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Chapter VI - Sentiments (rasa)

The sages question.

1-3. After hearing about the rules regarding the Preliminaries, the great sages continued their inquiries and said to Bharata, “Answer five of our questions. Explain how the Sentiments enumerated by experts in dramatic art attain their [special] qualities. And why are the *bhāvas* (Psychological States, lit. feelings) so called, and what do they *bhāvayanti* (make us feel)? Besides these, what are the real meanings of terms, such as, Digest (*saṃgraha*)^[1], Memorial Verse (*kārikā*) and Etymology (*nirukta*)”?

Bharata answers.

4. At these words of the sages, Bharata continued speaking, and mentioned in reply to their question the distinction between the Sentiments and the Psychological States.

5-7. And then he said, “O sages, I shall tell you in detail and in due order about the Digest, the Memorial Verse and the Etymology. I am not able by any means to exhaust all the topics about drama; for knowledge,^[2] and arts and crafts^[3] connected with it are respectively manifold and endless in number. And as it is not possible to treat exhaustively (lit. to go to the end of) even one of these subjects which are [vast] like an ocean, there cannot be any question of mastering them all.

8. [Hence] I shall tell you about the Digest on Sentiments, Psychological States and such other matters, which has its contents embodied in a small number of Sūtras but which promotes inference [in connection with the subject].

Digest, Memorial Verse and Etymology defined

9. When subjects taught in detail have been compressed and brought together in [a number of] Sūtras and their Bhāṣyas (commentary), these constitute according to the learned a Digest.

10. The Digest [of the Nāṭyaveda treats] the Sentiments, the Psychological States, the Histrionic Representation, the Practices (*dharmī*), the Styles (*vṛtti*), Local Usages (*pravṛtti*), Success (*siddhi*), the notes (*svara*), the instrumental music (*ātodya*), songs and the stage.

11. When a rule (lit. meaning) is explained (lit. uttered) briefly in a Sūtra with a minimum (lit. small) number of words, it is called the Memorial Verse which shows the meaning [of the rule clearly].^[4]

12-13. Etymology is the definitive meaning which arises in connexion with various nouns, is helped by dictionaries (lit. vocabularies), and the rules of grammatical interpretation, includes the significance of the root involved as well as the reasons modifying it, and is helped by various findings [of Śāstras], and this meaning [of a noun] is established [mainly] from a consideration of its root [and *pratyaya* or affix].

14. O the best of Brahmins, [the subjects included into] the Digest which I mentioned earlier, will now be discussed in detail with the necessary Memorial Verses and Etymologies connected with them.

Eight Sentiments

15. The eight Sentiments^[5] recognized in drama are as follows: Erotic (*śṛṅgāra*), Comic (*hāsyā*), Pathetic (*karuṇā*), Furious (*raudra*), Heroic (*vīra*), Terrible (*bhayānaka*), Odious (*bībhatsa*) and Marvellous (*adbhuta*)^[6].

16. These eight are the Sentiments named by Druhiṇa (Brahmā). I shall now speak of the Durable and the Complementary Psychological States and the Sāttvika ones^[7].

Durable Psychological States

17. The Durable Psychological States (*sthāyibhāva*)^[8] are known to be the following: love, mirth, sorrow, anger, energy, terror, disgust and astonishment.

18-21. The thirty-three Complementary Psychological States (*vyabhicāribhāva*)^[9] are known to be the following: discouragement, weakness, apprehension, envy, intoxication, weariness, indolence, depression, anxiety, distraction, recollection, contentment, shame, inconstancy, joy, agitation, stupor, arrogance, despair, impatience, sleep, epilepsy, dreaming, awakening, indignation, dissimulation, cruelty, assurance, sickness, insanity, death, fright and deliberation. These are defined by their names.

Eight Sāttvika States

22. Paralysis, Perspiration, Horripilation, Change of Voice, Trembling, Change of Colour, Weeping and Fainting are the eight Sāttvika States.^[10]

Four kinds of Histrionic Representation

23. Four kinds of Histrionic Representation are Gestures (*āṅgika*)^[11], Words (*vācika*)^[12], Dresses and Make-up (*āhārya*)^[13] and the Representation of the Sattva (*sāttvika*).^[14]

Two Practices

24. Practice of Representation (*dharmī*)^[15] in a dramatic performance is twofold: realistic (*lokadharmī*, lit. popular) and coventional (*nāṭyadharmī*, lit. theatrical).

