

Chapter III.

DHVANI AND RASA

Rasa Theory and Dhvani Theory are the most important poetic theories of ancient India. Dhvani Theory is basically a semantic theory. Rasa siddhanta is an affective theory. Though it is Bharata ¹ who is credited with having originated the rasa theory it was Abhinava Gupta² who developed it into a systematic poetic principle. Anandavardhana was the chief exponent of the Dhvani Theory, all the same Abhinava Gupta had made significant contributions to it.

Verbal Structures.

Poetry is basically a verbal icon or verbal structure, as such there cannot be any poetry without words which means one can hardly dispense with semantics in the discussion of poetry. This is not to say that it is imperative to study linguistics, philology, morphology and such other subjects to appreciate poetry. One must be fully aware of the potency of words and word-structure in order to apprehend a poetic structure.

Also as poetry evokes emotions, no linguistic structure devoid of feelings or emotions deserves the appellation of poetry. Poetry is constituted of emotive language. Dhvani



relates itself to meanings and the suggestive power of words. Rasa is embedded in a language steeped in emotion. The ancient Sanskrit Acharyas understood poetry as a verbal complex, profoundly emotive. Hence they explained poetry on the basis of dhvani siddhanta and rasa siddhanta.

Anandavardhana and Abhinava Gupta were both ancient Indian aestheticians ; I.A Richards belonged to the twentieth century and was scientifically oriented. Yet we find that there is much in common between the basic poetic principles evolved by Abhinave Gupta and I.A Richards.

Before we enter in to a comparison between synaesthesia and santa rasa we should have a clear understanding of the theories of dhvani and rasa.

The basic principle of dhvani is innate in sphota vada; ³ strictly speaking it is not admissible to take words separately by splitting a sentence. To those who advocated the divisibility of both pada (word) and vakya (sentence) it is the last sentence in a structure that indicates sphota. Sphota is practically manifest from the last sound. It is from the last sound that the cognition of the entire word-structure is derived, together with the impression produced by preceding sound. Sphota in this context is 'antima buddhi graahya' or ⁴ what is known by the last word, sphota



is also 'antima varna graahya' ⁵, or what is known by the last syllable as even the last alphabet.

Indian rhetoricians have made a meticulous study of both the meaning and emotive context of words. Words have at least two meanings, one literal meaning, the other suggested meaning which is described as 'dhvani' or the meaning that echoes (the literal meaning of sphota is 'burst out' or the energy released when something is broken). Sphota is a distinct entity, by itself. The sphota revelation is a gradual process, the mind acquires progressively greater and greater aptitude for receiving further glimpses; with the utterance of the last sound-unit the process comes to a close. By itself there is neither qualitative nor quantitative difference in word-essence, but there may be difference in its grasping by the mind.

Abhidha, Laksana, Vyanjana.

Dhvani has three aspects, 'abhidha' which consists in the literal meaning of the expression, 'laksana' which consists in the external characteristic of the expression which are indicative of something deeper, and 'vyanjana' which means what is suggestive. We arrive at the suggested sense either through 'abhidha' or 'laksana'. According to vaiyaakaranaas sphota is vyangya or what is suggested.



Prakrata dhvani is vyanjana or suggestive. On this basis the aalankaarikaas call the vyanjakaas, śabdaartha dhvani⁶.

Dhvani is so termed because it sounds, rings, or reverbrates because it is sphota. The idea of one thing indicating something else which it is not is the distinguishing character of dhvani. In a verbal expression 'abhidha' and 'lakṣna' form the nature of the condition and 'vyanjaka' or 'dhvani' is of nature of contents.

To put it in a different way for the gramarians sounds are the subjects that lead to knowledge, or they are 'jnanasya vishayaal', the subject of learning; sounds form words or word wholes. The words give us knowledge the result or fruit of knowledge. They are therefore 'jnanasya phalam' the fruit of learning.

'Abhidha' and 'lakṣana' are ways and 'vyanjana' is the end. The 'vyangyaartha' is a separate entity and shall not be confused with 'abhiddheyaartha' or 'lakṣyaartha' ⁷.

From the point of the grammarians there is a 'krama' or a sequence of the process of gathering meaning from a word. The sequence is from sound to word, and from word to sphota and from sphota to meaning. Letter shall not be taken for the word. Neither abhidha nor laksana shall be taken for 'vyanjana'.



Anandavardhana's Theory of Rasa and Dhvani.

Anandavardhana in Dhvanyalokam takes up three main types of implicit sense namely - 'vastu dhvani', 'alankaara dhvani', and 'rasa dhvani'.

In 'vastu dhvani' some rare fact or idea is implied. In 'alankaara dhvani' some alankaara or figure of speech is suggested. In 'rasa dhvani' rasa is evoked.

Both vastu dhvani and alankaara dhvani can be expressed by direct meaning or vacyaartha, by suggestion or vyangyaartha. But the third variety of implicit sense of rasa dhvani can never be expressed in the direct meaning of words.

It can never be expressed in swasabdavaacya⁸ or direct verbal expression nor can it enter the field of 'loka vyavahaara' or ordinary experience as well.

Rasa Dhvani

The third type of implied sense is 'rasadhvani'. It consists in suggesting 'bhaava', feelings or sentiments. In rasa dhvani emotion is conveyed through 'vyanjaka'. Rasa is the subject of 'vyanjakaas' as differentiated from abhidha and laksana. Its cognition is almost simultaneous with the expressed.



Sound comes to the consciousness, through a succession of sounds and sound waves. In a similar way the suggested meaning comes to the literary critic's consciousness through a succession of meanings, the conventional, the contextual and the secondary. The vaiyaakaranaas believe in a universal sound called "sphota".⁹

The exponents of the theory of suggested meaning following this use by grammarians have used the word, 'dhvani' for both the suggestive word and the suggested meaning. Just as the last sound brings the spota to the hearer's consciousness, so does the suggestive word bring the suggestive sound and suggested meaning to the hearer.

The word dhvani is used for:

- i. Conventional symbol - the articulate sound.
- ii. Conventional meaning.
- iii. The power of word to convey the suggestive meaning
- iv. The Suggestive meaning.
- v. Poetic work containing the suggestive element.¹⁰

Asamlaksya Krama.

Anandavardhana treats the third variety of 'rasa dhvani' under the sub-divisions 'asamlaksya krama' ¹¹. In this the sequence is not perceptible at all. The asamlaksya krama dhvani includes in itself a variety of 'rasa dhvani' such as 'bhaava dvani', 'sabda dhvani', 'bhaavoodaya' etc.



Those are further divided in to numerous sub-varieities. In dhvani, the expressed must necessarily be subservient to the implicit. Anandavardhana is of the view that asamlakshya krama dhvani is to be found with reference to varna (syllable) pada (word) vakya (sentence) sangatana (diction) and prabandha- (the whole composition)¹². Anandavardhana says that such dhvani is perceptible in a fraction of a word or two words. Even the whole composition becomes suggestive as illustrated by the Ramayana or the Mahabharatha¹³. The whole composition 'kaavya' is included in the comprehensive fold of advani. Anandavardhana would say that nothing is poetry that is not suggestive. Sugestion is the soul of poetry. In Dhvanyalokam, Anandavardhana says :

"According to the wise, dhvani is that specific quality of words and meanings which elucidates the explicit meaning overshadowing the implicit meaning"¹⁴

He adds :

"The word power of the poet in a poem has an overall charm just as a young woman has an overall charm not discernible in her limbs taken separately"¹⁵

He asserts that "The soul of poetry is dhvani as the wise have said".¹⁶



According to Anandavardhana, the class of poetry in which the suggested element is dominant is of the highest type. In such poetry the expressed sense subordinates itself to the implied sense. Abhinava Gupta avers that there can not be any poetry without a touch of the charm of the implicit. "To be a poem per se rasa dhvani, is a must according to Anandavardhana"¹⁸

Abhinava Gupta's Dhvani Theory in 'Dhvanyaloka locanam'.

