CHAPTER – V

AN INTRODUCTION TO SADHARANIKAAN

Indian communication theories forms a part of Indian poetics. Hindu society represents old civilization with a known history of thousands of years and having distinct culture of its own. Sanchar or communication is not new. According to Dissnayake “No Civilization is possible without a vigorous system of communication. Indian communication theories can be traced to a period between II century B.C. and I century A.D. in works of Bharata. It hinges on the concept of Sadharanikaran.

Sadharanikaran has its roots in Bharat Muni’s Natyashastra and is identified with Bhattnayaka. This way of communicating certainly emphasizes more on internal or intrapersonal activity. New approaches can be discovered by studying communication processes and goals in literature of India.

Sadharanikaran is described in Natyashastra which was discovered in 1876. It was also known as Fifth Veda. Natyashastra was written by Bharat Muni to simplify the complex Vedas and thereby bridge the gap between elites, priests, nobles and Shudras.

The hierarchal aspect of Sadharanikaran contributed to blossoming of Indian civilization through efficient communication. This is however later taken as level of absurdity resulting in highly rigid and hierarchal society. With passage of time sadharanikaran resulted in division within society. Later on it became stagnant.
According to Indian concept of communication sadharanikaran bring enlightenment. According to this Indian traditional concept, Sadharanikaran lead to self awareness, then to freedom and finally to truth true freedom means liberation of person from ignorance from illusion of world and web of artificial categories constructed around us. In Indian context, it is inward search for meaning – a process of intra personal communication.

The word “Sadharanikaran” derived from Sanskrit word Sadharan meaning simple, common, ordinary. Sadharanikaran implies simplification. This is much similar to communication which is derived from latin word communis which means common.

Bharat Muni has described Sadharanikaran as that point in climax of a drama when the actor living an experience through his acting on stage becomes one with audience which starts simultaneously reliving same experience.

The process is described as rasswadan “tasting same flavour”. When Sadharanikaran happens, commonness of experience takes place in full form. Sadharanikaran takes place equally when listener of music or poetry is able to relieve the experience codified in the piece that is being sung or read out.

Rasa – In ordinary life has many meanings.

Rasa – Essence

Strong liking

Juice.
In communication it means idea of tasting or relishing. Rasa is the control principle of Indian dramatics and poetics. Rasa can be culturally defined as that which can be tasted is Rasa. Bharat’s Natya Shastra is believed to be the first work that discusses the form of Rasa process. The poetry or drama aims at triggering Sthai Bhava that is inherent in a human being at birth through the interplay of Vibhav, Anubhav and Sanchari Bhav thus leading to Rasa formation.

We can say that a combination of vibhav, anubhav and sanchari bhav leads to formation of Rasa. Thus, the Vibhav, Anubhav and Sanchari bhav leads to formation of Rasa just is the different tastes produce tasty-food.

There are total 49 moods or bhavas from which eight are permanent mood or sthayee bhav, thirty three secondary mood or Vyabhichari bhav and remaining called wholesome mood or satwik bhav.

Bhav can be described as springing from aesthetics, emotions, deriving its existence from sensory experience. The moods or bhavas are capable of arousing a relevant state of feeling.
**DIFFERENT BHAVAS**

**Permanent or Sthai Bhav (8)**

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<thead>
<tr>
<th>Permanent Mood</th>
<th>Corresponding</th>
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<tr>
<td>Or</td>
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<tr>
<td>Sthai bhav</td>
<td>Rasa</td>
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<tr>
<td>Rati (love)</td>
<td>Shringar</td>
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<tr>
<td>Hasa (nirth)</td>
<td>Hasya</td>
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<tr>
<td>Shok (grief)</td>
<td>Karana</td>
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<td>Krodh (anger)</td>
<td>Raudra</td>
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<td>Utsaha he</td>
<td>Veer</td>
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<td>Bhaya (fear)</td>
<td>Bhayanak</td>
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<td>Jugupsa</td>
<td>Bhibhatsa</td>
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<td>Vismaya (wonder)</td>
<td>Adbhut</td>
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**Vyabhichari bhav (33)**

