

Chapter II

RASA THEORY WITH REFERENCE TO BHARATA'S NATYASHASTRA

The core of the Sanskrit *Natya* theory is the commencement of "*Rasa*". Each theatrical appearance was aimed at evoking in the minds of the spectators an exacting type of aesthetic knowledge, which is described as "*Rasa*". The concept of "*Rasa*" is the most important and important involvement of the Indian mind to aesthetics. The study of aesthetics deals with the realization of beauty in art, it's appreciate or delight, and the alertness of joy or *Ananda* that accompanies an knowledge of gorgeousness. *Rasa* has no equivalent in word or concept in any other language or art of the world up till now known to us. The closest elucidation can be 'aesthetic enjoyment'.

We do come across the point out of *Natasutras* of *Silalin and Krishasva* by Panini, earlier to *Bharata's Natyashastra*, yet, it is only *Bharatamuni*, who seems to have specified a scientific study and codification of the perception of *Rasa*. *Bharata* says that *Natya* is the replication of life (*lokanukruti*) wherein the different human emotions have to be spectacularly glorified (*bhavanukirtanam*) so that the spectator is able to flavor the portrayed pleasure and pain (*lokasya sukhaduhkha*) as

Natyarasa. This Rasa knowledge will think about and make clear to the spectator who hence becomes the '*Rasika*'.

The word *Rasa* is resultant from the root '*rasah*' meaning sap or juice, taste, flavor, enjoyment. The extort of a fruit is referred to as '*rasa*,' which itself is the core of it, the crucial flavor of it. The 6th and 7th chapters of the *Natyashastra*, identified as the *Rasadhyaya* and *Bhavaadhyaya* respectively, collectively convey the idea of the *Bhava-Rasa* theory of Bharata, and have hence become the foundation for all negotiations on aesthetics, as well as the most sparkling involvement of *Abhinavaguptacharya*, whose *Abhinavabharati* remnants till date the best explanation on the *Natyashastra*.

"*Bhava*" is resultant from the root '*bhu*'-*bhavati*, that is, 'to become', 'to come into subsistence'. Bharata gives a fundamental value to *Bhava*, saying '*bhavayanti iti bhava*', that is, a thing or psychological condition that brings its alertness or makes one conscious of it, which pervades one like a meticulous stench.

Bharata divided the *Rasa* under eight types (*ashtarasa*) and gives the resultant *Bhava* which gives rise to the *rasa*. These are known as *Sthayi Bhava* or pervading stable emotion. They are *rati* (love), *utsaha* (heroism), *krodha* (anger), *hasa* (mirth), *bhaya* (fear), *shoka* (grief), *jugupsa* (disgust), and *vismaya* (wonder). The resultant eight *Rasa* are *sringara* (amorous), *karuna* (pathetic), *raudra* (furious), *bhayanaka*

(horrific), hasya (humorous), bibhatsa (repugnant), vira (valorous), and adbhuta (wondrous). There are three types of Bhava, namely, Sthayi (eight types), Vyabhichari (thirty three), and Satvika (eight), totaling to forty-nine. The Satvika bhava are the physical manifestation of intense emotion. They are sthamba (petrification), sveda (perspiration), romancha (horripilation), svarabheda (voice change), vepathu (trembling), vaivarnya (facial colour change), asru (weeping), and pralaya (fainting). It is an amazing analysis of human emotions put in a nutshell !

Vibhava is the root (karana), the chief motivating reason being termed as alambana vibhava and, the environmental factors that are supplementary causes termed as uddipana vibhava (excitant). Anubhava is the resultant physical response through action, word and facial expression that follows (anu), as the impact of the vibhava. The thirty-three vyabhichari bhava (also referred to as sanchari bhava in some editions), are momentary, fleeting emotions based on emotional states of the mind. Numerous such emotions pursue one after the other, one replacing the other, intensification the sthayi bhava at each stage, till in conclusion the sthayibhava is established and there is 'Rasanubhava'. Rasanubhava just as in music a procession of notes in certain combinations reveals a characteristic melodic whole or raga; in the same way it seems that the demonstration of bhavas reveals rasa as an aesthetic whole.

Bharata says that Bhava and Rasa are commonly reliant. The entertainer or maker, be it an artist, musician, vocalist, composer, or theater craftsmen, should be aware of the sthayi bhava and the rasa that they are determined to launch. This will help them understand their 'siddhi' from first to last 'Rasotpatti'.

The Indian theory of Rasa, In light of which, I propose study of Literary works of Thomas Hardy, forms the very core of Indian aesthetics. The field of critical evaluation of Sanskrit and related literature was dominated for a long period of time by the aesthetic theory of rasa. This theory developed in nearly two thousand years of Indian contemplation on Art, Drama and Poetry. The significance lies in the fact that it is not only a theory of aesthetic or literature, but a living principle governing the whole life. It is the greatest achievement of the civilization as it presents a unique crystallization of art, philosophy and psychology and with the development of modern psychology, its value as a poignant system of criticism reaffirmed, supported by many eastern and western critics.

