(a) Definition of Rasa:

Rasa is the vital element of any literary works. A Grammarian recognises a language by the rules of Grammar, the same is the case with an aesthetic critic who recognises all Kāvyas citing the relevant rules of a Kāvyā. The greatest grammarian Pāṇini is recognised as the most methodical author of Sanskrit grammar containing four thousand sūtras. A critic like Bharata cited the rules of Kāvyā, particularly of drama and dramaturgy in his Nātyasāstra. In the Nātyasāstra he first established rasa from deriving such elements from Atharvaveda. According to him rasa is the principal element in the drama and Kāvyā. Therefore, he wants to say that no meaning can be produced without rasa.

The word rasa has conveyed many sense like water, soma juice, cows milk, and flavour in the Rgveda. In the Atharvaveda rasa means taste, and the sap of grain. In the Taittiriya Upaniṣad it is stated as ultimate reality. Six rasas are quoted in the Tarkasamgraha e.g. Madhura, amla etc. But in a literary work rasa means aesthetic delight.
or pleasure. The drama has been made for the production of pleasure in the world. At first Bharata established *rasa sūtra* as follows - out of combination of *vibhāva*, *anubhāva* and *vyāhīcāri bhāva* rasa is born. According to Viśvanātha *rasa* is a permanent mental state that arises in the mind of spectator with the help of *vibhāva*, *anubhāva* and *sañcāri bhāva*. But Mammata Bhatta refers in his *Kāvyaprakāśa* the permanent states, they are predominantly suggested by means of their respective *vibhāvas*, *anubhāvas* and consonent *vyāhīcāri bhāvas*, culminated in manifestation of sentiments in a dramatic composition. There is no difference between Viśvanātha and Mammata Bhatta regarding the *rasa sūtra*. But in Bharata's *rasa sūtra* permanent state is not found. It is to be noted here without permanent state no sentiment can be born. In his *Nātyasāstra* Bharata enumerates eight *rasas* and their eight respective permanent states separately. *Vibhāva* has two aspects *ālamvāna vibhāva* and *uddipana vibhāva*. But Bharata does not define *vibhāva*, *anubhāva* and their number. According to Mammata Bhatta *vibhāva* is a situation and it manifests in verbal, physical, and representative meaning. It is *ālamvāna vibhāva* without which, sentiment will not be arisen. Those who are able to create a particular filling in the mind of another person it is called *ālamvāna vibhāva*. For instance a hero or heroine in a play may be an *ālamvāna vibhāva*. Permanent state of love is expressed in relation of a man or woman is to be called *ālamvāna vibhāva*. The character of Śakuntalā is *ālamvāna vibhāva* of Dusyanta's love. Others objects of same situations excited the intensity of the permanent state are *uddipana vibhāva*. In case of Śṛṅgāra sentiment *uddipana vibhāvas* are spring season, moonlight, a secluded place etc.
Mairanata Bhatta says that the factors which excited the sentiment is called **Uddipana vibhāva**. Hero and Heroine and counter hero are to be called **ālamvana vibhāva** by which the sentiment can grow. The **anubhāvas** are the external manifestations of the permanent mood. In the case of **Srṅgāra rasa** 'love is the action of eyes and sidelong glances etc. are to be called **anubhāva**. Hence it is clear that **anubhāva** is a physical effect resulting from the emotion. According to Mammata Bhatta sidelong glances, impression of hands are **anubhāva's**, which help manifest the **sthāyibhāvas** to arise sentiment. There are also another eight affects **sāttvikabhāvas** for the development of permanent emotions. In the Nāṭyaśāstra Bharata has enumerated as many as forty nine states, they have eight permanent states, eight **sāttvika states**, and thirty three transitory states. **bhāva** is a mental state, which gives knowledge of **Kāvyārtha** is combined with speech, part of the body and sattva is called **bhava**. Abhinavagupta also says in his **Abhinavabhārati** that **Kāvyārtha** means **rasa** and it should be enjoyed with the help of **sthāyī, vyābhicārī** and other states. **Vibhāva, anubhāva, vyābhicārībhāva and sāttvika bhāvas** are not able to be a **rasa**, but they do help to create permanent state which leads to evoke a **rasa**. Bharata says as a king **sthāyī bhāva** can get the name of **rasa**, though king has several members of his family, but they cannot get the name of king, so also **vibhāva, anubhāva and vyābhicārībhāva** cannot...
assume the name of rasa. Only sthāyībhāva connected with those vibhāvas can be a rasa. Bharata again points out a permanent mood is like a king among his subjects and a preceptor among his pupils. The subjects and pupils come and go, but king and preceptor remain as a guide. In the same way Transitory states come and go. A large numbers of canonist consider the eight permanent states - they are love (rati), humour (hāsa), grief (soka), wrath (krodha), fortitude (utsāha), terror (bhaya), disgust (jugupsā), surprise (vismaya). Rasa is also of eight kinds, of which each rasa has one permanent state. In one rasa a permanent state converts into another rasa as vyābhicāri-bhāva. Mammata Bhatta and Viśvanātha accept a new sthāyī-bhāva Nirveda by name. It is only a permanent state of Śaṅtarasa. vyābhicāris are transitory mental states, they accompany and help dominant emotion. They are thirty-three in number as follows - Nirveda (discouragement), glāni (weakness), Sāṅkā (apprehension), agūvā (envy), mada (intoxication), śrama (weariness), ālasya (indolence), dainya (depression), cintā (anxiety), mohā (distraction), smṛti (re-collection), dhṛti (contentment), vṛidā (shame), capalatā (inconstancy), Harsa (joy), āvega (agitation), latā (stupor), garva (arrogance), Visāda (despair), avatsukya (impatience), nidrā (sleeping), apasmāra (epilepsy), supta (dreaming), vibodha (swakening), amarsa (indignation), avahātha (dissimulation), ugratā (cruelty),
Sāttvika bhāvas are - Stupefaction (sthirabha), perspiration (sveda), Horripilation (romāṇca), change of voice (svarabhaṅga); Tremor (vepathul); Pallor (valvarnya) Tears (asru); and swoon (pralaya).

Interpretation of Bharata’s rasa sūtra: Rasa sūtra of Bharata has been critically discussed by the later critics like Bhaṭṭalollata, Śrīśāṅkuka, Bhattānāyaka and Abhinava gupta whether rasa is to be realised or not. According to Bhaṭṭalollata at best rasa exists in hero of the drama. For instance the original character Rāma who loves Śiṅā and Śṛṅgāra rasa is attributed to Rāma. It is imposed upon an actor who imitates the hero in form, dress and action. The actor’s main aim is to please the audience. But there is an objection that spectators are not able to see the original characters. If it is said that they can read it in books, another objection arises that spectators are not experienced for the emotions of the original characters. It is sthāyī emotion which develops to belong to the hero and actor. Hence rasa is not a matter of feelings and emotions of readers and spectators. Śrīśāṅkuka is another interpreter who belongs to Māmāṁśa school of philosophy, opposed the doctrine of Bhaṭṭalollata’s class of production (utpatti).
Sahkuka possesses another view such as Inference (anumāti). According to him though sthāyī bhāva is not present in the actor, yet it is imitated by him very skillfully. When sthāyī mood imitated by the actor it is called rasa. And finally it develops into the state of delight in the minds of audience. It is a common objection that inference cannot produce pleasure in the mind of spectator. But imitation alone can do it and there is no perfect cause to avoid this truth in this regard. According to others, the sthāyī bhāva cognised through inference is called rasa, because of producing a delight in the mind of cogniser on account of its inherent charm. It is learnt from Lollāta that rasa is born out of combination of vibhāva, anubhāva and vyābhiṇāsbhāva. But with their connection sthayiphava has come to fullform of rasa. Therefore it is to be called as Utpattivāda. The audience can realise the sthayiphava which belongs to hero imitated by the actor through inference. Hence there may be a realisation of rasa. According to Ānandavardhana rasa can never be expressed primarily. But it is known only by the suggestion.