<table>
<thead>
<tr>
<th>Nirveda</th>
<th>Vridness</th>
<th>Amarsha</th>
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<tbody>
<tr>
<td>Glani</td>
<td>Chapalta</td>
<td>Gvapitana</td>
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<tr>
<td>Shankha</td>
<td>Harsha</td>
<td>Ugrata</td>
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<td>Asuya</td>
<td>Avega</td>
<td>Mati</td>
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<td>Stama</td>
<td>Garra</td>
<td>Unmada</td>
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<td>Alasya</td>
<td>Vishada</td>
<td>Marana</td>
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<tr>
<td>Dianya</td>
<td>Autsukya</td>
<td>Trasa</td>
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</tbody>
</table>
Chinta      Nirada      Vitarka
Mohya       Apasamara  
Smrti       Supta       
Dhrti       Vibhoda     

Satwik Bhav (8)
Sthamba     
Sveda       
Romanch     
Svarbheda   
Vepathu     
Vaivasnya   
Asru        
Pralay      

Rasa

Rasa is the central principle of Indian dramatics and poetics. Rasa is defined thus – जल;ज्व भवृ जी %& that which can be tasted is Rasa. It is believed that Bharata’s Natya Shastra is the first work that discusses the form of Rasa process. Bharata’s rule of Rasa is as follows:-

A combination of Vibhaava, Anubhaava and Sanchaari Bhaava leads to the formation of Rasa. The formation is an expression, a completion, a bearing of fruit. Thus the Vibhaava, Anubhaava and Sanchaari Bhaava ideas to formation of Rasa just as the different tastes produce tasty food.

The discussion on Rasa is the discussion of the effect of Vibhaava, Anubhaava and Sanchaari or Vyabhichaari Bhaava. Rasa –

1. There is a Sthayee Bhaava in the character. The Vibhaava, Anubhaava and Sanchaari or Vyabhichaari Bhaava meet the Sthaayee Bhaava in the character making it stronger and more pronounced. This Sthaayee Bhaava is the Rasa.

Thus, Rasa is primarily present in imitable characters like Rama etc. and by the power of drawing a connection, it is seen to be present to the actor.

2. Rasa is dependent on the actor and not the character. The Sthayee stands upright within the actor because of the characteristics Vibhaava, Anubhaava and Sanchaari and is no longer different from the character and this realization leads to the tasting of the Sthaayee.

3. Just as a painting gives an impression of reality, similarly, the Sthaayee is seen to the present in the actor owing to the mix of the tools of acting. This false impression and knowledge of the Sthaayee is the Rasa.
4. When the Vibhaava Anubhaava is shown correctly, the state of the Sthaayee changes. The Vasana of the audience matches the Sthaayee. The relishing of the Vaasana is Rasa.

5. According to different critiques, Vibhaava, Anubhaava, Sthaayee, Vyabhichaari on their own are Rasa. Some argue that their coming together is Rasa and some others argue that their intermingling or intermixing is Rasa.

6. Rasa has a being in itself.

7. According to Bhattanayak, Rasa is not seen, it is not created nor does it stand alone. It is tasted like a person eating the eatable.

8. Vibhaava are elements outside of the actor Anubhaava and vyabhichaari act upon the Vibhaava making the elements produce Sthaayee experiences of sorrow of happiness.

There are five areas of the theory of Rasa where differences emerged.

1. The form of Rasa - Rasa is tasted. On this point, there is agreement. There is, however a difference in that some argue that the taste is an experiflce whereas, others argue that it is consumption. Abhinava Gupta argues that this experience is a continuous one without any obstacle and is earthly and not otherworldly. Some, however, argue that the Rasa experience is similar to the spiritual experience or Brahmasvaada.

2. The tools of Rasa - The seed and the supporting tools are discussed here. Traditionally, the Sthaayee Bhaava is considered the seed of the Rasa and Vibhaava, Anubhaava and Vyabhichaari Bhaava are supporting tools.
Abhinava Gupta declared that the Sthaayee Bhaava and the Vyabhichaari Bhaava were different. According to him the Sthaayee Bhaava were present in all beings at birth whereas, Vyabhichaari haava was not.

