; 26. avahittham, dissimulation; 27. ugratţ, rudely; 28. matiâ, assurance or ascertainment of the truth of a position on the basis of scripture etc.,;
29. *vyāḍhi*³, sickness or mental affliction caused by separation; 30. *unmāda*³, Insanity or loss of power to discriminate between animate and inanimate objects; 31. *mara´a*, the stage prior to death; 32. *trāṣa*, fright or oppression caused by a foreboding of evil; and 33. *vitarka*, deliberation or exercise of imagination in suspicion.


We shall now set forth the interpretation of *Ras¯ sutra* according to different *ja-la-kértikas.*

1. **Bh¯mololl¯a** propagated utpattivr¯dam. He interprets the aphorism the rasas¯tra of Bharata in the following manner; *rati* or the feeling of passion is not an inherent feeling in the mind of the reader of a *kavya* or the audience who witness a drama. The feeling is aroused only when one reads or sees a play.

To explain this more clearly:

Du³yanta and ¹akuntal¢ are the *c̡lambanavibh¯ivas.* Pleasure garden etc. are *udd¯panavibh¯ivas.* *Rati* is generated in the mind of a connoisseur. This is manifested by the *anubh¯ivas* like sidelong glances etc. And it is nourished by the *vyabhicṭribh¯ivas.* The *rati* which du³yanta
has for ¹akuntal¢ is real. But the responsive person superimposes it upon
the actor who plays the role of Du³yanta and by intense absorption
upon the actor, he experiences it in himself and it is ¹”¬gararasa.

According to this view, the rati which Du³yanta has towards
¹ankuntal¢ is falsely imagined to be present in the actor owing to the
latter’s skill in presenting himself as Du³yanta. And this again is falsely
imagined to be present in the responsive person owing to the latter’s
identification with the actor.

The aphorism of Bharata, according to Bha°alal°a is this: The term
samyoga means relation. The term ni³patti means superimposition. The
audience who witnesses the play, because of his absorption in the actor
who plays the role of Du³yanta, ¹akuntal¢ and so on, identifies himself
with the actors and experiences the rasa in himself.5

A {^Z d] À:

Abhinavagupta propagated Abhivyaktiv¢da in his Abhinavabh¢rati
points out that the connoisseur while, witnessing the play of
Abhij®¢kuntilam view the çlambana vibh¢va etc. as unreal. When
such is the case where is the scope for realization of the rati in the
form of ¹”¬gararasa. But it must be noted here that just as one mistakes
a rope for snake and takes it to be real, in the same way, the
connoisseur too accepts the rati in the actor as real for the time
being.6
...interprets the *Rasāśtra* thus: The *clambanavibhava* is the pakṣa or the subject of inference. The *vibhava* etc., although unreal, yet mistaken as real owing to the skill of the actors. These form the ground of inference (*hetu*) from this there arises the inferential cognition that one object has rati towards the other. According to the view of the *Nyāya* school, the aggregate of all leading to the perceptual cognition of the rasa is powerful. ¹ra-kuka's theory is known as *anumiti veda*. The *Rasāśtra*, according to ¹rā-kuka means: the *vibhava*, etc. are unreal, but taken to be real. These serve as the ground of inference. On this basis, there is the inferential cognition of rasa in the pakṣa. The expression *samyogcit* in the *rasa-śstra* means *anumcitnct*. And the word *niṣpatti* means *anumiti*. ⁷

The criticism against this view is that inferential cognition of rati as rasa being mediate in nature cannot lead the aesthetic delight in the connoisseur.⁸

^A^Z m` H §: a g ^Q^ & d mK §

Bhāoançyaka propagated *rasabhuktiveda*. He interprets the *rasa-śtra* thus:

On reading or witnessing a drama for example *Abhijñānakūntalam*, if the connoisseur derives the cognition of the form... "Duṣyanta has rati
or passion towards $¹a$kuntal$ç''$, then it will not give forth to any aesthetic pleasure.

He, however, cannot have the cognition ""I have passionate longing for $¹a$kuntal$ç'', as it is inappropriate and impossible. It is impossible because $¹a$kuntal$ç is not the $çlambanavibhçva of the rati that is present in the mind of the connoisseur. And rati will not be manifested without an $çlambana -vibhçva.

He also interpreted the rasa-s$tra thus:

$Vibhçva, Anubhçva$ and Vyabhic$ribhçvas are viewed (Abhidhayç Kçvy$a) understanding the literal meaning in a unified manner by the function known as bhçvakatvam. Include the process of process of generalisation There is the manifestation of the true nature of oneself which is consciousness associated with the mental state rati by the function known as bhojakatvam.$

Jagannçtha in his Rasaga$çdhara records the view that may be summarized as follows:

A connoisseur by reading a $çvya, or by witnessing a play comes to the knowledge that $¹a$kuntal$ç has rati or passion for union with Dù$y$anta.
It is similar to the case of mistaking a piece of shell for silver, owing to defect in the eyesight, and to the cognition of the glittering aspect common to both the silver and the piece of shell.

