CHAPTER - II

SCHOOLS OF LITERARY CRITICISM

Rasa Theory

Introductory:

The word school or Sampradaya does not indicate here watertight compartments among propounders and their adherents of a particular view with regard to poetic composition. Very often, it so happens, that the follower of one school, though he may have his major contribution in one school, may be appreciative of the view of other school e.g. Dandi and Bhāmah, though they belong to the school of Alākārikās and have their major contributions in that school, are appreciative of the importance of Vakrokti School of Kuntak.

Bharat's Rasa Theory:

The earliest school is Rasa School established by Bharat and expanded by his followers Bhattanāyak and Bhattlollat. Later on Shankuk and Abhinavagupta resuscitated the school which culminated into Dhvani school surpassing all other schools like Riti and Vakrokti. Ānandvardhan in his Dvanyāloka has beautifully and logically brought out the main features of other schools accepting their positive contributions and refuting the negative ones and woven
them into a beautiful fabric known as Dhvani school which pervades over all other schools and holds its sway since 10th Century onwards. The more the Dhvani Sampradāya or School was bitterly criticised by its opponents, the better it is heated, the purer it becomes and glitters more. We shall do well to take note of the distinct contribution of Rasa school in pioneering the cause of literary criticism and thus for laying down sound and permanent foundation for all works called arts, be they architecture or shilp, painting or chitra or Vāngmaya or literature.

**Rasa School:**

Bharat in his Nātyaśāstra laid the foundation of Rasa school by pronouncing "निष्कामनुसारा अथातः भरतसूक्तिः सुमीमनः।"¹. Rasa is produced by the conjunction of (1) Vibhāva, (2) Anubhāva and (3) Vyabhichāribhāva. We shall now see what these emotional states are and how their conjunction helps in producing or generating Rasa.

**Vibhāva:**

Vibhāva are those emotions which are generated due to specific situations in which the experiencer or Nayak is placed. They are exclusively related to external stimulii e.g. a young man on finding a young beautiful damsel lonely in a garden experiences attraction towards her. In this case the woman is the primary source of attraction no doubt but her loneliness in the background
of a picturesque setting like garden stimulates his attraction towards her and hence plays the role of a secondary cause. The first is Alambana vibhāva and the second is Uddipana vibhāva, both of which combined together results into a strong desire in the young-man to have union with her. This strong desire to have union is Sthāyibhāva or a permanent state which takes possession of him and he feels interested in her.

**Anubhāva (secondary emotions):**

Those emotions which play the role of secondary cause, not the main one like youngman looking at the damsel in garden interestedly and she on her part, returning his coquacious looks and giving a smile or casting her side-glances downward expressing her consent to the gestures of youngman full of love like Dushyant rushing to Shakuntala to help her remove a thorn in her foot or driving away the bee from her face, are all secondary emotions which help sustaining the interest in Nayak and stimulate him in making positive advances to fulfil his goal of having conjugal union with her.

**Vyabhichāribhāva:** are the emotions which prompt the Nayak in an expressive behaviour like touching her limbs, pressing her and kissing her and thereby preparing her for the goal, he intends to fulfill i.e. conjugal union or Rati.
Sthāyibhāva: is a permanent state of emotions which produce a
type of restlessness in Nayak which automatically terminates after
his goal of conjugal union is achieved.

The operation of all the three Vibhāva, Anubhāva and
Vyabhichāribhāva create "Rasa".

Theories of Rasa:

Rasa we have seen above is the product of interplay
of emotional states stated above three types, the first of which
is related to external stimuli while the rest two are related to
internal states of the mental disturbance of Nayak. The permanent
mood generated out of this interplay is known as Sthāyibhāva which
lies dormant in the experienced and aroused by the interplay of
above states of emotions generating subtle pleasures known as Ānand.
And this is conveyed to us by Bharat as Rasa.

