Theories of Rasa interpretation

Dr. Shakuntala Gawde

Assistant Professor

Department of Sanskrit

University of Mumbai

shakuntala.gawde@gmail.com

Bharata's *Rasastutra*

- **विभावानुभावव्यभिचारीसंयोगाद्रसनिष्पत्तिः ।**

- Union of *Vibhava* (causes), *anubhavas* (consequents) and *Vyabhicharins* (transitory feelings) make Rasa

- Word ***samyoga*** and ***nishpatti*** are ambiguous

What is the role of *Sthayi* ?

Who experiences Rasa ?

Whether Rasa is produced or manifested ?

What is the location of Rasa

© Dr. Shakuntala Gawde

Rasa interpretations

Bhattalollata	• Utpattivada
Shankuka	• Anumitivada
Bhattanayaka	• Bhuktivada
Abhinavagupta	• Abhivyaktivada

© Dr. Shakuntala Gawde

Bhattalollata – *Utapattivada /upachitivada*

- Rasa is produced /accumulated
- Imitation (*anukarana*) plays key role in production of Rasa
- *Upachita sthayi* and *anupacita sthayi*
- *Sthayi* gets aroused due to *vibhava* etc causes
- Sthayi gets unified with *vibhava* etc
- Sthayi and Rasa exists in original character and Actor
- **उपचितः रसः ।** *Nishpatti* is accumulation or production
- Scholars explain with the idea of ***apurva*** and ***adhyasa***

© Dr. Shakuntala Gawde

Rasa gets heightened

Ten *avasthas* of *kama* are described

1) *Abhilasha*
2) *Chintana*
3) *Anusmriti*
4) *Gunakirtanam*
5) *Udvega*
6) *Vilapa*
7) *Unmada*
8) *Vyadhi*
9) *Jadata*
10) *Maranam*



© Dr. Shakuntala G

Six types of Hasya

divided into *uttama*, *madhyama* and *kanishtha*

1. ***Smita***
2. ***Hasita***
3. ***Vihasita***
4. ***Upahasita***
5. ***Apahasita***
6. ***Atihasita***

© Dr. Shakuntala Gawde

Culmination of Rasa by accumulation

- Uttararamacharitam of Bhavabhuti – Karuna Rasa
- Urubhanga of Bhasa- Karuna Rasa
- Karnabhara of Bhasa – Karuna Rasa
- Meghadutam of Kalidas – Vipralambha Shringara

© Dr. Shakuntala Gawde

Criticisms

- Concept of *upachiti* creates problems
- *Upachiti* assumes degrees of Rasa
- Mild, medium and intense will be degrees of every Rasa
- *Krodha*, *utsaha*, *shoka* gets declined after some point

  (शोकस्य प्रथमं तु तीव्रत्वं कालात्तु मान्द्यदर्शनम् ।)
- Concept of Anuakarana cannot be justified every time
- Connoisseur is not involved in the process of Rasa

© Dr. Shakuntala Gawde

Shankuka - *Anumitivada*

- Nyaya logician
- Explained Rasa as inference
- *Vibhava* etc as *hetu* (sign) of inference
- *Sthayi* exists in original character
- Actor imitates the *sthayi* through his acting
- **भावानुकरणं रसः।** Rasa - artistic imitation of an emotional experience
- Connoisseur *infers* Rasa existing in original character due to imitation of Vibhavas etc.