According to Abhinava Gupta both sabda sakti moola (word) and 'arthasakti moola' (meaning)¹⁹ have a role to play in dhvani. Abhinava Gupta explains the word 'dhvani in two different ways'.

The first is 'dhvanat iti dhvani :'²⁰, that which sounds or reverberates or implies is dhvani. The second is 'dhvanyate iti dhvani'²¹ or dhvani is what is sounded or reverberated or implied.

This derivation explains dhvani as something which is implied. This is dhvani proper. This double derivation of dhvani is necessary to keep the two meanings apart to avoid confusion. The one suggests an agent or the power of suggester, the other is what is suggested. All the three types of dhvani, vastu dhvani. alankaara dhvani and rasa dhvani come under 'dhvanyate iti dhvani' or that which



echoes. To the vaiyaakaranaas by and large dhvani is just sabda or word which reverberates sphota.

Three types of Dhvani.

Abhinava Gupta accepts the general three-fold classification of dhvani as given by Ananda. However he adds some other explanation to it. For him the 'pratiyamana' or implied sense is described as two-fold of which one is 'loukika' or the one that we meet in ordinary life and the other is 'kaavya vyaapaara gocara' ²² or one which is met only in poetry.

The loukika dhvani in poetry is two-fold; the one that suggests vasthu or some matter or other is vastu dhvani. The other which suggests a figure of speech is alankaara dhvani, In both instances the loukika dhvani is explicit.

Rasa Dhvani.

The variety of dhvani possible in poetry is rasa dhvani. According to Abhinava Gupta this alone is genuine dhvani. He holds that rasa dhvani alone constitutes the soul of poetry. Both vastu dhvani and alankaara dhvani finally merge into rasa dhvani. Abhinava Gupta has tried to list all varieties of dhvani in a mathematical way. He gives



thirty-five varieties of dhvani which we do not propose to describe here²³. It is sufficient for our purpose to learn that according to both Anandavardhana and Abhinava Gupta, the language of great poetry is not explicit, but implicit and that the soul of great poetry is implicit rasa or rasa that is suggestive.²⁴

Purely referential language, that is explicit language neither emotive or suggestive, cannot produce poetry according to the thinking of the Indian aestheticians. According to Anandavardhana and Abhinava Gupta, the language of poetry crosses the bounds of empiricism, it crosses the realms of both abhidha and lakṣana.

In the thought of the two Acharyas, Anandavardhana and Abhinava Gupta, word-combinations instinct with implicit rasa reaches the level of 'sarvee sarvārtha vaacika' ²⁵. Hence interpretation of poetry may have plenty of variations.

So far we have been trying to see what the Indian concept of dhvani signifies. We may be able to bring out the full import especially of rasa dhvani, only after we have examined Abhinava Gupta's theory of rasa.



Rasa.

The Starting point of all discussion on rasa is the meagre text of rasa sutra formulated by Bharata. Its exposition is as absolute as the aphorism itself.

Though by rasa Bharata means only natya rasa others apply it to poetry in general. A refined reader gets natya rasa even when he reads a play, says Abhinava Gupta²⁶. Bharata defines bhaava as the basis of rasa as one which brings into existence the sense of poetry through four kinds of representation.

- i. Imitation by speech..(Vaacika)
- ii. Imitation by costume..(Aahaarya)
- iii. Imitation by gestures..(Aangika) and
- iv. Imitation by psychic change..(Saatvikam)

Bharata does not explain staayiibhaava nor does he draw any distinction between staayiibhaava and vyabhicaari bhaava. He says that there are staayiibhaavas, eight of them, and vyabhicaari bhaava, thirty three of them. Bharata says:

Na hi rasadrute kaschidarthā pravartate²⁷. Which means that nothing other than rasa operates.

According to Bharata the salient rasas are four, they are srīngāara, veera, roudra and beebatca; 'hasyam' rises out



of 'sringaara', 'atbhutam' rises out of 'veera', 'karuna' springs from 'roudra', and 'bhayanaka' springs out of 'beebatsa'. Bharata does not speak of santa as one of the rasas.

Ramaramanjan Mukherji says in 'Literary Criticism in Ancient India' (267) that Abhinava Gupta is the first critic to maintain that the classification of feelings is psychologically sound and is not produced by any caprice of the rhetoricians. It is against an understanding of what bhaava is that we have to know what staayiiibhaava and vyabhicaari bhaava are.†

The word bhaava in dramaturgy is used in the sense of mental state. (This is of forty-nine types). The mental states are called bhaavas for two reasons. One because they bring rasa in to being and make it an accomplished fact by means of three types of acting, 'vaacika', 'aangika' and 'saatvika', two because they pervade and intensely affect the mind of the spectators. Bhaava means that which causes something to be ('bhaavana') and also that which affects ('vaasana')²⁸. We can take bhaava as that which pervades the minds of the people.

Staayiiibhaava.

There is latent in man a cultural instinct which Acharyas call 'vaasana'²⁹. It is in the gene of each



person though the ancients were ignorant of the working of the gene their explanation of vaasana has much in common with the modern explanation of genetic inclination. We get a lot of information through education which also enriches vaasanaas; vaasana that is inborn is nourished through education and experience. It is this vaasana which the Indian Aestheticians qualify as staayiibhaava.

Staayiibhaavas are birth-gifts of man. They exist in the form of an impression and are called into play simply by exciting causes and circumstances.³⁰ Vyabhicaari bhaavas are transient bhaavas that spring from basic emotions. Each basic emotion or staayibhaava engenders its own form of transient emotion or vyabhicaari bhaava.

Abhinava Gupta says that staayiibhaavas are many coloured strings to which remain sparsely tied the vyabhicaari bhaavas having their parallels in stones of different hues. Just as the colour of the string reflects itself on the stones, the staayiibhaavas reflect themselves on the vyabhicaari bhaavas. As the stones of different shades tinge intervening threads with their attractive hues similarly vyabhicaari bhaavas in their turn influence staayiibhaavas and render them relishble.³¹

Abhinava Gupta gives a clearer exposition of staayiibhaava than most of the aestheticians. As soon as a



creature is born it becomes imbued with certain samvits.

This is on the following principle:

Everyone avoids contact with pain and tends towards experiencing happiness. All desire to enjoy themselves, this is because of rati or delight. All people think highly of themselves and laugh at others. This is because of 'haasa' (laughter). Everyone feels sorrow when he is deprived of the object of longing. This is 'sooka' (sorrow). He is enraged at the loss of something close to his heart. This is 'kroodha' or anger, when he realises his inability he becomes subject to fear. This is 'bhaya' (fear). Then he resolves somewhat to get over the difficulties. This is 'utsaaha' (enthusiasm). He has a feeling of repulsion when he meets with repugnant objects. This is 'jugupsa'. He may be filled with wonder on certain occasions. This feeling is 'vismaya' (astonishment) ultimately he wants to abandon something. This is 'saama' (serenity) 32

Vyabhicaari bhaava

After describing these permanent mental states. Abhinava Gupta distinguishes them from transitory mental states or vyabhicaari bhaava. These transient bhaavas do not leave any samskaara or impression in the mind. The



permanent states such as utsaaha (heroism) and the like leave their impressions in the mind.

