

The Psychological Aspect of Rasa in Sanskrit Literature

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Received 12-03-2022	Abstract: <i>Rasa</i> -theory is the climax of Indian literature criticism where 'art' for 'art-sake' and 'art means preaching' both the principles are accomplished and the concepts of sub-wiltedness and purposefulness relating to poetic expression are also meet with. <i>Rasa</i> is the only concept which is supposed to be present in almost all the poetic elements, like, <i>Guṇa</i> , <i>Alaṅkāra</i> , <i>Dhvani</i> , <i>Vakrokti</i> , <i>Anumiti</i> , and even poetic blemishes (<i>Kāvyaḍaṣa</i>). It is in this sense that <i>Rasa</i> is the fundamental (Svarūpādhāyaka) element of the <i>Kāvya</i> . The expression, like, <i>Aṅgin</i> , <i>Saṅjīn</i> , <i>Jivita</i> and <i>Ātman</i> used for <i>Rasa</i> only indicate it's all pervading nature (<i>Sarvatattvayāpīṭā</i>). In this way, the history of <i>Rasa</i> became so wide that it could permeate the whole of poetics. There has developed a tradition to deal <i>Rasa</i> as an element as well as a theory, and as such it has evolved as an independent school of poetics. <i>Rasa</i> is only element which possesses a universal appeal and so is widely considered the essence of all the forms of literary expression. although a lot of works has been done on the <i>Rasa</i> and gradual study has been going on its different aspects by Indian and foreign scholars in different language also, but some of its aspects to which proper justice has not yet been done while some of its problems require further elucidation. The present work is an effort to explore such aspects and throw necessary light on them.	Keywords: <i>Rasa</i> , <i>Kāvya</i> , <i>Doṣa</i> , <i>Guṇa</i> , <i>Riti</i> , <i>Vṛtti</i> , <i>Vakrokti</i> , <i>Pravṛtti</i> , <i>Rasa</i> , <i>Kāvya</i> , <i>Doṣa</i> , <i>Guṇa</i> , <i>Riti</i> , <i>Vṛtti</i> , <i>Vakrokti</i> , <i>Pravṛtti</i> , <i>padārtha</i> , <i>Vāsanās</i> , <i>Kāvyananda</i> , <i>Sahṛdaya</i> , <i>āsvādyā</i> , <i>Sthāyibhāva</i> , <i>Udreka</i> , <i>Rasika</i> , <i>mano-bhāva</i> , <i>Dharma</i> , <i>ātman</i> , <i>Adhikāri</i> , <i>Vākyārtha</i> , <i>Rasānubhūti</i> , <i>Cittavṛtti</i> , <i>Citiśakti</i> , <i>Pariṇāma</i> , <i>Citta</i> , <i>Buddhi</i> , <i>Sukha</i> , <i>Duḥkha</i> , <i>Moha</i> .
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INTRODUCTION

"What is *rasa*?" This question has been the subject of discussion of *sahṛdayas* and the scholar even to-day. Many independent books were written and even now are being written. Many theories connected with *rasa* were developed and are being developed even now. The more it is discussed the more it is becoming a secret and a subject of curiosity. In this age of scientific advancement, scholars other than the literatures, are not making any attempt to understand *rasa*; it has remained the subject of curiosity of them. In spite of all this there is no change in the habit of reading the *kāvya*s, in seeing the dramas and in enjoying the *rasa*. people continue to experience *rasa*. Therefore, such question like "what this experience is?" "how it is produced?" arise naturally.

Here an attempt is made to analyse the nature of *rasa* and the scientific process involved in its experience. The question "what is *rasa*?" is as old as the history of the *kāvyaśāstra* itself. Bharata in the sixth chapter of *nāṭyaśāstra* raises the question "*atrāha rasa iti kaḥ*" - It is asked what is *rasa*? He gave the replay also "पदार्थ इत्युच्यते"^१ It is called a *padārthaḥ*? Here '*padārthaḥ*' does not mean 'a thing' it means "*vākyārtha*." (the purport of the sentence). This point has been made clear by Abhinavagupta - *rasa* is the *kāvyaārtha*, because it (*rasa*) makes the *kāvyaārtha* enjoyed and contemplated upon. Thus, *rasa* only is the *padārtha*:

तथा ह्याह कार्वाथान् भावयन्ति इति तत्कार्वाथो रसः ।^१

Thus, the *padārtha* i.e. *kāvyaārtha* is the *rasa*. What is the proof for it? The replay of the *nāṭyaśāstra* is "asvādyatvāt". Only the *kāvyaārtha* is enjoyed through the *kāvya*, and *rasa* is being enjoyed through the *kāvya*, and so it is the *kāvyaārtha*:

आस्वादनात्मानुभवो रसः कार्वाथ उच्यते ।^३

The *Bhāvas* are known, with that name because they make us contemplate upon the *kāvyaārtha* through the mental articulate and physical gesticulations.

