CHAPTER – V
WORDSWORTH’S THEORY OF POETRY
AND
ITS ANALOGICAL SIMILARITY WITH RASA
THEORY OF INDIAN AESTHETICS
AND
THE COMPARISON OF THE VIEWS OF OTHER
ROMANTIC POETS IN THIS CONTEXT

The evolution of rasa theory is the greatest achievement of Sanskrit poetics and, rasa school is just and foremost among the schools discussing the soul of poetry. Similarly dhvani theory of Sanskrit poetics is very popular and finds its prominence in many ways. Since the world has become global, our scope of study also has become very vast. In the field of literary study various methods have evolved. Now the literature is studied with comparative outlook. In this respect any literary standard of any particular classical or common language can be applied to any literature of different language. Wordsworth (1770-1850 A.D.) is an English poet belonging to Romantic age. We can trace the elements of rasa and dhvani in his poetic definition. Through the discussion we can establish similarity of rasa theory with Wordsworth’s views of poetic criticism.

Rasa theory has been declared many a time by the phrases like *okD;a jlkReda dkO;e-* (lkfgR; niZ.kandizFke] ifjPNsn) and okXoSnX;/andiz/kkussfi jl ,ok= thfore~ (vfXu iqjk.k) summon bonum of the poetry.

The word rasa is derived from the root *jl* such as **jL;rs vkLok|rs bfr jl%A It means that rasa is something which is relished independently of any other element. Originally the word rasa means the
super-soul (ijnça). The phrases from Upanishads like “jlkS os ls g;ok;ayC/okuUnh Hkofr (rsfRrjh;ksifu”kn~) denotes this meaning such as supreme bliss and the ecstasy. Rasa is called divine bliss (czgekuUn lgksnj) because in both cases intimate realization comes after the limitation of the ego-centric attitude is transcended and separate existence of unity or harmony realized. It is therefore described as a relish in which the contemplation of anything else but rasa is lost.

The writers on poetics are fond of explaining this phenomenon under the analogy of beverage made of black paper, candy and other ingredients gives us a taste different from that of its constituents. The result therefore is an indissoluble unity of taste from which even trace of constituent element is obliterated.

The word rasa was originally used for the drink of the gods (somarasa) and men alike and also for such non drinks as of mercury. (parad rasa) In Sanskrit aesthetics this term was employed initially in the context of drama and later on in regard to poetry as well. From Bharata onwards the term signified and still, does, aesthetic pleasure or thrill, invariably accompanied with joy that the audience/ spectator/ reader, experiences while witnessing/ hearing the enactment or reading a drama or poem.

In Bharata, it is the effect of drama¹ For him the main purpose of dramatic performance is to create or enact the rasas. Without rasa drama can have no appeal to the spectator, narsadrite kaschid arthah pravartate (u jln`rs dp`fnfkz`% izorrzrs)² Arthah means ‘meaning’. Rasa is arthah for excellence. Bharata’s famous sutra is vibhavanubhava-vyabhichari-samyogad rasarishpattih (foHkkokuqHkkoA;fHkpfj la;kxknzlfu”ifRr%) [Natyashashtra of Bharata -VII chapter].

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This means that _rasa_ emenates from a combination or cominglinga of _vibhavas_ (causes), _anubhavas_ (effects) and _vyabhacharis_ (accessories).

He clarifies his point by using an analogy just as _rasa_ flavour issues from the combination of many spices, herbs and other _dravyas_, so does _rasa_ in drama, as it comes from the combination of many _bhavas_. This concoction is made by the combination of such diverse substances as molasses, spices and herbs, similarly permanent or universal emotions, called _sthayibhavas_ (LFkkf;Hkkok%)\(^3\) crystalize into _rasa_ when they are nourished by the accompanying bhvas. Bharata coined the term _rasa_\(^4\) for aesthetic relish because it can be tasted _rasvadan`jlkonku_ or _asvadyatvat_ (vkLok|Rokr~).