© Dr. Shakuntala Gawde

Rasa is *infered*

- **Inferential marks-**

Person killing bird with sword

Lady closed her eyes

Bird fighting with a man



© Dr Sha

रसनिष्पत्ति - रसानुमिति



- *Nishpatti* as *anumiti*
- Rasa is ***inferred***
- Inference is possible due to imitation
- **अनुकरणरूपस्थायीरेव रसः ।**
- Connoisseur **infers** rasa due to imitation of विभावs by actor
- *Vibhavas* are not real but brought through efforts - artificial
- *Anubhavas* can be presented though *shiksha* – proper training
- *Vyabhicharins* are manifested through *anubhavas*

© Dr. Shakuntala Gawde

Rasa is *alaukika*

- This is the horse — न सम्यक् प्रतीति: (no affirmation)
- This is not the horse — न मिथ्या प्रतीति: (no negation)
- Is this horse or something else ? — न संशय प्रतीति: (no doubt)
- This is similar to horse — न सादृश्य प्रतीति: (no similarity)

- Similar experience in case of actor
- 'He is Ram' is understanding of the connoisseur

- **Valuable contribution of Shankuka- art experience is beyond worldly experiences**

© Dr. Shakuntala Gawde

Bhattatauta's objections

- Imitation from the perspective of connoisseur or actor? (*samajika or nata*)
- Imitation is impossible if both have not perceived original
- **पश्चात्करणमनुकरणम् । सदृशकरणम् ।** *doing after / doing similar*
- How imitation (doing after / doing similar) get converted into Rasa ?
- Many people have after Ram have experienced *Rati* and *viyoga*
- Bhattatauta denies *anukarana* but accepts हृदयसंवाद necessary for *rasanishpatti*
- Rasa being subjective experience cannot be inferred
- Inference cannot guarantee aesthetic delight

©Dr. Shakuntala Gawde

Bhattatauta's *Rasa* analysis

विभावस्मरण –Remembrance of one's own experience

साधारणीभाव – Universalization of emotion

हृदयसंवाद – understands the essence / unification

अभिव्यक्ति – suggestion/ manifestation of Rasa through acting

Bhatta Nayaka – *Bhojya bhukti vada*

- **न ताटस्थ्येन नात्मगतत्त्वेन रसः प्रतीयते नोत्पद्यते नाभिव्यञ्ज्यते ।**
- Rasa is not experience, production or suggestion but ***enjoyment***
- **न स्वगतप्रतीति**: - not one's own experience
- **न परगतप्रतीति**: - not someone else's experience
- Bhattanayaka has not accepted ***vyanjana*** (power of suggestion)
- *Sadharanikarana* and *bhavana* gives the (*bhoga*) (enjoyment of Rasa

© Dr. Shakuntala Gawde

Process of *Bhavakatva*

- Principle of Bhavana occurs in *Purvamimamsa*
- Bhavana – instigates one to act in particular manner
- *Bhavakatva vyapapara* in responsible for conveying rasa to the connoisseur
- भावकत्व process is different than *abhidha vyapara*

1. ***Abhidha-*** conventional meaning
2. ***Bhavana-*** emotional content
3. ***Bhoga-*** Enjoyment of Rasa

© Dr. Shakuntala Gawde

Rasa is enjoyed (*bhukta*)

- भावकत्वव्यापारेण भाव्यमानो रसः ।
- Poetry free from flaws, having excellences
- Drama with fourfold *abhinaya*
- रस is भावित due to भावकत्व व्यापार
- Rasa is *bhukta* due to *bhoga vyapara*

