

## **Chapter: 2**

### **Bharata's Rasa Theory**

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#### **Introduction:**

Usually poetics means an internal theory of literature which defines, explains and judges the variety of literary works. Poetics also lays down certain general principles and models that applicable to different literary works, to understand them, to know their commonness and their distinctions. It means that poetics is concerned with literary discourses. The word Indian Poetics is often known as Sanskrit Poetics that lays principles and laws for interpretation of different literary forms. In general India is known for its rich literary traditions. Indian's view literature in the light of life and spirituality.

Literary theory in India is quite old as much as ancient India. Panini, an ancient Grammarian considered literary theory as the fourth category of discourse. Bharata is known as first pioneer of the literary theory in Indian literary tradition. Bharata belongs to second century BC, he writes *Natyashastra*, in which is, the source text of many literary theories. It deals with the theory of rasa that has been interpreted in various ways by different philosopher and literary scholars during next centuries. Indian thinking is not fragmentary but it is continuous, cumulative and inclusive. They write about different areas of human life and experience, the fact is that, much of the written text are either lost or perished. The some texts are available either in full or bits form deals

with different areas of thinking as philosophy, grammar, medicine, literary theories, political thought, logic military science, sociology, agriculture etc. Bharata is a philosopher of kavyashastra (literary science), his *Natyashastra* is regarded as major text of Indian kavyashastra.

### **Natyashastra:**

Indian poetics is a milestone of theories and laws related to poetry and drama. During the period, when *Natyashastra* is written, drama and poetry were considered as similar. Indian poetics focuses on drama and poetry existed as an integral part of drama. In early English drama, Greek drama, and Sanskrit drama, poetry is found as a medium of narration and dialogue. *Natyashastra* is the first treatise on dramaturgy in Indian literary philosophical tradition. It is an encyclopedia of various ideas and principles about drama as a form of art. The date of its composition is often controversial in the Sanskrit history of literature. It is agreed that, Bharata belong to 2<sup>nd</sup> BC. Some believes that he belongs to 2<sup>nd</sup> AC. The Sanskrit poetics spread over the period of two thousand years. Pandit Jagannath belongs to 17<sup>th</sup> century considered as last philosopher of Sanskrit tradition. *Natyashastra* is scientific illustration of drama and its representation. The nature of drama, origin and objectives of drama, language structure, technique, characters, types and dialogue writing for drama are some points which are included in the *Natyashastra*. Representation deals with theatre construction, stage construction, structure and style of performance.

*Natyashastra* also deals with fourfold acting i.e. *Aharya*, *Angika*, *Wachik* and *Sattvik*. These fourfold objective deals with actors, selection of characters, director, hero, the committee of judge and successive performance. It contains thirty seven chapters. The chapter arrangement is as following. The first chapter deals with the origin nature, aims and function of drama. It also deals with the first performance of God and Demon. The second chapter guides for the proper structure of theatre, stage and screen arrangement. The third chapter includes various methods of worshipping the stage and playhouse. The fourth chapter is about dance and the types of drama. The fifth chapter deals with the background of a drama, the details given in this chapter are interesting and comprehensive.

The sixth chapter of the *Natyashastra* is most important and crucial one. The chapter is about the comprehensive analysis of rasa theory, its manifestation, its experience, types of rasa and their nature. The seventh chapter is complimentary to the previous chapter. It defines various Bhava, their analysis and ways of its representation. Chapter eight to eleven are about dance and its detail interpretation. In twelfth chapter Bharata talks about the manner of representation, characters in the play, order of incidents, bhava, emotions and actual performance on the stage. Thirteenth chapter deals with the space on the stage (kāksha), method of representation (dharmi) specificity (pravṛti). These are interlocutor elements of a drama. kāksha is the space on the stage , its specific use while performing, dharmā means the methods of representation , Bharata tells two types of representation i.e. Lokdharmi representation (realistic representation) and Natyadharmi (symbolical or

codified representation). Further, he explains the element of *prvrti* i.e. specific costume, hairstyle according to the geographical background. Chapter 14<sup>th</sup> to 17<sup>th</sup> are all about *alankara* (figure of speech), characteristic of language the *guna* and *dosa* of language and use of language in drama. In next chapter Bharata explains about the art of writing a drama its structure, developing order, rules of dialogue writing. The illustration about four *vrutti* (tendency) of drama is found in twentieth chapter. The chapter twenty first of *Natyashastra* deals with *aharya* acting i.e. is all about the color design, costume, hairstyle, ornaments, weapons and use of animal on the stage while performing particular incidents. The next chapter is about the balance acting, it is good guideline for performers for the performing the role of hero and heroine etc. it also deals with the mental state of the particular kind of role. Twenty third chapter of the text is a record narration of youth, male-female attribution, love-making and their behavior. The chapter twenty fourth narrates the temperaments of various characters. In a drama, it also highlights the type of hero and heroine, the characters from king's family, and the role of joker in the drama. The Twenty fifth chapter of *Natyashastra* insists on the *natyadharmi* (symbolic or codified) representation for the manifestation of nature and its various appearances. The essential qualities of directors and other main characters is the main thrust of the twenty sixth chapter of the *Natyashastra*. Next chapter deals with the evaluation of a drama, the elements of successful representation and causes of failure of a drama. It also considers the qualities of good spectators, examiner and drama competition. Chapter eight to thirty four are about musical instrument

and art of singing. The chapter no twenty eight is about basic structure of singing, twenty nine is about the types of song and singing. The art of playing flute is discussed in the chapter no thirty. Chapter no. thirty first and thirty second are about the tala, raga and songs. They also focus on the introductory song in a play and its role in the story development. Chapter number thirty third deals with the qualities of singer and musicians while the chapter thirty fourth discusses about different types of musical instruments that are useful in the play. The role of assistant and artist in various incidents is informed in the next chapter. Last two chapter of the *Natyashastra* are all about the myth story of Bharat's sons, their misbehavior in heaven and journey towards earth.

The above brief discussion about the structure of the *Natyashastra* indicates that Bharata has dealt with almost all elements of the dramaturgy. He tries to evolve the theory about drama through his text. His thoughts are very fundamental, and take every elements of the drama in to consideration. Satya Dev Chaudhary says; *the vast content of natyashastra by Bharata indicates that this work is the result of the tradition of the dramatic art prevalent in this country for the last many centuries prior to him. After Bharata, it seems this tradition ceased altogether. The probable reason might be that the various concepts about poetic art were so profound, extensive and progressive that the acaryas become disinclined towards the formation of the principles connected with dramaturgy.* (Satya D Chaudhary, 5-4)

## **Rasa theory:**

The word rasa is well known to all and it is being used in the context of all forms of arts simply. The relation of rasa with the interaction between aesthetic and work of art is assumed when we call a work of art as an interesting/ or a receiver as interesting or boar. The meaning of the word rasa creates lots of confusion. The understanding of the rasa is so hypothetical that nobody feels to make more enquiries, about that, one gets more confused while he or she explains about the good experience which they got after watching a good tragedy and feels that whether they belong selfish category that they feel happy in other grief. If it is not right then why they do like to watch the tragedy again? Why do they feel to watch again the grief of the characters in the tragedy? It means that the roots of the experiences of a good play or drama are different from the emotion or feelings of pleasure. It is better to understand the word rasa and the theory of rasa from its deeper level to reach at the roots of these questions.

Precisely, Bharata views that rasa is a kind of sentiment and the audience gets the sentiment from a piece of creative object. The realization of rasa gets from a particular sthayibhav. According to him sthayibhav (permanent emotion) transforms into rasa (aesthetic pleasure) or in other word rasa manifests through sthayibhav. Further Bharata argues that the proper combination of vibhav, anubhav and sancharibhav for the realization of rasa. A play with a good combination of these bhava becomes perfect, full of rasa and pleasurable. Bharata also focuses

on the qualities of the audiences through the concept of sahardya. Rasa is an interaction between work of art and audience.

The word rasa is interpreted by various ways as its associations with the time and situation. *“Any word, in itself does not really mean anything. Its association with time context and other words give it a cloud of meanings. And the elder a word becomes, the richer its associations, its resonance, it condense. So it is that a word can mean various things at various times since its emergence. It can at the same time have in its umbra the vibration of its earlier meanings or the seed of what it is destined to mean in, perhaps, the next century this might seem a little confusing.”* But is the way it is and perhaps this is what makes a word very rich and exciting. (Patnaik, 13) The word rasa is understood differently at different time. It is meant as water, juice, wine, essence, and relish and cherishing. It also meant as a primary constituents of medicine. Rasa is also known as aesthetic pleasure or enjoyment, a meaning or associations of meaning with which we are essentially concerned. But to understand this last implication one should know its other association, the other possibilities through which it has travelled. When one asks the question, that where did rasa come from? In other word one is asking a question about its origin. Any question about an origin only gives a way to innumerable question. One should never try to undertake such a work. What one can do instead of this is to investigate the word with what we have. Rasa as a meaningful word spread in the air of ancient India for a very long time. *“It figures in rigveda, it is also to be found in our ancient treatise on chemistry and medicine. It must be at list five thousand years since it was codified to be chanted in hymns by*

