

CHAPTER-V

Rasa after Viśvanātha

‘*Rasa*,’ literary means ‘Taste’ or ‘Savour’ or ‘Relish’. It is used to indicate the soul of poetry. It signifies the peculiar experience that poetry offers to its readers. The *Rasa*, one of the oldest theories in Indian tradition. It influences the entire discussion of dramaturgy there as the very essence of good writing. It is, in fact, considered the soul of literature. The theory of *Rasa* essentially deals with the various kinds of emotions, and how they are depicted, inferred and transmitted through a work of art.

Viśvanātha is the most significant amongst the rhetorician of *Orissa*. He is the great exponent of the *Rasa* theory after *Ānandavardhana*. *Viśvanātha* is known as the modern aesthetician on the theory of *Rasa*. *Viśvanātha*’s *Sāhityadarpaṇa* is principally a work on almost all the branches of poetics including dramaturgy. It consists of ten chapters named *Pariccheda*. In the third chapter of *Sāhityadarpaṇa*, a full disquisition on *Rasas*, *Bhāvas* and other cognate topics is given. *Kāv्यarasa* as well as *Nāṭyarasa* also given in the lengthy third *Pariccheda* in *Sāhityadarpaṇa*. *Viśvanātha* followed *Abhinavagupta*, the last commentator on the *Rasa* theory of *Bharata*’s *NŚ*. *Abhinavagupta* has made this *Rasa* theory popular and significant amongst all other aspects of literary criticism. After *Abhinavagupta* the known exponent on *Rasa* theory are *Mammaṭa*, *Dhanañjaya*, *Viśvanātha*, *Jagannātha* and others. The author (*Viśvanātha*) brings into this chapter the vast material on *Rasa* with

its various forms. Before entering into a detailed discussion of what is written by *Viśvanātha* about *Rasa*, it is pertinent to examine the views of his predecessors on this topic.

Bharata must be regarded as the earliest work on the *Rasa* theory, ‘*Rasa* is the essence of poetry’. This theory has been accepted by many rhetoricians, starting from *Bharata*. *Bharata* has said in his famous work on *NŚ*, that “No composition can proceed without *Rasa*.”¹ *Abhinavagupta*, the most important thinker in Indian aesthetics, opined about this doctrine by stating that “There is no poetry without *Rasa*.”² *Bhāmaha* is the first writer to give a place to *Rasa* in *Śrāvyakāvya*. *Daṇḍīn*’s views on *Rasa* are similar to that of *Bhāmaha*. *Vāmana* states that *Rasa* is the propriety of *Kāntiguṇa*. *Rudraṭa* also gives prominence to *Rasa* in literary compositions other than dramas.

After discussing general survey of the *Rasa*, discussion is necessary regarding *Viśvanātha*’s conception on *Rasa*. *Viśvanātha* directly relates *Rasa* to the definition of poetry i.e. *Kāvya*. In his scheme, *Rasa* is the only criterion and *summum bonum* in poetic art. In maintaining such an extreme view, he betrays an unmistakable influence of the *Rasa* School on himself. Poetry is defined by him as a sentence, the soul where is *Rasa*- “वाक्यं रसात्माकं काव्यम् .”³ Again sentence has been defined as a combination of words having compatibility, expectancy and proximity-“वाक्यं स्याद् योग्यताकाङ्क्षासतियुक्तः पदोच्चयः।”⁴ *Viśvanātha* is known as the modern aesthetician on the theory of *Rasa*. In the third chapter of *Sāhityadarpaṇa*, he gives the discussion on

sentiment (*Rasa*), its relish, *Vibhāva*, *Anubhāva*, *Vyabhicāribhāva* or *Sañcāribhāva* and *Sthāyibhāva*, divisions of *Nāyaka* (hero) and *Nāyikā* (heroine), the definitions of *Śṛṅgāra Rasa* and others *Rasas* and their inter-relations.

Viśvanātha defines *Rasa* as-

“विभावेनानुभावेन व्यक्तः सञ्चारिणा तभा
रसतामेति रत्यादिः स्थायी भावः सचेतसाम्”॥⁵

It means: What is made manifest (*Vyakta*) by *Vibāhva*, i.e., the generating and exciting cause, by *Anubhāva*, i.e., the external manifestation, by *Sañcāri*, i.e., attendant feelings is called *Rasa*. Thus the permanent impressions of the sentiments of love, etc. (*Ratyādi*) attain the state of *Rasa* to the sympathetically disposed ones (*Sacetasam*).

Thus *Rasa* manifested i.e. ‘*Vyakta*’ by *Vibhāva*, *Anubhāva* and *Vyabhicāribhāva* or *Sañcāribhāva*, is transformed into a permanent state as *Dadhi* (card) from *Dugdga* (milk); after that process, and is called *Rasa*.

Viśvanātha tries to explain the *Rasa* on the basis of Vedanta Philosophy. His *Vedantic* tendency has been clearly expressed in his definition of *Rasa*. The experience of *Rasa* is characterised by the following words:

“सत्वोद्रेकादखण्डखप्रकशानन्दचिन्मयः।
वेदान्तरस्पर्शशून्यो ब्रह्मास्वादसहोदरः॥
लोकोत्तरचमत्कार-प्राणः कैश्चित् प्रमातृभिः।
स्वाकारवदभिन्नत्वेनायमास्वाद्यते रसः”॥⁶

“The *Rasa* arising from an exaltation of the quality of ‘*Sattva*’ or goodness, indivisible, self manifested made up of their joy and thought in their identity,

free from contact of aught else perceived akin to the realization of *Brahman* and having for its essence supernormal wonder (*Camatkāra*) is enjoyed by those competent in its inseparableness (as an object of knowledge) from the knowledge of itself.”(Sanskrit poetics, Part II, P.263).

With this exposition, *Viśvanātha* has gone to another extent of *Rasa* theory. This provides an explanation of how aesthetic experience is transmitted from one mind to another mind. The second person to whom it is transmitted must be a ‘*Sahṛdaya*’- ‘a person of correct literary taste.’ Here everybody cannot have the experience of *Rasa*, individuals who can have such experience, nurture the primary of *Guṇa* called *Sattva*, *Rajas* and *Tamas*. A correct literary taste is then developed, that is to say, a mind becomes *Sahṛdaya*, through this continuous nurturing and study of literature.

Rasa is a unitary and indivisible experience though brought about by diverse causes such as *Vibhāva*, *Anubhāva*, so on and so forth. It shines out by itself, and further knowledge is not needed to relish it. It is the nature of ‘*Ānanda*’ or pleasure is the mind-made. At the time of its experience, *Rasa* is absolutely devoid of blemish with any other experience or knowledge. It is almost identical with the realization of *Brahman*. The experience of *Rasa* is transcendental (*Lokottara*) in nature, and it has as its essence, ‘*Camatkāra*’- a peculiar state of wonder taking the form of a dilation of the mind. *Rasa* is enjoyed as itself, undivided, and identical with its own form. That is to say, while being experienced there is no separate cognition of *Rasa* and its

enjoyment. It is realized as a unitary whole, identical with its knowledge, and hence the whole proof of its existence is its enjoyment by the *Sahṛdaya*.

