CHAPTER VI
RASA (SENTIMENT)

In this chapter an attempt is made to study Asamalaksya-krama-vyañgya or Rasa-dhvani in Śrī Saṅkarācārya's writings. Asamalaksya-krama-vyañgya or Rasa-dhvani is that type of literary excellence where Rasa, Bhāva etc. are the chief elements and where words, expressed meaning as well as figures of speech depend on Rasa, Bhāva etc. So says Ānandavardhana:—

\[ \text{vācyavācakaśārūtyahetūnām vividhātmanām / rasādiparatā yatma sa dhvanerviṣayo mataḥ} // \]

Rasa includes Rasa, Bhāva, Rasabhāsa, Bhāvabhāsa, Bhāvodaya, Bhāvasandhi, and Bhāvasāvalatā. This Rasadhvani is described in Dhvanyāloka as superior to vastu and Alāṅkāra. A question arises here as to what does Rasa mean. The term Rasa is derived from the root 'ras', to taste or to relish. So, what is tasted or relished is called Rasa - 'rasyate iti rasah'. In Taittirīyopaniṣad Rasa is described as Supreme Bliss or Brahman - 'raso vai saḥ'. According to the sage Bharata no meaning can be drawn out of a sentence without rasa - 'na hi rasādṛte kascidarthah pravartate'. As to the process of realisation of 'Rasa' Bharata says - 'vibhāvānubhāvavyābhicāraitamśyogādrasanīspattih' i.e. the Rasa reveals itself from the combination of vibhāvas, anubhāvas, and vyabhicāribhāvas with the sthāyibhāvas. Vibhāva or

1. Dhvanyāloka, 2/26, P.98.
2. Sāhityadarpana, P.22.
3. Taittirīyopaniṣad, II/7
4. Nātyasāstra, VI.
5. ibid. VI.
Excitant means the condition which evokes or develops a particular state of mind. It has two chief subdivisions viz. - alambana and uddīpana. The person or object relating to which happiness, sorrow etc. are evoked in the mind, is known as ālambana vibhāva or substantial; and the objects which excite the feeling of a Rasa are uddīpana vibhāva or Enhancer. Anubhāvas or Ensuants are external manifestations, gestures etc. that are effects of the feeling of a Rasa. Vyabhicāribhāvas are transitory feelings of a Rasa. The vyabhicāribhāvas are 33 in number, and they are like nirveda or passiveness, glāni or weakness, śāṅkā or apprehension, lajjā or shame etc. Sage Bharata divides the mental state into two classes - one is sthāyibhāva, while the other is vyabhicāribhāva. And only the sthāyibhāvas result in rasa through the connection of vibhāvas, anubhāvas, and vyabhicāribhāvas. According to Bharata these sthāyibhāvas are only eight in number such as rati (love), hāsa (laughter), sōka (sorrow), krodha (anger), utsāha (enthusiasm), bhaya (fear), jugupsā (abhorrence), and vismaya (astonishment). Later rhetoricians like Ānandavardhana and Abhinavagupta recognise also a ninth permanent emotion named nirveda or passiveness. The sthāyibhāvas or basic emotions are connected respectively with the rasas viz., Śrī Śṛṅgāra (erotic), Hāsa (Mirth), Karuna (pathetic), Raudra (The terrific), Vīra (The heroic), Bhayānaka (The horrible), Bibhatsa (Odious), Adbhuta (the wonderful) and Śanta (Equipoise).
A diagram of rasas with sthāyibhāvas is shown below:

As to Bhṛpta Māmata says that the basic emotion 'love' having for its object the God etc., also the transitory feeling which is implied, are known as Bhāva or Emotion. The Bhāva also includes love having for its objects the sage, preceptor, king, son etc. But the permanent mood 'love' having for its object the beloved when well nourished results in the erotic sentiment. cf-

ratirdevādiviṣayā vyabhicārī tathā'ñjitaḥ /
bhāvaḥ proktāḥ
ādiśabdāmmuni-guru-nṛpa-putra-diṣṭāni, kāntaviṣayā tu vyaktā śṛṅgārāḥ /

Any one of the said rasas becomes the principal sentiment in a composition, while others become subordinate. cf-

prasiddhe/pi pravandhāmān manārasanivandhane /
eko rascūgikarttavya steṣām utkāraṇa icchatā / 7

The later rhetoricians have interpreted the rasa-sūtra of Bharata in different ways. We are not going to discuss their views here as it is not our topic of discussion. For the purpose of our study of rasas

in Śrī Śaṅkara-cārya’s works we have given only a bird’s eye-view of the rasa-theory by way of a preamble.