Even amongst the sthayins, Abhinava would choose four viz., rati (delight), krodha (anger), utsaaha (heroism) and nirveeda (disinterested serenity) born out of philosophical knowledge. Even these would be subservient to one another. In accordance with the type of the drama one of the staayiibhaavas would be principal and the rest of it would be subservient.³³

Cognitive elements.

Abhinava Gupta explains the particular significance of vibhaava, anubhaava and vyabhicaari bhaava. One may say that these are cognitive elements.

Vibhaava

The staayiibhaava and vyabhicaari bhaava constitute the external factors leading to aesthetic realization. Vibhaava is not something in the mind of the poet or the reader. It represents the external factors of the experience. The word 'vibhaava' stands for the dramatic situation³⁴. It is not the cause, but only a medium through which emotion arises in the actor. Vibhaava arouses emotions in the reader in a manner quite different from that in which emotion arises in actual life.



Vibhaava is represented as having two aspects, one is 'aalambana',³⁵ the object which is responsible for the arousal of emotion or that on which the emotion depends for its very being. The other is 'uddiipana', the environment, the entire surrounding which enhances the emotive effect of the focal point.

Anubhaava.

All the physical changes which are consequent on the rise of an emotion and are in actual life looked upon as the emotion are called a anubhaava to distinguish them from the physical effects of emotion which arise in real life.

The physical changes and movements which follow the rise of an emotion, are of two kinds, 'voluntary and involuntary'. The voluntary physical changes are called simply 'anubhaava', but the involuntary ones are called 'satvika bhaavas' 36.

Cognition.

In the common place experience one is able to infer a permanent mental state of any other person by the observation of concomitant relation between permanent mental states and collocation of its cause, effect and accessories. The quickness of inference goes beyond the casual state



(atikraanta). The cognitive processes are no longer causative elements of the sthayins or the permanent mental states. For this reason, the kaarana (cause) kaarya (effect) and the sahaakaaris (the accessory) are termed vibhaavas, and anubhaavas, and vyabhicaari bhaavas respectively. The three in the order of principal and subordinate have to effect a proper union (samyoga yogaa) or relation (sambandha) or one-pointedness (aikaagrya) in the mind of the audiences. This is called "vibhaavanubhaava vyabhicaari samyoga" 37.

From such a samyoga of these comes a meaning which is the subject of cognitive chewing, This is called samvedana.³⁸ Genuine samvedana takes place in appreciation free from all obstacles and vighnaas. We shall deal with the aesthetic principle of vighna, a little later in the course of this discussion. Rasa is the essence of cognitive chewing, and not something whose existence has been accomplished before. It is immediate, not something which has existed in time other than cognitive chewing. Thus rasa is something different from natural sthayi or permanent mental state. The taste of rasa whose nature is extra-ordinary camatkaara, is different from common place cognition like memory or inference³⁹.



Rasa experience.

When vibhaava, anubhaava, and vyabhicaari bhaava combine they produce rasa in the sahrudaya. We cannot qualify any person as suhrudaya at will. A shrudaya has taste in poetry and a sensitive heart. He has also close acquaintances with poetical works. He has the capacity to identify himself with poetical works or dramatic works and to experience the delight of cognitive chewing.

The sahrudaya experiences poetic delight with out the steps of inference, memory and the like

The sahrudaya experiences cognitive chewing or carvana which is precedent to rasa experience. This cognitive chewing of carvana is different from ordinary cognition ⁴⁰.

The epistemological nature of rasa-experience.

We may raise the question what cognitive chewing or carvana is. This is not memory because it is not something known before through some other pramaanaas or means of knowledge. This cannot be identified with the other loukikaas or common place means of knowledge such as perception or pratyaksa. This carvana is brought about by the force of the collocation of extra ordinary vibhaavas or diterminants and the like⁴¹.



Therefore carvana is to be distinguished from the knowledge of rati or delight and the like or means of knowledge like direct perception from ordinary wordly pramaanaas or pratyaksa, inference or anumaana and spiritual authority or aagama. Also it is to be distinguished from yogic experience.⁴² Certainly it is not to be indentified with nirvaana or any mystical experience in which duality is totally obliterated.

The sahrudaya has in him vaasana to which we had already referred earlier. In aesthetic appreciation this latent disposition is awakened by the force of the generalised determinants or by the force of generalisation or sadharaniikaranam⁴³ brought about by samayoga or combination of vibhaava, anubhaava and vyabhicaaribhaava.

Rasa is not a substance.

The determinants are not the originators of rasa, because rasa does not exist in them. Also rasa is not a substitute existing in the latent disposition which is called out by the determinants. The vibhaavaas are not pramaanaas or means of knowledge that enlighten something that is already in existence. Rasa is not a prameeya and the determinants are not pramaanaas.⁴⁴



Rasa is aprameya.

Rasa is aprameeya, an unknowable entity. It is engendered in a process. Rasa is a process. For Abhinava Gupta, the very life of rasa lies in its 'rasyata', that is, in its having been tasted and as such it can not be prameeya at all.

Rasana as a process.

Rasa sutra says that rasa is 'nispati', which is neither generation nor knowledge. According to Abhinava Gupta the reference to nispati in the sutra is not to 'rasa', but to 'rasana' or to the 'powers of cognitive chewing or tasting whose object is rasa. In this way, the life of rasa is solely dependent upon rasana. Rasana is neither due to 'pramaana vyapaara' nor due to 'karika vyapaara'. Rasana is not the effect of a cause. It is self generative, it is 'sva samveedana siddhavat'. Rasa experience is 'sui generis'.⁴⁵

Rasana is not an object, it does not reside in any work or any mind. Like synaesthesia it is a dynamic process in which the mind enjoys equilibrium and peace.

Rasana.

Abhinava Gupta admits that rasana is a form of knowledge. It is 'boodha' or consciousness of itself, but it



is different from other forms of knowledge usually recognised. The difference consists in its means, namely the vibhaava, the anubhaava and vyabhicaaribhaava. These are different from other means of knowledge in common practice. So the purport of the sutra is that rasa is an extraordinary entity which is the object of rasana or cognitive chewing.⁴⁶

Abhivyakti.

Abhinava Gupta observes that rasa is suggested by the union of the permanent mood (staayi bhaava) with the vibhaavas etc., through the relation between the suggested and the suggester (Vyangya Vyanjaka bhaavam). He puts it in another way. When he says that the practice of rasa is nothing other than 'abhivyakti'. Abhivyakti is the manifestation through the power of suggestion resulting in an extra-ordinary state of relish, known as 'rasana' or 'asvaada' or 'carvana'⁴⁷. Abhivyakti as a concept shall be elucidated later in the course of this treatise when we discuss 'pratyabhigna'⁴⁸ theory of Abinava Gupta.

Generlisation or Saadharaniikaranam.

Rasana that is generated is a generalised form. In the experience of a poetical work generalisation takes place. Generalisation does not consist in understanding the



characters and their mental condition related to all persons, but rather in their realisation in the 'universal and impersonal' as opposed to the 'particular and the individual'⁴⁹. In fact to enjoy rasa is to transcend all limitations. Thus according to Abhinava Gupta, generalisation is but a bye-product of abhivayakti or manifestation through the power of suggestion.

The sahrudaya Experiences

Abhinava Gupta explains how a sahrudaya experiences the delight of poetic experiences. When a sahrudaya reads a poem or witnesses a play, the staayiibhaava remaining in the form of a latent impression in his mind is awakened by the depicted vibhaava. It is taken in its general form without specific connection. The generalisation that takes place excludes the individuality of the character as well as the sahrudaya. This experience overcomes all obstacles producing "viita vigna pratiiti".