According to *Viśvanātha*, *Rasa* is realized (as declared by some *Pramātras* or relishes) by the mind, which is absolutely free of *Rajas* and *Tamas*. It is different from worldly enjoyments and is like the unending self-illuminating bliss of the Supreme Being (*Carvamānsya alaukikānandamayasya svasamvedanasiddhatvat*). It thus absorbs the mind completely and nothing else is cognized at the time of its being relished (*Vedyāntarasamparkaśūnya* and *Brahmasvādasahodara*). It is something extraordinary and an internal feeling surpassing other worldly things and is thus not different from oneself at the time of relish. It draws in the mind from outward sensual objectives (*Vahyameyasya* i.e. *Vahyavastunaḥ vimukhatapadakaḥ*); so it gives rise to *Sattva* or a serene mental condition due to studying (*Parīśīlana*) of some extraordinary *Kāvya* *vastu*.

Viśvanātha rejects the view of *Jñāpyatā* of *Rasa*. He says *Rasa* is neither *Jñāpya* nor *jnanajanyavisaya*, for its *pratīti* itself constitutes its *Satta* (existence); it cannot go without *pratīti*. It is thus *Svaprakāśa* and not *Jnanantaragrāhya*.

“नायं ज्ञाप्यः स्वसत्तायां प्रतीत्यव्यभिचारतः”⁷

Rasa is not *Kārya* even i.e. it is not the effect of *Vibhāvas* etc.

“यस्मादेष विभावादि-समूहात्मनात्मकः
तस्मान्न कार्यः”⁸

Rasa is also not *Nitya* or ever-existence,-

“नो नित्यः पूर्वसंवेदनोज्झितः।
असंवेदनकाले हि न भावो यस्य विद्यते”१

Pūrvasamvedana is Vibhāva dijñanāt Prakjñanam- knowledge before the cognizance of *Vibhāvas* etc., *Tadrahitaḥ Rasaḥ-* *Rasa* is bereft of it. So it is not *Nitya* “*Yadi raso nityaḥ syāt tada Vibhāva dijñanāt pragāpi jñayeta*”. *Rasa* again is neither *Bhavisyat* nor *Vartamāna* even.

“नापि भविष्यन् साक्षादानन्दमयस्वप्रकाशरूपत्वात्।
कार्याज्ञाप्यविलक्षणभावान्नो वर्तमानोऽपि”१०

Rasa is not a future matter (*Bhavisyat*), for during its cognizance. It appears as *Ānandamaya* and it is so whenever it arises (*Pratyakṣānandamayarupa*); *Rasa* being neither a *Kārya* (effect) or *Jñāpya* i.e. a matter of inference, it is not *Vartamāna* too; for a *Vartamāna* matter is either a *Kārya* or *Jñāpya*.

Viśvanātha says that *Rasagrahaṇa* is not a matter of *Nirvikalpajñana*. *Nirvikalpakjñana* is not its *Grahaka*, for it arises in the sympathetic mind (*Sacestas*) due to presence or contact of *Vibhāvas* etc. Though it is known to be *Paramānandamaya*, it is founded upon contact (*Saṁsarga*). *Rasagrahaṇa* cannot be a *Nirvikalpajñāna*, for *Nirvikalpana* is not due to any contact whatsoever “*Nirvikalpakam saṁsarganavagahi*”. It is not even a *Savikalpakajñāna*, as it has no connection with *Abhilāpa* or *Vācanasaṁsarga* during its relish- “*Rasagrahanasya vācanasaṁsargayoyatvabhavat nāsau savikalpasamvedya*”, and *Savikalpakajñāna* are due to “*Vācanaprayogayogyatā*.”

Na tu rasasya tathā. Being again *Svaprakāśa* and being *Jñāntaragrāhya*, *Rasa*, strictly speaking cannot be *Savikalpaka*.

Rasa is directly perceptible during relish due to *Svādana* and *Carvanavyāpāra*, it is not *Parokṣa* or beyond the ranges of senses; neither it is *Aparokṣa* or within the range of sense, for it arises only through knowledge of *Vibhāvas* etc. due to reading of *Kāvya* or seeing of a drama nor are these not comprehended within the range of senses.

“साक्षात्कारतया न च
परोक्षस्तत्प्रकाशो नापरोक्षः शब्दसम्भवात्”¹¹

‘*Rasa* being something ‘*Aśrūyapūrva*’ and ‘*Adṛstapurva*.’ *Rasa* being something different from *Laukikānanda*, it is *Alaukika*, in other words it is *Śravana* or *Darśana* in others being impossible this being its speciality. It is *Alaukika*, it is known, cognized and relished by the *Sahṛdaya* only due to *Svādana* and *Carvanavyāpāra*.

Viśvanātha adopts *Vyañjanā* for the relish of *Rasa*. He says *Rasa* is neither *Vācya* (directly known by conventional meaning of words) nor it is *Lakṣya* (to be traced or hinted by words), but a matter to be go by *Vyañjanā* (or suggestion due to *Vāsana* latent in a *Sahṛdaya* person).

This is in brief, the analysis on *Rasa* propounded by *Viśvanātha*. It becomes obvious that in his view *Rasa* is an experience which is relished.

Viśvanātha describes about the *Vibhāva*, *Anubhāva*, *Vyabhicāri* or *Sañcāribhāva* and he also gives about the classification of *Nāyaka* (hero), *Nāyikā* (heroine). Then he describes about classification of *Rasa* briefly.

***Vibhāva* (The excitant):**

Vibhāva is used for the sake of vivid knowledge. The term *Vibhāva* being derived from the casual form of the verb ‘*bhu*’- ‘to become’ preceded by the particle ‘*Vi*’ implying ‘deference’ or ‘alteration’-for by these-which we may call ‘*Vibhāva*.’

“रत्यादुद्धोधका लोके विभावाः काव्यनाट्ययोः”॥¹²

“What things in the every-day world awaken in one love or any other of the emotions is, when represented in poetry and the drama, called *Vibhāva*.”¹³

This *Vibhāva* has got two aspects, *Ālambana* (essential) and *Uddīpana* *Vibhāva* (enhancer). The substantial is such a material and indispensable ingredient as the hero, etc, for the thereupon is the arising of *Rasa* altogether dependent. The proper *Vibhāva* of each particular *Rasa* will be mentioned in the exposition of the nature of the letter.