Bhaṭṭanāyaka points out a different interpretation of Bharata's rasasūtra. He considers that rasa is not produced nor realised and nor is known by the suggestion. If rasa is understood by means of inference
or production then audience will be dispassionate. The sthāyī bhāva belongs to the hero because it is relished in the heart of reader or spectator. It is stated on the basis of one's personal experience that a lover does not go to raise a sense of love in the mind of another. When the love between Rāma and Sītā is displayed in a play seeing it a man will not able to obtain the same feeling of love as Rāma to Sītā and Sītā also cannot behave as a vibhāva for him. She is not to be taken as a lover in general form, as in a tale of god, such a generalisation will not be possible. Thus sentiment is not to be a case of realisation and production. If rasa is treated as production of spectator, in case of pathetic sentiment only sorrow will be enjoyed by him instead of pleasure and then no body will be willing to go second time to witness a pathetic type of drama. It is not a matter of vyanga (suggested). If rasa is considered as a suggestion, it stands already readymade which is said by M.M. Sarma in his 'Dhvani theory in Sanskrit poetics'. As per Bhatta-nāyaka rasa is not produced, nor realised and nor is suggested. It is realised only by the man of taste. Bharata also says about it which should be relished is as rasa. There are three-fold potency of a poetry:

(1) Abhidhā : This power conveys the meaning of the poetry by the description of vibhāvas anuḥāva etc.
(2) Bhāvakatva: The power of realisation which generalises the vibhāvas etc.

(3) Bhojakatva, the power of enjoyment takes away the qualities of rajas and Tamas from the man of taste and develops the sattva as more prominent, sthāyi is relished, melting and expansion of a heart.

Therefore, Bhatta nāyaka's interpretation of rasa sutra is known as Hāktivāda.6

Interpretation of Abhinavagupta: Abhinavagupta's view is different from Bhatta nāyaka. He does not accept the two functions, Bhojakatva and Bhāvakatva. According to him Bhāvakatva is not different from suggestion and Bhojakatva is not other than the enjoyment of rasa. When rasa is to be suggested, Bhojakatva is also suggested along with the rasa. Bhojakatva and Bhāvakatva both are known by the suggestion. Therefore, there is no necessity to give such additional name like Bhojakatva and Bhāvakatva.

Abhinavagupta says that sentiment is a meaning of Kāvyā. In the seventh chapter of Nātyaśāstra Bharata cited the interpretation of Bhava as Kavyārthān bhavavantīti bhāvah. Regarding this view we find that bhava
means a mental state. They are vibhāva, anubhāva, and vyābhičāribhāva. Now it has been realised that rasa is a meaning of Kāvya. But with the help of this meaning one cannot understand a Kāvya. Only a group of intellectual are able to understand the meaning of the Kāvya or rasa because rasa is not a lexical meaning of words, so it is too difficult to understand. Hence in a Kāvya we find an extra knowledge. Abhinavagupta has quoted two sentences as Rātrimā-sata and Tamagnau pradāt. Here Rātrimā-sata means 'they lay at night, Tamagnau pradāt means he gives it to fire. Both the sentences are formed in the same past tense. But with the help of pratiḥā, bhāvana, vigh- and udyoga the hearer can be able to understand an additional idea of these, āste and pradājāmi. Instead of past tense the hearer get an idea of present tense with the help of additional meaning. As the same case may be as one finds an additional meaning in the Kāvya. For example, a verse is cited from the Abhijnānasakuntala 'Griyābhangaḥbhīramam' etc. This verse gives us a primary meaning of a frightened deer. In addition to this a secondary meaning arises from this verse, which is bhaya. Bhaya is the permanent state of terrific sentiment. The permanent state which with the help of vibhāva, anubhāva and vyābhičāribhāva is to be relished by all. But it is not an object of individual. Hence it is called the sādhārani Karana (Generalisation).
Abhinava says rasa is to be relished. It is too difficult to understand literally. It is an ornamental meaning such as odanām pacyate (boiled rice is already cooked).\textsuperscript{40} To define rasa why he says rasa it we can say it is rasa only because of its process of realisation. As per Abhinava's view rasa is realised only by the suggestive meaning.\textsuperscript{41}

(b) Rasa and its varieties: From the statement of Bharata "na hi rasādṛte kasoldarthah pravartate" one gets an idea about the number of rasa. He used rasa as a singular form. Abhinavagupta say that only one rasa is realised in a drama.\textsuperscript{42} Hence one can say that rasa is single one. But Bharata has enumerated rasa as eight" (aṣṭau nātye rasāḥ). According to him number of original rasa is four and they are Srngāra, Raudra, Vīra and Vibhatsa. From these, Hāsya, Karuṇa, Abhūta, and Bhayanaka are derived as sub varieties. Imitation of Srngāra is Hāsya, the result of Raudra is pathetic, the result of Vīra is abhūta and the vibhava of a vibhatsa is called Bhayanaka.\textsuperscript{43} Now elaborate discussion about rasa is presented below and Srngāra rasa is treated first.

1. Srngāra sentiment: Srngāra is the first among all the sentiment. Therefore, it is called rasa raja. Bharata says in his Nātyasāstra that love is the permanent state of Srngāra rasa. Love means the permanent wish of man and woman.
In this world all beautiful things are to be compared with the Śṛṅgāra which is bright dressed and it is called erotic. A man is named according to his race, custom and tradition also the same case with rasa is in a drama. It is Śṛṅgāra because of its attractive bright dresses. Both man and woman should be in uttamayuva. Alamvana vibhāva comprises both the hero and heroine, moon light, chandana sound of bee should be uddipana vibhāva, anubhāvas are physical actions, sweet words, side glances etc. Transitory mental state is vyāchicāribhāva. Alasya, ugra and jugupsā are to be excluded from the thirty three. Śṛṅgāra rasa has syāma colour and Viṣṇu is the devatā. Generally, it is of two types. Sambhoqa Śṛṅgāra (love in union) and vipralambha Śṛṅgāra (love in separation). Seeing, embracing, and kissing mutually between the two lovers are signs of erotic sentiment. For example: sunyam vasagham - hasata. Here hero and heroine both are ālamvana vibhāva, lonely house and sleeping of them is uddipana vibhāva, kiss and the description of face is anubhāva, shame is transitory state. According to ancient scholar sambhoqa Śṛṅgāra is only one. But Bhojaraja says without separation the love cannot be ripen and be delicious.

Vipralambhaśṛṅgāra: Technically it stated that when the vibhāva of love does not attain his or her beloved object then it has come to vipralambha śṛṅgāra. According to Viśvanātha vipralambha śṛṅgāra are of four types, they are
purvarāgas, Māna, pravāsa, and karuna. Purvarāga is separation in preunion. Affection which arises in the mind of hero and heroine before union is purvarāga. Purvarāga occurs as a result of the two factors hearing and seeing. Second one is called Māna. According to Visvanātha it is divided into two pranaya and īrsyāmana which are the contradictory between the loving couple. During the time of enjoyment of pleasure of hero and heroine, if anger arises in their mind without any guilty feeling of them it is called pranaya Māna. Māna is generally a crooked tendency of love, when a lady ascertains that her beloved wants to cheat her and loves another woman instead of her, she naturally develops a sense of jealousy. Īrsyā māna is noticed by three ways. Attraction with another woman is seen inferred, heard by lover. Anumiti mana is also of three types.