Then in his case there arises *rati* with reference to *¹akuntal¢* herself. And this *rati* is *rasa*. It is therefore, ineffable (*anirvacan¤ya*) like the silver that appears in a shell.

The rasas¦tra, according to this view is to be interpreted thus: by the defect in the form of unifying the *vibh¢va, anubh¢va*, and *vyabhic¢ribh¢va*, there is the arisal (*ni¾patti*) of *rasa* i.e. *rati* which *Du¾yanta* has toward *¹akuntal¢*.¹⁰

5. Jaggan¢tha records the view of some other ¡lank¢rikas; and that view is as follows:

It is because of intence unifing upon the *vibh¢vas* etc. presented in a play or a poem, there arises the mental perception of the form. I am *Du¾yanta* having *rati* towards *¹akuntal¢*. It is this mental perception that is *rasa*.¹¹

It might be asked that according to the view *rati* is not present in the responsive person who, however, falsely attributes it to himself. How then could it be experienced? It is answered that the experience of *rati* according to this view is not the one that is empirical in nature, in which case alone, the existence of *rati*
in the responsive person may be required. But it is only erroneous.

According to the view, the cognition which the responsive person acquires in the form. "I am Duṣṭyanta having rati towards akuntalā." The Rasāṣṭra is interpreted thus: By the cognition (samyogāt) of vibhāva etc. there is the origination (niṣṭhāpati) of the mental perception of rasa rati etc.

6. Jagannātha records the view of some īla-kṛrikas according to whom the aggregate of vibhāva, anubhāva, and vyabhicāribhāva along with the sthāyibhāva constitutes rasa.

7. Some other īla-kṛrikas are of the view that among the three, viz. vibhāva, anubhāva, and vyabhicāribhāva that which gives rise to aesthetic delight by being associated with the sthāyibhāva is the rasa.

8. Yet others are of the view that it is ċālabanavibhāva alone in whom the connoisseur gets absorbed is rasa.

9. Some, however, advocate the view that anubhāva which is the effect of sthāyibhāva when enjoyed develops itself into rasa.

10. Another view is that it is the vyabhicāribhāva enjoyed develops itself into rasa.
It must be noted here that according to Bharata, \( \text{sth} \text{yibh} \text{v} \text{a} \) develops itself into \textit{rasa} when associated with \( \text{vibh} \text{v} \text{a} \), \( \text{anubh} \text{v} \text{a} \) and \( \text{vyabhic} \text{r} \text{ibh} \text{v} \text{a} \). From this it is known that each one of these three, viz \( \text{vibh} \text{v} \text{a} \), \( \text{anubh} \text{v} \text{a} \) and \( \text{vyabhic} \text{r} \text{ibh} \text{v} \text{a} \) is common to every kind of \textit{rasa}. And so, these three individually cannot lead to \textit{rasa}-realization. It is precisely on this ground that the last mentioned three views are not valid.\(^{19}\)

A careful analysis of the other views also does not seem to present the true import of the \textit{Ras\textbar{s}tra}. \( \text{Bha}^{\text{lo}} \text{lla}^{\text{o}} \text{a}^{\text{a}} \)’s view does not explain as to how the connoisseur comes to possess \textit{rati} that is actually present in the actor. \( \text{t}^{\text{r}a} \text{a}^{\text{k}a}^{\text{k}} \text{a}^{\text{a}} \)’s view too is untenable. For according to him \textit{rasa} realization is taken to be a case of inferential cognition. And an inferential cognition will never give rise to asthetic delight. \( \text{Bha}^{\text{o}} \text{a}^{\text{a}} \text{a}^{\text{n}a} \text{c}^{\text{y}a} \text{a} \) admits an extra function of the \( \text{K}^{\text{v}a} \text{ya} \) known as \( \text{bh}^{\text{v}a} \text{v} \text{k} \text{a}^{\text{t}a} \text{v} \text{a} \). According to the \textit{navyas}, \textit{rasa} realization is admitted to be a case of error; and, an erroneous cognition could never yield aesthetic pleasure.

According to the view of some other \( \text{i} \text{l} a^{\text{i}} \text{r} \text{i} \text{k} \text{a} \text{s} \) recorded here as the fifth one, \textit{rasa}-realization is admitted to be a case of mental perception; and also erroneous in nature.

The sixth view recorded here is also defective in view of the fact that the aggregate of \( \text{vibh} \text{v} \text{a} \), \( \text{anubh} \text{v} \text{a} \), and \( \text{vyabhic} \text{r} \text{ibh} \text{v} \text{a} \) will never yield to delight extra-empirical in nature. The seventh one too is not
valid because one among the three viz vibhôva etc. will never give forth aesthetic pleasure unaided by any other factor. It comes to this that all the views presented in the foregoing paragraphs are defective in one way or other. This account is based upon the commentary candrika on the Rasaga-çãdhara. From the above it emerges that only the view of Abhinavagupta could be accepted as the sound one. It is also the prevalent view.

