

The Doctrine of Rasa

The term *rasa* is related to the sentiments, that is, aroused in the minds. The sentiments may be *sringara* (erotic), *veera* (heroic), *karuna* (pathos) and likewise. The meaning of the term is easily conceivable. But it is very difficult to express the notion properly in western critical terminology. In western concept it is something close to aesthetic pleasure.

The first seed of the theory of *rasa* sprung with “*Ma nisad pratisthang twam agamah swaswatih samah yat krauncha mithunath ek awadhih kama mohitam*”. This melodious *sloka* by Valmiki was an “involuntary emanation of measured poetry”. *Rasa* has its existence in the *Vedas* and *Upanishad* but with a different meaning. In the *Rigveda*, *Rasa* means *somarasa* or the juice of some plant. It also denotes water, milk and flavour in the earlier *Mandalas*. In *Atharvaveda* it is the sap of grain. During the *Upanisadic* period *rasa* meant essence, meaning par excellence. Some critics combine both the senses of *rasa* – essence and highest taste or experience accompanied with joy to explain the meaning of *rasa*. That means *rasa* is synonymous to that perennial bliss which a sage enjoys when he attains self-luminous consciousness. In more simpler words *rasa* is the similar feeling of joy that is aroused in the meditating sage. A. Sankaran explains how these two feelings are similar:

“*Rasa* to mean the perfect joy that the sage experiences when he perceives intuitively the Highest Truth in his meditation, and applied it to that ‘aesthetic pleasure’ which the cultured spectator with a responsive heart enjoys, when he loses himself completely in the characters, situations and incidents of a play represented by highly talented actors”.

Rasa is the total transference of the personal emotions of the spectator to the emotions created by art. Thus, the earliest traces of *rasa* shift from *soma rasa*, the Aryan’s drink to the Brahman, the yogi’s communion with the metaphysical absolute. Kosala, Sandilya, Vatsya and many other scholars gave their own meaning of *rasa*. But Bharata is the earliest propounder of the *Rasa* school. For Bharata the aesthetic principle of a work of art was nothing beyond *Rasa*- “*na hi rasadrte kascidarthat pravartte* (No meaning proceeds from speech without any kind of sentiment). When asked for the meaning of *rasa* he described *rasa* as, “that which is relished is *rasa*”. *Rasa* maintains a perfect harmony between the performers and

the spectators. It is not simply the physical or metaphysical sense of the term that matter. *Rasa* is the depth of delightful experience springing out of a work of art. The followers of the *rasa*-school call *rasa* as the *atma* (soul) of poetry. It is only with **Bharata's *Natyasastra*** that the doctrine of *rasa* first emerged in its systematic shape. The aphorism by Bharata, "*Vibhavanubhava Vyabhichariyan Samyogat Rasanishpatti h*" conveys that *Rasa* is relished when a permanent mood or *sthayibhava* is brought to a relishable condition through the three elements viz. the ***Vibhava***, the ***Anubhava*** and the ***Vyabhicharibhava***. According to him "no meaning can proceed (from speech) without (any kind of) *rasa* (i.e., sentiment)".