Pravāsa: when a beloved is away from his lover only because of course and for doing some work then it is pravāsa vipralāṁbha. Karuna vipralāṁbha is a kind of vipralāṁbha srṅgāra. When one of the couple is away from another and it is known that he is dead, but after words a news is communicated that their union should be happened then it has come to vipralāṁbha. Karuna vipralāṁbha is a pathetic love in separation. When separation is made between the hero and heroine for ever it is karuna and
united each other it is Śringāra. First separation is made between the hero and heroine and after some time, they have come to union, hence it is not Karuna but Karuna vipralambha. 57

According to Mammata Bhatta vipralambha Śringāra has five types of it as Abhilaṅga, Viraha, Īrṣya, Pravāsa and Sāpahetuka. He points out Viraha and Pravāsa separately. In Viraha heroine should be virabotkanthita and in Pravāsa she is Prosatābhātrkā. He considers one more type of Viraha than Viśvanātha, Purvaraga is abhilaṅga, Mana is Īrṣya, Pravāsa is Pravāsa Karuna, Śringāra is viraha, and sapahetuka is also included in Pravāsa. In the Vipralambha Śringāra despair, disgust, hesitation, jealousy, exhaustion, anxiety, eagerness, slumber, dream, stupor, mortality are anubhāva. 59

2. Hāsya sentiment: Humour incidents develop the comic sentiment. Humour is the permanent state of hāsya sentiment. Hāsya rasa has two fold divisions, one is ātmaśastha another is parastha. When a person laughs himself it is ātmaśastha and when makes to laugh of another it is parastha. 60

In the Hāsya rasa a person makes laugh of another by untoward ornament and mirth movement. Generally it is found in low character and female sex. Humour sentiment is to be expressed in six ways - smīta, hasita, vihasita, upahasita, apahasita and atihāsita. Out of these smīta
hasita, vihasita upahasita, apahasita and atihasita are to be expressed by the upper class character, middle class character, and the low character respectively. In the Kāvyaprakāsa Mammata Bhatta quoted an illustration of hāsya sentiment as - "Akuṇca paniḥ .................

..... rogiti viṣṇu śarmā". There Viṣṇu Śarmā is ālamvana-vibhāva, his weeping is uddipana vibhāva, udvega and jadate are vyābhicāribhāva. Here hearing the unbridled speech, comic as permanent state arises in the mind. Hence it is called Hāṣya sentiment.

3. Karuṇa sentiment: Karuṇa rasa means pathetic sentiment in which grief is the permanent state. This grief is born out of vibhāva's curse, misery, loss and separation of beloved, loss of wealth, murder etc. are vibhāva. Tears weeping, dry face, pellor, long aspiration, loss of recollection etc. are anubhāvas. Discouragement, weakness, anxiety, impatience, agitation, distraction, weariness, fear, sorrow, depression, sickness, stupor, insanity, epilepsy, fright, indolence, stupefaction, tremour, pellor, tear, change of voice are the transitory state of Karuṇa rasa. According to Bhojaraja that which produced epilepsy weeping and sorrows in the mind and instigated mind for the death is called Karuṇa rasa. In the Dāsurupaka Dhananjaya says the loss of desired object and getting of unwanted things may produce pathos in the mind of the spectator. Visan Svarup Rustagi told that according to Danji the loss of
desired objects etc. may be cause of pathos.\textsuperscript{63} Visvanatha also acknowledged the view of Dhananjaya.\textsuperscript{69} According to Panditarāja Jagannātha the death of a son or separation produces eagerness in the mind and it is called grief.\textsuperscript{70} Bharata in his Nātyasāstra says that Karuṇa has three fold divisions, they are loss of religion, loss of wealth and loss of one’s own person.\textsuperscript{71}

4. \textbf{Raudra sentiment:} Raudra rasa is based on the permanent state of anger. It is created by the demon and not of the uddhata character by means of struggle.\textsuperscript{72} Here enemy is ālamvāna vibhāva and their activities are uddipana vibhāva. Red eyes, sideglances, trembling of teeth and lip etc. are anubhāva. Anger, pride etc. are transitory state.\textsuperscript{73} Visvanatha in his Sahityadaraṇa quoted an example of Raudra rasa "kṛtamanumatam ................. disam valim":\textsuperscript{74} When Dronācārya has been killed by Dhṛstadevum, Asvatthāma, hearing his father’s death expressed anger before Duryodhana. Here Dhṛstadevumana etc. are ālamvāna vibhāva, death of Dronācārya is uddipana vibhāva, roaring sound of Asvatthāma is anubhāva, and cruelty, agitation etc. are transitory state. Bharata says in his Nātyasāstra that Raudra rasa may be produced by Rāksasa. There is a suspicion arises as to Raudra rasa whether it is possible only by Rāksasa. He says clearly Rāksasa are naturally angry and ferocious and their speech etc. are based on anger.\textsuperscript{75}
5. **Virarasa**: Permanent state of **virarasa** is fortitude. That which will be defeated is **alāṁavāṇa-vibhāva**, actions of the enemies etc. are **uddipana vibhāva**. Contentment, assurance proud and deliberation are the transitory state.

Bharata in his *Nātyasāstra* referred to three types of **virarasa**, they are **Dānāvīra**, **Dharmāvīra**, and **Yuddhāvīra**. Visvānātha says of four types of **virarasa**, **Dhānavīra**, **Dharmāvīra**, **Yuddhāvīra** and **Dayāvīra**.

(i) **Dānāvīra**: 'Tyāgaspatasamudramudritamamirnyājadaṇāvadhi'. Here donation of Parasurāma is happened by zeal. Zeal is the permanent state. Gifted persons like **ḥraṃma** is here **alāṁvāṇa-vibhāva**, **satva** qualities etc. are **uddipana vibhāva**, giving up of all the things are **anubhāva**. Joy, contentment etc. are transitory mental state which help the fortitude.

(ii) **Dharmāvīra**: When zeal, the permanent state is to be applied in righteous function then it is **Dharmāvīra**. We can cite example of Yudhiṣṭhira as a **Dharmāvīra**. All his worldly things like kingdom, wife brothers and sons are sacrificed for the righteous work. Here zeal of Yudhiṣṭhira for the righteous work is permanent state, righteous work is **alāṁvāṇa-vibhāva**, getting of heaven is **anubhāva**, joy and contentment are the transitory state.

(iii) **Yuddhāvīra**: When a permanent state zeal develops to
fight with the opponent then it is contentious heroism. Here hero, and his counterpart, who wants to fight with the hero is ālāmvanavibhāva. When Sītā is kidnapped by Rāvaṇa, Rāma approached Rāvaṇa and asked to return Sītā. Even he has not taken any action against him. If he was not willing to return Sītā, Rāma would be compelled to take action severely. Here zeal for the fight of Rāma with Rāvaṇa appears to permanent state, kidnapping of Sītā is uddipanavibhāva, pride, anger, emulation, are the transitory state, which develop permanent state, speeches of Rāma are the anubhāva.

(iv) Dayāvīra: Here begar and donor both are ālāmvanavibhāva. The earnest prayer and poverty of a begar are the uddipana vibhāva. Viśvanātha cited an example of Dayāvīra from the Nāgānanda - Jimutavāhana the hero of the drama asked Garuda. Why he had avoided to eat his flesh, blood had been springing from his body, yet flesh was still available. Here Jimutavāhana's zeal with sympathy is permanent state, snake is ālāmvanavibhāva, his earnest prayer etc. are uddipana vibhāva, contentment, pride, joy and past glory are the saṅcarabhāva.