The key conception of Aesthetic theory is that of '*Rasa*' and the term occurs normally in Vedic texts giving different interpretations to the word. In Rigveda, the word '*rasa*' is found in the sense of water, some juice or cow's milk. It also meant the core or flavour. The Atharva veda extends the sense to a better meaning, the sap of grain and taste. In

Upanishad *rasa* stands for the core or epitome and self-luminous consciousness through the sense of taste in at places conveyed. In Sanskrit other than the Vedic, the word, 'rasa' is used for water, milk, juice, essence or tasteful liquid etc.

There are many references of the word 'rasa' in the Vedas and Upanishadas. In the Rigveda and Atharvaveda there are several hymns in praise of *rasa*. In Atharvaveda *Kapittha* or wood apple is regarded as the counter part of the moon on the earth. In ancient Sanskrit, mythology the moon was regarded in the Lord of all medicines. The wood apple (*Kapittha*) was also identified with *rasa*. It was believed that it cured many-diseases and ailments.

In *Taittiriya* Upanishad, it is said that one who obtained '*Rasa*' is happy and blessed with bless. Bharatamuni claims in “*Natyasastra*” that *natya* were created by Brahma himself as the fifth Veda. He borrowed subject or theme from Rigveda, songs from Saamveda, historic representation from Yajurveda are the sentiments from Atharvaveda.

The material aspect of the meaning of '*rasa*' is emphasized in Ayurveda, the ancient Indian structure of holistic remedy. Here '*rasa*' denotes a certain white liquid extracted by the digestive structure from food. Its main seat is the heart. There is a exposition called *Rasayanasastra* in Ayurveda which moves round the *rasa*. Mercury which is also called *rasa* is very important. It is quite vital and useful in

the functioning of the body. In Sanskara's commentary, the word '*rasa*' has a spiritual aspect. It means a kind of spiritual bliss. It is innate in one self and manifests itself even in the absence of external, it aids to spiritual bliss. It emphasizes the fact that the bliss is non-material. It is intrinsic, spiritual, or subjective. As such, the experience of *rasa* has been likened to the experiences of yogis and spiritual seekers.

In Ayurveda, *rasa* is regarded as one of the basic *dhatu*s or elements in the human body. In Ayurveda, it is used as mercury (*parada*). In Ayurvedic therapy, it plays a very important role in curing many diseases. The medicine '*makardhvaja*' was prepared by researchers by Ayurveda by using mercury (*parada*) as its base. These medicines were classified into *Kastandhasi* which means that they were prepared from vegetable world and ragayana.

In philosophical systems also, the word '*rasa*' has been used. In *Samkhya*, it is believed that *prakriti* give rise to five *tanmatras* of sense organs. They are *sabda* (word), *sparsa* (touch), *rupa* (form), *rasa* (essence/sap) and *gandha* (smell). It is mentioned that the world are made of five basic elements, *akash* (space), *vayu* (wind/ (air), *tejas* (light) *ap* (water) and *prithvi* (earth). They are called *Mahabhutas*. *Rasa* gives rise to water, the liquid element. Bharata in *Natyasastra* says that the word '*rasa*' was borrowed from Atharvaveda. He uses it in the context of stage drama. *Bhamaha* and other *alamkarins* called it the nature of

poetry. Others referred to it as *dhvani*-the sound or suggested meaning in poetry of drama.

Bharata had presented his theory of *rasa* mainly in the context of a stage drama. However, it applies to all works of art and in particular to poetry. The different critics and commentators understood *rasa* in different contexts and interpreted it differently. In the age after Jagannatha, the concept of *rasa* came to be understood as an emotion that arose in the mind of the *bhavas*.

Artistic appreciation was regarded as an artistic enjoyment. It was considered *alaukika* (non-worldly happiness or ananda). It was called *Brahmananda sahodara* (equal to the realization of Brahma). *Rasa* was thus identified with *rasasvada*, the bliss.

There are various factors that help the viewers to feel the aesthetic pleasure such as the purpose of poetry, the status of mind, relishable state, nature of *rasa* and four kinds of knowledge. According to Indian *acharyas*, the purpose of poetry is to impart this experience. Bharata says that dramatic performances gives pleasure to those who are unhappy, tired, bereaved and even ascetic. It helps in promoting good ends of life- both worldly and non-worldly. Aesthetic experience provides both perfect mental balance and ultimate salvation.

In Indian aesthetics, this *rasa* or *ananda* is understood as *Kavyananda* or *Rasaananda*. Ananda is closely associated with *rasa*

which is the soul of Kavyapurusha. Rasa is far greater than the world because the world does not possess such, *rasa*, or *ananda*. Acharya Mammata therefore called the creation of the poet far greater than that of God.

