

CHAPTER-II

Sanskrit Poetics and *Rasa*

Sanskrit poetics has a long history stretching from unknown beginnings up to the modern times. But if we cast a look on the *R̥gveda* and *Nirukta*, there we have found some poetic ingredients. However the fact remains that a work dealing with poetic is yet to be found in the Vedic period. Nor do we find reference to poetics in earlier works like the *Chāndyogyopaniṣada*, *Āpastamba-Dharmaśāstra*, *Yājñavalkya Smṛti* and *Viṣṇupurāṇa* which causally enumerated the various branches of knowledge. From all these writings, it is logical to conclude that, though poetic speculations might have begun at a very early period. Poetics took figure as a definite discipline of thought only at a comparatively later period of time, date, probably at the beginning of the Christian era.

The studies of Sanskrit poetics from *Bharata* to *Jagannātha* in modern times, started with the two pioneer works, viz, Dr. P.V. Kane's History of Sanskrit Poetics (1923) and Dr. SK. De's Sanskrit Poetics (1923). These books led many scholars to the study of numerous works on '*Alaṃkāraśāstra*' and to produce books and papers dealing with its several aspects. The most remarkable of which are Dr. V. Raghavan's 'Some concepts of *Alaṃkāraśāstra*', 'The Number of *Rasa*', '*Śṛṅgāraprakāśa*', Dr. A. Shankaran's 'Theories of *Rasa* and *Dhvani*', Dr. P. C. Lahiri's 'Theories of *Rīti* and *Guṇa*' and Dr. K. Krishnamurthy's '*Dhvanyāloka* and its critics'. Prof. M. Hiriyanna's articles as collected in 'Art Experience', 'Sanskrit studies', etc.,

and the various articles of Dr. V. Raghavan such as ‘*Abhinava’s* polimathy’, ‘*Rīti* and *Guṇa* in ‘*Agnipurāṇa*’, writers quoted in *Abhinavabhāratī*, etc., have enriched the field of modern studies on ‘*Alaṃkāraśāstra*’ from *Bharata* to *Jagannātha*. Dr. Kane and Dr. De approach the subject from the historical point of view and present a detailed account of the major works. And authors from *Bharata* to *Jagannātha* they have also given a brief account of the minor works on the subject written over to several centuries. Dr. V. Raghavan’s ‘*Śṛṅgāraprakāśa*’ is valuable contribution to ‘*Alaṃkāraśāstra*’ not only because it gives a detailed account of ‘*Śṛṅgāraprakāśa*’, and encyclopaedic work on poetics, but also because it gives the historical development of the various concepts of ‘*Alaṃkāraśāstra*’ as a perspective background to the study of the concepts in this magnum opus of *Bhoja*. The other works mentioned above present the conceptual development of the different aspects of ‘*Alaṃkāraśāstra*’.

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 *Rasas*, study conducted on *Rasa* and purpose of the study.

2.1. Brief History of Sanskrit Poetics (from *Bharata* to *Viśvanātha*):

Here a discussion is made on some Sanskrit rhetoricians (from *Bharata* to *Viśvanātha*) as follows:

Ācārya Bharata muni (नाट्य-शास्त्रः)

Bharata is the pioneer dramatist in the history of Sanskrit poetics. Although, the reputed author of the *NŚ*, with the title of *Muni* and places him in a mythic age, the widest possible divergence of opinion exists among the scholars as to his actual date. Determining a definite date of the composition of *NŚ* is, however, a difficult task. But most of the scholars are found to be of the opinion that the *NŚ* ranging from the 2nd century B.C. to the 2nd century A.D.¹ *Bharata's NŚ* is the most detailed and elaborate of all the treatises written on dramatic criticism. *NŚ* written in any language and is regarded as the oldest surviving text stagecraft in the world. *NŚ* are reckoned as the poetics of Indian drama. We have no knowledge of any first treatise on poetics beyond *Bharata's NŚ*. Hence, it is certainly not a hyperbole to say that *NŚ* indeed laid the keystone of the fine arts in India. The *NŚ* consists of 6,000 *Sūtras*. Though many scholars believe that most *Ślokas* were transmitted only through the oral tradition. There are scholars who believe that it may have been written by various authors at different times.

The *NŚ* has been divided into 36 sections. Sometimes into 37 or 38 sections (called *Adhyāyas*). Out of these chapters, the six and seventh chapters of *Bharata* deal with the essential emotions and aesthetics of *Rasa*. We can find

that, the most celebrated and significant idea on *Rasa* is in the *NŚ* itself written for the first time in the field of aesthetics and Sanskrit poetics. *Bharata*'s famous *Rasa-sūtra* is-

“विभावानुभावव्यभिचारिसंयोगाद्रसनिष्पत्तिः।”²

The meaning of the above-mentioned *Śloka* is that, realisation of *Rasa* results from the union of *Vibhāva*, *Anubhāva* and *Vyabhicāribhāva*.

In other words, in drama or poetry (*Kāvya*) *Rasa* is produced from a combination of *Vibhāva* (Determinants), *Anubhāva* (Consequents) and *Vyabhicāribhāva* (Transitory psychological states); it has become the milestone for the later poets, rhetoricians and critics. Each and every word of this *Rasa-sūtra* has become the subject of vast discussions for *Bharata*'s followers and others aestheticians i.e. *Ālamkārikas* as well. But, *Bharata* basically deals with *Rasa* which attempts to explain the aesthetic objectives of dramatic art. The importance *Bharata* assigned to *Rasa* is clear from his statement-

“न हि रसादते कश्चिदर्थं प्रवर्तते।”³

‘No meaningful idea is conveyed if the ‘Rasa’ is not evoked’.

***Bhāmaha* (काव्यालंकारः)**

After *Bharata*, *Bhāmaha* is one of the earliest rhetoricians who took up a systematic discussion of poetic embellishments. He is known to be the first exponent of *Ālamkāra* school of Sanskrit poetics. There is also debate dissertation among the scholars regarding the date of *Bhāmaha*. Yet, he flourished in all probability in seventh century A.D.⁴ His only work is the *KL*,

has been written in *Ślokas* and divided into six chapters i.e. ‘Body’ or ‘Poetry’, the embellishments, the faults, the logic and grammatical correctness of poetry. This book has been written by following *Kārikā* style. The number of *Ślokas* given at the end of chapter (called *Pariccheda*) are six chapter and there are 400 verses. In the first chapter, *Bhāmaha deals with* the body of poetry, second and third are deals with *Alamkāras* properly; fourth and fifth sections deal with eleven *Doṣas* in detail. Finally, chapter six is devoted to directions as to the selection of proper words among many grammatical forms based apparently on considerations of euphony. The concept of poetry made by *Bhāmaha* is-

“शब्दार्थौ सहितौ काव्यम्।”⁵

‘The form and content, well matched is poetry.’

He also mentions three poetic merits, namely *Mādhurya*, *Ojaḥ* and *Prasāda*, but he never calls them *Guṇa*. In his definition of poetry *Bhāmaha* has accorded equal status to ‘word’ and ‘import’, though he has devoted more attention to the former.

Ācārya Daṇḍīn (काव्यादर्शः)

In history of Sanskrit poetics, the next important name *Daṇḍīn*, probably in the 7th century A.D.⁶ *Daṇḍīn*, was a poet. Although, the time of *Daṇḍīn* is still a matter of controversy, but majority of the scholars have placed him in the beginning of the 8th century A.D. We know really nothing save what can be gathered from his works and late tradition. The latter asserts his authorship of three books, and it is generally conceded that of these three, the first is ‘*Daśakumāracarita*’ and the other one is ‘*Kāvyaadarśa*’. The third has

been variously identified; the view of Pischel is that it was the ‘*Mrcchakaṭika*’ which was based in effect merely on the general similarity of social relations described in the drama and in the ‘*Daśakumāracarita*’ and the anonymous citation of a line found in the drama by *KD*. His *KD* is a worth mentioning work in the history of Sanskrit poetics. *KD* or “Mirror of Poetry”⁷ consists of three chapters (called *Pariccheda*), four in M. Rangacharya’s edition and there were 660 verses. The first chapter deals with the definition and division of poetry (*Kāvya*) than *Bhāmaha* and he accepts the two *Mārgas* (*Vaidarbhī* and *Gauḍī*) and ten *Guṇas* pertaining to them. He defined and explained the *Guṇas* of *Bharata* which he recognizes as the life breathe of *Vaidharbhī Mārga*⁸ and essential requirements of a good poet (*Prtativā, Śruta and Abhiyoga*). Second chapter is devoted to the definition of *Alaṃkāra* and description of 35 *Arthālaṃkāras*. In the last or third chapter he gives the elaborate dealing of *Śabdālaṃkāra*, namely *Yamaka, Chitra-baṅdha* and 16 types of *Praheḷikā* and ten *Doṣas* (in Ch. IV. M. Rangacharya’s ed). *Dandī* does not show any difference between *Guṇas* and *Arthālaṃkāras*. He lays importance on *Alaṃkāras* by stating that everything that embellishes the poetry is *Alaṃkāra*.

