

Chapter – 2

Rasa Aesthetics

Bharata Muni, a legendary figure of ancient Indian classical literature, was the author of great treatise *Nātyasāstra*. It is said that *Nātyasāstra* was created by Brahma and was popularized by Bharata on the earth. The material of *Nātyasāstra* was collected from different sources and other ancient *Ācāryas* like Tumburu, Narada, and Nandi gave it a complete shape. Further, valuable additions and alterations were made on the requirements of time and space. The sons and followers of Bharata popularized and transmitted the art of drama to the world.

As the name suggests the *Nātyasāstra* relates to theatre. It was basically composed for stage to give directions to actors. It comprises four topics – acting, dance, music, and *rasa* (aesthetic sentiment). *Nātyasāstra* was composed in verse form out of four Vedas and from various other sources. It is known as *Nātyaveda* as helping those who are curious to know and enjoy beautiful things and those who are afraid of study of the Vedas and Puranas to understand human life and its objectives. As G.K. Bhatt has written in his translation of *Nātyasāstra*, “Tradition considers the *Nātyasāstra* as an additional Veda, so important has it been in the history of Indian literary thought.” (Bhatt 1) As far as the date of this work is concerned, scholars and writers are not unanimous about its proper date. However, two views are prevalent based on religious belief and linguistic analysis and references of different scholars view. It is believed that it was created by Brahma on the request of the gods headed by Indra (king of gods) to produce something that would give delight to the eyes and please the ears. It is also believed that Brahma took the element of song from the

Sāmaveda, the *tāndava nratyā* (vigorous dance) from lord Siva, the *lāsya* (grace) from Parvati and compiled the *Nāṭyasāstra*. It proved a primary treatise on dramaturgy for actors of drama. In Indian aesthetics, three schools have been observed as: (1) Rasa-Brahma-vada (school dealing with the experience of absolute in literature) (2) Nad-Brahma-vada (school dealing with the experience of absolute in music) (3) Vastu-Brahma-vada (school dealing with the experience of absolute in architecture) (K Sharma 177).

The *Nāṭyasāstra* comprises of four subjects, dance, music, acting and *rasa* (aesthetic sentiment). Out of these four *rasa* (aesthetic sentiment) is the central subject, the first three being the means of presentation of *rasa* (aesthetic sentiment) has been stretched to a full-fledged theory called Rasa Siddhanta (theory of aesthetic sentiment). The greatest quality of this theory consists in the fact that, it has erected its edifice on the foundation of the commonalty of *bhāva* (human feeling and emotions) classified into two, *sthāyī bhāva* (basic sentiment) and *vyabhicari bhāva* (transitory emotion) this theory analyses the aesthetic qualities of literature.

Bharata has defined *rasa* in his *Nāṭyasāstra*: “*vibhāvanubhāvayabhicari-samyogatarasanisapattih*” the combination of these elements: *vibhāva* (causes and determination of the rise of an emotion) *anubhāva* (gestures, facial expressions of what is going on in the heart or the mind of main characters, like casting a terrifying glance, heaving a sigh or involuntary shedding of tear), and *vyabhicaribhāvas* (transitory emotions which go along with and consequently reinforce prevailing mood or emotional disposition). The *vibhāvas* (causes and determinants of the rise of an emotion) are of two kinds: *Ālamban* (supporting causes, usually the hero or the heroine or such objects) and *uddipan* (features or circumstances that accentuate the feelings). *Ālamban* (supporting causes, usually the hero or the heroine or such objects)

is again of two kinds - *visayālabhan* (person or object of the rise of an emotion or the person or object for the whom the emotion is awakened) and *āsryālabhan* (person in whom the emotion is awakened). Through the conjunction of these elements the poet activates, with some kind of empathetic induction, the propensity of *sthāyi bhāvas* (basic sentiments) in the reader and the movement it is consummated, the *sahridaya* (sensitive reader) experiences an afflatus or transport which is designed as *rasa* (aesthetic sentiment). According to Bharata muni, no [poetic] meaning proceeds [from speech] without [any kind of] sentiment. Now the sentiment is produced (*rasa-nispattih*) from a combination (*samyoga*) of determinants (*vibhāva*), consequents (*anubhāva*) and complementary psychological states (*vyabhicari-bhāva*) (Ghosh 105). *Rasa* is an experience which can be acquired from the understanding of certain kind of human nature knowledge.

