

CHAPTER-VII

Major Findings and Concluding Observations

Study of a subject like Sanskrit poetics is a never-ending process in itself. It has been enriched by the contributions of a large number of rhetoricians and it demands immense discussion from the concerned researcher. The literary critics have been under the schools of literary criticism such as *Alamkāra*, *Rīti*, *Guṇa*, *Dhvani*, *Vakrokti*, *Aucitya* and *Rasa*. Out of all these School, *Rasa* School is well established school in the history of Sanskrit literary criticism. Hence, the present study is confined to *Dhanañjaya* and *Viśvanātha*'s discourses in general and to their ideas on *Nāṭya Rasa* and *Kāvya Rasa* in particular. From the discussions of the earlier chapters, some important outcomes are emerged which have been discussed in the present chapter.

The first chapter itself is an introduction of the thesis. There, it is seen that '*Alamkāraśāstra*' in Sanskrit, occupies a very significant position in Sanskrit literature. Poetics (*Alamkāraśāstra*) have been cultivated in India from a very early date as a science. *Alamkāraśāstra* is the name of the treatise on literary criticism. Ancient authors used to say that *Alamkāra* is the judgement of poetry and the law book of the poetic world. It is a part of philosophy because the majority of the writers on it have been influenced in their theories by Philosophical, Psychological and Ethical ideas. Different rhetoricians define *Kāvya* in different way but basic intention of them to beautify the poetry. Scholars who belong to the *Rasa* School opine *Rasa* as a most essential element of poetry.

In the second chapter, we have come across the historical development of Sanskrit poetics from *Bharata* to *Viśvanātha*. The present chapter is devoted to the study of some prominent *Ālaṃkārikās* who flourished between *Bharata* to *Viśvanātha* and their various aesthetic works. But it is not possible in the present chapter to give a comprehensive survey of all rhetoricians from *Bharata* to *Viśvanātha*. It also discusses School of Sanskrit poetics, meaning of *Rasa*, classification of *Rasa*, study conducted on *Rasa* and purpose of the study.

There are six important schools in history of Sanskrit poetics. These are: *Alaṃkāra* School, *Rīti* School, *Dhvani* School, *Auchitya* School, *Vakrokti* School and *Rasa* School.

The word '*Rasa*' is derived from the root '*rasaḥ*'. The Sanskrit word '*rasaḥ*' fundamentally means 'test' or 'flavour' or 'savour' or 'relish'. *Rasa* at one time was meant for 'water', 'juice' or 'wine'. In another context, it implied 'essence'. There was a time when it indicated the primary constituents of medicine. It also meant 'Aesthetic pleasure' or 'enjoyment'. In the metaphorical sense it refers to the emotional experience of beauty in poetry and drama. *Rasa* is actually an impression created in the mind of the sympathetic audience by the expression of 'emotion' (*Bhāvas*) and is an experience the individual is subjected to on account of this expression. *Bhāva* is the emotion that creates a sense of enjoyment or experience which in itself is an entity.

The classification of *Rasa* is a relating to dispute problem in the history of Sanskrit criticism. From ancient times, *Rasa* has been accepted to be eight.

Bharata Muni in his *NS* speaks of eight *Rasa* and accordingly gives eight *Sthāyibhāvas*. Namely- *Śṛṅgāra*, *Hāsyā*, *Karuṇ*, *Raudra*, *Vīra*, *Bhayānaka*, *Bībhatsa* and *Adbhūta Rasa*. Poet *Kālidāsa* who is acknowledged as the great master mind of India, mentions eight *Rasas* only. According to *Dandīn*, in his *KD* accepts eight *Rasas*. *Bhāmaha* defines eight *Rasas* in his *KL*. *Ācārya Udbhaṭa* who spoke of nine *Rasas* in clear term mentioned ‘*Śānta*’ also in the list. *Mammaṭa* said *Śānta* was the ninth *Rasa* having ‘*Nirveda*’ as it’s *Sthāyibhāva*. *Abhinavagupta* accepts nine types of *Rasa* and assigns reasons why *Śānta* also should be included in the list of *Rasa*. *Rudraṭa* speaks of ten types of *Rasa*, he included *Prayesa* and *Śānta*. *Bhoja Rāja* his famous literary work of ‘*Śṛṅgāraprakāśa*’, accepts ten types of *Rasa*. *Dhanañjaya*’s famous book the ‘*Daśarūpaka*’s own important opinion is *Śānta* as *Rasa* and famous aesthetician *Viśvanātha Kavirāja* accepts nine types of *Rasa* in his *Sāhityadarpaṇa*. *Jagannātha*’s famous *Rasa* book-‘*Rasagaṅgādhara*’, he added *Śānta* as a *Rasa* or he accepted nine types of *Rasa*.

