

CHAPTER-IV

Rasa after Dhanañjaya

'Rasa', the aesthetic pleasure, is accepted as the highest value of Sanskrit poetics i.e., *Kāvya*. In Sanskrit, the word *Kāvya* includes both *Śrāvya* and *Drśya*, i.e., all form of poetry and drama. The *Rasa* is a very old concept and is found in the *Upaniṣada* in the sense of pure awareness. In the field of literary criticism, *Bharata*, the author of the *NŚ* is the first known of the *Rasa* theory and *Abhinavagupta* is his commentator. *Abhinavagupta* was one of the greatest philosophers and thinkers in the field of philosophy and literary criticism. *Abhinavagupta's* *Rasa* theory had a great impact on the whole of *Rasa* school of Sanskrit poetics.

After *Bharata's* *NŚ*, the second important work on dramaturgy is *Daśarūpaka* of *Dhanañjaya*. *Daśarūpaka* consists of four chapters and deals almost entirely with all the topics of dramaturgy. The last chapter contain dealing of the theory of *Rasa* only. *Dhanañjaya* says about *Rasa* as-

“विभावैरनुभावैश्च सात्त्विकैर्व्यभिचारिभिः।

आनीयमानः स्वाद्यत्वं स्थायी भावो रसः स्मृतः॥”¹

‘The Durable mental state, when brought to the level of enjoyment by means of *Vibhāva* (determinants), *Anubhāva* (consequents), *Sāttvikabhāvas*, (the involuntary states) and *Vyabhicāribhāvas* (transitory states), is called *Rasa*’².

Similarly, when a permanent emotion or changeable sex is appeared in the heart of the audience or spectators by the words in the poetry or by the performance in the drama become pleasurable, it is called *Rasa*.

*Dhanika*³ agrees with *Abhinava* in regarding permanent mental state to be present in the spectator and he says that it is transformed into *Rasa* when it is brought to the visualisation of relish, i.e. when it is brought to the awareness of perfect pleasure. He also agrees with *Abhinava* in regarding *Rasa* to be consisting of perfect pleasure. *Dhanika* regards spectators as the aesthetes not the actor or the historic characters themselves. The drama or poetry is said to be full of sentiment because it becomes the means in awakening that type of blissful awareness. In regarding audience as the percipients of *Rasa*, he agrees with *Bharata*.

Dhanañjaya, defines the terms *Vibhāva*, *Anubhāva*, *Sāttvikabhāvas* and *Vyabhicāribhāvas*, through means of which the *Sthāyin* achieves the state of *Rasa*.

***Vibhāva*:**

He says *Vibhāva* as-

“ज्ञायमानतया तत्र विभावो भावपोषकृत्
आलम्बनोद्दीपनत्वप्रभेदेन स च द्विधा॥”⁴

Dhanañjaya states that among these, a *Vibhāva* (determinant) is that this causes the development of the states by its being recognized. *Vibhāvas* are two kinds, being divided into *Ālambana Vibhāva* (fundamental determinants) and *Uddipana Vibhāva* (excitant determinants). In the basic sense of *Vibhāva*, he does not differ from *Bharata*, because he also has taken it to mean as the cause of knowledge.

Vibhāvas are the inspire that activate an emotion. These inspire are of two kinds-human and environmental. *Ālambana Vibhāva* (the basic stimulus) is the object which is responsible for activating the inactive emotion and *Uddipana Vibhāvas* are so called because they help improve the sensitive effect of the important point.

In the view of *Dhanika* ‘Thus he’, ‘Thus she’ thus described in poetry, known or recognised due to its special form, the *Ālambana Vibhāvas* are the *Nāyaka* and the other characters of the drama.¹ The *Uddipana Vibhāvas* are the conditions of time and place. The *Vibhāvas* do not require external *Sattva* or physical presence (concrete existence). They become known by the words only used in the drama and are universalized in form becoming recognised (*Vibhāvita*) in accordance to their respective *Rasas*.

***Anubhāva* (The ensuants):**

Dhanañjaya defines *Anubhāva* that is an external expression that serves to indicate a feeling.

“अनुभावो विकारस्तु भावसंसूचनात्मकः।”

“हेतुकार्यात्मनोः सिद्धिस्तयोः संव्यवहारतः॥”⁵

Dhanika explains that *Anubhāvas* make the permanent states feel to the spectators, and throwing of glances etc. strengthens the *Rasa*, so they are called *Anubhāvas*. They suggest and indicate the effect created upon the characters after the emotions have been evoked. *Anubhāvas* converse to the audience and spectators the emotion being experienced by the characters. He further states that the external expression of the feeling indicates it. Thus *Anubhāva* has been

defined in view to worldly sentiment, in poetry and drama they serve as cause or *Kāraṇa* because they make stronger the sentiment.

Bhāva:

Dhanañjaya and *Dhanika* defines *Bhāva* as-

“सुखदुःखादिकैर्भावैर्भावस्तद्भावभावनम्”⁶

‘A State (*Bhāva*), by emotional states such as pleasure and pain, is the realization of such states.’⁷

In the words of *Dhanañjaya* *Bhāva*, which is brought about by emotional states such as pleasure and pain, is the realisation of such states. *Dhanika*’s explanation of *Dhanañjaya*’s definition which is not very clear is more in accordance with *Bharata*’s discussion of *Bhāva*. *Dhanika* states that through the emotions in the form of pleasure or pain, described in the character (*Anukārya*), pervasion of the aesthete’s heart with that emotion is called *Bhāva*.

In other words, the heart or mind of the person of taste becomes affected with the very emotion of the *Nāyaka* or other historic person described so. To support his statement *Dhanika* quotes *Bharata* also. *Dhanika*’s own description is given keeping the spectator in view. He states that the definitions of *Bhāva* given by *Bharata* as ‘*Rasān Bhāvayan Bhāvaḥ*’ and ‘*Kaverāntargatm Bhāvam Bhāvayan Bhāvaḥ*’, are to indicate its causation in drama and poetry. *Dhanika* includes the strong mental states and transitory mental states in *Bhāva*.

Sāttvika Bhāva:(Involuntary state)

Dhanañjaya says *Sāttvika* as-

“पृथग्भावाऽभवन्त्येदनुभावत्वेऽपि सात्त्विकाः।
सत्त्वादेव समुत्पत्तेस्तच्च तद्भावभावनम्॥”⁸

In the view of *Dhanañjaya*, *Sāttvika Bhāvas* (involuntary states) are: separate, for although in the category of consequents, they are different; just because they arise from the *Sattva* which is to accord with the same state. *Dhanika* interprets that *Sattva* is the punishment of heart in a high degree to the feelings of sorrow or happiness belonging to others. He quotes *Bharata* and then says that this much is its *Sattva* that in sorrow tears come out and in happiness horrification etc. is caused. Being caused by *Bhāvas*, tears etc. are also called *Bhāvas* and they are *Anubhāvas* because of being manifestations of feeling indicating it. Thus, *Dhanañjaya* agree with *Bharata* in the mention of eight *Sāttvikas* and the definition of *Sāttvika*.