Sthayibhava is the permanent mood or the durable psychological state. In Bharata's definition of *rasa* the word "*sthayi*" does not occur. But the doctrine of *rasa* demands its explanation. In the opinion of Bharata the *sthayibhava* is like the king and the other *bhavas* are like its subjects. The *sthayibhava* is "the permanent or dominant mood, which are made manifest within the heart of the men of taste by the reading of *kavya* or the witnessing of a dramatic performance". *Sthayibhava* always retains a dominant position when compared with other *bhavas*. It exists permanently in our mind in the form of latent impressions and are derived from actual experiences that are stored in our consciousness. Bharata has identified eight *Sthayibhavas*. They are: (i) Love (*rati*), (ii) gaiety (*hasya*), (iii) sorrow (*soka*), (iv) anger (*krodha*), (v) energy (*utsaha*), (vi) fear (*bhaya*), (vii) disgust (*jugupsa*) and (viii) astonishment (*vismaya*). There is a **ninth** *sthayibhava* recognized by Anandavardhana and Avinavagupta as **passiveness (nirveda)**. The nine *sthayibhavas* are connected respectively with the nine sentiments (*rasas*), namely, ***Sringara, Hasya, Karuna, Raudra, Veera, Bhayanaka, Bibhatsa, Adbhuta and Santa***. *Samyoga* means connection with the *sthayibhava*. "Vibhavas are certain causes or main spring of emotions like love, pathos etc. They are heroes and the excitants of love etc, like the spring season, pleasure garden, fragrance, moonlight etc" (Sankaran 15). It is the determinant that determines which sentiment is to be aroused in the spectator. The synonyms of "*vibhava*" can be *karana, nimitta* and *hetu*. It is called *vibhava* (determinant) because words, gestures and representation of the *sattva* are *vibhavyte* (determined) by it. *Vibhavas* are recognized as having two aspects – (i) *Alambana* (dependent) *Vibhava*, (ii) *Uddipana* (excitant) *vibhava*. *Alambana vibhava* is the person or the object responsible for the arousal of emotion. They are the supporting objects that ignite the *sthayibhava*. Without the presence of *alambana vibhava* the *sthayibhava*, though present in latent form, cannot confine itself on a particular object. The *uddipana vibhava* is the environment that stimulates the emotions. For example, When Dushyanta falls in love with Shakuntala at first sight in the hermitage of Kanva, the pleasant and beautiful groves of the hermitage

of Kanva is the *uddipana vibhava*. The *alambana vibhava* here is none other than Shakuntala. *Anubhava* is the external manifestation of the provocation of the *sthayibhava*. It is an indicator of the *bhava* and communicates the emotion felt by the characters. What is experienced by the characters of the play are made to felt and experienced (*anubhavayati*) by the spectator. The actors use various physical gesticulations to do so. *Anubhavas* too are of two types- (i) voluntary, (ii) involuntary. The moments like that of the eyes and the eyebrows are produced by effort. Hence they are the voluntary expressions of the permanent emotions. The voluntary changes, otherwise known as *anubhavas*, are done for proper communication with others. Involuntary changes are considered to be *sattvikabhavas*. These are the permanent moods that are excited automatically. These are again of two types – internal and external. Bharata has identified eight *sattvikabhavas*. They are – paralysis, perspiration, horripilation, change of voice, tremblings, change of colour, weeping and fainting. “*Vyabhicharibhavas* are transitory or evanescent emotions that tend only to develop the main sentiment, such as anxiety, anger” etc. In the word *vyabhichariah*, “*vi*” and “*abhi*” are prefixes of the root “*chara*” that means “to go”, “to move”. Thus, *vyabhichariah* means those that move in relation to sentiments towards different kinds of objects. The *vyabhicharibhava* does not have an independent status. It is the strengthening aspect of *sthayibhava*. The *vibhava*, *anubhava* and *vyabhicharibhava* blend harmoniously to arouse in the audience the thrilling climax of emotion which is called *rasa*. Sadhu Ram rightly says that “the object of all kinds of *Kavyas* is to give aesthetic pleasure, technically called *Rasa*, which is brought about by *Vibhavas* or the causes of emotions, and *Anubhavas* or the external signs or effects of emotions”. We thus see that Bharata has referred to three kinds of psychological states – durable psychological state, complementary psychological state and *sattvika* state. In total these psychological states are of forty nine types – eight durable psychological state, thirty three complementary psychological state and eight *sattvika* states. The example from Kalidasa’s play *Shakuntala* explains how *rasa* is relished:

“Skilled actors represent Dusyanta and Sakuntala. They first meet in the pleasant, beautiful groves of the hermitage (Vibhava). Each, struck with the rapturous beauty of the other, casts eager, longing looks. At forced parting Sakuntala finds an excuse to steal a glance at her lover (Anubhava). In their extreme diffidence and anxiety they pine away one for the other (Vyabhicharibhava). Happily Sakuntala’s mate helps her in declaring her love through a letter. Dusyanta hastens to present himself and there is union of the lovers. When all these are represented aided by poetry, music and other histrionic devices, – which Bharata calls *Natyadharmi* – the deepseated instinctive impression of love (Sthayibhava) is kindled in the mind of the

audience and developed to that climax, when through complete imaginative sympathy with the situation, the audience forgets all differences of person, time and place, and this climax of emotion reveals itself in a sort of blissful consciousness. This bliss is *Rasa*. The scene of Shakuntala and Dushyanta falling in love shows how the *vibhava*, *anubhava*, *vyabhicharibhava* combine to arouse the *sthayibhava* in the audience and finally producing *rasa*.”

