CHAPTER-VI

Conclusion
CONCLUSION

We lay no claim to a systematic and self-conscious anágarasā study in Rā. in India. There is however, a sure evidence of large-scale thinking on rasa study, scattered over the vast literature. Thinking has been both profound and extensive, sometimes with such clear flashes that the very springs of creative delight stand out in bright illumination. In the foregoing pages, we have tried to collect the scattered thought and give it the connected form of rasa. Though most of it centers round literary art, yet its conclusions have a wide field of application, based as they are an deep introspective analysis of rasa study. In the following resume, we set forth those conclusions in order to bring out the unity of our thinking. The nature assumes a new form in the spring after shedding its withered leaves similarly an old work may present itself as surprisingly a new words.

Even if there are a lot of researches conducted on Rā. yet study of rasa is a departure. Especially, the minor characters and the anágarasas attract the attention of the scholars very little. In this context the present study consolidated the events of minor sentiments depicted sporadically in different context of Rā. All of them are viewed according to the expression of rasa. Quite naturally the characters connected with the events are coming to the picture.

Now the problem is what is new in it? The subtle arrangement of different aspect of rasa are so perfectly made, as a result of which the delicate emotions get vent to manifest. It is the small thing and the small events that matters a lot for making of the Rā. The emotions, desires and dreams of human being are thousand. But all of them are not fulfilled. Similarly in Rā., the
development of story makes a curve by the advent of minor characters and contributory poetic sentiments. The theory of *rasa* is probably on the basis of the development of the plot and manifestation of *rasa* in *Rā*. Authors starting from Bharata to Bhāṭṭalollāṭa and AG etc. have choosen *Rā*. for their example. Probably they thought *Rā.* to be more powerful examples to illustrate their theories. While studying the details of minor sentiment many aspects and issues are opened for discussion as above.

The value of Indian life gets an opportunity to be expressed through the events of *Rā*. Because *Rā.* connects many irrelevant things for the relevance of the main story in general and manifestation of *rasa* in particular. An humble attempt has been made in these pages to evaluate some of the concepts of Sanskrit poetics and establishment of the *rasa* which constitutes the essence of poetry. AG in his Locana, by laying the desired sense of the dhvanikāra creates an epoch in the Indian poetics. He supplied a very stimulating and thought provoking work, that covers all the difficult problems and their solutions on the theory of *rasa* and as a whole it enjoys as a brilliant masterpiece. It can be said that this work includes interesting details and contains ample guidance for those who desire to reach a correct conclusion about the theories of Sanskrit poetry and the *rasa* theory which enjoys as the soul (*ātman*) of poetry as ever.

By reassessing the viewpoints of the divergent schools of traditions, the commentator has supplied an authoritative work which mainly deals with the most difficult problems i.e. doctrine of *rasadhvani* which is the soul of poetry. In the height of counter arguments, the commentator reinterprets the DL by denying most of the accusations against the teachings of DL. He helps us considerably in deciding about correct readings of the text and its
ideas. So, this work includes a correct analysis of subject matter and contains ample guidance for those who desire to reach on a correct conclusion about the theories of Sanskrit poetry.

Thus for a proper understanding of the *rasa* theory, for a knowledge of the discussion that has ensued immediately afterwards and for the sake of the new ideas adduced in support of the theory a study of VR is indispensable. An attempt has been made to outline the new points made out against *āngarasa* in VR.

In the very beginning of the study the Vālmīki aesthetics marks a distinct stage with the emergence of a new art-element, viz., pathos arising from frustration. Other emotions also cluster round it, but only to intensify the central motif. Thus, VR itself contains the famous account of the spontaneous genesis of *ādikāvya*. The epic records how Vālmāki’s heart was filled with pathos at the sight of the wailing *krauṇca* bird whose companion was short by a hunter. The verse “*mā niṣada*” etc. is supposed to have been uttered by the poet involuntarily on the spur of the moment.¹ This account suggest the spontaneous nature of the creative etc. AG, in the Locana gives a detailed description of this creative moment.² Almost identical in approach with Wordsworth who described poetry as the spontaneous overflow of powerful emotions, AG portrays the creative moment as the outpouring of the intense emotion with the case and spontaneity of water overflowing a jar. According to AG, even the proper metrical pattern was spontaneously selected by the intense emotional experience within the poet which assured poetic form. This is hinted by Kālidāsa and Ānandavardhana. Both of them show how the pathos in the poet is transformed to poetry.³ *Rasa* constitutes the central topic in the scheme of Indian *kāvya*