यथा बहुद्रव्ययुतैर्व्यंजनैर्बद्धमिर्युत्तम ।

आस्वादयन्ति भुज्जाना भक्तं भक्तविदो जनाः ॥ 33 ॥

भावामिन्यसं बद्धन्स्थायिभावांस्थाः स्मृताः ॥ 34 ॥

(As the person enjoys the food made by different ingredients and feels it as sweet, salty, sour etc. in the same way the reader or the audience filled with *sthāyi bhāvas* (permanent emotions) enjoys the taste of the drama. So these *sthāyi bhāvās* (permanent emotions) are called *rasa* in the theatrical performance. (286)

For *rasa*, in general, other parallel words can be used like, juice, taste (delight) but these cannot be used at the place of *rasa* because, they are used in different context. Bharata (*Nāṭyaśāstra* 6.32) has written *rasa*, no meaning gets established. *Sthāyi bhāva* basic mental states '*sthāyi*' attains to *rasa* hood, the eight number of '*rasa*' corresponds to the number of the '*sthāyis*' in *Nāṭyaśāstra*

रतिर्हासश्च शोकक्षय क्रोधोत्साहौ भयं तथा ।

जुगुप्सा विस्मयश्चेति स्थायिभावाः अकीर्तिता ॥

(There are eight sthaya bhavas (permanent emotions) - *rati*, *hasya*, *soka*, *krodha*, *utsha*, *bhaya*, *jugupsa* and *vismaya* (221).

1. 'rati' as love giving rise to 'sringar' or the erotic
2. 'soka' or grief to 'karuna' or the pathetic
3. 'krodh' or wrath to 'raudra' or the furious
4. 'utsha' or energy to 'vira' the heroic
5. 'bhaya' fear to 'bhayanaka' or the terrible
6. 'hasa' or human to 'hasya' or the comic
7. 'jugupsa' or disgust to 'bibhatsa' or loathsome
8. 'visamaya' or wonder to 'adbhuta' or the marvelous

For better understanding of rasa theory it is necessary to have a glimpse of the constituents of *rasa*. The first constituent is *Vibhāva* which stands for a situation or medium through which an emotion arises in the actors. According to Bharata Muni, "The word *vibhāva* is used for the sake of clear knowledge. It is synonymous with *karana*, *nimitta* and *hetu*. As Words, Gestures and representation of the *sattva* are *vibhavyte* (determined) by this, it is called *vibhāva* (determinant) (Ghosh 119). But rise of an emotion in the spectator is due to identification with the hero. *Vibhāva* is the place from where an emotion gets articulated in other emotions. It is called *vibhāva* because it arouses emotion in a manner quite different from that, in which emotion arises in actual life. *Vibhāva* can be divided into two types: *Ālamban* and *Uddipan*. *Ālamban* is the object, responsible for the arousal of an emotion. *Uddipan* is the environment, the entire surrounding which enhances the effect of the focal point, the object which primarily stimulates emotion. For example: In case of arousing the

sentiment of love or *sringara rasa*, the perception of a young boy towards a charming girl on the stage, the surrounding is river bank. Here charming girl is *Ālamban vibhāva* is only medium through which it passes to spectator by means of aesthetic induction.

The effect of the Histrionic Representation by means of words, Gestures and the *Sattava*, it is called *ānubhava* (Consequents) (Ghosh 119). All the physical changes due to the rise of an emotion, and which are in actual life are known as effect of emotion, are called '*Ānubhava*' These changes are voluntary as they can be produced by an effort of the will. They are called '*Ānubhavas*' because they communicate the basic emotion to the characters, present on the stage and make known the nature of emotion in the hero and spectator experience an identical emotion. As Bharata has written:

अनुभाव्यतेऽनेन वाग्ङ्गसत्त्वकृतोऽभिन्य इति ।

(Anubhavas are so called because these provide speech organ and by which feelings are expressed) (374).