*man. Perhaps it floated much earlier than that in the air of ordinary conversation.”* (Patnaik, 14) But the rasa which we are particularly concerned came much later and it is found in *Natyashastra* of Bharata, a work on art in general and on dramaturgy in particular. *Natyashastra* is the first extant work in which rasa has been used in as aesthetic context and with an aesthetic purpose. If we relate it only with the area of aesthetic we find that even here it meant many things of many times. P. Patnaik writes, *for Bharata, it meant a distinct school of thought. It implied a very distinctive way of looking at and perceiving aesthetic objects. Later in the hands of Bhama it was a mere figure of speech. Again in the tenth-century it combined with dhvani or suggestion to mean something more in the hands of Anandvardhan.* (Patnaik, 14) So what is the meaning of rasa in aesthetic context? Is there a particular, final meaning of rasa in the context of aesthetics? Perhaps in a temporal flow there is really no end to meanings. Meaning is continuous and living process. But we have to start and stop somewhere. We have to start with *Natyashastra* because that is where we first find rasa used as an aesthetic concept. Next we can take up the important later writers who look at and comment on Bharata’s work. And then we can try to reinterpret rasa in a modern idiom. (Patnaik, 15)

It is inborn desire of human kind to express the emotions and feelings which they get from their day to day act and observation. When we see the beauty of rising sun and moon, the clouds and lightening while raining, colorful nature in spring season, the trees with no leaves standing like skeletons everywhere in autumn season, wish to relate, to express these charming and dreadful experiences of domestic life, they



also wish that someone may share our pleasure by listening about all the household amenities and facilities, or reading their letters in which they narrate comforts and even discomforts of our daily life routine. The best example is always given of soldier coming to his sweet home after taking part in a dreadful and disastrous war, and quite enthusiastic to tell the horrors of battlefield to each and everyone he meets in the streets. So there are a few topics out of a huge lot, which we come across in the literary work of the whole world. *The desire to express our emotion and feelings is of course our inborn nature. Most of us relate all sorts of experiences to other persons. And they do so, just in the form of a statement in very simple and straightforward language. But a mere statement without suggestiveness cannot be termed a piece of creative literature.* (Satya D Chaudhary, 64) The person who narrates his or her experiences use the language and diction according to its context and also narrates not as a statement but in a fanciful way, on the basis of their imagination and richness of thought, that verbal/oral or non-verbal or written narration or piece of art is called as literature. It may be presented in the form of verse, prose or drama and the narrator which we defined above is called a poet in the general or broad sense of the word. Soaring on the flight of his imagination, expression in adorned and embellished language and elegant diction are some qualities of a good poet. An ordinary person may not express his emotions to the person who has murdered his father in the type of ordinary sentences, but the Shakespeare's character Hamlet say the following words to his uncle, the murderer of his father. *A cutpurse of his empire and the rule, that from a*

*shelf the precious diadem stole and put it in his pocket!* (Hamlet, iii.4.100)

This art of expression, imagination and use of adorned and embellished language according subject matter makes William Shakespeare exceptional. While talking on the rasa theory, Prof. Ami Upadhyay uses good example from the Meghdoot where Kalidas's Yaksha sends a message to his beloved through the cloud, he says:

**O cloud, you will see river Narmada,  
Spread out at the foot of the Vindhya Mountain,  
Rough and full of rocky hill,  
Looking the decoration on the Elephant body,  
Made by scattered marks of painted strokes...**

(Upadhyay, 41)

The above quoted verse gives us the idea how poetry is made effective with the help of apt diction and imaginative language. A question is always asked all the time, that why does everyone like to read literature? The answer is simple that, to gain pleasure, to get rid of day to day work and to go through different kind of experience. While reading literature, a reader enjoys the moments, feel something different, goes through distinguished experience which takes them away from day to day routine for some time and allows enjoying the new pleasure. This sort of pleasure, according to Indian literary theory is called as rasa. The word rasa is translated in various ways. Satya Dev Chaudhary says; “we

*read a piece of creative literature whether in lyrical or epical form or composed in any other genre like drama, story, novel or even essay written in an elegant style, we get pleasure out of that as a reader, and when we watch a drama or one act play on the stage or on the screen we enjoy that as a spectator. This sort of pleasure according to Indian poetics is termed as rasa which in English language is translated as aesthetic pleasure, aesthetic enjoyment, aesthetic bliss, poetic pleasure, poetic relish, poetic delight, poetic delectation etc. and technically the word rasa is termed as sentiment also.” (Satya D Chaudhary, 67)*

The word rasa is closely related to the development of Indian culture and literature. It is used as the best principle in the different field of human life. In the field of food and fruit the word rasa is used for sweet and tastefulness. The pleasure enjoyed through ear by listening music is called rasa. In the field of medicine and Health Sciences, the best medicine of the time is called rasa. In the field of spirituality and religion the *Paramatma* (inner soul of living being) is called as rasa. In the same way, in the field of literature, the poetic pleasure is called as rasa.

The question also raises that who is the receiver of the poetic pleasure? What are the terms that define receiver of different kinds of literature or art? The answer can be given as following: the receiver and its definition can be decided by the literary form which they are going through or enjoying, for Example a perceiver of poem, novel or story is called as reader. A person watching a play on the stage or movie on screen is called as spectator. A person listening music on a tape recorder

or on a radio is called as listener and the person may call as audience if he is listening and watching music orchestra on the stage. In short the perceiver or narrate of the literary work of art can be defined form of literature which he or she enjoying. So far as Bharata is concerned he writes a treatise on dramaturgy called *Natyashastra* and calls the perceiver as spectator (sahardya) who watches a play being performed on the stage.

How does the spectator achieve poetic pleasure? What is the process of enjoying the rasa? The celebrated rhetorician, Bharata tries his best to solve this psychological phenomenon in one sentence, say in one Sutra (aphorism), only and expounded it in much detail:

***Vibhavanubhav-vyabhicharibhav-samyogadrasanispattih***

(Natyashastra, VI)

This sutra of Bharata is explained by various philosophers and rhetoricians after him till 11th century. The following names are noteworthy in this tradition, BhattaLollata, Srisamkuka, Bhattanayaka and Abhinavgupta. The ideas of last one is much appropriated and recognized till present time. The discussion and discourse of these philosophers is discussed in the first chapter of the thesis.

While understanding the rasa theory in detail one must understand the above terms in some detail.

### **Clarification of Bhava:**

The advocator of the rasa theory accepts that the objective of literature is to provide poetic pleasure to the reader. The poetic pleasure is gained through appealing the emotion of a reader. A work of art must have certain qualities through which it will appeal the emotions of a reader. A work of art transfers into the good literature only when writer represents the content, bhava, emotions in proper way. The rasa theorists accept bhava as significant principle of poetry (kavya) and explains the aspects connected to it.

The bhava are classified into two parts according to rasa theory, i.e. sthayibhav and sancharibhav. The sthayibhav develops gradually and slowly and it remain in the heart for long time but sancharibhav came on surface within a moment like lightening and it becomes invisible after a few moments, for ex. Love, disgust and enthusiasm are sthayibhav and anger, laughter and fear are sancharibhav. This classification of Bhava is very much applicable in the light of modern psychology.

According modern psychology there are two types of bhava i.e. emotion and sentiment. These types are alternatives to sancharibhav and sthayibhav. While explaining the difference between emotion and sentiment, the psychologist writes, emotion is a moved upstate of feeling and sentiment is an organized system of emotional disposition centered about the idea of some object. In his book *An Introduction to Social Psychology* McDougall say's there is a history of developments behind every sentiment, it slowly develops and becomes stronger. The best examples of the sentiment are love and disgust. Indian philosophers have

argued same story while distinguishing the sthayibhav and sancharibhav. Rasagangadhakar writes sthayibhav remains for long time in the inner state of mind of a person and keeps relation with Alambana vibhav which supports in development of particular sentiment. They don't distract by sancharibhav and remains as a part of the reader's heart, for ex. the innermost feeling of love.

One must understand the terms which appear in the rasa sutra given by Bharata. These terms are sthayibhav, sancharibhav (Vyabhichyaribhav), vibhav and anubhav. The whole core of rasa theory is depending on these terms.

### **Sthayibhav:**

Sthayibhav is inherent in all human being, and it is permanent emotion. It is inborn and innate emotion that cannot be acquired through training or education. It is deeply rooted in human psyche.

The permanent emotion is like center of all other transitory feeling and other bhava being like servant that is subordinate to the occupying the position of the king, resort to the sthayibhav as being subordinate to them or depending on them. (Masson and Patwardhan, P.39) Satya D. Chaudhary defines the Sthayibhav in similar way he writes, *permanent emotions (sthayibhav) always in here, in dormant stage in all the human minds are basic instincts, and are fed by a number of minor feelings called transitory, accessory or auxiliary feelings. Permanent emotions in us are inborn. These emotions are not acquired by any experience or*

*training and also are not born out of any emotion or feeling. (Satya D. Chaudhary, 68)*

Sthayibhav are in eight in number: love, mirth, grief, anger, enthusiasm, fear, disgust and surprise. Some successor of Bharat have coined three more sthayibhav i.e. nirveda (detachment from the day to day life), vatsalya (mother's affection for child) and sneha or sahachara (desire for accompany of particular person). These entire sthayibhav manifests through their respective sentiment for ex. Love manifest into erotic sentiment, fear manifest into terrific or dreadful sentiment etc.