1. BK-II, 15
2. Locana, pp. 85-87
3. RV, XIV, 70 & DL-1.5
The primary bhāvas enumerated by Bharata are eight. As they are in the subconscious of the psyche of human being and they are manifested as and when there is occasion for any of them. The bhāvas are known as sthāyibhāvas and amongst them which is pre-dominant is known as aṅgibhāva which is responsible for the manifestation of rasa. In this connection Bharata has given a list of rasas corresponding their sthāyibhāvas. Because it is sthāyaibhāva which becomes the rasa in a being becoming relation. Eight primary bhāvas are rati, hāsa, śoka, krodha, utsāha, bhaya, jugupsā, vismayah and śama. The major and minor character of rasa are determined as per their pre-dominant position in the description.

Even though karuṇa or karuṇavipralambha may be the principal sentiment of Rā. other rasas described in this wide canvas are treated as aṅgarasa. The minor sentiments generally are contributory to the relish of major sentiments. So the minor sentiments must be considered in connection with the major sentiments. There is a list given by Bharata and subsequently V.K. etc. regarding the inter relation of rasas. Some are opposites in each other and some are contributory in themselves. The aṅgarasa in many places donot always support the aṅgīrasa in Rā. But Rā. has a wide scope of story element in which it looses the unity of time, action and place as a result of which in order to correlate the diversified events, different rasas are connected.

4. DL, 3/88
5. SD, Ch-III, kārikā No. 254-56
In this view, all other poetic sentiments can be known as *aṇgirasa* to fill in the gaps and lapses of the epic for which it is found they have very significant roles in fulfilling the aim of the poet. There are occasions of *aṅgarasa*, which need a thorough analysis to highlight certain important points of the poet. Though *aṅgarasas* are not supporting the *aṅgirasa* yet they are contributing to the kāvya.

All the *alāṅkārikas* consider Bharata to be the earliest exponent of *rasa* theory and so they try to find his support for all their views on *rasa*. One theory (of *rasa*) as explained by a particular writer may show some improvement over an earlier one and some more improvements may be shown by another theory introduced by a third writer. But we cannot say that all these different views here equal support of Bharata however vehemently the writers may try to enlist his support. Therefore, it may not be wrong to say that Bharata had his own views on *rasa*. But every later writers like, Ānandavardhana, AG, Mammaṭa, Dhanaṇḍaya, Viśvanātha, Jagannātha have explained it in their own ways and as it is common with all the old commentators every one tried to prove that his own view had the fullest support of Bharata.

There is controversy among the rhetoricians about the numbers of *rasa*. They considers the number from eight to eleven. In *NŚ*, Bharata enumerates only eight rasa excluding sānta, though it is included in some texts. The passage beginning with the words ‘‘अथ शान्तोनाम शामस्थाविभावात्मकः मोक्षप्रवत्कः’’ ending with five *ślokas* in *NŚ* is said to be missing in some editions. AG while commenting on “*śṛṅgāra hāṣya karūṇa*” etc. writes: “तेन प्रथम रसः | ते च नवं, शान्तापलापिनस्तु आयाविनि पढति”7. Again he writes at the end of the sixth chapter: “‘तत्स्वादिक शान्तो रसः तथा च चिन्तनपुस्तकेशुं ‘स्वाधिवाचवानः रसत्वपुपन्नेष्याम्’ इत्यन्तरं ‘शान्तोनाम