Sattvika emotions are nothing more than *ānubhavas* but while *ānubhavas* are voluntary, *sattvikas* are involuntary as they can take place only when the concerned emotion is actually present in the heart. They are unmistakable reflections of inner state. The following eight *sattvikas* are accepted in *Nātyasāstra*:

स्तम्भः स्वदोऽथ रोमाञ्चः स्वरभगऽथ वेपथुः ।

वैवर्ण्यमश्रु प्रलयः इत्यष्टौ सात्त्विकाः समृताः ॥ 23 ॥

Eight *sattvika bhavas* are accepted in *Nātyasāstra* . (223)

'*sved*' or perspiration

'*stambha*' or stupefaction

'*kampa*' or tremor

‘*asru*’ or tears

‘*romanca*’ or horripilation

‘*pralaya*’ or swoon

‘*vaivnya*’ or pallor

‘*svarabhanga*’ or change of voice

Bharata has used *bhāvas* or *Bhāvanas* in a technical sense from the point of view of the spectator. As Bharata has written in *Nāṭyasāstra*

भावा इति कस्मात् किं भवन्तीति भावाः, किं वा

भाव्यनतीति भावाः

(These are called *bhavas* on the basis of its origin. They are called mental states which pervade the mind of the spectator) (367).

यथा बीजान्द्रवेद वृक्षेवृक्षात् पुष्पं फलं यथा ।

तथां मूलं रसा सर्वे तेभ्यो भावा व्यवस्थिताः ॥

(As from seed to tree and in sequence: flower, fruit are created, in the same way *rasa* is the main on which depend the situation of the *bhavas* (emotions) (292). These are of two kinds: *vyabharibhavas* transient emotions and *sthayi bhavas* basic mental states.)

Vyabharibhāvas are transient emotions. They are like waves, which rise from the ocean of the basic mental state and subside into the same. As Bharata has written,

चर इति शत्यर्थो धातुः विविधमाभिमुख्येन

रसेसु चरन्तीति व्यभिचारिणः । बागङ्गसत्वोपेताः

प्रयोगे रसान्नयन्तीति व्यभिचारिणः । चरन्ति नयन्तीत्यर्थः

अत्राह कथं नयन्तीति । उच्चते लोकसिद्धांत यषः

यथा सूर्यइदं दिनं नक्षणवा नयतीति । न च तेन
 बाहुभ्यां स्कन्धेन वा नीपते । किन्तु लोकप्रसिद्धमेतत् ।
 यथेदं सूर्यो नक्षत्रं सग्रहा मिहितांस्त्रयास्त्रिंशद्वय भिचारिणौ भावान्
 वर्णयिध्यामः ।

Vyābhicari means the transitory emotions which come and go in human mind for a short period and move towards *rasas*. Here it is evident that the Sun takes away Stars and day. It does not mean that it takes these on its shoulders. These *bhāvas* (emotions) come and go and disappear after the rise of a *rasa*. (390)

Though they are mental states, they appear as it was embodied. These supporting feeling are called *vyābhicari* is or *sanchāris* because they are short lived and they can enter into alliance with the number of number of *sthai bhavas*. The thirty- three '*vyābhicaris*' are as follows:

1. '*nirveda*' or discouragement in indicated by tears, sighs, pensiveness, etc.
2. '*glani*' or internal weakness by weak voice, lusterless eyes, sleeplessness, gait
3. '*sanka*' or apprehension by unsteady looks, hesitating movements
4. '*asuya*' or jealousy by decrying others merits
5. '*mada*' or intoxication by laughing, singing, sneezing, hiccough
6. '*srama*' or exhaustion by heavy breaths, twisting of limbs
7. '*alasya*' or sloth by moroseness, sleeplessness, disinterest in work
8. '*dainya*' depression by dullness, absentmindedness negligence of cleanliness
9. '*cinta*' anxiety by deep breathing, meditation, sighing, agony

10. '*moha*' or distraction by reeling sensations, and staggering looks
11. '*smrti*' or remembrance, by knitting of eyebrows, nodding of head
12. '*dhrti*' or composure by general indifference to grief or passion etc.
13. '*vrida*' or basefulness by dullness of eyes scrtching of nails
14. '*caplata*' or inconstancy by hansh words, rebuke, vapulation
15. '*harsa*' or joy by brightness of looks, horripilation
16. '*avega*' or agitation by distress in limbs, tightening of clothes
17. '*jadata*' or stupor by loss of movement and energy, blank gazes
18. '*garva*' or arrogance, pride by irresponsiveness, laughty manners, sarcastic similes
19. '*visada*' or dismay, by deep breatihing, loss of energy
20. '*autsukya*' or eagerness by sighs, drowsiness, thinking
21. '*nidra*' or sleep by obvious gestures
22. '*apasmara*' or catalepsy by throbbing, tremor, perspiration
23. '*supta*' or dreaming by obvious ensuants
24. '*vibodha*' or wake fullness by yawning
25. '*amarsa*' or anger by evident gestures
26. '*avahittaha*' or dissimulation by break in speech, feigned patience
27. '*ugrata*' or vehemence by acrimony, scolding, threatening
28. '*mati*' or rationality by coolness, of behavior, ascertaining meaning
29. '*vyadhi*' or sickness by evident behavior
30. '*ummada*' or insanity by evident behavior
31. '*marana*' or death by evident symptoms
32. '*trasa*' or terror by evident symptoms
33. '*vitarka*' or reasoning by evident symptoms