### **Sancharibhav:**

Sancharibhav is not fix or constant feelings. They keep changing in course of time and according to situation context. The word sanchari means moving or wondering which suggests the nature of sancharibhav. It is also called as Vyabhichyaribhav because it does not remain with a person for long time, after few moments it becomes invisible. Sancharibhav is contrary or opposite to sthayibhav and it is called as transitory feeling. Sancharibhav have been enumerated thirty in numbers, yet more can also be accepted. They are nirveda (indifference), glani (weakness), sankha (apprehension), asura (envy or jealousy), mada (intoxication), srama (fatigue), alasya (indolence), dainya (depression), cinta (anxiety), moha (delusion), smriti (recollection), dhrti (contentment), vrida (shame), capalata (inconsistency), harsa (joy), avega (agitation), gaiva (arrogance), jadata (stupor), visada (despair), antsuka (longing), nidra (sleep), apsamra (Epilepsy), supta (dreaming), vibodha (awakening), amasara (indignation), avahitta (dissimulation),

ugrata (ferocity), mati (resolve), vyadhi (sickness), unmada (insanity), marana (death), trasa (terror), vitarka (trepidation). (Upadhyay, 43-44)

These feelings are neither inborn, nor permanent, but born out of the emotions themselves for ex. The bashfulness is born out of love the depression out of sorrow etc. more over the transitory feelings are attached with more than one emotions, for ex. The feelings like unsteadiness, longing, madness, remorse, dejection, sickness, agony, despair, depression, nearing death etc. are attached with the emotions sorrow as well as with love and also with fear. (Satya D. Chaudhary, 69)

### **Sattivikbhav:**

The Sattivikbhav has not been much discussed in the debate of rasa theory but it has significant role in understanding of rasa theory. The Sattivikbhav is called as involuntary status of mind of a person. Sattivikbhav is an inbuilt body response besides other bhava. Prof. Ami Upadhyay has listed following eight Sattivikbhav stambha (paralysis), pralaya (fainting), romanca (horripilation), sveda (perspiration), asru (tears), vairarnya (change of color), vipathu (trembling), vaisvarya or svarbhanga (change of the voce or breaking of the voice). (Upadhyay, 44-45)

Sattivikbhav are in build bodily responses to the situation, for ex. When someone see an angry person, his body expression represents that he is angry, his bodily expression like his words with full of anger, his eyes with red color, the wrathful emotion on his face are some Sattivikbhav which indicates anger of the person.



**Vibhav:**

The vibhav is determining element, which help in development of a feeling in a sentiment. According to P. Patnaik the nature of vibhav is that, it is directly graspable by the sense and it is what generates an emotional state of mind (Bhava) and its consequences (anubhav). (Patnaik, 32)

Vibhav as the cause of any basic emotion in the worldly affair when presented in any piece of creative literature is called an excitant. The vibhav is of two kinds, Alambana vibhav (substantial existent) and Uddipana vibhav (enhancer existent), for ex. The incident of love represented on the stage the character acting as lover and beloved is called as Alambana vibhav. Romeo and Juliet are the examples of Alambana vibhav. Uddipanna vibhav is an external or enhancer excitant. It includes background on the stage, nature, trees, moonlight, morning, evening, bank of the river and mountains are called as enhancer excitant, they enhance or support and create the background for proper incident to be performed.

**Anubhav:**

The effect of any emotion is called anubhav i.e. ensuing response. It is consequent or reaction to the vibhav. In the realization of the sentiment of Soka there may be anubhav like mourning, weeping and shedding of tears etc.

Vibhav and Anubhav are not directly related to the bhava and sentiments, but they indicate the factor that leads to sentiment. P. Patnaik

observes that: *vibhav and Anubhav are not bhava (emotion or state of mind) but those that lead to and indicate them. A vibhav is that which leads to or causes the bhava. And Anubhav is one which worldly manifests necessarily follows or is the effect of the bhava that can be noticed by the senses.* (Patnaik, 32) According Bharata, when these three vibhav (excitant), Anubhav (ensuing responses) and Sancharibhav (transitory feeling) come together and correlate with any Sthayibhav (permanent emotion) of a sahardya (a perceiver), the rasa, the poetic pleasure is manifested as the milk is converted in curd after the mixing of anything sour.

S N Dasgupta makes very comprehensive commentary on rasa theory as following: *the real discussion of rasa was started by Abhinavgupta in his commentary on Bharat's maxim on rasa. The real point of discussion and diversity of opinion was on the two words samyogod (union or conjunction) and rasa-nispatthi (manifestation or exhibition) i.e. completion of rasa. Rasa is based upon a particular view of psychology which holds that our personality is constituted both towards its motivation and intellection of a few primary emotions which lie deep in the subconscious or unconsciousness strata of our being. These primary emotions are the amorous, the ludicrous, the pathetic, the heroic, the passionate, the fearful, the nauseating, the wondrous. Some other philosophers of psychology added to it the peaceful or intellectual, the devotional and the filial. These emotions are running through all natures in a permanent manner and may in that sense is called dominant emotions (sthayibhav). These dominant states that determine the particular internal temperament are regarded as the dominant*

*characteristic of those emotional states. Emotional states such as the amorous, the heroic and the other show in their expression the appearance of atomic formation i.e. each emotion in its manifestation shows a composition of diverse sentiments constantly shooting out and changing like the kinetic atoms and gases, like the permanent, undivided whole of a flame, these are continually pausing little flames of diverse sentiments that give expression to the permanent emotion of love or hate, heroism or anger. It should, however be noted that no emotion is called rasa unless it is aesthetically excited. When a young man falls in love with a young women and his whole frame is shaken, we cannot speak of him as being the subject of Sringara rasa, or when his son is dead and that he is in the Karuna-rasa. Rasa is an emotion excited by artistic circumstances or situations. (S N Dasgupta, Ed. V. S. Seturaman 192)*

As Bharata says, the union of Vibhav, Anubhav and Sancharibhav in relation with Sthayibhav manifests into rasa, one understands the process of rasa manifestation with an example of a particular rasa, for ex. Karuna rasa as following; the spectator experiences the feeling of grief (Soka) as it manifest through the performance of the performer. A number of vibhav are used in such cases such as death of some loved one, misfortunes, sufferings etc. they depend on visaya, asraya and uddipanna. The sthayibhav of Soka takes different visible forms depending on the nature of the perceiver. Abhinaya indicates the sthayibhav, (Upadhay, 45-46). Bharata uses word nispatthi for (rendering) the process of rasa realization through Bhava in sahardya. In the sentiment of Soka (Grief) there may be anubhav like mourning, weeping etc. Sattivikbhav would be indicated Abhinaya find actions like

weeping, paleness of face, change of voice, deep breathing, fainting, immobility, lacks of mobility etc.

### **Sadharanikaran (Theory of generalization):**

The theory of Sadharanikaran has quite significance in the understanding of the rasa aesthetic. The theory of Sadharanikaran has coined by Bhattanayaka to explain the process of rasa to be experienced by sahardya. The theory has been accepted by other the commentators later on. Through principle of Sadharanikaran, Bhattanayaka tries to answer two much questioned issue i.e. how can a spectator derives rasa from the sentiment expressed by real character and from those of the actors who imitate the original characters in their form, dress, language and action. The realization of rasa becomes all the more difficult in case a perceiver has preconception of any sort against them i.e. the feeling of reverence, devotion, attraction and hatred. (Satya D Chaudhary, 88)

Indirection to answer these questions, Bhattanayaka presented the theory of Sadharanikaran (universalization). The original text of Bhattanayaka is not available, it has been lost in course of time, but his views and principles regarding the theory are available in Abhinavgupta's *Abhinavabharati*. He elucidated the theory and tells the reader what is universalized and how does it help in the realization of rasa. He explains the theory with the help of Shabda-vyapara (function of words) and argues that one has to go through three types of Shabda-vyapara in order to enjoy any work of art i.e. abhidha-vyapara, bhavaktva- vyapara and bhoj-vyapara.

The term *abhidha-vyapara* indicates the conventional, traditional meaning and association of a word. Through *abhidha-vyapara*, the first function of the word, the conventional image associated with the text is aroused in the mind of the reader or spectator, that is, he grasps the sense of the text through the traditional meaning of each and every word arranged in a sentence or sentences. *Bhavaktva-vyapara* is the second function of the word through which the three *vibhav*, *anubhav* and *sancharibhav*, which are connected to particular situation become *sadharnikrata* (generalized), i.e. all the individuality, become universalized, with the result, the reader or preconception against the above said three *vibhav*. The third function of the word is *bhojkatva-vyapar* or *bhog-vyapara*. The word *bhog* indicates the state of enjoyment. It means the *Sahardya* enjoys the *rasa* through a work of art after all three *vibhav* get free from the individuality and becomes generalized and *sahardya* also gets rid of all sorts of prejudices against all *vibhav* and this *Sadharanikaran vyapara* leads spectator towards realization of the *rasa* that (*Kavya-Anand*). It is short and simple elucidation of the theory by *Bhattanayaka*. His followers and contemporary rhetoricians also accept his theory and try to contribute in its development, among these *Abhinavgupta* exposition must be taken into account. He explains that the character presented by the poet in a poem or a play lose their individual identity and assume the qualities of common men and women crossing the limits of space and time, they become universalized and are understood in their general character seeing them in their universal or general form, the reader becomes free

from all sort of prejudices. (Satya D Chaudhary, 88-90) The theory Sadharanikaran may be summarized as in following few statements.

1. Sadharanikaran means transforming of particular into general
2. The whole action is universalized in a poem or a play while manifestation of rasa.
3. The spectator becomes free from all his prejudices (spectator) in the process of universalization.
4. Universalization plays the role of foregrounding for the realization of poetic pleasure that is rasa.
5. In the process of universalization, sthayibhav matures into rasa as soon as it correlates with other bhava which also become innate in human psyche.