*Shāmśāvibhāvatāṅkik*: ‘इत्यादिक शान्तलक्षण पठवेत’”8

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6. H.A.B., p. 629
7. Ibid, p. 429
8. Ibid, p. 63
AG is in favour of accepting śāntarasa even in nātya and he ably refutes all the objections and establishes it as a ninth rasa. And he goes even to the extent of accepting śānta as the prakṛtirasa of all the other rasas. Vātsalya and bhakti came under rasa category and gets recognition after a long period. Before reviewing rasa of the Rā. I have discussed about the aṅgīrāsa of it. Scholars like Rabindranath Tagore10 and K.R. Sastri11 have accepted śāntarasa and bhaktirasa as the aṅgīrāsa of Rā. But it does not sounds true. Because till the date of Rā. the above rasas did not get recognition. The ācāryas are justified in considering karuṇarasa or vīrarasa as the main rasa of Rā. Analysed in a broad sense we do agree that karuṇarasa is the aṅgīrāsa of Rā. Vālmiki himself has accepted such a view. Karuṇarasa has also been enumerated in the Rā. to a remarkable extent. That is the reason for which karuṇabhāva figures in depicting other rasa. Hence in the heroic deeds pathetic sentiment plays a dominant role.

According Āanandavardhana, considerations of metre music and imagery (alamkāra) are purely extrinsic. The intrinsic factors are rasa and dhvani. The former is the name given to poetic content while the latter indicates the suggestive manner in which feelings and emotions are aroused in the reader. In other words, the aesthetic emotions in a poem are far more pivotal than tricks of style and glitter of ornaments. The secret of the appeal of a poem of magnitude (mahākāvya) consists in the clever infusion of the various rasa by the poet in a suggestive way but lest the fundamental unity of the poem by impaired, it is necessary that a single rasa or sentiment should be made dominant throughout. Now nebulous and hazy, outshone by another rasa, yet standing out pre-eminently at all significant points in the poem, such is the nature of the dominant sentiment (aṅgīrāsa). A clever critic should

9. Ibid, p. 637
10. प्राचीन साहित्य (हिन्दी अनुवाद) पृ.६
11. Studies in Rā., p-125
be able to trace its existence from the outset right up to the close of a *mahākāvyā*. This then is the key to the secret of a successful poem according to Ānandavardhana.

Applying this formula to the *Ra*. we observe that *karuṇarasa* is the ruling sentiment. Form the moment of Vālmiki’s sorrow at the sight of the shrieking curlew (*krauṇca*) when its mate is killed by the hunter’s arrow, we can discover this *karuṇarasa* constantly in the *Rā*. Now in the pathetic lamentatious of the blind parents whose only son and support has been short dead by Daśaratha, now in the old king’s grief at the unavoidable exile of his fond son, now in the sobs of the queens at his sad demise, now in the pitiful cries of Sītā as she is helplessly carried away by Rāvana, now in the dying groans of Jaṭāyu, now in the pangs of Rāma torn by separation, and, finally, in the untold suffering of Sītā discarded by her husband to the mercies of the wilderness. Such is the steady and even flow of pathos or *karuṇarasa* in Vālmiki’s great epic. Vālmiki vividly describes every possible factor of *soka*. In different contexts it realised that some other *rasas* are due to some contexts according to *śāstra* but the poet has planned in such a way with the help of *विभाव, अनुभव* and *सत्तारीभाव* that in the place of *विभाव* comes *karuṇarasa*.

The poet depicts *soka* delicately while analysing characters of both the parties (of heroes and villains) The bright form of *śṛṅgāra* which is imagined by Bharata etc. has been vividly described in this *mahākāvyā*. The ideal love between Rāma and Sītā bears ample testimony to this fact. The above characters are devoid of any sort of sensuous thought. As such the physical forms of *śṛṅgāra* are virtually absent in the *Rā*. Though Vālmiki has not attached importance to *śṛṅgārarasa* as the dominant *rasa* nevertheless the picture of erotic sentiment has been figured in this *mahākāvyā*. The poet has vividly described the *विभाव* as
compared to संभोगशृवरः. In the wailing of Rāma after the abduction of Sitā (Ar.K) and in the wailing of Sitā when she resides in Aṣokavāṭīkā (S.K) the love in separation all these occupy an important position. In the विर.findViewById(306,583),(323,620)ंश tradition the depiction of उन्नादशरा has been started from Vālmikian age. Nature played a dominant role to enhance the thought of the pangs of separation experienced by Rāma through the background of वसन्तः, वर्षा and शाति. By the help of चित्रकूट and मन्दाकिनी the poet has described the vivid picture of संभोगशृवरः. Through the love between Rāma and Sitā has been expressed in the natural surroundings of the forest, has not crossed the limit of decorum anywhere.