The *Sāttvikas bhāvas* are eight types. These are:

“स्तम्भप्रलयरोमाञ्चाः स्वेदो वैवर्ण्यवेपथुः॥
अश्रुवैस्वर्यित्यष्टौ, स्तम्भोऽस्मिन्निक्रियाङ्गता।
प्रलयो नष्टसंज्ञत्वम्, शेषाः सुव्याक्तलक्षणाः॥”⁹

Hence the *Sattva* is explained by the fact that tears and horrification are respectively to be shown by persons who are not actually sorry or happy. The eight *Sāttvika* (involuntary states) are: *Stambhaḥ* (paralysis), *Pralaya* (fainting), *Romañca* (horripilation), *Svedaḥ* (perspiration), *Vaivarṇyam* (change of colour), *Vepathuḥ* (trembling), *Aśru* (weeping) and *Vaisvarya* (change of voice).

Vyabhicāri Bhāva: (Transitory State)

The word ‘*Vyabhicāri*’ derived from, ‘*Vi*’ and ‘*Abhi*’ as the prefixes and the root √‘*cara*’ meaning ‘to go’, ‘to move’; these move in relation to the sentiments towards different kinds of objects, therefore, they are termed ‘*Vyabhicārinḥ.*’ United with the words, gestures and *Sattva* they carry to the sentiments in the production of the play.

The rhetorician defines *Vyabhicāri* as-

“विशेषादाभिमुख्येन चरन्तो व्याभिचारिणः।
स्थायिन्युन्मग्ननिर्मग्नाः कल्लोला इव वारिधौ॥”¹⁰

The transitory state is those that especially accompany the permanent state in co-operation, emerging from it and again being submerged in it like the waves in the ocean.

Dhanañjaya mentions thirty three *Vyabhicārinḥ* (transitory states) that accompany the strong emotional states. He says as-

“निर्वेदग्लानिशङ्काश्रमधृतिजडताहर्षदैन्यौघ्यचिन्ता-
त्रासेष्यामर्षगर्वाः स्मृतिमरणमदाः सुप्तनिद्राविबोधाः।
व्रीडापस्मारमोहाः सुमतिरत्नसतावेगतर्कावहित्था
व्याध्युन्मादौ विषादौत्सुकचपलयुतास्त्रिंशदेते त्रयश्चा॥”¹¹

That means,

These thirty three (33) *Vyabhicāri* are: *Nirveda* (discouragement), *Glāniḥ* (weakness), *Śāṅkā* (apprehension), *Sramaḥ* (weariness), *Dhṛti* (contentment), *Jadata* (stupor), *Harṣa* (joy), *Dainyam* (depression), *Ugratā* (cruelty), *Cintā* (anxiety), *Traṣaḥ* (fright), *Irṣhyā* (envy). *Amarṣaḥ* (indignation), *Garva*

(arrogance), *Smṛti* (recollection), *Maraṇam* (death), *Madaḥ* (intoxication), *Suptam* (dreaming), *Nidrā* (sleep), *Vibodhaḥ* (awakening), *Vṛda* (shame), *Apsmara* (epilepsy), *Mohaḥ* (distraction), *Mati* (assurance), *Ālasyam* (indolence), *Āvega* (agitation), *Tarkaḥ* (deliberation), *Avahitthā* (dissimulation), *Vyadhi* (sickness), *Unmādaḥ* (insanity), *Viṣāda* (despair), *Autsukyam* (impatience), and *Capalatā* (inconstancy).

***Sthāyibhāva* (The permanent state):**

The strong mental state (*Sthāyi*) brought to the level of relish is called *Rasa*, so in the constituents of *Rasa*, it is very important.

Dhanañjaya defines *Sthāyibhāva* as-

“विरुद्धैरविरुद्धैर्वा भावैर्विच्छिद्यते न यः।

आत्मभावं नयत्यन्यान् स स्थायी लवणाकरः॥”¹²

‘A permanent state, the source of delight, is one which is not interfered with by states, whether consistent or inconsistent, but which brings the others into harmony with itself.’¹³

Dhanañjaya gives its simile with *Lavaṇakār*, *Dhanika* illustrates it further. In his view inconsistency may be of two kinds; *Sahanavasthānam*, i.e. two emotions cannot exist together and *Bādhyabādhaka bhāva*, i.e. one interferes with the other. Because of harmony both kinds of contradictions are not found there. Even if the inconsistency is there of the permanent state and the other states, they can exist together, because the existence of the consistent transitory states in the heart, enveloped with the foremost state of love, is evident to all the aesthetes because of their self observation; as it is evident to

self-awareness, similarly through the poetic means, put in the historic character because of the harmony with their heart, it becomes the cause in developing that type of blissful perception. The other opposition is the interference by other states, but this inconsistency is also not present, because the consistent transitory states of the permanent states are not against it and they are deferential. Whatever is against the principal cannot be subsidiary, and thus the opposition of incongruous permanent states can be removed.

Like *Bharata*, *Dhanañjaya* also accepts only eight permanent states (*Sthāyibhāvas*). Though according to him some accept *Śama* also but there is no development of it in drama. He gives eight *Sthāyibhāvas* are as-

“रत्युत्साहजुगुप्साः क्रोधो हासः स्मयो भयं शोकः।

शममपि केचित्प्राहुः पुष्टिर्नाट्येषु नैतस्या॥”¹⁴

These are: *Rati* (love), *Utsāha* (energy), *Jugupsā* (disgust), *Krodha* (anger), *Hāsa* (mirth), *Smaya*= *Vismaya* (astonishment), *Bhaya* (fear) and *Śoka* (sorrow). Some (authorities) add tranquillity (*Śama*), but there is no development of it in the drama. Although *Dhanañjaya* has not done so, *Dhanika*¹⁵ discusses the relation of these permanent states with the ‘*Kāvya*’. First he has forwarded the view of *Dhanivādins* and then given his own view.

Dhanañjaya describes the particular stage of aesthetic experience. ‘Just as the verb, whether to be spoken or whether present in the mind, when combined with nouns relating to it (*Kāraka*), is the essence of a sentence, so a permanent state (*Sthāyibhāva*), when combined with the other states, is the essence of a play’. This very basic mental state is *Rasa*, because it is realisable. This relish

consists in the experience of blissfulness of the subject that is free from limitations of individuality. It arises from the realization of the full meaning of the presented, whether it is expressed. Although *Rasa* is only one, because the universal subjective blissfulness has no variety, yet because of variety of emotive affections of mind as also of accompanying conditions of heart, it is divided into four primary *Rasas*. Thus the blissful state of universalized subject is accompanied by flourishing (*Vikāśa*) of heart in *Śṛṅgāra*, by broadening of it (*Vistāra*) in *Vīra*, by tossing of it (*Kṣobha*) in *Bībhatsa* and by violent agitation of it (*Viksepa*) in *Raūdra*.