According to Indian aesthetics, there are five aspects of status of mind viz: (1) *Sirsti* (creation) (2) *Stithi* (preservation) (3) *Samhar* (transformation) (4) *Tirobhava* (diffusion) and (5) *Anugraha* (grace). These statuses of mind are involved in the composition of a poem. Here *stithi* denotes objects of inspiration. *samhar* indicates expression. *Tirobhava* is a resulting *stimulation* and *anugraha* is the manifestation of the universal rhythm.

All of us have *sthayibhavas* or basic mental states. They are permanent emotions. The process of enjoyment of drama or even poetry changes from *laukika* into *alaukika*. That is the reason why the spectator gets ananda even when he watches sad incident and weeps. *Rasa* melts and liquefies *rajas* and *tamas*' When *Rajas* and *Tamas* are melted, the *chitta's* limitations are removed. The liquefaction of *chitta* takes place due to the mixture of *rajas* and *tamas* which become subdued for the time being and paves way for *sattva* guna to immerse the inner consciousness.

Sahradya is one who is an avid reader of poetry. He possesses extra-sensitive, mirror like mind' He identifies himself with the poet. He is attunes to the heart of the poet' Dimock says that Indian poetics has

taxonomic approach to the psychology of emotions. Taxonomic involves the impersonal aesthetic delight. There are several resemblances to T.S. Eliot's theory of objective correlative and *rasa* theory. T.S. Eliot believed that certain objects, situations and images can create and evoke certain emotions in the readers. *Sahridaya* can also feel such emotions and connect himself with the characters in the drama or narrator in the poem.

Thus the essence of *rasa* is a pleasure which is beyond personal ego. The aesthetic experience is impersonal, generalized and objective. It has unbounded beatitude that transforms *Sansara* into *Niravana*. It is like the joy of *Samadhi* available to Yogis.

However, the history of *Rasa Theory* is complete with controversial speculations and different interpretations. In classical Sanskrit literary criticism itself, we find mystifying mixture of critical theories. What is more significant is that some of them are found, though with a dissimilar emphasis in view of different literary and critical situations, in contemporary literary criticism of the West also.

It is not understood by those who are learned merely in grammar and lexicography. It is understood only by those who have an insight into the true nature of poetic meaning and Abhinavagupta's definition of a *sahridaya*. Responsive critics are those mirror-like minds have become completely clear by dint of a constant and close perusal of prosaic works

and as a result of which they acquire the capability to share creatively what is described and to manage a heartfelt reaction within themselves.

If great poets are rare, rarer are perceptive critics. In the history of the world's literature on poetry these two figures, -Anandavardhana and Abhinavagupta- stand out as two peaks of Indian thought as they combined in themselves the all too rare endowments of creative poetry and meticulous learning, sensitive taste and penetrating philosophy. Not all the library of critical works today on poetry and drama including the specialized advances made in the psychology of literature and aesthetics, structural stylistics and semantics, etc. can render their vital findings outdated or anachronistic; for they touch the vital mainspring of all art-creation and art-appreciation. That mainspring or pivotal point is rasa. That it is one of the mainly misunderstood and misinterpreted concepts, both by medieval schoolman in India as well as modern Sanskritists, would be an understatement, judging by the amount of works which have appeared on the subject up-to-date. Not a little of the mystifying perplexity is due to some mistranslations in English of key-words in Sanskrit.

A study of the rasa theory in an entirely historical-critical point of view, in segregation from the total thought-complex of the great theorists, cannot but lead to inconclusive and misleading results. It is planned in this short paper to re-examine just one or two most crucial constituents of

the rasa theory, and indicate its implications in a way which will substantiate its relevance to the study of all literature, modern literature not excepted.

We often come across English words like instinct drives, propensities, emotions, moods, feelings, sentiments etc. borrowed from modern psychology, to designate the Sanskrit technical terms, *bhava* and *rasa* in their multiplicity'. We also find words like 'art-experience,' 'aesthetic experience,' 'aesthetic contemplation etc. as descriptions of the trained reader's enjoyment of literature. The former are common to life-experiences also; while the latter are prominent in the appreciation of the fine arts. But none is sure how they differentiate life-emotion from art-emotion.

Allied to this confusion is the lack of clarity in our understanding of *vibhavas* and *anubhavas*, *sthayibhavas* and *vyabhivacaribhavas* as also of *bhava* vis-a-vis *rasa*. As a result, the very seminal explanation of the aesthetic process as involving *sadharannikarana* becomes distorted and difficult to accept. It might be right to refer in this connection to the brilliant and closely-argued paper by Prof. R.B. Patankar entitled "*Does the rasa theory have any modern relevance?*"¹ published in the prestigious journal, *Philosophy, East and West*. *Rasa* is a superstructure resting on one or two foundational pillars. Remove the pillars, and the whole structure goes to pieces.

Prior to embark upon setting down the basic passages relevant to a proper understanding of the *rasa-theory* from the master Abhinavagupta himself-passages not only from his well-known *Alanklara* texts (*Locano* and *Abhinavabharati*); but also the ignored and almost unknown philosophical texts- quote one or two passages as representative of modern critical thought and practical criticism. These two approaches appear to come closest to the ancient thought of Abhinavagupta.