The cognition of all bhôvas in a unified way is absolutely essential. If the characters read about or seen in the play, are not so perceived, but perceived as individuals, and their mutual relations are perceived as belonging to the individuals, then the mental modes like rati etc. present in the mind of the connoisseur cannot be roused. Hence in order that one's mental modes like rati etc. may be roused, what is necessary is the cognition of the vibhôvas, anubhôvas, and vyabhicãribhôvas in a unified way and not as belonging to individuals. It is clear from this that the unified perception of the vibhôvas etc. is indispensable.

In the same way, the sthôyibhôva, rati, is not realizable by the connoisseur as his own mental mode. If he does he would feel bashful or otherwise as the case may be. He would then attempt to conceal his feelings. The truth is that he realizes it not as his own or any one's else but as rati in general. It is in this sense the sthôyibhôva, which is innote, in the mind of the connoisseur is roused by reading or
witnessing the play, and the vibhças etc. are termed alaukika or extra-empirical.

When this stage is arrived at, there arises an integrated mental state comprising the sthāyībhūva, vibhūvas, anubhūvas, and vyabhicāribhūvas. It is prevailed by the sattva-guna. The connoisseur loses his sense of identity. The mental state lifts up the veil of avidya that conceals the true nature of the jiva which is consciousness, when its veil, of avidya is lifted up reveals itself and the sthāyībhūva in association with its vibhūvas, etc. Hence rasa is the true nature of the jiva free from the veil of avidya and delimited by the sthāyībhūvas such as rati and the like. This account of Abhinavagupta's view is expounded in the Kavyaprakāsa of Mammāda and the Rasagangādara of Jagannātha Paʿita.

Jagannātha sums up the view of Abhinavagupta thus:

_Rasa is consciousness whose veil is lifted up and which is conditioned by rati etc._ Exactly similar consideration applies to the sthāyībhūvas, like hṛṣa, {o}oka etc. along with their respective vibhūvas, anubhūvas and vyabhicāribhūvas._
The intensification of the Bhāvas which are in the mind of the Sahādaya in the form of the sthāyibhāvas, by the vibhāvas, anubhāvas and vyabhicāribhāvas are combined in a kāvya by the poet is the Rasaniṣpatti. It is said in the Nīyadstra also:

\[ \text{which means - The Rasa in the poet is the root; the poem composed by him is the tree; the action of the actors is the flower; and the enjoyment of the spectators is its fruit.} \]

1. Bharata discussed eight rases in his Nīyadstra²⁴.

2. Udbhaṭa recognizes ¹nta as can be seen from his Kāvyaśaṅkara śstrasāngraha (IV-4)²⁵. He is thus the first commentator on the N¹ and the first ¹la–kārika now known to have definitely begun to speak of Rasas as nine in number.

3. Bhoja includes Vātsalyarasa²⁶ in his preliminary enumeration of ten Rasas. Already Viṣwanātha, Haripāladeva and some others accept it.

4. Laulyarasa and Bhaktirasa.

In the same section the Abhimavabhṛati mentions and criticizes another rasa called Laulya, of which the sthayin is given as gardha.
Abhinavagupta suggests that it can be included in Hṛṣa, Rati or elsewhere.²⁷

5. Bhavabhuti deals ""Eko rasa karu´a eva"" other Rasas are rising from this.²⁸

6. Lolla°a’s view that Rascs are innumerable. Rasa refers no longer to a mental state only; these writers generalize it to mean any motif or any idea.

7. Dr. Rṛghavan has described in his ""The number of Rasas"" - Bhakti and Madhura Rasas, Mṛṣṭrasa, Kṛpanyarasas, Vṝṅkaṇākarasas and Citrarasas. The varieties of Vṝṅka - Dṛṇavṝṅka, Dharmvṝṅka, yuddhavṝṅka and Daya vṝṅka; Preyas, Vṝtsalya, Prṛti, Sneha, Bhakti and īraddḥc Rasas etc.
The poets described some peculiar and original views on ¹cantta.

"The central meaning of Kavya is rasa which has its being in the aesthetic experience of delight and its process of realisation in the aesthetic sense of the connoisseur brought into action by the rasayojanavyapra of one who is called a poet.

Bha°an¸ya's Vyaktiviveka

1. Vêsuki, (the serpent among the teacher of music and dance) Nêtyêcêrya first speaks of ¹cantarasa according to Śradâtanaya.

2. Rasakêlika of Rudrabhatta.


4. Prapa®cha and Anuyogadarasstrâ of the Jain Poet.

5. Dvanyêloka - The text (Mahêbhêrata) in its present form has a unity in spite of its diversity, as pointed out more than a thousand years ago by j nandavardhana, based on the outline ¹cantarasa, stressing on the fickleness of fortune.