### **The Types of Rasa:**

What is the number of the rasa? There are lots of opinions about the number of rasa and it is a subject of long dispute since ancient time. Whether *Natyashastra* includes eight rasa or nine rasa is controversial matter. But many of the scholars agree that the ninth rasa is added by Abhinavgupta in his commentary on *Natyashastra* entitled as *Abhinavabharati*. He highlights the Shantrasa as ninth rasa and argues that all other rasa lead to it. Therefore much of the scholars discuss the eight rasa in together and they discuss Shanta rasa and its relationship with the other eight rasa independently. *In a drama there are the following eight rasa: erotic (Sringara), comic (Hasya), compassionate*

(*Karuna*), *furious* (*Rudra*) *heroic* (*Vira*), *terrifying* (*Bhayanak*), *disgusting* (*Bibhatsa*) and *awesome* (*Adbhuta*). (Masson and Patwardhan 44)

Bharata in his *Natyashastra* suggests eight rasa which are thoroughly discussed in chapter no.VI. The present research work is limited only to Bharata's rasa theory; therefore it will be proper to highlight only those rasa which are discussed by Bharata. He defines eight rasa that is Sringara, Hasya, Karuna, Rudra, Vira, Bhayanak, Bibhatsa and Adbhuta. He classifies dramatic content on the basis of emotions. All these rasa have something common i.e. they have some emotional content. Yet they have their points of differences on the basis of those points they establish their own identities. These differences are the ways in which the various emotions are manifested. (P. Patnaik, 53) Bharata again and again emphasized the fact that the aim of art is pleasure even the rasa which is contained in act should not hurt the spectator, and hence the *natyashastra* tells the story of how a fight ensues when the demons are shown in a bad light. Thus this ability to give pleasure or delight is another feature that brings the various rasa under a common category. Though all the rasa are pleasurable, the emotive content behind the pleasure is different roads that lead to the some goal or the same zone pleasure. This categorization of emotions or even works of art is nothing strange to Indian aesthetic, we try to arrange Bharata's classification under these two heads, this is how it would look: Tragedy: Compassionate, Fusion, heroic, Terrifying and Disgusting and Comedy: Erotic , Comic, Heroic and Awesome or Wonderful.

## **Sringara Rasa:**

Sringara rasa i.e. erotic one arises from the sthayibhav of love, (Natyashastra VI-45) whatever in the ordinary world is bright, pure (Madhya), shining or beautiful is associated with love. It has (Alambana) –vibhav: young men and women who are noble character. It arises from (Uddipana) vibhav such as a representation of the seasons, garlands, ointments, ornaments, people dears to one object of the senses, fine homes, love making, going to gardens, listening music, watching game and so forth. It should be acted out by such anubhav as skillful use of eyes. Frowning, side glances, felicitous movements (lalita), gentle bodily movements (angahara), and soft speech. The accompanying transitory emotions that do not belong to love are laziness, violence, and disgust. As far love in separation, it should be acted out by anubhav such as world weariness, physical weakness, anxiety, envy, fatigue, worry, longing, dreaming, awakening, sickness, insanity, apoplexy, lifelessness and death. (Masson and Patwardhan, 49)

Bharata defines Sringara rasa as “whatever is sacred, pure, placid and worth-seeing can compose to Sringara. (Natyashastra, 9.45) While Rudrata defines it as *no other rasa is capable of producing that bliss of pleasure which the Sringara rasa does. This sentiment permits all human beings, and more than even the flora and fauna. The poetry in its absence is of an inferior order. Therefore it demands special efforts on the part of the poet.* And in the words of Anandvardhan, Sringara rasa alone is the sweetest and the most exhilarating of all rasa. (Satya D Chaudhary, 96) Sringara rasa is also called rasa raja as it is the supreme



rasa of all. Bhojraja held that Sringara is the supreme rasa and it is the synonym of self and ego. According Bhojraja Sringara creates an attachment of a person to himself. His personality is expanded because of his self-love and self- attachment. It is not falls pride or arrogance but self- respect, self –consciousness and self-confidence. When beautiful woman looks at person with love, he feels gratified for his existence is justified. He regards himself fortunate. This kind of self-love is rasa. Ahankar is the synonym of both rasa and Sringara. He believes that all emotions are ultimately for self-gratification only. One experiences love, sorrow, anger, fear or wonder only to gratify his own senses. Thus ahankara is the source of rati or love and the supreme aim of poetry is to awaken the sense of I-ness. (Ami Upadhyay) This idea is quite close to what modern psychologists argue. Vishvanath has accredited that the Sringara rasa is universal as almost all sancharibhav like ferocity; mortality and indolence are related to Sringara. Not only sthayibhav and sancharibhav but also larger number of anubhav and Sattivikbhav exist in Sringara rasa. Sringara rasa is a sentiment that is excited between man and women. According to Bharata and other later aestheticians, the generation of Sringara requires gorgeous setting such as gardens, ponds, moonlight, flowers, cool wind, music perfumes etc. anubhav are the effects of the atmosphere on the characters. Sancharibhav like vyadhi (illness), stambha (paralysis), nidra (sleep) and nirveda (depression) are employed in the development of this sentiment. This shows the presence of conflict in all such states. (Upadhyay, 49-50) The Sringara rasa is of two types i.e. sambhog rasa Sringara and vipralamba Sringara rasa. The sambhog Sringara rasa means love in union and vipralamba Sringara

rasa means love in separation while Dasarupaka adds a third type of Sringara known as ayoga. The union in love always brings joy and bliss in the life of lovers. Sambhog Sringara rasa shows lovers in union which brings happiness in the life of lovers. They came together blissfully and no conflict found there. The separation in love brings grief, sorrow and despair in the life of lovers. Vipralamba Sringara rasa is a separation of the lovers who love each other intensely but they don't able to come together in love relation. The emotion of sorrow, despair and grief lead to deep experience of mental conflicts. Love in separation is powerful emotion that becomes the theme of many works of art.

In view of the above discussion Sringara can be summarized as following:

1. The basic for such superlative epithet in its all comprehensive nature and its universal appeal.
2. The view of Bhoj that Sringara is the synonym of all rasa, and that other rasa are only the variety of Sringara is the pre-eminent rasa of all the may not be taken as wholly acceptable.
3. Many thinkers may be inclined to regard the Sringara as the supreme rasa on the ground that all the rasa originates from it, but this view would be very difficult to sustain in its entirety; all that can be accepted is that although all other rasa are certainly related to it – some by virtue of compatibility and others through incompatibility yet they do not originate from it.

## **Karun Rasa:**

Karun rasa has its central emotions as sorrow and pathos and are found very importantly both in Mahabharata and Ramayana. Bharata states in *Natyashastra* (VI-40) that Karun rasa means compassionate or the pathetic and sorrowful that comes from the primary rasa of Rudra or the furious. The result (Karma) of furious should be known as the aesthetic experience of compassion. It clears that Rudra is primary source of the Karun and that leads to pathos or sorrow. In the chapter VI of *Natyashastra* it is stated that the Karun rasa arises from the permanent emotion of sorrows. It proceeds from vibhav such as curse, separation from those who are dear, their downfall, and loss of wealth, death and imprisonment or from content with misfortune (vyasan), destructions (upghat) and calamity (Vidroh). (Masson and Patwardhan, 48-52) The soka or sorrow is the sthayibhav of Karun rasa or the mood that of unhappiness is generated throughout its sthayibhav i.e. soka or sorrow. Aestheticians have called it sukhadukhatmaka. Sringara, Hasya, Vira, Adbhuta and Shanta provide pleasure while Karun, Rudra and Bhayanak causes' painful emotion or grief. Ramchandra Gunchandra, the author of *Natydarpan* believes that the second group of rasa does not provide pleasure but they cause agony. In fact the argument can be refuted easily as aesthetic experience is different from actual worldly experience. We do not like to face painful situations in actual life but we do so in poetry and they do provide a kind of vicarious pleasure. In literature we go through them. Here Aristotle theory seems to be truly applicable where our painful emotions are purified and arouse the pleasure. Madhusudan Sarswati is the first critic to explain this, according to him pleasure is

experienced from all rasa but their degree differs. Sattvagun is the principle source of pleasure. Rajoguna and Tamoguan do not allow rasa to create true aesthetic pleasure though they are always present. If Sattvagun is predominant and rajasguna and tamoguna are subordinated the aesthetic pleasure derived from rasa are bound to be abundant. While Vishvanath remarks that if Karuna Rasa had been only painful, no one would read or watch tragic plays. Aesthetic pleasure is derived when the sahardya rises above the self. He does not remain an individual but identifies himself with suffering itself. Spiritually speaking it can be said that the sahardya experiences aesthetic pleasure out of annihilation of ego and identification with the universal feeling of sorrow. The Indian poetics believes that through universalization, all rasa provide pleasure at the time of their maturity. Spectator on account of universalization descends from the particular to the general or universal emotional ground. This means that the painful emotion that he experiences is not confined to any place or time. The spectator thus becomes free from individual feelings and ego. This sense of egolessness makes him experience pleasure from the Karun rasa. (Ami Upadhay, 53-54) Karun rasa can be manifested through great skill of representation and literary power. Natyashastra opines that the Karun rasa stems from sorrow or grief. The sthayibhav or permanent state of the Karun rasa is soka or grief. The various vibhav may be stated of Karun rasa as curse, death, loss of some nearer or loved one, disaster, loss of wealth etc. the sancharibhav or transient feeling states of Karun rasa are despondency. Despair, pangs of death, worry, illness, fatigues etc. the anubhav or

effects of sorrow are intensified by these transient states. Rama's tragic grief after exiling Sita to forest is an excellent example of Karun rasa.

In the light of the above discussion the Karun rasa can be summarized as following.

