Rasa Theory

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Five schools of Ancient Indian poetics

अलंकार	• भामह (काव्यालंकार)
गुण-रीति	• वामन (काव्यालंकारसूत्रवृत्ति)
रस	• भरत (नाट्यशास्त्र)
ध्वनि	• आनन्दवर्धन (ध्वन्यालोक)
वक्रोक्ति	• कुन्तक (वक्रोक्तिजीवित)

Rasa

- रस् – to taste

- रस्यते आस्वाद्यते इति रसः ।

- Bharata for the first time used this term in aesthetic sense.
- Eight Rasas recognized by Bharata
- Ninth was also added later on

शृङ्गारहास्यकरुणाः रौद्रवीरभयानकाः।
बीभत्साद्भुतसंज्ञौ चेत्यष्टौ नाट्ये रसाः स्मृताः॥ नाट्य. ६.१५
शान्तोऽपि नवमो रसः। (का.प्र.)

रस
शृङ्गार (Erotic)
हास्य (Laughter)
करुण (Pathos)
रौद्र (Furious)
वीर (Heroic)
भयानक (Terrible)
बीभत्स(Loathsome)
अद्भुत (Marvellous)
शांत (Peace)

Shringara rasa is of two types- Sambhoga (love in union) and Vipralambha (love in seperation)

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Bharata's *Rasasutra*

- विभावानुभावव्यभिचारीसंयोगाद्रसनिष्पत्तिः ।
- विभाव- cause , determinants
- अनुभाव- effect, consequents
- व्यभिचारी- transitory mental states

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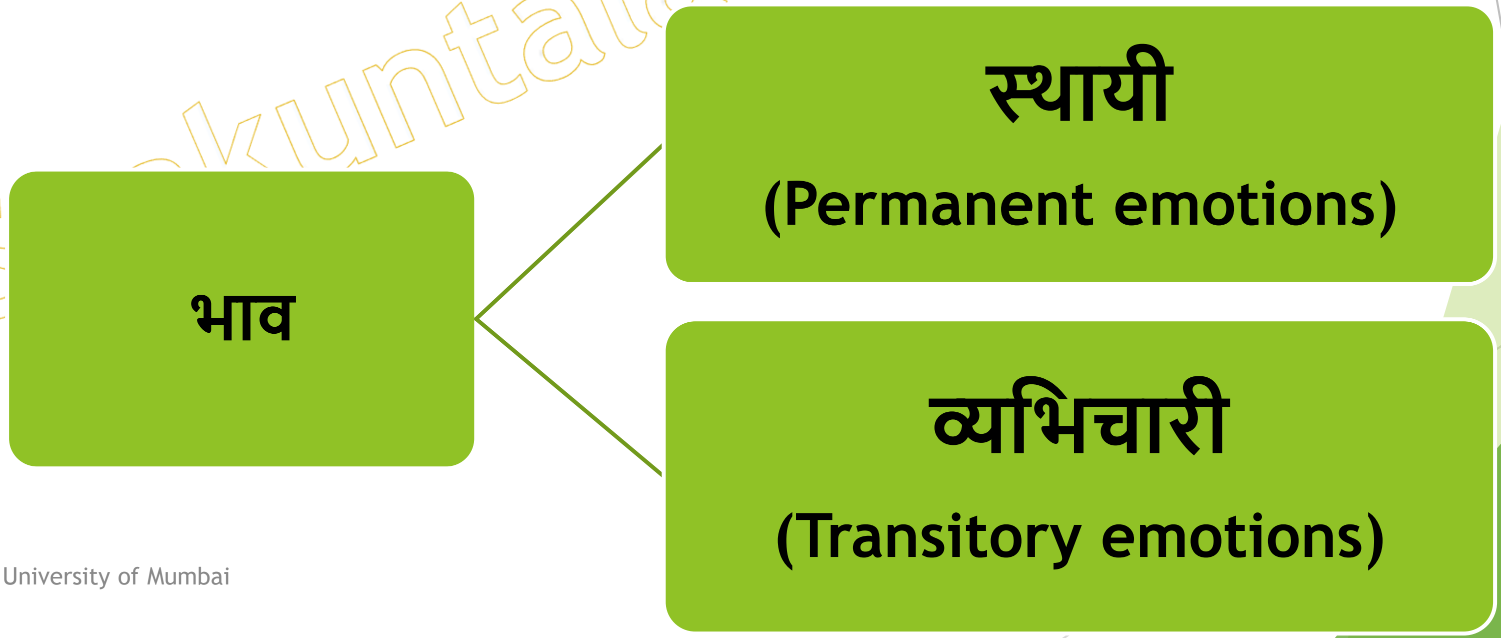
- पानकरसन्याय- illustration of juice

Bhava (emotions)

- *Bhavas* always carry out the important function of carrying the aims of poet through the medium of action etc in the drama.