Dhanika maintains that there is *Bhāvya-bhāvaka-sambandha* between *Rasa* and *Kāvya* and rejects the *Vyaṅgya-vyañjaka-bhāva* advanced by the exponents of *Dhvani*. According to him, *Rasa* is *Bhāvya* and *Kāvya* is *Bhāvaka*-

“अतो न रसादीनां काव्येन सह व्यङ्गव्यञ्जकभावः। किं तर्हि? भाव्यभावकसम्बन्धः। काव्यं हि भावकं, भाव्यास्तु रसादयः। ते हि स्वतो भवन्त भावकेषु विशिष्टविभादिमता काव्येन भाव्यन्ते।”¹⁶

Dhanika says that the *Bhāvya-bhāvaka-sambandha* is not a new thing, because it has already been maintained by the *Mīmāṃsakas*. The *Bhāvya-bhāvaka-sambandha* exists also between *Kāvya* and *Samjīkamānas*. The poetry inspires the readers by the ideas it contains and the heart of the reader is filled with them. In this way the poetry is *Bhāvaka* and the heart of the reader is *Bhāvya*.

Dhanañjaya contend that the function of *Vyañjanā* is redundant. The so-called *Vyaṅgyortha* may be had as the *Tātparyartha* (with *Tātparyasakti*) as it

is also a meaning of the sentence ‘*Tātparyanatirekasca vyanjanīyasya na dhvaniḥ*’. *Dhanañjaya* concedes to the fact that the suggested sense may not have a denotative word for it. But that should not be the reason for not calling it as *Vācya*, he contends. The *Sthāyibhāva*, which is said to be suggested by the express description of the *Vibhāvas*, etc., is not conveyed by any expressive words. But, yet it should be considered as the *Vācya* sense itself of the sentence. The *Sthāyibhāva* is indeed the ‘*Vākyārtha*’, the *Vākyā* being intent on conveying the same. *Dhanañjaya* says:

वाच्या प्रकरणादिभ्यो बुद्धिस्था वा यथा क्रियाषा
वाक्यार्थः कारकैर्युक्ता स्थायी भावस्तथेतरेः॥¹⁷

Dhanañjaya admits ‘*Tātparyavṛtti*’ and rejects ‘*Vyañjanā*’. He accepts *Bhāvya-bhāvaka-sambandha* between *Rasa* and *Kāvya*. Although he followed *Bhaṭṭa Nāyaka* he refutes ‘*Bhojakatva*’ and assumed *Bhāvya-bhāvaka-sambandha* on the basis of ‘*Bhāvakatva*’ after *Bhaṭṭa Nāyaka*. *Dhanañjaya* considered the word ‘*Bhāvanā*’ as the meaning of the word ‘*Niṣpatti*’ of *Bharata’s Rasa-sūtra*. *Dhanika* says ‘*Bhāva*’ is called ‘*Bhāva*’ because it creates the feelings of *Rasa*. So *Rasa* is *Bhāvya* and this is why *Bhāvya-bhāvaka-sambandha* is established between *Rasa* and *Kāvya*.

भावाविभनयसंवद्धान् भावयन्ति रसानिमान्
यस्मात्तस्मादमी भावा विज्ञेया नाट्ययोक्तृभिः॥¹⁸

Aesthetic experience, according to *Dhanañjaya*, who follows *Bhaṭṭa Nāyaka*, consists in the realization of blissfulness of the universalized subject, affected by a universalized basic mental state and accompanied by a corresponding condition of heart.

Dhanañjaya describes-

“रसः स एव स्वाद्यत्वाद्द्रसिकस्यैव वर्तनात्
नानुकार्यस्य वृत्तत्वात् काव्यस्यातत्परत्वतः॥
द्रष्टुः प्रतीतिर्वीडिष्यारोग्यप्रसङ्गतः।
लौकिकस्य स्वरमणीसंयुक्तस्येव दर्शनात्॥”¹⁹

That means, ‘Very (permanent states becomes) sentiment (*Rasa*) from the spectators’ (*Rasika*), own capacity for being pleased and his attitude, not from the character of (the hero) to be imitated nor from the work’s aiming at the production of *Rasa*. The impression of the spectator with reference to shame, jealousy, passion, and hatred from seeing one in everyday life united with his beloved (*Ramanī*).’²⁰

Dhananjaya describes about ‘*Rasasvāda*’ and its definition as-

“स्वादः काव्यार्थासंभेदात्मानन्दसमुद्भवः।
विकाशवास्तरक्षोभविक्षेपैः स चतर्विधः॥
शृङ्गारवीरवीभत्सरौद्रेसु मनसः क्रमात्
हास्यद्भुतभयोत्कर्षकरुणानां त एव हि॥
अतस्तज्जन्यता तेषामत एवावधारणाम्”²¹

‘Charm (*Svāda*) is the arising of delight to one’s self from contact with the theme of a work. It is of four kinds; these are: cheerfulness, exaltation, agitation and perturbation of mind, in the Erotic (*Śṅgāra*), Heroic (*Vīra*), Odious (*Bībhatsa*) and Furious (*Raūdra*) sentiments respectively. And these same kinds of charm are produced in the case of the Comic (*Hāsyā*), Marvellous (*Adbhūta*), Terrible (*Bhayānaka*) and Pathetic (*Karuṇa*) sentiments. For this reason (four sentiments just mentioned) arise from those (mentioned

above); for this very reason a exact determination (*Asvādhāraṇa*) of the number of *Rasas*.²²

In *Dhanañjaya*'s view 'Svāda' of the aesthetic enjoyment is a expression of that joy which is innate as the true nature of the self. *Dhanika* makes it more lucid that in the expression of joy which is innate in oneself, which comes into being as the result of the pervasion of the mind of the spectator with the foremost emotion and the determinants etc. in combination, the distinction of individuality and objectivity is annihilated, and though that experience is being universalized because of being caused by fixed *Vibhāva* etc., yet there are four kinds of stages of the heart

Thus, from all the earlier discussion we may conclude that according to *Dhanañjaya* it becomes evident that sentiments or, rather *Rasa*, is enjoyed by the spectators who are cultured and aesthetes. *Sthāyins* are transformed into *Rasa* and they are called *Rasa* when they are brought to the level of enjoyment in combination with their *Vibhāvas*, *Anubhāvas* and *Vyabhicārins*. *Rasa* is not something created from concrete objects, but it is the bliss of one's own awareness.

Classification of *Rasa*:

After discussion the theory of *Rasa* by *Dhanañjaya* has been discussed mainly taking its culmination.

On the basis of eight strong rational states, *Dhanañjaya*, in his *Rasa* chapter mentions only eight *Nāṭya-Rasas*. And he includes *Śānta* (tranquillity) as in *Kāvya* not in *Nāṭya*.

Dhanañjaya states that the eight *Rasas* (sentiments) recognised in drama are: *Śṛṅgāra* (Erotic), *Hāsya* (Comic), *Karuṇa* (Pathetic), *Raūdra* (Furious), *Vīra* (Heroic), *Bhayānaka* (Terrible), *Bībhatsa* (Odious) and *Adbhūta* (Marvellous).²³ And he includes ‘*Śānta*’ (Tranquillity) only in *Kāvya*.