1. Even sthayibhav (permanent mood) gives worldly pleasure or pain in its immature stage, but when mature, it turns into transcendental pleasure.
2. In the rasa like Karun, Bhayanak etc. the spectator at some particular moments experiences pain born out of grief and fear etc. but that pain is worldly only, exactly in the same way as he enjoys at some particular moments, the worldly pleasure of love and humor etc. in the rasa Sringara, Hasya etc. but this sort of pain or pleasure presides the state of rasa.
3. This worldly pain of pleasure however is not at all indispensable because it is not always necessary that every sahardya experiences it. Some (though number is small) may not do so, nor can this worldly pain or pleasure prove an effective impetus to the experience of transcendental pleasure in the case of immensely sensitive hearts.
4. It is true that in life the grief, love etc. cause worldly pain and the pleasure but in poetry and drama both these types of emotions when combined with vibhav etc. give the sahardya transcendental pleasure. Consequently the rasa Karun, Bhayanak etc. are not painful, they too are as pleasing as the rasa Sringara Hasya etc

## **Rudra and Vir Rasa:**

Rudra rasa indicates the sentiment of anger and fury. In the *Natyashastra* (VI 63) the Rudra is explained as: *it has anger for its permanent emotion. Demons, monsters and violent men are its characters. It is caused by battles. It arises from such vibhav as anger, provocative action (adharsana), insult (adhiksep), lies, assaults (upghat), harshwords, oppression (abhidroh) and envy.* (Masson and Patwardhan, 53) The sthayibhav or permanent state of Rudra is anger. The action with full of wrath and fury requires for the successful depiction of Rudra rasa. The rasa is related to arrogant and angry state of mind. It has its roots in cruel actions and deeds. The causes of anger are jealousy and animosity. The vibhav of Rudra rasa can be stated as insult, envy, offence, injuries, fall speech etc. the sancharibhav that comes with Rudra rasa are naughtiness, indignation, pride etc. the conflict which arouses the Rudra sentiments usually of an external type. The state of anger is one of the destructive sentiments operating in all living world. Bharata states that Sringara, Rudra, Vira and Bibhatsa are fundamental rasa. Karun, Hasya, Adbhut and Bhayanak originate from them respectively. There is cause and effect relationship between the pairs of rasa such as Sringara and Hasya, Rudra and Karun, Vira and Adbhut, bibhatsa and Bhayanak etc. In *Natyashastra* (VI-66) it is explained that *the rasa called Vira has only noble people for its characters and consists in dynamic energy (utsaha). The vibhav are correct perception, decisiveness (adhyavasaya), political wisdom (Naya) courtesy (vinay), an army (bal) eminence (prabhav), etc. it is properly acted out by firmness, patience, heroism, pride, dynamic energy, bravery, mighty and*

*profound emotion.* (Masson and Patwardhan, P. 54) Vira rasa is yielded from Utsaha, the sthayibhav of Vira rasa is an enthusiasm, and discipline, power, courage, mighty and valour are some vibhav of its. The sancharibhav of Vira rasa are patience, remembrance, dignity etc. It is divided in to the cause of the heroism show i.e. Dayavira, Yudhavira and Danvira for ex. Karna. Vira rasa includes both internal and external conflict. The relation of Vira rasa to other rasa is explained in *Natyashastra* (VI 39-40) as: *the awesome aesthetic, experience comes from the heroic.....the result of the furious should be known to be an aesthetic experience of compassion.* (Masson and Patwardhan, 48)

There is long debate on the comparison of Rudra and Vira rasa and also on the issue of primary and secondary place of both the rasa. In his *Sahityadarpan*, Vishvanath points out that there is similarity between Rudra and Vira rasa. The Alambana vibhav in both the rasa is an enemy and Uddipana vibhav are gesture and postures. The Anubhav of both the rasa are similar as picking up the weapons, challenging the enemy, twitching of eye-brows, reddening of the eyes and flooring nostrils. They also include roaring, threatening and violent movements. However the sthayibhav of the both rasa are different as the sthayibhav of the Rudra rasa is Krodh (anger) while that of Vira rasa is Utsaha (enthusiasm). He also points out the dissimilarities between the two, according to him; the color of the Rudra rasa is golden. The deity of the Rudra rasa is Rudra while that of the Vira is Mahindra. However the main differences are following. The sthayibhav of Rudra rasa is anger or Krodh. It remains stationary; it does not lead to the Utsaha for fighting. The sthayibhav of Vira rasa is Utsaha (energy-enthusiasm). In Vira rasa Krodh may arises

but it does not remain stationary, it results into Utsaha for fighting. Here Krodh is a supporting factor for Utsaha. In short Krodh is a means and Utsaha in the end. Utsaha is primary, Krodh is secondary. Thus the sthayibhav of Vira rasa is Utsaha not Krodh. (Ami Upadhyay, 57)

The sthayibhav of the both the rasa are different. Krodh is a sthayibhav of Rudra rasa while Utsaha is of Vira rasa. The sthayibhav in the Krodh also plays the role of sancharibhav in the realization of Vira rasa. The nature of Krodh in Rudra rasa is boastful and cruel; while in Vira rasa it is emotional. In Vira rasa a character is full of enthusiasm and brave and at the same time it has the power of decision to decide what is right and wrong. While in Rudra rasa the state of anger controls the whole actions of the person; some time the person loses self-control also. In Vira rasa the character shows its bravery to protect the innocent and weak against the wrong, wicked and cruel.

At the same time, the Krodh is born out rajasguna while Utsaha is born is born out sattvaguna. In anger a person loses the balance of his mind while in energy and enthusiasm, he not only retains it but the mind is quite active and energetic. In anger, the person is motivated by relation while in bravery it is not so anger results in injustice and destruction while bravery never results in destruction but in frightening against the destructive forces. (Ami Upadhyay, 58) The above both the rasa may be summarized as following:

1. The Rudra rasa and Vira rasa looks quite similar to each other but they are two different rasa.



2. Since the sthayibhav and sancharibhav are different of both the rasa, they cannot be included into each other.
3. Amarsh is a form of anger is only similar sancharibhav in both Rudra and Vira rasa, but deep enquiry tells that it much more in Rudra rasa than it is Vira rasa.

### **Hasya rasa and Adbhuta rasa:**

Hasya rasa is an important sentiment of any literary work of art. Humor in work of art is not only comic relief but also it is predominant rasa. In all kinds of literature the Hasya rasa is found as the chief element which holds the attention of the perceiver. A literary work of art may turn into uninteresting without the comic touch in story, it will turn into heavy and unexciting watching or reading. In the chapter VI (48) of *Natyashastra* the Hasya rasa is explained as: *as for the comic rasa, it consists of the primary emotion of laughter. It arises from such vibhav as wearing clothes and ornaments that belong to someone else or do not fit (Vikrat), shamelessness (dhrstya), greed, tickling sensitive parts of the body, telling fantastic tales, seeing some (comic) deformity (vyanga) and describing faults.* (Masson and Patwardhan, 48) As it is said in above lines, that the primary or permanent emotion of Hasya rasa is Hasa i.e. laughter. The categorization of the Hasya rasa is very interesting that which is born and discovered in same person and that where there is a subject and an object of laughter one's funny act causes the other to laugh. In *Natyashastra* (VI -48) it is said; *when one laughs on one's own, that laughter is said to be existing in one. When one causes another person to laugh, the laughter is said to be existing in another person.*

(Masson and Patwardhan, 50) The place of Hasya rasa in any literary work of art is significant, but it should not be generated through vulgarity, farce or meanness. The intention of Hasya rasa should not be wrongful, it should not desire to harm someone but make it laugh and feel happy. According to Bharata the vibhav of Hasya rasa are funny, comic dress, vulgarity, awkward gesture and comic dialogue etc. The sancharibhav of Hasya rasa are dissimulation, indolence, sleep, jealousy etc. the characters playing the role in comic incidents are usually low type of characters. *Natyashastra* also classifies humor into varieties like *upahasita* which is a scornful laugh employed to ridicule. *Apahasita* is mockery which represents satire in Sanskrit literature. *Prahasan* provides laughter. (Ami Upadhay, 60) The purpose of a satire is to ridicule someone. It is a force indicating the weaknesses of the contemporary social and religious life. It satirizes the weakness of society.

The Adbhut rasa is known as marvelous sentiment, according to Ramchandra Gunchandra, in one of the varieties of rupaka called natak there should one rasa as dominant and other rasa as subordinate. It should be end in Adbhuta rasa. (Satya D Chaudhary, 130) In *Natyashastra* (VI, 74) Bharata explains the Adbhut rasa as following, *the permanent emotion of Adbhut rasa is wonder. It arises from such vibhav as seeing heavenly beings, gaining ones desired object, going to a temple, a garden (upvana) or a meeting place, or seeing flying chariot, a magic show (maya) or a jugglers show.* (Masson and Patwardhan, 50)

As in above lines Bharata explains that the sthayibhav or permanent emotion of Adbhuta rasa is Vismaya i.e. astonishment. Something that is marvelous and astonishing may be called as Alambana vibhav (supportive cause) of Adbhuta rasa. The color of portrayal, shape, size, dimension, distance and nature are some exciting cause (Uddipana-vibhav) of Adbhuta rasa. The Sattivikbhav of Adbhuta rasa (psycho-manifestation) are perspiration, trembling and choking voice. The transitory emotions are uneasiness, excitation, reasoning and frightening etc. The feeling of wonder and marvelousness (astonishment) is involved in the state of excitement. The consequents or reaction (anubhav) of Adbhuta rasa dilation of eyes, horripilation, tears, trembling of voice etc. sometime the state of astonishment is involved in a sense of pleasure or fear or sorrow at the sight of some unpleasant objects or events. Dharmattma, one of Indian philosophers called Adbhuta rasa as great rasa and it is involved in all kinds of literature. Vishvanath calls it as synonyms of wonder which leads to the expansion of the heart of spectator.

