Theories of Rasa interpretation

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Bharata’s Rasastutra

- विभावानुभावव्यभिचारीसंयोगाद्रसवनष्प

- 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
Rasa interpretations

Bhattalollata
- Utpattivada

Shankuka
- Anumitivada

Bhattanayaka
- Bhuktivada

Abhinavagupta
- Abhivyaktivada
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
- उपचित: रस: *Nishpatti* is accumulation or production
- Scholars explain with the idea of *apurva* and *adhyasa*
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
Six types of Hasya

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

1. *Smita*
2. *Hasita*
3. *Vihasita*
4. *Upahasita*
5. *Apahasita*
6. *Atihasita*
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
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
  \(\text{शोकस्य प्रथमं तु तीव्रत्वं कालातु मान्यदर्शनम्} ।\)
- Concept of Anuakarana cannot be justified every time
- Connoisseur is not involved in the process of Rasa
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.
Rasa is inferred

- Inferential marks-
  Person killing bird with sword
  Lady closed her eyes
  Bird fighting with a man
रसनिष्पत्ति - रसानुमिति

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

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Valuable contribution of Shankuka- art experience is beyond worldly experiences
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 हृदयसंिाद necessary for *rasanishpatti*
- Rasa being subjective experience cannot be inferred
- Inference cannot guarantee aesthetic delight
Bhattatauta’s *Rasa* analysis

- विभावस्मरण – Remembrance of one’s own experience
- साधारणीभाव – Universalization of emotion
- हदयसंवाद – 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 स्वगतप्रतीतिः - not one’s own experience
- न परगतप्रतीतिः - not someone else’s experience
- Bhattanayaka has not accepted *vyanjana* (power of suggestion)
- *Sadharanikarana* and *bhavana* gives the (*bhoga*) (enjoyment of Rasa)

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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
Rasa is enjoyed (*bhukta*)

- भावकत्वव्यापारेण भाव्यमानो रसः।
- Poetry free from flaws, having excellences
- Drama with fourfold *abhinaya*
- रसः भावितः due to भावकत्वः व्यापारः
- Rasa is *bhukta* due to *bhoga vyapara*

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Psychological analysis

- रसनुभवस्मृत्यादिविलक्षणोऽऽ।
  Rasa is different than experience or memory

- सत्त्वोद्रेकप्रकाशानन्दमयत्वम्
- निजसंविद्भ्रान्तिलक्षणम्-परब्रह्मास्वादसविध

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

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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
Abhinavagupta (950-1016 AD)

- Kashmir 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
### Abhinavagupta- *Abhivyaktivāda*

<table>
<thead>
<tr>
<th><strong>Abhidha</strong></th>
<th><strong>Lakshana</strong></th>
<th><strong>Vyanjana</strong></th>
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<tbody>
<tr>
<td>• Vachyarthā</td>
<td>• Lakshyarthā</td>
<td>• Vangyarthā</td>
</tr>
<tr>
<td>(expressed sense)</td>
<td>(Implied sense)</td>
<td>(suggested sense)</td>
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- **Abhivyakti** - manifestation / suggestion of Rasa which already exists in the form of *sthayi*

- **Vyanjana** is responsible for manifestation of Rasa
Explanation of *Rasasutra*

- **Vibhava** - प्रतीति - उपाया: ।
  Instrument for bringing realisation of *Sthayi*

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

- Balanced employment of components and their coherence

- *Rasa* exists in particular art पात्रे न रस: ।

- Actor –carrier but good actor- *Sahrdaya*

- सहदयः - विमलप्रतिभानशाली (having pure heart like a mirror)
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-वैकल्प- loose construction of विभावादि
5. स्फुटत्वाभाव- absence of clarity
6. अप्रधानता- lack of prominence

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) संविद्द (Bliss)

► Rasa- ब्रह्मानन्दसहोदर
Rasa – realisation of Self

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

- Rasa is called as *Sakshatkara*  
  (साक्षात्कारायमाणते परिपोषिका नटादिसामग्री…)  
- After differences of ingredients get dissolved,  
  साधारणीभाव gets nourished  
- अनादिविश्वनाचिन्त्रीकृतचेतृसं वासनासंवादात्  
  mind gets overpowered with beginningless impressions  
- सा चाविन्ध्रा संविच्छमकारः ।  
  Uninterrupted experience - *chamatkarah*
**Rasa- chamatkara**

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

**भुञ्जानस्यादःभुतभोगस्पन्दाविष्टस्य चमतः करणं चमत्कारः**
One gets engrossed in one’s own Self while relishing extraordinary enjoyment

**साक्षात्काररूपा मानसप्रतिपत्ति: / स्मृति:**
Memory which is kind of realisation