Sthêyibêvas of ¹cunta

Dr. Rêghavan deals with this in his "The Number of Rasas". Several sthêyibêvas proposed for ⁰cantarasa: ¹ama, Samyajâtna, T”¾ck³yasukha,
Svācittavātiprajama, Nirvīesacittavātī, Dhi, Nirveda, Utsa, Jugupṣṭ, Rati; anyone of the remaining sthāyin-8; all the eight sthāyins together; and ī tman or ī tmajama or Tattvaṃ. Abhinavagupta holds same which is identical with ī tmasvabhūva as a sthāyin for all time.

i.e. 1 ānta, 1 ā-geṭra introduced in Nagendra ""Y acca Kčmasukham loke"" portrayed in the stanza meaning - that which is the joy of love and that which is the great divine joy donot stand equal to even the one sixteenth of the bliss arising from the eradication of thirst. Thus ""Nirveda"" in the form of T”śkāya is the Sthāyibhūva.

Jagannṛtha Pandita says (8.33 R.G) :

According to Jagannṛtha, Nirveda is the sthāyin of 1 ānta. Mammata in his Kṛvyapraṇasa states that Rasa is governed by the three qualities, viz Mdhruya, Ojas, and Pr.ascda. Of these Mdhruya is specifically
related to ¹r¬g¢ra Sambhoga and Vipralambha and Karu´a and ¹¢nta. Madhurya is the quality that is present in the rasa enhancing its delectation to a great degree. In the Sambhoga ¹rng¢ra, Karu´aras, Vipralambha ¹rng¢ra and also ¹¢ntarasa, it is present in an increasing measure causing aesthetic delight. According to Mammata it is present in a great degree in Karu´a, in greater degree in vipralambha and in greatest degree in ¹¢nta.

¹¢ntarasa is the A¬g¤rasa in Mah¢bh¢rata

\[ \text{III-21} \]

It is well known that many Rasas in the compositions but one rasa is rendered predominant.

In Mah¢bh¢rata ⁹¢ntarasa is the A¬garasa. Dharma, Artha, K¢ma, Mok¾a are the fourfold goals or puru³arth¢s.

Among the fourgoals Dharma, Artha, K¢ma, Moksa which is to be attained (puru³arth). Mok¾a is described as prime in Mah¢bh¢rata by Vy¢sa. The other goals come under Mok¾a. By the view of K¢vyaº¢stra ¹¢ntarasa is the A¬garasa and the other Rasas are A¬garasa in
The great Warriors and great souls of Yudhavats and Padowas also died in the end. Nobody can live eternals. Since great souls death will create determination to renounce everything. So he completes epic by saying "Yudhigira's coronation" for a happy end.

He has written this epic īntarasa is the Main aspect for Moksha and to liberate all those who aspire for worldly things.

The things which help to fulfil Dharma, Artha, and Kama are impermanent and we should treat them as immaterial.

Earning money causes sorrow, protecting, getting, and spending money also cause sorrow.

So in this worldly pleasure, our intellect like the lightening and waves in the water, our intellect should not involve because these are impermanent.

All Rasas and Purāṇrthas are in the epic. But Vyṣsa told through suggestion (Vya-gya) and not indicate in the index (Anukramanika)
Only Bhagavān Vāsudeva is eternal. He is true, just, pure and holy. Other things are temporary and one should not aspire for impermanent things.

_Vibhāva, Anubhāva, vyabhicāribhāvas of ¹anta rasa_ is described many places in the _Mahābhārata_. To attain Brahman, the pooja of Devatas, the darśan of holy places and penance are there.

Here _clambana vibhāva_ - Parabrahman, _uddāpana vibhāva_ - holy places, the pooja of Devatas, Bhagavatgītā, _viṣṇusahasraṇaṇam, Tattvajñāna_.

_Anubhāva_ - The absence of Bhūva like Kāma is the Anubhāva.

_Vyabhicāribhāva_ - Nirveda.

_Sthāyībhāva_ - ¹ama

Here Vāsudeva does not mean the son of Vasudeva only. Since all worlds reside in him, he is called Vāsudeva.
In *Bhagavatga* Kṣṇa says an yogi attains to me realizing that everything is Vīśudeva. He is *Mahatma* and it is rare to see such an *ātma*.

Since Vīśudeva is omnipresent it is possible for all beings reside in all worlds.
Karu³ ARASA

In Encyclopedia Britanica the meaning of the Karu´a is-

"Pathos, quality of human experience or its representation in art that evokes pity, sympathy and sorrow in the spectator or reader. Distinct from grander passions of tragedy, Pathos is evoked especially by the helpless or those who suffer. Undeservedly.... Pathos also may become sentimentality when an artist presumes on his audiences stock responses to orphans; animals; the aged or the oppressed to arouse pity.