Dr. V. Raghavan- The Number of *Rasa*; Dr. Priyadarshi Patnaik- ‘*Rasa* in Aesthetics an Application of *Rasa* Theory to modern Western literature; Dr. Hari Ram Mishra- The Theory of *Rasa* in Sanskrit Drama with A comparative study of general dramatic literature; Susan L. Schwartz- ‘*Rasa* Performing the Divine in India; *Abhinava Gupta*’s *Rasabhāsyā*; *Bhakti* in the *Vaiṣṇava Rasa-śāstra*; Ramaranjan Mukharjee’s ‘*Rasa Samīkṣhā*’; S.C. Pande. The Concept of *Rasa* with Special Reference to *Abhinavagupta*.

Rasa is a unique work in the field of Indian literary criticism. The objectives of this study are to inquire into the contributions of *Dhanañjaya* and *Viśvanātha* to Sanskrit poetics, to know about the position of *Rasa* in Sanskrit poetics and its importance herein, to bring forth a comparative and critical discourse on *Dhanañjaya* and *Viśvanātha*'s ideas on *Rasa*.

In the Third chapter, we find *Daśarūpaka* of *Dhanañjaya* presents, in the form of a brief manual, the rules of dramatic composition originally laid down in the great compendium of Hindu dramatic science, the *Bhāratīya Nāṭyaśāstra*. From the point of view of the dramatist, particularly, it was unsatisfactory, since the purity dramaturgic portions were submerged, so to speak, in a mass of histrionic and general prescriptions. The author of the *Daśarūpaka* accordingly aims, as he himself says, to restate the principles of dramaturgy in more concise and systematic form. He not only professes great reverence for the rules of *Bharata*, but actually adheres for the most part to the terminology and definitions attributed to the venerated sage.

Daśarūpaka is compiled in *Kārikā* form. *Kārikās* are 300 in all; it is divided into four chapters (Called *Prakāśa*). In the first *Prakāśa*, after bowing to *Gaṇeśa*, *Vīṣṇu*, *Bharata* and *Sarasvatī*, *Dhanañjaya* speaks of the ten kinds of *Rūpaka*, *Nṛtya* and *Nṛtta*, *Lāsyā*, *Tāṇḍava*, the five *Sandhi* and their *Aṅgas*, definition of *Viṣkambhaka*, *Cūlikā*, *Aṅkasya*, *Aṅkavatāra*, *Praveśaka* etc. In the Second *Prakāśa*, he speaks of several kinds of *Nāyakas* (heroes) and *Nāyikās* (heroines), their characteristics, their friends, the four *Vṛttīs* and their *Aṅgas*. The third *Prakāśa* gives practical directions as to how to begin an *Nāṭaka*,

about the prologue, about the various requisites that constitute the ten kinds of *Rūpakas*. The fourth deals with the *Rasa* theory in all its details.

Sāhityadarpaṇa consists of ten chapters (called *Parīchhedas*). Each of them has three different parts like *Kārikā*, *Vṛtti*, and *Udāharaṇa*. The *Kārikā* (verses) and *Vṛttis* (the explanations) are written by him. Some of the examples are original but very often they are taken from different leading poets.