Among the Indian theories of aesthetics _rasa_ theory is the most significant. Bharata in his _Natyashastra_ assigned specific emotion or suggestive values to _swaras_ and _ragas_. In the stage presentation of a play, _rasa_ remains the sole perogative of poetry. _Rasa theory_ implies that there are a number of specific motions each with its distinctive tone. It is not that Bharata totally ignored the question of _rasa_ in his _Natyashastra_, rather its Chapters, VI and VII are based on the following assumptions- (i) emotions are manifestation in poetry as in life by a combination of situational factor, (ii) there are a number of specific emotions, (iii) some of them are permanent while some others are fugitive and dependent. But the permanent mental emotions can be developed into aesthetic mood or _rasa_ (iv) a poetic composition is in organisation of various feelings tones (v) feeling tones are brought together in a poem according to the logic of congruity and property. According to Bharata emotions are expressed in poetry through the conjunction of these causes and symptoms and other things which accompany to the emotions.
Here Bharata speculate three necessary conditions for the expressions of emotions (i) that which generates the emotion is called \textit{vibhava}\textsuperscript{5} (ii) the overt expression (actions and gestures) which exhibit the emotion is called \textit{anubhava}\textsuperscript{6} and (iii) other associated feelings (\textit{vyabhichari bhavas}).\textsuperscript{7}

Bharata lists as many as 49 emotional states, < 33 transitory states (\textit{vyabhichari bhavas}) and other involuntary expressions like tears, loving etc. The eight basic emotions are pointed as (i) erotic love (Shringar) in conjugation (a) \textit{samyog shringar} (b) in separation \textit{viyog shringar} (iii) \textit{cosmic laugher} (haas), (iii) grief shoka) (iv) fury, (v) heroic energy (Zeal), (vi) fear (vii) disgust and (viii) vismaya wonder).\textsuperscript{8} After Bharata the number swelled eight to nine and serenity or peace is the ninth emotion.\textsuperscript{9}

The permanent emotion is called the \textit{sthatyie bhava} in Sanskrit and it is called because it is powerful to attract a variety of the mental conditions and is fed by them at the same time maintaining its district stamp.

With the combination of these three \textit{vibhava}, \textit{anubhava} and \textit{vyabhichari bhava}, \textit{rasa} is produced as said by the author of \textit{Natyashastra}, Bharatamuni himself says:

\textit{vibhavanubhavavyachichari – samyogadrasanishpattih}

\textit{“foHkkokuqHkkoO;fHkpkfjla;ksxknlfu”ifRr%”}

To quote from the text of Bharata “the emotion is not swalloed by other emotion whether friendly or unfriendly, quickly dissolves the other into its own condition like the salt sea, which endures continually in the mind and which combining with its object and situations attains to it as the fullest expression as \textit{rasa} that is the durable emotion. (Emotions alone are capable of being developed into aesthetic moods)\textsuperscript{10}

However the basic emotion seldom appears in its purest from, but assimilates other major or minor emotions with which it has organic affinities. Even in major emotion another major emotion can unite but that
is subsidiary.

Thus the entire feeling which arises in the beginning in its purest from soon gets mixed up with the feelings: wonder, energy and grief, such as love in separation. Therefore a poem is not an essay it is an orchestration of variety and minor emotional tone and they all combine to produce unified expression that mood which is so dominated is called the sthayie bhava, the aesthetic mood becomes the rasa which we call generally aesthetic delight.¹¹

Psychology and Permanent Moods:

The presentation of permanent moods purely which has been done in the Indian poetics is based on human psychology. It seems that the basic principles of psychology were known to Indians in past age. Modern psychology says which basic instincts related mind-impulses; they are described as permanent moods (LFkkf;Hkk%), Mind impulses of modern psychology and stabilization of ancient Indian poetics is the name of same element.¹²

The well known modern psychologist. Mcdougal has propounded fourteen types of basic instincts related to fourteen types of mind impulses. About the definition of basic tendency he writes:

Basic tendency is that nature gifted force due to which any creature pays attention to any specific material and in its presence feels a special type of impulse or mental perplexion. For the sake of comparison changing the order, we can put mind impulses firstly and basic instincts afterwards¹³.