Anubhāva and Vyabhichāribhāva stimulate the experiences
of Nayak to express himself through overt behaviour like speech
and gestures like side glances etc. They are of the nature of
an effect, the cause of which is, Vibhāva which may be either
Alambana type or directly instrumental to generating an effect of
Uddipan type or of the nature of a stimulus which stimulates an
overt behaviour. Vyabhichāribhāvas help in strengthening the Anu-
bhāvas aroused by the result of the operation of both of these
is an overt behaviour of Nāyak. Bharat has given the list of Anubhāvas and Vyabhichāribhāvas accompanying in his Nātyashāstra³.

Eight kinds of permanent moods or Sthāyibhāvas:

The permanent mood generated by the interplay of these emotions known as Sthāyibhāva are of eight kinds mentioned in Sāhityadarpana of Vishwanāth. They are (1) Fear, (2) Anger, (3) Hate, (4) Pain, (5) Sex, (6) Wonder, (7) Laughter, and (8) Humiliation. Every Sthāyibhāva is accompanied by and results into a Rasa and hence there are eight above mentioned Rasas plus the one which is known as calm or collectiveness or harmony and balance of mind. There are, therefore, nine Rasas in all. They are (1) Shringār, (2) Hāsya, (3) Karunā, (4) Raudra, (5) Veer, (6) Bhayānaka, (7) Bibhatsya, (8) Adbhuta, and (9) Shānta. The psychological formation of these emotional states is obvious. In modern times McDoughall has given us the list of instincts which are in all fourteen. Instincts, according to him inborn, given to every organism by nature, when aroused due to internal or external stimulation, they compel the animal to pay attention to the object which stimulates it, and the consequent activity or behavioural pattern follows with a view to fulfill the objective. Every activity, therefore has a set goal and the organism shows restlessness till the purpose or goal is achieved.
Out of these eight states, only four are basic and the rest can be subsumed under one or the other, is a theory propounded by the author of Dashrupak Dhananjaya and Dhanik. The mind according to him experiences four types of disturbances i.e. (1) Vikasa or expansion, (2) Vikasa or development, (3) Vikshepa or obstruction, and (4) Kshobh or set back and hence the basic Rasas according to him are four i.e. (1) Shringār, (2) Veer, (3) Bhibhatsya, and (4) Raudra. The mind experiences only these four types of permanent states and the rest like Hāsya, Adbhuta, Bhayanaka and Karuna can be subsumed under one or the other of the above. This theory is based upon Patanjali yoga which lays down four types of disturbances as basic ones to compel the activity of mind.

Out of the interpretations of Rasasutra laid down by Bharat and by his followers, the following theories of Rasa follow:

1. Uttapattivāda of Bhattalollata
2. Anumitivāda of Shankuk
3. Bhuktivāda of Bhatta Nāyak

Uttapattivāda:

This view interpretes Bharat Rasasutra by explaining interrelationship of emotional states involved. Vibhāva is the main object which disturbs the mind of Nāyak e.g. young damsel. Anubhāva is an awareness of the object of attention and Vyabhichāribhāva
are those emotional states which help strengthening and sustaining the interest in the object of attraction, compelling the Nāyak to make active advances leading to union or copulation which is the goal. Sthāyibhāva or the permanent mood resulting all this complicated activity is related to Vibhāva with the relation of generator-generator (Utpadiya-Utpadakabhāv) with Anubhāva it is related by knower-known relation and with Vyabhīchāribhāva it has strengthener-strengthened (Poshya-Poshak) relationship. Thus the interplay of Vibhāva, Anubhāva and Vyabhīchāribhāva generate a permanent emotional mood known as Rasa.

The view is known as Mimāmsa-Siddhānt or view which neglects the audience or the enjoyer of a piece of literature or audience in a theatrical performance like drama. The last word "Nishpathi" according to Bhattalollata has been used in three distinct senses e.g. in case of Vibhāva-Stāyibhāva it means "generation" or "creation" in case of Anubhāva-Stāyibhāva, it means "awareness" and in case of Vyabhīchāri-Stāyibhāva, it means "strengthening" or reinforcing (Pushti). Mimāmsa here means Uttar-Mimāmsa or Vedanta. This is the view of Vedanta.