Rā. is the immortal story of Rāma who is adorned with the qualities like all powerful, ocean of courage, embodiment of धर्मम् and compassionate, free from all vices, fearless and heroic in nature. The war between Rāma and Rāvaṇa is a significant event of this mahākavya. Hence the poet has successfully enumerated विरारसा. In the Rā. on one hand when the stream of karunarasa flows, at the other hand the wave of utsāha (encouragement) also has been seen continuously. This is not for the destruction of enemies but for the continuation of dynasty. The rescue of Sitā, and establishment of धर्मम् in the form of “rāmārājya” are reflected through the utsāha of Rāma. Excluding Rāma in the character of Lakṣmaṇa, Sugrīva, Hanumāna, Aṅgada etc. and in the character of opposite side like Rāvaṇa, Kumbhakarna, Indrajit etc. विरारसा has been successfully figured.

In the form of dharmavīra the characters of Bharata and Sitā are noteworthy. All the categories of विरारसा i.e. युद्धवीर, धर्मवीर, बनवीर, दयावीर are vividly depicted through the character of Rāma.

Suddhahāsya is beautifully portrayed through the context of Trījāta. The episodes of Mantharā and Kaikeyī and Śūrpanākhā are the bright examples of मिश्रित हास्य. Vālmiki has considered the
lapses of human beings as quite natural and there by relished राम्यम्. So his k**vya Rā. is full of pure हस्यरसा.\

The bright form of रौद्ररस has been beautifully portrayed in Rā. रौद्ररस sometimes comes in accordance with वीर and भयानकरस and sometimes comes under विश्लेषणापूर्वक. Lakṣmaṇa is the best example of रौद्ररस. He as if fulfils the anger which Rāma lacks. The misfortunate event at the time of Rāma’s coronation, seeing Bharata’s arrival at Citrakūṭa, Sugrīva's disloyality leading to the out burst with anger on the part of Lakṣmaṇa. Rāma’s rage on some occasions, and last but not the least Rāvaṇa’s anger, all these go a long way in depicting रौद्ररस.

भयानकरस comes as subservient to आङ्गुल or कर्णरस. At times भयानकरस has been enumerated under रौद्ररस. The dreadful appearances of demons and their deeds create भयानकरस. The poet depicteds भयानकरस through evil omens.

We find the picture of both physical and mental hared coming under विभत्सरस in the Rā. The विभत्तरस has been successfully figured following poets hated towards wars and mischievous deeds. The depiction of विभत्सरस at the time of war is noteworthy. The ogre and ogresses are its आलम्बनविभाव and their cruel deeds are उद्दीपनविभाव.

There is mutual co-relation between history (इतिहास) and public opinion (जनश्रुति) a wonderful relation between truth and imagination. Divine (दिव्य) and semi-divine (विभादिव्य) characters are present in it. Hence different contexts of अन्तरस figure in Ra. Excepting different events, several incidents are instrumental in creating astonishment.

Some where the अन्तरस has been enumerated through the heroic deeds, super natural appearance, unnatural things, supernatural events and some where it is limited through
astonishment only. Some places it is part and parcel of वैरस and भयानकरस and in another places it leads to भक्ति.