Karuna rasa in Rṇmvyana

The predominant rasa in the Vcmlki Rṇmvyya´a is Karu´a.

ñandavardhana in the fourth chapter of his Dhvanyµloka has identified it to be so after elaborate discussion. It is well that Vcmlki has seen a killing one of the kraunca birds. He expressed himself in a language which originated the loka metre as the best specimen of classical poetry. In other words Vcmlkis inspiration for composing Rṇmvyya´a arose out of thoughtless cruelty on the part of the hunter,
undeserved suffering on the part of the bird, and absorbing compassion on the part of VŚlmŚki himself.

Iśnandavardhana identifies rasa as the self of poetry. He justifies his view by pointing out that in the case of VŚlmŚki, India's primate bard, his ¹oka or grief born out of his sight of a bird wailing by being separated from its mate assumed the form of a ³loka.29

Here the ³loka of the sage assumes the form of Karu´arasa. The bird which was killed is the ℓlambananibhvacva. Its weltering in blood constitutes the uddipanavibhvacva. The wails of the other bird form the anubhvacvas. vyabhicribhvacva is DŚti, sthŚyibhvacva is ³oka.

KŚlid Śsa in the fourteenth canto of his Raghuvama states that when LakŚmana left SŚt on the banks of the river Tamas Ś under the bidding of RŚma, when there was then none excepting her shadow, she cried loudly following which came the sage whose ³oka arising out of his sight of a bird killed by a hunter attained to the state of a ³loka.30

It must be noted here that Karu´arasa need not be based upon a nŚyaka and nŚyik Ś only but upon anyone who is in a state of distress. RŚma's performing the final rites to JatŚyu, the king of vultures and his utterances then evoke a sense of grief in the connoisseur which ultimately develops into Karu´arasa.31
In the same way Daºaratha expresses his grief without restraint, in mournful and often long drawn out cries, moans and lamentations when R¢ma leaves for the forest. He finally passes away. A study of this section will evoke a sense of agony in a connoisseur developing itself into Karu´arasa³².

In the V¢lm¤ki R¢m¢ya´a in the end when S¤t¢ entered into the earth, her mother and when there was no hope for re-union, grief or ¤oka on the part of R¢ma serving as the sth¢yibh¢va resulted in Karu´arasa³³.

Bhavabh¦ti accepts Karu´a as the only rasa. All other Rasas are only its illusory manifestations. He states:

Karu´a, the only dominant rasa appears different under different circumstances and assumes illusory forms. This is similar to water taking the shapes of the whirlpool, the bubble and the waves, while the whole thing is water³⁴. He however, has changed Karu´arasa into Vipralambha ¹rng¢ra. And then finally into Sambhoga - ¹¨¬gara³⁵ by uniting S¤t¢ and R¢ma at the end of the drama.

Bhavabh¦ti gives the highest place to Karu´a among all the Rasas because he alone knows how to delineate Karu´a. The scope of the Bh¢vas like Rati, H¢sa, and Krodha etc., is not as wide as that of Karuna. The rati for the elders, Gods, sons and others cannot be
The Krodha for persons like the son cannot develop into Raudrarasa. The shortcomings found in the elderly people and the kings etc., cannot of cause Hṣa. But the ṭoka for any person can develop into Karu´a. Once ṭoka for any person whether it is for the beloved or elderly respectable people or servants, or animals, or birds, it can assume the state of Karu´arasa.

In the Raghuvamśa Kcilidṣa's description of the separation between Aja and his beloved queen Indumatṛ makes the connoisseur experience Karu´arasa.

When the king Aja and the queen, Indumatṛ were sporting in the pleasure garden, a wreath of flowers fell upon Indumatṛ who fell dead. The king on seeing this swooned and on recovering burst into a passionate lament for the cruel loss.

Dhanika in his Avaloka on Daśarśa of Dhanaśaya states that in the Raghuvamśa there is Karu´arasa experienced by Aja on the death of Indumatṛ. Bhcnudatta too in his Rasatarangin identifies Aja's grief caused by the death of Indumatṛ as an illustration of Karu´a.

jnandavardhana

jnandavardhana said that the Dṛti (melting) of the citta reaches its climax in this Rasa. Karu´a is greater than Vipralambha ṭ-gtra in
$\textit{Madhurya}$ guna because it becomes the cause of deeper captivation of the heart\textsuperscript{39}.

\textbf{Abhinavagupta's} view according to which rasa is only consciousness. i.e. the self when it becomes free from the veil of avidya it is self-luminous and is of the nature of bliss. The connoisseur because of the Portrayal of vibhţya, anubhţva and vyabhicţribhţva by the masterly hand of the poet, views them not as belonging to individuals but in a unified way and there arises an integrated mental state.