Vāmana (काव्यालंकारसूत्रवृत्तिः)

After *Dandīn*, the next significant aesthetician is *Vāmana*. He flourished in between the 8th to 9th century A.D⁹. He wrote his *KSV* in the *Sūtra* style and he has provided own commentary for the *Sūtra* called *Vṛtti*. His *KSV* consists of a theoretical section on aesthetic and practical section on grammar. The *KSV* is divided into five chapters (called *Adhikaraṇas*), each of which is divided

again into twelve *Adhyāyas*. In the first *Adhikaraṇas*, in three *Adhyāyas* deals with the purpose of poetry, the definition of poetry, the *Rīti* and there subdivisions, the subsidiary aids to poetry and divinations of poetry. In the second he told about the *Kāvya Doṣa* and third deals with of *Guṇa*. Fourth deals with *Alaṃkāra* and in the fifth *Adhikaraṇa* he speaks of certain poetics conventions, purity and their propriety of certain poetic usages, and explains some apparent irregularities in classical works.

Vāmana treated the subject of poetics more scientifically than *Bhāmaha* and *Danḍīn*. He is the first aesthete to produce the concept of ‘soul in poetry’. According to him, word and sense together constitute the ‘body of poetry’ and *Rīti* is its soul- “रीतिरित्मा काव्यस्य.”¹⁰ ‘The soul of poetry abides in the style’ i.e., in combination of certain excellence of dictum. The latter¹¹ contains rules on prosody and grammar, in which, with regard to the rules of *Pāṇini*’s grammar, the poet is advised as to how he should be able to write in correct Sanskrit.

***Ānandavardhana* (ध्वन्यालोकः)**

The *DHL* of *Ānandavardhana* is an epoch-making creation in the Sanskrit poetics. His most important work is *DHL*. He was an advocate of *Rasa* School and the greatest exponent of *Dhvani* theory who lived in the middle of the 9th century A.D.¹² He established *Dhvani* i.e. the suggested sense as the soul of poetry. The *Guṇas*, *Alaṃkāras*, *Vṛtti*, *Rīti* etc. are all subordinate to *Dhvani*. *ABH* accepts three types of suggested sense, namely, *Vastu-dhvani*, *Alaṃkāra-*

dhvani and *Rasa-dhvani*. He further lays emphasis upon *Rasa-dhvani* (sentiment that is suggested and not expressed) and asserts that all other literary aspects help in the development of the suggested *Rasa*. The *Dhvanyāloka* is divided into four chapters (called *Uddyata*). And *Kārikās* are 114 in all (1-19, 2-33, 3-45, and 4-17) but it can also be seen into two major portions, viz., the *Kārikā* and a running *Vṛtti* on it. The *Vṛtti* consists of prose explanation of the *Kārikās*, illustrative verses and some more verses which are not numbered like the *Kārikās* nor explained by the prose *Vṛtti*, nor meant for the illustration but for summarization of deliberations of this *Vṛtti* or for supplementing the view expressed in a *Kārikā*. In the first chapter he explains the definition of *Dhvani* and its two main varieties (*Abibakṣitabāchya* and *Vibakṣitanyāparabāchya*). Second chapter mainly deals with the *Guṇa*, *Rīti*, *Alaṃkāra* etc. In the third chapter he mentions the *Rasa*'s and its criticism mainly. The last chapter describes, *Prativimbakalpa*, *Alekhyaprakhyā* and *Tulyadehitulyā* etc. According to P.V. Kane, the importance of *Dhvanyāloka* in *Alaṃkāra* literature is: “The *Dhvanyāloka* is an epoch-making work in the history of *Alaṃkāra* literature. It occupies the same position in the *Alaṃkāraśāstra* as *Pāṇini*'s *Sūtras* in grammar and the *Vedānta Sūtras* in *Vedānta*.”¹³

Rasagaṅgādhara remarks-

“ध्वनिवृत्ता-मालङ्कारिकसरणिव्यवस्थापकत्वात्”¹⁴

The *Dhvanyāloka* settled the principles to be followed in poetics.

Udbhaṭa (अलङ्कारसारसंग्रहः)

In *Alaṅkāra* system *Udbhaṭa*, is an important exponent who was posted in the court of the same king as the chief *Paṇḍita* (*Sabhāpati*)² in the 8th to 9th century A.D.¹⁵ He wrote a work *ASS* i.e., “Short Synopsis of the Essence of Poetics”. His *KSS* consists of six chapters (called *Vargas*) and contains 75 *Kārikās* in *Anuṣṭubh Chaṇḍa* (metre) with 95 illustrations and deals with 41 *Alaṅkāras*. Although closely following *Bhāmaha* in the dealing of *Alaṅkāras*. But *Udbhaṭa* has certain views peculiar to himself, which are either absent in *Bhāmaha* or in his predecessor. For instance, *Bhāmaha* speaks of three kinds of *Śleṣa* while *Udbhaṭa* mentions two kinds of *Śleṣa*. Another side, *Udbhaṭa*’s three *Vṛttis* on which the classification of *Anuprāsa* proceeds, are absent in *Bhāmaha*.¹⁶

He is said to have stated that the soul of poetry is to be found in *Rasa*. It is true that *Udbhaṭa* stressed the importance of *Rasa* in poetry. He added *Śānta Rasa* to top list of eight *Rasas* of *Bharata*, thus making it nine altogether. He further introduced a new classification, based entirely on sound effects, primarily alliteration in the shape of the theory of *Vṛttis*, manners, classed as elegant (*Upanāgarika*), ordinary (*Grāmya*) and *Harṣa* (*Paruṣa*). He himself composed an epic ‘*Kumārasambhāva*’ and from which he quotes examples in his poetics. *Udbhaṭa* also wrote ‘*Bhāmahavivaraṇa*’, a commentary on *Bhāmaha*’s poetics but it is not available now a days.

Rūdraṭa (काव्यालङ्कारः)

Rūdraṭa, the author of *KL Rudraṭa* came to occupy this field probably after than *Bhāmaha*, *Danḍīn* and *Vāmana*. He flourished in the latter half of the 9th century A.D.¹⁷ Then *Rūdraṭa* should be placed after *Vāmana*, who is the latest member of this group. His *KL* takes no notice on the theory of *Dhvani*, but assigns the chief importance upon *Alamkāras*. *KL* consists of sixteen *Adhyāyas* and 734 *Kārikās* in *Ārya* metre (excepting the concluding verses) and comprehends almost all the topics of poetics. Taking all the works together, *Rudraṭa*'s text of sixteen chapters cover a much larger ground than *Rudraṭa*'s much shorter work of three chapters, and presents a distinctly different outlook. *Rudraṭa* puts a greater emphasis on the *KL*'s which provides, as *Namisādhu* points out, the name of the work itself, and which absorbs its eleventh chapters leaving only five concluding chapters for a brief supplementary treatment of *Rasa*, the similar topic of *Nāyaka-Nāyikā* and the general problems of poetry.

According to *Rudraṭa* in his *KL* as-

“तस्मात्कर्तव्यं यत्नेन महीयसा रसैर्युक्तम्
उद्देजनमेतेषां शास्त्रवदेवान्यथा हि स्यात्”¹⁸

It represents, in sense, the result of the *Alamkāra*-focused tradition in Sanskrit poetics.