Although Bharata has explained his *rasasutra* clearly, the central terms *samyoga* and *nispatti* have proved to be ambiguous for the commentators. Every commentator has his own way of interpretation. Hence the varied theories on *rasa*. Bhatta Lollata suggested the theory of *utpatti-vada*, Sankuka came with *anumiti-vada*, Bhatta Nayaka with *bhaktivada* and Abhinavagupta with *abhivyakti-vada*. After experiencing various stages of development *rasa* in the work of Visvanatha was finally established as the „soul“ of poetry. At first the doctrine of *rasa* was restricted to the various aspects of drama. It was only accepted into the realm of Sanskrit poetics only after the elaboration of the theory of *rasa* by Anandavardhana and Abhinavagupta. A brief study of the major exponents of the *rasa* school would enable a better understanding of the doctrine of *rasa*.

Bhatta Lollata, a commentator of the eighth and ninth centuries is among the earliest of Bharata's commentators. He concluded that *sthayibhava* which is first generated by the *vibhavas*, manifested by the *anubhavas* and intensified by *vyabhicharibhavas* finally becomes *rasa*. *Rasa* according to him is ingrained in the actor, i.e. in his form, dress and action, there by delighting the spectator. By actor he specifically meant the hero. ***Rasa* creeps in the same way in Kalidasa's Shakuntala: The hero Dushyanta falls in love with Shakuntala. The Dramatist describes this using appropriate words. The spectator ascribes to the actor. On account of the actor's clever acting, the spectator develops the same mental attitude that belonged to Dushyanta and the spectators apprehension of imputed love in the actor brings to him delight. Thus, *rasa* is relished.** The actor imitates the original character through *anusamdhi* or *anusamdhana*, which is the process of awareness, recollection and reflection. Thus, the *sthayibhava* of the

original character is superimposed on the other actor and this superimposition gives pleasure to the spectator. The pleasure is because he is made to believe that the actor is no one but the original character itself.

Sri Sankuka the next commentator of Bharata 's *rasasutra*, probably belongs to the ninth century. He saw *rasa* as a process of logical inference. His theory of *rasa* is known as the theory of inference or *Anumana*. It is the theory of *Anumitivadha*. The spectator enjoys *rasa* when he infers the mood of the original character in the actor. It is like the picture of a horse. This is not a real one but it cannot be said that it is not a horse. The actor through his skillful representation appears as the original character. Like the picture of the horse, when an actor is performing on the stage it is known that the actor is not the original character, but the fact cannot be denied that the actor is not altogether different from the original character. With the union of the real (original character) and the unreal (actor) the spectator cannot recognize their distinction. *Rasa* here is undoubtedly spoken in relation to the sentiments aroused in the spectators. But this arousal of *rasa* is due to clever imitation. This inferred mood is certainly different from the ordinary perceptions, as it has its own distinct charm and beauty. In spite of its limitations Sankaran's theory contributed positively to the theory of *rasa*. When compared with Bhatta Lollata, Sankaran recognized the more active participation of the spectator in the process of *rasa* realization. He for the first time gave a philosophical interpretation to the theory of *Rasa*. Anandavardhana suggested the "theory of suggestion". According to him *rasa* cannot be stated directly in poetry (*kavya*). It is suggested by the *vibhavas* etc. So, *rasa* is conveyed through suggestion, i.e. *rasa abhivyajyate*. Bhattanayaka of the ninth century A.D. refused all the theories of *rasa*. He explained his theory by pointing out that a work of art has three functions, namely *abhidha*, *bhavakatva* and *bhojakatva*. *Abhidha* presents the meaning of the poetry in the form of a description of the *vibhava* etc. *Bhavakatva* is supposed to have derived from Bharata's definition of *bhava*. It is the power that generalizes *vibhavas*, *sthayibhavas* etc. Here the specific properties of the *vibhavas* etc. are not sensed. It is their general character