It is prevailed over by Satvaguna. It lifts up the veil of avidya that conceals the true nature of the self which is self-luminous, consciousness and bliss. It is rasa. One bursts in to tears on listening or to witnessing a $k\acute{\text{v}}\acute{\text{y}}\acute{\text{a}}$ wherein is predominant not because of grief or sorrow but because of the joy of the experience of the self\textsuperscript{40}.

\textbf{Jagannţha} concludes by saying that this is the greatness of the $k\acute{\text{v}}\acute{\text{y}}\acute{\text{a}}$ of superior type that grief or $\text{\grave{o}}$oka portrayed therein although not delectable in ordinary experience gives rise to extra empirical aesthetic delight\textsuperscript{41}.

\textbf{Jagannţha} is of the view that the function of a $K\acute{\text{v}}\acute{\text{y}}\acute{\text{a}}$ of superior type is to give rise to extra-empirical pleasure and at the same time check the manifestation of sorrow\textsuperscript{42}. It comes to this that Karu$\acute{\text{r}}$arasa too is delectable like $\text{\textsuperscript{1}Rngara-rasa}$. 
In the world sorrowful incidents lead only to sorrowful feelings. In कृष्ण, however, they give rise to delight. There is a dictum.

''अंधकार ' according to this even जुघुस् may lead to delight due to the skill in the portrayal.

How does one account for delight in करुणारसा? The aloofness of the spectator while enjoying रसा acts as a buffer and prevents him from suffering even though there is generalization of विभवा etc. The skill in the portrayal of emotion, delineation of characters, incidents and descriptions result in चमत्कार and delight. And the explanation offered for the enjoyment is the great theory of catharsis. There is purgation of the negative emotions of the spectator while watching tragedies. Due to the working out of sorrow, anger, depression or hate, the spectator is left with relief and good feelings.

Bhवस of the Pathetic Sentiment

According to the नायकृत्रिम of Bharata the भवस of करुणारसा are thus:

स्थंत्रभवस of करुणारसा - grief or sorrow

ि लंबना विभवस - such as affliction under a curse, separation from dear ones, loss of wealth, death, captivity, flight (from one's own place).
**Uddhāpana Vibhūva** - dangerous accident or any other misfortune.

**Anubhūva** - such as shedding tears, lamentation, dryness of the mouth, change of colour, drooping limbs, being out of breath, loss of memory.

**VyabhicāriBhūva** - Discouragement, weakness, Anxiety, sickness, recollection, despair, stupor, Insanity, distraction, Epilepsy, depression, indolence, death like stupor apprehension, Fright etc.

**God of Karu´arasa** - Yama

**Colur** - ash coloured.

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The pathetic atmosphere of the Mahābhārata in the following verse.
Yudhishthira says

that fie on the usages of kṣatriyas, might and valour, and wrath, since through these such calamity has overtaken us.

He has become agitated with sorrow filled with disgust (Nirveda)

Nirveda wells us tattvajñāna

Karu´arasa in Mah¢bh¢rata

In Mah¢bh¢rata 1 āntarasa is the A¬garasa. The second A¬garas is Karu´arasa. The Strāparva is full of Karu´arasa.

The second stage in the delineation of the sentiment in the Mah¢bh¢rata is reached when we came to realize the main sentiment embodied in the Strāparva.

The poet critic Viñvançtha Kavirçja rightly remarks that if one wants to realize what the fullest development of the pathos is, one should look into the Strāparva of the Mah¢bh¢rata.
The War between the Kauravas and the Pávavas ends in a common calamity. The victor and vanquished both are sorrow stricken and their enmity ends in mutual sympathy and forgiveness, under the impact of the paramount feelings of utter distaste of life.

The poet of Mahábhárata, with a view to presenting the sentiment of quietude, presents the sentiment of the pathos which has remained inimitable in the classical poetry.

The word oka meaning sorrow has been used at many occasions.

The aesthetic pleasure of the pathos is afforded, in fact, by the delineation and the organisation of the essential factions - lambana vibhása, uddhápana vibhása, anubhása and vyabhícéribhása i.e. Dhátaráya says that rent is my heart to pieces at the news of the death of Duácsana and Kará.

The word lambana vibhása - the death of Duácsana, Kará and others.

Uddhápana vibhása - On learning that Dhátaráya was going to perform the funeral rites of the Kuru warriors slain in the battle field.

Anubhása - Dhátaráya curses his destiny like a man in the street.
SaṣṭriBhūvas - Dhataṛa faints and weeps like an ordinary man in affection.

Vyabhicāribhūvas - death of sons, and warriors through the feelings of Nirveda etc.

Kar´a & Karuna

Though Vparasa and Sneharasa are in Kar´a's life, major part of the life is in Karu´arasa. In the end of the Strāparva the water rite is performed.