It becomes evident here, that *Dhanañjaya* talks of *Rasa* in relation to drama, and in the drama he accepts only eight *Rasas*.

These *Rasas*, eight in number, prevailed up to the time of *Bharata*, *Bhāmaha* and *Daṇḍīn*. *Kālidāsa* also accepted only eight *Rasas* as becomes clear from his verse in the ‘*Vikramorvaśīyam*’. Later, up to the time of *Dhanañjaya*, *Śānta Rasa* has gained ground and so he defends it in his *Daśarūpaka* which we will see later in our discussion. Most of the later writers accepted ‘*Śānta Rasa*’ in one respect or another.

Dhanañjaya accepted eight *Rasas* in drama fixing their number to be eight because of the fourfold tendency of the heart of the spectator, namely- *Vikāsa* (unfolding), *Vistāra* (expansion), *Kṣobha* (agitation) and *Vikṣepa* (movement to and from of the mind) in the enjoyment of sentiment.²⁴

Assurance of the number also is possible because there may be only eight kinds of sentiments from four kinds of mental tendency. Thus *Dhanañjaya* and

Dhanika are more strong and convincing in their management of division into principal and subordinate *Rasas*.

We will first discuss the eight sentiments enumerated by *Dhanañjaya* and generally accepted by all and then the *Śānta Rasa*.

***Śṛṅgāra Rasa* (The Erotic Sentiment):**

Dhanañjaya mentions that among these *Rasas* '*Śṛṅgāra*' caused by the strong psychological state of love i.e. *Rati*. He states that the definition of *Śṛṅgāra Rasa* as-

“रम्यदेशकलाकालवेषभोगादिसेवनैः।
प्रमोदात्मा रतिः सैव यूनोरन्योन्यरक्तयोः।
पहस्यमाणा शृङ्गारो मधुराङ्गविवेष्टितैः॥”²⁵

In his word- Love (*Rati*) is essentially delight (manifested) in fondness for lovely places, arts, occasions, garments, pleasure and the like. That (feeling) on the part of two young people mutually enamoured, gladsome and manifested by the tender gestures, constitutes the Erotic sentiment.

In other words, to explain his definition further, in the hearts of two young persons, attached to each other, love is essentially delight through the enjoyment of pleasing, beautiful place, arts, season and dress etc. The same permanent mental state of love consisting of delight becomes *Śṛṅgāra* through the sweet and elusive mimetic changes of the limbs.

Give the examples of *Dveśa Vibhāva*, *Kalā Vibhāva*, *Kāla Vibhāva*, *Veśa Vibhāva*, *Upabhoga Vibhāva*, *Pramadatmarati Vibhāva*, *Yuvati Vibhāva*,

Yūnor Vibhāva, Anyanyānurāga Vibhāva and Madhuraṅgachestita Vibhāva
etc. are given below:

At first, *Dveśa Vibhāva-*

“स्मरसि सुतनु तस्मिन् पर्वते लक्ष्मणेन
प्रतिविहितसपर्यासुस्थयोस्तान्यहानि।
स्मरसि सरसतीरां तत्र गोदावरीं वा
स्मरसि च तदुपान्तेष्वावयोर्वर्तनानि॥”²⁶

Kalā Vibhāva-

“अङ्गैरन्तर्निहितवचनैः सूचितः सम्यगर्थः
पादन्यासैर्लयमुपगतस्तन्मयत्वं रसेषु।
शाखायोनिर्मूढुरभिनयस्तद्विकल्पानुवृत्तै-
भवि भावे नुदति विषयान् रागबन्धः स एवा॥”²⁷

Kāla Vibhāva-

“असूत सद्यः कुसुमान्यशोकः स्कन्धात्प्रभृत्येव सपल्लवानि।
पादेन नापैक्षत सुन्दरीणां सम्पर्कमाशिञ्जितनूपुरेण॥”²⁸

Veśa Vibhāva-

“अशोकनिर्भत्सितपद्मरागमाकृष्टहेमद्युतिकर्णिकारम्।
मुक्ताकलापीकृतसिन्धुवारं वसन्तपुष्पाभरणं वहन्ती॥”²⁹

Upabhoga Vibhāva-

“चक्षुर्लुप्तमषीकणं कवलितस्ताम्बुलरागोऽधरे
विश्रान्ता कबरी कपोलफलके लुप्तेव गात्रद्युतिः।
जाने सम्प्रति मानिनि प्रणयिना कैरयुपायक्रमै-
र्भन्नो मानमहातरुस्तरुणि ते चेतःस्थलीवर्धितः॥”³⁰

Promodātmārati Vibhāva-

“जगति जयिनस्ते ते भावा नवेन्दुकलादयः
प्रकृतिमधुराः सन्त्योवान्ये मनो मदयन्ति ये
मम तु यदियं याता लोके विलोचनचन्द्रिका
नयनविषयां जन्मन्येकः स एव महोत्सवः॥”³¹

Yuvati Vibhāva-

“दीर्घाक्षं शरदिन्दुकान्ति वदनं बाहू नतावंसयोः
संक्षिप्तं निविडोन्नतस्तनमुरः पार्श्वे प्रमृष्टे इवा
मध्यः पाणिमितो नितम्बि जघनं पादावशलाङ्गुली
छन्दो नर्तयितुर्यथैव मनसः स्पष्टं तथाऽस्या वपुः॥”³²

Yūnaḥ Vibhāva-

“भूयो भूयः सविधनगरीस्थया पर्यटन्तं
दृष्ट्वा दृष्ट्वा भवनवलभीतुङ्गवातायनस्था
साक्षात्कामं नवमिव रतिर्मालती माधवं यद्-
गाढोत्कण्ठालुलितललितैरङ्गकैस्ताम्यतीति॥”³³

Anyanyānurāga Vibhāva-

“यान्त्या मुहुर्वलितकन्धरमाननं त-
दावृत्तवृन्तशतपत्रनिभं वहन्त्या
दिग्धोऽमृतेन च विषेण च पक्षमलाक्ष्या
गाढं निखात इव मे हृदये कटाक्षः॥”³⁴

And last one is *Madhurāngacestita Vibhāva-*

“स्तिमितविकसितानामुल्लसद् भ्रूलतानां
मसृणमुकुलितानां प्रान्तविस्तारभाजाम्
प्रतिनयननिपाते किञ्चदाकुञ्चितानां
विविधमहमभूवं पात्रमालोकितानाम्॥”³⁵

The rhetorician says-

“ये सत्वजाः स्थायिन एव चाष्टौ त्रिंशत्त्रयो ये व्यभिचारिणश्च
एकोनपञ्चाशदमी हि भावा युक्त्या निबद्धाः परिपोषयन्ति
आलस्यमौघ्यं मरणं जगुप्सा तस्याश्रयाद्वैतविरुद्धमिष्टम्॥”³⁶

‘The eight involuntary states and the eight permanent states and the thirty-three transitory states-these forty-nine states, skilfully employed, cause it i.e. the erotic sentiment to develop; Indolence (*Ālasya*), Cruelty (*Ugratā*), Death (*Marāṇa*) and Disgust (*Jugupsā*), are each declared to be prohibited because of the unitary basis of it i.e., the ‘*Śṛṅgāra Rasa*’.³⁷

Śṛṅgāra Rasa is three fold, according to *Dhanañjaya*-

“अयोगो विप्रयोगश्च सम्भोगश्चेति स त्रिधा”³⁸

The *Śṛṅgāra Rasa* is three kinds, these are: Privation (*Ayoga*), Separation (*Viprayoga*) and Union (*Sambhoga*).