that is experienced. It is through this process of generalization (*sadharanikarana*) that Rama in a drama does not appear as a lover of Sita and Sita as the beloved of Rama but they appear as common lovers with their common pursuit of love. This takes the spectators away from his thought of mundane preoccupations. *Bhojakatva* brings the elements of *sattva* into predominance by throwing the *rajas* and *tamas* in to the background. The preponderance of the *sattva* elements produces illumination and a state of perfect rest of the self within itself. That state is characterized by the absence of all conscious physical, psychological and volitional activities and so by freedom from all attachment to and aversion from all that can enter into consciousness. The state of aesthetic experience is known as the state of perfect bliss and it is a kin to the mystic realization of *Brahman*.

Rasa thus resides in the *sthayibhava* or the permanent mood which is experienced in a generalized form in poetry and drama. It is enjoyed by one's own blissful consciousness which is very close to the philosophic meditation of *Brahman*. Bhattanayaka interprets the term *samyoga* as the cognition of things in a generalized form and *nispatti* as the enjoyment (*bhukti*) of the *sthayibhava* as *rasa*. Hence his theory is known as *bhuktivada*. It means a significant contribution to the theory of aesthetic realization. It is Bhattanayaka who was the first to consider aesthetic realization as a mental process, a subjective experience of a refined reader or spectator. In his theory we see a transition from objective to subjective view of aesthetic experience and the *rasa* realization has been explained in terms of an inward experience.

Abhinavagupta, a major critic of the tenth century A.D. revised the meaning of *rasa* as the meaning (*artha*) of *kavya*. This meaning is strength by Bharata's explanation of the term *bhava* as "*kavya rhan bhavayanti bhavah*". According to Bharata these *bhavas*, *sthayibhava*, *anubhava* etc. combine to form *rasa*. So, one of the meanings of *kavya* is *rasa*. His two important works *Abhinavabharati* and *Dhvanyaloka Locana* challenges the views of Bhattanayaka in two different stages and offers a new solution to the problem of aesthetic experience. This great

exponent of Kashmirian Saivism propounded the theories of *rasa* and *dhwani* so convincingly that he is considered to be one of the greatest authorities in poetics and dramaturgy. Explaining Bharata's theory of *rasa* Abhinavagupta has pointed out that *rasa* is suggested by the union of the *sthayibhava* with the *vibhavas* etc. through the relation of the suggested (*vyanjya*) and the suggestor (*vyanjaka*). *Sthayibhava* he says is lying deep in the hearts of the spectators as latent impressions. When a piece of art is experienced this *sthayibhava* is suggested by the depicted *vibhavas* etc. which are generalized in their mind and soon stripped of their peculiar conditions of time and space with the help of the suggestive power of word and sense and their skilful representations in drama. Similarly, *sthayibhava* is universalized and generalized giving rise to an uninterrupted, ceaseless enjoyment, bereft of all feeling of satiety, which is *rasa*. Like a beverage containing black pepper, candy-sugar, camphor and ingredients entirely different, *rasa* too gives a unique taste that is altogether different from its ingredients. According to him there is no other sensation that could stop this aesthetic experience. This *rasa*-realisation is called *vitavighna pratiti*. Since Abhinavagupta explains the word *nispatti* used by Bharata in his *rasa-sutra*, as *abhivyakti*, his theory of *rasa* is known as *abhivyaktivada*. *Abhivyakti* means *pratiti* or perception of *rasa* through the power of suggestion whose ultimate result is an extraordinary state of relish. This state of relish is a divine bliss that is nowhere near the general experiences of pleasure or pain. At this moment we are so completely lost in it. All pain is forgotten. If there is any pain, it is a pleasurable pain. Abhinavagupta has pointed out seven obstacles (*vighnas*) during *rasa* realization. They are:

- (1) The spectators incapacity for *rasa* realization**
- (2) The lack of the proper aesthetic or psychic distance between the dramatic situation and the spectator.**
- (3) The spectator's over-absorption in his own personal likes and dislikes.**
- (4) The lack of the proper means of apprehension.**

(5) The absence of clarity.