Agnipurāṇa:

Purāṇa occupies a very significant position in Indian culture, society as well as literature. According to the tradition on number of the *Purāṇas* is admitted on all hands to be eighteen, which is also celebrated by the internal

evidence of the *Purānic* literature itself, where there is unanimity of opinion as to their number title etc. The *Purāṇas* are not the works that are written by any particular author at a particular time. There are the blended texts evolved through ages. Among the eighteen *Purāṇas*, *AP* makes considerable contribution in the realm of poetics. The *AP* consists of three hundred seventy two (372) chapters. Out of these chapters the *AP* deals with poetics and dramaturgy in the chapters from 337 to 347. Among the different aspect of poetics, the *AP* gives an elaborate description of the *Rasa*, *Alamkāra* etc. as the case with *Bharata*, *Bhāmaha*, *Dandīn* and probably other old known-unknown writers.¹⁹ No definite inference can be drawn from the *AP*'s exclusion of a direct reference to *Vāmana*'s teaching, but the definition of the term *Vakrokti* bears some similarity (341.33) to *Rudraṭa*'s novel characterisation of the same figure (14-16). Which is a kind of an ruthless cyclopaedia, incorporating sections on various departments of knowledge, we may, from what has been said, be justified in assigning the *Alamkāra*-section to a period later than the middle of the 9th century.²⁰

Udbhaṭa (काव्यालंकारसारसंग्रहः)

Udbhaṭa the author of *KSS* is an important exponent of the *Alamkāraśāstra*. He flourished in court of the *Kāśhmīra* King *Jayapīda* in the 8th to 9th century A.D.²¹ His *KSS* consists of six chapters (called *Vargas*), contains 75 *Kārikās* in *Anuṣṭubh* with 95 illustrations, and deals with 41 *Alamkāras*. In his treatment of these poetics figures, *Udbhaṭa* follows *Bhāmaha* very closely. In the case of few particular poetic figures, however *Udbhaṭa*

enters into making distinctions which were probably unknown to *Bhāmaha*. Thus, he speaks about four forms of the *Atiśayakti*, which *Bhāmaha* does not mention. He is agreed substantially with the four out of the five varieties of that figure recognized by letter writers. For instance, *Bhāmaha*, speaks of three kinds of *Śleṣa* while *Udhaṭa* mentions two kinds, and the basis of classification is different; *Udbhaṭa*'s three *Vṛttis*, on which the *Anuprāsa* proceeds, are absent in *Bhāmaha*.

***Rājaśekhara* (काव्यमीमांसाः)**

Rājaśekhara has a profile writer.²² He was not only a poet but also a dramatist and well known critic. He flourished in to the 10th century A.D.²³ He seems to have been proficient in many languages Sanskrit and *Prākṛit*, which he used in his works. In his work *Bālarāmāyaṇa*, *RŚ* describes as the author of six works, which must have existed even before this presumably early production.²⁴ *RŚ*'s has written four plays i.e. dramas. These are: *Karpūramañjurī* (*Prākṛit* play), *Viddhaśālabhāñjikā* (*Nāṭikā*), *Bālarāmāyaṇa* (*Mahānāṭaka*), and *Bālabhārata* are plays (drama). *RŚ* also wrote other *Nāṭikās* which were not included. But in present times we have found only five of these works. Out of these works *KM* is appeared to be the last work of *RŚ*. It deals with a practical treatise for a poet and it is the first time a new discipline of *Kavi-śikṣā* is seen. *KM* consists eighteen chapters (called *Adhikaraṇa*). But in the present time we have found only first *Adhikaraṇa* (*Kavirahasyam*) alone, which is divided into eighteen chapters. In the beginning of this work the author summarizes the description of poetry. *RŚ* adopt a systematic exposition

method. In this work, he has introduced the ideas and views of his predecessors.

Dhanañjaya (दशरूपकम्)

Dhanañjaya was a renowned authority in Sanskrit poetics of tenth century A.D., during the reign of *Vākpatirāja* II or *Muñja* (974-95).²⁵ He has written only one dramaturgy that is the *Daśarūpaka*. The *Daśarūpaka* is a treatise on dramaturgy, which is based on the *NŚ* of *Bharata*. *Bharata* emerges as a successful author, who is appreciated and quoted by a long galaxy of scholars, authors and commentators. The charm of the *Daśarūpaka* is enhanced by the learned commentary *Avaloka* of *Dhanika*. The *Daśarūpaka* is more lucid and systematic than the *NŚ* and, therefore, is quoted most frequently in later works in Sanskrit poetics. *Dhanañjaya* attempts to sift the man of details, and, limiting himself only to dramaturgy, restates the general principles in the form of a practical, condensed and systematic manual. These features of a new contribution apparently obtained for it such reputation that in course of time it seems to have superseded not only all other treatises on the subject but also the basic work of *Bharata* himself.

Daśarūpaka is compiled in *Kārikā* form. *Kārikās* are 300 in all. It is divided into four *Prakāśa*. In the first *Prakāśa*, after bowing to *Gaṇeśa*, *Viṣṇu*, *Bharata* and *Saraswatī*, *Dhanañjaya* speaks of the ten kinds of *Rūpaka*, *Nṛtya* and *Nitta*, *Lāsya*, *Tāṇḍaba*, the five *Saṅdhis* and their *Aṅgas*, definition of *Viṣkambhaka*, *Chūlikā*, *Aṅkasya*, *Aṅkavatāra*, *Praveśaka* etc. In the second *Prakāśa*, he speaks of several kinds of *Nāyaka* and *Nāyikās*, their

characteristics, their friends, the four *Vṛttis* 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*. In the fourth *Prakāśa*, we have been exposition of his own theory of *Rasa* in which not the relation of *Vyaṅgya-Vyañjaka*, but that of *Bhāvya-bhāvaka* is posited, like *Bhaṭṭa Nāyaka*'s deal of it in terms of *Rasa Kāvya* relationship.

***Kuntaka* (वक्रोक्तिजीवितः)**

A little later than *ABH*, *Kuntaka* wrote his *Vakroktijivita* in first half of the 10th century A.D.²⁶ His crooked speech (*Vakrokti*), i.e., figurative speech depending upon amusing turnings, is considered to be the soul of poetry. He is very well known creator of the *Vakrokti* school of Sanskrit literary criticism. He occupies at the time when Sanskrit literary theory in India was acquiring a great erudition. *Kuntaka* proposed an alternative poetic scheme independent from *Dhvani* doctrine. To him, *Vakrokti* or *Vaichitra*, consisting in the strikingness of expression is the essence of poetry- 'वक्रोक्तिकाव्यजीवितम्'.²⁷ This *Vakrokti* is a deviation from the ordinary linguistic pattern capable of providing sound and sense with a unique charm which gives aesthetic delight to *Sahṛdayas*. He divided *Vakrokti* in six-fold i.e. *Varṇavinyasavakṛata*, *Padapurvardhavakṛata*, *Paryayavakṛata*, *Vākyavakṛata*, *Prakarananavakṛata* and *Prabandhavakṛata*.

***Mammaṭa Bhaṭṭa* (काव्यप्रकाशः)**

Mammaṭa Bhaṭṭa is a great figure in the history of Sanskrit poetics. He belongs to the period between the middle of the 11th century A.D. and first quarter of the 12th century A.D.²⁸ His *KP* is the enormous work on Sanskrit poetics. All the Indian literary principles have been embodied in his *KP*. It is an essence of Indian aesthetics by the mastermind assumption of the author. He is, no doubt, the nuclear figure of the scholastic school of Indian literary criticism; around whom all the currents of thoughts of Indian aesthetics move. *Mammaṭa* has two early concepts i.e., the *Rasa* concept of literature and the *Dhvani* concept of *Vyākaraṇa* (grammar) philosophy. In his *KP*, he dilates upon the different problems of Sanskrit poetics. The *KP* is consisting of ten chapters called *Ullāśa*. The first chapter deals with the aim, source and kinds of poetry. Second, is devoted to the nature of words and their meanings. The third chapter describes the suggestiveness of meaning. Then in fourth *Ullāśa* the author specially discussed *Rasa* (sentiment) and their classification and he also deals with the various kinds of poetry. In the fifth chapter, he contains the verities of the poetry of subordinate suggestion according as the suggested meaning. In the sixth, *Mammaṭa* describes with *Chitrakāvya*. Seventh chapter discussed about the *Doṣa*. In the next chapter, he describes the difference between *Guṇa* and *Alaṃkāra*. In the ninth and tenth chapters he describes the *Śabdālaṃkāra* and *Arthālaṃkāra* respectively.