To sum up, Adbhuta rasa is like all other rasa, the element of wonder is present in all kinds of rasa. It is the basic principle which causes the expansion of the heart of the spectator.

### **The Bhayanak and Bibhatsa rasa:**

Bhayanak and Bibhatsa rasa deal with the terrifying and the disgusting emotions. They appear in literature almost few times or they are the most neglected rasa by the artists. The Bhayanak and Bibhatsa rasa generally been put together because these two rasa are so intimately,

connected, looking at them in isolation (separate) would make their discussion a little incomplete. Bharata writes in *Natyashastra* (VI-41), *the sight of the disgusting (given rise to) the terrifying.* (Masson and Patwardhan, 48) as it explains above that a lot of vibhav and anubhav of both the rasa are similar and involved in each other. Bibhatsa rasa is considered as primary and Bhayanak rasa is supposed to follow from it. (P. Patnaik, 176) Bharata in his *Natyashastra* (VI-68) explains the Bhayanak rasa following, *the rasa called Bhayanak has fear as its permanent emotion. It arises from such vibhav as ghastly noises, seeing of supernatural beings, ghost, fear and panic due to the (crisis) of owls (or the howling) jackals, going to an empty house or to a forest, hearing about, speaking about or seeing the imprisonment or murder of one's relatives.* (Masson and Patwardhan, 54) As Bharata noted above the sthayibhav of Bhayanak rasa is fear (bhaya). The proper treatment with the emotion of fear and its representation the Bhayanak rasa can be developed. Fear can be transmitted to the audience by two different ways. First, if one is sufficiently distanced, what one will perceive, will be the manifestation of fear in the work? In this case, he will recognize and perceives fear and its accessory emotions and states within the work. But if he is not able to keep sufficient distance himself or if he is able to share the fear of the victim, he will feel an emphatic response to fear himself. This is generally the case in horror fiction. (Patnaik, 177) The vibhav of Bhayanak rasa can be mentioned as, ghastly noises, seeing supernatural elements, darkness, alone in room, an old uninhabited home, a dark big forest a wild hunting animal etc. the transitory emotion (sancharibhav) that constitutes the Bhayanak rasa are disappointing,

depression, agitation, destruction, fatigue and inconsistent state of mind etc. the Bhayanak sentiments become greater and sharper as the greatness of the conflict which leads to the fearful deeds. The elements or moods which come under this category are for ex. The incidents of ghost on the stage help in the production of Bhayanak rasa.

In Sanskrit the rasa Bibhatsa is explained with its sthayibhav i.e. Jugupsa and in English it is translated as disgusting. The bibhatsa rasa produces the sentiment of disgust, and represents the incidents of disgusting and repulsive elements. The permanent emotion or the sthayibhav of the rasa bibhatsa is disgust or repulsiveness. In our day to day life we are attracted by the beautiful one, and we are repulsed by something very disgusting, ugly and vulgar. The causes that is the vibhav of bibhatsa rasa are a person or spectator hearing, witnessing, smelling, or touching something slimy, ugly and disgusting object the sentiment of bibhatsa is evoked, for ex. A person on battlefield in the state of anger is drinking the blood of human skulls creates the mood of the repulsiveness. The transitory emotions (sancharibhav) involved in bibhatsa rasa are epilepsy, delusion, illness, agitation etc.; these transient and conflict create a sense of high tension and conflict create a sense of uneasiness and repulsiveness in a spectator of the play.

Bharat in his *Natyashastra* (VI-72) writes: *the rasa known as bibhatsa has disgust as its permanent emotion. It arises from such vibhav as discussing, hearing or seeing what is ugly, unpleasant, unclear (acosya) and undesired.* (Masson and Patwardhan, 55) as it has been discussed above Bharata has explained the nature of bibhatsa rasa. He

lists the vibhav of bibhatsa rasa as discussing, hearing or seeing the object which is ugly, unpleasant and unclear and also undesired. Further he explains the anubhav (responses) of the bibhatsa rasa in *Natyashastra* (VI-72) as the following; *contraction of the whole body (sarvanga, samahra) facial contradictions (mukhavikuna), vomiting (ullekhana), spitting, violent, trembling of the body (udvejana) and similar gesture.* (Masson and Patwardhan, 55) There is relation of stimulus and the response with the incidents or scenes performed on the stage which is repulsive, disgusting and ugly, they called as stimulus for the response of repulsiveness.

These are the eight rasa explained by Bharata in his *Natyashastra*. Bharata explains all the eight rasa and his theory of rasa in the same chapter no VI of the text. While talking on the number of rasa, he denies the possibility of further rasa. He also explains that all the new emotions or sthayibhav state by new philosopher can be included in above eight rasa. After Bharata and his rasa theory there is long tradition of rasa in which many of them accepted the rasa theory as it is, some of them tried to moderate that, and area of literary aesthetic remained unfocused by Bharata. In 11<sup>th</sup> century, the Kashmiri Pandit Abhinavgupta writes a commentary entitled as *abhinavabharati* in which he coined the new rasa named as Shanta rasa, which has been accepted by literary critics, and the concepts of *navarasa* (nine rasa) has been came into existence.

### **Shanta rasa:**

As it suggests the state of calm or equilibrium is involved in shanta rasa. P. Patnaik says: this does not mean that it can be achieved

effortlessly, on its own, as easily as one falls back in sleep of course it implies a state of rest with not much to distract the senses. But it is also a state of dreams which indicates emotions and hence unrest. (Patnaik, 225)

The sthayibhav of shanta rasa is sama which leads to moksha, arisen from vibhav such as knowledge of the truth, detachment, purity of mind etc. it should be acted out by means of the anubhav, such as yama and niyama, meditation on the self-concentration of the mind on the self (dharana), devotion (upasana), compassion towards all creatures and the wearing of religion paraphernalia (lingarahana). It's sancharibhav are distinct with the world (nirveda), remembrance, firmness of mind, purity in all the four stages of life (asrama), rigidity of the body, stambha and horripilation etc. (Patnaik, 92) As it is discussed above the sthayibhav of shanta rasa is nirveda i.e. tranquil in English. Nerved comes from the knowledge of truth. It is not attachment that arises from the understanding of pain due to poverty, disease, jealousy, anger, punishment etc. Ramchandra Gunchandra believes that Sama is a real and a permanent aversion to worldly affairs. Nirveda is momentary and therefore Sama should be considered the sthayibhav of shanta rasa. Nirveda should be taken as the sancharibhav. (Ami Upadhay, 65) There are some arguments regarding the Shant rasa and its existence that some believe that the rasa like shanta does not exist, some critics say that, it is included in other rasa. These arguments can be defended as; those who believe that shanta rasa does not exist at all say that it is state of complete non attachment. Hence the existence of Shanta rasa must be accepted. Some critics believe that it is included into other rasa. Some of

them include it in Vira rasa and it is also included in bibhatsa rasa. However these arguments are falls because it is not distraction or attraction. It is state which does not arise as a negative feeling. Therefore it should be taken as an independent rasa. (Ami, Upadhay, 66) There is a question about shanta rasa that whether it can be a subject of poetry or drama. The question can be answered as following. The mental and internal tendencies – evaluation etc. are present in every individual, but in whom so ever they culminate in the above physical and external form-hilarity etc. that individual becomes Shanta. Now his Sama (Nirveda) is being externally expressed in the form of hilarity, amity, etc. can be a subject of poetry and drama. According to the theory of rhetoric the sthayibhav, rati, rasa etc. and the sancharibhav nirveda, glani (remorse) etc. exist instinctively in every individual, but they cannot be the subject of poetry or drama unless they are externally manifested in one form or the other. (Satya D. Chaudhary, 146) so it can say that Shanta rasa can be good subject for both poetry and drama as any other rasa.

In Indian philosophical point of view, the human minds belongs to three modes, they are sattva, ragas and tamas which are called as gunas. The sattva guna means the quality of human mind, the guna rajas means the quality of passion, energy, enthusiasm of human mind, and tamas guna indicates the quality of mind that is ignorance or illusion respectively. According Bharata, there are three subtypes of each rasa, and they are based on the three gunas; sattva, rajas and tamas. The types of correlated rasa are determined by the quality of vibhav and the source of sthayibhav. At the time of enjoying the rasa the mind of the spectator is controlled by the mode of magnanimity or goodness (sattva) and other



two modes disappeared. Further, Bharata, at this very juncture defines a common person as (sahardaya) that is a person of poetic sensibility, a magnanimous person, a cleared mind person. In this state of mind, the spectator becomes quite free from all the stings of his prior attachment or detachment he has towards any character- whether historical or mythical and in this way, his mind becomes clean and clever like a mirror. (Satya D Chaudhary, 71-72) The subtype of the rasa is correlated to the quality of vibhav and source of sthayibhav for ex. In Karuna rasa, it may be sattva, rajas, tamas depending upon the cause of grief. The grief caused by destruction of goodness and innocent is sattvik. The grief caused by the loss of renowned reputation, wealth and power is rajas and the grief caused by the personal loss, or the loss of one own is tamas. Hence it can be accepted that the rasa is related to the Vedic philosophy of India.

### **Rasa Theory: Critical Perspective**

Bharata has put forth the rasa thought, in a relation to the play. He calls the rasa as *natyarasa*. Many of the philosophers have tried to interpret his incomplete and distracted statements. They criticized the *Natyashastra* and tried to come at certain conclusion. Abhinavgupta, the 11th century Kashmiri Pandit wrote the text called *Abhinavabharati* which is also known as the commentary on Bharata's *Natyashastra*. It is an only comprehensive commentary of the ancient period on *Natyashastra*, which helps a lot to the new learner of the *Natyashastra*. The theoretical debate on rasa sidhant continued for eight to ten years

after Bharata which came to a certain, common agreement or conclusion, which is called rasa theory at present.