Dhataṛa after consoling himself started conversing with Yudhiṣṭhira. He asked, ""Pc´ava. How many have died in the war? What plight did they attain?"" Yudhiṣṭhira told that 76 thousand crores of warriors had died and thousands of warriors were missing. The souls of the dead attained svarga (Indraloka).

With the help of Sudharma, Dhaumya, Saśayya and Vidura. Pc´ava performed the last rites.

Ladies cried loudly. Kuntā came crying. She told Pc´ava to perform the water rites for her elder son Kar´a. She also told that he was their elder brother. He was born to her through Sun God.

Pc´ava became very sad after knowing this information. Yudhiṣṭhira became deeply worried. Breathing like a serpent, he started talking to his mother. ""Why have you concealed the truth that Kar´a is
our elder brother? Your action turned the situation like closing the fire with a cloth. You became responsible for our destruction. Alas! Is there any cruelty more than this? Since you have not revealed the secret we are spoilt utterly. This sorrow pains us more than the sorrow suffered by us by the loss of children and relatives'.

Then the performed the water rites as prescribed by the śāstras.

Then he brought the ladies to the bank of the Ganges and told "We killed our own brother. Hereafter let ladies can't keep any secret in their minds". Then he walked along with them in the bank of the Ganges.

Here the Bhūvas are:

\begin{itemize}
\item \textit{lambanavibhūva} - Karúra
\item \textit{Uddāpanavibhūva} - battle field.
\item \textit{Anubhūva} - Kunti revealed the truth and cried loudly.
\item \textit{Saścīribhūva} - tears.
\item \textit{Vyabhicīribhūva} - Nirveda, Viṣada, Vyasana etc.
\item \textit{Sthūyibhūva} - Oka.
\end{itemize}

According to the Naśya śāstra \textit{lambanavibhūva} of Karúraśasa are - Separation from dear ones, loss of wealth, death, Captivity, flight (from one's own place), (dangerous) accidents or anyother misfortune.

In Naśya śāstra three kinds of the Pathetic sentiments viz.\textsuperscript{43}
(1) that rising from obstruction to lawful deeds.

(2) from loss of wealth

(3) from bereavement.

Karuna rasa about in Kaŕa's character

Separation

Kaŕa was separated from his mother at the incidence of his birth by his mother herself. He lost the affection from his mother which is enjoyed by all human beings.

The birth was the main reason for all his sorrows. Here we feel the Karúarasa (ºoka) only that rising from obstruction to lawful deeds.

In the Ra¬gaman²apam he was separted from other princes by citing his birth. He was crowned as the king of ""A¬gadeºam'' (bandha) by Duryodhana. Thus his conscience forced him to be loyal to Duryodhana. Since the secrecy of his birth doesnot known to the world till his death. He was separated from others. Here also Karúarasa exhibits. Duryodhana's captivity here. Having seen this Kunti swooned.

In Draupad¤ Swayamvara also he was insulted by Draupad¤ as ""Sj taputra''. Thus he was separated by other kings
(princes). So Kar’a’s mind was full of oka. Here also it creates Karu’arasa.47

His charioteer ¹alya often insulted him by pointing out his birth, his valour etc. Thus ¹alya discouraged and insulted him.48

Before the battle, Dh¨tar¢¾°ra organised a meeting. Bh¤¾ma gave Kar’a the post of "Ardharatha", which is inferior of the posts, "Atiratha" and "Mah¢ratha". Insulted by Bh¤¾ma he takes the "vow" that he will enter the battle field only after Bh¤¾ma leaves.

After disclosing him as her son, Kunt¤ asked him that he should not kill four of his brothers only Arjuna. For him too, he should use "N¢g¢stra" only once. These are the barriers posted for his valour.49

Loss of Wealth

"Curse' is also one of the aspects (vibh¢va) of Karu´arasa. Brahm¢stram learnt from Paraºur¢ma was of no use for him. Since Paraºur¢ma cursed him that he would forget the knowledge at the time of launching.50

Another Curse

In the kuruk¾etra war, the wheel of his chariot plunged in the mud and was not brought into original position by the curse uttered by a Brahmin.51
Loss of Wealth

Lossing the wealth is also an aspect of Karu´arasa. This incident is the highest or unequal loss of wealth.

Indra came in the disguise of a Brahmin and prayed him to give him with Kavaca and Ku´² alas (The armour attached to his body and ears with Ku´² alas). So Indra has separted the armours which were protecting his life.

Loss of Weapon

While fighting with Gha°otkaca, he was forced to use āakti weapon which he kept for killing Arjuna. Since it cannot be used second time he lost the hope of killing Arjuna.

Bereavement

He lost his son Vr¾asena in the battle who fought with rivals protecting Kar´a. Bereavement of family members comes under Karu´arasa, soka sth¢yibh¢va.

He lost his life by donating the shields which covered his body and by donating his “Pu´yakarma”. He was made powerless by others before hand he enters the battle field. Kunt¢s request also obstructed his volour. So he was driven to go to death by circumstances or fate.