(6) The *sthayibhava* being given secondary importance in a play.

(7) The creation of doubt or uncertainty as to the exact nature of the *sthayibhava*.

This shows Abhinavagupta's deep insight into those dramatic aspects which lead to the ultimate realization of *rasa*.

The concept of *rasa* has been refined by these critics. But the doctrine of *rasa* as already stated was first given by Bharata. After defining the theory of *rasa-sutra* he classifies *rasa* into eight types "in accordance with the eight dominant emotional moods, which, when develop transform themselves into the *rasa*". These sentiments are:

(1) *Sringara*(love) (2) *Hasya* (humour) (3) *Karuna* (pathos) (4) *Raudra* (wrath) (5) *Veera* (heroism) (6) *Bhyanaka* (terror) (7) *Bibhatsa* (disgust) (8)*Adbhuta* (wonder).

These eight sentiments are the subdivisions of four major sentiments. The comic sentiment arises from the erotic, the pathetic from the furious, the marvellous from the heroic and the terrible from the odious. These four major *rasas* seem to have been arising in the mind under the impact of external objects. These four types of feelings are:

(1) *Vikasa* (Ardent desire) leading to the arousal of *sringara rasa*.

(2) *Vistara* (Amplitude) leading to the arousal of *veera rasa*.

(3) *Ksobha* (Agitation) leading to the arousal of *raudra rasa*.

(4) *Viksapha* (Distraction) leading to the arousal of *vibhatsa rasa*.

Bharata has also pointed out eight colours symbolizing these eight sentiments. The erotic sentiment is green (*syama*); the comic sentiment white (*sweta*); the pathetic sentiment grey (*kapota*), the furious sentiment red; the heroic sentiment yellowish (*gaura*), the terrible sentiment black; the odious sentiments blue and the marvellous sentiment yellow. Bharata has attributed the eight *rasas* to eight deities: Vishnu is the god of the erotic; Pramathas of the comic; Rudra of the furious; Yama of the pathetic; Mahakala (Siva) of the odious; Kala of the terrible; Indra of the heroic and Brahma of the marvelous sentiments. Bharata has also discussed various factors that enunciate *rasa* realisation. These he says are expressed through the four varieties of *abhinaya* (action). They are *angika* (action through limbs); *valika* (through speech); *acharya* (through dress); *sattvika* (certain outward expressions of emotion). These *abhinayas* are again subdivided into several types that promote the different *rasas*. Bharata in his *Natyasastra* has given an elaborate theory of *rasa*. The doctrine of *Rasa* is well utilized by Kalidasa in his works and where Shakuntala is the best example. But before discussing *rasa* in Kalidasa's *Abhijnanasakuntalam*, it is important to know the *sthayibhavas* of the eight sentiments, their determinants, consequents, complementary psychological states and their nature of combination leading to the realization of *rasa*.

1. *Sringara Rasa*:

As explained by Bharata, the *sthayibhava* of the erotic sentiment is love (*rati*) is associated with the fullness of youth and originates when a relationship is tied up between a man and woman. The erotic sentiment is usually associated with bright, pure, beautiful and elegant attire. Bharata has divided this sentiment into two type, *samyoga* and *vipralamba*. *Samyoga* is the *rasa* of union and *vipralamba* is that of separation. The determinants of *samyoga sringara rasa* are the blooming seasons like spring, rich ornaments, full bloom flowers, company of intimate fellows etc. Consequents in the erotic sentiment which is to be represented on the stage are the clever moment of the eyes, eyebrows, soft and delicate moment of the limbs, sweet and pleasant words etc. The consequents *vipralamba sringara rasa* are indifference, languor, fear, jealousy, fatigue, anxiety, yearning, drowsiness, dreaming,

awakening, illness, insanity, epilepsy, inactivity, fainting, death and other such conditions. In addition to Bharata's *rasas* of union and separation

Dhananjaya has mentioned another *rasa* of privation. He has named them as *sambhoga* (union), *viprayoga* (separation) and *ayoga* (privation). The *viprayoga* and *ayoga* of Dhananjaya together correspond to the *vipralamba* of Bharata.