In the first chapter of *Sāhityadarpaṇa*, *Viśvanātha* gives the details of *Kāvya prayojana* (the purpose of poetry), the definition of the poetry (*Kāvyalakṣaṇa*). He establishes his own on *Kāvya* by refuting the views of his predecessors like *Abhinavagupta*, *Kūntaka*, *Vāmana*, *Bhoja* and *Mammaṭa*. In the first chapter the discussion of his definition of *Kāvya*, *Doṣa*, *Guṇa*, *Alaṅkāra* and *Rīti* are also given in brief. Second chapter he determines the definition of *Vākya*, *Mahāvākya* and *Pada*. The details of *Arthabheda* the *Saṅketagraha* three *Vṛttis* like *Abhidhā*, *Lakṣaṇā*, *Vyañjanā*, and their divisions along with *Tātrparyavṛtti* are given. In the third chapter he gives the discussion of nine types of *Rasas* (sentiments), its relish, divisions of *Nāyaka* (hero) and *Nāyikā* (heroine), detailed discussion on *Vibhāva*, *Anubhāva*, *Vyabhicāribhāva* or *Sañcāribhāva* and *Sthāyibhāva*. The definition of *Śṛṅgāra* (the erotic) and other *Rasas*, their inter-relations and contradictions. Fourth deals with *Dhvani* and its divisions and also *Guṇībhūtas vyaṅgya* is high-lighted in this chapter. Fifth chapter he established the theory of '*Vyañjanā vṛtti*' and refutes all other anti-theories. This chapter shows his originality in thinking and it contributes mostly scientific reasoning for '*Vyañjanāvṛtti*'. The sixth deals with the

division of the *Kāvya* (*Kāvyaabheda*) theory of dramaturgy like ‘*Dr̥śya Kāvya*’, the definition of *Rūpakas* and their classifications, *Abhinaya*, *Nāṭaka* and *Prakarāṇa* etc. are defined properly. There is definition of *Mahākāvya*, *Koṣa*, *Gadya*, *Kathā*, *Ākhyāyikā*, *Campū*, *Viruda* and *Kārmabhaka* with their examples. Seventh chapter *Viśvanātha* speaks of *Doṣa* (poetic blemishes). He defines *Doṣa* and gives its divisions and he also says how *Doṣa* becomes *Guṇa*. *Viśvanātha* leads a discussion of ‘*Kavisamayaprasiddhi*’, beautifully. The eighth, *Guṇa* and their divisions, the difference between the *Śabdaguṇas* and *Arthaguṇas* are discussed. He justifies how all other *Arthaguṇas* are inclusive of his three *Guṇas*. Ninth chapter he attempts to define *Rīti* and their divisions. He points out the differentiation of his *Rīti* from other concepts of *Rīti* of the aestheticians. And at last or tenth chapter *Viśvanātha* describes, with *Śabda* and *Arthālamkāras*. So thus *Viśvanātha* tries to bring out all the aspects of aesthetics as best as he could.

In the forth chapter, we find this section some independent views of *Dhanañjaya* on some points. *Dhanañjaya* gives greater importance to *Rasa* in poetry and declares that without *Rasa* an *Nāṭya* will be quite uninteresting. In the forth *Prakāśa* of the *Daśarūpaka*, *Dhanañjaya* discusses *Rasa*, its relish *Vibhāvas*, *Anubhāvas*, *Sāttvikībhāva*, *Vyabhicāribhāvas*, *Sthāyibhāvas* and interrelations of different *Rasa*, divisions of hero and heroine etc. *Viśvanātha* is of opinion that the *Sthāyibhāvas* like love etc. That resides in the heart of a man of poetical sensibility when come manifestation with the help of *Vibhāva*, *Anubhāva* and *Sāttvikī* is called *Rasa*. *Dhanañjaya* explain through *Vibhāva*,

Anubhāva, *Sāttvikībhāva*, and *Vyabhicāribhāva*, the *Sthāyibhāvas* like *Rati* (love) are made enjoyable and it is *Rasa*. The *Sthāyibhāva* through the process of *Vibhāva*, *Anubhāva*, *Vyabhicāribhāva*, and *Sāttvikībhāva* by usage in *Kāvya* and exposition in *Nāṭaka* by *Abhinaya*, become enjoyable or sensually perceptible in the heart of the listener or spectator are conceived as *Rasa*. This enjoys ability in *Kāvya* and *Nāṭaka* is the unique pleasure-oriented living spirit, in its aspects. *Rasika* is the one who imbibes the enjoy ability of this *Rasa*. He is otherwise known as the *Smjika*. *Śṛāvya Dṛśya Kāvya*s are *Rasavat*, because these expose this unworldly sprit of pleasure. *Dhanañjaya* accepts nine types *Rasa*, 33 types of *Vyabhicāribhāvas* and eight *Anubhāvas*.