Bhoja (सरस्वती-कण्ठाभरणः)

Another renowned writer in the field of history of Sanskrit poetics is king *Bhoja* who flourished in to the 11th century A.D.²⁹ His *SKB* is one of the most valuable works of the art of poetic. It is regarded as the most authoritative treaties on this subject. The work deals with all the various divisions and sub-divisions of the art of poetic and contains detailed discussion on the subject with illustrative quotations from the poetical works of *Bhoja's* predecessors. Besides his well-known *SKB*, *Bhoja* appears also to have written a work called 'Śṛṅgāra-prakāśa'. It is composed of thirty six (36) chapters i.e. *Prakāśas*, and is described as the largest known work in Sanskrit poetics. It deals with both poetics and dramaturgy, theory i.e. *Vṛtti*, *Doṣa*, *Guṇa*, *Mahākāvya* and *Nāṭaka*. The next chapter deals exclusively with the *Rasas*, of which the *Śṛṅgāra* or love in its various aspects is maintained in the light of his novel theory on *Rasa* of *Ahaṁkāra Abhimāna Śṛṅgāra*, to be the principle and essential and the work derives its name from *Bhoja's* theory that *Śṛṅgāra* is the only one *Rasa* admissible.³⁰

SKB consisting of five chapters (called *Pariccheda*). In the first chapter the author somewhat systematically deals with sixteen *Doṣas* respectively together twenty four *Guṇas* of *Śabda* and *Kāvyaārtha Guṇa*. In the second and third chapter, twenty *Śabdālaṁkāras* and *Arthālaṁkāras* respectively are defined and illustrated. Fourth chapter describes twenty *Śabdālaṁkāras*. It is noteworthy that the *Rītis*, mentioned as six in number, are regarded as

Śabdārthālamkāras. Then lastly in fifth chapter we have a treatment of *Rasas*, *Bhāva*, *Nāyaka*, *Nāyikā*, the five types of *Sandhis*, and four types of *Vṛttis* etc.

Hemachandra (काव्यानुशासनम्)

Jain writer *Hemachandra* directed his manifold activity in the field of Sanskrit criticism. He wrote a *KANU* with its *Vṛtti* named '*Alamkāra-Chūrāmaṇi*'. He lived in 1088 to 1174 A.D.,³¹ and for some time he worked in the court of King *Jayasimha* of *Anhilwid*. *Hemachandra* wrote voluminous works on many branches of Sanskrit learning, such as- grammar (*Siddha-Hemachandra Śabdānuśāsana*, *Liṅgānuśāsana*, *Dhātu parāyaṇa* and *unādisūtras*), prosody (*Chandānuśāsana*), lexicon (*Abhiṇava chintāmaṇi*, *Anekārtha-Saṁgraha*, *Nighaṇṭu-koṣa*, and *Deśīnāmalatā*), apart from works of Jain *Śāstra*. His great work *KANU* in eight chapters (called *Adhāyas*) has the merit of comprehending all topics of poetics, including a brief reference to dramaturgy. In spite of occasional differences *Hemachandra* borrows freely from *Bharata*, *ABH*, *Abhinavagupta*, *Mammaṭa* and so on. It exercised little influence on letter writers and is scarcely quoted. It is written in the form of *Sūtra* and *Vṛtti*.

Vāgbhaṭṭa-I (वाग्भट्टालंकारः)

Vāgbhaṭṭa-I immediately comes after *Hemachandra*. He is the writer of *VL*. He flourished in the courts of *Chālukya* king *Jayasimha Siddharāja* of *Anhiluid* 1094 to 1145 A.D. Such is the description given by *Prabhāchandra* in his *Pravākacarita*-the dates of *Vāgbhaṭṭa* 1123 and 1159 A.D.³² His work on

poetics is known after his name *VL*. It describes most of the topics of poetics, but excludes dramaturgy. The *VL* has five chapters (called *Paricchedas*), covers in 260 verses. Although it claims a large number of common tarries it is a small compilation of no superior merit. It speaks of ten *Guṇas* instead of three of *Mammaṭa* and *Hemachandra*, and only two *Rītis*, namely *Vidharbhī* and *Gaurī Rīti*.

Kavi Karṇapura (अलंकारकौस्तुभः)

Even though *Kavi Karṇapura* belongs to a cadre of junior theologues of the *Vaiṣṇava* sect, yet he exercised a considerable amount of influence on the Bengal *Vaiṣṇavism*, through his songs in Bengali are also in Sanskrit.

He was adept in making use of most beautiful and suitable expressions. Some time the real poetic beauty gets lost in his efforts to occupy purely poetical effects.³³ Even then, on the whole, his compositions have enough of poetic depth and beauty to be quoted by the subsequent writers.³⁴ *KK* is recognised as a great and erudite scholar who wrote many valuable texts in the service of the *Gauḍīya Vaiṣṇavism*. He composed of the following works:

‘*Alaṃkāra kaustuva*’ is a poetical composition on traditional lines. He follows the scheme of treatment of the subject matter in the lines of *KP*. It deals with the sentiment of devotion on traditional lines.³⁵

The work is divided into ten chapters known as *Kiraṇas*. His others works are: *Caitanya Caritāmṛta (Mahākāvya)*, *Gauraṅgaganoddeśadīpikā*, *Kṛṣṇaliloddeśadīpikā*, *Caitanya-Caṅdrodaya* and *Ānanda Vṛndāvana campū*.

Bhānudatta (रसमञ्जुरीरसतरङ्गीणिश्वः)

Next important rhetorician is *Bhānudatta*. His poetical works ‘*Rasamañjurī*’ and ‘*Rasataranḡiṇī*’ are the most important in Sanskrit poetics. He flourished at about 13th century A.D.³⁶ The *Rasamañjurī* and *Rasataranḡiṇī* too are devoted to *Rasa* (sentiments), *Bhāva* (emotions), etc. It is a kind of commentary of chapters vi and vii of the *Bharata*’s *NŚ*. The work is in prose with numerous examples in verses for the greater part referring to *Kṛṣṇa* and *Rāma*.

Vidyādhara (एकावलीः)

Vidyādhara is a celebrated author in history of Sanskrit poetics. According to *Baladeva Upādhyāya*, *VD* lived at the time of *Narasimha II* of *Kaliṅga* who reigned during the period in between 1280 to 1314 century A.D. Hence *VD* belonged probably to a period at around the end of the 13th century and the beginning of the 14th century A.D.³⁷ *VD*’s most significant work is *EKA*, a work on Sanskrit poetics in the lines of *Mammaṭa*’s work and influenced by *ABH* and *Ruyyaka*. *VD* also wrote ‘*Kāliṛaḥasyam*’ and ‘*Ratiraḥasyam*’. *EKA* is divided into eight chapters called *Unmeśa*. With regard to the contents of *EKA*, it is a work on poetics in the lines of *Mammaṭa*’s *KP*. But primarily *VD* follows the principles of *DL* as the main source of his theories. In *EKA*, *VD* first deals with the *Dhvani* theory and its intricacies. In the second *Unmeśa*, he deals the three powers, expression, implication and suggestion and the three corresponding sense of words, expressed, implied and

suggested and the dealing of *Lakṣanā*. The third *Unmeśa* classifies *Dhvani* in which suggested sense excels the expressed sense, deals with its divisions and sub-divisions, explains the different theories of *Rasa* (aesthetic experience) and describes *Bhāva*, *Rasabhāsa*, *Bhāva bhāsa*, *Bhāva saṅdhi*, *Bhāvodaya* etc. Then fourth *Unmeśa* takes up the second kind of poetry, *Guṇībhūtavyaṅgya*. Fifth *Unmeśa VD* defines *Guṇas* and shows how they are different from *Alaṅkāras*. He attacks the theories of *Danḍīn*, *Vāmana*, *Bhaṭṭodbhaṭṭa* and *Bhoja* in this connection. Then he concludes with principal *Doṣas* like *Avimṛsta*, *Vidheyamsa*, *Prakramabhaṅga* etc. in the sixth chapter. In the last two chapters *VD* deal with the *Śabdālaṅkāras* and *Arthālaṅkāras* respectively and their classifications.