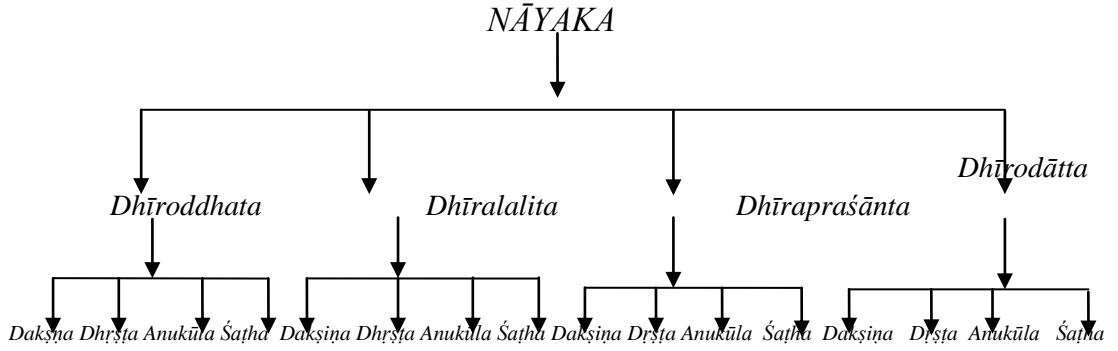
***Nāyaka*:**

Viśvanātha defines *Nāyaka* as-

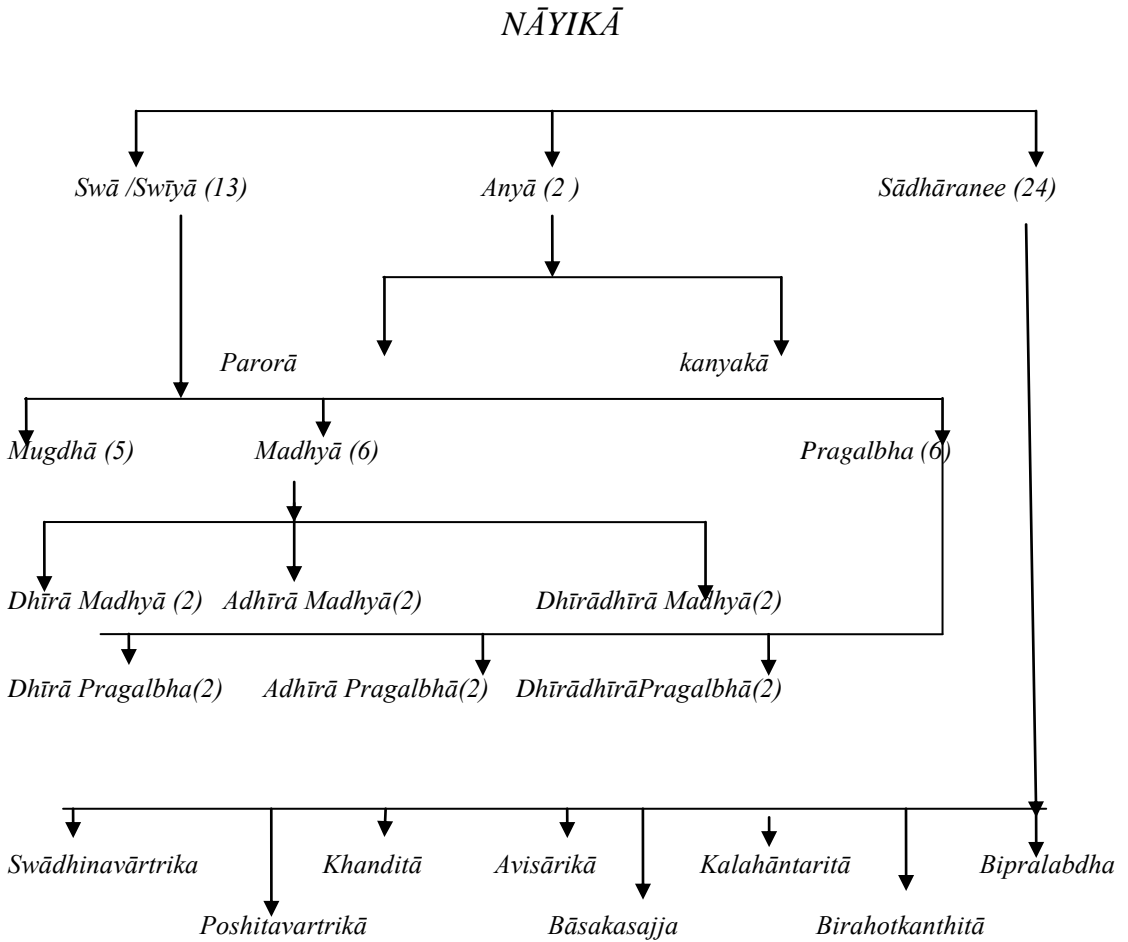
“त्यागी कृती कुलीनः सुश्रीको रूपयौवनोत्साही
दक्षो नुरक्तलोकस्तेजोवैदग्ध्यशीलनवान् नेता”॥¹⁴

That means-“Liberal, learned, from of good family, graceful, with the ardour of youth and beauty, clever, a general favourite and possessed of sprit, wit and virtue, such is the leading character.”¹⁵

The divisions of the *Nāyaka* and *Nāyikā* are mention below.



All these above varieties of *Nāyaka* are also divided into more three types viz. *Uttama*, *Madhyama* and *Adhama*. In this way, the *Nāyaka* has forty eight types (*vedās*).



These are also divided into three types, i.e. *Uttama*, *Madhyama* and *Adhama*.

In this way the heroines are 384 types.

Alamkāras of these *Nāyikās* are: In youth these *Nāyikās* have divided amongst them twenty eight (28) *Alamkāras*, arising from the quality of ‘Purity’-*Sattwa*. Of all that is best and brightest in the phenomenal world. Among these 28, three, viz. *Bhāva* (The slight personal indication of natural emotion); *Hāva* (Its stronger expression), *Hela* (The decided manifestation of feeling), are produced by bodily movement; *Śobha* (brightness), *Kānti* (loveliness), *Dīpti* (radiancy), *Mādhurya* (sweetness), *Pragalbhatā* (boldness), *Audārya* (meekness), *Dhairya* (constancy), *Līlā* (fun), *Vilāsa* (flutter of delight), *Vichchhitti* (simplicity in dress), *Vivika* (affection of indifference), *Kilakinchita* (hysterical delight), *Mottayita* (the mute involuntary expression of affection), *Kuttamita* (the affected repulse of a lover’s endearments), *Vibhrama* (fluster), *Lalita* (voluptuous gracefulness), *Mada* (arrogance), *Rikṛita* (the suppression of the sentiments of the heart through bashfulness), *Tapana* (pining), *Maugdhya* (simplicity verging on silliness), *Rikṣhepa* (distractedness), *Kutuhala* (impetuous curiosity), *Hasita* (giggling), *Chakita* (trepidation) and *Keli* (supportiveness).

***Pratināyaka* (opponent hero):**

The rhetorician says *Pratināyaka* as-

“धीरोद्धतः पापकारी व्यसनी प्रतिनायकः”¹⁷

The *Pratināyaka* of the hero is a firm, haughty, dissipated and sinful person. As is *Rāvana* in respect of *Rama*.

After having fully explained the substantial division of the excitants of poetic *Rasa*, we have to remark upon the second division of the two mentioned

under the excitants which enhance the *Rasa* which is more essentially dependent on the others.

***Uddipana Vibhāva* (The enhancing excitants):**

Viśvanātha says as-

“उदीपनविभावास्ते रसमुदीपयन्ति ये”¹⁸

The *Uddipana-Vibhāva* is those which enhance the *Rasa*.

***Anubhāva* (The ensuants):**

The rhetorician defines *Anubhāva* as-

“उद्बुद्धं कारणैः स्वैः स्वैर्वर्हिभावं प्रकायसयन्
लोके यः कार्यरूपः सोऽनुभावः काव्यनाट्ययोः”¹⁹

That mean: “which displaying an external condition occasioned by its appropriate causes, in ordinary life ranks as an effect, is reckoned, in poetry (*Kāvya*) and the drama (*Nāṭaka*), an *Anubhāva*.”²⁰

Among these *Anubhāvas*, the *Sāttvika* indications of strong feeling are defined as follows.