Bharata Muni described following eight *rasas* in *Nāṭyasāstra*:

शृङ्गारहास्यकरुणा रोद्रवीरभयानकाः ।

बीभत्साद्भुतसंक्षो चेत्यष्टौ नाटये रसाः स्मृताः ॥

(In drama eight rasas are accepted – sringara, hasya, karuna, raudra, vira, bhayanaka, bibhatasa and, adbhuta) (218).

1. *Sringara rasa*
2. *Karuna rasa*
3. *Vira rasa*
4. *Raudra rasa*
5. *Hasya rasa*
6. *Adbhut rasa*
7. *Bhayanak rasa*
8. *Bibhatsa rasa*

Except the above-mentioned eight *rasas*, Abhinavagupta propounds ninth *rasa* i.e. *santa rasa*. Vatsalya and Bhakti *rasa* are also described by other scholars of Indian Sanskrit poetics. As the purpose of the present research effort is to read the short stories in the light of Bharata Muni's *Rasa* theory, the above-mentioned eight *rasa* is discussed briefly in this chapter.

1. *Sringār Rasa* (the Erotic) (*Rasarāj* : *Rasapati* or as a supreme *Rasa*):

According to Bharata Muni, *Sringāra Rasa* or mutual enjoyment of love between male and female is the reciprocal joyful gestures of a young man towards a young woman contributing to mutual love and enjoyment. As Bharata has written,

सुखप्रायेष्टसम्पन्न श्रतुमाल्यादिसेवकः ।

पुरुषः प्रमदायुक्तः शृगार इति संक्षितः ॥

Sringāra rasa originates when man and woman are filled with happiness and close to each other and the surrounding environment of the place where hero and heroine meet each other. (313)

So, *sringāra rasa* or erotic *rasa* arises from the permanent mood of *rati* or love the agreeable inclination towards the desired object, in presence of the lover and beloved (i.e., *ālambana vibhāva*). If it is interpreted according to *Bharata's* division of all constituents of *rasa* like, *sthāyi bhāvas* or permanent moods, *sāttvik bhāvas* or involuntary bodily responses, *vyābhicāri* or transitory moods, *uddipan vibhāvas* or exciting causes and *ālamban vibhāvas* or will come as under.

- I. *Sthāyi Bhāva: Rati* –agreeable inclination towards the desired objects
- II. *Sāttvik Bhāva* : *sveda* (sweating), *romanc* (hair standing on end) *svarabang* (changes) *vepathu* (trembling) *vaivarnya* (changes in the color of one's face)
- III. *Ālamban Vibhāvas*: Heroes, heroines or the men women involved in *rati/love* towards each other
- IV. *Uddipan Vibhāva*: The moon, garden, cool breeze, river bench, sweet music, picture gallery etc.
- V. *Anubhāvas*: love soaked speech, smiling, affectionate exchange of glances, embracing, twisting of brows etc.

So, the exciting causes or determinants (or the *uddipan vibhāva*) of *sringāra rasa* or the erotic are the atmosphere of the place where the two persons meet, for example the sweet voice of night birds, the moon, garden, cool breeze, river bench, sweet music, picture gallery etc. As *Bharata* has written in *Natyasastra*:

यथा च गोत्रकुलाचारोत्पन्ना न्यापदेशसिद्धानि पुंसां
नामानि भवन्ति तथै वैषां रसानां भावानाञ्च

नाटयाश्रितानाञ्चर्थाना माचारोत्पन्ना न्याप्तो प्रदेशसिद्धनि
नामानि भवन्ति । एवमेव' आचारसिद्धो हधोज्जन
वेषात्मकत्वा च्छृगरो रस इति

As in the family man is given the name according to his or her character and behavior and advice from his ancestral heredity. In the same way, *rasa bhāva* and other elements mixed with conduct and behavior and embellished with gorgeous dress, achieve and create *sringāra rasa* (298).