The generalised vibhaavas and the rest call into play the latent staayiibhaava in the spectator/reader and this also is understood in a general way.⁵⁰

Rasa is something different from staayibhaava or permanent mood. Rasa, as we have seen is a process of enjoyment or relish brought about by commingling of



sahrudaya's sensibility and the vibhaava, anubhaava and vyabhicaari bhaava. It is neither 'loukika' nor empirical, on the other hand it is 'aloukika' or transcendental.

Rasana.

Rasana is not an abiding state of mind but a process. "The realisation of rasa depends on the comprehension of vibhaava, anubhaava and vyabhicaari bhaavas. This lasts only so long as cognition of these factors lasts and ceases to exist when these factors vanish". "Rasa, Abhinava Gupta observes is suggested by the union of the permanent mood with the vibhaavaas through the relation of the suggested and the suggestor (vyangya vyanjaka bhaava) in the other words the pratiiti of rasa is nothing other than 'abhivyakti' a manifestation through the power of synaesthesia, resulting in an extra-ordinary state of relish, known as rasana, aasvaada or carvana".⁵¹

Universality of Abhivyakti.

Abhivyakti as we have seen is the manifestation of a mental state. In the aesthetic doctrine of Abhinava Gupta rasana consists in the shining forth or abhivyakti of one's own basic permanent mood in splendour. As the samyooga or the communion of vibhaava and sahrudaya's sensibility takes place, the darkness of ignorance that envelops the basic



mood is dispelled. The joy emanating during the process is ananda, and it is universal. "This bliss - portion of our soul, Abhinava Gupta points out, manifests itself in its undimmed glory as the curtain of ignorance which shrouds it usually in ordinary life is removed by the extra-ordinary power of the function of suggestion. This is nothing other than abhivyakti".⁵²

At the time of relishing rasa, the vibhaava, anubhaava and vyabhicaari bhaava along with the staa^yiibhaava evoked by them present themselves in their universal and impersonal aspect, they transcend the limit imposed by time and space. At the time of perception of poetry the sahrudaya becomes totally divested of all egotistic feelings and it is because of their transcendence that he is able to experience aesthetic pleasure.

The aesthetic pleasure is wholesome and refined as it has sprung out of a universalisation of bhaava. This process of universalisation is some times called 'sadhaaraniikaranam'. In the matter of aesthetic realisation it presents itself in two aspects. First is that the vibhaavas are senses in their generalised forms and the second is that it tends an appreciator to lose his narrow sense of personality and conducts him to a higher place of consciousness.



"At the time of perception of poetry Abhinava Gupta points out, the sahrudaya does not remain conscious of his personality".⁵³

Rasa application to all the arts

Bharata's major contribution to aesthetics is his theory of rasa. In sanskrit its connotation has a wide spectrum including taste, delight and sap. Rasa is said to be quintessence and life-breath of every element in a play whether representation, plot, style, costume, music or dance. Writers on painting extended its scope to that art also.

Bhaava and Rasa.

We have already seen what bhaava is. The concept of rasa is so inextricably bound up with that of bhaava that one cannot be understood without an understanding of the other. In usage, rasa and bhaava are interchangeable concepts.

The new material of art is none other than the mental world of man that bristles with feelings, emotions and sentiments. These feelings and sentiments drive him to activity all the time. But the actual passions in the world are not artistic in themselves though the mental states in life are accompanied with their pleasure and pain.



Patterns of mental states.

It is the artist or the poet who turns the mental state of life into patterns of poetry or art of his imagination. These patterns have not existed in real life and they have been created by the imaginative power of the artist or poet. Only these patternised mental states obeying the law of creative genius or imagination deserve to be technically called bhaavas.⁵⁴ The power of creative imagination itself is bhaavana which is tantamount to aesthetic sensibility. Aesthetic sensibility is the first pre-requisite as much of the playwright as of the spectator who is described as bhaavaka or rasika.

Bhaava complex.

When the bhaava is in exact conformity with the beautiful objects in nature, and when it reflects the objects as they are or when it reflects the vastusvabhaava the aesthetic level is at the lowest.

The bhaava complex is a creation of the creative imagination of the playwright or poet and is not something taken from nature.

The most successful bhaava complex deserves to be regarded as rasa because its capacity to yield delight is



absolute.⁵⁵ It is Bharata who pointed out that there is no rasa without bhaava and no bhaava without rasa. In the staging of the play, success depends on their mutual involvement. When a subject or a bhaava finds a ready echo in the spectator it is transferred in to rasa, then and there.⁵⁶ Then the whole body of the sahrudaya will be on fire with it as dry wood caught by fire.

Dominant Staayiibhaava

The concept of staayiibhaava is based upon a particular view of psychology that human personality is constituted of a few primary emotions which lie deep in the subconscious or the unconscious. Not all these emotions should be equally dominant simultaneously in a person. In the varying contexts in a variety of people, we may find that one staayiibhaava or other is dominated in a vibhaava or a dramatic situation. This staayiibhaava evokes the corresponding staayiibhaavas in the reader.

Staayiibhaava not Rasa.

When we discussed rasa we made mention of the different varieties of it. The rasa has its corresponding staayiibhaava or primary emotion. The primary emotions are the amorous, the ludicrous, the pathetic, the heroic, the passionate, the fearful, the nauseating, the wondrous.



Other aesthetic psychologists have in later times added to it the peaceful, the intellectual, the devotional, the filial. These emotions are running through all natures in a permanent manner and may in that sense be called dominant emotion (staayibhaava). We have seen that these staayibhaavaas are not rasas. They become rasas when they are aesthetically presentable or enjoyable. "Rasa is an emotion excited by artistic circumstances or situations".⁵⁷

Universalisation.

We have also noted that this notion is apprehended and initiated in a purely universal character and that consequently the pathological symptoms of emotion lose their significance. All the different emotions bereft of the pathological character we have are enjoyment of joy. We enjoy them with out obstruction.

The process of enjoyment.

In the sub-conscious and unconscious regions there lie dormant various types of emotive complexes. When through artistic creation purely universal emotions, fear, amour etc are projected in the mind, they identify themselves with such types of emotive complexes in the mind of the reader. Mutual affiliation or apperception or implicit recognition of identity transfers the presented aesthetic universal in-



to aesthetic joy or rasa. This is perhaps the simplest explanation of the process of enjoyment.⁵⁸

The past impressions, memories, association and the like which were lying deeply buried in the mind become connected with the present experience. Therefore the present experiences become affiliated and perceived in a new manner. They reveal pleasures different from those associated with our egotistic instincts. This is called rasavadana, camatkaara, carvana, and this means the experience of a tremendous exhilaration free from the enjoyment of the roused emotion inherent in our personality.⁵⁹

Here we find that there is impersonalisation or universalisation of poetic art. It is of two kinds. First of all the aesthetic composition by nature of its special suggestive force presents before our minds an aesthetic situation and an emotion that is devoid of its local character. Secondly, the expression of this artistic enjoyment has a universal character in its manifestation in different minds. It is therefore called 'aloukika', the transcendental, and its other name is 'camatkaara'.