- काव्यार्थान् भावयन्ति ते भावा:।



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स्थायीभाव (permanent emotions)

- Eight /nine pertaining to Rasa
- Permanent or basic emotions
- व्यक्त: स: तै: विभावाद्यै: स्थायी भावो रस: स्मृत:।

रतिर्हासश्च शोकश्च क्रोधोत्साहौ भयं तथा ।
जुगुप्सा विस्मयश्चेति स्थायिभावा: प्रकीर्तिता: ॥

	स्थायी	रस
१	रति (love)	शृङ्गार (Erotic)
२	हास (laughter)	हास्य (Laughter)
३	शोक (Grief)	करुण (Pathos)
४	क्रोध (Anger)	रौद्र (Furious)
५	उत्साह (Enthusaism)	वीर (Heroic)
६	भय (Fear)	भयानक (Terrible)
७	जुगुप्सा (disgust)	बीभत्स (Loathsome)
८	विस्मय (Wonder)	अद्भुत (Marvellous)
९	निर्वेद (Detachment)	शांत (Peace)

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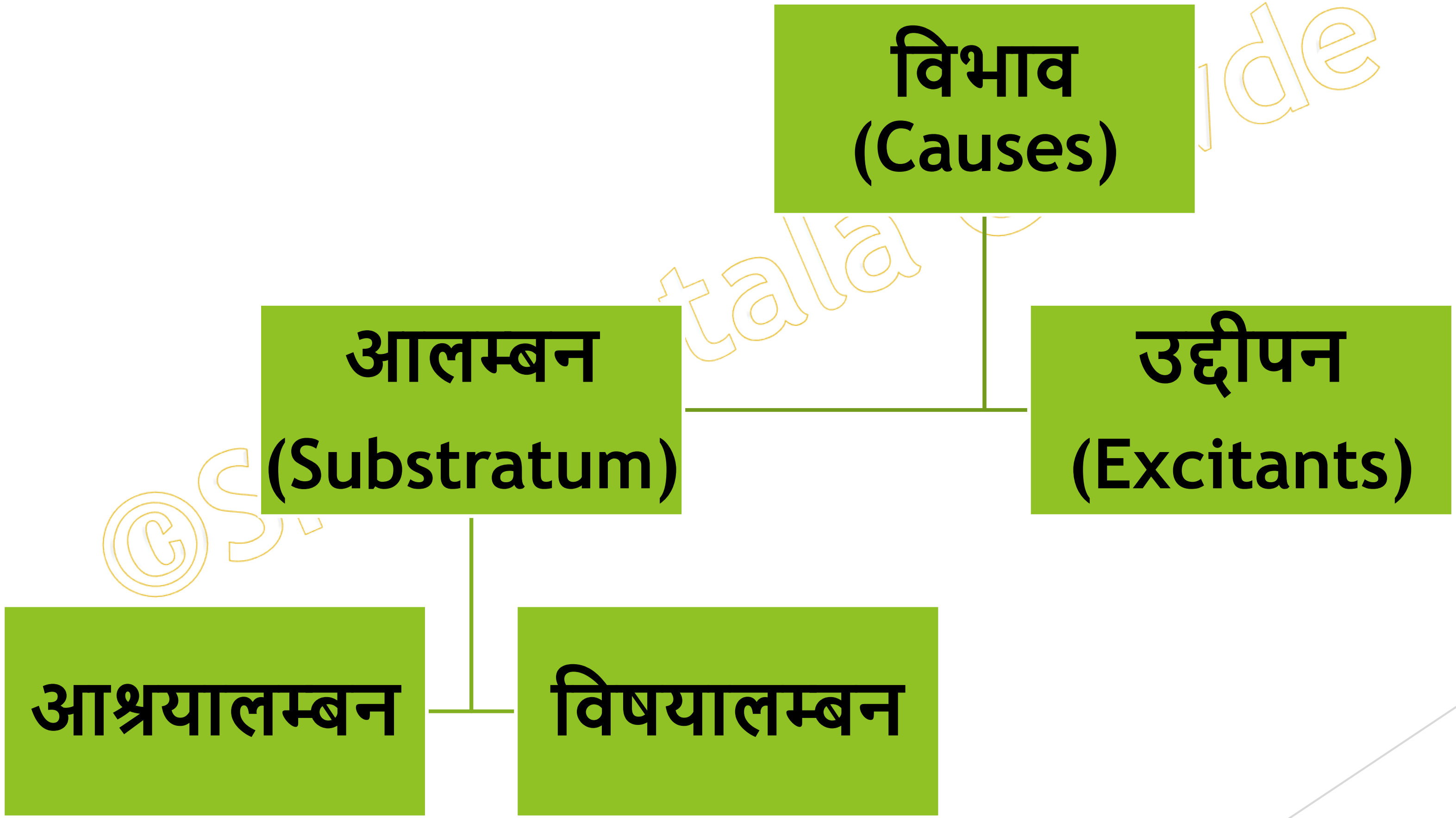
विभाव (Determinants)