However, a question arises as to what is the principal or predominant sentiment in Śrī Śaṅkara’s works. Śrī Śaṅkara is an advocate, the very hero and eponymous of Advaita philosophy. The kernel of the teaching of Advaita-vedānta may be put in three sentences viz., the Brahman alone is real; the universe, the not-self is unreal; the individual soul is identical with the All-soul. And hence, in all his writings he ascertains the illusory nature of the worldly objects of enjoyment. The attainment of final liberation or Mokṣa through knowledge, par excellence of Reality, according to him, is the highest goal of human life. So, in the literature of Śrī Śaṅkara the Śānta-rasa or the Quietism is the dominant sentiment. And it is said that the Quietism is the means of attaining the knowledge of Truth, the gateway to final liberation. It results in final emancipation as its supreme reward.

cf-

mokṣadhyatmanimitta stattvajñāmārthahetusāmpyuktah 8
niḥsreyasa-dharmayutāḥ śāntarasa nāma viṣṇeyah //

Anyway, it is called Śānta-rasa where there is no desire for pleasure, sorrow, greed, anger, hate etc. and where tranquillity predominates. cf-

na yatra duḥkham na sukham na cintā na dveṣarāgau na ca kācidicebā/ rashastu śāntah kathito munindraiḥ sarveṣu bhāveṣu śaṃpradhānāh//9

In Quietism the sāma or tranquillity is the permanent emotion, and which should be the salient characteristic of a great noble soul. The knowledge of unsubstantiality of worldly objects due to impermanence and the knowledge of spiritual truth are the ālambana vibhāva. The holy hermitage and the sight of holy spots or places of pilgrimage are the uddipana vibhāva. The effects perspiration, horripilation etc. are anubhāvas; passiveness, delight, recollection, intention etc. are the vyabhicārībāvas. cf-

śāntah śamasthāyibhāva uttama-prakṛtir-mataḥ /
anitya-tvādināśaśavastunihṣārata tu ya //
paramātmāsvarūpaṁ va tasyālambanamiṣyaṁ /
punyāṁ ramaḥarikṣetraṁ śamāryamavyaṁ /a
mahāpuruṣaśaṅgādyāstasyoddīpanarūpiṇaṁ /
romācādyās caṇubhāvāstathā saṃvyabhaṁ /r
nirvedaharṣastramapanaṁ mahatbhūtadāyā / 10

According to Ānandavardhana, the annihilation of desire (trāṇākṣaya) is the sthāyibhāva, and rasa which results from this emotion, is called śānta.

Now a question arises as to what is the predominant sentiment in the devotional panegyrics of Śrī Śaṅkarācārya. Whether it is śānta or Bhakti? None of the ancient rhetoricians advocates Bhakti as a separate rasa. They are more inclined to include Bhakti within the province of śānta. Abhinavagupta is of the opinion that there is no cause of denying Bhakti, and Śraddhā, but they are included in śānta. cf-

ataeva īśvarapraṇidhāna-viśaye bhakti-śraddhe smṛtī-mati-

Bhakti' (devotion) and 'Sraddha' (regard) with respect to close attention to God, being one with recollection, intellect, patience, enthusiasm etc., become subordinate element to Sânta. Hence they are not enumerated as independent rasas.

Panditaraṇa Jagannātha also does not recognise Bhakti as the tenth rasa. In his opinion, the view of the sage Bharata is final in determining the number of rasas. Thus he says 'atha kathameta eva rasāḥ ? bhagavadālambanasya, romāṇcāśrupātādibhiranubhā-vitasya, harsādibhiḥ paripoṣitasyā-asya, bhāgavatādipūrāṇāsāravanasa-maye bhagavadbhaktairanubhūyamānasasya, bhaktirasasya durapahnavatvat bhagavadanurāgarūpaḥbhaktiścātrasthāyibhāvah /

na cāsaṃ sāntararse'ntarbhhavitumarhati, anurāgasya vairāgyaviruddhatvāt /

* * * * * * * * * * * * * * * *

rasānām navatvagānanā ca munivacananiyantritā bhajyeta, iti yathā sāstrameva jyāyah /' 12

Why these only are called rasas, as it is not justified in denying the tenth rasa styled Bhakti which the devotees relish when hearing the Bhāgavata-Purāṇa etc.? God Himself is the ālambana vibhāva of this rasa; the hearing of the Bhāgavata etc. is the uddīpana vibhāva; horripilation, tears etc. are anubhāvas; and delight etc. are its vyabhicāribhāvas. The dominant mood

(sthāyībhāva) of it is devotion in the form of 'love' to God.