“विकाराःसत्त्वसंभूताः सात्त्विकाः परिकीर्तिताः।
सत्त्वं नाम स्वात्मविशामप्रकाशकारी कश्चनान्तरो धर्मः”²¹

“Those changes in a *karman* being are called *Sāttvika*. The meaning of another word ‘*Sattvika*’ are honest and spontaneous, which arise from sincerity (*Sattva*).”²²

According to *Viśvanātha*, *Sāttvika* is of eight types. These are: *Stambha* (stupefaction), *Sveda* (perspiration), *Romāñca* (horripilation), *Svarabhaṅga* (disturbance of speech), *Vepathu* (trembling), *Vaivarṇya* (change of colour), *Aśrū*(tears) and *Pralaya* (fainting). These eight types are called the involuntary

evidences of strong emotion. After that, *Viśvanātha* narrates *Vyabhicāribhāva* and its varieties in *Sāhityadarpaṇa*.

***Vyabhicāribhāva* (The Accessories):**

Viśvanātha says as-

“विशेषादाभिमुख्येन चरन्तो व्यभिचारिणः।

स्थायिन्युन्मग्ननिर्मग्नस्त्रयस्तिंशत्त्वं तद् भिदाः”²³

Mean-‘The *Vyabhicāri* are those that more especially, which are the force of the ‘*Vi*’-co-operatingly, which is here the force of the ‘*Abhi*’-go along with, whether immersed in the permanent agency.”²⁴

The *Vyabhicāribhāva* is of thirty three kinds. These are:

“निर्वेदावेगदैन्यश्रममदजडता उग्रयमोहौ विवोधः।

स्वप्नापस्मारगर्वा नरणमलसतामर्षनिद्रावहित्थाः।

उत्सुक्योन्मादशंका, स्मृतिमतिसहिता व्याधिसन्त्रसलज्जा

हर्षासूयाविषादाः सधृतिचपलता ग्लानिचिन्तावितर्कः”²⁵

Nirveda (discouragement), *Āvega* (agitation), *Dainya* (depression), *Sramaḥ* (weariness), *Madaḥ* (intoxication), *Jadata* (stupor), *Ugratā* (cruelty), *Mohaḥ* (distraction), *Vibodhaḥ* (awakening), *Svapna* (dreaming), *Apasmāra* (dementedness), *Garva* (arrogance), *Maraṇam* (death), *Ālasyam* (indolence), *Amarsaḥ* (indignation), *Nidrā* (sleep), *Avahitthā* (dissimulation), *Autsukya* (dissembling), *Unmādaḥ* (insanity), *Śaṅka* (apprehension), *Smṛti* (recollection), *Mati* (assurance), *Vyādhi* (sickness), *Santrāsa* (alarm), *Lajjā* (shame), *Harṣa* (joy), *Asūya* (envy) *Viśāda* (despair), *Dhṛti* (contentment), *Capalatā* (inconstancy). *Glāniḥ* (weakness), *Cintā* (anxiety) and *Vitarka* (debate).

After that *Viśvanātha* observes:

“शृङ्गार-वीरयोर्हासो वीर क्रोधस्तथा मतः।
शान्ते जुगुप्सा कथिता विभचारितया पुनः।
इत्याद्यन्यत्समुन्नेयं तथा भावितवुद्धिभिः”॥²⁶

“*Śṛṅgāra Rasa* is appropriate expression of *Vyabhicāri*, and *Vīra Rasa* is resentment held to be-then, again, in the *Śānta-Jugupsā* is declared to be a *Vyabhicāri*. The rest, besides this, may be inferred, for themselves, by those who can weigh their thoughts.”²⁷

***Sthāyibhāva* (The permanent condition):**

Viśvanātha defines *Sthāyibhāva* as-

“अविरुद्धा विरुद्धा वा यं तिरोधातुमक्षमाः।
आस्वादाङ्कुरकन्दो सौ भावः स्थायीति संमतः”॥²⁸

“That condition which neither those akin to it nor those opposed to it can overpower, the root of the sprout of Gestation, this is held to be the *Sthāyibhāva* or main sentiment of the composition.”²⁹

He enumerates the divisions of *Sthāyibhāva* are:

“रतिर्हासश्च शोकश्च क्रोधोत्साहौ भयं तथा।
जुगुप्सा विस्मयश्चेत्थमष्टौ प्रोक्ताः शमोऽपि च”॥³⁰

The *Sthāyibhāvas* are the permanent conditions which signify the stability which are made manifest within the heart of the men of test by the reading of *Kāvya* or dramatic performance. These *Sthāyibhāvas* belong to all human beings in varying degrees of intensity. Those conditions are enumerated by *Viśvanātha* as- *Rati* (love), *Hāsa* (mirth), *Śoka* (sorrow), *Krodha* (anger), *Utsāha* (energy), *Bhaya* (fear), *Jugupsā* (disgust) and *Vismaya* (astonishment). Thus there are eight *Sthāyibhāvas* and there is also *Śāma* (quietism).

These conditions are called *Sthāyī*, because these are ascertained, by the direct cognizance of men of test, to be not destroyed, but on the contrary just reinforced, by other conditions, among these above enumerated, occurring, whether these be akin to or opposed to that one which happens to be the main *Rasa*.³¹

Moreover, these *Sthāyībhāva*, the *Vyabhicāribhāva* and *Anubhāva* are therefore called '*Bhāva*'. Because they give occasion for the existence of (*Bhāvayanti*) the *Rasas* which depend upon the various gestures or other indications of passion on the part of the actors (*Abhinetās*).

Classification of *Rasa*:

The theory of *Rasa* has been discussed mainly taking its culmination. Even though *Viśvanātha* follows *Bharata* to develop the concept of *Rasa*, but he differs from *Bharata* in some respects. He follows *Bharata's* eight *Rasa*. His ninth *Rasa* i.e. *Śānta* is not accepted in *Drśya kāvya*. But *Viśvanātha* accepts them all the forms. *Viśvanātha* opines that *Rasa* is of nine types. These are:

“शृङ्गार-हास्यकरुणरौद्रवीरभयानकः।

बीभत्सोद्भूत ईत्यष्टौ रसाः शान्तस्तथामतः”॥³²

‘*Śṛṅgāra* (erotic), *Hāsyā* (comic), *Karuṇa* (pathetic), *Raūdra* (furious), *Vīra* (heroic), *Bhayānaka* (terrible), *Bībhatsa* (disgustful) and *Adbhūta* (marvellous) are the eight types of *Rasas*; and so it is the *Śānta* (Quietistic) to be held by some. *Viśvanātha* minutely examines the various forms and their differences. For example the difference between *Raūdra* and *Vīra* and *Dānavīra* and *Sānta*

Rasa are dealt with. They are dealt with purely in the context of psychological background.