Fifth chapter, we find this section some independent views of *Viśvanātha* on some points. *Viśvanātha* gives greater importance to *Rasa* in poetry and declares that without *Rasa* a *Kāvya* will be quite uninteresting. In the third chapter of the *Sāhityadarpaṇa*, *Viśvanātha* discusses *Rasa*, its relish *Vibhāvas*, *Anubhāvas*, *Saṅcāribhāvas*, *Sthāyibhāvas* and interrelations of different *Rasa*, divisions of *Nāyaka* and *Nāyikā* etc. *Viśvanātha* is of opinion that the *Sthāyibhāvas* like love etc. That resides in the heart of a man of poetical sensibility when come manifestation with the help of *Vibhāva*, *Anubhāva* and *Saṅcāribhāva* is called *Rasa*. *Viśvanātha* explains the *Rasa* on the basis of the philosophy of *Vedānta*. According to him *Sattvaguna* arises from *Rasa*. *Viśvanātha* recognises altogether nine *Rasas*. viz. *Śṛṅgāra*, *Hāsyā*, *Karuṇa*, *Raudra*, *Vīra*, *Bhayānaka*, *Vībhatsa*, *Adbhūta* and *Śānta*. He also recognizes nine *Sthāyibhāvas* and of these nine *Rasas* which are respectively as

follow-*Rati*, *Hāsa*, *Śoka*, *Krodh*, *Utsāha*, *Bhaya*, *Jugupsā*, *Vismaya* and *Śāma*. Here it is seen that *Viśvanātha* differs from *Mammaṭa* regarded the *Sthāyibhāva* of *Śānta*, *Viśvanātha* recognises *Śāma* as the *Sthāyibhāva* of *Śānta Rasa* while *Mammaṭa Niveda* as the same. *Viśvanātha* also says that *Rasa* is superhuman, because it is not a subject of knowledge. It is also not a *Kārya* of any cause. It is neither a subject of *Nirvikalpa* nor *Savikalpa*, it is *Anirvācanīya*. Like his predecessors *Viśvanātha* also accepts thirty three *Vyabhicāribhāvas* and eight *Anubhāvas*.

Viśvanātha, while discussing his *Kāvya* definition, also defines *Vākya* (sentence) in the second chapter of his *Sāhityadarpaṇa*, which can be regarded as a significant contribution of *Viśvanātha* to Sanskrit literature. In this context, he also explains *Yogyatā*, *Ākāṁṣā* and *Āsatti* (proximity) with illustrations. Although *Viśvanātha*'s definition of *Vākya* is fully influenced by the ideas of some of the earlier theorists of Sanskrit literature.

Both *Dhanañjaya* and *Viśvanātha* are found to be equally aware about the concept of *Rasa*. Both of them are influenced by *Bharata's Rasa-sūtra* and *Ānandavardhana's* concept of *Rasa* in this regard. Following *Ānandavardhana*, *Mammaṭa*, *Viśvanātha* accepted *Vyaṅgya* in his *Sāhityadarpaṇa*. But, *Dhanañjaya* reject *Vyañjaka*. We have an expansion of his own theory on *Rasa* in which not the relation of *Vyaṅgya-Vyañjaka*, but the *Bhāvya-bhāvaka* is posited, like *Bhaṭṭanāyaka's* treatment of it in terms of *Rasakāvya* relationship. Another way we find *Viśvanātha* tries explaining the *Rasa* on the basis of *Vedānta*.