IV. The Poet

Only a person endowed with poetic gift or pratibha ⁶⁰ is a poet. No one can create poetry solely on the strength



of his command over the language. According to Jagannāth Pandithar poetry can spring forth only from a genius. Accordingg to Vamana, the very germ of poetry is poetic genius. Genius is never acquired, it is birth-gift. Once genius is there, it may be replenished by constant practice and knowledge acquired through a close study of life. So it is said that a poet must have sakti or pratibha. A genius can see in to the life of things. He sees what others fail to see. Metaphors and other figures of speech sprout forth in the fecund imagination of a genius. Telling expressions are at the disposal of the poet, and he is at home at multiple levels of sensibility.

Abhinava Gupta defines genius as the consciousness or sensibility that can create unprecedented and absolutely new poetic experience.⁶¹ Out of these experiences he creates an "apuurva vastu" or something that never existed before. Acharyas say that poetic genius is a creative power of parvathi, the consort of Siva, Goddess, who can create the Universe. It is this creative faculty which enables the poet to confer uniqueness to his work, to fill even opaque things with delightful feelings, and give them meaning.⁶² A poet creates absolutely novel things transcending even the laws of cause and effect. According to Bhamaha,⁶³ whereas under the the guidance of a master even a dunce may master science, not even the great gurus can make a person a poet.



Poetry is never made. It is born in the imagination of blessed people in certain blessed moments. Rajasekharan says that only a person who has genius and learning need be considered a poet. A poet has extra-ordinary sensibility. He feels things more intensely than other people. He penetrates in to the inner truth of every object he perceives. He is therefore qualified as a 'kranta darsi' and even a 'rishi'. P.V Kane in his History of Sanscrit Poetics speaks about the equipment of the poet. Rajasekhara describes Genius thus.

It is a power whereby the poet not only calls up in his reader's heart the impression of faded experiences, but whereby he presents even new wonderful and new combinations and relation of things even before experienced or thought by the ordinary man.⁶⁴

In Kaavya Prakaasam Mammata says that poetic creation is in a way superior even to Brahma's (God's) creation, the reason is that whereas God is bound in the creative process by his own laws, the poet is bound by no law.⁶⁵ According to Vamana the poet needs the blessing of the goddess of learning.

"He defines poetic faculty as an impression inherited from previous births, an impression that serves as the very germ of poetry".⁶⁶



Ramaranjan Mukherji points out

Rajasekhara defines pratibha as a faculty that manifests to the mind, sound, sense, figure expression and other elements necessary for application to poetry; through it things that are not even perceived by poets are easily conceived and expressed.⁶⁷

In his book Literary Criticism in Ancient India Ramaranjan Mukherji gives us a lucid explanation of the various theories on poetic faculty in section four, 'causal factors of poetry', of Chapter I titled 'The Idea of Poetry'. We may refer to just a few of them.

"Dandin is one of opinion that inborn genius, vast and clear learning and constant practice - these three conjointly constitute the cause of Poetic creation."⁶⁸

Ksemendra speaks of two factors that are helpful to the attainment of poetic capacity; these are divine favour and human effort.⁶⁹

Unlike Ksemendra, Mammata puts equal emphasis on poetic genius, superior type of proficiency, arising from close study of the world, scriptures and poetical compositions and constant practice under the guidance of the knowers of



poetry and maintains that, these three conjointly constitute the causal factor of poetic creations.⁷⁰

Panditraja Jagannatha considered 'pratibha as the sole cause of poetry'

Jagannatha mentions poetic genius or imagination as the sole casual factor in creation of poetry and explains it as an intellect of the poet absorbed in selecting sound and sense, appropriate to an emotional mood, intended to be depicted in a specimen of Poetic Art.⁷¹

T. Bhaskaran cites the views of both Abhinava Gupta and Anandavardhana on the subject. He writes that,

according to Abhinava Gupta that quality of the intellect which can create something unprecedented, is pratibha. This helps the poet to create poems lucid and graceful, when excited with emotion. Only a poet with pratibha can present an object in a new light.⁷²

Anandavardhana points out that the works of a poet endowed with unequal pratibha brim with *rasa*.⁷³ In 'Dhvanyalokam' he says that the realm of poetry is endless, there the poet alone is sovereign. The entire realm functions according to his will.⁷⁴



P.V. Kane in his History of Sanskrit Poetics (Motilal Banarsidas, Delhi, Patna, Varnasi fourth Ed. 1977) under the section 'The equipment of the poet' in part II of his book gives us the views of ancient Sanskrit scholars on pratibha.

According to Rajasekhara writes Kane

"A poet is one who is a seer, a prophet, who sees visions and possesses the additional gift of conveying to others less fortunate through the medium of language, the visions he has or the dreams he dreams.⁷⁵

P.V. Kane makes a comparison between the Indian concept of pratibha and the Western concept of Imagination.

"It is usual to translate pratibha (Kane gives the word pratibha in devanagari script) by imagination. It is better to translate pratibha as (inborn) 'creative faculty'. I.A. Richards defines imagination (on p. 242) basing his remarks on Coleridge as follows : That synthetic and magic power reveals itself in the balance or reconciliation of opposite or discordant qualities, the sense of novelty and freshness with old and familiar objects, a more than usual state of emotion with more than usual order. But the word has six meanings according to I.A. Richards



Principles of Literary Criticism. (ed. of 1925. p.
239 - 243 - Chap. XXXII) "

The distinct creative faculty of the poet is described as prajna. Prajna is dynamic and vigilant. It weaves novel conceits and concepts incessantly. A poet whose prajna is potent acquires skill, and expresses with inimitable grace his unique sensibility.

The Process of poetic creation.

The Indian aestheticians by and large concerned themselves more with reader-response. Treatises that deal with the creative act are few in Sanskrit.

Ksemendra in, "Kavi Kanthaabharanam" writes about the act of poetic creation, poetry is the product of the genius of the poet as well as his skill which he has acquired by reading and by constant exercise. The poet can see what others fail to see. He can create things that have never existed before; he has a penetrating vision and a creative imagination.

Different things appeal to different types of people for different reasons. In certain moments certain things appeal to a poet; and no poet can explain how or why it happens like that. The things that appeal to the poet



arouse in him powerful mental states which the Acharyas describe as bhaava or bhaava complex. These mental states are constituted of thought and emotions. The poet identifies himself with these mental states or bhaavaas and he imposes a pattern upon them. Thus form giving is basic in the process of poetic creation. Even as the poet apprehends a mental state, which has reached the level of bhaava his creative imagination gives it a pattern.⁷⁷ Once the bhaava forms itself into the happiest pattern the poet expresses it in an adequate verbal structure. This verbal structure can be an exact metaphor of the bhaava which constitutes the internal structure. It has its images, figures of speech, its suggestive meaning, its pattern and form.

Abhinava Gupta seems to have believed that all this was actuated by an onrush of emotion into the sensibility of the poet.

"Asyaa viśeesho rasaaveeśa vaiśadya
Soundarya kaavya nirmaṇa kṣmatvam".⁷⁸

Which means that the ability to compose graceful poetry comes out of the excellence of the excitement caused by emotions.



Ramaranjan Mukherji Literary Criticism in Ancient India writes :

Jagannath mentions poetic genius or imagination as the sole causal factor in creation of poetry and explains it as an intellect of the poet, absorbed in selecting sound and sense appropriately to an emotional mood, intended to be depicted in a specimen of poetic art. The dhvanivadin believes that at the time of composition of poetry, not only do ideas come from the heart of the poet; expressions too gush forth spontaneously in ceaseless succession from the fountain head of his imagination, as he remains completely absorbed in contemplation of the emotion concerned.^{78b}

It is in the nature of Saraswathi to create and propagate without any external stimulant objects wonderful and uncommon. The principle is to make object dry as dust juicy by filling them with emotions like sringara or love. This enables the poet to render even the most ugly objects beautiful with the successive radiance of the poet and the poetic expression. This is luminous. This principle combines in itself both the creative act of the poet, and of the sahrudaya.^{78c}

It is a surcharge of emotion that enables a poet to create poetry both lucid and graceful. Poetry is born when



the sensibility of the poet is imbued with a flood of feelings.