This situation gives rise to *Anubhāvas* or physical manifestation – how the lover and beloved express themselves to each other, it may be love-soaked speech, affectionate exchange of glances, embracing, twisting of brows, or holding hands etc.

It produces involuntary bodily responses (the sattvik bhāvas) like *sveda* (sweating) *romanac* (hair standing on end), *svarabheda* (changes in one's tone of voice), *vepathu* (trembling) *vaivarnya* (changes in the color of one's face) and also may give rise to complementary (or transitory) emotional states or the *vyabhicari bhāvas*. Gupteshwar explains it as according to Bharata, each *rasa* is developed from a stable state (*sthayi bhāva*), which dwells in all human being's hearts as an innate idea or tendency and is fed by a number of minor feeling more than one mood.

After Bharata, all theoreticians of Indian poetics has accepted *sringāra rasa* or erotic love as an important part of human psyche and behavior as well as the driving force of human life and existence. *Rati* or love in *sringāra rasa* is love or inclination of man or mutual involvement or consent of each other.

Rudarta clearly mentions in *Kāvyaalamkāra* that no other *Rasa* is capable of proceeding that no other *Rasa* is capable of proceeding that bliss or pleasure which the *Sringāra rasa* does. The sentiment permeates all human being and more than that

even the flora or Fauna. Anandvardhan considers *Sringāra Rasa* among all *Rasas* as sweetest and the most exhibiting.

Bhoja holds *Sringāra* to be synonyms of self and ego (*Ahamkāra*) here, the term *Ahamkāra* (ego) as used by Bhoja does not mean false pride or arrogance, but it indicative of innate attachment of man to one's own self-attachment he being to expand his personality. When a lovely damsel casts glances on a man, it awakens an emotion of self attachment and plunges him headlong into bliss.

This is verily the state of *Ahamkāra*, in which he feels an ecstatic thrill, regards himself as fortunate, gratified and an object of sweet as fortunate, gratified and an object of sweet and tender love. Bhoja considers ego as the main attribute of soul, which binds all human being with this world. No one can feel happy if his ego is not satisfied. We love those who love us. Ultimately we come to love ourselves. So Bhoja claims the erotic to be the basic *rasa* and declares that poetry is beautiful only because of the erotic. Hence, the permanent feeling of the erotic is represented by the feeling of love, and Sanskrit poetics speaks of two types of this feeling, love in union and love in separation. So, *Sringāra* is divided into two categories *Samyoga* or union and *Viyoga* or separation. When the lovers feel themselves united and in perfect harmony is *samyoga* and in the other side when the lovers feel themselves separated and are incapable of living in perfect harmony with each other, is called *Viparlamba Sringār* or *viyoga*.

Union oriented *Sringāra* takes place when two lovers enjoy the company of each other, separation oriented *Sringāra* takes place when two lovers are separated from each other due to some cause or situation. It is also called *viparlammbha* is further divided into four parts *Puravaraga*, *Mana*, *Pravasa* and *Karuna*.

The situation of hero and heroine inclining towards each other before actual union is called *Puravaraga* (predisposition). So, *Puravaraga* is love before union. This is generated by looking a person to be loved in picture, dream, or hearing about him/her from others. Tangible *mana* (anger in love) means anger or displeasure, generated by exceeding love or jealousy. In this situation lover and beloved stay at same place, but there is an absence of embrace etc. It is further divided into two categories *Pranya Mana* and *Irshya Mana*. *Pranya Mana* is the situation when a sort of anger develops between the hero and heroine sometimes without any solid reason and *Irshya Mana* is the situation of doubt, suspicion or jealousy among each other may be due to presence of another person male or female between them.

Third category of *Viparalambha* is *Pravasa* (separation due to travel) or person (*nāyaka*) being abroad. Departure may be occurred by business by curse or by some fear etc. Fourth category is called *karunā* (separation causing grief). This happens when one of the lovers has died and the hope of re-union declines.