And it is not proper to include it within the purview of Śānta, as 'love' is opposed to indifference. (Love is attachment whereas indifference or vairāgya is detachment; the two terms are therefore antonyms).

The rasas are enumerated as nine by sage Bharata. So, that is the final say in the matter. This is in keeping with the śāstras.

However, as Bhakti is not recognised as a separate rasa, and as it is included within the purview of Śānta or Quietism, the dominating sentiment of these devotional Lyrics is also the Śānta-rasa.

We shall now cite here a few examples of Śānta from Śrī Śaṅkara's works:-

kā tava kāntā kaste putraḥ sāmśārdyamatīva-vicitraḥ /
kasya tvām vā kuta āyātastattvam cintaya tadidam bṛātaḥ//

Who is your wife, who is your son, this world is very curious. To whom you belong or whence have you come? Oh brother! meditate on the Reality in your mind.

In this śloka Śānta-rasa is evident. Of course only detachment as ālambana-vibhāva is present along with passiveness (nirveda) which is shown by queries as vyābhicāribhāvas.

kvacidbālāḥ sārdham karatalagatālaiḥ sahasitaiḥ
kvacittārunyālaṅkṛtanaravadhūbhiḥ saha raman /
kvacidvṛddhiścintakulitahṛdayaisāpi vilapa -

The sage, whose darkness of ignorance has been dispelled as he is initiated by the preceptor, does not infatuate, though somewhere playing with boys jubilant with clappings of hands, or with damsels adorned with youth, or lamenting with the aged in anxious mind.

In this verse Śanta-rasa presents itself with the knowledge of spiritual truth as ālambana-viḥāva, 'tāla' etc., as anubhāva, and 'hārṣa' indicated by izumāt 'raman' and the like terms as vyabhīcāriḥbāvās.

Other sentiments are rare or not prominently manifested in his literature. Somewhere they are used as an element of emotional or of Quietistic sentiment. In the following lines some peculiarities of his rasas are discussed:

\[
\text{mṛtānamatsīheti yosōdādānaśāhisāvasantrāsām}
\]

\[
vādātavākralokālokakacaturdasiālokaśām /
\]

\[
lokatrayapurāmūlastambham lokālokamanālokaśām
\]

\[
lokesām paramesām ma pranamata govindam paramānandam//
\]

I salute that Supreme Bliss Govinda, the great Lord and the Lord of the universe, who has become frightened in his childhood by Yasodā's reproach in the manner 'you are eating clay here', and who has showed the series of fourteen worlds with lokāloka mountain (a mythical mountain) by opening the mouth, who is the principal pillar of the palace in the form of the three worlds, and who notwithstanding the fact of His illuminating the entire universe is Himself invisible.

15. Govindāśṭakam, 2.
This verse is an eulogy of Govinda, and therefore, here the 'devaviṣayaka kavicīraṇatīraṇībhava' is suggested and is predominant. In this stanza an Adbhuta-rasa also is suggested, and is the 'aṅga' or element of the said bhava here. The mouth of Govinda is the ālambana vibhāva, while the fourteen worlds with lokāloka mountain in the mouth of Govinda is the uddīpana vibhāva of Adbhuta, the aṅga-rasa. And this rasa embellishes the dominant Bhāva-dhvani in this verse.

In the same manner the following verse is also an example of Bhāva-dhvani beautified by the 'aṅga' Wonderful sentiment.

udagre radāgre sagotrāpi gotrā
sthitā sasthūṣah ketakāgre shoḍaṃghreḥ /
tanoti śrīyām sa śrīyām nastanotu,
prabhuḥ śrīvarāhāvatāro murāriḥ //

He on the point of whose lofty tusk the earth with mountains being placed diffusing the beauty of a bumble-bee on kāṭaki flowers - let that Murāri in the incarnation of Varāha grant us prosperity.