Dhanika states that the terms *Ayoga* and *Viprayoga* have been used to avoid the popular meaning of *Vipralambha*, which denotes deceiving.

Dhanañjaya defines *Ayoga* that it is the impossibility of being united on the part of two young persons with but a single thought because of their separation through dependence on others, even though a passion exists between them. It has ten stages. These stages are: *Abhilāśa*, *Chintā*, *Smṛti*, *Guṇakathā*, *Udvega*, *Pralāpa*, *Unmāda*, *Samjvara*, *Jadata* and *Marāṇa*; those are the unfortunate stages in due order.³⁹

Dhanañjaya differentiates *Viprayoga* from *Ayoga*. In *Viprayoga*, there is sundering of two persons between whom an intimacy has sprung up. He accepts its two divisions arising from resentment and absence, and the separation arising offence arises in a state of fondness.

According to *Dhanañjaya* *Viprayoga* arising from offence becomes of two kinds, arising from fondness called *Pranayamāna* and arising from jealousy called *Irṣyamāna*. The *Viprayoga* arising from jealousy belongs to women. *Dhanañjaya* hearing the beloved attached to another seeing. If it is inferred, it is of three kinds, accordingly as is deduced from words uttered in a dream, from indications of intercourse or from the advertent mention of name. This increasing resentment may be remedied by six expedients in proper succession: *Śama* (appeasement), *Bheda* (dissension), *Dāna* (gift giving), *Nati* (humility), *Upeksā* (indifference) and *Rasantaram* (diversion). *Dhanañjaya* elaborates and defines these terms. He defines separation arising from *Pravāsa* (absence). *Pravāsa* is the presence of the two at different places owing to business, confusion.

Dhanañjaya mentions the *Nāyikās* (heroines) in *Śṛṅgāra*, in separation and privation. In separation arising from fondness and *Ayoga* (privation) the heroine is *Utka* (one distressed at her lover's absence), in separation due to absence *Prositapriya* (whose beloved is away) and in separation due to resentment arising from jealousy. She is *Kalahantaritā* (one separated by a quarrel), *Vipralabdha* (one deceived) and *Khanditā* (one enraged).

Dhanañjaya comes to the discussion of *Sambhoga* i.e., love in union. In his view union is that blissful state in which the two playful lovers, in complete agreement, enjoy seeing each other, touching each other and the like. In this state of union, there occur the ten actions of women, Lila etc., according to kindness, gentleness and devotion to their lover.

Though it is found in its two states, union and separation and is depicted between two opposite sexes. In the aesthetic experience of love the consciousness counts mainly.

***Vīra Rasa* (The Heroic Sentiment):**

The *Sthāyi bhāva* of *Vīra Rasa* is *Utsāha*. *Vīra Rasa* is one of the *Rasa* in the *Daśarūpaka* and it deals with the exhibition of energy with persons of high rank. The *Vibhāvas* or determinants of *Vīra Rasa* are *Asammoha* or composure and absence of obsession, *Adhyavasāya* or perseverance, an *Nāya* or good tactics, *Vinaya* or humility, *Parakrama* or valour, *Śakti* or Power, *Pratāpa* or aggressiveness, *Prabhāva* or mighty influence and other similar things. The presentation of the *Vīra Rasa* on the stage is through the *Anubhāvas* or consequents such as *Sthairya* (firmness), *Shaurya* (heroism), *Dhairya* (patience), *Tyāga* (readiness to sacrifice), and the like.

Dhanañjaya defines *Vīra Rasa* as-

“वीरः प्रतापविनयाध्यवसायसत्त्व-
मोहावाषादनयविस्मयविक्रमाद्यैः॥
उत्साहभूः स च दयारणदानयोगात्
त्रेधा किलान्न मतिगर्वधृतिप्रहर्षाः॥”⁴⁰

That means, ‘the heroic sentiment (*Vīra*) is induced by power, good conduct, determination, courage, infatuation, cheerfulness, polity, astonishment, might, and the like, (as determinants), and is based on energy (*Utsāha*). It is of three kinds, having benevolence, fighting, or liberation. In it assurance, arrogance, contentment, and joy’.⁴¹

Example of heroic sentiment is-

“खर्वन्निविमुक्तसन्धि विकसदक्षः स्फुरत्कौस्तभं
निर्यान्नाभिसरोजकुड्मलकुटीगम्भीरसामध्वनि
पात्रावाप्तिसमुत्सुकेन बलिना सानन्दमालोकितं
पायादः क्रमवर्धमानमहिमाश्चर्यं मुरारेर्वपुः॥”⁴²

The *Sañcāri bhāvas* or the transitory states of *Vīra Rasa* in *Daśarūpaka* are *Dhṛti* (fortitude), *Mati* (intellect), *Garva* (pride), *Vega* (impetuosity), *Augrya* (ferocity), *Amarsa* (indignation), *Smṛti* (recollection), *Romañca* (horrification) and other akin features

Dhanika in his commentary, the permanent mental state of energy is relished (*svādate*) by the means of determinants like fame of one’s might, discipline etc. and consequents like sympathy, war, giving of gifts etc. and by transitory states like pride, contentment, joy, indignation and the like. This heroic sentiment results in unfolding the heart of the aesthete and causing pleasure.

***Bībhatsa Rasa* (The Odious Sentiment):**

Vībhatsa Rasa in *Daśarūpaka* deals with the odious sentiment. The *Sthāyi bhāva* of *Vībhatsa Rasa* is *Jugupṣā* or disgust. The outcome of *Vībhatsa Rasa*

is from the *Vibhāvas* or determinants such as *Ahr̥dya- apriya- aveksa* (seeing what is unwholesome or displeasing), *Anisfā- Śravana- Darśana- Parikīrtana* (hearing, seeing and discussing what is undesirable) and such similar things. Its representation on the stage is through the *Anubhāvas* such as *Sarvangahara* (squeezing up all the limbs), *Mukhanetraghur-nānā* (moving the face to and fro, rolling the eyes), *Hṛllekha* (heartache, grief anxiety), *Nisthīvana* (spiting), *Udveja* (expressing disgust) and the likes.