The Kar´a’s life each and every incident has been depicting Karu´arasa.
CHAPTER - IV

RASA

1. N° 6-32

2. Ibid 6-17

3. Bctlabodhinś P. 112

4. N° PP. 623-676

5. [d^md mX rZ n§ g§ ŸY mV 3 a g h' a Ē' mX : {Z i'n {im A na mn : RG, p.1 2 g B h g§ m§ : g§ ŸY : Z Q A na m§ rU no a Ē' mX : a g : {Z i'n {im A na mn : g m m(O H sH' V V" nd Z nē' H sX nō d e mV 3 H sW {d e y Q s E g h V mX mē' mU" d g mX A mō d mX B {V {d e 6 : Candrikś p.129

6. V o|h [d^md mX ' : A V ĖH sNa U A V ĖH sN' A V Ėg h M na ēsN mA {n H sN' {e j mX à mn H špē n V m H §{m g YV : gH'sH{H' Éd b g m m(O H s$ # Ñ V Z d m' {X }# YV V X mV ; H sN jé V a d } (V : Ÿa AB, P.273.

7. [d^md mX {^ : H sPÉI a n A H sPÉI V ' m } W V ; g§ m§ mV . A Z y mZ mV ; a g h' a Ē' mX : {Z i'n {im A Z d} {V : Z Q mX m m j oB {V e 6 : Candrikś p.129

8. n a mj k mē h' A M ĖH sNa éÉ d ÉM A în j oA é (M W o 3 ) Ÿa Ibid p.125

9. [d^md mZ w nd i ' : M m(A U m) g§ m§ mV ' g a H sR g m mU nē H sV ' m§ m§ mV ' Z nd H šé d i ' mn m a W " nd Z mV ' a g h' h W me ' n (V V - g id nB 6 sA H sN{e V ŋ d nē' mZ Y X m h śn h' , (Z i'n {im ' m§ m ' Z g m H sNa W l Ÿd ' H (V V Ÿa Ibid p.128

10. [d^md A Z w nd ' i ' : M m(A U m) g§ m§ mV ' Z nd Z m d e d h' mV ' X nd mV ' a g h' A Z d} W R X W ' YV a Ē' mU nē Z m (Z i'n {im C Én' ) m 6 Ib d p.128

11. n a V - a mj A ĖS mH _ (H Z m ŋ d mē' Z X W ' YV mX mV mē' m ) m h r e H sV b } (H d î H šå E' mX X ' X W - nd : mZ g : H sH' mV ' Z nd Z mD Y m {e b j U (d î V b m nb r a g : Ÿa Ibid p.120
27. E VY mH 'Hsì 'b më 'a g 'n 'à È 'n 'mZ og a {U 'ôV i 'm h m od m, aV mY m A Y 'I n 'ô g mZ mV H à AB
28. E H sma g: H ës U Ed [Z {I m n 'm(O V : n W H ën W [} d l 'V ë d d V mZ H Ys A nd V = w V a g 'mpY ëd H sma mZ ë 'm mo 'W m g {b b ë d h V ëg ë h V ë 2Y 6 C ë na a m W [a V ] 3-47
29. H ëm 'i 'n É 'm g: E d mW ë V W m W m(W H ëd o n a m ës H ëm mY ëV {d 'n m m É W : e m ës: ë b m ë sEd 'A mY V : Ys & DA., 1.5 P.26
30. V m à J A ën K ë (X V m Z w nr H ëd : H ëb ë ënh a U n ' ë m W : [Z 'mX {d ën s d X e Â mÉ mW : ë b mb sEd 'A mU V 'n 'e mn s: Ys & RV, 14-7 0
31. g d b ë b W è 'n Y vo og mY ë d mY 'm aU : e g: e a È 'm g m ë I a[v 'ë W 'm mZ ] V ëd {n Ys &
32. a mW 'm Z 'ë ë è ë ë d Z ëg rV m Z ëm {O O m V : B ëe r 's . A b ë r : [Z X H W 2 A {n n nd H s 2 Y 6 (Ramayanam-ì ra' yakçn a 67 - 24, 25
33. V pì Z 3V w Y u r X dr 'înh ë 'm ] ë ë W b r . 2
....................... à {d e Y V r 3 ag mW b 2 Ys & Uttarakç'2 a, 97-20/21
34. Ibid, 3.47
35. g d 8 X A Z ë d H n Z à È 'ì A 'èm H n H ë(W {a 's A â 'm 'mZ m ë & UR, P.271
36. ë '}I '8 'X O r{d V m h m o X 'øH s {Z H V m Z h p V ë mñYs RV, 8.46
37. B Y X V R . u m 2 A ë H ës U E d a X ë ë o Ys Avaloka on DR, 4.6 7
38. a X ë ë H ëm 'O ë ë 'b mn H ës U 'd ag : Ys RT, P.18-20