This stanza is an eulogy of the incarnation Śrīvarāha and as such here the emotion is suggested. Moreover, this emotion is beautified by an 'aṅga' Wonderful sentiment. Here the lofty tusk is the ālambana and the earth with mountain on the top of lofty tusk is the uddīpana vibhāva of the sentiment Adbhuta. This Adbhuta here, becomes the 'aṅga' or subordinate of the suggested Bhāva of this śloka.
samaṁ devi skandadvipavadanapitam stanayugam
tavedam naḥ khedaṁ haratu satatam prasrutamukham /
yadālokaśāmkākulitaḥdayo hāsajanakah
svakumbhau herambah parimṣati hastena jhaṭiti //

0 Mother! the milk is ever oozing out from your couple of breasts, and as Skanda and the elephant-faced God (Ganesa) sucked these before, our grief may be removed from your breasts. Heramba, seeing your breasts and apprehending that his own frontal globes have gone there, hastily searches his globes rubbing his head by the hand. Seeing this no one can help laughing.

* In this verse the couple of breasts of the Mother Goddess is eulogised, and hence, it is an example of Bhava-dhvanī as here there is the predominance of 'love' has for its object the Goddess is suggested. This Bhāva, here, is enhanced by the Hāsya-rasa. The deity Heramba is the ālambana vibhāva of Mirth; and His effort or 'ceṣṭā' namely Heramba's hastily rubbing the temples by the hand seeing couple of breasts of the Goddess, is the uddīpana vibhāva. However, here this sentiment becomes the 'aṅga' or element of the Bhāva-dhvanī of the verse. In this verse the mention of 'hāsa', the sthāyibhāva of Mirth by name is defective. So, the defect namely 'sthāyibhāvasya śabdavācyatā' i.e., the mention of permanent mood by its own name, occurs

17. Saundaryalaharī, 72.
yathā loke he somya, purusāṃ yaṁ kaścit gandhāreṇbhyaḥ
janapadebhyaḥ abhinadhākaśam baddhacakaśuṣamāya dravyaharttā taskaraḥ ẓ
eyam abhinaddhākaśameva baddhahastamaraṇaye tato'pi atijane atigatajane
atyantavigatajane dēse virṣjet, sa tatra digbhramopeto yathā
praṇāvā prāgūcanaḥ prāmukho vetyarthāḥ / tathā udōvā adharāṅvā
pratyāṅvā pradhāmyita sādāṁ kuryāt vikrosēt – abhinaddhākaśo'haṁ
gandhāreṇbyastakarenā āṅtāḥ abhinaddhākaṃ evam eva visrūta iti //
evam vikrosātaastasya yathā abhinahanam yathā bandhanam
pramucya muktivā kārunicah kaścit etām disamuttarato gandhārahā,
etām mmāṃ disam vrajaiti prabrūyāt / sa evam kārunicena bandhānān –
mokṣita grāmād grāmataram pṛcchan pānditaḥ upadesavān medhāvī
paropadiṣṭagramapravetāmārgavadharānasamarthaḥ san gandhāreṇeva
upasampadyeta, netarāḥ mūḍhmatirdesāntaradarsāntṛdvā /

yathāyām drāṣṭānto varṇitaḥ – svavisaṇyebhyah
gandhāreṇbhyaḥ puruṣastakaraścir abhinaddhākaśo vīvekaḥ diṁūdghah
ām asanāyāpitaśadīmān vṛaghrataśkaraśahyānēkarānarthavrātayutama-
raṇyām praveśītaḥ duḥkkhārttaḥ vikroṣān bandhānabhyo mumukaśustathāti,
sa kathācīdeva kārunicena kenacit mokṣitaḥ svadesāṅ bandhārāneva
upṣoṇvēnā nirvṛtta sūkhyabhūt / evameva sato jagadātma-svarūpāt tejo'vannāda-
yām dehāranyam vātāpittakaśpharudhiramedomāṁsāsthimājāsukraṃvimūtr-
trapūrīṣavat sitosnādyanekaśadvandvaduhkhavacca idām mohapatābhina-
ddhaśah bhāryāputramitrāpasuḥbaddhādidṛṣṭādṛṣṭāne śekaviṣaya-trsnāpāsī-
tah punyāpunyādītaśkaraśah praveśītaḥ – abhamamuṣya putrah, māmaite
bandhāvah, sūkhyahā duḥkhī muḍha pāndito dhārmikop bandhumān jāto
mr̥ta jīrṇah pāpī, putrō me mṛtaḥ, dhanām me naṣṭām, hā hato'smi,
kathā jīvisyāṁ, kā me gatiḥ, kim me trāṇam – ity evamanekāsaša-
sahasrānarthajālavān vikroṣān kathācīdeva punyātisīyāt paramakāru-
nikam kaścit sadbhramatmavidām vikremabandhanām brahmīśthām yada
āsaḍayati, tēna ca brahmavidyā kārunicat darśitasamāśravisayadosādarsā-
naśargah viraktah saṁsāravīṣayebhyah - nāśi tvām saṁsāri amuṣya
putra tvād idhāramvān kīntathi? sad yāt, tat tvam asi tyāvyāmohapataṁ-
bhinahanāt mokṣito gandhārapuruṣa-vacca svām sadātmānakampṣampadya
sūkī nirvṛtāḥ syat, ity etameva rthamahā - asāryavān puruṣo vedeti / 18