Rūpa Gosvāmī (भक्तिरसामृतसिन्धुउज्ज्वलणीलमणिश्चः)

Śrī Rūpa Gosvāmī, was the second of the *Karnaṭa* brothers.³⁸ The most important leader of the Bengal *Vaiṣṇavism* as also of the *Vaiṣṇava Rasa-śāstra*, which is the back bone of the very foundation stone of the *Caitanya* cult. His contributions to the history of the cult are unrivalled. He propounded the Rasa-hood of *Bhakti*, strictly in traditional lines, employing some technical phraseology in such an exquisite manner so as to suit his own *Vaiṣṇava* purposes.

The old scheme of the *Rasa* received an expert conduct at the hands of *Rūpa Gosvāmī*. So that the new interpretations were very much in tune with *Bharata's* exposition of the *Rasa* and the *Rasa-sūtra*. *Rupa Gosvāmī's* two

works, one ‘*Bhakti Rasāmṛta Sindhu*’ and the other one is *Ujjal Nīlamanī*’, are his monumental and most original contributions not only to the *Vaiṣava Rasa-śāstra* but also to the Sanskrit poetics as a whole. These two works have technically been designated as the *Vaiṣnava Rasa- śāstra* by literary critics.³⁹

Except *Bhaktirasāmṛtasindhu* and *Ujjwalnīlamanī*, many books of *Rūpa Gosvāmī* contribute to the Sanskrit poetics. These are: *Nāṭakacandrīkā*, *Vidagdha-mādhava*, *Lalita-mādhava*, *Dānakeli kaumudī*, *Stavavalī*, *Astādasya*, *Lilāceandra*, *Padyāvalī*, *Gavinda-Virudāvalī*, *Virudāvalī lakṣana*, *Mathurā-mahātmya*, and *Laghu Bhagavatāmṛtam*.

***Jayadeva* (चन्द्रालोकः)**

Jayadeva, the author of *CL*, belongs to the middle half of the 14th century A.D.⁴⁰ He is a great scholar of Sanskrit poetics. *Jayadeva*’s *CL* is a very extensive and important work on *Alaṅkāra* literature. It consists of ten chapters (called *Māyukhas*) with at about 350 verses, written in the *Anuṣṭubha* metre (*Chanda*). The *CL* is a general treatise on poetics. Its deals with-*Vāgvicāra*, *Doṣa-nirupaṇa*, *Lakṣana-nirupaṇa*, *Guṇa-nirupaṇa*, *Alaṅkāra-nirupaṇa*, *Rasādinirupaṇa*, *Dhvani nirupaṇa*, *Guṇibhuta vyaṅga nirupaṇa* and last one is *Abhidhā-nirupaṇa*.

***Ācārya Viśvanātha kavirāja* (साहित्यदर्पणः)**

Viśvanātha flourished during the first half of the fourteenth century (round about 1300-1380).⁴¹ He is the most significant aesthetician in the Indian literary criticism. He is the great exponent of the *Rasa* theory after *ABH* and

Known as the modern aesthete on the *Rasa* theory. *Viśvanātha* was a most remarkable person not only that he was a great scholar of Sanskrit but also a poet and a philosopher.

Viśvanātha appears to have written a number of epics, plays and works on poetics. We know some of the allusions in *Sāhityadarpaṇa* and *Kāvyaṇrakāśadarpaṇa*. Apart from his well-known *Sāhityadarpaṇa*, some of them are los.

Sāhityadarpaṇa is one of the most widely read treatise on Indian poetics and aesthetics. Dr. P.V. Kane observes that “the greatest merit of the *Sāhityadarpaṇa* is that it presents in the compass of a single work a full and complete treatment of the science of poetic in all its branches.”⁴²

Sāhityadarpaṇa is principally a work on almost all the branches of poetics including dramaturgy. It consists of ten chapters (called *Paricchhedas*). 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 Pariccheda *Viśvanātha* gives the details of *Kāvya prayojana*, *Kāvyaṇlakṣaṇa*. Second Pariccheda he determines the definition of *Vākya*, *Mahāvākya* and *Pada*. In the third Pariccheda he gives the discussion of nine types of *Rasas*. Fourth Pariccheda deals with *Dhvani* and its divisions and also *Guṇībhūtas vyaṅgya* is high-lighted in this chapter. Fifth Pariccheda 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 '*Vyañjanā-vṛtti*'. The sixth Paricccheda deals with the division of the *Kāvya* (*Kāvyaabheda*) theory of dramaturgy like '*Drśya Kāvya*'. Seventh Paricccheda *Viśvanātha* speaks of *Doṣa* (poetic blemishes). The eighth Paricccheda *Guṇa* and their divisions, Ninth Paricccheda he attempts to define *Rīti* and their divisions. And tenth Paricccheda *Viśvanātha* describes, with *Śabda* and *Arthālamkāras*. So thus *Viśvanātha* tries to bring out all the aspects of aestheticians as best as he could.

2.2. Different School of Sanskrit Poetics:

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

***Alamkāra* School:** According to this school the most important element in *Kāvya* is *Alamkāra* (the figures of speech). None of the followers of this school ever called *Alamkāra* as the soul of poetry. But the fact that, they recognized *Alamkāra* as the most important element of *Kāvya*. They, however, knew about *Rasa* and *Guṇa*, but relegated *Rasa* to a subordinate position by including it as the important element of some type of *Alamkāra* and they rarely maintained a distinction between *Guṇa* and *Alamkāra*.

***Rīti* School:** The chief exponent of this school was *Vāmana* c.800 A.D.⁴³ According to him the soul of poetry is style which is a specified arrangement of

words. The term specified referring to distinction according to the qualities possessed which is the cause of charm in poetry. While the figures are arranged as things which add to the charm.⁴⁴ *Vāmana* 's own words in the *KSV* are:

“रीतिरात्माकाव्यस्य।”⁴⁵ and

“विशिष्ट पदरचना रीतिः।”⁴⁶

Dandīn, who used the term *Mārga* for *Rīti*, also was to some extent an exponent of the *Rīti* School.⁴⁷

***Dhvani* School:** The founder of this school was *Ānandavardhana*, the author of *DHL*. In the *DHL* for the first time we hear the word *Dhvani* used in a technical sense of ‘a particular type of poetry.’ According to his theory the words can convey also a suggested meaning in addition to their conventional primary meanings. In the domain of poetry the suggested meaning occurs in three forms, viz., *Vastumātra* (mere matter of fact), *Alamkāra* (figures of speech) and *Rasādi* (*Rasa* and other such mental states). In a composition, where a suggested sense predominates, is called *Dhvani*. In other words, the suggestive aspect of poetry is called *Dhvani*. This suggestive aspect of poetry is its very soul in so far as all ideal compositions embody a predominant suggested sense. This theory also attributes new meanings to the *Guṇs* and *Rītis* and the *Alamkāras* like *Rasavat* of the earlier theorists.