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The Comparison Of Mind Impulses and Permanent Moods.

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Vibhava:

The causes of the feeling of *rasa* are known as *vibhavas*; these are of two types (i) basic (*vkkyEcu*) and (ii) provocative (*mn~nhiu*). On the support of which permanent mood is generated is known as basic (*vkkyEcu*) *vibhava* and which signifies it, is known as provocative (*mn~nhiu*) *vibhava*.

Anubhavas:

By *anubhavas* we get information about the generation of permanent moods and *vyabhichari* or *samcharibhava*. It is expressed through speech and postures. The specific types of *anubhavas* are known as *satvik bhavas* and they are eight in number. By the ideas of weal and woe they influence upon the mind of spectators and readers.

The Process of Rasa:

‘*Rasa-prakriya’ ‘rasa-charvana’ ‘rasoderk’ ‘rasabhivyajanana’ and rasanubhuti’, all these words of *Sanskrit*, with the difference of their explanatory notes often denote the same meaning. How do *vibhavas*, *anubhavas* and *vyabhichari bhavas* combine with the *sthayi-bhavas* to evoke *rasa* and by what process, is *rasa* evoked? Bharat’s text, simple as it is not sufficiently enlightening on these problems. Hence, in later times, his commentators took upon themselves the task of interpreting the *rasa-sutra* and divergent philosophical theories came into existence.

*Abhinavabharati* (the commentary of Abhinava Gupta on *Natyashastra*) records four of these interpretations and *Rasagangadhara* reveals that there were at least eight. The four recorded in *Abhinavabharati* (and subsequently in other texts also such as *Mammat’s Kavyar-Prakash* and Hemchandra’s *Kavyanushasana*) could be considered as those which gained the widest acceptance and recognition. These four interpretations designated as *utpativada anumitivada* and *bhuktivada* and *abhivyaktivada* were put forward by Bhatta Lollata, Shri Shankuk, Bhatta Nayak and Abhinava Gupta Padacharya. Out of these the *abhivyaktivada* of
Abhinavagupta was the most comprehensive and well, thought out, and in later years got established as the norm. In this interpretation it is seen the most advanced stage of Indian aesthetic thought in this direction.

**Utpattivada:**

The view of Bhatt Lollata is known as *utpattivada*. In his view the term *utpatti* is semblance of *nishpatti*. He considers the manifestation of *rasa* a result of an intensification of *sthayibhava* through other causes such as *vibhava* and *Anubhava*. Thus in his theory, the *sthayibhava* and *rasa* stand in the relation of cause and effect. When a *sthayin* is intensified to the highest pitch, it turns into *rasa*. The *rasa* primarily resides in the character and secondly in the actor who imagines himself to be the character. (It does not reside in the poet or in the spectator). According to him the character like *Rama*(*anukarya*) is attributed to the actor who intimates the character in form, dress and action are thereby charms the spectators.¹⁶

**Anumitivada:**

The *anumitivada* of Shri Shankuk is based on the premise that *rasa* is a process of logical inference, where the spectator infers *rasa* when the *vibhavas* etceteras are placed before him. The actor by his acting imitates the character of the hero and the spectator identifies the actor with the hero, which leads to his inference of *rasa*. The emotions of the hero in ordinary life are manifested by causes, broadly effects, and accompanying mental states and these when imitated by the actor become *vibhavas* and such, the emotion that the audience is, but a reflex (*anukarya*) of, the real emotional mood (*sthayibhava*) of the characters, and it is called a different name viz *rasa*. Here the cogination of knowledge is understood by the analogy by which a horse in the picture is known as horse. Thus, in this theory it is clear that *rasa* is not produced on an effect but inferred by the spectator and inferred feeling is relished as
**rasa.** The permanent mood of the *rasa* is inferred to exist in the actor (though not actually existing in him) by means of the *vibhavas* etc, clearly exhibited by him in acting, so to produce an illusion of identity with the feeling of hero\textsuperscript{17}