2. *Hasya Rasa*:

The *sthayibhava* of the comic sentiment is laughter. It is aroused by the determinants such as an unusual dressing, impedance, greediness, quarrel, strange moment of limbs, use of irrelevant words, uncouth behaviour and the like. The sentiment is represented by the consequents such as the throbbing of lips, the nose, and the cheek, opening the eyes wide or contracting them, perspiration, colour of the face and taking hold of the sides. Complementary psychological states in it are indolence, dissimulation, drowsiness, sleep, dreaming, insomnia, envy and the like.

There are six types of *hasya rasas*:

(1) *Smita*- It is the gentle smile which refers to the wide opening of the eyes.

(2) *Hasita*- Smile is revealed by the slight showing of the teeth.

(3) *Vihasita*- Gentle laughter is heard by a soft sound.

(4) *Upahasita*- It is the ridiculous laughter identified by the shaking of the head.

(5) *Apahasita*- An uproarious laughter accompanied by tears.

(6) *Atihasita*- Convulsive laughter amounts to the shaking of whole body.

The varieties of laughter also categorized for various class of persons. The first two identify the superior persons, next two to the middling and the last two to the inferior type of persons.

3. *Karuna Rasa*:

The *sthayibhava* of the pathetic sentiment is sorrow. It is aroused by the determinants such as suffering under curse, separation from or loss of dear ones, commotion caused by reversal of situation, death, captivity, fatal injury and other misfortunes. This is shown on the stage by the consequents such as heaving of sighs, shedding tears, paralysis, lamentation, dryness of mouth, change of colour and loss of memory etc.. The complementary psychological states are epilepsy, depression, languor, indifference anxiety, yearning, excitement, delusion, fainting etc.

4. Raudra Rasa:

The *sthayibhava* of the furious sentiment is anger (*krodha*). It identifies *raksasas*, *danavas*, haughty men and is caused by striking, cutting, mutilation and the fight in the battle field. It is aroused by the determinants such as indignation, rape, insult, false allegation, exorcising, jealousy, threatening, revengefulness and the like passions. It is represented on the stage by the consequents such as biting one's lip, knitting of eyebrows, red eyes, moment of cheeks, trembling, frowning, swelling, drawing of weapons etc. It is soon followed by the complementary psychological states like indignation, excitement, intoxication, inconstancy, agitation restlessness, fury etc. It is more truly a sentiment full of conflict.

5. Veera Rasa:

The *sthayibhava* of the heroic sentiment is energy (*utsaha*). It is aroused by the determinants such as good conduct, determination, perseverance, courage, infatuation, diplomacy, discipline and aggressiveness etc. It is to be shown on the stage by the consequents such as heroism, firmness, patience, pride, energy, diplomacy etc. Its complementary psychological states include pride, contentment, firmness of purpose, judgment, agitation, indignation, etc.

6. Bhayanaka Rasa:

The *sthayibhava* of the terrible sentiment is fear (*bhaya*). This is aroused by the determinants such as loss of courage, sight of ghost, death, hideous noise, terrible cry of jackals and owls, staying in a lonely area or house etc. It is represented on the stage by consequents like trembling of all the limbs, sweating, vomiting, spitting, fainting and the like. The complementary psychological states are depression,

distraction, agitation, paralysis, perspiration, fear, stupefaction, dejection, restlessness, palpitation of the heart etc.

7. *Bibhatsa Rasa*:

The *sthayibhava* of the odious sentiment is disgust (*jugupsa*). It is aroused by the determinants such as disgusting sight, taste, smell and sound, which create uneasiness and suffocation to the spectators. It is staged in the form of the consequents like contraction of the mouth and eyes, covering of the nose, spitting, vomiting etc. Its complementary psychological states are agitation, delusion, apprehension, sickness, death epilepsy etc.