Four Styles

And the Verbal (*bhāratī*), the Grand (*sāttvatī*), the Graceful (*kaiśikī*) and the Energetic (*ārabhaṭī*) are the four Styles.^[16]

Four Local Usages

25-26. Āvanti, Dākṣinātyā, Oḍramāgadhī and Pañcālamadhyamā are the four Local Usages (*pravṛtti*)^[17] in a dramatic performance.

Success

The Success^[18] in the dramatic performance is of two kinds: divine (*daivikī*) and human (*mānuṣī*).

Notes

27-29. And [musical] notes such as, Ṣaḍja, Ṛṣabha etc. are seven^[19] in number, and they fall into two groups: human (*śārirā*, lit. from body) and instrumental (*vaiṇava*, lit. from the Vīṇā).^[20]

Four kinds of musical instrument

The musical instruments are of four kinds: stringed (*tata*) covered (*avanaddha*), solid (*ghana*), and hollow (*suśira*). Among these, the ‘stringed’ means an instrument with strings, the ‘covered’ means a drum, the ‘solid’ a cymbal and the ‘hollow’ a flute.

Five kinds of Dhruvā

29-30. Songs which relate to Dhruvās are of five kinds:^[21] entering (*praveśa*), casual (*ākṣepa*), going out (*niskrama*), pleasing (*prāsādika*) and intermediate (*āntara*). And the playhouse is of three types: oblong, square and triangular.

Sentiments explained

In that connexion I shall first of all explain the Sentiments (*rasa*). No [poetic] meaning proceeds [from speech] without [any kind of] Sentiment. Now the Sentiment is produced (*rasa-niṣpattiḥ*) from a combination (*saṃyoga*)^[22] of Determinants (*vibhāva*), Consequents (*anubhāva*) and Complementary Psychological States (*vyabhicāri-bhāva*). Is there any instance [parallel to it], [Yes], it is said that, as taste (*rasa*) results from a combination of various spices, vegetables and other articles, and as six tastes are produced by articles such as, raw sugar or spices or vegetables, so the Durable Psychological States (*sthāyibhāva*), when they come together with various other Psychological States, attain the quality of a Sentiment (*i.e.* become Sentiment). Now one enquires, “What is the meaning of the word *rasa*”? It is said in reply [that, *rasa* is so called] because it is capable of being tasted (*āsvādyate*). How is *rasa* tasted? [In reply] it is said that just as well-disposed persons while eating food cooked with many kinds of spice, enjoy (*āsvādayanti*) its tastes, and attain pleasure and satisfaction, so the cultured people taste the Durable Psychological States while they see them represented by an expression of the various Psychological States with Words,

Gestures and the Sattva, and derive pleasure and satisfaction. Thus is explained [the Memorial Verse ending with] *tasmān nātyarasā iti*.^[23] For in this connexion there are two traditional couplets:

32-33. Just as connoisseur of cooked food (*bhakta*) while eating food which has been prepared from various spices and other articles taste it, so the learned people taste in their heart (*manas*) the Durable Psychological States (such as love, sorrow etc.) when they are represented by an expression of the Psychological States with Gestures. Hence these Durable Psychological States in a drama are called Sentiments.^[24]

Relation between Sentiments and Psychological States.

²Now one enquires, “Do the Psychological States come out of the Sentiments or the Sentiments come out of the Psychological States?” On this point, some are of opinion that they arise from their mutual contact. But this is not so. Why?

It is apparent that the Sentiments arise from the Psychological States and not the Psychological States from the Sentiments. For [on this point] there are [traditional] couplets such as:

34-35. The Psychological States are so called by experts in drama, for they make one feel (*bhāvayanti*) the Sentiments in connexion with various modes of dramatic representation. Just as by many articles of various kinds, auxiliary cooked eatable (*vyāñjana*)^[25] is brought forth, so the Psychological States along with different kinds of Histrionic Representation will cause the Sentiments to be felt.