In the first chapter, the principles of riti, dhvani, vakrokti and alankara are introduced, which are basically related to the language as medium of literature and its role in the manifestation of the beauty of the literature. It is not limited only to play but includes all forms of literature. Rasa theory includes the perfectness of a play as literary work of art and the pleasure or kavyanand produced through the play. Hence the principles of rasa are related to the kalaswad or aesthetic pleasure. The brief précis of Bharata's argument is as following. Rasa is an aesthetic pleasure which a spectator gets it from the aesthetic object (work of art). The source of aesthetic pleasure is the sthayibhav and it gets transferred into rasa realization through the proper combination of vibhav, anubhav and sancharibhav. A work of art becomes perfect (rasapurna i.e. full of rasa) pleasurable only after the proper combination of above elements. Bharata also insists on the ability and quality of the spectator (sahardya) without that realization of the rasa is impossible. A point that discussed by Bharata and is mostly neglected in following debate should be mentioned here. Rasa is produced by the proper combination is told by Bharata's famous rasasutra. Bharata talks about the rasa of natya that is play. It can be tasted; it has the ability of creating the literary taste. A spectator takes the taste of the rasa. Rasa is an interaction between work of art and a spectator or a reader. Rasa is of two kind i.e. objective rasa and subjective rasa. Objective rasa is the rasa that is present in work of art and subjective rasa is the rasa that experienced by the spectator from that work of art. In the context of

objective rasa a work of art may be called as interesting (saras) and uninteresting (niras) and in the context of subjective rasa a spectator may be called as an aesthetic (rasik) and nonaesthetic (arasik). The dual nature of the rasa is neglected after the Abhinavgupta and the process of rasa discourse. The word rasa in both types crates more illusions, hence, objective rasa may be called as the beauty of perfection of work of art and subjective rasa is called as aesthetic pleasure. Bharata first time introduced the four basic concepts related to the human psychology. According to him a perfect combination of vibhav, anubhav and sancharibhav appeals to the sthayibhav of a spectator through which the spectator realized the rasa or tastes the rasa of the work of art. The nature of sthayibhav is permanent, constant and passive that remains for whole life with human being, hence they are called as sthayibhav. Sthayibhav are present everywhere and are present in every human being. The nature of sthayibhav is beyond time, period, religion, region, race and gender. A slight different may be found in the quantity in their presence. They remain with a human being from birth to death but in passive state, and in inner state of mind. They don't get active without the proper stimulus or inspiration for ex. The beauty appeals to the sthayibhav of love and the incident of a death appeals to the emotion of grief. It is true that sthayibhav are expressed but they are not expressed by themselves, they expressed through other Bhava, these bhava are called as sancharibhav. Bharata tells about eight sthayibhav i.e. rati (sringara), hasya (laughter), soka (grief), krodh (anger), Utsaha (enthusiasm), bhaya (fear), Bibhatsa (disgusting), Adbhuta (wonder). In the later period the rasa like shanta (Sama), sneha, and bhakti are included in the above list.

But in fact Bharata tells about only eight rasa. The Marathi poet Anil adds a new rasa called kranti (prakshobha) and acaryas Jowdekar also suggested the kranti rasa in relation to the poems of Keshavsuta. The present world is of a lot of pressure and tense creating on human mind, in that reaction or in that situation a new rasa may be adds but, comparatively, the deep and common rasa told by Bharata is not possible.

Vibhav (causes) is a symbol or the character which represents the sancharibhav in particular context. The sthayibhav is appealed through the particular character, the character is called vibhav. The vibhav is divided into two category i.e. Alambana vibhav i.e. substantial causes in the play, the best example of substantial causes is the couple of lover and beloved, they are Alambana vibhav of the Sringara rasa Uddipana vibhav are called as enhances causes. These causes enhance the situation and support to create the surroundings to appeal the permanent emotions for ex. Beautiful gardens, flowers, birds, mountain with glorious view.

The word vibhav is also defined as karan (cause) hetu (Purpose) for ex. The cause of Juliet's love is Romeo, the cause of Romeo's love is Juliet, but thing is that they are different from the real causes. They are vibhav (characters). The true causes transfer into impact or change but in the paly, the aim is not to change the situation, but to create the situation for proper representation. Hero and heroine are just as characters in other words; they are like a pot which carries the emotional state of primary (real) role to the spectator, just like as a pot with full of juice carries towards the person, but not taste the juice. The character represents the

real role but not involves in that or not experiences the role in real. The hero or heroine in a play don't become the lover and beloved in real life, they resemblances like that for few hours of the play. Hence, the vibhav is like a cause but not as exact cause. The performance, acting of hero-heroiner and other characters in a play is called anubhav. The acting of the hero is also called as anubhav. In English, the term anubhav is called as ensuing responses. They understand and accept here the emotional states of real role, and act on the stage accordingly, through which the spectators understands the emotional states in the paly. Bharata has used the term *samyogod* in his rasa sutra, which indicates the vital need of combination of these bhava in a play when we think all of them as separately, we find that they are passive (murt), but when we correlate them to each other, combined them properly, they get manifested through the particular rasa. The sthayibhav and sancharibhav cannot be realized without vibhav and anubhav in a play, and there is no expression to vibhav and anubhav without sthayibhav and sancharibhav. They are disabled without each other (passive). The sthayibhav ultimately transforms into rasa, but they transform through sancharibhav, hence Bharata has mentioned the sancharibhav in his rasasutra instead of the sthayibhav.

The word 'sthayi' in the sthayibhav indicates the permanent nature of sthayibhav. They are permanent, universal and passive emotions of human being from birth itself. They are not bound to any particular place or time but they are timeless and exist in all period of human history. As they have been present in human psyche since ancient time to present, they are found in a person of every cast, race, religion, period culture

and nation. The only possibility is that they may vary with quantity in various people. Their existence in human unconsciousness state is passive since the birth, they become active only when they get inspired or appealed by any external excitant (vibhav, subject or object), for ex. the permanent emotion (sthayibhav) of love may get inspired or appealed and become active, when the person comes across the beautiful one (subject) or something that inspire the sense of beauty. The permanent emotion of Karun (compassion) can be experienced (anubhav) when we face the situation like the death of close person, loss of friend, an object we like most such as wealth or position, and the leaving of the loved one. When these permanent emotions become active or awake, they are expressed or manifested through other bhava i.e. sancharibhav. In his theory, Bharata explains eight sthayibhav and he denies the possibility of any more sthayibhav. Further Bharata formulates the eight rasa on the basis of eight sthayibhav, but since Bharata postulated his theory of rasa, the exact number the rasa is a debated issue. The more orthodox view is that there are only eight rasa, while another view proposes the nine rasa. Both these have found able advocates' over the centuries. In the *natyashastra* Bharata, recognizes eight sthayibhav their rasa as following:

### **1. Rati (Love)**

- a. Vibhav (causes):** stimulus would be season, flower, ornaments or anything beautiful or desirable.
- b. Anubhav (involuntary reactions):** looking sideways, coy glance, sweet words etc.

c. **Sancharibhav** or **Vyabhichyaribhav** (transitory feelings): lassitude, suspicion, jealousy, affection etc.

2. **Hasya (Humor)**

a. **Vibhav**: peculiarity of dress or speech etc.

b. **Anubhav**: spouting, mimicking etc.

c. **Sancharibhav**: smile, snicker, laughter, guffaw etc.

3. **Karuna (Compassion)**

a. **Vibhav**: loss, death, calamity, leaving up etc.

b. **Anubhav**: tears, fainting, lamentation etc.

c. **Sancharibhav**: sorrow, trembling, fear etc.

4. **Rudra (Horror)**

a. **Vibhav**: anger, violence, treachery etc.

b. **Anubhav**: red eyes, rubbing hands, biting lips etc.

c. **Sancharibhav**: sweating, excitement impatience etc.

5. **Vira (Heroic)**

a. **Vibhav**: determination, strength, bravery, courage etc.

b. **Anubhav**: courageous act, generosity etc.

c. **Sancharibhav**: decision, arrogance etc.

## **6. Bhayanak (Fear)**

- a. **Vibhav:** frightful things, lonely sights, darkness etc.
- b. **Anubhav:** trembling, pallor, loosing voice etc.
- c. **Sancharibhav:** fainting, hurrying, standing rooted etc.

## **7. Bibhatsa (disgust)**

- a. **Vibhav:** bad news, loud lamentation etc.
- b. **Anubhav:** repulsion, spitting, turning up nose etc.
- c. **Sancharibhav:** fainting illness, death, hate etc.

## **8. Adbhuta (awesome or wonder)**

- a. **Vibhav:** seeing unusual things, achieving the desired, magic etc.
- b. **Anubhav:** wide or staring eyes, thrill, exclamation etc.
- c. **Sancharibhav:** standing stunned, over-joy etc.