So, Bharata has minutely described almost all aspects of love between male and female through a detailed discussion based on different examples from ancient Indian literature. Not only this, he has presented *Sringāra Rasa* as the most prominent *Rasa* among all other *Rasas* he has presented in his eight *Rasa* division. After Bharata Muni many other Indian scholars like Vishav Nath, Bhoja, Bhanu Datt Mishar, Abhinav Gupta, and Pandit Raj Jagan Nath. Mammata etc. have also accepted the importance of *Sringāra Rasa* as compared to the others. It has further been accepted that other. It has further been accepted that other permanent moods like humor, wrath, and terror may vary in ratio or may not be present in all human being, but *Rati* or love is a universal feeling or emotion that is always present in all the persons.

According to R.S. Tiwary, 'The *Rasa* Doctrine' in directly emphasizes the impersonal aspect of poetry in as much as it takes into account the commonality of feeling and emotions, the common universe of human reactions and responses'. So considering the importance of *Rati* or love some scholars have declared *Srinagāra rasa* in which all other *Rasas* like *Hāsyā*, *Adbhuta*, *Vira*, can easily merge. Bhoja has discussed *Sringāra Rasa* in his famous book *Sringāra Parkāsha* assigning the utmost importance to *Sringāra Rasa* and declaring *Sringāra Rasa* as the most significant and widespread concept to analyze human behavior and psychology in different conditions and circumstances. The concept of *Sringāra Rasa* is the most significant to analyze human behavior and mental state. *Sringāra Rasa* provides an approach or way to observe and analyze almost all unexplored dimensions of human erotic behavior in different situations of mutual enjoyment, pleasure, union and separation. *Sringāra Rasa* presents *Rati* or love or the erotic as human act and conduct in life, which has a power to control or alter the priorities of a person's life. In this way, through *Sringāra Rasa* the human erotic behavior and its impact on life can be aesthetically observed and evaluated.

2. Karuna Rasa:

According to *Nātyasāstra*, Karuna Rasa arises from sorrow or grief. As Bharata has written:

अथ करुणो नाम शोकस्थायि भावप्रभवः स च

शापक्लेश – विनिपतितेष्टजन विप्रयोग विभनाशवधबन्धवि-

द्रबोपधात्प्यसनसंयो रादिभिर्विभावैः समुपजायते ।

The permanent state of *karuna rasa* is *soka* (grief). It originates with quarrel, decline and, separation of beloved one, loss of wealth, death

(in prison), rush, unfortunate injury and with combination of these *vibhāvas* arises *karuna rasa* (324).

Soka is the permanent state of *Karuna Rasa*. We do not want to face painful situations in real life but we like them in drama or poetry and all these things provide a kind of sensational pleasure. Aristotle has also propounded that our painful emotions are purified or purged. Literature describes the experiences of life. The experiences derived from *Karuna Rasa* make wider the scope of viewers or reader's experience of even without actually their undergoing them. In this way *sahridayas* go through experiencing painful emotions.

Madhusudan Saraswati was the first critic who explained about this *rasa* in broad manner. We have to accept the fact that *Karuna Rasa* is both pleasing and painful. If *Karuna Rasa* had only been painful, no one would read or watch tragic plays. We get aesthetic pleasure when the *sahridaya* rises above the self. We do not remain only an individual while viewing the play but we identify ourselves with suffering self. As long as the emotions of grief are in real life, they are painful but when they mingled with *vibahāva* they convert into the *Karuna Rasa* which gives pleasure. This means that actor experiences the painful emotions are not confined to any place or time. He/she remains free from all kinds of personal prejudices and hardships. *Karuna Rasa* needs great skill and literary power to depict it successfully. *Uttarrāmcharita* is an excellent example of *Karuna Rasa* which depicts Ram's tragic grief after exiling Sita. In this way *Karuna rasa* rises from grief and purifies the heart of the audience.

3. Vira Rasa (the Heroic Sentiment):

The *vira rasa* originates from enthusiasm. As Bharata has written,

अथ वीरो नामोत्तमप्रकृतिरुत्साहात्मकः !

(*Vira rasa* is found in the persons of superior kind and enthusiasm is its *sthāyi bhāva* or permanent emotion) (336).