Dhanañjaya 's definition of *Bībhatsa Rasa* as-

“बीभत्सः कृमिपूतिगन्धिमथुप्रायैर्जुगुप्सैकभू-
रुद्वेगी रुधिरान्नकीकसवसामांसादिभिः क्षोभणः।
वैराग्याज्जघनस्तनादिषु घृणाशुद्धोऽनुभावैर्वृतो
नासावक्त्रविकूणनादिभिरिहावेगार्तिशङ्कादयः॥”⁴³

‘The odious sentiment (*Vībhatsa*) has disgust (*Jugupsā*) as its sole basis; it causes distress (*Udvegin*) chiefly by means of worms, stinking matter, and nausea; it causes horror by means of blood, entrails, bones, marrow, flesh, and the like; it causes unmixed aversion in the case of the hips, breast, and so forth because of renunciation. It is accompanied by contraction of the nose, mouth, and so on as consequents. In it (Three occur) agitation, sickness, apprehension, and the like.’⁴⁴

Example as-

“उत्कृत्योत्कृत्य कृतिं प्रथममथ पृथुच्छोथभूयांसि मांसा-
न्यंसरिफवपृष्ठपिण्डाद्यवयवसुलभान्युग्रपूतीनि जन्धवा।
आर्तः पर्यस्तनेत्रः प्रकटितदशनः प्रेतरङ्कः करङ्का-
दङ्कास्यादस्थिसंस्थं स्थपुटगतमपि क्रव्यमव्यग्रमति॥”⁴⁵

The *Vyabhicāri Bhāvas* are: *Apasmāra* (loss of memory), *Vega*, (agitation), *Moha* (delusion or loss of sense), *Vyādhi* (illness), and *Marāṇa* (death) etc. The *Sāhityadarpaṇa* states that the *Vībhatsa Rasa* arises through many things causing antipathy such as seeing what is not desirable, defects and abnormality in tastes, smells touch and sound. Its presentation on the stage should be perfectly earned out by means of shaking the head, soiling the eyes, closing the eyes, covering the nose, lending down the head and walking imperceptibly.

Dhanañjaya describes the odious sentiment and its three varieties more lucidly. In the view of *Dhanañjaya*, as also explained by *Dhanika*, the odious sentiment having disgust as its sole basis is *Udvegī*, i.e., causes distress, by means of worms, stinking matter and nausea, it is *Kṣobhana*, i.e. causes horror by means of blood, entrails, bones, marrow, flesh and the like, it is pure causing unmixed aversion in case of hips, breasts, and so forth (of women) because of renunciation. The transitory states and consequents are in line of those mentioned by *Bharata*. But the pure type of odious sentiment should not be taken as *Śānta*.

***Raudra Rasa* (The Furious Sentiment):**

Raudra Rasa is one of the important *Rasa* in *Daśarūpaka*. The *Sthāyī Bhāva* in this *Rasa* is *Kṛodha* or anger. It takes its origin in the *Rākṣasas*, *Dānavas* and very haughty human beings with a regular battle as its immediate cause. Its outcome is though the *Vibhāvas* or determinants much as *Krodha* (anger), *Dharśaṇa* (violation of modesty), *Adhikṣepa* (abuse), *Apamāna*

(insult), *Anṛtavacana* (uttering falsehoods), *Vāṅpāruṣya* (harsh words), *Droha* (animosity), *Mātsarya* (jealousy). The activities connected with *Raūdra Rasa* are beating, tearing, harassing, chopping off, breaking, piercing, striking hurling missiles, shedding blood, seizing of weapons and similar activities.

Raūdra Rasa as-

“क्रोधो मत्सरवैरिवैकृतमयैः पोषोऽस्य रौद्रोऽनुजः
क्षोभः स्वाधरदंशकम्पभूकुटिस्वेदास्यरागैर्युतः॥
शास्त्रोत्लासविकत्थनांसधारणीघातप्रतिज्ञाब्रह्मै-
त्रामर्षमदौ स्मृतिश्चपलतासूयौऽव्यवेगादयः॥”⁴⁶

‘Anger (*kṛodha*) by such as indignation and aversion to an enemy; the resulting development of it is the furious sentiment (*Raūdra Rasa*), a state of agitation accompanied by the biting one’s lip, trembling, frowning, sweating, redness of the face, by the drawing of weapons, the shoulders boastfully, striking the earth vowing, and imprisonment. In it indignation, intoxication, recollection, inconstancy, envy, cruelty, agitation, and the like.’⁴⁷

Example of *Mātsarya Vibhāva Raudra* as-

“त्वं ब्रह्मवर्चसधरो यदि वर्तमानो
यद्वा स्वजातिसमयेन धनुर्धरः स्याः ।
उग्रेण भोस्तव तपस्तपसा दहामि
पक्षान्तरस्य सदृशं परशुः करोति॥”⁴⁸

And *Vairivaikṛta Raudra* as-

“लाक्षागृहानलविषाण्णसभाप्रवेशैः
प्राणेषु वित्तनिचयेषु च नः प्रहृत्य ।
आकृष्टपाण्डवधूपरिधानकेशाः
स्वस्था भवन्तु मयि जीवति धार्तराष्ट्राः॥”⁴⁹

The presentation of *Raudra Rasa* in the dramatic performance is through the *Anubhāvas*, such as making the eyes red, perspiring profusely, knitting of the eyebrows, clapping the hands, biting of the lips, throbbing of the cheeks, hitting the palm with the fist etc. The *Vyabhicāri bhāvas* of this *Rasa* are riotous battle, energetic enthusiasm, impetuosity, wrath, restlessness, ferocity, profuse perspiration, trembling, rising of the hairs etc.

Dhanañjaya follows *Bharata* in the *Vibhāvas*, *Anubhāvas* and transitory states of *Raūdra*. According to them anger is caused by the determinants, anger and the foul acts clone by the enemy; the resulting development of anger is the furious sentiment, a state of agitation accompanied by biting one's lips, trembling, frowning, sweating, redness of the face and also by drawing of weapons, holding the shoulders boastfully, striking the earth as consequents.

Dhanika comments that in the behaviour of *Parśurāma*, *Bhīma*, *Duryodhana* etc., in the plays like '*Mahāvīracaritam*' and '*Veṅṭsamhāram*', its examples may be found.

***Hāsya Rasa* (The Comic Sentiment):**

Another important *Rasa* is *Hāsya* is an integral part of the *Daśarūpaka*. Laughter is the *Sthāyi bhāva* or the dominant emotion in *Hāsya Rasa*. The determinants or *Vibhāvas* of *Hāsya Rasa* are *Vikṛtaveśa* (unseemly dress), *Vikṛtalañkāra* (misplaced ornaments), *Dharstya* (impudence), *Laulya* (covetousness), *Kalaha* (quarrel), *Asatpracapa* (near-obscene utterance), *Vyaṅga Darśana* (displaying deformed limbs), *Doṣoda Harāṇa* (pointing out

the faults of others) and other related things. In the dramatic performance it is displayed through the *Anubhāvas* or consequents like biting the lips, throbbing of the nose and the cheek, opening the eyes wide, contracting the eyes, perspiration, colour of the face, holding the sides.