Anumitivāda:

Shankuk following Nyāya school criticized the above view. He has tried to supply the deficiency found in the above view of Bhattalollata which neglected the enjoyer of a piece of poetry or the audience if it is a piece of performing art like drama.
Rasa according to him is inferred by the enjoyer or audience as the case may be. The Nāyak or Nata plays the role and expresses his vibhāva, anubhāva and vyabhichāribhāva and looks like or acts like an original hero or heroine. The life-like performance on the part of an actor gives rise to reality-like appearance which again regenerates a temporary forgetfulness in the enjoyer or audience of the mere acting on the part of an actor and feels, for the time being as if he is witnessing the real original character. The actor for example, playing the role of "Rāma" plays so vividly and in actual life-like manner that the enjoyer or audience forgetting that he is an actor acting the role of 'Rāma', feels 'this is Rāma' due to the inferential activity of his mind and enjoys the real character of 'Rāma' though Rāma is not there actually.

The major weakness of such type of explanation is known as "Chitraturanga Nyāya" in which the picture of a horse gives rise to a picture of horse is not an actual horse which one can ride. It is a phenomenal-horse which resembles horse due to similarity. Such awareness of horse is neither true, nor false or of a doubtful nature and is not an analogical awareness. It is different from all the four and is unique because it is due to life-like acting of the actor. Therefore, Vibhāv, Anubhāva, Vyabhichāribhāva etc., all the casual complex as well as the effect is completely artificial and not real, solely dependent on the inferential activity of the observer or experiencer. Rasa, generated due to above
interplay of artificial emotions is also inferential and hence quite artificial, not real.

Bhuktivāda of Bhattanāyak:

According to this theory, Rasa is neither experienced by the Nāyak nor by the actor acting the role of a character but only by the observer or audience if it is a case of a drama. But what about poetry? Bhattanāyaka has tried to refute Anumitiṃda of Shankuka and Abhivyaktivāda or expression of Abhinavagupta. Bhattanāyak has based his theory on the ground of Sāmkhya philosophy.

According to Bhattanāyak, the word has over and above its power of indication (Abhidhā) and power of implication (Lakshanā) Bhāvaktva and Bhojaktva. The impression generated by the meaning of poem due to above two powers is transferred due to generalisation in the enjoyer who for the time being imagines himself in the same position as the poet or actor, forgetting his distinct separate identity, identifies himself with poet or actor and is carried away by the rapport established temporarily with the character of the theme and this is Rasa. According to this theory the other two theories do not explain this phenomenon.

Abhivyaktivāda of Abhinavagupta:

The base of this theory is Dhvanīvāda of Anandvardhan. Abhinavagupta admits the view of Shankuka that Rasa is enjoyed
by the audience as a permanent mood or Sthāyibhāva and is latent from the beginning. It is aroused by the actor or the character through emotional picture created by either chosen words or by gesticulation in express behaviour which again is transferred to the audience due to generalisation which generates temporary identity between the actor and the audience. It is described by Abhinavagupta as Brahmasvāda, Alāṅkīra or extraordinary and all-absorbing. It is simply miraculous, for it is not a result of any process of previous causation nor is it within the purview of knowable objects. It is generated totally anew because it is beyond all relational qualities as well as qualifications. Causal, relational knowables are subject to temporal spatial limitations. They come into being temporarily, stay for some time and vanish. Rasa is beyond space-time limitations and hence eternal as well as extraordinary (Alāṅkīra).