(6) Bhayānaka sentiment: Fear is the permanent state of terrific sentiment, from which fear is produced this is ālāmvanabhāva, terrific function or ālāmvanavibhāva is uddipanavibhāva, eligible speeches, swoon, horridation,
trampling, sight to the direction etc. are anubhāva, disgust, agitation, depression, fright, epilepsy, death etc. are transitory state of minds. We find an instance of Bhayānaka rasa in Kalidasa's Abhijñāna Śākuntalam - that a deer is running before a chariot afraid of arrow bending his neck runs forward in the air and a very little in the earth. Here fear of deer is permanent state, throwing of arrows of Dusyanta is ālaṁvanavībhāva, escape from Dusyanta's arrows running towards is uddipana vībhāva, falling down of Darbha grass from the mouth is anubhāva, and bending neck, sight to the back and jumping to the air etc. are the transitory state.

(7) Vībhatsa sentiment: The permanent state of disgust united with its vībhāva, anubhāva and saṅcāribhāva develops vībhatsa rasa. The dreadful scene is ālaṁvanavībhāva, like as ill smelling flesh, blood etc. and roaming of worm is uddipana vībhāva by which disgust is born in the mind of the audience. Spitting, change of appearance, saṅkocana of eyes are anubhāva. Distraction, epilepsy, agitation, sickness, death etc. are the transitory state. In the Mālatīmādhava, Bhavabhūti has described the vībhatsa rasa. Seeing the situation of Rākṣasa in a cremation ground Mādhava's mind was full of disgust. It is the sthāyi bhāva of Mādhava. Ill smelling fleshes which have been eaten by Rākṣasa are the anubhāva, Mādhava's spitting etc.
is anubhāva and weakness etc. is transitory state which develop and help the permanent state to be a rasa.

Vibhatsa rasa has three kinds such as ksobhajā, sudhajā and udvegī. Among them ksobhajā belongs to the blood and udvegī is born out of worm and stool etc.

(8.) Adbhūta: It means the sentiment of wonder based on surprise. Astonishment is the permanent state of abhūta rasa. Wonderful or supernatural things may be ālamvāna vibhāva of Adbhūta rasa. Energy of supernatural things is uddipana vibhāva; stupefaction, perspiration, horripilation, change of voice etc. are anubhāva. deliberation, agitation, stupor, and joy are the state.

auxilliary /  Bharata in his Nātyāśāstra says two types of wonderful sentiment; one is ānandaja and another is divine. Divine feeling is born out of seeing the divine object and ānandaja from joy.

According to Bharata eight sentiments should be applicable in a drama. The later canonist Mammatā Shatta, Viśvanātha consider an additional sentiment Śantarasa whose predominant state is discouragement. But it is an auxilliary state which cannot be a permanent state in a literary piece. According to Mammatā Shatta eight sentiments are to be presented in a dramatic composition. On the other hand Śantarasa is also presented in
the Śrāvyakāvyā. But vṛttikāra says that Śāntarasa based on discouragement and it is the nineth sentiment. we have an instance to support this point of view as Śrīkṛṣṇamīśra wrote an allegorical play Prabodhacandrodaya which is dominated by the Śāntarasa.

(9) Śāntarasa: The mental state of discouragement develops Śāntarasa. All the worldly things or whole universe are fragile and it is the Ṇaṅgaṇavibhāva. The penance grove, pilgrimage, pleasure garden, meeting with the great man and the study of upaniṣadic books are uddāpana vibhāva. Horripilation disinterest of the sensual pleasure are the anubhāva. Discouragement, joy, recollection etc. are the auxiliary feelings.

Panditarāja Jagannātha refuting the view of Mammata Bhatta says that Śāntarasa will be represented either in prṣya or in śrāvyakāvyā and it is the nineth rasa.

According to Viśvanātha rasa are ten in all. He consider one more type in addition to Bharata that is vētsalya. But Ehojarāja added three kinds of rasa to the afore said nine rasa, they are prēyas, udātta, and udēchata. According to Rudrata there are ten types of rasa he added one prēyo, rasa to the nine rasa. Śneha is the permanent state of prēyo rasa.

(c) Treatment of Karuṇarasa: First of all the court epic Rāmāyāna is originated from the pathetic situation.
Pathetic situation has been represented both in śrāvaṇa and Drṣya Kāvya. At the death of a child when parent weep deeply, other should be sympathised seeing their grief, but it is not a matter of pathetic sentiment. It must be alaukika (divine), when an expert poet or dramatist makes us weeping by the description of pathetic scene, it may be a pathetic sentiment. After banishment of Śītā seeing her pathetic situation the rocks also were weeping. When we see such a scenery on the stage then it is a matter of pathetic one. Because, it is represented by the actor on the stage successfully and enjoying such a scene we can get great pathos for the ālaukvanavibhāva. After a little moment we shall be able to get a great pleasure. Hence being Karunā, it is a pleasurable one. All the rasas are pleasurable. Otherwise nobody goes to enjoy second time such a sentiment. It is pleasurable, because it is alaukika. 

We have a scope of question how a pathetic sentiment may be pleasurable one? According to Rāmacandra and Gunacandra rasa is of two groups, one is pleasurable and another is sorrowfull. They established opinion in their Nātā迦darpana that erotic, comic, vīra, adbhūta and śānta are pleasurable sentiments. Pathetic, Raudrā vibhatāsa and Bhayānaka are sorrowfull. Hence pathetic sentiment is placed as a sorrowfull. But how a sorrowfull sentiment
can produce pleasure in the human mind? If it is pleasurable how does it produce sorrow in the human mind?

Bhojaraja says that rasa may be of both type—pleasurable and painfull. But Dhanika refuted these views of his predecessor and tried to establish his own opinion.

According to him Karuna is also able to give pleasure to the audience. In Sāṅhoga śṛṅgāra wounds of teeth and nail give pleasure in the mind of Nāyikā as grief is also able to give pleasure. When a hero touches hair and lip of a heroine or any woman she expresses angry externally, but internally conceals a great pleasure and is touched her breast though she becomes angry, yet horripilation is to be increased. Vīśvanātha says in his Sāhityadarpana that worldly grief produces worldly patho, but it is different from divine patho. Alaukika vibhāva is depicted in a Kāvya, such as banishment to the forest is able to produce pleasure. Wound of teeth and nail are always a sorrowful, but in the union of both hero and heroine it has come to pleasure.

(d) Karuna rasa and its presentation on stage: śṛṅgārarasa has wide scope for popularity, because love is concealed in the heart of human being. On the other hand when a beloved falls in distress, separates or dies at that time the heart of audience is full of sorrow and the vibhāva is a matter of Karunārasa. Seeing this scene some one wants to share that situation, therefore Karuna rasa has
second position to attract the audience. We have already discussed karuṇa rasa that is not a painfull, it gives us pleasure by the presentation of the skilled actor. If karuṇa is represented on the stage artistically, we would have relish a great pleasure. karuṇa rasa produced from many factors e.g. curse, combat, murder, death and banishment etc. According to visvanātha and others curse, murder, death, combat etc. are prohibited to display on the stage.

When we see a karuṇa scene on the stage, we can get a little relaxation of sorrow of our personal life. Rāma and Sītā had to face sorrow in the forest, seeing this we can forget our personal sorrows and sufferings for a moment and it encourages us to face state of the sorrow easily. Hence karuṇa is able to give us pleasure.

(e) Predominance of karuṇarasa: In any kind of literary art there must be a predominant rasa. visvanātha, Dhanañjaya and other critics say that in a drama Šṛṅgāra or vīra should be predominant rasa. It is accepted by all the canonist that Šṛṅgāra rasa has a wide scope among all the literary work. In the Šṛṅgāra rasa minds of the audience are melted enough by the Maṅhuryaguna. And in karuṇa rasa seeing the pitiable situation of a person spectator's mind will be full of sympathy and sorrow and they want to help the helpless person. In this way
such a scene is to be matter of principal one. The author of *Sahityadarpana* says in his book in a *Anka* type of drama there principal *rasa* should be *Karuna*. Hence *Karuna rasa* will be predominant in a drama. First of all *Srngāra* has its attractive capacity to attract the audience and next *Karuna*. Therefore, we can establish our opinion that *Karuna rasa* has predominant power. Some critics demand that in the *Uttararāmacarita*, *Umbhaṅga*, *Candakauśika*, and *Kundamālā* there predominant *rasa* is *Karuna*.