He quotes also from *Bharata* about his observation about the tenth *Rasa* i.e. *Vātsala*. Through his contemporaries and his predecessors did not accept that yet *Viśvanātha*'s discussion shows that he has accepted it on principle. As he says '*munīndra sām̐mata rasa*,'³³ it seems that he does not accept it fully and includes it within *kārikā*, unlike *Śānta Rasa*. He includes it within *Bhāvadhvani*. So to sum up his classification of *Rasas*, it is seen that he clearly has admitted nine *Rasas*. As regards the *Vātsalya Rasa*, he excludes this from *Kārikā* and other discussions. His acceptance of *Śānta Rasa* is also not a new one, because *Bharata* has accepted it in *Śrāvya kāvyas*. *Viśvanātha* accepts it in the *Dṛśya kāvya* also. But the difference lies in the fact that *Bharata* accepts *Śānta* as the *Rasa Nirveda* as *Sthāyibhāva* which amounts to inactivity and so inauspicious for the drama to be performed on the stage. This enhances *Vairāgya*. But *Viśvanātha*'s *Śānta Rasa* has *Śama* as *Sthāyibhāva* which is auspicious and not bad to be shown in the *Dṛśya kāvya*. *Śānta* according to *Bharata* is the meditation on Brahman and method of attaining supreme knowledge. This has no *Saṅcāri bhāva*. This cannot be the *Rasa*. But *Viśvanātha* says, a man who is in the *Samādhi*, has both *Yukta* and *Viyukta* stage by which neither he leaves the *Vāsanā* or nor does he desire to be mingled with *Brahman* or not mingled with *Brahman*. A man after achieving the stage of *Savikalpaka Samādhi* or dynamic trance has *Śama* as *Sthāyibhāva*.

This *Rasa* has *Sañcāribhāva*. This can be a *Rasa* also. *Viśvanātha* thus justifies the existence of *Śānta Rasa* and differentiates it from the concept of *Bharata*.

A Brief Analysis of *Rasa* specifically accepted by *Viśvanātha Kavirāja*:

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

Śṛṅgāra Rasa is mentioned in *Sāhityadarpaṇa* as one of the important *Rasa*. The *Sthāyibhāva* is *Rati* or natural and basic sexual instinct of human beings. Of all the *Rasas*, *Śṛṅgāra* receives the most detailed and enthusiastic treatment by early rhetoricians and later writers on poetics. The rhetoricians praised it as the king or the Lord of all the *Rasas* (*Rasapati* or *Rasarāja*).

Viśvanātha defines *Śṛṅgāra* as-

“शृङ्गं हि मन्मथोद्भेदस्तदागमनहेतुकः।
उत्तमप्रकृतिप्रायो रसः शृङ्गारं इष्यते॥
परोढां वज्जयित्वा तु वेश्यां चाननुरागिनीम्
आलम्बनं नायिकाः सुर्दक्षिणाद्याश्च नायकः॥
चन्द्र-चन्दनरोलम्बरुताद्युद्दीपनं मतम्
भ्रूविक्षेपकटाक्षादिरनुभावः प्रकीर्तितः।
त्यक्त्वौष्ठमरणालस्यजुगुप्सा-व्याभिविणः।
स्थायिभावो रतिः श्यामवर्णोऽयं विष्णुदैवतः”³⁴

‘The *Śṛṅgāra*, literally a horn, which sprouts the head of a bull as a plant does from the earth-is meant the budding of love; and by the word *Śṛṅgāra* from ‘*Śṛṅgam richchhati*’, it has the horn for its cause, is meant that ‘*Rasa*’, generally most manifest in the noblest natures, which has for its condition the coming on for one devoid of that *Rasa* cannot enjoy it. In this case let the substantial in gradients be the *Nāyikās*, excluding another’s wife, and a

courtesan if not honestly enamoured and the other *Nāyakas*, the ‘impartial’ etc. The moon, sandalwood ointment, the hum of bees is held to be ‘enhancers’. Motions of the eyebrows and side glances etc. are found as its symptoms and its ‘Accessories’ may be any except ‘sternness’, ‘death’, ‘indolence’, and ‘disgust.’ Here the *Sthāyibhāva* is ‘*Rati* (love) and according to the fancy of the mythologists it is black coloured and its deity is *Viṣṇu*, who in his incarnation as the amorous *Kṛṣṇa* was remarkable for the darkness of his colour.’³⁵

The rhetoricians mentions the divisions of this *Śṛṅgāra Rasa*. One is *Vipralambha* (separation) and other is *Sambhaga Śṛṅgāra* (union).

“यत्र तु रतिः प्रकृष्टा नाभीष्टमुपैति विप्रलम्भोऽसौ।³⁶

Where excessive love does not attain the beloved object, this is *Vipralambha Śṛṅgāra*. The beloved object i.e. the *Nāyaka* or the *Nāyikā*.

Again the *Vipralambha Rasa* is of four types. These are: *Pūrvarāgātmaka* (affection arising before the parties meet), *Mānātmaka* (indignation), *Pravāsatmaka* (the being abroad) and *Karunātmaka* (the sorrow) of one who has no hope of a re-union which yet is destined to take place.

***Sambhoga Śṛṅgāra* (love in union):**

Viśvanātha defines as-

“दर्शनस्पर्शनादीनि निषेवेते विलासिनौ।

यत्रानुरक्तावन्यान्यं सम्भोगोऽयमुदाहृतः”³⁷

There is said to be ‘*Sambhoga Śṛṅgāra*’ where two lovers, mutually enamoured, are engaged in looking at one another, touching one another etc. It is meant the mutual sucking each other’s lips, kissing, etc.

This *Sambhoga Śṛṅgāra* is, by the learned, asserted to be one only, because in consequence of its many varieties of kissing, embracing etc., it would be impossible that they should be separately reckoned. Let there be the six seasons with their several persuasive to loving fondness, the moon and the sun and so too their settings, gambols in the water, rambles in groves, the morning, draughts of nectar, the night etc., anointments and adornments etc., and whatever else is pure and fair.

After *Pūrvarāga*, example of *Kumārasambhava*, *Sambhoga* as-

“कृशकं क्षेमं ममाङ्गं दृढम् तव पुनः पुष्टं शरीरं यतः।
प्रणयिनी देहस्य सम्मेलनात्, यदि ई क्षेमं कुतः पृच्छसि”॥³⁸

And so examples of the others cases may be inferred from this illustration.

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

Viśvanātha takes up *Hāsya* after *Śṛṅgāra*. Laughter is the *Sthāyibhāva* or the dominant emotion in *Hāsya Rasa*. He says about the *Hāsya Rasa* as-

“विकृताकारावाग्बेषचेष्टादेः कुहकाद् भवेत्।
हास्यो हास्य-स्थायिभावः श्वेतः प्रमथदैवतः।
विकृताकार वाक्चेष्टं यमालोक्य हसेज्जनः॥
तदत्रालम्बनं प्राहुस्तच्चेष्टोद्दीपनं मतम्।
अनुभावो क्षिसंकोच वदनस्मेरतादयः॥
निद्रालस्यावहित्थाद्या अत्र स्युर्व्यभिचारिणः॥
ज्येष्ठानां रिमतहसिते मध्यानां विहसितावहसिते वा।
नीचानामपहसितं तथातिहसितं तदेष षड् भेदाः”॥³⁹

‘According to the fancy of the mythologists, *Hāsya* is white coloured and has the attendants of Siva as its presiding deities, may arise from the fun of distorted shapes, words, dresses, gestures etc. Whatever a person laughs at,

when he beholds it distorted in respect of form, speech, this they called the ‘substantial’ element of the *Hāsya Rasa*. The gestures thereunto pertaining are held to be the ‘enhancers.’ Among its ‘ensuants’ are closing of the eyes, smiling of the countenance etc. The *Vyabhicāris* may be drowsiness, indolence, and dissembling etc.’⁴⁰

Hāsya is of two kinds, *Ātmastha* or self-based, *Parastha* or based in others. When the actor laughs to him it is called *Ātmastha* and 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*.