Here to cite the before the next passage, let me set beside this the aphorism of Anandavardhana- *'If the poet be suffused with emotion, the entire world of his creation will be pulsating with rasa,' If he should be devoid of it, the entire World of his creation too will be dry and inspid'.²*

Here is Abhinavagupta's exegesis of *Srngri*. 'The poet should be taken to be suffused with the delectation of the various ingredients of a love-situation as found in literature; one should not wrongly understand that he must be a voluptuary running after women in life. Further, the word *Srngri* here is really indicative of *rasa* in general.

Anandavardhana and Abhinavagupta thus are well aware of the distinction between what Maritain would call 'creative' emotion and T. S. Eliot would call 'significant emotion' on the one hand and 'brute emotion' or raw emotion of everyday life, The former is a singular feature underlying all creative writing; while the latter belongs to the private lives of people as particular individuals with their worldly love-

hate complexities. It has to mentioned that this has not been particularly noticed by Sanskritists, when Abhinavagupta regards *kavi*, and *sahrdaya* as two poles of the same creative power.

The adjuncts *nija* and *sva* governing *rasa* in both deserve further notice. But we shall take them just for mention. The creative afflatus called *rasa*, *karuna*, here, overflows spontaneously and takes the art-form of a *sloka*. The creative *rasa* then is existentially co-terminus with the created art-form itself.

The poet's creative soul which delights in *rasa* shines bright when it finds. a ready reflection in the clear mirror of word and meaning, a mirror embellished elegantly by literary qualities like perspicuity and power. The poet's *rasa* is a lamp and his creation a mirror which adequately reflects the lamp-light It has nothing to do with the creator's private emotion which his diary might record. Abhinavagupta emphatically asserts :

'One should not take it as the personal sorrow of the sage'.³

'Why?-one might ask. Abhinava's answer is “*If it were personal sorrow on his part, Anandavardhana would have no reason to regard rasa as the atman or soul of literature. For, no sorrow-stricken person turns suddenly Creative like this*”.⁴

It is clear that whatever be the worldly emotion in question-love or sorrow-, the creative state of *rasa* is identical in each case; that is why the

poet and the critic can both share in that 'tragic pleasure' which is not at all a paradox. Only this common *rasa* state, which is creative through and through, and underlying all worldly emotions, pleasurable or otherwise deserves the status of *atman* or life-essence of literature. In the Words of T. S. Eliot, it is significant emotion and in the words of Jacques Maritain, it is 'creative emotion.' *Rasa* is absolutely impersonal and free from worldly associations, and is consummated only with the creation of the art-object. *Rasas* should not be mistaken for life-emotions which are raw emotions or brute emotions, which have no place in literature.

Further relevance to modern literature, discerning in a passage from W. H: Auden. He describes Wagner's music almost in the same language that Abhinava uses to describe Valmiki's expression of *karuna rasa* :

In the expression of physical suffering, the suffering of unrequited love, the suffering of self-love, the suffering of betrayed love. the sufferings, in short, of failure Wagner is one of the greatest geniuses who ever lived. But only in the expression, 'the imitation' of suffering. Happiness, social life, mystical joy, and, success were beyond him.⁵

The Romantic Movement in the West advocates the autonomy of the poetic-art; and raises its banner of revolt against conformity to any external norms. It makes the poet the 'unacknowledged legislator of the world'. Anandavardhana too asserts in the same strain:

In poesy's unlimited estate,
the poet is the Creator sole !
As he pleases, so things mutate
in this universe whole !⁶

His poet obeys no law which is not intrinsic to his inspired vision. This law itself is the integral norm of propriety (*aucitya*) to *rasa*. It is at once a-logical and a-moral. Any theme is grist to the poet's mill. What makes it aesthetically viable and valuable is only *rasa-aucitya*. That is the reason why *rasabhasa* has an honoured place alongside of *rasa* in literature, according to Anandavardhana and Abhinavagupta. The latter insists on the condition that the *sahridaya* should be free from inhibitions imposed by his personal beliefs and unbeliefs, to make his response genuinely aesthetic. Against the background of Auden's penetrating analysis of experience, it will be easy to see how the Indian conception of thematic 'rasadis' alongside of the over-all creative *rasa* is both meaningful and Significant, The former are governed by the law of unity, symmetry, harmony, and propriety while the over-all *rasavesa* or creative afflatus is a law unto itself. The question of the poet's belief is not

brought into literary criticism or value, judgment. What is ever insisted upon is the commonality of interest between the poet and his reader, since art, by definition, is a shared thing. This is a point admitted by Auden also. If it cannot be shared, 'poetry would be no more than a personal allegory of the artist's individual dementia, of interest primarily to the psychologist and the historian'. Some ultra-modernist literary trends in western literature seem to be experimenting with this extreme idea. But the other extreme would mean a photographic copy of the accidental details of life. The *rasa-theory* holds a golden mean between the two, because its recognition of navarasa is wide enough to do justice to all the major emotional experiences in man's life, with an underground connection involving one of the four *purusarthas* or life-values, in an unobtrusive manner though.