Hāsya Rasa as-

“विकृताकृतिवाग्बेषैरात्मनोऽथ परस्य वा
हासःस्यात्परिपोऽस्य हास्यस्त्रिप्रकृतिः स्मृतः॥”⁵⁰

‘Mirth (*Hāsa*) by one’s own or another’s strange action words or attire; the development of this is declared the comic sentiment (*Hāsya*), which is of three fold, origin.’⁵¹

The *Vyabhicāri bhāvas* or the transitory states of *Hāsya Rasa* are lethargy, dissimulation, drowsiness, sleeplessness, dreaming, waking up, envy and other things.

Hāsya is of two kinds, *Ātmastha* or self-based, *Parastha* or based in others. When the actor laughs to him it is called *Ātmastha* when he makes another laugh it is called *Parastha*. The display of oddly placed ornaments, unseemly behaviour, irrelevant words, faulty dress, strange movements of the limb etc. make people laugh so this rasa is called *Hāsya*.

Example of *Ātmastha Hasita* as-

“जातं मे परुषेण भस्मरजसा तत्त्वन्दनोद्भूतं
हारो वक्षसि यज्ञसूत्रमूचितं विलाष्टा जटाः कुन्तलाः।
रुद्राक्षैः सकलैः सरत्नवलयं चित्रांशुकं वल्कलं
सीतालोचनहोरि कल्पितमहो रम्यं वपुः कामिनः॥”⁵²

And *Parastha Hasita* as-

“भिक्षो मांसनिषेवणं प्रकुरूपे ? किं तेन मद्यं विना
किं ते मद्यमपि प्रियम् ? प्रियमहो वाराङ्गानाभिः सह
वेश्या द्रव्यरुचिः कुतस्तवः धनम् ? द्यूतेन चौर्येण वा
चौर्यद्यूतपरिग्रहोऽपि भवतो ? नष्टस्य काष्ठन्या गतिः ?”⁵³

This *Rasa* is most common to women characters and persons of the lower order. It has six distinct varieties which are *Smita* (gentle smile), *Hasita* (slight laughter), *Vihāsita* (open laughter), *Upahāsita* (laughter of ridicule), *Apahāsita* (obscene laughter) and *Atihāsita* (boisterous laughter). The superior types of persons, the middling ones and the base ones have respectively two of these. *Smita* and *Hasita* belong to the people of high rank; *Vihāsita* and *Upahāsita* to the ordinary people and *Apahāsita* and *Atihāsita* to the lower people.

The transitory states of *Hāsya Rasa* are: sleeping (*Nidrā*), indolence (*Ālasya*), weariness (*Srama*), weakness (*Glāni*) and stupor (*Murcā*).

***Adbhūta Rasa* (The Marvellous Sentiment):**

Adbhūta Rasa in *Daśarūpaka* is about the sentiment of wonderment surprise. The *Sthāyī bhāva* of the *Rasa* is *Vismaya* or astonishment. The outcome of *Adbhūta Rasa* is through the *Vibhāvas* such as *Divyadarśana* (seeing a heavenly being), *psitamanorathavapti* (attainment of the cherished desire), *Uttamavanadevakulabhiga- mānā* (proceeding towards excellent park, temple etc), seeing magical tricks and creations of things that can never be imagined about etc. The presentation of *Adbhūta Rasa* on the stage is through the *Anubhāvas* such as *Nayanavistāra* (gaping of the eyes), *Animesaprekṣana*

(staring with wink less eyes), *Romāñca* (horrification), *Āsrū* (tears), *Sveda* (perspiration), *Harṣa* (delight), *Sādhuvāda* (uttering words of congratulation), *Pradāna* (making gifts), *Bandhāhākāra* (senses of shouts of ha, ha), *karacaraṅgūlibhramana* (movements of hands, feet) and the like.

Dhanañjaya defines *Adbhūta* as-

“अतिलोकैः पदार्थैः स्याद्विस्मयात्मा रसोऽद्भुतः॥

कर्मास्य साधुवादाश्रवेपथुस्वेदगद्गदाः।

हृषतिगधृतिप्राया भवन्ति व्यभिचारिणः॥”⁵⁴

‘The *Adbhūta Rasa*, whose essence is astonishment (*Viṣmaya*), by supernatural things; it has as its result (Karma) exclamations of surprise, weeping, trembling, sweating, and stammering; the transitory states are generally joy, agitation, and contentment.’⁵⁵

Example as-

“दोर्दण्डान्वितचन्द्रशेखरधनुर्दण्डावभङ्गोद्धत-

ष्टङ्कारध्वनिरार्यबालचरितप्रस्तावनाडिण्डिमः।

द्राक्पर्याप्तकपालसम्पुटमिलद्ब्रह्माण्डभाण्डोदर-

भ्राम्यत्पिण्डितचण्डिमा कथमसौ नाद्यापि विश्राम्यति॥”⁵⁶

Dhanañjaya mentions that the marvellous sentiment having its essence in the permanent mental state of astonishment is caused by supernatural things as determinants; it has as its result (*Karma*) i.e. as consequents, exclamation of surprise, weeping, trembling, sweating and stammering; the transitory states in it, generally, are joy, agitation and the like.

The *Vyabhicāri bhāvas* of *Adbhūta Rasa* are shedding tears, paralysis, perspiration choking of the voice, horrification, joy, excitement, slowness, sinking down etc.

***Bhayānaka Rasa* (The Terrible Sentiment):**

Bhayānaka is one of the essential *Rasa* in the *Daśarūpaka*. As mentioned by *Dhanañjaya* the terrible sentiment i.e., *Bhayānaka Rasa* is formed of the permanent mental state of fear (*Bhaya*). The *Sthāyi Bhāva* of *Bhayānaka Rasa* is *Bhaya* or fright. The outcome of *Bhayānaka* is through the *Vibhāvas* or determinants such as *Vikṛta Rava* or terrific noise, *Urśana* sight of apparitions, *Sivoluka Trasodvega* or the panic and worried state on hearing the cries of jackals and owls, *Sunyagara* or the empty house, *Aranya Praveśa* or entering a forest, *Marāṇa* or deaths, *Svajanavadha* or the murder of own people, *Bandhana* or imprisonment, seeing or hearing about or discussing any of these things and the like. *Dhanañjaya* defines as-

“विकृतस्वरसत्त्वादेर्भयभावो भयानकः।
सर्वाङ्गवेपथुस्वेदशोषवैवर्ण्यलक्षणः॥
दैन्यसम्भ्रमसंमोहत्रासादिस्तत्सहोदरः॥”⁵⁷

‘The *Bhayānaka Rasa*, with Fear, (*Bhāya*) as its state (*bhāva*), from change of voice, loss of courage, and the like; it is characterized by the trembling of all the limbs, sweating, being parched, and fainting; its associated are: depression, agitation, distraction, fright, and the like.’⁵⁸ Example as-

“स्वगेहात्पन्थानं तत उपचितं काननमथो
गिरि तस्मात्सान्द्रदूमगहनमस्मादपि गुहाम्”

तदन्वङ्गान्यङ्गैरभिनिविशमानो न गणय-
त्यरातिः क्कालीये तव विजिययात्राचकितधीः॥”⁵⁹

The presentation of *Bhayānaka Rasa* on the stage is through the *Anubhāvas* such as- *Pravepitakarācāranā* (trembling of the hands and feet), *Nayanāchālanā* (movements of the eyes), *Pūlaka* (hairs standing on ends), *Mukha Vaivarṇya* (pallor in the face), *Svarabheda* (change of voice and tone) and the likes. The *Vyabhicāri bhāvas* are *Stambha* (paralysis), *Sveda* (perspiration), and *Gadgada* (choked Voice). *Romāñca* (horrification), *Vepathu* (trembling), *Svarabheda* (change of voice or tone), *Vaivarṇya* (lack of lustre), *Saṅkā* (suspicion), *Moha* (fainting), *Dainya* (dejection), *Āvega* (agitation), *Capala* (restlessness), *Trāsa* (fright), *Apasmara* (loss of memory), *Marāṇa* (death) etc.