36. There can be no Sentiment prior to (lit. without) the Psychological States, and no Psychological States without the Sentiments [following it], and during the Histrionic Representation they result from their interaction.

37. Just as a combination of auxiliary cooked eatables (*vyāñjana*) and rice, imparts good taste to the food [in totality], so the Psychological States and the Sentiments cause one another to manifest themselves (*bhāvayanti*).

38. Just as a tree grows from a seed, and flowers and fruits from a tree, to the Sentiments are the source (lit. root) of all the Psychological States, and likewise the Psychological States exist [as the source of all the Sentiments],

Eight Sentiments from four original ones

Now we shall describe the origin, colours, [presiding] deities, and examples of these Sentiments. Sources of these [eight] Sentiments are the four [original] Sentiments *e.g.* Erotic, Furious, Heroic and Odious.^[26]

39. The Comic [Sentiment] arises from the Erotic, the Pathetic from the Furious, the Marvellous from the Heroic, and the Terrible from the Odious.

40-41. A mimicry of the Erotic [Sentiment] is called the Comic,^[27] and the result of the Furious Sentiment is the Pathetic, the result of the Heroic Sentiment is called the Marvellous, and that which is Odious to see, results in the Terrible.

42-43. The Erotic Sentiment is light green (*śyāma*), the Comic Sentiment white, the Pathetic (Sentiment) grey (*kapota*), the Furious Sentiment red, the Heroic (Sentiment) yellowish (*gaura*), the Terrible (Sentiment) black, the Odious (Sentiment) blue and the Marvellous (Sentiment) yellow.

Presiding deities of Sentiments

44-45. Viṣṇu is the god of the Erotic, Pramathas of the Comic, Rudra of the Furious, Yama of the Pathetic, Mahākāla (Śiva) of the Odious, Kāla of the Terrible, Indra of the Heroic, and Brahmā of the Marvellous Sentiments.

¹ Thus have been described the origin, colours and deities of these [Sentiments]. Now we shall explain the Determinants, the Consequents, the Complementary Psychological States, their combination, definition and examples.

We shall now enumerate the Durable Psychological States in different Sentiments.

The Erotic Sentiment (śṛṅgāra)

Of these, the Erotic (*śṛṅgāra*) Sentiment proceeds from the Durable Psychological State of love (*rati*), and it has as its basis (lit. soul) a bright attire; for whatever in this world is white, pure, bright and beautiful is appreciated in terms of the Durable Psychological State of love. For example, one who is elegantly dressed is called a lovely person (*śṛṅgārin*). Just as persons are named, after the profession of their father, mother or family in accordance with the traditional authority, so the Sentiments, the Psychological States and other objects connected with drama are given names in pursuance of the practice and the traditional authority. Hence the Erotic Sentiment has been so named on account of its usually being associated with a bright and elegant attire. It owes its origin to men and women and relates to the fulness of youth. It has two bases: union and separation. Of these two, the Erotic Sentiment in union arises from Determinants like the pleasures of the season, the enjoyment of garlands, unguents, ornaments, [the company of] beloved persons, objects [of senses], splendid mansions, going to a garden, and enjoying [oneself] there, seeing [the beloved one], hearing [his or her words], playing and dallying [with him or her]. It should be represented on the stage by Consequents such as clever movement of eyes, eyebrows, glances, soft and delicate movement of limbs, and sweet words and similar other things. Complimentary Psychological States in it do not include fear, indolence, cruelty and disgust. [The Erotic Sentiment] in separation should be represented on the stage by Consequents such as, indifference, languor, fear, jealousy, fatigue anxiety, yearning, drowsiness, sleep, dreaming, awakening, illness, insanity, epilepsy, inactivity, fainting, death and other conditions.