Bhavakatva

Sadharanikarana

Bhoga of Rasa

© Dr. Shakuntala Gawde

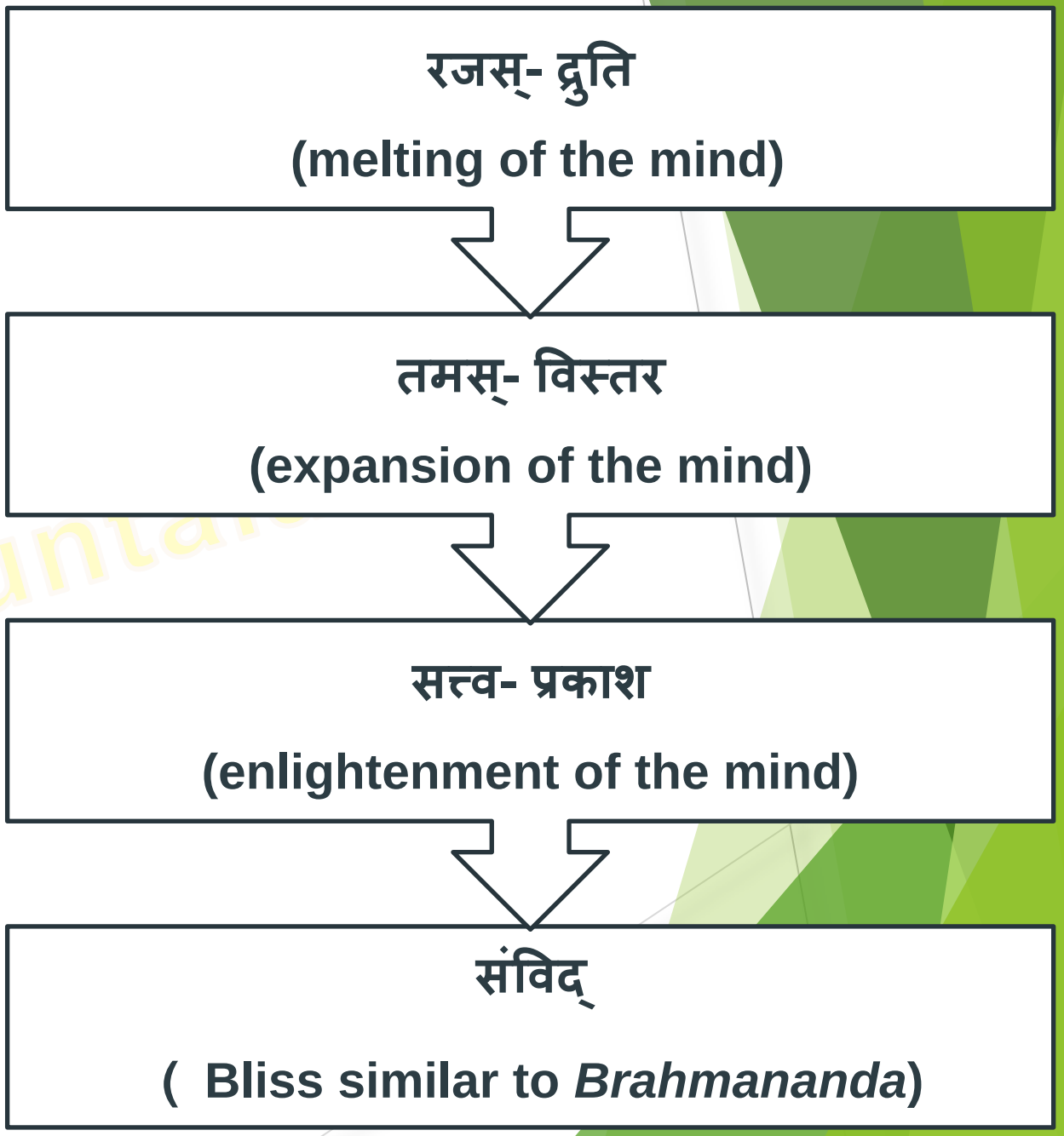
Psychological analysis

- **रसऽनुभवस्मृत्यादिविलक्षणेन.. ।**

  Rasa is different than experience or memory

- **सत्त्वोद्रेकप्रकाशानन्दमयत्त्वम् ।**
- **निजसंविद्विश्रान्तिलक्षणम्- परब्रह्मास्वादसविध**

  Bliss is called as *Samvid*, *vishranti* which is similar to *Brahmananda*



Evaluation

- Principle of Sadharanikarana is appreciated
- Principle of Bhavana in aesthetic process is criticized
- Assumption of Bhoga principle related to word is questionable
- Bhoga different from experience is questionable
- Opposing *dhvani* principle (suggestive power) is of prejudice

© Dr. Shakuntala Gawde

Abhinavagupta (950-1016 AD)