In the view of *Dhanañjaya* from the hearing of furious words and seeing the furious spirits, terrible sentiment arises from the permanent state of fear and in it trembling in all limbs etc are the consequents, and depression etc. are its transitory states.

***Karuṇa Rasa* (The Pathetic Sentiment):**

Karūṇa is also significant in *Daśarūpaka*. The dominant emotion or the *Sthāyi bhāva* in *Karuṇa Rasa* is *Śoka* or sorrow. The *Vibhāvas* or determinants of *Karuṇa Rasa* are curse, distress, down fall, calamity, and separation from the near and dear ones, loss of wealth, murder, imprisonment, flight, dangerous accidents and misfortunes. Its presentation in the stage is through the following *Anubhāvas*, viz. discharge of tears, lamentation, parched throat and mouth,

pallor of the face, drooping of the limbs, gasping for breath, loss of memory and other similar things. *Dhanañjaya* defines *Karuṇa Rasa* as-

“इष्टनाशादनिष्टाप्तौ शोकात्मा करुणोऽनु तम्
निश्वासोच्छ्वासरुदितस्तम्भप्रलापितादयः॥
स्वापापरमारदैन्याधिमरणालस्यसम्भ्रमाः।
विषादजडतोन्मादचिन्ताद्या व्यभिचारिणः॥”⁶⁰

The pathetic sentiment (*Karuṇa*), with sorrow (*Śoka*) as its essence, from loss of something cherished and from attaining of something undesired. In consequence of it heaving of sighs, drawing of sighs, weeping, paralysis, lamentation, and the like; the transitory states are: sleeping, epilepsy, sadness, illness, death, indolence, anxiety, despair etc.’⁶¹

Example as-

“अयि जीवितनाथ जीवसीत्यभिधायोत्थितयो तथा पुरः।
दृष्टे पुरुषाकृति क्षितौ हरकोपानलभस्म केवलम्॥
ईत्यादिरतिप्रलापे अनिष्टावाप्तेः वन्धनाद् यथा रत्नावल्याम्”⁶²

The *Vyabhicāri bhāvas* of *Karuṇa Rasa* are dejectedness, in difference, languor, anxiety, yearning excited state, illusion, loss of sense, sadness, ailments, lethargy, sluggishness, epileptic loss of memory, fear, death, paralysis, tremor, pallor in the face, shedding of tears, loss of speech and the kindred feelings. The *Sāhityadarpaṇa* states that the *Karuṇa Rasa* takes its origin through different *Bhāvas* either at the sight of the death (or murder) of the dear one or when unpleasant words have an adverse impact. It is to be presented in the stage through sighs, lamentations, loss of sense, weeping bitterly and other similar gestures.

Śānta Rasa (The Quietistic Sentiment):

Dhanañjaya accepts only eight *Sthāyi bhāva* that some add *Śama* also but in his opinion there is no development of it in the drama. *Dhanika* elaborates the point in some detail. First he comments that the opponents of *Śānta* give many arguments and he mentions them. Some deny the existence of *Śānta* on the basis that *Bharata* has not defined it and given its *Vibhāvas* etc. Others take it to be non-existent, because they hold that the lack of knowledge (*Avidyā*) producing *Raga* and *Dveśa* is innate in man since the time he began his migration into this world and they cannot be wholly rooted out. Others include it under the odious and the heroic sentiment. They thus do not desire even *Śama*. *Dhanika* does not object to *Śānta* on the above grounds. He denies it to be a *Sthāyi bhāva* in drama only because drama is meant primarily to be presented in action. Such a presentation, however, is not possible in the case of *Śama* because it consists in termination of all activities. To remove that doubt *Dhanañjaya* states how can an impermanent state produce pleasure or be relished in the absence of identification, beginning with the discouragement (*Nirveda*). The development of that would tend to disruption of sentiment, therefore, there are declared to be eight *Sthāyi bhāva*.

Though *Dhanañjaya* does not accept *Śānta* in drama, but in their view it can be presented in poetry.

Dhanañjaya defines *Śānta* as-

“शमप्रकर्षोऽनिर्वाच्यो मुदितादेस्तदात्मता॥”⁶³

‘The *Śānta-Rasa*, which arise from happiness and the like, is to be defined as a state having that i.e., happiness as its essential nature.’⁶⁴

In their view *Śama-* or *Śānta*, at its highest pitch is not presentable. For such a state of mind is reached only at the final liberation which consists in the merging of the individual into the universal. And this state is characterised by freedom for pleasure and pain, attachment and aversion, and anxiety and desire. No linguistic presentation of it is possible. Even if somehow presented, there is no person possessed of the necessary aesthetic capability for *Śānta*. If, however, *Śānta* be identified, with the means of attaining it such as *Mudita* etc. it implies that the aesthetic experience of *Śānta* does not involve a state of mind distinct from those involved in the first four *Rasas* such as *Śṛṅgāra* etc.

Dhanañjaya takes *Nirveda* etc. in its strict sense of opposition, self-dissatisfaction and not in the sense caused by realisation of the ultimate. So, in our humble opinion *Śānta* can be presented in the drama also. And if the aesthetes can relish *Śānta* from poetry, they can also have its aesthetic experience from drama. If it is said that it cannot be enjoyed by all then other sentiments like *Raūdra* etc. cannot be equally enjoyed by all.

Dhanañjaya accepts only eight *Rasas* in *Nāṭya* having the assurance of the number because of the fourfold state of mind. First present in primary *Rasas* and then in their dependant *Rasas*. In their view the states of *Pṛiti*, *Bhakti* and the like, as well as the sentiments of *Mṛgayā*, *Akṣa* and the like are not enumerated because they are clearly included in *Harṣa* (joy), *Utsāha* (energy).

Following *Dhanañjaya*, the aesthetic experience, the awareness, consisting of the concentrated bliss is enjoyed, and *Rati*, sorrow etc. act in beautifying it. So *Rasa* is one, the feeling of perfect pleasure in which worldly limitations disappears and the aesthete is conscious only of the pleasure of bliss.