Now it has been asked, “If the Erotic Sentiment Has its origin in love, why does it [sometimes] manifest itself through pathetic conditions?” [In reply to this] it is said, “It has

been mentioned before that the Erotic Sentiment has its basis in union as well as in separation. Authorities on *ars amatoria* (*vaiśikaśāstra*) have mentioned ten conditions [of the persons separated from their beloved ones, which are pathetic]. We shall discuss them in the chapter on the Harmonious Histrionic Representation.^[28] The Pathetic Sentiment relates to a condition of despair owing to the affliction under a curse, separation from dear ones, loss of wealth, death or captivity, while the Erotic Sentiment based on separation relates to a condition of retaining optimism arising out of yearning and anxiety. Hence the Pathetic Sentiment, and the Erotic Sentiment in separation differ from each other. And this is the reason why the Erotic Sentiment includes conditions available in all other Sentiments.

46. And the Sentiment called Erotic is generally happy, connected with desired objects, enjoyment of seasons, garlands and similar other things, and it relates to [the union of] man and woman.

There are besides two Āryās related to the preceding Sūtra:

47-48. The Erotic Sentiment arises in connexion with favourable seasons, garlands, ornaments, enjoyment of the company of beloved ones, music and poetry, and going to the garden and roaming there. It should be represented on the stage by means of composure of the eyes and the face, sweet and smiling words, satisfaction and delight, and graceful movements of limbs.

The Comic Sentiment (hāsyā)

Now the Comic (*hāsyā*) has as its basis the Durable Psychological State of laughter. This is created by Determinants such as, showing unseemly dress or ornament, impudence, greediness, quarrel, defective limb, use of irrelevant words, mentioning of different faults, and similar other things. This (the Comic Sentiment) is to be represented on the stage by Consequents like the throbbing of the lips, the nose and the cheek, opening the eyes wide or contracting them, perspiration, colour of the face, and taking hold of the sides.

Complementary Psychological States in it are indolence, dissimulation, drowsiness, sleep, dreaming, insomnia, envy and the like. This (Sentiment), is of two kinds: self-centred and centred in others. When a person himself laughs, it relates to the self-centred (Comic Sentiment), but when he makes others laugh, it (the Comic Sentiments therein) is centred in others.

There are two traditional Āryās here:

49. As one laughs with an exhibition of oddly placed ornaments, uncouth behaviour, words and dress and strange movements of limbs, it is called the Comic Sentiment.

50. As this makes [other] persons laugh by means of his uncouth behaviour, words, movement of the limbs and strange dress, it is known as the Comic Sentiment.

51. This Sentiment is mostly to be seen in women and men of the inferior type, and it has six varieties of which I shall speak presently.

52. They are: Slight Smile (*smita*), Smile (*hasita*), Gentle Laughter (*vihasita*), Laughter of Ridicule (*upahasita*), Vulgar Laughter (*apahasita*) and Excessive Laughter (*atihāsita*). Two by two they belong respectively to the superior, the middling and the inferior types [of persons].

In persons of the superior type

53. To persons of the superior type belong the Slight Smile and the Smile, to those of the middling type the Gentle Laughter and the Laughter of Ridicule, and to those of the inferior type the Vulgar Laughter and the Excessive Laughter.

There are Ślokas on this subjects:

54. The Slight Smile (*smita*) of the people of the superior type should be characterized by slightly blown cheeks and elegant glances, and in it teeth are not be made visible.

55. Their Smile (*hasita*) should be distinguished by blooming eyes, face and cheeks, and in it teeth should be slightly visible.

In persons of the middling type

56. The Gentle Laughter (*vihasita*) should have slight sound, and sweetness, and should be suitable to the occasion, and in it eyes and cheeks should be contracted and the face joyful.

57. During the Laughter of Ridicule (*upahasita*) the nose should be expanded, eyes should be squinting, and the shoulder and the head should be bent.

In persons of the inferior type

58. The laughter on occasions not suitable to it, the laughter with tears in one's eyes, or with the shoulder and the head violently shaking, is called the Vulgar Laughter (*apahasita*).

59. The Excessive Laughter (*atihāsita*) is that in which the eyes are expanded and tearful sound is loud and excessive, and the sides are covered by Hands.

60. Comic situations which may arise in the course of a play, for persons of the superior, middling or inferior type are thus to be given expression to.

61. This Comic Sentiment is of two kinds: self-centred and centred in others; and it relates to the three types of persons: superior, middling and inferior, and has thus [on the whole] six varieties.