This *Rasa* is most common in women (to women characters) and people belonging to the lower strata of the society (persons of the lower order). It has six distinct varieties which are: *Smita* (gentle smile), *Hasita* (slight laughter), *Vihāsita* (open laughter), *Upahasita* (Laughter of ridicule), *Apahasita* (obscene laughter) and *Atihasita* (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 *Upahasita* are of the ordinary people and *Apahasita* and *Atihasita* are found in the lower strata.

Example of the *Hāsya* as-

“गुरोर्गिरः पञ्च दिनान्यधीत्य
वेदान्तशास्त्रानि दिनत्रयं च
अमी समाग्राय च तर्कवादान्
समागताः कुक्कुटमिश्रपादाः”॥⁴¹

Means, “Having for five days studied the words of the teacher *Prabhākara*, and for three whole days the Vedanta system and having sniffed a smell of the disquisition of *NŚ*, this Mr. Brain has arrived in full feather.”⁴² So, it is one type of *Hāsya*.

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

Karuṇa is another type of *Rasa*. *Viśvanātha* immediately takes up *Hāsya* after *Karuṇa Rasa* in his literary works *Sāhityadarpaṇa*. The *Sthāyibhāva* in *Karuṇa Rasa* is *Śoka* or sorrow.

Visvanatha defines *Karuṇa Rasa* as-

“इष्टनाशादनिष्टाप्लेः करुणाख्यो रसो भवेत्।
धीरैः कपोतवर्णो यं कथितो यमदैवतः॥
शोको त्र स्थायिभावः स्याच्छोच्यमालम्बनं मतम्।
तस्य दाहादिकावस्था भवेदुदीपनं पुनः॥
अनुभावा दैवनिन्दाभूपातक्रन्दितादयः।
वैवर्ण्योच्छ्वासनिःश्वासस्तम्भप्रलपनानि च॥
निर्वेदमोहापरमारव्याधिग्लानिस्मृतिश्रमाः।
विषादजडतोन्मादचिन्ताद्या व्यभिचारिणः”॥⁴³

‘*Karuṇa* arises from the advent of what is unpleasant. By the learned it is mythological spoken of as Dove coloured, while its presiding deity is the god of death. Let the ‘enhancers’ be such things as when this-the dead body of the loved one is being burnt. Its ‘ensuants’ are the cursing one’s destiny, falling on the ground, wailing etc., changes of colour, sighs and sobs, stupefaction and raving. Its (*Karuṇa*) ‘*Vyabhicārīs*’ are in difference to all worldly objects,

fainting, epilepsy, sickness, debility, reminiscences, weariness, distress, insensibility, madness, anxiety etc.’⁴⁴

Example as-

“विपने क्व जटानिवन्धनं तव चेदं क्व नोहरं वपुः।
अनयोर्घटनाविधेः स्फूटनं ननु खडगेन शिरीषकर्तनम्”॥⁴⁵

For here we have *Daśaratha* blaming destiny, he being paired with the sorrow produced by *Rama*’s having to dwell in the woods, when he was so much better qualified to adorn a place.

In the same way, examples of *Karuṇa Rasa* are found where there is separation from relatives or there is loss of wealth etc. But the full development of the *Karuṇa Rasa* is seen in the *Mahābhārata*, in the sub-chapter, entitled as ‘*Strī-parvan.*’

After that *Viśvanātha* states the difference of the real ‘*Karuṇa*’ from separation of tender sadness.

“शोकस्थायितया भिन्नो विप्रलम्भादयं रसः।
विप्रलम्भे रतिः स्थायी पुनः संभोगहेतुकः”॥⁴⁶

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

Raudra Rasa consists of *Sthāyibhāva* which is *Krodha* or anger.

Viśvanātha says *Raudra Rasa* as-

“रौद्रः क्रोधस्थायिभावो रक्तो रुद्राधिदैवतः।
आलम्बनमरिस्तत्र तत्त्वेषु हीपनं मतम्॥
मुष्टिप्रहारपातनविकृतच्छेदावदारणैश्चैव।
संग्रामसंभ्रमाद्यैरस्यो हीप्तिर्भवेत् प्रौढा॥
भ्रूविभङ्गौष्ठनिर्देशवाहुस्फोटन-तर्जनाः।

आत्मावदानकथनमायुधोत्क्षेपणानि च॥

अनुभावास्तथाक्षेपकूरसन्दर्शनादयः।

उग्रतावेगरोमाञ्च-स्वेदवेपथवो मदः।

मोहमर्षादयस्तत्रभावाः स्युर्व्यभिचारिणः”॥⁴⁷

‘According to the mythologists, red coloured and has *Rūdra* as its presiding deity. Its ‘essential excitant’ is an enemy; his behaviour is regarded as its ‘enhancer.’ *Raudra*’s liveliness may be enhanced by striking with the fist, falling, rudeness, cuttings, tearing, fights and confusions. Its ‘ensuants’ are knitting of the brows, biting of the lips, swelling of the arms, threatening gestures, telling of one’s achievements and brandishing of weapons; so also reviling and angry looks etc. Let sternness, flurry, horrification, perspiration, trembling, intoxication, delirium, impatience etc., be *Raudra Rasa*’s *Vyabhicāribhāvas*.’⁴⁸

Example as-

“कृतमनुमतमं दृष्टम वा यैरिदं गुरुपातकं

मनुजपशुभिर्निमयादैर्भवद्भिरुदायुधैः।

नरकरिपुणा सार्द्धं तेषां सभीमकिरीटिना-

मयमहमसूङ्गेदोमांसैः करोमि दिशां वलिम्”॥⁴⁹

‘By whatsoever unmannerly beats of men among you, armed as you are this heavy sin of *Droṇa*’s murder was approved, I shall make a sacrifice to all the quarters of heaven with the blood, fat and flesh of them. Though they include *Bhīma* and *Arjuna* with *Kṛṣṇa*, the foe of *Nārada*.’⁵⁰

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

Viśvanātha mentions that *Vīra Rasa* or the heroic sentiment is constitute of a supreme nature. The *Sthāyibhāva* of *Vīra Rasa* is *Utsāha* or energy. *Vīra Rasa* in one of the *Rasas* in *Sāhityadarpaṇa* and it deals with the exhibition of energy and enthusiasm of (with persons) of higher rank.