***Vakrokti* School:** *Kuntaka*, author of the *Vakroktijīvita*, was the founder of this school. The salient features of *Kuntaka* 's theory are as follows:

Kāvya becomes lively in association with *Vakrokti*:

शरीरं जीवित्वेन स्फुरित्वेन जीवितम्।
विना निर्जीवितं येन वाक्यं याति विपश्चितम्॥⁴⁸

Vakrokti is otherwise called ‘*Kavivvyāpāravakratva*’ or ‘*Vakrakavivvyāpāra*’. *Vakrokti* is defined as ‘*Vaidagdhyaḅhaṅgibhaṅti*’⁴⁹ It is also recognized as the *Alaṅkṛti*, i.e., embellishment of *Śabda* and *Artha*, the physical constituents of *Kāvya*. The contextual meaning of *Vakrokti* has its very limited implications on its own, but can be conceived or fully understood only with its association of *Kāvya*.⁵⁰ To constitute a *Kāvya*, words and meanings occur in a composition which is a source of an unworldly delight to the man of taste.⁵¹ The capacity of *Kāvya* to delight, causes a natural elevation or consummation of *Rasa*.⁵²

Aucitya School: This theory has been propounded by *Kṣemendra*. The plain meaning of *Aucitya* is propriety. The theory claims that *Aucitya* is the very life of *Kāvya*, which is in an intimate relationship with *Rasas* like *Śṛṅgāra*, etc.⁵³

This *Aucitya*, i.e., appropriateness, is present in more than twenty eight places like the word, sentence, meaning of the composition, *Guṇa* and *Alaṅkāra* and, indeed, in every limb of the *Kāvya*.⁵⁴ *Aucitya* is very important due to the reason that it infuses life to *Rasa*, the very soul of *Kāvya*.

On the other hand, *Kṣemendra*, defines *Aucitya* as-

‘उचितं प्राहुयचार्याः सटशं किल यस्य यत्।
उचितस्य च यो भावस्तदौचित्यं प्रचक्षते’॥⁵⁵

That means, the great masters have called that to be proper which is verily suited to a certain thing. The abstract idea of being proper goes by the name of ‘*Aucitya*’.

Rasa School: *Rasa* School is characterized partially by *Rasa* i.e. sentiment. The followers of this school advocates that the *Rasa* is the most essential and indispensable element in a *Kāvya*. Poetry owes its origin to *Rasa*. *Rasa* is the soul (*Ātma*) of poetry. *Bharata*, the author of the *NŚ* was the ancient profounder of this school. He observes that-

‘न हि रसादते कश्चिदर्थं प्रवर्ततेः।’⁵⁶

‘No sense proceeds without *Rasa*.’

The *NŚ* is primarily a work on dramaturgy. But *Bharata* had the occasion to discuss different aspects of *Kāvya* also through his drama. But *Bharata*'s inclination for *Rasa* is very clearly evidenced by his declaration that different types of elements like *Vṛtti*, *Lakṣan*, *Guṇa*, *Alamkāra* etc., are determined by *Rasa*.

Viśvanātha, a writer of poetics may be singled out as the foremost advocate of this school as he gives the very definition of poetry in terms of *Rasa*, recognized as the soul- ‘वाक्यं रसात्मकं काव्यम्।’⁵⁷ Modern writers would include *Abhinava*, *Dhanañjaya Mahimbhaṭṭa* and *Bhaṭṭanāyaka* also in this School.

2.3. Meaning of *Rasa*:

The heart of the Sanskrit *Nāṭya* theory is the creation of *Rasa*. Every dramatic presentation was aimed at evoking a particular kind of aesthetic experience, which is described as ‘*Rasa*’, in the minds of the audience. The concept of *Rasa* is the most important and significant contribution of the Indian mind to aesthetics. The study of aesthetics deals with the realization of beauty

in art, its relish or enjoyment, and the awareness of joy that accompanies an experience of beauty. *Rasa* has no equivalent in word or concept in any other language or art of the world hitherto known to us. The closest explanation can be 'aesthetic relish'.

Rasa is one of those words in Sanskrit, for which a precise and pinpointed meaning is really difficult to append. But in the context of aesthetics and poetics it means 'taste'. For the enjoyment of literature, *Rasa* is one of the feelings in the Indian tradition

Rasa occupies a central place in poetry. Indian aesthetic tradition of poetry is considered as highest of all arts and drama as the highest of all forms of poetry: "काव्येषु नाटकं रम्यम्"⁵⁸ all aestheticians and persons of dramaturgies accept the fact that *Rasa* is the fundamental and eternal element of poetry. In Sanskrit the word *Rasa* contains various meanings.

In the Vedic literature *Rasa* (from-*ras* 'to taste') means 'taste', 'sweet', 'juice', 'sap' or 'essence.'

The word '*Rasa*' is derived from the root '*rasah*'. The Sanskrit word '*rasah*' 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.'⁴⁹ *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.

Rasa as a meaningful word was floating in the air of ancient India for a very long time. It figures in *Ṛgveda*, it figures in the *Upaniṣadas*. It is also found in our ancient treatises on chemistry and medicine. The earliest use of the word *Rasa* is found codified in the *Rgveda*. In it, *Rasa* was used to mean ‘water’,⁶⁰ ‘soma juice’,⁶¹ ‘cow’s milk’⁶² and ‘flavour’.⁶³ *Atharvaveda* extended the sense to the ‘sap of the grain’⁶⁴ and ‘taste’.⁶⁵ Later this sense became more common.⁶⁶

In the *Upaniṣadas*, however, its use became less concrete. The *Upaniṣadas* were works which were essentially metaphysical in content and symbolic in their use of words. Thus, all words there acquired a more filtered and ephemeral meaning than its earlier primary meanings. The concrete sense was very much there. But it only served to highlight the abstract. Hence, here *Rasa* was used in an entirely new way. The concrete meaning existed, but a more abstract use was slowly making its presence felt. Though this expression came much later than *Ṛgveda*, it preceded *NŚ* by many centuries.

In the *Kauṣītakī Brāhmaṇa Upaniṣada* it was said:

“स आगच्छति शलय्यमं संस्थानं त्वं ब्रह्मरसः प्रविशति”॥⁶⁷

‘He comes to the city of *Salaja*; the flavour of *Brāhmaṇa* enters into him’.⁶⁸

In the context of the Brāhmaṇa no word can be taken in its mere literal sense. Thus, in both these cases, the connotation generated is that of ‘essence’.

The word *Rasa* literally means essence or taste. In the *Chāndogyopniṣada* it is taken as essence.

“एषा भूतानां पृथिवी रसः। पृथिव्या आपो रसः। अपाम् ओषधयो रसः।
ओषधीनां पुरुषो रसः। पुरुषस्य वाग् रसो वाच ऋग् रसः ऋचां साम रसः,
साम्नः उद्गीथो रसः, स एष रसानां रसतमः परमः परार्धोऽष्टमो यमुद्गीथः”॥⁶⁹

In the context of Indian poetics and dramaturgy, the *Rasa* denotes the essence of aesthetic pleasure.

According to *Abhinavagupta*, the *Rasa* is the essence or the soul of poetry:

“तेन रस एव वस्तुतः (काव्यस्य) आत्मा वस्त्वलंकारध्वनि तु सर्वथा रसं प्रति पर्यवस्यते”⁷⁰

It is not only the high value of *Kāvya* but also the means to achieve the high ‘*Puruṣārtha*’, i.e. the ‘*Mokṣha*’. According to *Abhinavabharatī Rasa* as-

“ततस्त्रिवर्गात्मकप्रवृत्तिधर्मविपरीतनिवृत्तिधर्मात्मको मोक्षफलः शान्तः।
तत्र स्वात्मावेशेन रसचर्वणेत्युक्तम्”⁷¹

In the *Taittirīyopaniṣada*, the *Rasa* is equated with *Ānanda* or *Ātmā*:

“रसो वै सः रसं ह्येवायं लब्धानन्दी भवति।
..... एष ह्येवानन्दयति यदा ह्येवैष एतस्मिन्
अदृश्ये अनात्म्ये अनिरुक्ते निलये अभयं प्रतिष्ठां विन्दते।
अथ सो भयं गतो भवति”॥⁷²

The profounder of the *Rasa* theory is *Bharata*, the author of *NŚ*, the first ever treatise on Indian dramaturgy and musicology. According to him, *Rasa* is all-pervading and gives meaning of drama-

“न हि रसादते कश्चिदर्थः प्रवर्तते”⁷³

(A person devoid of aesthetic taste, drama or poetry has no meaning).