3. The resting place of Rasa - Rasa resides in the characters-and the actors. This is one argument. However, according to Bhattanayak and Abhinava Gupta, as a result of Sadharanikaran the .Rasik is the residing place of Rasa. They argue that:at the time of the experience of taste, there is no difference between the performer and the Rasik.

4. Th completion of Rasa - There are four opinions about the relationship between Rasa and its tools. A) Rasa is located in the character and by imitation in the actor. Hence the relationship between Rasa and the character and actor is that of product and producer. Thus, by the actor’s effort the Vibhaava, Anubhaava and Sanchaaribhaava become producers of Rasa while by the effort of the Rasik they become the or indicators of Rasa. B) Rasa and its tools have a relationship of one that can be known and one that can indicate knowledge or lead one to knowledge C) Rasa and its tools are related like food and its consumers. D) The relationship between Rasa and its tools is like the word and its meaning. In the last two opinions it is assumed that before the tasting of the Rasa there is Sadharanikaran of the Vibhaava, Anubhaava and Sanchaaribhaava. Sadharanikaran means the specific space and time relations of Vibhaava, Anubhaava and; Sanchaaribhaava dissolve and they take on common or general forms that
are acceptable across space and time. Bhattanayaka added this dimension of Sadharanikaran to the discussion on Rasa and Abhinâaa Gupta had to accept it.

5. The effect of Rasa - According to Abhinava Gupta, Rasa lads only to Sukha. According to Ramachanora Gunachandra, the author of Natyadarpan, Shriñgar, Flasya, Veera, Adbhuta and Shañta aasas lead to happiness while Karun, Bhayanak, Beebhasa and Raudra lead to sorrow and the Rasik is attracted to both, especially a good mix of both.

Thus we find that Sadhakaranikaran, which is argued as the core process of communication, is actually only a tool and not a process at all. The process is Vibhaava, Anubhaava and Sanchaaribhaava and the goal is Rasa and Dhvani experience.

**Sahridaya** - Sahridaya is the philosophical view of Rasa. This view of Rasa asserts that to experience Rasa a person has to be a Drashta, someone who can look from an objective point of view without getting involved in or attracted to the things around the person. However, the philosophical outlook recommends a position where one is not completely detached or completely attached. Thus, the philosophers argue a condition called Sahridaya. In the heart of a Sahridaya Rasik sameness of experience arises and only then can the Rasik experience the Rasa. This sameness of sensation cannot be called sympathy or empathy because the latter are essentially emotional experiences. The Rasa experience,
according to the philosophers, is of a spiritual nature. The philosophers argue that there is only one Rasa, namely, Ananda or happiness. Ananda or happiness are of three types-Vishayananda, Brahmananda and Rasananda. Vishayananda is earthly, of this world and Rasananda is extraordinary. Brahmananda and Rasananda are different in that the former is experienced when Vaasanas are uprooted whereas the latter is achieved when the Vaasanas are purified. Brahma is Rasa. In this sense, Ananda is the only Rasa. In fact, according to Abhinava Gupta, Bharata too imagined a single Maha Rasa and called the others Rasa. This idea was further developed by Karnaapoor, a poet. In his work Alankarkaustubh, he imagines a fantastic Sthaayee Bhaava for the Maha Rasa of Bharata.

When a person has done away with Rajas and Tamas and the Chitta is enlightened by pure Sattvaguna, that person experiences state of peaceful rest. Thus, Rasa is pure. It is only called by different names.
Different Bhaavas

1. **Sthayee-Bhaava** – These are the Bhaavas or Dharmas that are permanently present at birth in every human being. The Bhaavas that are basic and self existent and when triggered by the Rasas expand themselves to overtake the whole of one’s mind and leave their impression later too are called Sthayee Bhaava. These are eight – jrh (sex), gkL; (laughter), 'kksd (sorrow), jrh (anger), mRlk (energy), Hkhrh (fear), tqxll!(repulsion or revulsion) and foLe; (surprise) and eight Rasas are ascribed to each respectively. These are – J`axkj] gkL:] d::k] jkSnz] ohj] Hk,kudj] ohHkRl and vn~Hkqr To these are added three more – 'kkar (peace), izes;k] (love) and HkfDr (devotion). The first Rasa, 'kkarj] is vHkkokRed. The Rasa appears when there is no Bhaava. The state of mind is comparable to the flame of an oil lamp that is steady. Lusg or Sneha is the Sthayee Bhaava of izes;k] and love for Ishwara is the Sthayee Bhaava of HkfDrj]A