वागइसत्त्वोपेतान् कार्वाथान् भावयन्तीति भावाः ।।^४

Much has been written on the point whether *Rasa* is to be relished (*āsvādyā*) or it is the relish (*āsvāda*) itself. If it is said *āsvādyā* the experience would become objective whereas it is subjective only. If the *Rasa* is the experience of something external then it should become the object of the cognition for everybody including a rustic and the animals. But it is the experience of the *Sahṛdayas* only and so it can be definitely said that it is not the object, the cognition of which is produced through its contact with the senses. Moreover, the objective cognition generally differs on account of the difference of the place, time and person etc., and cause pleasure, pain or inertia. But the *Rasa* experience is only blissful and only a fortunate person gets it. That person is said to be fortunate because the *Rasa*-experience is produced only by the *Vāsanās* (mental impressions) which are inherited from the previous birth and also acquired now. One can enjoy the *Kāvyananda* only

when these two types of the *Vāsanās* exist in him. In the absence of one type of the *Vāsanā*, he cannot get it. It shall be shown later on that *Rasa* is the experience of the emotions latent in one's mind.

It may be asked why then, the *Rasa* is said to be *āsvādyā* in the *Nāṭyaśāstra* in statements like "रस इति कः पदार्थः उच्यते, आस्वाद्यत्वात्" etc.? By the use of the passive voice in "*Kathamāsvādyate rasah*" it is clearly indicated that the *Rasa* is the object of enjoyment. It is true; but when it is established, in the *Nāṭyaśāstra* itself, that enjoyment by the *Sahṛdaya* of his own latent permanent emotions (*Sthāyibhāvas*) is the *Rasa*, the expressions like and "*āsvādyatvāt*" "*āsvādyate*" etc., Should be taken as the secondary usages (*Lākṣaṇika Prayogas*), as is explained by Viśvanātha on the analogy of "*Odanah Pacyate*" etc. Therefore, *Rasa* is only the experience but not a thing to be experienced; it is subjective but not objective.

As the *Nāṭyaśāstra* explains the medium of the *Rasa* experience is only the mind but not the senses. There are eight permanent moods like the *Rati* in our minds which are generally latent. When they are roused it is called their '*Udreka*' and they are experienced at that state only. Their *Udreka* is brought about in two ways - when we come across certain exciting objects which instigate them or when such objects are presented through a poem or a drama. When excited by the *Kāvya* or *Nāṭaka* etc., they become the objects of the experience directly through the mind. As it is said in the following *Kārikā*, *Rasa* is the experience of the *Sthāyibhāvas* like *Rati*, latent in the mind of the *Sahṛdaya* and are excited by the *Abhinaya* (gesticulation etc.):

भावाभिनयसंबद्धान् स्थायिभावांस्तथा बुधाः।
आस्वादयन्ति मनसा तस्मान्नाट्यरसाः स्मृताः॥^६

Thus, the experience of one's own *Bhāvas* (emotions) is called *Rasa*. The descriptions in a *Kāvya* and the scenes in a drama, only excite them and make them enjoyable. This is what is meant by the phrase '*āsvādyanti manasā*' (experienced mentally) in the above *kārikā*. Therefore, *Rasa* should be called subjective but not objective. It is not the *Dharma* (quality) of any object that is experienced; it is the *Dharma* of the spectator himself who experiences and so his *mano-bhāva* (mental state). The *Rasa* is the experience of the latent emotions roused by the scenes in a drama or by the descriptions in a *Kāvya*; and so, it is not their *Dharma*. Contrary to this the peculiar *vāsanā* in the mind of a person, which is one of his

Dharma (quality) is enjoyed in the form of the *Rasa*. If a person experiences one of his own *Dharmas* (quality) that experience should definitely be taken as subjective but not objective. That is why the *Rasa* is said to be confined only to the *Rasika* (man of fine taste) and as born of the blissful *ātman*:

रसः स एव स्वाद्यत्वाद्रसिकस्यैव वर्तनात्।
स्वादः काव्यार्थसंभेदादात्मानन्दसमुद्भवः ॥^७