O gentle! the thieves, the pilferers of articles, brought
a certain man from an inhabited place named Gandhāra. In this way
blind-folded and fettered in his hand, he was forsaken (to be alone)
in the midst of desolate deep forest. The man, completely bewildered,
turned towards the East, again to the West, sometimes faced the north
or to the opposite direction and began to scream - 'I have been
dragged away from my province of Gandhāra, my eyes fastened and I
am left here in this state of blindness. (Hence, I cannot determine
the destined direction).'

A certain compassionate person removed the bandage from
the eyes of the wailing man and thus advised him -
'The province of Gandhāra is situated to the north of this land; go by this way.' The man being wise and thus released and instructed
by the compassionate person, was capable of determining the entrance
to the instructed villages. As such he could arrive at Gandhāra asking
his way from village to village. But were he a dullard or desirous
of viewing places, he could never reach his destination.

Just in the context of this example - the man, who was
blind-folded, taken out from his own land Gandhāra and deserted by
highwaymen, and who was thus puzzled, struck stricken with hunger
and desolate thirst, afflicted, and exiled in the midst of numerous

dreadful things, was wailing and waiting for release. At last the unfortunate man, somehow being released by a certain compassionate person, could again arrive at his own place Gandhāra and regain the peace of mind. Even so, people remain blindfolded with the cloth of delusion by thieves in the form of virtue and vice; and they remain fastened by the fetters of mundane objects like wife, son, relative, domestic animals, friends etc., their identity is coiled round the bodily forest of lustre, water and food, and of rheum, bile, phlegm, flesh, fat, bone, marrow, semen, worm, urine, and stool, and also with various sufferings of cold, heat etc., and thus they are fettered in the nets of harm that have thousands of chains like 'I am the son of so and so, they are my relatives, I am happy, I am woestricken, wise, fool, virtuous, encircled by friends, born, dead, old, sinner, my son is dead, my wealth is destroyed, alas; I am spoiled, how shall I live? where shall I go? who will save me? thus somehow by the merit of their great piety, met with a certain preceptor, who is a liberated soul, who is compassionate, and has realised the Supreme Bliss. If the preceptor with his knowledge of the Supreme Bliss, has compassion and shows the true path of finding fault with worldly objects and remaining indifferent to the mundane objects of enjoyment and explains - 'you are not the worldly man of that distinctive quality or limiting attributes like you are a son of so and so etc.' 'Am I really not that thing', 'you are the omnipresent which is called Brahman'. And then only the blinding cover of ne-science falls off. Then like the man of Gandhāra he realises, the omnipresent self, shall becomes happy
attaining renunciation and supreme beatitude. That is why it is said ‘- ‘ācāryavān puruṣo vedā’ etc. - i.e. one who has resorted to a God-realised soul does attain knowledge par excellence.

In this passage Śānta-rasa predominates. Viḍhatsa and Karuṇa are subordinate; Viḍhatsa is indicated by the expression ‘vātapittakapha - ’ etc. while Karuṇa is indicated by the expressions ‘putrō me mṛtah, dhanam me nastam’ etc.