Abhinavagupta following *Bhaṭṭanāyaka* defines *Rasa* as-

“संविदानन्दचर्वणाव्यापाररसोनीयरूपो रसः।

स काव्यव्यापारैकगोचरो रसध्वनिः”⁷⁴

According to *Vaiśeṣika* system in common language, *Rasa* is used for the quality, cognizable through the sense of taste. As such it is sweet, sour, and salt etc. It is used in *Āyurveda* for a certain white liquid, extracted by the digestive system from the food. Its main seat is in the heart. There from, it proceeds to arteries and nourishes the whole system. It also stands for liquid in general, extracted from any fruit or flower etc. In poetry, *Rasa* is to be tasted-
“रसः प्रत्यन्ते व्यञ्जयन्ते”।

Bhāva being solicited and permanent through *Vibhāva*, *Anubhāva*, and *Vyabhicāribhāva* or *Sañcāribhāva* etc. create *Rasa*. It can be said that ‘*Rasa*’, as understood by the Indians, stands not only for the aesthetic value of emotions, but also for their universal significance.

In our daily parlance, we are familiar with words and their meanings. We are aware of referential or denotative meanings, figurative meanings, and connotative meanings with emotional overtone, contextual meanings and even

structural meanings of whole sentence. All these meanings are more or less definite or precise and are treated as symbols to communicate the intended meanings. Poetry has room for all this, but in whichever way *Rasa* is seen- as ‘flavour’ or as ‘essence’-the implication is that of something abstract which cannot be captured directly by the senses.

2.4. Classification of *Rasa*:

The classification of *Rasa* is relating to dispute problem in the history of Sanskrit criticism. From ancient times, *Rasa* has been accepted to be eight. *Bharata Muni* in his *NŚ* 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 *Daṇḍīn*, in his *KD* accepts eight *Rasas*. *Bhāmaha* defines eight *Rasas* in his *KL*. *Ācārya Udbhaṭa* who spoke of nine *Rasas* in clear term mentioned ‘*Sānta*’ 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 rhetorician *Viśvanātha Kavirāja* accepts nine types of *Rasa* in his *Sāhityadarpaṇa*. *Jagannātha*’s famous book-‘*Rasagaṅgādhara*’, he added *Śānta* as a *Rasa* or he accepted nine types of *Rasa*.

Major rhetoricians and their classifications on *Rasa* are clearly mentioned in the table given below:

Sl. No.	Name of the rhetoricians	Works	No. of <i>Rasa</i>	Name of <i>Rasa</i>
1	<i>Bharata</i> 2 nd cen. A.D.	<i>Nāṭyaśāstra</i>	<i>Eight</i>	<i>Śṛṅgāra</i> (erotic), <i>Hāsyā</i> (comic), <i>Karuṇa</i> (pathetic), <i>Raūdra</i> (anger), <i>Vīra</i> (heroic), <i>Bhayānaka</i> (terrific), <i>Bībhatsa</i> (odious), and <i>Adbhūta</i> (mysterious).
2	<i>Danḍin</i> 7 th cen. A.D.	<i>Kāvyaḍarśa</i>	<i>Eight</i>	<i>Śṛṅgāra</i> (erotic), <i>Hāsyā</i> (comic), <i>Karuṇa</i> (pathetic), <i>Raūdra</i> (ange), <i>Vīra</i> (heroic), <i>Bhayānaka</i> (terrific), <i>Bībhatsa</i> (odious), and <i>Adbhūta</i> (mysterious).
3	<i>Bhāmaha</i> 7 th cen. A.D.	<i>Kāvyaḍamkāra</i>	<i>Eight</i>	<i>Śṛṅgāra</i> (erotic), <i>Hāsyā</i> (comic), <i>Karuṇa</i> (pathetic), <i>Raūdra</i> (ange), <i>Vīra</i> (heroic), <i>Bhayānaka</i> (terrific), <i>Bībhatsa</i> (odious), and <i>Adbhūta</i> (mysterious).
4	<i>Udbhaṭa</i> 8 th cen. A.D.	<i>Alamkārasamgraha</i>	<i>Nine</i>	<i>Śṛṅgāra</i> (erotic), <i>Hāsyā</i> (comic), <i>Karuṇa</i> (pathetic), <i>Raūdra</i> (ange), <i>Vīra</i> (heroic), <i>Bhayānaka</i> (terrific), <i>Bībhatsa</i> (odious), and <i>Adbhūta</i> (mysterious) and <i>Śānta</i> (tranquillity).
5	<i>Rudraṭa</i> 9 th cen. A.D.	<i>Kāvyaḍamkāra</i>	<i>Ten</i>	<i>Śṛṅgāra</i> (erotic), <i>Hāsyā</i> (comic), <i>Karuṇa</i> (pathetic), <i>Raūdra</i> (anger), <i>Vīra</i> (heroic), <i>Bhayānaka</i> (terrific), <i>Bībhatsa</i> (odious), and <i>Adbhūta</i> (mysterious), <i>Preyasa</i> and <i>Śānta</i> (tranquillity).
6	<i>Dhanañjaya</i> 10 th cen. A.D.	<i>Daśarūpaka</i>	<i>Nine</i>	<i>Śṛṅgāra</i> (erotic), <i>Hāsyā</i> (comic), <i>Karuṇa</i> (pathetic), <i>Raūdra</i> (anger), <i>Vīra</i> (heroic), <i>Bhayānaka</i> (terrific), <i>Bībhatsa</i> (odious), and <i>Adbhūta</i> (mysterious) and <i>Śānta</i> (tranquillity).

7	<i>Abhinavagupta</i> 11 th cen.A.D.	<i>Abhinavabhāratī</i>	Nine	<i>Śṛṅgāra</i> , (erotic), <i>Hāsya</i> (comic), <i>Karuṇa</i> (pathetic), <i>Raūdra</i> (anger), <i>Vīra</i> (heroic), <i>Bhayānaka</i> (terrific), <i>Bībhatsa</i> (odious), <i>Adbhūta</i> (mysterious) and <i>Śānta</i> (tranquillity).
8	<i>Bhoja</i> 11 th cen.A.D.	<i>Sarawastīkanthā</i> - <i>bharaṇa</i>	Ten	<i>Śṛṅgāra</i> (erotic), <i>Hāsya</i> (comic), <i>Karuṇa</i> (pathetic), <i>Raūdra</i> (anger), <i>Vīra</i> (heroic), <i>Bhayānaka</i> (terrific), <i>Bībhatsa</i> (odious), <i>Adbhūta</i> (mysterious), <i>Vātsalya</i> , and <i>Śānta</i> (tranquillity).
9	<i>Mammaṭa</i> 11 th cen.A.D.	<i>Kāvya prakāśa</i>	Nine	<i>Śṛṅgāra</i> (erotic), <i>Hāsya</i> (comic), <i>Karuṇa</i> (Pathetic), <i>Raūdra</i> (anger), <i>Vīra</i> (heroic), <i>Bhayānaka</i> (terrific), <i>Bībhatsa</i> (odious), <i>Adbhūta</i> (mysterious) and <i>Śānta</i> (tranquillity).
10	<i>Bhānudatta</i> 12 th cen.A.D.	<i>Rasamañjurī</i> and <i>Rasatarāṅginī</i>	Nine	<i>Śṛṅgāra</i> (erotic), <i>Hāsya</i> (comic), <i>Karuṇa</i> (pathetic), <i>Raūdra</i> (anger), <i>Vīra</i> (heroic), <i>Bhayānaka</i> (terrific), <i>Bībhatsa</i> (odious), <i>Adbhūta</i> (Mysterious) and <i>Śānta</i> (tranquillity).
11	<i>Rāmchandra</i> And <i>Guṇachandra</i> 12 th cen.A.D.	<i>Nāṭyadarpaṇa</i>	Nine	<i>Śṛṅgāra</i> (erotic), <i>Hāsya</i> (comic), <i>Karuṇa</i> (pathetic), <i>Raūdra</i> (anger), <i>Vīra</i> (heroic), <i>Bhayānaka</i> (terrific), <i>Bībhatsa</i> (odious), <i>Adbhūta</i> (mysterious) and <i>Śānta</i> (tranquillity).
12	<i>Viśvanātha</i> 14 th cen.A.D.	<i>Sāhityadarpaṇa</i>	Nine	<i>Śṛṅgāra</i> (erotic), <i>Hāsya</i> (comic), <i>Karuṇa</i> (pathetic), <i>Raūdra</i> (anger), <i>Vīra</i> (heroic), <i>Bhayānaka</i> (terrific), <i>Bībhatsa</i> (odious), <i>Adbhūta</i> (mysterious) and <i>Śānta</i> (tranquillity).
13	<i>Rupa Gosvāmī</i>	<i>Bhaktirasāmṛita</i> <i>Sīndhu</i>	Eleven (5+7)	<i>Śānta</i> (quietistic), <i>Dāsya</i> (slavery), <i>Sakhya</i> , <i>Vātsalya</i> (affection), and <i>Madhura</i> (melodious), <i>Hāsya</i> (comic), <i>Karuṇa</i> (pathetic), <i>Raūdra</i> (anger), <i>Vīra</i> (heroic), <i>Bhayānaka</i> (terrific), <i>Bībhatsa</i>