Rasa or the knowledge which is one of wonderful appreciation and which arises only in the wake of an overpowering knowledge evoked by the (represented) multi-feeling multipart, comes to be termed the spirit of verse. Even direct perception of beauty in nature cannot yield the kind of supreme *rasa* or aesthetic delight which only the representation of it by a consummate poet can give by virtue of his creative or artistic power. Because of this process of aesthetic empathy, things presented by the poet's creative Bower acquire a vividness which is indeed far greater than that of things directly perceived.

Now we take up the meaning *tanmayi-bhava*, It is considered as the master-key utilized by both *Bhatta-Niyaka* and Abhinavagupta in elucidation the apparently unexplained nature of *rasasavada*. It is a synonym of *hrdaya-samveda* as well as *sadharanikarana*. To take the last in separation from its Kashmir Saiva circumstance and to attach it contemporary meanings like 'universalization' is not necessary by the texts.

Even in modern Western aesthetics, the traditional conception of the 'aesthetic object' as anything g towards which a certain disinterested attitude is adopted, is in trouble as Richard W. Lind demonstrates in his article entitled 'Attention and the Aesthetic Object' in the Journal of Aesthetics and Art Criticism. He had referred to several studies of that time as converging to this conclusion. He comes to the conclusion that the term 'aesthetic' is vacuous and that "aesthetic objects are not merely illuminated by attitude; their very structure and texture are both constituted and made comprehensible by discriminating concentration. Spontaneous elicitation of attention is its distinguishing feature. To *Richards* there is no aesthetic sentiment peculiar to art: "*When we look at a picture or read a poem or listen to music, we are not doing something quite unlike what we were doing on our way to the gallery or when we dressed in the morning.*"⁷ Even art-critics like Roger Fry have shown how transmutations of sensations of experience take place in art. Our

reaction to works of art is a reaction to a relation and not to sensations as such or even to objects or persons. The crude psychology of I A. Richards has been discarded long ago by philosophers like Maritain. Here this is worth mention that all the time to highlight the fact that *rasa* as explained by Bhatta Nayaka and Abhinava does not exist outside the percipient. It is to be discovered or intuited within by an inward directed process, which is non-empirical and hence called *alaukika* or *lokottara*; these terms should not be interpreted as super-normal because intuitive apperception is quite a normal feature in all aesthetic contemplation.

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Rasanispatti and Rasavada

Bharata in his Natyasastra discusses rasa in detail. He also discusses Rasanispatti and Rasasvada. Rasamspatti means the generation of Rasa and Rasasvada is the process of appreciation. Bharata says that through

the sthayibhava of vibhava, anubhava and vyabhicharibhava, rasa is generated. It is the process of creation of rasa. The other process is the experiences of tasting of rasa. The produced rasa is tasted which is also called 'siddhi'.

Some place ananda as the result of rasasvada. In fact, rasa is produced at the end of the process of rasanispatti. In the 8th chapter of Natyasastra, Bharata says about drsti of rasa, sthayibhavas and bhavas. These drstis are connected with actors. In techniques of stage production, music is employed in the drama. Music is not in the mind of the spectator. Bharata says that svaras are obtained in the rasas. Bharata also adds that siddhi is evoked by different rasas which suggest that rasa is different from siddhi.

In chapter of Natyasastra, colours have been associated with different rasas. They are as follows:

1. Sringara - Black
2. Hasya - White
3. Karuna - Brown
4. Raudra - Red
5. Vira - White
6. Bhayanaka - Black
7. Vibhatsa - Deep Blue
8. Adbhuta - Yellow

SRINGAR RASA THE SENTIMENT OF LOVE

Srinagar Rasa-erotic sentiment towers over all the other sentiments because it is the most important instinct in mankind from the very beginning of civilization. Anand-Vardhan considers this *Sringar rasa* based on erotic sentiment as the sweetest and the most delicate of all the *rasas*. Bharata divides this sentiment into two kinds. *Sanyoga Sringar*-love in union and *Viyoga Sringar* love in separation.

When the lovers enjoy the companionship of each other' their very proximity fills them with great happiness. In *Sanyoga Sringar* the lovers are objects-*Alamban* of the emotion of love. Moonlight, loveliness of acclaimed and gardens are the excitants-*Uddipan vibhavas*. Moving of the eyebrows, sideways glances and kisses are the consequents-*Anubhavas* of this sensation. The *Sancharibhavas* of this sensation are all the momentary feelings leaving rashness death, idleness and anxiety. The emotion of love in union is based on the foremost emotion-*Sthayibhava*-of *Rati* or love, and manifested through all other ingredients; the dominant emotion of love is relished as sentiment of love in union.