In the expression ‘girīṣeṇa adhārāpāṇākulaṭayā
muhurudastām śambhoḥ karagrahyam aupamyaḥritam cibukam’ etc., the erotic sentiment is suggested. It is the poetical blemish to reveal erotic sentiment through the ideal deities. But, according to the commentator Acyutānanda, there occurs no fault in describing such kind of amorous sentiment of the main Mother Goddess by Śaṅkara, the incarnation of Śaṅkara, Himself.

naram vartyāmām nayanavirastām narmasu jagadam,
tavāpāṅgāloke patitamanudhāvanti sātaśāh /
galadevibaḥ kuekalasāvisrastasīcāyā,
hathāt trutyakācyo vigalitadukūlā yuvatayah //

(O Goddess) on whom you cast your glance, though he is old, blind and incapable (through his age) of love, yet hundreds of youthful damsels with the knot of hair loosened will follow him, their upper garment slipping from their breasts shaped like jars and their girdles and lower garment falling from about them.

In this verse the 'Sambhoṣa-śṛṅgāra' or the 'love-in-union' is suggested.

sleṣmodgāri mukōham svavaṇmalavatī nassārumalocanam
svedasrāvi madhnipuṛṇamabhCODandhaduṣṭam vapuḥ /
anyadvaktamasākyameva manasā mantuṁ kvacinnārhati
śūrūpam kathāmīdrasaḥ sumanasām pāṭriḥbhavennetrayoh //

(The nature of woman is that) the mouth ejaculates phlegm, the nose is mucous, the eyes are tearful, the body is sweat-exuding and the inside is full of stool and foul-smelling. Besides this there are some other demerits that cannot be described by the mouth and even cannot be thought of by the mind. How this form of woman becomes suitable to sight to the noble-minded people?

In this verse the Bibhatsa-rasa or Odious sentiment is predominantly suggested. The very description is loathsome and repulsive to the reader. The mouth, nose, body etc. of woman are the alambana, while phlegm, sweat, stool, etc. are the uddipanavibhāva.

kukṣau svamāturmalamūtramadhye
sthitī tadā viṭkrimidānanaśca /
tadiya-kākṣeyakavahādham
vicārya ko và viratī na yāti // 23

Who does not become indifferent (to the world) thinking his stay in his mother's womb in midst of stool and urine, and the biting of worm generated by the stool during that stay, and also the scorching by the heat of womb's fire.

In this verse the dominating sentiment is a Quietism; and this Quietism is beautified by the subordinate sentiment Odious in this stanza. Here the subordinate Bibhatsa-rasa furthers the development of the prevailing Śānta-rasa of this verse. Therefore, the propriety of the admixture of these two sentiments becomes justified.

Just as a lustful person returning home from a foreign land and closely embracing the beloved cannot understand anything outward and inward (being absorbed in bliss); even so this self all at once embracing the Supreme soul cannot realise any affair inward or outward. (At that time) the entire behaviour of virtue and vice becomes declined. Sorrow, delusion, and fear attain equilibrium; (and hence, this soul) cannot recall anything.

In this Sloka the dominating sentiment is Quietestic. The 'Sambhoga-śrṅgāra' or 'the love-in-union' is also suggested in 'āśliṣyātmānamātmā na kimapi sahasaiyāntaram veda vāhyām'. The sentiment Quietestic and the erotic are hostile to each other. So, the portrayal of these two sentiments in a single stanza is defective. But, according to Ānandavardhana, the delineation of these two sentiments—Quietestic and erotic—as principal and subordinate is not defective provided the subordinate sentiment is manifested lesser and subserves the principal one. The noble minded pupils receive the teachings and instructions with delight if they are attracted to the elements of the erotic sentiments. Over and above, the erotic sentiment is so elegant that it is capable of dominating the minds of people.

Instantaneously. Hence, in Kāvya the portrayal of its element furthers the development of the predominating rasa. cf.

'virodhinastu rasasyāṅgirārasāpekṣayā kasyacinnunatā sampādaniyā / yathā śānte'ṅgini śṛṅgārasya, śṛṅgāre vā śāntasya /

* * * * * * * * * * * * *
vineyānumukhikartum kāvyasobhārthameva vā / 25
tadviruddharasasparsastadaṅgamar na duṣyati //

While illustrating the mixture of Śānta and Śṛṅgāra as principal and subordinate Ānandavardhana cites the following verse of Vyāsa:–

satyam manorāma rāmāḥ satyam ramyā vibhūtayaḥ /
kintu mattāṅganāpāṅga-bhaṅgalolam hi jīvitam //

Woman are truly beautiful; riches too are, no doubt, delightful; but life itself is as fickle as the glances of an intoxicated woman.