				(odious), <i>Adbhūta</i> (mysterious).
14	<i>Jagannātha</i> 17 th cen.A.D.	<i>Rasagaṅgādhara</i> a	Nine	<i>Śṛṅgāra</i> (erotic), <i>Hāsya</i> (comic), <i>Karuṇa</i> (Pathetic), <i>Raūdra</i> (anger), <i>Vīra</i> (heroic), <i>Bhayānaka</i> (terrific), <i>Bībhatsa</i> (odious), <i>Adbhūta</i> (Mysterious) and <i>Śānta</i> (tranquillity).

2.5. Study Conducted on *Rasa*:

There are a great number of scholars, who have done their works based on *Rasa* (sentiment); especially Sanskrit poetics i.e. literature. Among those, we shall now mention a few major works only.

Dr. Priyadarshi Patnaik- '*Rasa* in Aesthetics an Application of *Rasa* Theory to modern Western literature. In the published year New Delhi: 1997.

In this book the theory on *Rasa* are described. *Rasa*- The word *Rasa*: a short introduction, *Rasa* in the *Upaniṣadas*, *Rasa* in *Nāṭyaśāstra* and *Rasa* and *Bhāa*. Then the *Rasas* and their relationship-the eight *Rasas* and *Śānta Rasa* are described. Then *Śṛṅgāra*, *Hāsya*, *Karuṇa Raudra*, *Vīra Bhayānaka* and *Bībhatsa*, *Adbhuta* and *Śānta Rasa* are detailed described.

Susan L. Schwartz- '*Rasa* Performing the Divine in India.' New Delhi: 2008; In this book the theory on *Rasa* and its text and context are described in details-etymological ingredients, sources of inspiration, a written recipe for the arts and influences and implications. Then *Rasa* in practice: drama, dance, music. The following sections will describe aspects of drama, dance and music as they pertain to the theme of *Rasa*. These descriptions are necessarily limited

in scope and the reader is encouraged to seek out more detailed examinations of these and other artistic forms.

S.C. Pande (edited)-The Concept of Rasa with Special Reference to *Abhinavagupta*, IAS, Simla: 2009. The IAS, Simla, organised a three day National Seminar on “The concept of *Rasa* with special reference to *Abhinavagupta*” on June 7,8,9, 1999. About thirty Sanskrit scholars participate from different states of India. S. Ranganath presented his paper on “*Abhinavagupta*’s concept of *Śāntarasa* in the light of his commentary on the *Bhagavadgīta*”. Kamalesh Datta Tripathi in “*Rasa* and *Bhāvāukṛtana* complementarity of two concepts”. Radhavallabh Tripathi in his paper “Theory of *Rasa*: a secular approach”. V.N. Jha in his paper “Epistemology of *Rasa* experience”. Anup Pande in his erudite paper “The Indian aesthetic tradition and *Abhinavagupta*-concept of *Rasa*”. V. Kutumba Sastry’s paper is entitled “The problem of *Śāntarasa*”. Uma Deshpande in her paper “*Abhinavagupta*’s *Rasa* theory and his commentary on the *Bhagavadgīta*”. Hariram Misra in “*Rasasiddhānta ki preraṇā śabdabrahmavād*” highlights the influence of the philosophy of grammar on the theory of *Rasa*. Amiya Kumar Mishra in his paper “ *Rasa Saṁkhā Nirdhāraṇa*”. Bisvanarayana Shastri in his paper “Metaphysical and Psychological approach to *Rasa* by *Abhinavagupta* and *Viśvanātha*”. Rahasbihari Dwivedi in his paper “*Rasāsvāh*”. Rewa Prasada Dwivedi in “The text of Bharata’s *Rasasūtra*”. Vidya Niwas Mishra, the renowned Sanskrit Scholar in his paper “Theoretical foundation of *Rasa* theory of *Abhinavagupta*”. Sushma Kulshrestha in her presentation

“*Karuṇavipralambha pariśīlana Abhinavagupta eboṃ kāmadaśāke viśeṣ ālok me*”. Dr. Hari Ram Mishra- ‘The Theory of Rasa in Sanskrit Drama with A comparative study of general dramatic literature.’ Bhopal, Sagar (M.P): 1964; Dr.V.Raghavan- The Number of Rasa. Madras: 1967; *Abhinava Gupta’s Rasabhāṣya*. Kolkata: 2007; *Bhakti in the Vaiṣṇava Rasa- śāstra*. New Delhi: 1996; Ramaranjan Mukharjee’s ‘*Rasa Samīkha*.’ Kolkata: 2001; S.C. Pande. Tarak Nath Bali, ‘*Rasa Siddhānta ki Dārśanik Aur Naitik Vyakhyā*’, Agra: 1987; Dr. Khudiram Das- *Vaiṣṇava-Rasa-Prakāśa*. Kolkata: 2009; *Kāvya-rasa Chintan Aur Āswād*. Varanasi: 1990; Nirmala Jain- *Rasa Siddhānta Aur Saundarya Śāstra*; Venkatesh Burli- *Rasagāna sudha*. New Delhi: 2008; Dr. Nagendra-*Rasa Siddhānta*. New Delhi: 1995; Vidyanivash Mishra and Satyadeva Misra- *Rasakhyān Rachanāvalī*. New Delhi; Dr. V. Raghavan- The Number of *Rasa*. Madras: 1967; Dr. Pushpendra Kumar- Treatment of Pathos in Sanskrit Dramas. Delhi: 1981.

Some articles- Princy Sunil- *Rasa* in Sanskrit Drama- The Indian Review of World Literature in English, Vol.1, No.1-Jan, 2005. Dr. C.S. Srinivas- Significance of *Rasa* and *Abhinaya* Techniques in *Bharat’s Nāṭyaśāstra*, IOSR Journal of Humanities and Social Science (IOSR-JHSS), Vol.19, Issue 5, Ver. IV (May. 2014), PP 25-29.

2.6. Purpose of the Study:

The *Rasa* theory, one of the oldest theories in Indian tradition, fulfils most of these conditions. It is, in fact, considered the soul of literature. The strength of this theory lies in that it deals with what is common to all mankind

at all times emotion. It is a theory which is considered of the entire literary process from its very conception in the mind of the artist to its final perception in the heart of the reader.

The word *Rasa* provides a fascinating study. It is used to describe the primary goals of performing arts in India in all major literary, philosophical and aesthetics texts. It is also essential to the study and production of sculpture, architecture and painting.

The purpose of this study is to approach literary theory centrally from the stand point of the concept of *Rasa*. It would be appropriate to begin by elucidating the meaning and scope of that term. *Rasa* is the most important concept in Sanskrit criticism and one that is central to all discourse about literature. It is also influenced the theories of dance and the visual arts as well. However, in its most basic sense, it means “aesthetic relish” and comprehends two related ideas. First, *Rasa* is the realise-able quality inherent an artistic work. Second sense in which the term is understood, *Rasa* is the realise-able experience occasioned by the work in the reader which we may refer to as the “Rasa experience.” *Rasa* occupied a unique position in the field of Indian literary criticism.

The objectives of this study are:

To inquire into the contribution 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*.

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.

It is important to note that the contribution made by the *Rasa* theorists (*Dhanañjaya* and *Viśvanātha*) can be considered for the entire literary process from its very conception in the mind of the poet or artist to its final perception in the heart of the reader. From the standpoint of *Rasa* theory such words are not simply words for referring to the facts of the everyday world but for creating an alternative world of values as a serious addendum to human culture.