The lovers are not able to enjoy each other's company; they crave for each other. In *Viyog sringar* they continue to love even during their separation but they are oppressed by grief at their separation. Memories play the role of excitants-*Uddipan Vibhavas*. The tears etc., are consequents and 'detachment, anxiety, jealousy exertion, worry, curiosity,

sleep, dream awakening, disease, delirium, epilepsy, petrification, attachment, and death are transitory feeling -*Sanchari bhavas* of *Viyoga Srinagar*-sentiment of love in separation. The dominant emotion is love-*rati*, which is manifested through all these factors and is relished as *Viyoga Srinagar*.

HASYA RASA THE SENTIMENT OF HUMOUR

Hasya Rasa is based on the *Sthayibhava* of *Hasya*-laughter (dominant emotion). The person, who wears funny or incongruous costumes like the motley coat, speaks in a changed voice or performs unnatural or comic actions of a professional fool, is the object-*Alamban*-of *hasya rasa* as the people who see him laugh. The actions of the objects, his or her strange behavior, unusual and comic dresses are excitants-or *Uddipan Vibhavas* of *hasya rasa*. While laughing the narrowing of the eyes, the movements of the lips, the nose and the cheeks etc are the consequents of the sentiment of humour. The transitory feelings of *hasya rasa* are sleep, indolence and dissimulation. Manifested through all these constituents, the dominant emotion of laughter is relished as *Hasya Rasa* or as the sentiment of humour.

KARUNA RASA THE PATHETIC SENTIMENT

Grief--'*Soka*,'-is the dominant emotion, which is developed to the state of *Karuna Rasa* or pathetic sentiment. The loss of dear ones, through separation or death are the *Alambans*, the objects which cause grief to mankind. The memory of the departed ones is the excitants of the grief of the character and his suffering, pain and disappointment etc., are the excitants of grief of the audience or the readers, grumbling etc. are the consequents of this emotion.

Addition, epilepsy infection, remorse, celebration, despair and worry etc are the momentary thoughts which help the foremost sentiment of grief to be relished as pathetic sentiment. Vishvanath has also included detachment as one of the transitory feelings but it does not appear proper to the emotion and both attachment and objectivity cannot go mutually.

The primacy of the sentiment of pity or *Karuna Rasa* has been acknowledged both in the east and the west; in the western literature tragedy is considered greater to the humor. In tragedy there is supremacy of mercy along with fear. In Eastern literature, though there is no commencement of tragedy, yet the enormous writers, like *Bhavbhooti*, consider the pathetic emotion to be the supreme emotion.

As the leading emotion of *Karuna Rasa* is a painful one, namely grief, hence it should give pain to readers or spectators, not enjoyment. Then, how it is the medium of delight in literature remains a question.

Aristotle talks of beneficial happiness that we receive as tragic relief and Indian aesthetics talk about delight in *Karuna Rasa*.

Vishvanath, answering this problem, says that there is enjoyment in pathetic emotion as well as in the emotion of fear and hatred. The spectators or the readers prove this reality by watching a tragedy or reading a tragic novel. Nobody would see or read tragedy if pain and not pleasure resulted from doing so. Further, when the pain or pleasures giving objects are taken from this world to the sphere of poetry or literature, these painful sensory experiences are raised and elevated by the poet who creates grand tragic effects in painful situations. The result is that readers or audience relish the sentiment and smile in their tears.

RAUDRA RASA THE FURIOUS SENTIMENT

Furious emotion is an improvement of its foremost sentiment of anger. When a person looks at his enemy or at somebody who is harming others, his anger is aroused. The *Alamban* or object is therefore the enemy or the person, who awakens anger in one's heart. The actions of the purpose and his performance' etc' are the excitants or the *Uddipans* of the furious sentiment' The actions which excite anger can be insulting comments' use of force etc' The consequents, are the movement of eyebrows in anger'

The quivering of lips, raising of the arms to strike, roaring, praising oneself, a exhausting and reddening of eyes and face. tremendous anger

can lead to a direct attack on the object where potential. Egotism, wrath, agitation, pride, perspiration etc are the transitory feelings of the Furious sentiment. Helped by these constituents the dominant emotion-anger is relished as Furious sentiment or *Raudra Rasa*.

VEER RASA THE HEROIC SENTIMENT

Heroic sentiment is based on the dominant emotion of enthusiasm-*utsah*. The objects of heroic sentiment are the energies during war etc. '*Danveera*' is a person who gives alms to the poor, '*Dharmveera*' is a person who believes in doing good work and in righteous heroism and '*Dayaveer*' is a person who is sympathetic towards the people who are helpless. The actions of all these people are the excitants of heroic sentiment in the hearts of the spectators. Fighting, giving alms, doing good work and helping others are the consequences of this sentiment. Patience, wisdom, pride and romance etc. are the transitory feelings of the heroic sentiment. '*Dan Veera*'-who has munificent heroism, '*Dharmveera*'- righteous person '*Yough veera*'-bellicose and, '*Dayaveera*'-sympathetic are the four kinds of heroic persons.