Rajasekhara makes mention of eight factors that form the source of poetry " these are peace of mind, poetic intuition, practice, devotion, participation in learned assembly, all - embracing knowledge , strong memory and courage". ⁷⁹ Rajashekara underscores the role of practice in poetic creation; but it can be of avail only if the person is gifted with genius.

Process of aesthetic enjoyment.

A poet communicates with a reader who has more or less a similar sensibility. He must be a 'samaana manaskan' or 'sahrudayan' one who has the same mind, and the heart as the poet; Like the poet the sahrudaya also should be gifted.

Abhinava Gupta gives us a detailed explanation of the process of aesthetic enjoyment by the sahrudaya. A play or a poem or a true aesthetic object raises the reader from the level of the senses to that of imagination. As a result the personality of the reader changes. The point is that a true aesthetic object primarily stimulates the imagination of the poet through the senses. As his imagination is stimulated he concerns himself not as much with a sensibility present as with the imaginatively grasped.



The world created by the sahrudaya at the stimulation of the aesthetic object is his own. In it he meets with a dramatic personality which is the focal point on the whole. It is the ideal realized. He therefore slowly and gradually identifies himself with it.

The Emotive Situation.

In a play, the situation in which the hero is called upon to act is emotive. It arouses an emotion in the sahrudaya and develops it into a high pitch. As the spectator identifies himself with the hero there is identification of the emotion of the spectator with that of the actor or the hero. This constitutes the emotion that the aesthete experiences. Here the aesthetic emotions are in the high pitch. This experience at high pitch makes the emotively affected person forget himself completely. It deindividualises the aesthete and frees him from those elements which constitute his individuality.

At this level, the emotive experience is completely free from all objective references as also from the temporal and spatial relations, which are due to the limitations of individuality. It raises the sahrudaya to the level of the universal.⁸⁰



Emotive experience at this level consists in nothing more than the experience of a universalised emotion transferred into something other than pure emotion. ⁸¹ This has become possible because there is harmonious unification of the deindividualised aesthete with the emotive situation by a definite condition of heart and mind.

The level of Aesthetic experiences.

Abhinava Gupta distinguishes between two levels in aesthetic experience. In Abhinava Bharathi he discusses the problem in detail. The first is the level at which the universalised basic mental state is apprehended as it were objectively. This mental state is awakened by the dramatic presentation from the sub-conscious.

The second level is that in which the duality of subject and object disappears through intense introversion and utter disregard of the basic mental state. At this level, the basic mental state sinks back into the sub-conscious. ⁸²

Paramaananda.

The final stage of aesthetic experience is paramaananda. This stage is described as vyatireeka



turiyeeteta in which all subjectivity merges in the subconscious.

At this stage the self reaches its full effulgence, it shines in its aananda aspect. Here the self is not obliterated, hence there is no reason for confusing this ecstatic experience with mystic experience.

Abhaasa Vaada.

In Abhinava Gupta, aesthetic experience begins at the sense - level. It rises to the transcendental level through imagination, emotion and catharsis. ⁸³ In order to elucidate this we have to call to witness the epistemic technique of abhaasa vaada. In order to experience knowledge, one has to rely on pramata.⁸⁴ Pramata is the light of cit itself as a limited manifestation of the universal consciousness. It is the means of knowledge.

The subject of knowledge is Pramata ⁸⁵ The cit has two aspects. As it sends its light towards the object it is pramaana, or means of knowledge. But it is self-conscious also, and as such it is the known. So it is prameeya. The object of cognitive activity is prameeya. Beyond prameeya there is knowledge itself. When the steady flame of pramata reacts on the reflection of the object the inner mind is illumined. This inner illumination is pramiti⁸⁶ a knowledge



as it is in itself. The act of apprehension has its primary level as well as its secondary level.

The object of primary cognition is very much like the universal and this the vaiyakaranaas hold to be the artha or meaning of the expression. At this stage there may be various rays, or abhaasaas operating separately. The secondary cognitive activity consists in the unification, of various abhaasaas, separately cognised through the primary activity.

Such an activity purposely done can not reach the universal level. But when an aesthete approaches it with disinterest, it becomes a universal aesthetic object or pramiti.

The term catharsis is sometimes used to suggest the purging process involved in deindividualisations. Abhinava Gupta refers to five levels in the process of appreciation, the level of the sense, the level of imagination, the level of emotion, ⁸⁷ the level of catharsis and the level of transcendency.

The level at which the self is affected by the staayi is lower than that of aananda, and this has been termed the cathartic level, both the subject and the object are free



from all elements of individuality. "Here the universalised subject experiences universalised object"⁸⁸. Both are universals. The stage of paramaananda is higher than this stage, there is only the self that is effulgence. This is the experience at the second stage mentioned earlier.

Sahrudaya.

As already pointed out the sahrudaya also should be a gifted person. Only an accomplished reader can fully appreciate either a play or a poem. A sahrudaya is one whose aesthetic susceptibility is on a par with that of the poet. According to Abhinava Gupta, a sahrudya must have the following qualities.

A sahrudaya must have taste or rasikatva. Sahrudayatva or aesthetic susceptibility, power of visualisation, intellectual background, contemplative heart, the necessary psycho-physical condition and the capacity to identify oneself with the aesthetic object.

A critic points out:

Apparently Abhinava Gupta seems to hold that though there is no qualitative difference between the creative and the appreciative rasanubhava of the poet and the sahrudaya, there is a quantitative difference... Thus the



ultimate position according to this view is that the kavi and sahrudaya share the identical rasanubhava in their creative and ecstatic moments and are quite at par in this respect, except that the poet's experience is a whit superior, quantitatively to that of the sahrudaya. When the subtle distinction is made, the conclusion previously reached that the kavi is at bottom a sahrudaya and that there is not basic distinction in their mental attitude becomes quite secure.⁸⁹

Vignaas or obstacles in the way of appreciation.

Abhinava Gupta points out that readers may come across impediments in their attempt to appreciate poetry. Of the vignaas cited, the most important are seven.

They are:

- i. Inability to get at the meaning.
- ii. Subjective limitations of time and place.
- iii. Objective limitations of time and place.
- iv. The influences of personal joys and sorrows.
- v. Lack of clarity due to insufficient stimulus.
- vi. Subordination of the principal to some other aspects.
- vii. Dubiousness of presentaion. 90



According to another interpretation the seven vignaas are the following:

- i. Improbablity of the theme.
- ii. The intrusion of space and time particularity.
- iii. Helplessness arising out of personal happiness and sorrow at the time of appreciation.
- iv. The lack of means of apprehension.
- v. The lack of clarity.
- vi. The lack of emphasis on the principal element.
- vii. The obstacle of doubt.⁹¹

Out of these seven vignaas, lack of probablity, lack of proper means of apprehension, lack of clarity, defect in presenting the principal and the subordinate and the possibility of doubt are the vignaas caused by the poet.⁹² The other two in which the personality of one self or that of somebody is allowed to be involved are due to the lack of training on the part of the sahrudaya.

Philosophy of Abhinava Gupta.

We can understand the aesthetics of Abhinava Gupta independent of his philosophy. Yet since it has its moorings in his pratyabhigna school, it is profitable to make an enquiry into it.