Kinds of Rasas:

Such permanent states or Rasas in absence of causal and cooperative factors remain latent. They are inborn or instinctive and await appropriate time and place as well as collocation of internal and external conditions, which when come into being, arouse appropriate type of Rasa related to particular situation, time, place, causal factors etc. Once aroused, they give rise to chain of activities leading to goal-fulfilment. The first and foremost among all types of Rasas is Shringāra or sexual urge which
is all pervading among all animals including man. It is useful in carrying the cycle of birth and death and is found throughout animate world. In some animals it is the only basic activity while in others it is central among all other activities which are woven around this central activity. Its goal is reproduction of the species, their care, growth, looking after the off-spring, feeding them, protecting them from attacks by other animals, teaching them to find food, hunt prey etc. In human beings it manifests in erotic behaviour at a certain stage of maturity or at the onset of youth. An attraction towards other sex display of coquetiousness culminating finally into union or conjugal activity laying the male seed into ova of the female and the beginning of reproduction cycle.

Hāsyā or laughter is found at the human level as an express behaviour, but some other animals like monkeys, apes etc. display this behaviour in a peculiar way. Peacock e.g. displays this by spreading his feathers and dancing at the sight of a female peacock.

Next comes Karunā or tragic which expresses itself through behaviour pattern exactly opposed to that displayed under the impact of Hāsyā. Logically, therefore, the place of Karunā or pity comes next to the Hāsyā. It induces disappointment and total withdrawal on the part of the experiencer from all worldly affairs. He/she feels totally incapable of undertaking any activity.
Bhavbhuti has described pity as a state which neutralizes the whole personality of a person overpowered by this emotion (Tatastham nairasyat). It is passive in nature and hence is unrelated to any activity or object which may initiate the individual to activity. Karunā comes to an end only at the death which is a symbol of Raudra or anger.

Raudra or Anger is an expression of an emotional state in which, the person overpowered by this emotion, acts as if he is blind. All rational approaches are shut out and an irrational pattern of behaviour follows which destroys everything that comes in its way. It is therefore negative in character and hence no rational explanation of the behaviour pattern is possible. It is, however, related to some conscious or unconscious objective.

Veerarsa or boldness is described as "Dharmapradhān" because under the impact of this emotional state, an individual becomes completely free from any fear whatsoever, freed from fear, the mind displays abundant creativity and resourcefulness. Bravery or boldness is the source of all adventures as well as all types of successes. Under the impact of this emotion, the individual becomes the inexhaustible source of energy, with physical and mental and hence leads to a series of one after another activities culminating into a grand success. It is positive self-fulfilment which is experienced as a result of boldness.
Next is the place of Bhayānak Rasa which is opposed to Veer-rasa. Bhayānaka induces fear which again leads to paralysis of all activity mental as well as physical and very often leads to wonder which arrests all mental and physical functions of an individual under the impact of this emotion. If it is simply wonder, very often than not it leads to curiosity to know and to unknot all mysteries. Mystics are the persons who are overpowered by the sense of wonder and their sense of wonder induced in them doubt. They doubt everything and hence are skeptical of everything. Their doubts are fundamental and are incapable of resolutions. Disappointed by this state of affairs which refuses their doubts to be resolved, they withdraw from the outside world and try to fathom inner depths of their psyche which again comes to an end due to exhaustion where even the mental functions are also consciously discarded.

This state of total arrest of all mental functions is described as Brahmisthithi in Geeta and Nirvāna in Buddhism. It is known or described as a state of emotion which is cool and collected i.e. Shānta rasa.

Shāntarasa leads to the fourth objective i.e. Moksha. Shringār is an expression of Kāma, Hāsyā and Karunā and Raudra are expression of Artha, Veera and Bhayānaka are expressions of Dharma while Adbhuta and Shānta are expressions of Moksha which induces cessation of all physical and mental activities and the individual becomes cool, calm and collected. A state of no emotional,
intellectual or conative disturbances is known as Shānta in which mind is dispossessed of all of its internal and external functions. Once established in this stage, the individual never returns again to the worldly affairs which to him ceases to have any meaningfulness or pragmatically purposeful. In short, the mind becomes completely free from all its internal and external engagements and becomes totally free. Such a free mind is a source of all creative activities, and thoughts.