This point is further clarified by Dhanañjaya. While the children play with the toys; like the horses and the elephants etc., made of clay, though they know that they are not the real horses and elephants, forget the fact and get the enjoyment as though they are dealing with the real ones. The secret of this enjoyment is they are at that time enjoying their own *utsāha*. The same thing happens with the spectator also. He experiences and enjoys his own emotions like the *utsāha*, which are roused by the characters like Arjuna described in the *kāvya* or presented in the *nāṭya*:

क्रीडतां मृण्मयैर्यद्दृष्ट्वा बालानां द्विरदादिभिः।
स्वोत्साहः स्वदते तद्वच्छ्रोतृणामर्जुनादिभिः ॥^८

The experience of the *Bhāvas* like *Utsāha* is referred here by the '*Svadate*' which means that the experience is the relish. Abhinavagupta, while analysing, perhaps Bhaṭṭanāyaka's statement "*kāvyaena rasā bhāvoyante*" writes "*yat kāvyena rasā bhāvoyante ityucyate tatra vibhāvādi-janita-carvaṇātmaakāsvādarūpa-pratyayagocarātāpādanameva yadi bhāvanam tadabhyupagamyata eva*".

If by saying the *Bhāvanā* (the aesthetic contemplation) is produced by a *kāvya*, it is meant that *Rasa* becomes the object of the blissful cognition which is in the form of relishing (*Carvaṇātmake*) produced by the *Vibhāvas* etc., it is agreeable to us also. In the same context while commenting on the sentence "*āsvādanātmānubhavo rasah kāvyārtha ucyate*". (The cognition in the form of enjoyment is called *Rasa* and that is said to be the *Kāv्यārtha*) he writes:

अनुभवेन च तद्विषय इति मन्तव्यम्।^९

Kāv्यārtha is the *Vyangya* because it is the *Viśaya* (object) of the *Vyāpāra* (function), *Vyañjanā* (suggestion). It is called *Rasa* because it is the experience in the form of relish. Thus, the *Rasāsvāda* is the combination of the cognition produced by the intellectual process and the experience produced by the mental comprehension. Therefore, only a person who,

apart from being a man of great intuition (in sight) (*Pratibhā*) possesses a pure heart is qualified (*Adhikāri*) for the *Kāvya*. Only such man can have the direct experience of the *Kāvya* after recognising the *Vākya* (the sense of the sentence) on hearing verse like '*grīvābhaṅgābhirāman'* and "*harastu kiñcitpraviluptadhairyah*" etc. This experience is called *Sahrdayasamvāda* i.e. the enjoyment of the object (*Viśaya*) which is grasped by one's intellect and the relish of the bliss of the *Atman* affected by the association *Kāvya*. Only such person who gets such experience is called *Sahrdaya*:

येषां काव्यानुशीलनवशाद्विशदीभूते मनोमुक्रे
वर्णनीयतन्मयीभावयोग्यता ते स्वहृदयसंवादभाजः
सहृदयाः॥^{१०}

As is clear from the above discussion, the *Rasānubhūti* is a mental experience. In other words, it is one's experience of one's own mental modifications (moods). When an external object comes into contact with the senses it invariably influences the mind. As a result of this the mind undergoes different modifications which are experienced by every person. Why this happens? The reply to this can be found in the *Yogaśāstra*. In the *Yogadarśana*, the modifications of the mind are given the name *Cittavṛtti*. The control of the *Cittavṛttis* is called '*Yoga*', and so the *Yogaśāstra* makes a detailed analysis of the various *Cittavṛttis*. In the context of the *Rasānubhūti* and the *Yoga*, in both the cases, "*Citta*" means *Buddhi* (intellect) only but not the *Citiśakti* (consciousness) or the *Hṛdaya*, because the experience one gets, both in the *Kāvya* and *Yoga* is assertive (*Niścayātma*) and it is called *ādhyavasāya*. The cognition is the *Dharma* (quality) of the *Citta*; it is the basis for the procedure, and the *Pariṇāma* (modification) takes place there only, but not in the *Citiśakti* (consciousness). *Vācaspati* writes in his commentary on *Yogabhāṣya*-

चित्तशब्देन अन्तःकरणां बुद्धिमुपलक्षयति । नहि
कूटस्थनित्या चितिशक्तिरपरिणामिनी ज्ञानधर्मा
भवितुमर्हति, बुद्धिस्तु भवेदिति भावः ॥^{११}