It may be noted that as these various bhava are listed, some time we find confusion or a conflict in distinguishing one reaction from the other. But as this seems to have suffered worse manhandling one need not feel uncertain about the basic general idea. Secondly, though in some cases the sancharibhav seem to be identical, it must be noted that as individual reactions, these vary from person to person. But anubhav being natural or immediate reactions would be common to larger



numbers. Sancharibhav are also called Vyabhichyaribhav because they change from person to person. (Adya, Rangacharya. 79-81)

The spectator has quite important role in the manifestation of rasa. The playwright according to Bharata praises the spectator in the prologue. Bharata prescribes some qualities of good spectator in the *Natyashastra* (XXVII, 51) as following: *a spectator is one who has no obvious faults, who is attached to drama, whose senses are not liable to destruction, who is clever in guessing (putting two and two together) who can enjoy (others) with those who suffer and who has all these nine qualities in himself.* (Adya, Rangacharya. 74) In other words, Bharata expects that a spectator should be one who could easily lose himself in the characters on the stage, their joys and sorrows. An individual spectator is to be a person of refined and transparent sensibility, as a critic, the spectator should be one of the open minds, one who knows about music and dance, one who is well-informed about the four kinds of acting and one who has good acquaintance with different dialects and customs. A spectator should have the abilities of appreciation of artistic qualities of dramatic art. Bharat opines that, these qualities of the spectator help him to involve in the play and make him active in the manifestation of the rasa.

The theory of Sadharanikaran (generalization or universalization) is quite significant in the context of manifestation of rasa. Bhattanayaka has propounded the theory; where he tries to explain the process of rasa to be experienced by the spectator. The most serious objection raised against the manifestation of the rasa is how the spectator can derive rasa

from the sentiments expressed by the real character or from the sentiments of the characters' which are purely imaginative and also from those of the actors and actress who intimate the original characters in their form, dress, language and actions. The realization of rasa becomes more difficult in case a spectator has preconception of any sort against them. Bhattanayaka presented the theory Sadharanikaran in an attempt to answer these questions. He not only elucidates the theory but tells the reader what is the universalized and how does it help in the realization of rasa. He maintained that to enjoy any piece of composition, one has to go through the three Shabda vyapara (function of words). Through abhida-vyapara, the first function of word where the conventional image is associated with the text and it aroused in the mind of the spectator that means he grasps the sense of the text through the traditional meaning of each and every word arranged in a sentence or sentences. Then through the Bhavaktva-vyapara, the second function of the word where all the three – vibhav (the excitant), anubhav (the ensuing) and sancharibhav (the transitory sentiments) which were connected with particular situation now become generalized i.e. all the three vibhav, anubhav and sancharibhav being free from the individuality, become universalized with the result the reader or spectator gets rid of all sorts of prejudices or preconceptions against the above said trio. Through the bhojkatva vyapara or bhog-vyapara (the third function of the word) spectator enjoys the rasa. Thus the principle of Sadharanikaran feels that the particular persons and even the objects presented in a work of art are freed from all the relations of the space and time in which they had accrued. The basic sentiment of the reader or spectator thus matures into

rasa, when it correlates with the excitant, the ensuing and transitory sentiment of their, which has been produced in their mind by themselves. However the excitant, etc. are of course the prototypes of those expressed in a poem or drama. In short, through universalization elements of space and time and individuality have been inhibited, the whole episode becomes universal and it appeals to all. (Satya D Chaudhary, 87-96)

The real discussion on rasa theory is begun by Abhinavgupta. In his commentary on Bharata's *Natyashastra* he discussed on two words basically i.e. samyogod (conjunction) and rasa- nispatthi (manifestation) rasa. He said that, rasa is an emotion excited by artistic circumstances. It is based on the psychological theory that our personality is constituted of a few primary emotions which lie deep in the subconscious and unconscious level of our being. These primary emotions are the amorous, the ludicrous, the pathetic, the heroic, the passionate, the fearful, the nauseating and the wondrous. Other aesthetic and psychologist have in later times, added to them the peaceful or intellectual, the devotional and the filial. These emotions are there in all, and so they are called the dominant emotion or sthayibhav. Each emotion in its manifestation shows a composition of diverse sentiments which produces the appearance of permanent emotion of love or hate, heroism or anger. No emotion is called rasa unless it is aesthetically excited. Rasa is an emotion excited by artistic circumstances (Uni. of Calicut, 14-15) Bharata formulated the theory of rasa and its maxim only, but he has not interpreted the theory in detail. Bhattalollata points out that, rasa are a result of efficient causes i.e. Nimitta Karan of bhava

(vibhav, anubhav and sancharibhav). Mammata rejects this view on the ground that rasa cannot exist in the absence of vibhav, anubhav and sancharibhav. There is producer and product relationship between bhava and rasa, they should not be considered as efficient causes but they are attendant agencies that contribute to the creation of rasa.

Abhinavgupta talks on the theory Sadharanikaran, he points out that in the actual aesthetic experience the mind of the spectator is liberated from the obstacles caused by the ego. Thus transported from the realm of the personal and egoist to that of the general and universal, we are capable of experiencing Nirvada, or blissfulness. In the aesthetic process, we are transported to a trans-personal level. This is a process of de-individual or universalization. The Indian aesthetics consider this process as Sadharanikaran. Samkuka's explanation of the enlightenment of aesthetic emotion is very much comprehensive at this juncture. He gives an example of painting, that, about a painted horse we can say that it is a horse and it is not a horse. From aesthetic point of view, it is real and unreal.

Bhattanayaka says the rasa is neither produced nor suggested, nor created by anything. According to him a proper aesthetic creation generates in us a new spiritual enlightenment which gives us enjoyment. He calls these functions Bhavaktva and Bhojkatva. Bhavaktva is the power of universalization by virtue of which vibhav, sthayibhav etc. lose their individuality in people who are endowed with imaginations. Bhojkatva is the quality that is responsible for the enjoyment of this generalized sthayibhav by the spectator.

Bhattauta writes a treatise called *Kavya Kautuka*, where, he says that a dramatic presentation is not a mere physical occurrence. In witnessing a play we forget the actual perpetual experience of the individuals on the stage. The past impressions, memories, associations etc. become connected with the present experience. As a result, a new experience is created and this provides new types of pleasure and pains. This is technically known as *rasavadana*, *camatkara*, *carvana*.

Anandvardhan extended the scope of *rasa* theory to the other genres of literature. He combines *rasa* theory with his *dhvani* theory, according to him *dhvani* is the technic of expression, and *rasa* stands for the ultimate effect of poetry or drama. Suggestion in abstraction does not have any relevance in an art. The suggested meaning has to be charming and it is the *rasa* element which is the ultimate source of charm in drama and poetry. The importance of the doctrine of suggestion lies in the fact that it alone offers the key for the expression of emotion. (Uni. of Calicut, 15-16) According to M K Sortha (48) *rasa* is an emotive object. It is produced by a proper set of objective-correlative as *vibhav* and *sthayibhav*. *Rasa* is created by the reader and then it is recreated by the spectator. It is enjoyed by the spectator as aesthetic pleasure.

To sum up, a valid literary theory is always one that has practical application. A literary theory is about literature unless it can be applied, it has very little practical relevance. In most cases, a good literary theory has a double potential. It can lead to further theories, to newer philosophical speculation. At the same time it can also be applied to literary texts. The literary theory must cover a wide enough area. In

other words, it must have a general applicability. Not merely that, it also be made of something that is not a matter of vogue. When interests have shifted, such a theory would be left nowhere. And finally, it must be flexible enough to take the wear of time, to be malleable to interpretation and newer deeds.

The rasa theory, is an oldest theory in Indian theoretical tradition, and fulfills most of these conditions. At very first it is expounded in Bharata's *Natyashastra*, 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 emotion, and how they are depicted, inferred and transmitted through a work of art. It holds that finally literature is essentially about life and its emotions. And the problems that confronts a critic is to find out how, in work emotion is depicted, suggested and how it is finally communicated to the reader or audience. The strength of this theory lies in that it deals with what is common to all human being at all times-emotions. Rasa theory takes into consideration the entire literary process i.e. from its conception in the mind of an artist to its final perception in the heart of a perceiver or reader. No one is left out. Thirdly rasa theory has a tremendous linguistic potential (Suggested meaning/dhvani). Fourthly, it is one of our oldest and most influential theories that have grown over the centuries. Finally it seems that it is time, where, our own rich canons are revived since the last few decades, and things are changing. We have a fairly large number of theoretical works on the rasa theory. And these days some good work in the field of practical criticism is also being done. (Patnaik, 1-3)

As it is mentioned in the first chapter, the dialectic traditions come to an end. The traditions that contained many original aestheticians which are discussed in first chapter include Bharata, Bhatta Lollata, Anandvardhan, Abhinavgupta etc. The Rasgangadhara of Panditraja Jagganath is considered last important work in this tradition. At this time the discussion not only on rasa but on many other theories come to an end, but the discussion about poetics not come to an end. The regional languages incorporated and elaborated upon what had been thought before them in Sanskrit, but their contribution cannot be considered very significant. There are few observations are being made as following:

The tradition is sustained in Sanskrit language since ago, which become gradually obsolete like Latin. Sanskrit become the language of the elites, of a select few and it hardly ever seen any interaction with the other major important Asian languages. Around the seventeenth century and eighteenth century, the regional languages of India also became more powerful. Sanskrit was replaced as court language by other languages. There is hardly any exchange of ideas and philosophies that took place. There has been very little dialectical interaction that takes place between Sanskrit language and other languages. P Patnaik says (10); *what is of much greater importance is that in the present century, Sanskrit literature (leaving apart theory) hardly lives as a dynamic force. Regional languages and literature have developed- though most of them are profoundly influenced by Sanskrit. In fact they carried on the spirit of Sanskrit critical tradition along with them. But in the present century, almost all our regional literatures are soaked in European influence. Earlier, they had borne a striking resemblance to Sanskrit*

*works of literature. But they were now also strongly influenced by European canons. This is never bad, but what was in the process very noticeable was a lack of harmonization of the traditional canons and the modern western canons in our critical tradition.* These are some of the reasons that could have led to the relegation of the ancient Indian theories of literature and art to the background.



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