BHAYANAK RASA THE SENTIMENT OF FEAR

Sentiment of fear is based upon the dominant emotion of fear. Dreadful and terrible objects are the objects or *alamban* of the sentiment of fear.

The actions of these dreadful objects excite the sentiment of fear in man. Becoming pale ,*vaivarnya*,' halting tone- '*swar bhanga*,' destruction of the mental and physical activity- '*pralaya*,' perspiration-'*swaid*' the erection of hair-,romanch' and trembling-'*vipthu*' are the consequents of this sentiment. The transitory feelings of this sentiment are repulsion, agitation, fright, doubt, epilepsy and death etc. As the dominant emotions of fear are relished as the sentiment of fear or *Bhayanak Rasa*, it is manifested through all these consequents.

VEEBHATSA RASA THE SENTIMENT OF DISGUST

Repulsion is the dominant emotion of this sentiment of disgust. Stinking flesh, blood and marrow etc, are the objects which awaken the sentiment of disgust and excitants. The consequents of this sentiment are spitting, turning away of the face and closing of eyes etc. Epilepsy, agitation disease and desire to escape the sight etc are the transitory feelings of this emotion.

SHANT RASA THE SENTIMENT OF PEACE

Nirveda-Detachment is the dominant emotion which is developed into the state of the sentiment of peace. The realization of God, transience of the world including mankind is the objects which awaken the sentiment of peace. The incidents of this moral world are the excitants of the emotion. Gautarn Buddha saw a very old man who was even unable to walk

properly, a man who was sick, a funeral procession and *Sadhu* or a holy man having a peaceful expression. When he heard that it was an inevitable fate of every human being his dominant emotions of detachment from the world were excited. Visiting places of pilgrimage, keeping the company of noble men and hearing or giving sermons are its consequents. The transitory feelings are detachment joy, remembrance of the inevitable sorrows of life and wisdom etc. Bharata does not include this *Santa Rasa* or the sentiment of peace along with the eight Rasas but discusses separately. He writes that there is a ninth Rasa namely *Santa* which is based on the dominant emotion of detachment which gives rise to renunciation. He defines the sentiment by saying that, "*There is neither pain nor pleasure nor jealousy, left in the heart. There is only a sense of brotherhood and equality among all in the sentiment of Peace*"⁸

Critics object to the existence and enjoyment of the sentiment of peace. They say that if there is neither pain nor pleasure then no one can get pleasure from the sentiment and therefore this Rasa cannot possibly be relished. But Vishvanatha says that when he talks of the absence of pain and pleasure, he means that a sort of pain and pleasure which emerge from worldly objects. Of course pain is not there but pleasure is there in this sentiment' But this pleasure is of a higher kind as it arises from the contemplation of objects which are not of this material and mortal world, That is the realization of higher spiritual truth about

life and God. This sentiment of peace emerges when all the passions or sentiments associated with this world' are no longer excited are *Santa*. This is relieved and peaceful state of mind' This peace is elevating and delightful in itself and so the Santa Rasa can be relished'

VATSALYA RASA THE PARENTAL LOVE

Vatsalya Rasa was established by Vishvanath. There is a reference of this Rasa in Bharata's Natya Shastra. But it was Vishvanath who established the *Vatsalya rasa* the dominant emotion of *vatsalya Rasa* natural love of parents for their children. Children are its object *or Alamban'*. The actions of the children their praying, laughing and jumping their limited knowledge, their way of speaking and their bravery etc" are the excitants of the parental love or *Vatsalya Rasa'*. The consiquents of this emotion are, embracing or holding the children' kissing them and thrill and tears of joy while watching them or thinking about them. Worry, joy and pride are the transitory feelings of this sentiment'

It can be said that the *Rasa* theory is one of the most prominent theories of literary criticism. As it is based upon the ten human sentiments which are common to every human being. These emotions are love, humour, Pity, anger, heroism, fear, disgust, amazement, parental love and peace. As these emotions are inherent in human beings no

literary work can be written if all these emotions are excluded. We propose to find the sentiment in the writings of Thomas Hardy novels and evaluate how beautifully these are used

RASA IN VEDAS, UPANISHADAS AND AYURVEDA

There are references to the word 'rasa' in the Vedas and Upanishadas. In the Rigveda and Atharvaveda there are several hymns in praise of rasa. In Atharvaveda Kapittha or wood apple is regarded as the counter part of the moon on the earth. In ancient Sanskrit, mythology the moon was regarded in the Lord of all medicines. The wood apple (Kapittha) was also identified with rasa. It was believed that it cured many diseases and ailments.

In Taittiriya Upanishad, it is said that one who obtained 'Rasa' is happy and blessed with bliss. Bharatamuni claims in *Natyasastra* that natya was created by Brahma himself as the fifth Veda. He borrowed subject or theme from Rigveda, songs from Saamveda, historic representation from Yajurveda and the sentiments from Atharvaveda.