The *Rasacarvaṇā* also is called a type of *Pratyaya* (cognition) by *Abhinavagupta*:

रसना च बोधरूपैव । किन्तु बोधान्तरेभ्यो विलक्षणैव ।
उपायानां विभावादीनां लौकिक -वैलक्षण्यात् । तेन
विभावादिसंयोगाद् रसना यतो निष्पद्यते
ततस्तथाविधरसनागोचरो लोकोत्तरोऽर्थो रस इति
तात्पर्यं सूत्रस्य ॥^{१२}

The *Citta* where the *Rasānubhūti* takes place is not inert itself and other things. (*Jada*). It

has the capacity to know Therefore the *Rasānubhūti* comes under the knowledge. That is why it is called *ānandamayasaṃvit* which means that we get that knowledge in form of bliss only with no distinction of "mine" or "other's". Thus, by making a comparative study of *Yoga* and the modifications (*Vṛttis*) of the *Citta* which the locus of the *Rasānubhūti* much light is can be thrown on the subtle and the imperceptible procedure of the *Rasānubhūti*. There is one more point to be noted here. From the view-point of the desired result also the *Yoga* and *Kāvya* have similarity. In both, the main purpose for which a man acts are the removal of the distress. The only difference is whereas the *Yoga* is useful for the removal of future distress (*Duḥka*), the scope of the *Kāvya* is limited to the present only. The main purpose of the *Yogaśāstra* is "हेयं दुःखमनागतम्"^{१३} The distress of the past has already been suffered; the present one is being suffered. Therefore, they cannot be the object of the *Yoga*. Only the future distress can be avoided, and that is the main aim of the *Yoga*. Contrary to this the main aim of the *Kāvya* is to produce *Sadyah-Paranirvṛti* (immediate happiness) by making the *Sahrdaya* forget himself and submerge in *Ananda* (happiness).¹ It can remove only the present distress. Thus, the removal of the distress by the *Yoga* is permanent whereas the one by the *Kāvya* is momentary. People afflicted with various distresses of the world take rest for some time, enjoy happiness and after becoming themselves in their work. It is said in the *Natyāśāstra*:

refreshed again engage

दुःखातानां श्रमार्तानां शोकार्तानां तपस्विनाम् ।
विश्रान्तिजननं काले नाट्यमेतद्द्रविष्यति ॥^{१४}

It is clear from the use of the word "*Kāle*" here that the removal of the distress caused by the *Kāvya* is there so long as the reading of a *Kāvya* or its presentation continues; or till its influence persists. The next moment the man goes back to his original state of *Sukha*, *Duḥka* and *Moha*.

The *Cittavṛttis* (Modifications of the mind)

In the *Yogadarśana* five *Bhūmis* (stages) of the *Citta* are mentioned; they are *Kṣipta* (agitated), *Vikṣipta* (distracted), *Mūḍha* (inactive), *Ekāgra* (concentrated) and *Niruddha* (controlled). The first three stages are commonly found in our day-to-day activities of life. The *Citta* of a man in the wakeful state (*Jāgratāvasthā*) is generally in the *Kṣipta*-stage. In the dreams and at the time of inadvertence it is in the *Vikṣipta*-stage. In the deep sleep it is in *Mūḍha*-stage. One gets the fifth stage

(*Niruddha*) in the *Asamprajñāta samādhi* (*Samadhi* where one is not conscious of any object). The fourth stage, *Ekāgra*, is the stage of the mind in the *Samprajñāta samādhi* (*Samādhi* where one is conscious of an object). This stage is connected with the wakeful state only. When a man is completely absorbed in an action or concentrates on an object, this state is called *Samprajñātāvasthā*. "Samyak prakarṣeṇa jñāyate yasminnasau Sarprajñātaḥ tadbhinnah Asamprajñātaḥ" These two stages, *Ekāgra* and *Niruddha* are connected with the *Samprajñāta samādhi* and the *Asamprajñāta samādhi* respectively. In the *Samprajñāta samādhi*, as explained by Vācaspatimiśra, the *Vṛttis* coloured by *Rajas* and *Tamas* in the *Citta* are suppressed and only the *Vṛtti* of the *Sattva* remains predominant. But in the *Asamprajñāta samādhi* the *Vṛttis* of all the *Guṇas* including the *Sattva* are suppressed. Thus, when all the *Vṛttis* of the *Citta* are controlled, *Asamprajñātasamādhi* results and when the *Sattva* remains predominant there would be *Samprajñātasamādhi*:

रजस्तमोमयी किल प्रमाणवृत्तिः सात्त्विकी
वृत्तिमुपादाय सम्प्रज्ञाते निरुद्धा, असंप्रज्ञाते तु
सर्वसामेव निरोध इति ।^{१५}

While explaining the nature of the *Samprajñātasamādhi* it is said that this *Samādi* is associated with *Vitarka* (argumentation), *Vicāra* (deliberation), *Ānanda* (joy and *Asmitā* (the sense of being). "वितर्कविचारानन्दास्मितानुगमात् संप्रज्ञातः" ^{१६} When the mind is concentrated on a gross object (the *Samprajñātasamādhi*) is called "*Vitarkānugata*"; when it concentrated on some thought it is called *Vicārānugata*; with the *Atman* it is called '*Asmitānugata*'. These are four varieties of the *Samprajñātasamādhi*. The *Rasānubhūti* of a *Kāvya* also is a state of *Samprajñātasamādhi* which appears on the concentrated mind. As *Ananda* (joy) is object of this concentrated mind this comes under category of *Anandānugata samprajñātasamādhi*. The concentration to hit a target is *Vitarkānugata*. The concentration on subjects like mathematics is *Vicārānugata*. The concentration of the mind while experiencing the blissful *Rasa* of a *Kāvya* is the *Anandānugatasamprajñātasamādhi*. The concentration on the *Atman* resulting in the experience of "*aham brahmāsmi*" is the *Asmitānugata*. All these four varieties of *Samadhi* come under *Samprajñāta samadhi* because there is the cognition of *Vitarka*, *Vicāra*, *Ananda* and *Asmitā* in them.

There should be no controversy in accepting the *Rasa* state of the *Citta* as

Anandānugata-samprajñāta samādhi. There is so much of similarity between the procedural description, found in the *Yogabhāṣya*, of the *Samprajñāta samādhi*-state and the description of the state of *Kāvya-rasa-carvaṇā*. As is described in the *Yogabhāṣya* the *Samprajñāta Samādhi* is that which makes a *Sadbhūta-artha* (a beautiful object) illuminated in the concentrated mind, destroys the *Kleśas*, (hindrances) weakens the bonds of *Karma* and takes the mind towards the *Niruddha*-state:

यस्तु एकाग्रे चेतसि सद्भूतमर्थं प्रद्योतयति, क्षिणोति
च क्लेशान्, कर्मबन्धानि श्लथयति, निरोधमभिमुखं
करोति, स संप्रज्ञातो योग इत्याख्यायते।^{१७}

While explaining the phrase "सद्भूतमर्थं प्रद्योतयति" Vācaspatimiśra writes:

भूतमिति समारोपितमर्थं निवर्तयति । निद्रावृत्तिरपि
स्वावलम्बे तमसि भूते एकाग्रा इत्यत उक्तम्, सदिति
शोभनं नितान्ताविर्भूतसत्त्वं तमस्समुद्रेकस्तु
अशोभनस्तस्य क्लेशहेतुत्वादिति ।^{१८}

By saying "*Bhūta*" (existing) the super imposed object "excluded. Even the *Nidrāvṛtti* is the result of concentration on the *Tamas* of the *Citta* which its support is. The word "Sat used to exclude it (*Nidrāvṛtti*). Sat' means 'good and beauty where there is the predominance of the *Sattva*. The used to exclude it (*Nidrāvṛtti*). 'Sat' means 'good and beautiful where there is the predominance of the *Sattva*. The predominance of *Tamas* is not good, because it is the source of the *Kleśas*. The Sat may be cognised either by the *Tattva-jñāna* (the spiritual knowledge) or by the inference. In either case it can remove the *Avidyā* (ignorance) not directly, but indirectly only.

As is clear from the above discussion the predominance of the *Sattva* in the mind is the *Samprajñāta*-state. While explaining the procedure of the *Bhōjakatva-Vyāpāra*, *Bhāttanāyaka* points out at this state only - "*satvodrekaprakāśānandamaya-samvoid-viśrānti-satattvena bhogena bhujyate*." This means-after the *Sādhāraṇikaraṇa* of the *Vibhāvādi* the *Sattvagūṇa* in the mind of the spectator becomes predominant suppressing the *Rajas* and the *Tamas*. At that moment there will be some kind of brightness in the mind the experience of which is blissful. The same is called *Anandamayasaṁvit* and the mind takes repose in this only. It will not have the cognition of anything else excepting that of one of the *Bhāvas* like *Rati*. This state of *Rasa-Carvaṇā* (the relish of the *Rasa*) may be analysed by dividing it, into three parts 1. *Sattvodreka* (predominance of *Sattva*) 2. *Prakāśānandamayasaṁvit* (the bright and blissful

experience) and 3. *Viśrānti* (repose). The concentration of the mind in the *Samprajñātasamādhi* is brought about in three forms:

- to make the good and beautiful object shine which, in other words, is the predominance of the *Sattva* after the *Rajas* and *Tamas* are suppressed;
- the removal of the *Kleśas* which is nothing but the *Prakāśānandamaya samvid*, and
- the *Citta* becoming favourable to *Nirodha* which, in the words of Bhattanāyaka, is the *Viśrānti*.

It is said that the bonds of *Karma* get slackened in the *Samprajñāta samādhi*. This is the same as the *Sadhāraṇīkaraṇa* as mentioned by Abhinavagupta - "*Mamaiva na mama; śātroreva na tasya tathā taṣṭhasyaiva na taṣṭhasya*". This acceptance and the negation of the special relation is on account of the absence of a deciding factor (*Anādhyavasāya* of *Niyama*)

ममैवैते शत्रोरेवैते तटस्थस्यैवैते न ममैवैते न
शत्रोरेवैते न तटस्थस्यैवैते दुति
सम्बन्धविशेषस्वीकार परिहारनियमानध्यसायात्
साधारण्येन प्रतितैरभिव्यक्तः॥^{१९}

What is meant by the "slackening of the bond of *Karman* is no doubt, that the *Samskāras* produced by the previous *Karmas* would become weak and ineffective in producing their results. But as a result of the *Karmas* done with the intention of getting something good or bad for himself or for others. some relationship like enmity or friendship is formed which is also a bond. At the time of *Rasānubhūti* these *Bandhanas* become loose. There would be no mental tension, caused by those bonds at that time. Though these feelings do not disappear permanently they are kept in suspension at least for some time. They come back and find place in the mind of the man after sometime. Therefore, the basis for the *Rasānubhūti* from a *Kāvya* is only the *Anandānugatasamprajñāta-samādhi* which is achieved by the mind of high concentration. There is difference in the varieties of the *Samprajñāta samādhi* based on the gradational difference in the concentration. In the *Vitarkānugata* the *Citta* is concentrated on a gross subject, *Sthūla-viśaya*. In the *Vicārānugata* it is concentrated on some thought and so it is subtle than the *Vitarkānugata*. In the *Anandānugata* the concentration of the *Citta* is on the subtler objects like the latent impressions (*Samskāras*) and the emotions. This is the reason why Abhinavagupta calls the state of *Rasāvāda* as

the experience of the *Rati* etc., connected with the consciousness (*Cidviśiṣṭa-ratyādi*). Paṇḍitarāja Jagannātha does not hesitate to call it "the consciousness associated with the *Rati* etc." (*Ratyādyavacchinnā cit*). The *Ratyādi* is neither an object (*Vastu*) nor a thought connected with an external object, but they are the emotions in the form of the *Samskāras* (impressions) produced by those objects and the thoughts. Therefore, the concentration of the mind on them is blissful. In this stage there is contact with one's own consciousness, according to Abhinavagupta and the veil of ignorance is removed from the *Ātman* according to Paṇḍitarāja Jagannātha. Therefore, this state can be called as the state of "*Ānandānugata-samprajñāta-samādhi*" and so those who call it an objective experience, taking the, *Rasa* as an object of cognition on the strength of the word *Āsvādyatvāt* in the *Nāṭyaśāstra* do not appear to be correct. If it is accepted as an object; it would come under the *Vicārānugata* but not *Ānandānugata*. As it is the experience of the unalloyed bliss which is the *Dharma* of the consciousness, but not of an object (*Vastu*) or the thought, it is the experience in the form of Relish, and is not the object of relish. Therefore, it should come under the scope of the *Ānandānugata-samprajñāta* but not of the *Vicārānugata-samprajñāta*.