Dhanañjaya accepted the *Anubhāvatva* of *Sāttikabhāva* but *Viśvanātha* differentiated *Anubhāva* from *Sāttikabhāva*. Eight types of *Sāttikabhāva* and these are: *Stambha*, *Pralaya*, *Romāñca*, *Sveda*, *Vivarṇatā*, *Vepathū*, *Aśrū* and *Svrabhaṅga*. Out of these *Sāttikabhāvas*, *Dhanañjaya* only defines *Sthambha* and *Pralaya*. In the rest of the *Sāttikabhāvas* the terms are so clear that *Dhanañjaya* does not feel any need explain them. But *Viśvanātha* clearly mentions all types of *Sāttikabhāvas*. Thirty three types of *Vyabhicāribhāva*, *Maraṇa* is a one. *Maraṇa* is so much popular that *Dhanañjaya* does not give any definition to it. But other dramaturgies create definition of *Maraṇa*. One the other hand *Viśvanātha* gives a particular definition to *Maraṇa*. In *Sāhityadarpaṇa* among the above mentioned 33 types of *Vyabhicāribhāva* *Supta* is absent. Among these *Vyabhicāribhāva* *Dhanañjaya* mentions *Mati* but he does not mentions *Anubhāva*. But *Viśvanātha* mentioned *Anubhāva*. Though *Śṛṅgāra Rasa* is classified into *Sambhoga* and *Vipralambha*, *Dhanañjaya* classifies *Śṛṅgāra* into three types and these are: *Ayoga*, *Viprayoga* and *Samyoga*. On the other hand, *Viśvanātha* Accepted the classification of *Śṛṅgāra* in type *Sambhoga* and *Vipralambha*. *Dhanañjaya* classifies *Śṛṅgāra* into three types as he has accepted *Ayoga* and *Viprayoga* as special types of *Viproyoga*.

Regarding the numbers of *Rasa*, *Dhanañjaya* initially accepted *Bharata's* eight *Rasas* (i.e., *Śṛṅgāra*, *Hāsya*, *Karuṇa*, *Raudra*, *Vīra*, *Bhayānaka*, *Bībhatsa* and *Adbhūta*) and quotes six verses from *Nāṭyaśāstra* enumerating eight *Rasas*, eight *Sthāyibhāva* and 33 *Vyabhicāribhāvas*. In

addition to *Bharata's* eight *Rasas*, *Dhanañjaya* also recognizes *Śānta* (Quietistic) as ninth *Rasa* and regards 'Nirveda' (self-disparagement) as its permanent mood. On the other hand, it is seen in case of *Viśvanātha* that he clearly assigns *Rasa* as the soul of poetry like *Dhanañjaya*, *Viśvanātha* also accepts nine *Rasa* in poetry adding 'Śānta' to *Bharata's* eight *Rasas*. But regarding the *Sthāyī-bhāva* of *Śānta Rasa*, *Viśvanātha* asserts that 'Śānta' (Quietism) is the permanent mood of *Śānta-Rasa*. Moreover, unlike *Dhanañjaya*, *Viśvanātha* not only exemplifies those nine *Rasas*, but he also explains them with particular definitions. *Viśvanātha* also discusses their *Sthāyībhāvas*, *Ālambanā-Vibhāva* (basic excitants) *Uddipanā Vibhāvas* (aggregative) *Anubhāvas* (ensuants) and *Vyabhicāribhāvas* (variant emotions) in detail.

Viśvanātha goes another step different *Ālambanā Vibhāvas* of poetry and drama (i.e. *Nāyaka*, *Nāyikā*, *Khalnāyaka*, helpers, messengers etc) at length. Although, *Viśvanātha's* discussion on this topic is based on *Dhanañjaya's* defining the various characters and new examples are also put in many cases to make them more logical.

Finally, it can be observe that-*Rasa* is considered to be a yard-stick to measure the excellence of art. In drama, when the spectators experience *Rasa*, emotions lose their usual worldly characteristics. The *Rasa*, in a play, is realised in detached contemplative mood. The spectator's insensitive self gets submerged and his emotions become universalised. This universalization explains the paradox of participation and detachment. Though the spectators

take part in the pains or pleasures of the hero, they do not undergo the emotions to the extent that they would have done in real life. So, *Rasa* being an aesthetic experience of both the creator and audience comes alive only when truth joins hands with the emotions of the heart.