The key concept of Aesthetic theory is that of 'Rasa' and the term occurs frequently in Vedic texts. In Rigveda, the word 'rasa' is found occurring in the sense of water, some juice or cow's milk. It also means the essence or flavor. The Atharva Veda extends the sense to the sap of grain and taste. In Upanishads, rasa stands for the essence or quintessence

and self-luminous consciousness through the sense of taste in at places conveyed. In Sanskrit other than the Vedic, the word, 'rasa' is used for water, milk, juice, essence or tasteful liquid etc.

The material aspect of the meaning of 'rasa' is emphasized in Ayurveda, the ancient Indian system of holistic medicine. Here 'rasa' denotes a certain white liquid extracted by the digestive system from food. Its main seat is the heart. There is a treatise called Rasayanasastra in Ayurveda which moves round the rasa. Memory which is also called rasa is very important. It is quite vital and useful in the functioning of the body. In Sanskara's commentary, the word 'rasa' has a spiritual aspect. It means a kind of spiritual bliss. It is innate in one and manifests itself. Even in the absence of external, it aids to spiritual bliss. It emphasizes the fact that the bliss is non-material the fact that the bliss is non-material. It is intrinsic, spiritual, or subjective. As such, the experience of rasa has been likened to the experiences of yogis and spiritual seekers.

In Ayurveda, rasa is regarded as one of the basic dhatus or elements in the human body. In Ayurveda, it is used as mercury (parada). In Ayurveda therapy, it plays a very important role in curing many diseases. The medicine 'makardhvaja' was prepared by researchers by Ayurveda by using mercury (parada) as its base. These medicines were classified into Kastandhasi which means that they were prepared from vegetable world and rasayana.

In philosophical systems also, the word 'rasa' has been used. In Samkhya, it is believed that prakriti give rise to five tanmatras or sense organs. They are sabda (word), sparsa (touch), rupa (form), rasa(essence/sap) and gandha(smell). All macro things in the world are made of five elements, akash(space), vayu(wind/air), tejas(light) ap(water) and prithvi(earth). They are called Mahabhutas. Rasa gives rise to water, the liquid element. Bharata in Natyasastra says that the word 'rasa' was borrowed from Atharvaveda. He uses it in the context of stage drama. Bhamaha and other alamkarins called it the nature of poetry. Others referred to it as dhvani-the sound or suggested meaning in poetry of drama.

Rasa are objective stage forms and different colours can help these forms. Dramatic effects are enhanced by colours. Most of the critics and aestheticians believed that rasa and delight are synonymous. Upanishadas believed that "Rasa Vai Sah" (He is the Rasa). However, it means that one attains ananda after attaining rasa. Ananda is obtained in the stage performance. On the other hand, ananda is ontological. It has nothing to do with the mental state of the spectator. Ananda is something out of which everything is created.

Rasasvada is the process of appreciation. The object and appreciation of the object will be the nature of taste. Bharata, therefore, talks of the two processes concerned with rasa- rasanispatti and

rasasvada. Both are the processes. When a knower knows, what he knows is knowledge. In Sanskrit, the object is called Jney and knowing is knowledge (Jyan). They are different things and therefore they are two different processes. The object of appreciation is called ‘asvadya’ and the actual appreciation is asvada. Bharata clearly distinguishes between asvada and asvadya.

Bharata was concerned with the staging of the drama and in the act of staging; he was concerned with what is called Alambana vibhava or patra. Patras has physiological existence. In drama, the abstract is concretized. The word ‘patra’ literally denotes ‘a vessel’. It refers to body or character.

In a nutshell, it can be said that ‘rasa’ is generated through sthayibhavas. It is ‘rasanispatti’. ‘Rasasvada’ is tasting or appreciation of Rasa. Rasasvada is a mutual process not solely dependent on the spectators but also on the process of identifying with rasa.

Rasa theory is the living in Indian Aesthetics, western literature (Hardy’s novels) and a vast corpus in Sanskrit, Hindi and English literature, verse, work of fiction etc. are available which plentifully show how rasa can be functional there. There are numerous study works like, Applied Rasa in poetry of Coleridge, Applied Rasa in Hemmingway’s Novels, in Mahabharata, Ramayana, Bhagwata Purana etc. The value of Rasa theory is also made abundantly obvious in the Indian literature on

Poetics, Alamkara Rasa Mimamsa, Rasa Manyare, Rasa Gangadhar, Dhwanyaloka, SahityaDarpan and lots extra. All rasa has its own qualities as well its area of expertise. Thus only in doing any investigate work on a few one of the Rasas, one can construct up its individual architectural blueprint, an intellectual architecture, a mental monument, a mental production. Suffice it to say that Rasa theory is exclusive work of men's mental feats to the maximum summit of grandeur, to say, the effort of Man Divine or Divine Man.

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