Its permanent state is enthusiasm. It is found in the active and powerful person. As Bharata has written, “Heroic (*vira*) Sentiment, relates to the superior type of persons and has energy as its basis. This is created by Determinants, such as presence of mind, perseverance, diplomacy, discipline, military strength, aggressiveness, reputation of might, influence and the like” (114). *Vira rasa* generates a kind of anger which ends in defeat of his enemy. The *ālamban vibhāva* is the enemy and *uddipan vibhāvas* are his gestures and postures. The *vibhāvas* of *Vira Rasa* are discipline process, courage, might, heroism etc. The transient or temporary feelings of *Vira Rasa* are fortitude (patience), remembrance, arrogance, dignity etc. *Krodha* is supporting factor for *Utsāha*. *Krodha* (anger) acts as a *sanchāri bhāvas* for *Vira Rasa*. In *Vira Rasa*, a person remains full of enthusiasm but he has the power to differentiate between what is wrong and what is right. In *Vira Rasa*, *utsāha* is formed out of *Satvaguna*. *Vira Rasa* never results in destruction. Different *ācāryas* have suggested that there is a relationship between different *rasas*. Jagannath stated that *vira* and *sringāra*, *vira* and *adhbhuta*, *vira* and *raudra* are interconnected and friendly *rasas*.

4. Raudra Rasa:

The permanent state of *raudra rasa* is *wrath, krodha* (anger). As Bharata has written:

अथ रौद्रो नाम कोधस्थायिभावात्मको

रक्षो दानद्वबोद्धतमनुष्य प्रकृतिः संग्रामहेतुकः ।

The *sthāyi bhāva* or the permanent emotion of *raudra rasa* is anger. The origin of *raudra rasa* is due to *rākshashas*, *dānvas*, and the man with violent nature (327).

It is said that there are motives for provocation of anger. Any angry person may start using harsh language. The sentiment of anger is one of the destructive elements. Visvanath, the author of *Sāhityadarpana*, has pointed out that there is similarity between *Randra* and *Vira rasa*. Some critics believe that *raudra rasa* should be included into *Vira rasa*. *Krodha* (anger) is often in the backdrop of *utsāha* to light. *Krodh* is supporting factor for *utsāha*. *Krodha* acts as a *sthāyi bhāva* of *raudra rasa* while it acts as a *sanchāri bhāva* for *vira rasa*. In *raudra rasa*, *krodh* is cruel. In *raudra rasa*, the person loses self control and *krodha* is born out of *Rajoguna*. In anger a person loses the balance of his/her mind, he/she is motivated by revenge. Therefore it can be concluded that *Vira rasa* and *Raudra rasa* are different from each other. They cannot be included into each other because *Krodh* is *sthāyi bhāva* of *raudra rasa* and *Utsāha* is the *sthāyi bhāva* of *raudra rasa* and *utsāha* is the *sthāyi bhāva* of *vira rasa*. According to Jagannath there is also a similarity between *raudra rasa* and *sringāra rasa*.

5. Hāsya Rasa:

According to Vishavanath, *Hāsya rasa* is produced by distorted form, speech, apparel, gestures. As Bharata has written:

स च विकृतपरदे षालङ्कार धाष्यटर्था लौल्यकुङ्का
सत्प्रलापव्यङ्ग्यदर्शन दोषोधहरणा दिनि विभावेरुत्यधर्त ।

(This *rasa* originates with the persons of distorted form and laughter created by touching throat and armpit, rubbish talk, presentation of

inferior elements and to see faults with such elements *hāsya rasa* (Comic Sentiment) arises from its permanent state) (316).

Its *shāyī bhava* (permanent state) is *hāsa* (laugh). Who becomes the object of laughter due to his distorted form, is the *ālamban* and his gestures are *uddipan*. Without the light touch of laughter or *hāsya rasa*, a drama may turn into boring one. It is often said that man has been gifted with a capacity to laugh. Aristotle calls comedy an imitation of men who are inferior though not altogether vicious. *Nātyasāstra* classified humors into varieties. The one is like *upahasita* which is disrespectful laugh employed to ridicule. There is an element of laughter in the persons of high class, and highly aristocratic society a light smile. There is laughter of extremely rendering of tears. In Sanskrit literature *prahasana* provides laughter which shows the shortcomings of contemporary social and religious life. A study of *Vidhusakas* (clowns or fools) figuring in the Sanskrit drama provides an abundance of similarity between the Indian and Western appraisals of the comic sentiment.

6. Adbhut Rasa:

Adbhuta rasa is formed out of *vismaya* or astonishment or wonder as Bharata has explained in the following lines:

अथादतभुतो नाम विस्मयस्थायिभावात्मकः ।

स च दिव्यजनदर्शनेप्सितमनोरथावाप्त्यु पवनदेव कुलाभि

—गमनसम्मा विवामननायेन्द्र आलसभावनादिभिर्विभावैरुत्पद्यते ।

(The *vismaya*, (wonder) is the permanent emotion of *adhbhuta rasa*. *Adhbhuta rasa* is created by looking the sight of the beloved one, achievement of the desired object, seven storied house, wealth, illusory world etc.) (345).