- Kashmira Shaiva philosophy- Pratyabhidnya darshana
- Commentaries on Poetic treatises – *Abhinavabharati* and *Locana*
- Interpreted Rasa and Dhvani theories
- Critically analyzed predecessors
- Constructed own theory of Rasa process

© Dr. Shakuntala Gawde

Abhinavagupta- *Abhivyaktivada*

Abhidha	*Lakshana*	*Vyanjana*
• Vachyartha • (expressed sense)	• Lakshyartha • (*Implied sense*)	• Vangyartha • *(suggested sense)*

- ***Abhivyakti-*** manifestation / suggestion of Rasa which already exists in the form of *sthayi*
- ***Vyanjana*** is responsible for manifestation of *Rasa*

© Dr. Shakuntala Gawde

Explanation of *Rasasutra*

- ***Vibhava-*** प्रतीति - उपाया: ।

  Instrument for bringing realisation of *Sthayi*

- ***Samyoga-*** सम्यक् योगं संबन्धम् ऐकाग्र्यम् वा ।

- Balanced employment of components and their coherence
- *Rasa* exists in particular art **पात्रे न रस:** ।
- Actor –carrier but good actor- *Sahrdaya*
- **सहृदय**: - **विमलप्रतिभानशाली** (having pure heart like a mirror)

© Dr. Shakuntala Gawde

रसविघ्न- obstacles in Rasa experience

1. **संशययोग**: –connoisseur remains in doubt
2. **निजसुखादिविवशीभूत** -getting engrossed in one's pleasure or sorrow
3. **अस्फुटप्रतीति:** - mistakes in fourfold *abhinaya*
4. **प्रतीति-उपाय-वैकल्य**- loose construction of विभावादि
5. **स्फुटत्वाभाव**- absence of clarity
6. **अप्रधानता**- lack of prominence

© Dr. Shakuntala Gawde

***Rasa-* वीतविघ्नप्रतीति: |**

Vibhava etc are means to remove these obstacles

Psychological stages

1) **शब्दज्ञान** (Knowing meaning of words)
2) **शब्दादधिका प्रतीति:** (Knowing meaning beyond words)
3) **आत्मानुप्रवेश**: (Merging self into essence)
4) **हृदयसंवाद** (dialogue with the heart of poet)
5) **तन्मयीभवन** (unification)
6) **संविद्** (Bliss)

- **Rasa- ब्रह्मानन्दसहोदर**

© Dr. Shakuntala Gawde

Rasa – realisation of Self

संवेदनाख्यव्यङ्ग्यस्तु परसंवित्तिगोचरः ।
आस्वादनात्मानुभवो रसः काव्यार्थ उच्यते ॥

- Rasa is the meaning of poetry
- Relish /enjoyment
- Experience of one's own Self
- Experience of unification with Highest Self

© Dr. Shakuntala Gawde

Rasa - *Sakshatkara*

- Rasa is called as *Sakshatkara*
  (साक्षात्कारायमाणत्वे परिपोषिका नटादिसामग्री…)
- After differences of ingredients get dissolved,
  साधारणीभाव gets nourished
- सर्वसामाजिकानामेकघनतैव प्रतिपत्ते:
  Unification of emotion in all connoisseurs
- अनादिवासनाचित्रीकृतचेतसां वासनासंवादात्
  mind gets overpowered with beginningless impressions
- सा चाविघ्ना संविच्चमत्कार: ।
  Uninterrupted experience - *chamatkarah*

© Dr. Shakuntala Gawde

Rasa- chamatkara

अतृप्तिव्यतिरेकेणाच्छिन्नो भोगावेश: ।

Entering into feeling of complete satisfaction which leads to *bhoga*

भुञ्जानस्यादभुतभोगस्पन्दाविष्टस्य चमत: करणं चमत्कार: ।

One gets engrossed in one's own Self while relishing extraordinary enjoyment

साक्षात्काररूपा मानसप्रतिपत्ति: / स्मृति:

Memory which is kind of realisation

© Dr. Shakuntala Gawde