There are differences of opinions with regard to the acceptability or otherwise of Shāntarasa because Bharat in his Nātyaśāstra has mentioned only eight types of such mental emotional states known as Rasa (नसा नस्तें नस्ते स्न्यातं). The great poets like Kālidasa, Amarsinh, Bāmah and Dandi have mentioned, following Bharat, only eight Rasas and have not expounded Shānta Rasa. Contrary to this, Udbhat, Anandverdhan and Abhinavagupta have clearly expounded in their treatises, "Shāntarasa". According to one view, Udbhat expounded for the first time in his "Kāvyālankār Sārsangrah Shāntarasa which was later on accepted or included by Anandverdhan and Abhinavagupta. In the 6th Adhyāya of Bharat Nātyaśāstra, there is a description of Shāntarasa but according to above view, it was later on added to the original text of Nātyaśāstra.

From amongst old school of literary critics, Dhananjaya and Dhanik - the authors of "Dashrupak" opposed the inclusion of Shāntarasa among their list of Rasas. Not only this, but also
they have forcefully refuted the theory of Shāntarasa. According to them Nātyashastra is concerned with performing arts and hence to think of Shāntarasa is a contradiction in terms and hence Bharat has taken note of only eight Rasas. Shānta Rasa, if at all be there, cannot be acted by the actors because in it all active participation is denied. It is a state of resignation from all activities whatsoever and hence cannot be performed by the actor. Shāntarasa, therefore, cannot have any place in performing arts. Bharat according to these authors, has not only not mentioned Shama as a Sthāyi-bhāva or permanent state, but he has also not mentioned Vibhāva/Anubhāva and Vyabhichāri-bhāva accompanying Shānta or of which Shantarasa is an outcome.

Irrespective of the controversy raised by Dhananjaya and Dhanik - the authors of "Dashrupak" and others, Shāntarasa has been expounded by Anandverdhan and Abhinavagupta. Anandverdhan in his Dhvanyāloka mentions that the major Rasa of Mahā-bhārat is Shānta. Bhattacharyya, the commentator of Bharat Nātyashastra has also expounded the reality of Shantarasa. It is perhaps because of this, that Mammata in Kavyaprakash says Shantarasa of which resignation is a permanent state of Sthāyibhāva is 9th Rasa.

Bhaktirasa:

Over and above eight, plus one or nine Rasas accepted by literary critics, Bhaktirasa or erotic approach towards dieties
has been considered as one of the most powerful emotions in some religious literature especially by Gādiya Vaishnavas or the worshippers of Vishnu as the principal deity. They consider Bhakti as the best of all other rasas or emotional states. Jiva Goswāmi has in his "Bhaktirasāṁrtsindhu" expounded such erotic approach to Krishna as the God embodied, the highest kind of Rasas independent of all other rasas.

Vishwanāth has, in his "Sāhityadarpana" expounded maternal love to the child - Vātsalya - as an independent rasa.

The last two are not accepted by literary critics as the permanent states and hence Rasas.

With regard to the hierarchial gradation of these states of emotions, there is a difference of opinion. Bharat has, out of eight rasas, given priority to four i.e. (1) erotic or Shringār, (2) Raudra or Anger, (3) Veer or Valour, and (4) Bhibhatya or Disgust and the rest have been considered as derivatives of these principal ones.

There are some who expound in their works only one permanent state of rasa as principal and the rest derivative e.g. Bhavbhuti in his "Uttarrāmcharit" considers pity or tragic as the principal rasa, Bhojraj in his "Shringārprakāsh" considers erotic emotion or Shringār as the principal, while the rest derivative.
Vishwanāth the author of "Sāhityadarpana" considers wonder or Adbhuta as the principal rasa and the rest as derivative, and Abhinavagupta in his "Abhinavabhārati" considers Shāntarasa as the principal while the rest as derivative.