2. **Vibhaava** – A term introduced here is Vaasana. Vaasana which is knowledge derived from memory, it is also Bhaavana, it is an impression unconsciously left on the mind by past actions which produce feelings of pleasure or of pain, it is also a fanciful or false idea, it is ignorance, it is a wish, a desire or an inclination. The Sthayee Bhaava exist inside the human mind in the form of Vasana or memory. The Vibhaava make the Sthayee Bhaava taste worthy and bring forth the Rasas. The Vibhaava bring life into the Sthayee Bhaava and cause them to grow. Vibhaava are thus the catalysts that irigger the Sthayee Bhaava transforming them into Rasa. Vibhaava are of two kinds – vkyacu
Aalambana is something on which another is dependent. It is vk/kkj. It gives support to something. Aalambana Vibhaava thus provides support to the Sthayee Bhaava. The character that leads to the full expression of the Bhaavana or the Sthayee Bhaava is called the Aalambana Vibhaava. The Aalambana Vibhaava thus is the characterization. Characterization is the process by which the personality of the character is revealed. Direct characterization tells the audience who the character is. Indirect characterization shows things that reveal the personality of the character. It uses speech,

Thus, we find that poetry or drama aims at triggering Sthayee Bhaava that is inherent in a human being at birth through the interplay of Vibhaava, Anubhaava and Sancharibhaava thus leading to Rasa formation. Therefore, Rasa formation and experiencing of Rasa is the goal of poetry or drama. Simultaneously, it is necessary that the Dhvanyartha or Vyanyartha also is awakened, so that the core aesthetic of the poetry or the drama is represented.

The taste of the Rasas is an experiences. It is different from the other experiences. To be able to partake of this experiences, the Rasik has to be on a specific plane with respect to the poerty. If, due to any reason, this plane is disturbed, then the Rasa goes away.

Vibhaava is the stimuli. The actions of the characters as well as the place, time and the condition excit the Sthayee Dhaava are called tiddip.an Vibhaava. The place, irne and the conditions are the elements of the mise-en-scene. The arrangement of everything that appears in the framing-actors, lighting, decor, props, costume — is called mise-en-scène, a French term that
means “placing on stage”. The frame and camerawork also constitute the mise-en-scène of a movie. The actions of the characters would include physical movements as well as the dialogue.

Thus we find that the Vibhaavas are located in the poetry or the drama. Significantly, the action of the Vibhaava can only be complete when they reach the audience. Characterization and mise-en-scène have a goal — that of triggering the Raa and ultimately the Sthayee Bhaava but whether such triggering has occurred and to what extent can only be judged from the response of the audience:

3. Anubhaava

Anubhaava lead to one physically experiencing the Sthayee Bhaava. The physical location of the experience is very clear in Anubháava. These may be located in the performer as well as the audience. Thus, Anubhaáva happens both to the performer as well as the audience.

4. Vyabhichaari

These are also called the Sanchaari Bhaava. The Bhaavas that make the Sthayee Bhaava pass through the entire work — be it portly or a drama — are called the Vyabhichaari or Sanchaari Shaava. Sanchaar is to spread. Sandman are those that have the capacity to spread about. There is not direct correlation between a Rasa and a Vyabhichaari Bhaava — They appear in relation to any Rasa and make it grow. They leave behind a brief taste. There are 33 Vyabhichaari Bhaava.

According to the rule of Rasa propounded by Bharata in the Natya Shastra, It is the Vibhav, Anubhav and the Vyabhichaari or Sanchaari Bhaava that together lead to
Rasa formation. This Rasa is formed, as we have seen, in both the performer as well as the audience.