Atthougn शान्तरस has got its recognition after a long period never the less there are beautiful descriptions of शान्तरस in the Rā. The pious hermitages of seers situated in चित्रकूट, गज्जा, मन्दाकिनी, गिरि-कान्तार, सर-सरिता and their banks constitute the motivators of शान्तरस. The poet on the one hand has enhanced शान्तरस by describing the nature, on the other hand through the ethical saying full of धर्म and बैराम्य. वातसल्यरस has got its recognition too at a late period in काव्यa literature but the parental feeling is not at all a new creation, rather it is as old as the creation itself. Hence some contexts naturally bear the testimony of वातसल्यरस in the Rā. It is true that the poet has not depicted शान्तरस sporadically but there is some place in this mahाकाव्यa which is significant in view of वातसल्यरस. After being separated (resume haven) from his own dearest son Rāma, Daśaratha has renounced his soul and thereby created a nice example in the human history.12

Going forward in the Rāmacaritamānasā a etc. vātsalya (parental care) has got ample opportunity for its appearance which got its source from the Rā. In काव्यa literature, Rupagosvami and Madhusudana Sarasvati have opined that शान्तरस comes under रसa category. If देव is to be considered as the permanent mood of भक्तिरसa the character of Vibhīṣaṇa reflects its bright example. Vibhīṣaṇa has renounced everything and has surrendered himself at Rāma’s lotus feet.

“सकृदेव प्रपन्नाय तवास्मीति च याचते ।
अभयं सर्वभूतेऽथ्यो ददामयेतदृ व्रतं मम ॥”13

Likewise several beautiful contexts are present in the Rā.

12. The instance of Daśaratha’s death due to separation from Rāma is an ample proof for the existence of वातसल्यa as a major mood. The number of रसa, p-112.
13. VR. Y.K., 18/33
but it is true that bhāva can not take the shape of rasa. It exists within itself. Thus some rasas have enough opportunity for their enumeration and some have limited scope in the Rā. The examples of वात्सल्य and शान्तिः are comparatively limited. While analysing the enumeration of different rasa in different kāṇḍas it is observed that the poet has not created the Rā by binding with any sorts of decorum, rather he has written with a freehand. The poet has unhesitatingly narrated whatever has come to his sight.

Here it is to be noted that majoring-rod of a kāvya or rasa is उदात्तत्व, because a kāvya ideally speaking is not meant for recreation or the divisions of heroes, heroine, alaṁkāra, rīti, vṛtti etc. as determined by kāvya literature. But an ideal kāvya aims at awakening the उदात्त bhāvas which reside dormantly in the heart of man. If we analyse the above facts, the place of Rā. has certainly reached acme in the field of kāvya literature. So like शुक्ल, वीभत्स and रौद्र rasas have also enhanced the moral values (मानवीय-सदभावो) in the Rā.

Vālmīki has shown that poetry can be a moral power of the highest order. As Sri Aurobindo says, “Not all perhaps can enter at once into the spirit of this master piece, but those who have done so will never admit any poem in the world as its superior”. 14 In all these ways and many more, the ideals presented by the sage have spread to every corner of the country. There is no doubt that Rāma’s character as a hero and as a man of virtuous action and that of Sītā as a model heroine have been instrumental in shaping the lives of many who genuinely aspire after dharma. Vālmīki has wisely upheld the ideal of dharma which has a comprehensive sweep and which enables its votaries, irrespective of their vacation or status in society, to enjoy inner perfection and freedom while dedicating their virtues to the welfare of others. If

14. SABCL, vol. III
this ideal, exemplified by the sage in the motives and activities of his numerous characters, its grasped and put into practice, all the creeds may survive the present crisis, work side by side without the feeling of hostility, and make people intelligent, efficient, and self-sacrificing enough to solve the problems of the family, country, or even of the world as a whole.

We can sum up with BK “So long as the hills and the rivers exist on the earth, the episodes of the Rā. will continue to prevail in human race. “Men may come and men may go the Rā. goes on forever” Let this discourse on the Rā. bring you nearer to the desired objects in life. Papers on rasa indicate new dimensions on many aspects of respective studies. They intend to inform the scholarly world regarding the latest development on rasa. Rasa, though much talked through years, yet it demands fresh discussion due to its ever charging dimensions. It is expected that scholars will load further dialogues on growing issues on rasas.

May the story of Rāma and Sītā, the tears of Rāma's great brother Bharata, the devotion of Lakṣmaṇa and the perfection of Hanumāna inspire and elevate our souls.

Let there be a victory of passion for knowledge.

मनुष्यतै सबूति महति महीयताम्

15. VR., BK, II-36