Its *ālamban vibhāva* is something that is astonishing. Its *anubhāvas* are perspiration, trembling, thrill of voice. Its *sancāri bhāvas* are uneasiness, excitement, fright etc. Dharmadhtta calls it a great *rasa* and says that it is universal in all pieces of poetry. *Chamatkāra* or *vismaya* can be accepted as the synonym of *adbhuta*. Thus in *adhbhuta rasa* an element of wonder is present.

7. Bhayānaka rasa:

Bhayānaka rasa excites the emotion of horror. As Bharata has written,

अथ भयानको नाम भयस्थाभिभावात्मकः ।

स च विकृतरण—सत्त्वदर्शमशिवोल कत्रा सोद्वेगशून्या—

गारार व्यगमनस्वजन वधबधदर्श—नश्रुतिकथा दिमि विभा वैरुत्पधते ।

(The permanent state of *bhayānak rasa* is *bhaya*. This is created by distorted words, the sight of violent animals, owl, vampire, ghosts, empty building and lonely place) (339).

The *sthāyi bhāva* for *bhayānak rasa* is fear (*bhāva*). In *Nāṭyasāstra* Bharata Muni says that when the battle (a fight) becomes violent, the terrifying noise or killing or capturing takes place and in this way *Bhayānak rasa* is generated. Its *vibhāvas* are entering in an old, unhabitated houses with bats flapping inside or cobwebs. The *sancāri bhāvas* that make the *bhayānaka rasa* are depression, agitation, destruction, fatigue etc. Aristotle in his definition of tragedy propounded that it purges the feeling of pity and fear. Kiran Dalal has analyzed Coleridge's poem *Christabel* in the light of Bharata's *Bhayānaka rasa* in her article (Dalal 88).

8. Bibhatsa Rasa (Odious):

Bibhatsa rasa arises from the sentiment of disgust, when a person witnesses something horrible or impulsive or smells some nauseating as Bharata has explained in the follwong lines:

भय बीभत्सो नाम जुगुत्सास्थायिभावात्मकः ।

स चाहथा प्रशस्ता प्रिया चोष्यानिष्ट

श्रवणदर्शनोद्वेजन परि कीर्तनादिभि र्धिभा वैरुत्पद्यते

(The permanent emotion of *bibhatasa rasa* is *jugupsā*. This is created by disgusting persons, unloved things and disagreeable things.) (343)

The scenes like the headless horse, dance on the battle field or someone drinking human blood in human skulls creates the sense of repulsiveness. In Sanskrit the sense of disgust is called *jugupsā*. The *sancāribhāvas* involved in it are epilepsy, delusion, pangs of death etc. In, Sanskrit drama such scenes were not allowed to be performed on the stage but they were presented through narrated such scenes that contained both the sentiments of the *bhayānaka* and the sentiments of *bibhatsa*.

Bharata holds that *rasa* is an objective entity, tasted and enjoy by the beholders on the stage. *Rasa* is a state of being, *bhāvas* which are predisposition in human heart are which are predisposition in human heart are cause of rise of an emotion. Bharata's theory of *rasa* aesthetics correlates with T.S. Eliot's theory of 'objective correlative'. In T.S. Eliot's words objective correlative is as "a set of objects, a situation, a chain of events, which shall be the formula of that particular emotion" (Essay on *Hamlet*). The person or spectator who is out of emotion cannot feel the same emotion as character on the stage feels. Jha comments:

The propriety of this explanation is further strengthened by the fact that the spectator whose mind is free from such predisposition does not feel the passion [*rasa*]. But the spectator in whose heart the emotion arises and reaches in the state of creation of *rasa*, in that situation their minds and hearts get purified and arise from personal prejudices (54).

Therefore it can be concluded that Bharata's theory of rasa or (aesthetic sentiment) has a great place in the present time. Though it was propounded in the second century B.C. but it is still relevant on the basis of its emotional states which are very essential parts of human psychology. This theory is related to human nature and behaviour in a particular time and place. Every human being is inbuilt with emotions but the need is to accentuate these emotions with the presentation of some objects or a particular environment which helps in determining an emotional affloutous in a person.

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