The Pathetic Sentiment (karuṇa)

Now the Pathetic (*karuṇa*) Sentiment arises from the Durable Psychological State of sorrow. It grows from Determinants such as affliction under a curse, separation from dear ones, loss of wealth, death, captivity, flight accidents or any other misfortune. This is to be represented on the stage by means of Consequents such as, shedding tears, lamentation, dryness of the mouth, change of colour, drooping limbs, being out of breath, loss of memory and the like.

Complimentary Psychological States connected with it are indifference, langour, anxiety, yearning, excitement delusion, fainting, sadness, dejection, illness, inactivity, insanity, epilepsy, fear, indolence, death, paralysis, tremor, change of colour, weeping, loss of voice and the like.

On this point there are two Āryās:

62. The Pathetic Sentiment arises from seeing the death of a beloved person, or from hearing something very unpleasant, and these are its Determinants.

63. This is to be represented on the stage by Consequents like weeping loudly, fainting, lamenting and bewailing, exerting the body or striking it.

The Furious Sentiment (raudra)

Now the Furious (*raudra*) Sentiment has as its basis the Durable Psychological State of anger. It owes its origin to to Rākṣasas, Dānavas and haughty men, and is caused by fights. This is created by Determinants, such as anger, rape, abuse, insult, untrue allegation, exorcizing, threatening, revengefulness, jealousy and the like. Its actions are beating, breaking, crushing, fighting, drawing of blood, and similar other deeds. This is to be represented on the stage by means of Consequents, such as red eyes, knitting of eyebrows, defiance, biting of the lips, movement of the cheeks, pressing one hand with the other, and the like. Complementary Psychological States in it are presence of mind, determination, energy, indignation, restlessness, fury, perspiration, trembling, horripilation, choking voice and the like.

Now one enquires, “Is it to be assumed from the [above] statement about Rākṣasas that they only give rise to the Furious Sentiment, and that this Sentiment does not relate to others?,” [Reply]. “No, in case of others too, this Sentiment may arise. [But in case of Rākṣasas] it is to be understood as their special function. They are naturally furious, for they have many arms, many mouths, standing and unkempt hairs of brown colour, and prodigious physical frame of black complexion. Whatever they attempt, be it their speech, movement of limbs or any other effort, is by nature furious. Even in their love-making they are violent.^[29] It is to be easily inferred that persons who imitate them give rise to the Furious Sentiment from their fights and battles.

On these points there are two Āryās:

64. The Furious Sentiment is created by striking, cutting, mutilation and piercing in fights, and tumult of the battle and the like.

65. It should be represented on the stage by special acts, such as the release of many missiles, cutting off the head, the trunk and the arms,

66. Such is the Furious Sentiment viewed [by experts]; it is full of conflict of arms, and in it words, movement and deeds are terrible and fearful.

The Heroic Sentiment (vīra)

Now the Heroic (*vīra*) Sentiment, relates to the superior type of persons and has energy as its basis. This is created by Determinants, such as presence of mind, perseverance, diplomacy, discipline, military strength, aggressiveness, reputation of might, influence and the like. It is to be represented on the stage by Consequents, such as firmness, patience, heroism, charity, diplomacy and the like. Complementary Psychological States in it are contentment, judgement, pride, agitation, energy (*vega*). determinatin of purpose, indignation, remembrance, horripilation and the like. There are two Āryās [on these points]:

67. The Heroic Sentiment arises from energy, perseverance., optimism, absence of surprise, and presence of mind and [such other] special conditions [of the spirit].

68. This Heroic Sentiment is to be properly represented on the stage by firmness, patience, Heroism, pride, energy, aggressiveness, influence and censoring words.

The Terrible Sentiment (bhayānaka)

Now the Terrible (*bhayānaka*) Sentiment has as its basis the Durable Psychological State of fear. This is created by Determinants like hideous noise, sight of ghosts, panic and anxiety due to [untimely cry of] jackals and owls, ¹⁰⁰staying in an empty house or forest, sight of death or captivity of dear ones, or news of it, or discussion about it. It is to be represented on the stage by Consequents, such as trembling of the hands and the feet, horripilation, change of colour and loss of voice. Its Complementary Psychological States are paralysis, perspiration, choking voice, horripilation, trembling, loss of voice, change of colour, fear, stupefaction, dejection, agitation, restlessness, inactivity, fear, epilepsy and death and the like.