There are some thinkers who consider cupidity (Waulya) as a distinct Rasa with gluttony (Gardha) as its permanent mood but this has been dismissed by Hemachandrāchārya who closely follows Rasa Theory of Abhinavagupta because according to him it is nothing but the comic sentiment in another form for it contains ridicule and hence at best this craving may be classed as love of possession or mere greed. The same reasoning applies to Bhakti too, says Hemachandra.

**Shringāra Rasa : Erotic sentiment:**

There are two forms of this Rasa or sentiment i.e. (1) Sambhoga (union), (2) Vipralambha (separation). Shringār exists between a man and woman so the man and woman are each other's Alamban-vibhāvas or constituents on which love depends. The external objects such as garden, music, exciting fragrance etc., that stimulate the feeling of love are the Uddipanvibhāvas or stimulants of love. Some prominent accessory feelings like jugupsa or a sense of dislike, Ālasya or lassitude and Augrya or severity help the process of love stimulation and are consequently Vyabhichāribhāvas or Sanchāribhāvas - transitory feelings. Shringār or erotic feeling binds
the hearts of men and women together culminating into a sexual union. It is variously known as Rati or Eros, which is exalted to a supreme position as Shrigārrasa in literature. Other forms of love like that of a mother to child or between two friends or a master and the disciple are all known as Rati but they do not grow into a full fledged Rasa. They attain to the level of transitory feeling or Bhāva and never attain to a permanent mood or Sthayibhava.

Hemachandrachārya commenting on the two forms of love - love in Union and love in Separation - says that strictly speaking this is not true as both the types of Shringāra belong to Rati which is of the type of a tie of affection and hence the division is overlapping. Even in separation, the craving for union is very much powerful. We are not required to take note of the various sub-types of erotic sentiment related to time, place, persons etc.

Hasya - comic or laughter is placed next to erotic and is defined as a sense of humour produced from something done which is incompatible with particular time, place, age and rank. Unseeming dress or ornament, impudence, greediness, quarrel, defective limb, use of irrelevant words in speech enumeration of different faults are its vibhāvas or accessory sentiments or behaviour patterns while throbbing of lips, nose, cheeks, movement of eyes in absurd manner, awkward gesticulations etc. are consequents or Anubhāvas. Hasya or comic sentiment is of two types self-centered
and centered around others. In the first, the actor laughs while in the second the spectators laugh. The varieties of this sentiment mentioned by Nātyashāstra and followed by Mammata and others are of no consequence to us.

Karunā or tragic sentiment is directly opposed to comic. It comes into play at the death of a near and dear, and thows the person into deep sorrow. It stimulates pathetic feeling even among the spectators who are unrelated to situation which gives rise to this sentiment. Pathetic sentiment arises from such situations as affliction under a curse, separation from one's near and dear, loss of fortune or wealth and power or prestige, death, captivity or lonely confinement accidents and other misfortunes. Its consequents or Anubhāvas are cursing the fate, shedding tears, singing pathetic songs, drooping limbs, languour, anxiety, yearning, excitement, delusion, fainting, sadness, illness, inactivity and many more.