(f) **All rasas are inherent in Karuna rasa:** The principal *rasa* of epic *Rāmāyaṇa* is said to be *Karuna rasa*. Vālmīki, the great sage was advised to compose *Rāmāyaṇa* by Brahmā, after the death of *Kraunca* bird. Seeing the death of bird his heart was full of pathos. Out of pathos he became almost emotional and uttered a sorrowful *sloka* and with the help of this meter he composed the *Rāmāyaṇa*. Though the *Rāmāyaṇa* is a pathatic literature, yet none of the canonist considers *karuna* to be only one *rasa*. But Ānandavardhana says *Karuna rasa* is presented in the *Rāmāyaṇa* by the *Āḍīkavi*. Bhavabhūti, the great dramatist, says in his *Uttararāmacarita* that *Karuna* is only one *rasa*. Other *rasas* like *Srngāra* etc. are its variation. Waves and bubbles etc. arise in the water and go, but all these are nothing but a water, so also *Karuna* is the *prakṛti* sentiment and other *rasas* are *vikṛti* in different situation. Commentator *Virarāghava*
established his opinion though Bhoja the writer of the Srngāra prakāśa says that Srngāra is the only one rasa yet abundance of Karuna is always available in the life of a yogin and house holders equally. Hence Karuna is only rasa, other are said to be its viktis. Bhavaabhūti expressed his personal attitude through Karuna rasa that it is the only rasa. But Karuna is the only one rasa, it is not accepted by all canonist except Bhavaabhūti. He personally shared pathos with Śītā out of emotion that Karuṇa is only one rasa, others are its variation. Anandavardhana says that in Karuṇa rasa heart is melted by the Mādhuryagūna. Bharata says regarding the inherence of all rasas, Śaṅkara is the primary rasa, other rasas are its modifications. According to Kavikarnapūra prema rasa is the only one rasa, but other rasas are produced from it. He established in his Caitanyaśāstra nāṭaka as - all rasas inherent in premaraṇa. In the ocean waves come and go, so also the same case with all other rasas and emotions rise and mixup in the unavoidable prema rasa. Nārāyaṇa and Dharmadatta point out abhūta rasa is the essence of all rasas that is quoted by Viśvanātha in his Sāhityadarpana. Essence of all rasas is camatkāra, and it is to be enjoyed in all rasas. This camatkāra is relished. Abhūta rasa exists in all rasas. Hence Nārāyaṇa considers only one rasa that is Abhūta.
Bhojarāja says that Śṛṅgāra is the only Prakṛti-rasa of all. But it is not the first rasa which counted as first among nine rasas. It is the first Ahamkaratmaka abhimāna. Ahamkāra is self consciousness or 'I' a quality of soul, self love or ātmārati. From it love etc. are produced. This Śṛṅgāra is different from Śṛṅgāra which develops from rati (love) in association. Abhimāna and Śṛṅgāra is class of a poetry that may be excellent. This abhimāna like ahamkāra is the root of the creation in poetry and all this universe. Bhoja says himself after ahamkaratmaka that Śṛṅgāra prema is the inherent in all rasa. 'I' is the dearest and it is base of all prema, with the help of this other other object may be loved. It is said that love rati as its basis, love to battle, love to hāsa, hence affection is associated with all. It is the another side of abhimāna Śṛṅgāra and Śṛṅgāra is to be called inherent of all the rasas. 123

NOTES AND REFERENCES

1. NS, ch. 1/17 Rasānātharvanādapi, p. 13
2. Ibid, ch. 6. na hi rasāṛte kaścidarthaḥ pravartate, p. 271
4. Ibid. soma devo na sūryo sdribhiḥ pavate sutah, dadhānāh kalaśe rasam. 9/63/13
niragnayo rurucarniru sūryo nih soma indriyo rasah
nirantarikṣadadhamo mahāmahim kṛṣe tadindra paumṣyam. 8/2/20
yasya te madyāṃ rasam tībram duhantyadrivniḥ, sa
parasvābhimātiha, 9/ 65/15

5. Ibid. pradaṁśa gośvagñyam kṛtāṁ yaccchordōno mārutasā, jambhe rasasya bārbde. 1/37/5
Op. Ā sūte siṁcata śriyam rodasyorabhisṛiṣyam, rasa
dadhita vṛṣabham. 8/72/13

6. Ibid. sutambaro yajamānasya satpatirorśasamudhah sa
ādiya-amudāncahaḥ. Bhareddhenu rasavacchisṛiye
payośnu bṛrabhūto adhyeti na svapan. 5/44/13
bṛṣyasi divo bṛṣabhah prittivyā vṛṣa sindhunām vṛṣabhah
stiyāṇāṁ, vṛṣe tu indu vasaḥbhaha pipaya svādu madhupeyo
bara. 6/44/21

7. AV. 1 Xhanda. āharāṁi gābāṁ kṣīramānārṣam dhānyam rasāṁ
ahṛta asmākam vīra āpatnīridamastakam. 2 kanda/26/5, p. 131

8. Ibid. yo yo rasaṁ dipsati agne āsvānaṁ gābāṁ. yastanunāṁ
ripustena steyakṛdaḥrametv viśahīyatāṁ tamaṁ stanā,
kānḍa 8/4/10, p. 464.
9. **TU. 7/2.** Raso vai saḥ rasam hyeṣyayāṁ labdhvānandī bhavati. p. 513

10. **TS.** rasanāgrāhyo guṇo rasah sa ca madhurāmlalavana kāṭukṣaśāyatitabhedat ṣaabdīḍhah; p. 21

11. **NS, ch. 1/114.** viśrāntijanānāṁ kāle nātyametat bhavisyati, p. 38

12. Ibid. ch 6/31. tatra vibhāvānubhāva vyābhicārisāṁ-yogāārasaniśpatiḥ, pp. 270-271


   Ibid. ch. 4/28. vibhāvānubhāvaḥ śat kathyante vyābhī cārīnaḥ vyāktaḥ sa tairvibhāvādyaiḥ sthāi bhāvo rasaḥ smṛtaḥ, p. 110

14. **NS, ch. 6/15-17**

15. Ibid, ch. 7. tatra vibhāvānubhāvau lokaprasiddhau. lokasvabhāvānugatavacca tayorākṣānaṁ nocyate, p.341

16. **KP, ch. 4.** bahavo śṛṛhā vibhāvyante vāgaṁśbhinayā-śritāḥ anena yasminānāyāṁ vibhāvah parikṛtattatḥ p. 111

17. Ibid. ch. 4. ālāṃvānaḥtu sa raso yamālamba pravartate uddīpyate raso yena saccoddīpanasāmyānakāḥ, p. 111

**CPSD, ch. 3/134-135, pp. 194-195**
18. Ibid. ch. 3/35. ālāmvanāṁ nāyikādīstāmālābhyā rasodagamāṁ.

19. OLSP, p. 82

20. KP, ch. 4. sthāyīḥāvānanubhāvayantah kātākṣabhujaśeprādyo rasapōṣakā anubhāvāḥ, p. 111

21. NS, ch. 7. tatraśtāu bhāvāḥ stāyināṁ trayastimśadv-yābhicārināḥ āṣṭāu sāttvika iti bhedāḥ, Evamete kāavyarasāḥvyaktihetabā ekonapāncaśadbhāvāḥ pratyangantabyāḥ. p. 342