Fortunately some of the important works on pratyabhigna darsana are discovered and edited in Kashmiri series of



texts and studies. In these philosophical works we find some basic concepts of the school which hold good for his theory of rasa.

Terms like 'nirvigna samvit', 'camatkaara', and 'aananda' have a peculiar significance which we can clearly understand ⁹³ in the light of the discussion of the pratyabhigna school of philosophy.

The Pratyabhigna School.

The pratyabhigna school is monist in its metaphysics. The one single substance which manifests itself as the cosmos of living and non-living subjects is 'citi' or 'caitanya'. It can therefore be called spiritual monism. In this school the ultimate caitanya is Siva. All the phenomena of the universe are the self-manifestations or self-reflections of Siva. ⁹⁴

Unlike the advaita school, this school regards the power of self-manifestation of Siva, real. The Siva caitanya is conceived not as something static but as fraught with energy.

This view of ultimate reality is explained through several concepts and some of them are 'spanda', 'phuratta', 'vimarsa', 'camatkaara' and 'icha'. According to Abhinava Gupta "the nature of all existence is light or prakaasa".⁹⁵



This prakaasa is one and universal.

It is not divided by time and space (kala and desa) This prakaasa is identified with samvit.⁹⁶

Samvit is explained as 'artha prakaasa ruupa', samvit is that which enlightens the object. It is itself light, not dependent on anything for its brilliance. It is swatantra, self-dependent, not at all limited by space or time or form. It is all pervading ('vyaapaka') eternal ('nitya') and formless even though it has all the forms in it potentially. This samvit is consciousness, it is 'prakaasa'. The monism of prakaasa and samvit is the monism of consciousness.⁹⁷

The Process of Samvit.

Abhinava Gupta speaks of the various saktis or powers of this samvit. Its independence and swatantrya is its power of ananda or 'aanandaasakti'.

Its camatkaara is its power of will or 'ichasakti'.

Its nature of enlightenment is the power of cognition which is 'gnana sakti'.

Its capacity to assume all forms is its power of acting or 'kriyaasakti'.

This means that samvit has within itself 'icha'(will), 'gnana' (knowledge) and 'kriya' (activity).



It is light and reposes in its own joy. As far as human knowledge goes samvit is the ultimate reality or 'sathya'.

In its absolutely independent states of joy, it is aananda as desire it is 'camatkaara'.⁹⁸

The terms are identical, what reposes in it is 'Siva', or 'aananda' or joy. In this school everything that is, exists in Siva. The mind wherever it goes shall be in a state of Siva. The essential thing is that one's samvit or consciousness must repose unobstructedly in its true nature, in Siva.⁹⁹ This is joy itself. In this school, the possibility of samvit knowing itself reposing in itself is the source of all joy, sensual, artistic or spiritual.

Even in this mundane existence, whatever little joy is there is the result of experiencing one's own self—that is having a momentary touch or contact with siva. Whatever joy is seen in this universe is a drop of the ocean of joy which is divinity itself. The reader who knows this enjoys peace.

A person who is distinguished in the art of knowing is called Bhunjaka or one who enjoys himself, in the proper sense. The genuine aesthetic element is repose in oneself



as cognition.¹⁰⁰ The thought, 'I enjoy ' is the source of aesthetic joy.

Rasas like srīngāra, the subject matter of drama and poetry are distinct from sensual joy. When one enjoys the sentiments expressed in poetry and drama, one thinks only of them and nothing else. This is in a way a pre-condition of aesthetic enjoyment.

The experience of rasa free from all obstacles-or the experience of 'nirvignavat rasa' is 'rasva' (tasting) 'carvana' (chewing), 'nirvriti' (bliss) and 'pratiiti' (apprehension). This leads to 'pramatatva viśraanti', a repose in a state of being or knowing.¹⁰¹

This experience is often accompanied by a knowing process which seeks repose in the object of knowledge. But one has to be oblivious of this part and concentrate on the known element in order to enjoy rasa. It is the capacity for 'pramatatva visraanti' that goes into the making of a sahrudaya. A sahrudaya who experiences a sense of repose in Siva without any obstacle whatever gets the highest, joy from poetry or drama.

In this philosophy of Saiva Advaita, the highest joy ('paramaananda' or 'nirvriti') is in the nature of paramarasa, thought or consciousness. This paramarasa has



to be completely free from and independent of anything other than itself. It must have one compact cognitive chewing or carvana and then it becomes supreme enjoyment.

In the philosophy of Abhinava Gupta whatever joy we get in our mundane experience is a cognate of the divine joy. The varieties in the degrees of joy are caused by the variations of the degree of their contact with and dependence on something other than itself.

When the soul is totally independent of everything other than itself it experiences absolute joy, which is mystical joy; aesthetic joy is similar to mystical joy, but it is certainly different.¹⁰²

In this view of philosophy, everything is Siva. This limited individual human soul is Siva itself,. As soon as the individual soul doesnot recognize itself by pratyabhigna, as Siva, it is limited and consequently unhappy. So one may say the moments of such recognition in the life of a soul are the moments of joy. In such moments the soul experiences repose in Siva.

In drama and poetry, the reader experiences pramatatva visraanti.¹⁰³ This visraanti is conscious of itself, not unconscious, it is dynamic not static. It is vibrant, not still-it is a state of reconciliation of discrodant



elements, it is a state of peace. It is not mystical ecstasy, but aesthetic harmony. It has its equilibrium, harmony and freedom.

Our task in this treatise is to highlight the similarities in the poetic theories of Richards and the Indian aestheticians especially Abhinava Gupta and to suggest that the state of synaesthesia explained by Richards has much in common with the theory or concept of *santa rasa* expounded by Abhinava Gupta.



Notes

1 Kanti Chandra Pandey Comparative Aesthetics, Vol.1, (Varanasi : The Chowkamba Sanskrit Series, 1959) 8.

Ramaranjan Mukherji, Literary Criticism in Ancient India, (Calcutta : Sanskrit Pustak Bhandar, 1966) 38.

2 Kanti Chandra Pandey, 8.

3 Kanti Chandra Pandey, 281. Also

Ramaranjan Mukherji, Literary Criticism in Ancient India. Chapter V.

4 Tapasvi S. Nandi, The Origin and Development of Theory of Rasa and Dhavni in Sanskrit Poetics, (Ahmedabad : Gujarat University Theses Publications, 1973) 55.

5 Tapasvi S. Nandi, 55.

6 Tapasvi S. Nandi, 57.

7 Tapasvi S. Nandi.. The Origin and Development of the theory of 'Rasa and Dhvani', 60.

Ramaranjan Mukherji. Literary Criticism in Ancient India, 387.

8 Tapasvi S. Nandi, 252-256.

9 Kanti Chandra Pandey, Comparative Aesthetics, (Varanasi : The Chawkambaka Sanskrit Series, 1959) 281.
Tapasvi. S. Nandi, 57.

10 Kanti Chandra Pandey, 282.

11 Kanti Chandra Pandey, 312.

Tapasvi S. Nandi, 252, 258.

12 Tapasvi S. Nandi, 258.



13 K. Krishnamoorthy, Cultural Leaders of India, Aestheticians, 37. According to Anandhavardhana, "We have dhvani only when the poetic beauty of Rasa is illuminatingly revealed in a flash whether in a syllable, or a word, or a pronoun or a phrase or a sentence or a whole poem itself"

14 Dr. T. Bhaskaran, Bharateeya Kaavyasasthram, (Mal) 339. (English Trans).

15 Ibid., 54. (English Trans).

16 Ibid., 332, (English Trans).

18 Cultural Leaders of India, Aestheticians, 1983. 37.

19 Tapasvi S. Nandi, 342.

20 Tapasvi S. Nandi, 343.

21 Tapasvi S. Nandi, 343.

22 Tapasvi S. Nandi, 344.

23 Tapasvi S. Nandi, 345.

24 Tapasvi S. Nandi, 344.

"The variety of dhvani which is possible in poetry is rasadhvani, only this rasa dhvani is dhvani in the opinion of Abhinava. This alone, it being predominant, is the soul of poetry."