Raudra or Anger is placed next to pathetic. Abduction of one's own wife, rape, abuse, insult, untrue allegation, exorcising, threatening with life, revengefulness, jealousy etc. are its Vibhāvas or auxiliary sentiments aroused by such situations while infuriated temper, red eyes, knitting the eyebrows, using harsh words or language, quivering temples, clasping palms etc. are consequents or Anubhāvas. Demons especially are easily and naturally prone to this sentiment. A person overpowered by anger sometimes becomes violent and behaves in an erratic manner.
Next is placed Heroic sentiment which relates to superior types of persons who show unusual exuberance of energy (Utsah). Its Vibhāva or determinants are diplomacy, discipline, presence of mind, preserverence, militant strength, aggressiveness, reputation of might, valour, heroism etc. Its consequents or Anubhāvas are firmness, patience, charity, forgiveness, soundness of judgement, resolve, pride, agitation etc. There are three types of this dominant mood i.e. (1) Dharmavira or hero in duty, (2) Danavira or hero in charity, and (3) Yuddhavira or a hero in battle field. The author of "Sahityadarpana", Vishwanath has mentioned four types of heroic sentiments adding one more to the above list i.e. Dayāvira, hero who feels pity towards others in distress but this is not acceptable to others who are reluctant to go beyond the list of three above mentioned.

Hemachandra has shown the main difference between Raudra and Vira with a view to avoid confusion between the two in his Vritti on Shabdānusāsana. He says that in the Virarasa the hero has no sense of being knee deep in trouble because he has loftier aims and is not satisfied with immediate hitting back. He does not have the false cognition of his job, whereas in the Raudra rasa, the hero is full of egotism, infatuation and dismay. He may resort to crooked and horrible means to take revenge upon the enemy and is full of self-conceit.

Bhayānaka or the terror is defined as having dominant mood or Sthāyibhāva, fear accompanied by hideous noise, sight
of ghosts, panic, anxiety, fear from the noise of jackals, owls, tiger, lions, serpents, sight of death. Its consequents or Anubhāvas are trembling, running away fearfully, unsteady eye-glances, increase in the heart-beats, perspiration, fatigue, stupification, timidity, agitation etc.

Hemachandra in agreement with Abhinavagupta points out that Bhayānaka is natural among women, low characters and children. Sometimes one has to show mock fear to create an impression that one is a modest person as for instance, a king shows mock fear before his preceptor but such mock fears are no fears genuine. They are transitory feelings which vanish the moment the objective is served.

Bhibhatsya or disgust is defined as having for its Sthāyi-bhāva or permanent mood, the dominant state of disgust or jugupsa. Its Vibhāvas or determinants are unpleasant, impure nautiating things and Anubhāvas or consequents are vomitting, bleeding, spitting, turning the face away from disgustful sight. Its Vyabhichāribhāvas or transitory feelings are epilepsy, fierceness, fainting, death etc.

The wonder or marvel is defined as having dominant feeling of astonishment while Vibhāvas or determinants are sight of heavenly beings, ghosts, seeing illusory sights or events. Its Anubhāvas or consequents are wide opening of eyes, looking with fixed gaze, looking horror-stricken, tears of joy, perspiration and Vyabhichāribhāvas or transitory feelings are joy, agitation, numbness, stupor etc.
Mammata considers Shāntarasa as additional and has restricted its operation to poetry only. But Āchārya Hemachandra has accorded it, the status of a full-fledged Rasa by recognizing nine Rasas of Permanent states following Abhinavagupta.

**Characteristics of Shāntarasa:**

Shāntarasa is defined by Hemachandra as having Nirved-shama or resignation and restraint as Sthayibhāva or permanent mood. Absence of desire or Trishnākhshaya must be regarded as its Sthayibhāva because resignation or Nirveda displays dislike for mundane affairs.

In Dhvanyāloka, Ānandvardhana refers to a view which regards the Shāntarasa as falling outside the pale of an ordinary person's experience and then disposes off this view by saying that the possibility of Shāntarasa coming within the range of the experience of extraordinary persons should not prevent it from being regarded as a full-fledged Rasa. Since Shama is the Sthāyibhāva or permanent state of mind and Shama means cessation of all desires for sense-objects (Trusnākhshaya) it is a state of mental tranquility but then it becomes on part with Bhibhatsya or disgust because Shama in the sense of arrest of mental functions is also Sthāyibhāva or permanent state of Bhibhatsya. How then Shanta differ from Bhibhatsya. Can it not be included under Bhibhatsya? In this connection Hemachandra says that whereas jugupsa or dislike
for the objects of the world is common to both in case of Bhibhatsya, it is Vyabhichāribhāva or transitory feeling while in case of Shānta, it is Stayibhāva of permanent state. The mind is restored to its original state of tranquility which is not possible in jugupsa or repugnance which is a state of excitement and active reaction. Shantarasa is also different from Dharmavira because in the later, a sense of just pride due to the lofty character of the Nāyak is present while in Shāntarasa, there is a total absence of pride or egotism. Shāntarasa, therefore must be regarded as an independent Rasa.