22. Ibid. ch.7. vāgaṅgasattvopetānāvārthāṁ bhāvayantītī bhāvā iti, p. 337

23. A. Bhā in NS, ch. 7. evam kāvyārthāṁ rasān bhāvayantu kurvate. sthāyīvyābhicārikaḷāpenaiva hyāsvādyo-glauxikārtho nirvartate, p. 338

24. NS, ch. 7/3. yatha naraṇāṁ nṛpatiḥ śiṣyāṇām ca yathā guruh, evam hi sarvabhāvāṇāṁ bhāvān sthāyī mahānāha, p. 344

CP Ibid. ch.7. Yathā nareṇdro bahu janapaṇāparivṛtāḥ sa eva nāma labhate nānyāḥ sumahāṇapi puruṣaḥ, tathā vibhāvānubhāvavyābhicāriparivṛtāḥ sthāyī bhāvo rasanāma labhate. pp. 343-344.
25. Ibid, 6/17. ratirhasa\textsuperscript{\textdegree}ca sóka\textsuperscript{\textdegree}ca krodhotsahau bhayam tathā. jugupsā vismaya\textsuperscript{\textdegree}ceti sthāyīvāvāh prakūrītītāh

26. Ibid, ch. 6/13-21

27. Ibid, ch. 6/22. stāmbhaḥ sveḥoṣtaḥ romāṇcaḥ svarabhaṅ- goṣthaḥ veṣeṇaḥ vaivarṇyamasaḥ pralaya ityāṣṭau sātvākāh smṛtāh.

28. TRSD, p.216

29. A.Bhā NS, ch.6. tēna sthāyeva vībhāvā-nubhāvādichīhīru-paḍito rasaḥ, sthāyī bhāvatvānupaditaḥ, sa cobrahorāp\textsuperscript{\textdegree} anukāryaṃ anukārtyaḥ pānaṃvānāḥ balāriti, p. 271

30. Ibid, tasmādhē tēbhīvaḥ vākhyātāḥ kāryaiścānubhāvā- tmabhīḥ sahaśāriaḥ bālaḥ vyābhicāriśbīhīḥ prayatnārjita-tayā krītāmañcī tathāhāčimanymāṃśaṁ anukārtṛśatriva- sa līṅgalaleḥ pratiyāmānāḥ sthāyī bhāvo mukhyārāmādīgat- asthāyanukāraṇārūpāh, anukāraṇārūpapātaḥ eva ca nāmānataṛṣṇa vyapadiśto rasaḥ, pp. 271-272

31. Ibid, sitāderavibhābāvatvāt svākāntāśmṛtyasamvedanāt devatādāvā saḥhāraḥ karaṇāyogyaḥvyatvāt, p. 275

32. Ibid. svāgaṭaṭvena hi pratītau karuṇe duḥkhitvāṁ syāt, p. 275

33. Dh.SP, ch.iii, p. 100

34. A.Bhā in NS ch.6 - raso na pratiyate, notpaṭaye, nābhīvyājyate, p. 275
35. NS, ch. 6, Āsvādyatvāt, p. 236

36. A. Dhā in NS, ch. 6 - tasmatkāvye dōṣābhāve-guṇālaṁkāra-
mayatvalakṣaṇaṁ niśtye caturvīdaḥśāśtinayānupėṇa
nibhidani jaholesakatākāraṁ viśhāvādiśādhāranikaraṁ-
tmanāsabhidhāto dvītyenāṁṣena bhāvakatvavyāpareṇa
bhāvyamāno rasaṁvāsmṛtyādiviśalakṣaṇaṁ rajastamo-
śūnedhavaitra-kālāddruti-vistāravākāsalakṣaṇaṁ
satvoddaprekaśānaṁantarayānajamvīdviśāntilakṣaṇaṁ
parabrahmasvādasavidhena shōgena parām bhuṣyateiti,
p. 276

37. Ibid. Tatkāvyaṁ rasaḥ, p. 277

38. Ibid. yathāṁ rātrimāsamantaṁ tamagnau prādāt ityāṁ-vr-
̄̃̇̇̇̇̇̇̇̇̇̇̇̇̇̇̇̇̇̇̇̇̇̇̇̇̇̇̇̇̇̇̇̇̇̇̇̇̇̇̇̇̇̇̇̇̇̇̇̇̇̇̇̇̇̇̇̇̇̇̇̇̇̇̇̇̇̇̇̇̇̇̇̇̇̇̇̇̇̇̇̇̇̇̇̇̇̇̇̇̇̇̇̇̇̇̇̇̇̇̇̇̇̇̇̇̇̇̇̇̇̇̇̇̇̇̇̇̇̇̇̇̇̇̇̇̇̇̇̇̇̇̇̇̇̇̇̇̇̇̇̇̇̇̇̇̇̇̇̇̇̇̇̇̇̇̇̇̇̇̇̇̇̇̇̇̇̇̇̇̇̇̇̇̇̇̇̇̇̇̇̇̇̇̇̇̇̇̇̇̇̇̇̇̇̇̇̇̇̇̇̇̇̇̇̇̇̇̇̇̇̇̇̇̇̇̇̇̇̇̇̇̇̇̇̇̇̇̇̇̇̇̇̇̇̇̇̇̇̇̇̇̇̇̇̇̇̇̇̇̇̇̇̇̇̇̇̇̇̇̇̇̇̇̇̇̇̇̇̇̇̇̇̇̇̇̇̇̇̇̇̇̇̇̇̇̇̇̇̇̇̇̇̇̇̇̇̇̇̇̇̇̇̇̇̇̇̇̇̇̇̇̇̇̇̇̇̇̇̇̇̇̇̇̇̇̇̇̇̇̇̇̇̇̇̇̇̇̇̇̇̇̇̇̇̇̇̇̇̇̇̇̇̇̇̇̇̇̇̇̇̇̇̇̇̇̇̇̇̇̇̇̇̇̇̇̇̇̇̇̇̇̇̇̇̇̇̇̇̇̇̇̇̇̇̇̇̇̇̇̇̇̇̇̇̇̇̇̇̇̇̇̇̇̇̇̇̇̇̇̇̇̇̇̇̇̇̇̇̇̇̇̇̇̇̇̇̇̇̇̇̇̇̇̇̇̇̇̇̇̇̇̇̇̇̇̇̇̇̇̇̇̇̇̇̇̇̇̇̇̇̇̇̇̇̇̇̇̇̇̇̇̇̇̇̇̇̇̇̇̇̇̇̇̇̇̇̇̇̇̇̇̇̇̇̇̇̇̇̇̇̇̇̇̇̇̇̇̇̇̇̇̇̇̇̇̇̇̇̇̇̇̇̇̇̇̇̇̇̇̇̇̇̇̇̇̇̇̇̇̇̇̇̇̇̇̇̇̇̇̇̇̇̇̇̇̇̇̇̇̇̇̇̇̇̇̇̇̇̇̇̇̇̇̇̇̇̇̇̇̇̇̇̇̇̇̇̇̇̇̇̇̇̇̇̇̇̇̇̇̇̇̇̇̇̇̇̇̇̇̇̇̇̇̇̇̇̇̇̇̇̇̇̇̇̇̇̇̇̇̇̇̇̇̇̇̇̇̇̇̇̇̇̇̇̇̇̇̇̇̇̇̇̇̇̇̇̇̇̇̇̇̇̇̇̇̇̇̇̇̇̇̇̇̇̇̇̇̇̇̇̇̇̇̇̇̇̇̇̇̇̇̇̇̇̇̇̇̇̇̇̇̇̇̇̇̇̇̇̇̇̇̇̇̇̇̇̇̇̍
43. NS, ch. 6/39-41. tesāmutpattihetavasaćtvāro rasāḥ. 
tadyathā śṛṅgāro raudro vīro bībhattasa iti atra -
śṛṅgāraśādi bhābedhāṣyo raudrāccya karuno rasāḥ
vīraścāśvādabhūtopattirbībhattāccha bhaya-
akāh. 39
śṛṅgāraṇukṛtirīyā tu sa hāsyastu prakṛttitaḥ
raudraśyāiva ca yat karma sa jñeyah karuno rasāḥ 40.
vīraśyāpi yat karma sośābhūtaḥ parakṛttitaḥ bībhatta-
darśanām yacca jñeyah sa tu bhaya-
akāh. 41