- विभावः कारणं निमित्तं हेतुरिति पर्यायाः ।



Types of विभाव s

- **आलम्बन** – substratum

Where the rasa is actually created or seen

1) **आश्रयालम्बन-** Hero/ heroine in whom the rasa arises

   e.g: Dusyanata, Yaksha

2) **विषयालम्बन-** becomes the object of rasa.

   e.g: Shakuntala, Yakshapatni

- **उद्दीपन-** Excitants
- Excites/ enhances/ adds to the development of rasa which is already created. e.g: seasonal beauty, moon-light, garden, lonely place, fragrance mango-blossom etc.

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अनुभाव (consequents)

- अनुभावो विकारस्तु भावसंसूचनात्मक: । दशरुपक IV.3
- अनु पश्चात् भाव्यन्ते ते अनुभावा:।

Four types of *Anubhavas* (*abhinaya*) :

1. (आङ्गिक) Physical gestures
2. (वाचिक) Dialogues
3. (आहार्य) Dressing style
4. (सात्त्विक) Psycho somatic gestures

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Types of अनुभावs

स्तम्भ: स्वेदोऽथ रोमाञ्च: स्वरभङ्गोऽथ वेपथु:।
वैवर्ण्यमश्रु प्रलय इत्यष्टौ सात्त्विका: स्मृता :॥

- अनुभावा:
  - वाचिक
  - कायिक
  - सात्त्विक
    - स्तम्भ — Motionlessness
    - स्वेद — Perspiration
    - रोमाञ्च — Horripilation
    - स्वरभङ्ग — Change in voice
    - वेपथु — Tremor
    - वैवर्ण्य — Change of colour
    - अश्रु — Tears
    - प्रलय — Swoon
  - आहार्य

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व्यभिचारीभावs-Transitory emotions

- विविधम् आभिमुख्येन रसेषु चरन्तीति व्यभिचारिणः।
- Opposite to *Sthayi bhava*
- Not confined to particular *rasa*
- Subordinate in *rasa*
- Like the waves of ocean
- Strengthens *Sthayi*

Example : When Saptarshis were talking about the marriage of proposal of Shiva with Parvati's parents, Parvati was counting the petals of the lotus.

(Parvati's *lajja* in *Kumarasambhavam* suggested from above verse)

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33 *Vyabhichari bhavas*

निर्वेदग्लानिशङ्काख्यास्तथासूया मदः श्रमः।
आलस्यं चैव दैन्यं च चिन्ता मोहः धृतिः स्मृतिः।
व्रीडा चपलता हर्ष आवेगो जडता तथा ।
गर्वो विषाद औत्सुक्यं निद्रापस्मार एव च ।।
सुप्तं विबोधोऽमर्षश्चाप्यवहित्थोग्रता ।
मतिर्व्याधिस्तथोन्मादस्तथा मरणमेव च ॥
त्रासश्चैव वितर्कश्च विज्ञेया व्यभीचारिणः ।
त्रयस्त्रिंशदमी भावाः समाख्यातास्तु नामतः ।।

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Rasa analysis

Asharayalambana -Shakuntala
Vishayalambana - Dushyanta
Uddipana - Dushyanta's departure from the *ashrama* after marraige
Anubhava - Shakuntala writing a letter, seeing in the sky, loose hair (which suggests that she is *virahini*)
Vyabhichari -*chinta*, *dainya*, *smruti*, *vitarka*

Sthayi bhava- Rati
Rasa-*Vipralambha* Shrungara

Shakuntala with her friend

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