8. *Advuta Rasa*:

Its *sthayibhava* is astonishment (*vismaya*). It is caused by the determinants like the supernatural elements, illusory and magical acts. It is shown on stage by the consequents like exclamation due to surprise, weeping, trembling, stammering, sweating etc. Its complementary psychological states are joy, agitation, perspiration, hurry, choking voice, et c. Abhinavagupta added a new *rasa*, i.e., *santa rasa* as the ninth *rasa*. This addition was a good cause for the critics to argue on. Many critics accept only the eight *rasas* elaborated in chapter six of Bharata's *Natyasastra*. Those who do not recognize *santa* as a *rasa* have their own arguments. Sama is accepted as the *sthayibhava* of *santa rasa*. The *santa rasa* is rejected by many critics on the ground that: ...it is contrary to the teachings of Bharata. Bharata has enumerated the Bhavas to be forty-nine and Sama is not one of them. If this should be accepted to be a Bhava the number would exceed the limit fixed by him. Further, in the same way as the spring season, flowers, etc., excite love, austerities and study do not bring about Santarasa but only Tattovajnan a or the knowledge of eternal truths, and so austerities, etc., also cannot be the Vibhavas of Santa. Absence of Kama, etc., also cannot be Anubhavas, for how could the absence of Kama or Krodha, in other words, the negation of an action be represented on the stage? Dhrti (fortitude), etc., which are related to sensual enjoyment cannot be the Vyabharibhavas of Santa. So there does not exist a Rasa, called Santa, Hence, to

accept *santa* as a *rasa* would be to go against Bharata's *rasasutra*. Since the real nature of *sama* refers to the state of complete inaction and lack of conflict and tension. Representing it on the stage would be impossible. Abhinavagupta has tried to prove his point as against such arguments that do not accept *santa* as a *rasa*. He argues that drama or poetry is not confined to the *trivaraga*, *purusarthas*, *dharma* etc. only. It also takes into account the highest *purusartha* or *moksha*. This emotional mood is *sama*, which is the *sthayibhava* of *santa rasa*. Critics like Visvaratha accept *santa* as a *rasa* as according to them *santa* is not solely the cessation of all activity. This too is being represented and appreciated on stage. "The Alankar asastra (too) recognises nine rasas, *srngara*, *vira*, *karunadbhuta*, *hasya*, *bhayanaka*, *bibhatsa*, *raudra*, *santah*". When *santa* is accept as the ninth *rasa* what then are its *sthayibhavas*, *vibhavas*, *anubhavas* and *vyabhicharibhavas*. The *sthayibhava* of *santi rasa* is *sama*. If *vibhavas* (determinants) are the pursuit for spiritual knowledge and freedom from worldly desires. It is to be represented on the stage by *anubhavas* (consequents) such as meditation, devotion, perception, recognition of truth, control and sympathy for all creatures. Its *vyabhicharibhavas* (complementary psychological states) are courage, indifference, recollection and fixity etc. Referring to the old manuscripts of the *Natyasastra* Abhinavagupta has said that Bharata has dealt with *santa* and its *sthayibhava*. Bharata's treatment of *santa rasa* in *Natyasastra* is before the sixth chapter. Here *santa* is considered as the source of the other *rasas*. Hence it is the fundamental *rasa* which Abhinavagupta called *Maharasa*. It is the basic mental state in which all emotions in aesthetic experience emerge out of *santa* and are in the end submerged in it. *Santa* is a state of consciousness which is free from all tensions and turmoil. Abhinavagupta after analyzing the nature of the nine *sthayibhavas* has concluded that the first eight are either pleasant or painful but the *sama* is only delightful. The question arises, where lies the *rasa*, whether in the original character or actor or poet or spectator or the work itself? Bharata's *rasasutra* explains that *rasa* is produced when there is the union of *sthayibhava* with *vibhava*, *anubhava* and *vyabhicharbhava*. Hence *rasa*

lies in the work of art and the spectator just enjoys it. Bharata explains *rasa* as *asvadya* (objects of relish). It can be made clear by an analogy of the flower. Just as the smell lies in the flower itself and not in the nostril of the person who enjoys its smell. *Rasa* lies in the work of art and not in the spectator who just enjoys it.

Source:

Kalidasa's Shakuntala And The Doctrine Of Rasa
- Tripti Mund.