On these points there are two traditional Āryās:

69. The Terrible Sentiment is created by hideous noise, sight of ghosts, battle, entering an empty house or forest offending one's superiors or the king.

70. Terror is characterized by looseness of the limbs, the mouth and the eyes, paralysis of the thighs, looking around with uneasiness, dryness of the drooping mouth, palpitation of the heart and horripilation.

71. This is [the character of] natural fear; the artificially shown fear also should be represented by these conditions. But in case of the feigned fear all efforts for its representation should be milder.

72. This Terrible Sentiment should be always represented by tremor of hands and feet, paralysis, shaking of the body, palpitation of the heart, dryness of the lips, the mouth, the palate and the throat.

The Odious Sentiment (bībhatsa)

Now the Odious (*bībhatsa*) Sentiment has as its basis the Durable Psychological State of disgust. It is created by Determinants like hearing of unpleasant, offensive, impure and harmful things or seeing them or discussing them. It is to be represented on the stage by Consequents, such as stopping movement of all the limbs, narrowing down of the mouth, vomiting, spitting, shaking the limbs [in disgust] and the like. Complementary Psychological States in it are epileptic fit, delusion, agitation, fainting, sickness, death and the like. On these points there are two traditional Āryās:

73. The Odious Sentiment arises in many ways from disgusting sight, tastes, smell, touch and sound which cause uneasiness.

74. This is to be represented on the stage by narrowing down the mouth and the eyes, covering the nose, bending down the head and walking imperceptibly.

The Marvellous Sentiment (adbhuta)

¹ The Marvellous (*adbhuta*) Sentiment has as its basis the Durable Psychological State of astonishment. It is created by Determinants, such as sight of heavenly beings or events, attainment of desired objects, entry into a superior mansion, temple, audience hall (*sabhā*), and seven-storied palace and [seeing] illusory and magical acts. It is to be represented on the stage by Consequents, such as wide opening of eyes, looking with fixed gaze, horripilation, tears [of joy], perspiration, joy, uttering words of approbation, making gifts, crying incessantly *hā, hā, hā*, waving the end of *dhoti* or *sārī*, and movement of fingers and the like. Complementary Psychological States in it are weeping, paralysis, perspiration choking voice, horripilation, agitation, hurry, inactivity, death and the like. ■

On this point there are two traditional Āryās:

75. The Marvellous Sentiment is that which arises from words, character, deed and personal beauty.

76. This is to be represented on the stage by a gesture of feeling [sweet] smell, joyful shaking of limbs, and uttering *hā, hā, hā* sounds, speaking words of approbation, tremor, choking voice, perspiration and the like.

Three kinds of the Erotic, the Comic and the Terrible Sentiment

77. The Erotic Sentiment is of three kinds, viz, of words, dress and action. And the Comic and the Terrible Sentiments are likewise of three kinds, viz, of limbs, dress and words.

Three kinds, of the Pathetic Sentiment

78. The Pathetic Sentiment is of three kinds, viz that arising from obstruction of lawful deeds, from loss of wealth and from bereavement.

Three kinds of the Heroic Sentiment

79. The Heroic Sentiment is likewise of three kinds, viz. that arising from making gifts, from fulfilling one's duty (*dharma*) and from fighting [one's enemy].

Three kinds of the Terrible Sentiment

80. The Terrible Sentiment is also of three kinds, viz feigned fear, fear from a wrong action, and fear from an apprehension of danger.

Three kinds of the Odious Sentiment

81. The Odious Sentiment is of three kind, viz, nauseating, simple, and exciting. Of these, the Sentiment from a sight of stool and worms is nauseating, and the sight of blood and similar objects is exciting.

Three kinds of the Marvellous Sentiment

82. The Marvellous Sentiment is of two kinds, viz. celestial and joyous. Of these the celestial is due to seeing heavenly sights, and the joys due to joyful happenings.

83. These are eight Sentiments and their definitions, I shall hereafter speak of the characteristics of the Psychological States.

Here ends Chapter VI of Bharata's Nāṭyaśāstra, which treats of Sentiments.

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