Kṣemendra in his Aucityavicārascaram initiates a discussion of propriety of the admixture of these two hostile sentiments as principal and subordinate in this stanza. The learned author Kṣemendra observes that the great Vyāsa here adopts a skilful method with a view to attracting the common run of people to his doctrine that leads to the emancipation of mankind. The principal sentiment of the stanza, that is, Quietāstic is not liked by people addicted to worldly enjoyment. And hence, Vyāsa,

introducing the element of amorous sentiment, draws the attention of common people to the transitory nature of mundane existence, and thus enriches the dominating sentiment Quietestic or equipoise; just as one pierces the ears of a child by first tempting him with sweets. cf.

ʻatra bhagavatā jantuhi bhini viṣṭena mokṣaśaśamopadese’nginaḥ
dantarasasya rāgijanāṇiṣṭatvātsakalajanamanahpahādane
bāla-guḍajihvikāyā śrīgāre’ngabhāvamupanīte paryante
śantasyaiva lomām jīvitamityamityatāpratipādanaparinirvāhena
paramaucityamuccaiḥ kṛtam / 26

Hence the mixture of the two apparently hostile sentiments, erotic and Quietestic occurring in Śāṅkara’s Śloka ‘āśiṣyātmānātmā v. etc cited above is not a blemish because the simile of conjugal union i.e. the erotic sentiment subserves and brings to limelight the Quietestic sentiment expressed in the union of individual soul and universal soul.

The following is an example where eight rasas are described in the eye-sight of the Mother Goddess:–

śive śrīgārārdā taditarajane kutsanaparā
saroṣā gangāyām giriśanayane vismayavati /
harāhibhya bhitā sarasirūbasabhāgyajanani
sakhiṣu smerā te mayi janaṇi draṭṭih sakarunā // 27

27. Saundaryalahari, 54.
O Śiva! O Mother! your sight is compassionate to me - the sight, which is wet with love to Śiva, abominable to others, wrathful to the Ganges (on the head of Hara), astonishing to the activities of Girisa, afraid of the serpent of Hara, generator of the redness of lotuses, and smiling the friends.

Here in 'Śiva śṛṅgārārdrā' the glance of the Goddess bespeaks amorous sentiment; and by the word 'kutsanapara', the sight reveals of Odious sentiment to others. By the term 'saroṣā', the eye-sight of the Mother Goddess is full of the terrific sentiment to the Ganges, her co-wife. Here Raudra-rasa is secondarily stated by the word 'roṣa', the sthāyibhāva of the said rasa. cf.

'saroṣā raudrārasāviṣṭāḥ roṣasya sthāyibhāvasya
rasatvoktirupacarāt/ 28

In the activities of Girisa in the form of vanquishing of the cities her sight is endowed with Adbhuta-asa. The horrible sentiment is implied in the expression 'harāhībhyo bhītā'. And by the expression 'sarasarīhūsayabhyajanānī', the heroic sentiment is suggested by the anubhāva, viz- 'nayanaraktaṁ'. cf.

'atra anubhāvena nayanaraktaṁ vīraraśa dhvanitah'.

The Mirth is suggested by the anubhāva namely 'smerā' in 'sakhīṣu-smere'. cf.

'tatrāpyanubhāvena hāṣyarasa dhvanyate' 29

And by the expression, 'mayi dṛṣṭi sakarunā', the pathos is suggested in the sight of the Goddess. So the eye-sight of the Mother Goddess

28 & 29. Lakṣmīdhara's commentary on Saundarya-lahari, Sl. 51.
is indicative of eight rasas. The Sánta-rasa is not spoken of as it is incapable of combining with the amorous sentiment. So says commentator Acyútánanda - ’nátyoktam árñgára-
dínavarásam/ sántiraso noktah árñgárarasasyásamaváyittvat /
tadukatam púrvagrámtæ -

‘na yatra duhkham na sukham na cintā,
na dveśarāgam na kādācicitchā /
rasah sa sántih kathito munindráh,
sarveśu bhāveśu ca supramāṇam //

In conclusion we may say all varieties of Rasa are met with in the writings of Lord Śaṅkarācārya but other sentiments namely erotic, hedious, odious, heroic etc. do not play the principal role; they merely subserve and set off the sentiment of Qāietism or Sánta-rasa the dominating sentiment of Śaṅkara’s works.

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