25 Tapasvi S. Nandi, 351.

26 Ramaranjan Mukherji, Literary Criticism in Ancient India, 265.

27 T. Bhaskaran, Bharatheeya Kaavyasasthram, (in malayalam), 354.

28 Kanti Chandra Pandey, Comparative Aesthetics, Vol. I, 27, 28.



29 Tapasvi S. Nandi, 382.

"The sthyains or the permanent mental states being vasanaas or latent dispostions are to be found in all beings".

He, Abhinava, says, that as soon as a creature is born, it becomes imbued with these samvits or form of consciousness.

Ramaranjan Mukherji, 267.

30 Ramaranjan Mukherji, Literary Criticism in Sanskrit, 267.

31 Ramaranjan Mukherji, 268.

32 Tapasvi S. Nandi, 380.

33 Tapasvi S. Nandi, Rasa and Dhvani, 384.

34 Kanti Chandra Pandey, Vol. II, 24.

35 Kanti Chandra Pandey, Vol. I, 25.

36 Kanti Chandra Pandey, Vol.I, 26.

James Ward, Psychological Principles, the order is just the reverse in western psychology especially in the psychology of James Ward, 43.

William wrote in 1884, "The principle of the bodily changes is emotion not that changes take place because of emotions".

37 Tapasvi S. Nandi, Rasa Dhvani, 387.

38 Tapasvi S. Nandi, 387.

39 Tapasvi S. Nandi, 388.

40 Tapasvi S. Nandi, 388.

41 Tapasvi S. Nandi, 388 - 389.



42 Tapasvi S. Nandi, 389.

Richards asserts that Synaesthesia is neither nirvaana nor mystical ecstasy.

43 Tapasvi S. Nandi, 389.

44 Tapasvi S. Nandi, 390.

45 Tapasvi S. Nandi, 390 - 391.

46 Tapasvi S. Nandi, 390, 391.

47 Ramaranjan Mukherji, Literary Criticism in Ancient India, 289.

48 Kanti Chandra Pandey, Comparative Aesthetics, 82.

49 Ramaranjan Mukherji, Literary Criticism in Ancient India, 292 - 292.

Kanti Chandra Pandey, Vol. I, 108 - 109.

"Aesthetic experience involves complete elimination of objective consciousness and is characterised by predominance of the vimarsa, the continuous realization of universalized consciousness which is called rasana, carvana, nirvriti or pramatatva visraanti."

50 Ramaranjan Mukherji, 293 - 294.

51 Ramaranjan Mukherji, Literary Criticism in Ancient India, 289.

52 Ramaranjan Mukherji, 289 - 290.

53 Ramaranjan Mukherji, 305.

54 Cultural Leaders of India,

Publications Division. 'Aestheticians', October, 1993.



Ref. Krishnamoorthy's essay on Bharata. p. 6.

The idea of a pattern imposed on mental states by imagination is similar to the inherent structure in Richards, the difference is that Richards' explanation of it is modern, scientific and more analytical.

55 Krishnamoorthy, 6.

56 Krishnamoorthy, 6.

I.A Richards also speaks of a dominant passion that unifies.

57 Cultural Leaders of India, Aestheticians.

Krishnamoorthy's essays on Bharata states, "Where in the midst of diversity of psychic states all transfigured by the imagination, there is one master passion unifying all of them like a thread. That is to be regarded as the ruling sentiment of a work of art, the rest are but momentary" - See Richards view on Dominant passion on. 7.

V. Raghavan Nagendra, An Introduction to Indian Poetry,

(MacMillan 1970). From the essay, S.N. Das Gupta, The theory of Rasa 37.

58 Das Gupta, 39.

59 Das Gupta, 39.

60 Ramaranjan Mukherji, The Idea of Poetry, see Chapter I, 52-68.

61 T. Bhaskaran, Bharatheeya Kaavyasastram, (malayalam), 129, 33.



Pratibha is consciousness that can treat objects that did not exist before hand.

62 T. Bhaskaran, 130.

63 T. Bhaskaran, 131.

The poet creates new things free from logical structure and fills even insensitive things like stone with the ambrosia of delight.

64 P.V. Kane. History of Poetics. 4th Edn. (Varanasi : Motilal Banarasidas, 1971) 348.

65 T. Bhaskaran, Bharateeya Kaavyasastram, 138.

66 Ramaranjan Mukherji, Literary Criticism, 54.

67 Ramaranjan Mukherji, 55.

68 Ramaranjan Mukherji, 52.

69 Ramaranjan Mukherji, 58.

70 Ramaranjan Mukherji, 60.

71 Ramaranjan Mukherji, 64.

72 T. Bhaskaran, Bharateeya Kaavyasastram, 129, 130.

73 T. Bhaskaran, 131.

74 T. Bhaskaran, Quoted from Krishna Caitanya, Sanskriitha Sahithya Charitham, (Kottayam : S.P.C.S , 1973) 79.

75 P.V. Kane, 348, 349.

76 P.V. Kane, 349.

77 Cultural Leaders of India, Aesthticians, (Publications Division, October, 1983) 6.

78 T. Bhaskaran, Bharateeya Kaavyasastram, 130.



78b Ramaranjan Mukherji, Literary Criticism in Ancient India, 64.

78c T.Bhaskaran, Bharateeya Kaavyasastram, 130.

79 Ramaranjan Mukherji, Literary Criticism, 57.

Pratibha, he continues is of two kinds Karayithri or creative or Bhavayitri or appreciative.

80 Kanti Chandra Pandey, Comparative Aesthetics, Vol.I, 138.

81 Kanti Chandra Pandey, Vol.I, 136.

82 Kanti Chandra Pandey, Vol.I, 142.

83 Kanti Chandra Pandey, 143.

84 Kanti Chandra Pandey, 143.

85 Kanti Chandra Pandey, 143.

86 Kanti Chandra Pandey, 143.

87 Kanti Chandra Pandey, Vol. I, 166.

88 Kanti Chandra Pandey, Vol. I, 151.

89 R. C. Dwivedi, (Ed) Principles of Literary Criticism in Sanskrit, p 39.

90 Kanti Chandra Pandey, 178,179,180.

91 Tapasvi S. Nandi, 383, 385.

92 Tapasvi S. Nandi, 385.

93 Tapasvi S. Nandi, 395.

94 Tapasvi S. Nandi, 395.

95 Tapasvi S. Nandi, 395.

96 Tapasvi S. Nandi, 395, 396.

97 Tapasvi S. Nandi, 396.



98 Tapasvi S. Nandi, 396.

99 Tapasvi S. Nandi, 397.

100 Tapasvi S. Nandi, 398.

101 Tapasvi S. Nandi, 399.

102 Tapasvi S. Nandi, 389. "therefore this carvana is to be distinguished ... from the experience of the uniform compact joy of the atman of the higher yogin ..."

103 Tapasvi S. Nandi, 399.

"This experience because it is free from all obstacles - nirvignavat is 'rasana (or tasting) carvana (sampling), nirvirti (bliss) pratiiti (apprehension) and pramatatva visranti or repose in the state of being a knower."