The definition of *Vīra Rasa* as-

“उत्तमप्रकृतिर्वीर उत्साहस्थायिभावकः।
महेन्द्रदैवतो हेमवर्णोयं समुदाहृतः।
आलम्बनविभावास्तु विजेतव्यादयो मताः॥
विजेतव्यादिवेष्टाद्यास्तस्योद्दीपनरूपिणः।
अनुभावास्तु तत्र स्युः सहायान्वेषणादयः॥
सञ्चारिणस्तु धृति-मति-गर्व-स्मृति-तर्क-रोमाञ्चाः।
स च दान-धर्म-युद्धैर्दयया च समन्वितश्चतुर्धा स्यात्”⁵¹

‘The ‘*Vīra*,’ which belongs to the noblest men. It is stated by the mythologists to be yellow-coloured and to have great *Indra* as its presiding deity. But its ‘essential excitants’ are held to be persons that are to be conquered etc. But its ‘ensuants’ be the seeking for allies, etc. The *Vyabhicārins* are: firmness, resolution, pride, reminiscences, reasoning and horripilation.’⁵²

Viśvanātha further states that *Vīra Rasa* is of four kinds; these are: *Dānavīra* (the heroic of liberty), *Dharmavīra* (the heroic of duty), *Yuddhavīra* (the heroic of war) and *Dayāvīra* (the heroic of benevolence). Among those, the great *Dānavīra* is for example *Parśurāma*, whose *Dāna* is spoken of as follows:

“त्यागः सप्तसमूद्रमुद्रितमहीनिर्व्याजदानावधिः”⁵³

‘His *Dāna* extended to the giving away, without any affection of the earth girdly by the seven seas.’⁵⁴ Another great *Dharmavīra*-for example *Yudhiṣṭhira*, who speaks as -

“राज्यं च वसु देहश्च भार्याभ्रातृसुताश्च ये।
यच्च लोके ममायत्तं तद्दुर्माय सदोद्यतम्॥”⁵⁵

‘My kingdom, wealth, body and those who are my wife, brothers, children, and whatever in this world I am possessed of all this is ever ready to be sacrificed to my duty.’⁵⁶

Yuddhavīra. For example the illustrious *Rāmachandra*, whose ambassador, *Aṅgada*, the son of *Bāli*, thus speaks as-

“भो लङ्केश्वर! दीयतां जनकजा, रामः स्वयं याचते
को यं ते मतिविभ्रमः स्मर नयं नाद्यापि किञ्चिद् कृतम्।
नैवं चेद् स्वरदूषणत्रिशिरसां कन्ठासृजा पङ्क्तिः
पत्नी नैष सहिष्यते मम धनुर्ज्यावन्धवन्धूकृतः”॥⁵⁷

And fourth is *Dayāvīra*, for example *Jīmutavāhana*, who outshining Prometheus. Thus addresses a hungry vulture which has stopped eating him.

शिरामुखैः स्यन्दत एव रक्त-
मद्यापि देहे मम मांसमस्ति।
तृप्तिं न पश्यामि तवापि तावत्
किं भक्षणात्त्वं विरतो गरुत्मन्!॥⁵⁸

In case of these also, the appropriate conditions etc. may be inferred by the reader for himself, as in the previous examples, where they are stated with sufficient fullness.

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

Bhayānaka Rasa or the terrible sentiment is formed of the *Sthāyibhāva* of *Bhaya* or fear.

Viśvanātha defines *Bhayānaka Rasa* as-

“भयानको भयस्थायिभावः कालाधिदैवतः।
स्त्रीनीचप्रकृतिः कृष्णो मतस्तत्त्वविशारदैः॥
यस्मादुत्पद्यते भीतिस्तदत्रालम्बनं मतम्।
चेष्टा घोरतरास्तस्य भवेदुद्दीपनं पुनः॥
अनुभावो त्र वैवर्ण्य-गद्गदस्वरभाषणम्।
प्रलयस्वेदरोमाञ्चकम्पदिक्-प्रेक्षाणादयः॥
जुगुप्सावेगसंमोहसंत्रासग्लानिदीनताः।

शङ्कापरस्मारसम्भ्रान्तिमृत्युव्याद्या व्यभिचारिणः”⁵⁹

‘The *Bhayānaka Rasa*’s presiding deity is *Samaya* (time). It belongs to women and men persons. *Bhayānaka* is regarded under a mystical aspect by the learned as being black-coloured. In this case that is regarded as the ‘essential excitants’ by which the fear produced. Again, let the ‘enhancers’ be its fierce gestures. The ‘enchants,’ in this case are changes of colour and speaking with a stammering tone, fainting, perspiration, horrification, trembling, looking in every direction etc. *Vyabhicārins* are: aversion, agitation, bewilderment, terror, debility, prostration, doubt, epilepsy, confusion, death etc.’⁶⁰

Example:

‘The eunuchs fled, having abandoned shame, because of their not being reckoned among men; the dwarf, in terror, ensconces himself within the loose and wide trousers of the chamberlain; the mountaineers, the guardians of the

bounds, acted in a style accordant with their name; while the hump-back, fearing that they may be seen by the monkey who has occasioned all this alarm, cowering down, slink quietly off.⁶¹

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

According to *Viśvanātha*, the *Vībhatsa Rasa* consists of the durable psychological state of *Jugupsā* or disgust. He describes about the *Bībhatsa Rasa* as-

“जुगुप्सास्थायिभावस्तु बीभत्सः कथ्यते रसः।
नीलवर्णो महाकालदैवतोयमुदाहृतः॥
दुर्गन्धमांसरुधिरमेदांस्यालम्बनं मतम्।
निष्ठीवनास्यवलननेत्रसंकोचनादयः।
अनुभावास्तत्र मतास्तथा स्युर्व्याभिचारिणः।
मोहो परस्मार आवेगो व्याधिश्च मरणादयः”॥⁶²

‘*Bībhatsa Rasa* is alleged by the mythologists to be blue-coloured and *Mahākāla* as its presiding deity. Stinking flesh and fibre and fat, are regarded as its ‘substantial excitant’. In the same, the presence of worms etc. is instanced as the ‘enhancers.’ Spitting, averting of the face, closing of the eyes, etc., are regarded as ‘ensuants’ in this care; and in like manner. *Vyabhicāriṇs* are bewilderment, epilepsy, agitation, sickness, death, etc.’⁶³

Example as-

उत्कृत्योत्कृत्य कृतिं प्रथममथ पृथुच्छोथभूयांसि मांसा-
न्यांसिफवपृष्टपिण्डाद्यवयवसिलभान्युग्रपूतीनि जग्ध्वा।
आर्तः पर्यस्तनेत्रः प्रकटितदशनः प्रेतरङ्ककरङ्का-
दङ्कस्थादस्थिसंस्थं स्थपुटगतमपि क्रव्यमध्यग्रमति॥⁶⁴

‘Having first torn and stripped off the skin, then having devoured the swollen an violently stinking lumps of flesh that were ready to be got from such parts of the mass as the shoulders, buttocks and back, casting his eyes within the skeleton and with his teeth displayed, the beggarly ghost is eating at his ease, from the skeleton placed in his lap, what flesh remains upon the bones or is to be found at the joints.’⁶⁵

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

Adbhūta Rasa in Sāhityadarpaṇa is about the sentiment of surprise.

The *Sthāyibhāva* of the *Adbhūta Rasa* is *Vismaya* or astonishment.