Anandvardhana categorically states that Shānta as one of the Rasas is characterized by the full development of the happiness that comes from the destruction of desires. He cites a verse to the effect that the pleasure of love as also the great happiness of heaven cannot equal even the sixth part of the happiness which follows the cessation of desires.

Anandvardhana regards the Mahābhārata as a highly philosophical work which stresses detachment to suggest the pre-eminence of Shāntarasa among all Rasas. It is at the base of all Rasas as well as at the base of Moksha or liberation from among the four Purushārthas. Mahābhārata, as a whole, promotes highest goal of life viz. Moksha and as a work of art it portrays the Shāntarasa as a Rasa underlying and most important of all Rasas.
Abhinavagupta's view in the Lochana commentary of Anandvardhan's Dhvaniloka deals exactly with the proper meaning of Trusnąkshaya or cessation of desires. He states that the complete extinction of all desires for sense-objects in the form of withdrawal of mind from their objects, that alone is happiness. The development of this, which arises from the aesthetic enjoyment of the detachment when the mind turns within into an abiding state constitutes the nature of Śāntarasa.10

Illusory feelings or emotional states:

Illusory emotional states are logically defined as those which are opposed to the above due to lack of propriety or Auchitya. It can be of many types. It can be illustrated like this: If a hero or heroine falls in love with one and one person only, its description is proper but if he or she is described as playing love game with more than one individuals, it creates illusion and the doubt is raised with regard to the genuineness of the love described.

There are another four situations mentioned by Mammata. They are: (1) Bhāvashānti, (2) Bhāvadayā, (3) Bhāvasandhi, and (4) Bhāvashahalata.

Bhāvashānti is a state of mind which experiences satisfaction after enjoying a particular emotion.
Bhāvadayā is a state of mind disturbed at the gradual overpowering of the emotion.

Bhāvasandhi is a state of mind wherein mind experiences two unopposed state of emotions and Bhāvashahalata is a state of mind wherein more than one emotional states coalesce and create mixed situation.

This has been taken note of to suggest that whenever there is a case of mixed feelings or emotions, there is always one emotional state predominating others and in that case the entire situation is depicted as having that particular emotional state colouring or dominating the rest. Such a depiction is known as "Rasa-vadalankar" or the rest of the emotions playing the role of embellishment to the one dominating over them. Such a situation is renown as "Rasadhvani".

We shall now, in the next chapter, see how basically Anandvardhana and following him Mammata has shown that logically Rasadhvani underlies all the schools like structuralism or Riti, School of Ornament, Vakrokti.
References

1. Natyashāśtra by Bharat:

2. काव. रू. २२-२५ अंशं: ये से विशेषणि: श्रावणी भाषा एसोडीः:

3. Natyashāśtra 18-21, 7-5
Sāhityadarpan 3, 132

4. Shri Ramswami Shashtri: Ed. Bharat Natyashāśtra II
Ed. Published from Baroda.

5. Dhvanyāloka. p. 465 Delhi Ed.

6. Dr.A.M. Upadhyaya" Kāvyanusāsana of Achārya Hemachandra.
A critical study.


8. Kāvyanusāsana: Ch. II Sutra 2.


10. सृजन ४५-५७ निर्वेद न्यायिक्षीणार्थी
Sāntoapi Navamo Rasah.