44. KP, ch.4 yunoranyonyavāsayasthāyinācchā rataḥ smṛtā
iti, p. 137

45. NS, ch. 6. pp. 298-299
46. OLSP, p. 82
47 NS, ch.6. vyābhicārinasēśayālasayaugryajugupsāvarjyaḥ
p. 304
48. Ibid, ch. 6, 42. syāmohavati śṛṅgārah. śṛṅgāro
vīṣṇudaivatyaḥ. 44
CP. tasya dve adhisthāne saṁbhogo vipralaṁbhaśca, p. 301
49. KP. ch. 4. prarasparāvalokanālinganāddharāpānaścaricūn-
banādyanantatvādaśaparicchedya eka eva ganyate, p. 137

50. SK. 5/52. na vinā vipralaṁbhaḥ saṁbhogah puṣtimasñute
kaṣāyita hi vastraṇau bhūyaṁ rāgośnusajyate .

51. SP.3/184. yatra tu ratih prakṛṣṭā nabhīṣṭamupaiti
vipralaṁboṣau
CP, KP. ch.4. Nāḍhigacchati cābhīṣṭāṁ vipra-
lambhastadocyeat, p. 137
52. Sp. ch. 3/135. sa ca pūrvarāgamāna-pravāsakarupātmakasāturdhā syat.

53. Ibid, ch. 3. sravanāddarānābapi mithāḥ samruḍhārāgayoh dasāvidśeśo yosprāptaḥ pūrvarāgahā sa ucyate, p.223


55. Ibid, ch. 3/193 pravāso bhinnadesītvam kāryāccārē cā sambhrāmāt, strīṅgacelamālinyamekavenidharmāṁ śicah, niḥśvāso cchavāsaruditabhumīpātādi jāyate.

56. Ibid, 3/196 yunorekatarasmin gatavati lokāntaraḥ punarlabhye vīmaṇāyate yadaikastadā karuṇavipralambḥākhyaḥ

57. RG ch. 1. strīṇupayosū tviyāe jīvitaṇṛṇāna śrayam valiklavaposisēyā rateraḥ prādhānācchṛṇgāro vipralambhaḥkho rasah, valiklayam tu saṅcārimāttram, p. 142

58. KP, ch. 4, pp. 141-142

59. NS, ch. 6. vipralambhakṛtaśtv nirveda-āṅgāriṣakāsavyā-āraṇa cintantsukyanidrā svapnavibodhavāḍhyumādāyapasmāra-āgya-amarādhibhīranubhāvairachinetavyah, p. 304

60. Ibid, ch.6, athaḥāsyo nāma hāsasthāyibhāvatmakam, p.30.
61. Ibid. 6. dvibidhāścāyamātmaśca yadā svayam hasati tadāstmaśca yadā tu param hāsayati tadā parasthaḥ. P. 310

62. Ibid. ch. 6/49. Biparitālaṅkāraubhīrtacārabhihānaṃveṣaśca bikṛtaiva rathaśca ārthaśārthaḥ hasatiti rasah smṛto hāsyaḥ

63. Ibid, ch. 6, 51. strīnicapratvārvasa dhūyaiṣṭam drṣṭate rasah sañcheśascāya bijneśtāṣṭāmca oaksyayāhāḥ punah. smītahasite jyeṣṭhaṁ manhyānām bihasitopahāsite ca aghamānāmapahāsitam hyatihasitam cāpi bijnēyaṁ. 53

64. KP. ch. 4/37k

65. NS. ch. 6/3

66. SK. 5/76. mūrochāvilāpaḥ kurute kurute sāhase manah, karoti duḥkham cittena ydc sah karunā ucyate,

67. DR. ch. 4/31. īṣṭanāśādaniśtāptāν sōkatma karunāśrutām niḥśvāsochāsaruditastambhāpralāpitādayah

68. TPSD, p. 36

69. SP. ch. 3/202. īṣṭanāśādaniśtāptāḥ karunāḥkhyo raso bhavet.

70. RG. ch.1. putrādiyogamaraṇādi jannā vaiklavaḥkhyāsi-ttvatvātviṣeṣāḥ sōkah. p. 141

71. NS. ch. 6/73 dharmopaghātaḥāścaiva tathārthāpacyodhāvaḥ, tathā sōkārṣṭaścaiva hārunastrīvīdhaḥ smṛtah

72. Ibid. ch. 6. atha raudro nāma kroghasthāyibhavātmaṃ raksodānavoddhata-manasyaprakṛtiḥ saṃgrāmaḥetukah. P. 315.
73. SD. 3/204
74. Ibid. ch. 3, p. 257
75. NS. ch. 6, atrāha - yadabhihitam rakṣodānavājinām raudro rasah. kimanyeṣām nāsti. ucyate - astyanyeṣāmaŋi raudro rasah, kintvādṛghikāraśṛtra grhyate, te hi svabhāvādeva raudrah, p. 317
76. Ibid, ch. 6, atha vīro nāmottamaprakṛtirutsāhāḥtmakah, p. 320
77. Ibid. ch. 6 /79. dānāvaṁ dharmavāram yuddhavāram tatha-
iva ca rasavāramapi prāha brahma trīvishāmeva hi
78. 30. ch. 3/after 206. sa ca dāna-dharma yuddhavāram
ca samanditaścaturdhā syāt, p. 258
79. Ibid. ch. 3/after 206, p. 259
80. Ibid. ch. 3. rājyaṁ ca basu dehasa bhāṛgyābhārāt, satīsc.
ye yacca loke mamāyatam taddharmāya sadāiyataṁ, p. 259
81. Ibid. ch. 3, p. 259
82. Ibid. ch. 3. sīrāmukhaiḥ syandaṇa eva raktamāyāpi dehe
mama māmāmaṁasti tr̥ptim. na paśyāmi tavāpi tēvat kim
bhakṣanāttvam vīrato garutman, p. 260 and also found in
Naga. Act 5/16, p. 137
83. NS, ch. 6 atha bhayaṇako nāma bhayaṭhāyībhāvātmakah
p. 322
84. SD. ch. 3/207

85. AS'. Act 1/7

36. NS'. ch. p. 324
CP. SD. Ch. 3/208

37. MM Act 5/16; CPSD. ch. 3, p. 263

38. NS'. ch. 6/31. bibhatsah ksochajah suddha udvegī syat
dvitiyakaḥ viṣṭākriśmibhir udvegī kṣobhajāḥ rudhiradijāḥ

39. Ibid, ch.6. athādbhuto nāma viṣmayestāyīchāvātmaṅkāh,
p. 325

90. SD. ch. 3/209. adbhuto viṣmayasthāyibhāvo ganghasvaved
āvataḥ pītavarno vaset u kātigamālamvanaṁ mataṁ,guphc-
nām tasya mahīmaḥ bhaveduddāpanam punah, stambhaḥ svādo
Sthā romāṇcagadgdadavarasaṁhramaṁ, tathā netravitīś-
dyā anubhāvaḥ prakīrttitaḥ . viṭkāvegāsamaḥpraṇi-
harṣādyā vyābhicārīnaṁ .