THE PROCESS

Yogaśāstra prescribes certain methods to take the *Citta* to the state of *Nirodha*. Only a pure *Citta* can be *Sāttvic* and concentrated and enter into the state of *Nirodha* ultimately. It is said in the *Yogabhāṣya*:

प्रख्यारूपं हि चित्तसत्त्वं रजस्तमोभ्यां
संसृष्टमैश्वर्यविषयप्रियं भवति। तदेव तमसा
अनुविद्धम् अधर्माज्ञानावैराग्यानैश्वर्योपगं भवति ।
तदेव प्रक्षीणमोहावरणं सर्वतः प्रद्योतमानमनुविद्धं
रजोमात्रया धर्मज्ञानवैराग्यैश्वर्योपगं भवति । तदेव
रजोलेशमलापेतं स्वरूपप्रतिष्ठं
सत्त्वपुरुषान्यताख्यातिमात्रं धर्ममेघध्यानोपगं भवति।
तत् परं प्रसंख्यानमिति आचक्षते ध्यायिनः ॥^{२०}

The *Citta* is purified by suppressing the *Rajas* and *Tamas* and by making the *Sattva* predominant. For this purpose, the *Yogaśāstra* has classified all the objects of the world into four categories and prescribed a method of pondering over them (*Bhāvanā*) in four different ways. The world is a jumble of *Sukha*, *Duḥkha*, *Puṇya* and *Pāpa* (happiness, affliction, merit and sin). Certain things in the world give pleasure, some cause misery, some are the source of *Puṇya* and some of *Pāpa*. By maintaining four types of attitudes about

these four varieties of things the mind gets purified by becoming *Sāttvic*:

“मैत्रीकरुणामुदितोपेक्षाणां
सुखदुःखपुण्यापुण्यविषयाणां भावनातः
चित्तप्रसादनम्” २३

One should develop friendly attitude towards the happy persons, show pity to those afflicted with sorrows, and should be pleased with the people of merit (*Punya*) and should have an attitude of indifference towards the sinful. By developing this type of attitude, one can acquire the *śukladharma* (Pure righteousness) by which the mind gets rid of all the impurities and becomes capable of concentration:

तत्र सर्वप्राणिषु सुखसम्मोगापत्रेषु मैत्रीं भावयेत्,
दुःखितेषु करुणाम्, पुण्यात्मकेषु मुदिताम्,
अपुण्यात्मकेषु उपेक्षाम्, एवमस्य भावयतः शुक्तो
धर्म उपजायते, ततश्च चित्तं
प्रसीदति, प्रसन्नम् एकाग्रं स्थितिपदं लभते ॥ २३

This state of the *Citta* is called *Sthitīśilatā*.

This section of the *Yogadarśana* is very useful to understand the procedure of *Rasānubhūti* laid down by Bharata. As has been mentioned earlier, there will be different types of reactions in the mind when there is contact between the senses and the external objects. This reaction of the mind is always not the same. This can be in many ways depending on the nature of the instigating external objects. Therefore, the classification of these reactions depends on the nature of the external objects. The classification of the external objects into four groups, *Sukhāspada* (pleasant), *Duḥkhāspada* (distressing), *Punya-prada* (meritorious) and *Pāpa-prada* (sinful) according to *Yogaśāstra* is shown above. The mental reactions in the form of *Maitrī* (friendliness), *Karuṇā* (pity) *Muditā* (joy) and *Upekṣā* (indifference) are given this fourfold classification on the basis of the nature of the external objects as explained above. Here the *Maitri* is connected with *Sukha*, *Karuṇā* with *Duḥkha*, *Muditā* with *Punya* and *Upekṣā* with *Pāpa*.

As is clear, from the above discussion there is a possibility of only four types of mental reactions when it (the mind) is influenced by the external objects and they are *Vikāsa*, *Vistāra*, *Kṣobha* and *Vikṣepa*. The mental reactions are nothing but the modification or changes in the mind. Let us now take up each one of them and examine.

Vikāsa (Expansion)

This is a mental state, produced when there is contact of the senses with a person of *Punya* or such object. At that time there arises the feeling of *Muditā* (joy) in the mind, and this is the indicative factor of this state. Like the bud of a flower which blooms and spreads fragrance in all directions the mind expands when it begins to enjoy the pleasure of *Sattvaguna* which keeps the person in a blissful state. Its experience on gets in the *Śṛṅgārarasa* and the *hāsyarasa*. It is said in the *Nāṭyaśāstra* that whatever is, in this world, pure, pious, bright and beautiful is compared with the *śṛṅgārarasa*:

यत्किञ्चित्लोके शुचिमेधमुज्ज्वलं दर्शनीयं वा
तच्छङ्करेणोपमीयते । २३

It is, therefore, but proper and is in accordance with the *śāstra* that the external object which causes the *Muditā-bhāvanā* which is identical with the experience of *Śṛṅgāra* should be good and pious (*Punya-prada*). The show of lust can never rouse the *Śṛṅgāra*. Only a person of nobility and his actions can rouse it. Now a question arises - is it acceptable to the *Yogaśāstra*, that the *Prasādana* (pleasing) of the mind which is its *Vikāsa* is brought about by experience of the *Śṛṅgāra*? In reply to this, it may be said that *Yoga* strives to remove the future distress whereas the *Nāṭya* or the *Kāvya* is meant for securing the *Ananda* through the removal of the present distress. Therefore, what is avoidable in the *Yoga* may be acceptable in the *Nāṭya* or *Kāvya*. The similarity is only in this aspect that the *citta*, in both of them, becomes concentrated being in the *Samprajñāta* state.

Vistāra (Spreading)

Vistāra is another reaction of the mind. When the senses come into contact with a pleasant external object then the mind gets *Vistāra* (spreading). The word “*Vistāra*” indicates the nature of the effect produced on the mind. It also implies the existence of a place on which something spreads. It means that the *Citta* spreads beyond the place of its existence. In other words, the *Sattvaguna* of the *Citta* spreads throughout the body as a result of which every part of the body becomes alive. The *Vistāra* of the mind is experienced through the feeling of *Maitrī* which is mainly connected with the *Vīra* and indirectly with the *Adbhuta*. The *Vistāra* of the mind is felt When the *Utsāha* (high spiritedness), the *Sathāyibhāva* of the *vīrarasa*, energises every part of the body. Whenever we come under the influence of a pleasant object or a person we get so much of *Utsāha* which effects the *Citta* in the form of

Vistāra; as a result of which we cannot keep quiet and become very active. This is what is called *Maitrībhāvanā*. The appearance of the *Maitrībhāvanā* is the sign of *Vistāra* which is possible through the direct or indirect contact with a pleasant person an object. Every good person makes friends with a per enjoying happiness. To be jealous of him is meanness. That is why *Vira* is said, in the *Nātyaśāstra* as the nature of a noble person and as being produced by clear understanding determination, foresight, modesty and prowess etc:

अथ वीरो नाम उत्तमप्रकृतिरुत्साहात्मकः स च
असम्मोहाध्यवसायनयविनयः
बलपराक्रमशक्तिप्रताप प्रभावादिभिः विभावैः
उत्पद्यते । २४

Kṣobha (Agitation)

Mind gets disturbed by distress. When the senses come into contact with an object which causes distress its reaction on the mind will be in the form of agitation which results in the *Bhāvanā* of *Karuṇā*. When the mind is disturbed there will be terrible conflict among the *Sattva*, *Rajas* and *Tamas* of which there will be a powerful impact on the nervous system. As a result of it other effects like weeping, crying and losing the consciousness take place. Weeping and crying bring back the mind to its normal condition as is said by *Bhavabhūti*:

“शोके क्षोभे च हृदयं प्रलापैरेवधार्यते” २५

In the agitated mind the feeling *Karuṇā* appears mainly in the *Raudrarasa* and less in the *Karuṇarasa*.

Vikṣepa (Distraction)

The distracted state of the mind produces the feeling of *Upekṣā* (indifference). Its reaction would be in the form of disgust and fear which develop into *Bībhatsa* and *Bhayānaka*. The *Vikṣepa* of the mind which causes *Upekṣā-bhāvanā* is the result of the reaction of the contact with sinful external objects.

As is clear from the above discussion it is proved that the *Vikāsa*, *Vistāra*, *Kṣobha* and *Vikṣepa* are the fundamental modifications or reactions of the *Citta* which are experienced in the form of the feelings, *Muditā*, *Maitrī*, *Karuṇā* and *Upekṣā* That is the reason why *Śṭāgāra*, *Vira*, *Bībhatsa* and *Raudra* are accepted as the fundamental Rasas in the *Nātyaśāstra*. The other four Rasas-*Hāsyā*, *Karuṇā*, *Adbhuta* and *Bhayānaka* are the side products of the above four Rasas.

तेषामुत्पत्तिहेतवश्चत्वारो रसाः । तद्यथा -शृङ्गारोरौद्रो
वीरो वीभत्स इति । अत्र
शृङ्गाराद्धि भवेद्धास्यो रौद्राच्च करुणो रसः ।
वीराच्चैवाद्भुतपत्तिर्बीभत्साच्च भयानकः ॥ २६

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