Viśvanātha defines *Adbhūta Rasa* as-

“अद्भुतो विस्मयस्थायिभावो गन्धर्वदैवतः।
पीतवर्णो वस्तु लोकातिगमालम्बनं मतम्।
गुणानां तस्य महिमा भवेदुद्दीपनं पुनः।
स्तम्भः स्वेदो थ रोमाञ्चगद्गदस्वरसंभ्रमाः॥
तथानेत्रविकाशाद्या अनुभावाः प्रकीर्तिताः।
वितर्कविगसंभ्रान्तिहर्षाद्या व्यभिवारिणः”⁶⁶

‘*Adbhūta Rasa*’s presiding deity is *Gandharva*. It is alleged by the mythologists to be gold-coloured. Its ‘ess—ex’ is held to be any supernatural thing. Then again let the greatness of the qualities of that supernatural thing is the ‘enhancers’ of the *Rasa*. Stupefaction, perspiration, horrification, stammering speech, agitation and so too wide opening of the eyes, and the like, are said to be its ‘ensuants.’ *Vyabhicārins* are: debate, flurry, confusion, joy, etc.’⁶⁷

Example as-

“दोर्दण्डाञ्चितचन्द्रशेखरधनुण्डावभङ्गोद्यत-

षट्कारध्वनिरार्यवालचरितप्रस्तावनाडिण्डिमः॥

द्रावपर्यस्तकपालसंपुटमिलद्रुव्वाण्डोदर-

भ्रम्यत्पिण्डितचण्डिमा कथमहो नाद्यापि विश्राम्यति”॥⁶⁸

‘The sound of the clang raised by the breaking of the bow-staff of the moon-crested Siva, which (Bow) had got into his (Rama’s) arms, as a drum for proclaiming the boy-play of my elder brother-reverberating with its force condensed in the belly of the receptacle of Brahma’s egg pour universe, the halves of which, violently shaken, have collapsed as a box so that the sound cannot get out, -ha!-how!-does it not even yet subside?.’⁶⁹

***Śānta Rasa* (The Quietistics Sentiment):**

Viśvanātha describes *Śānta Rasa*. According to him, it is interesting only in the *Kāvya*s (Poetries) but not *Nāṭaka* (Dramas). It has earlier been stated that *Śānta Rasa* cannot be expressed by representation on stage. *Śānta* is a state of the mind beyond *Sukha*, *Duhkhka*, *Chintā*, *Rāga* and *Dveśa*. Its *Prakarana* (essence-*Rasa*) defies all those descriptions.

Viśvanātha defines *Śānta Rasa* as-

“शान्तः शमस्थायिभाव उत्तमप्रकृतिर्मतः।

कुन्देन्दुसुन्दरच्छायः श्रीनारायणदैवतः॥

अनित्यत्वादिनाशेषवस्तुनिःसारता तु षा

परमात्मस्वरूपं वा तस्यालम्बनमिष्यते॥

पुण्याश्रमहरिक्षेत्रतीर्थरम्यवनादयः।

महापुरुषसङ्गाद्यास्तस्योद्दीपनरूपिणः॥

रोमाञ्चाद्याश्चानुभावास्तथा सुर्व्यभिचारिणः।

निर्वेदहर्षस्मरणमतिभूतदयादयः”॥⁷⁰

‘The *Śānta* is esteemed the mood of the very best of men. Its beauty is fair as Jessamine and as the moon, and the adorable *Nārāyaṇa* is its presiding deity. Its ‘essential excitant’ is the emptiness or else it is the form of the Supreme spirit, i.e. God the only entity in the opinion of the quietist. Its ‘enhancers’ consists of holy hermitage, sacred places, places of pilgrimage, pleasant groves and the like, the society of great men, etc. And let its ‘ensuants’ be horipollation, etc., and in like manner let its ‘*Vyabhicārins*’ be self-disparagement, joy, remembrance, resolve, kindness towards all being, etc.’⁷¹

Example as-

“रथ्यान्तश्चरतस्तथा धृतजरत्कन्थालवस्याध्वनैः
सत्रासं च सकौतुकं च सदयं दृष्टस्य तैर्नागरैः।
निर्व्याजीकृतवित्सुधारसमुदा निद्रायमाणस्य मे-
निःशङ्क करटः कदा करपुटीभिक्षां विलुन्ठिष्यति”॥⁷²

‘When will the crow fearlessly carry away the food placed as alms in my joined hands, as I move along the high way, wearing rags of a worm-out patched garment, looked at by the citizens in the road with fear, with curiosity, and with pity, sleeping in the unfeigned bliss of relishing the nectar of spirituality.’⁷³

The fullness of this *Rasa* (*Śānta*) is seen in the *Mahābhārata*. In the heroic-in-mercy and the like, such, for example, as *Jīmuta Vāhana*, find an extinction of egotism, inasmuch as in the middle of the drama *Nāgānanda*, whereof he is the hero, his love for *Malayavatī* and, in the end, his acquiring the sole monarchy of the *Vidyādhara*s are observed. The *Śānta*, however, consisting only in the extinction of egotism in every way, is not to be included

therein. Hence, in the *Nāgānanda* the *Śānta*'s being the principal *Rasa* is confuted.

But, someone may ask:

“न यत्रदुःखं न सुखं न विन्ता, न द्वेषरागौ न च काचिदिच्छा।
रसः स शान्तः कथितो मुनीन्द्रैः सर्वेषु भावेषु समप्रमाणः॥”⁷⁴

After that, *Viśvanātha* states the incongruity among the *Rasas*:

The first is opposed to *Karuṇa*, *Bībhatsa*, *Raudra*, *Vīra* and *Bhayānaka*; the *Hāsya* is opposed to *Bhaya* and *Kuruṇa*. The *Karuṇa* is inconsistent with *Hāsya* and *Śṛṅgāra*; the *Raudra*, with the *Hāsya*, the *Śṛṅgāra* and the *Bhaya*; the *Vīra* with the *Bhaya* and the *Śānta*; the *Bhaya* with the *Śṛṅgāra*, the *Vīra*, the *Raūdra*, the *Hāsya* and the *Śānta*; the *Śānta*, with the *Vīra*, the *Śṛṅgāra*, the *Raūdra*, the *Hāsya* and the *Bhaya*; and the Disgustful is incongruous with the *Śṛṅgāra*.

Viśvanātha said that-

रसभाव्यौ तदाभासौ भावस्य प्रशमोदयो।
सन्धिः श्वलता वेति सर्वोऽपि रसनाद् रसाः॥⁷⁵

‘*Rasa* and incomplete *Rasa*, their ‘semblances,’ the ‘quelling’ and the excitement of a *Rasa* and the ‘conjunction’ and ‘commixture’ of *Rasas*-even all these may be considered as *Rasas* from their being tasted.’⁷⁶

Viśvanātha says-

भावस्य शान्तावुदये सन्धिमिश्रतयोः क्रमात्।
भावस्य शान्तिरुदयः सन्धिः श्वलता मता॥⁷⁷

‘By the ‘quelling’ the ‘excitement’, the ‘conjunction’ and the ‘commixture’ of sentiments are meant, respectively the cessation, the coming forth, the co-existence and the confusion of *Rasas*.’⁷⁸

The author of the *Sāhityadarpaṇa* accordingly aims, as he himself, to say again the ‘*Rasa theory*’ in more concise and systematic form. He not only professes great reputation for the rules of *Bharata*, but actually cleaves for the most part to the terminology and definitions attributed to the admired sage. *Viśvanātha* has fairly different classifications of *Rasa* and deals in the *Dṛiśya Kāvya* and *Kāvya* also. The excellence of *Viśvanātha*’s presentation and its suitable form gave the *Sāhityadarpaṇa* an importance that it has retained to the present day.