91. NS. ch. 6/32. divaścānavandajascaiva dvidhā khyāto-
Sādbhuto rasāh, divyaśeṣanāvajyā divyo harṣadānan-dajah,
smṛtaḥ

92. Ibid. ch. 6/15. śṛṅgāraḥasyakarunāraudra viṇavhayinācaḥ
bibhatsādbhūtasam ānau. cetyastau nātye rasāḥ smṛtaḥ;

93. KP. ch.4. nirvedaṭhāyibhavostisāntospī navāno rasiḥ
p. 162
CPSD. ch. 3/210, sāntaḥ sāmasthāyibhāva uttamapraṇīt-
mataḥ,
94. KP. ch.4, Namu aśtau nātye rasaḥ sūrtah iti nātyasya vīśīṣyopādānena śravyakāvye rasāntarasaṅyāti tatkār-
gityapekṣāyām vṛttikīḍāna - nirvedasyetādi, p. 162

95. Rg. ch.1. kaṇcinnā rasaih svadate natahityabhiyuktātt 
manusmṛtya prabodhacandrodrayādyabhinate rasaṁ sākṣat-
kṛtya ca tamurikurvanti, tasya sthāyinam kecana 
nirvedaṁ manyante. p. 133

96. NS. ch.6, p. 328

97. Rg. ch.1. yathā naṭe nānasvādītānāmāpi rasāntaranaṁ 
nātye satvāṁ svākriyate tathāiva sāntasyāpi svākaraṇām 
p. 135

98. KA. 15/17 snehah prakṛtiḥ preyān.

99. A. Bhāin, NS. ch 6. tatra sarvasmi sukha-praḍhānāḥ, p. 280

100. SD. ch. 3/6 hetutvāṁ sōkāhāśadęrgeṭaiḥbhayo laksānāsraṣṭyāti. 
sōkahāśadayo loke jāyantāṁ nāma laukikāḥ, alaukika-
vibhābavām prāptebhyāḥ kāvyasamsrayāt, suḥam samjāyate 
tebhyāḥ sarvebhyośpūti kā ksātiḥ.

101. ND. Viveka 3/7. sthāyībhāvāḥ sṛītōkarṣo vibhāvavyāni 
carıbbhiḥ, spastāmabhāva niśceyāḥ, sukhaduhkhātmakō 
rasāḥ

102. Ibid. Viveka 3. sṛgāraḥsyaudādhyūta sāntah pānce 
sukhātmānāspaṁ punaraniṣṭavibhāvādvyupanītātmakāh 
karuṇaraudra bībhatsa-chayanakasatvāro dukhātmakānahr, 
p. 257-
103. Ibid 3. bhayānako bībhatsaḥ karuno raudro vā rasāsvē-

davatāmanākhyeyāṁ kāmapi klesādāmupanayatī, eta eva

bhayanakaśībhirugbijate samājeh, na nāma sukhāsvāda-
dudvego ghatate, p. 257

104. SP. Ch. 2 rasah ni sukhāguḥkāvasthārūpāh, p. 369

quoted by V. Raghavan in his Sr. Fra. p. 423.

105. DR. 2/ sānandāntaḥ kuttamitam kupyet ṛṣādhvaragrāhaḥ

106. SP. ch.2. Duhkhadatāpi sukhāḥ janayati yo yasya

vallbho bhave, dayita-nakhaduyamānayoh bibarghate

stanayoh romāṇcaḥ, p.353, quoted by V. Raghavan, in

his Sr. Fra. p. 443.

107. SP. ch.3. ye khalu rāmābana-vāśādayo loke duhkhakāraṇāni

ityucyante, ta eva hi kāvyaṅtya samarpitā alaukika-
vibhavana-vāyaśātāyah kāraṇasābād-vācyatvām vihāya

alaukikāvibhābhasābād-vācyatvām bhapante, tathāyaḥ ca

suratāte dantaghātādibhyā iṣva sukhameva jāyate, atēśa

laukikāsokahāsa-sātikāraṇebhyo laukikāsokaharsādayo

jāyanta iti loka eva pratīṃyamaḥ kāvye punah sarvebhya-

oṣpi vibhāvādibhyoṣpī vibhāvādibhyoṣpī vibhāvādibhyah sukhameva jāyate iti niyamānakas-
ciddoṣaḥ, p. 97

108. Ibid, ch. 6/16. dūrāhānāṁ badho yuddham rājyādesādī-

vīplabah, vīhāno bhojanaṁ sāpotsargau mṛtyurataṁ tathā.

109. Dhv. L. 2/3. śrīgāre vīprālambhākhye karuane ca praka-
rśavat maṭhuryamadratāṁ yati yatastatraṭāḥūkāṁ manah.

110. TRSD, p. 564.
111. SD. ch. 6/250. utṣrṣṭi kāṅka ekāṅko netāraḥ prākṛta
narāḥ rasōjra karunāḥ sthāyī bāhustriparidevitaṁ

112. URC. 2/5. mā niśāda pratiṣṭhām tvamaṅgaṁ śāśveśī
samāḥ, yatkraunīcatthanādṛ̱kamabadhīh. Kāmamohitam.

113. Phv. L. ch.4. Rāmāyane hi karoṇa rasāḥ svayamādi-ka-
vinaṁ sūtritāṁ, p. 259

114. URC. Act. 3/47. Eko rasāḥ karunā eva nimittabheda-
bhinnaṁ prthakprthagyāvaśrayate vā vartān āvartau
-budatarangamayāndikārānambho yathā salilameva tu
tatsamagram.

115. TNR. Idamatra kavermatam yadyapi śṛṅgāra eka eva
rasa iti śṛṅgāraprakasākarādīmatam, tathāḥ
prācuryād rāgilvṛāpiśākhāranyāt karunā eka eva suh
anye tu tadvikṛtya iti, p. 196

116. Bh. 3. Bhavabhūti describes the sentiment of pathos
(Karuṇa) as the main or important sentiment dominat-
ing all other sentiment which are helpful in lighten-
ing the Karuṇa sentiment. This can not be said to
be true in respect of all poetical compositions.p.64

117. Phv. L. 2/8. mādhuryamādramāṁ yāti yatasastrādhikam
manah.

118. NS. ch. 6. bhāvāḥ vākāra rātyādyah, sāntastā prakritya-
mataḥ, vākārah prakṛter jataḥ punastatraiva līgaṁ.
svam svam nimittamāśādyā sāntādbhāvāḥ pravartate.
pp.329-330.
119. CC of Kavikarnaṇa Purā Act.3. sarve rasah bhāvāśca taraṅgā iva bārīdhau unmajjanti nimajjanti yatra sa premasamjñakah, p. 114

. CP, TNR. premarase sarve rasah antabhavantityatra mahīyāneva propaṅcah granthagauravabhayaḍa dīṅgmatra- muktam. unmajjanti nimajjanti premnyakhaṇḍarasatvataḥ sarve rasāśca bhāvāśca taraṅgā iva bārīdhau, p. 201

120. SD, ch. 3. rase sāraścamatkāraḥ sarvatra-pyanubhuyate taccamatkārasārātve sarvatrāpyaebūto rasah. tasmās- adbhūtamebāha kṛtī nārāyaṇo rasam, p. 91

121. S p. 2. Sa śṛṅgāraḥ sosbhimānaḥ sa rasah tata ete ratyādayo jāyante, p. 356 by V. Rāghavan in his Īḍī p. 446

CP. SK 5/1. RasosbhimānoShamkāraḥ śṛṅgāra iti gīyate Yoṣrthastasyānvayat kāvyam kamanīyatvamānisnute.