**Bhuktivada:**

The theory of Bhatt Nayak was an improvement on both these, and paved the way for the more competent theory of Abhinavagupta. In Bhatt Nayaka’s opinion, *rasa* is neither produced nor manifested. If *bhava* is evoked as it is none would experience pleasure from such *rasa* as Karuna or Bhayanak. The experience would certainly be distasteful. He postulated three functions of words viz (i) *abhidha*, (ii) *bhavakatva* and (iii) *bhojakatva*. *Abhidha* is the commonly accepted power of denotation or indication. *Bhavakatva*-peculiar to the poetic language is the power of generalization, through which *vibhavas* and so forth are grasped in universal way, without any individual specific proprieties. This generalization is called *sadharanikarana*. Third function is of *bhojakatva*, the power of relishment, which have no substantial evidence for the existence, and which permanent mood thus generalized is relished, through on exuberance of *sattvaguna* over and above *rajas* and *tamas* in the mind of the spectator, which makes the experience pleasurable. Thus *bhavakatva* generalizes any actor like Rama and Bhojakatva makes the spectator to relish the generalization in the form of *rasa*\textsuperscript{11} this theory is known as *Bhuktivada*.

This theory of Bhatta Nayak appears to have been well received at the time, and it was also in conflict with the *dhvani theory*. Hence Abhinava-gupta takes great pains to refute this and deals it at length. Nevertheless Abhinavagupta too benefited greatly there, from, and his own interpretation of the *rasa-sutra* incorporates the salient features of Bhatta Nayak’s interpretation.
Abhivyaktivada:

The fourth interpreter of Bharata’s sutras is Abhinavagupta he has suggested a new theory known as abhivyaktivada, in the field of rasa-system. Abhinavagupta differs from Bhatta Nayak on the point that world possesses two functions called bhavakatva and bhojakatva, these two are rejected by Abhinavagupta on the ground that there is no valid authority for accepting them as different functions. His contention is that Bhatta Nayak’s bhavakatva is not different from vyanjna (suggestion). The process of generalization is accomplished through the suggestive function in poetry and hence there is no need to postulate another. Regarding the other function bhojakatva of Bhatta Nayak, Abhinavagupta contends that this is none other than rasapratit the enjoyment of rasa. To call it bhojakatva is to give it a different name unnecessarily.¹⁸

According to Abhinavagupta, the responsive reader or spectator has within him, latent impressions of emotions experienced previously. These are known as purva vasana. The permanent moods (sthyaibhavas) lie dormant in the form of vasana, aroused from the worldly causes eg i.e. women, garden etc. remain in the hearts of appreciating audience. On reading a poem or witnessing a drama, this permanent mood remaining in the form of latent impression is evoked by vibhavas which cease to be called world causes. The vibhavas are impersonalised in the minds of the reader. In the same way permanent mood (sthaibhava) being generalized removes all the temporal and spatial limitations. By universal sympathy or community of feelings we become part and parcel of the same feeling and imagine ourselves in that condition. Thus the feeling is raised to a state of relishment called rasa in which lies the essence of poetic enjoyment through an exuberance of sattvaguna. Thus the relation between the Rasas and vibhavas etcetera is that of vyangya-vyanjaka bhava¹⁹.
The Similarity Of Wodsworth’s Poetics with Rasa-Dhvani Theory:

Wordsworth belonged to the Romantic age of English literature of which the period is 1800-1850 A.D. Romantic movement was the expression of individual genius rather than of established rules. The chief quality is its emotion and imagination, the heightened imaginative sensibility a phrase used by English critics express that. The Romantic poetry is marked by delightful melody and cadence. This poetry finds its outlet in its highest standard in many poems of Wordsworth.

Rasa theory’s analogical similarity can be traced with the definitions of Wordsworth particularly in respect of shant (peace) rasa and karuna (compassion) rasa.

Actually poetry is like all other arts, essentially a mystery. Its charm depends upon qualities which can neither be defined accurately nor reduced to rules. Hence all expositions of the art and practice of poetry must necessarily be incomplete. Still critics and poets in all ages and countries have tried to explain their own theory and practice of poetry. Wordsworth too expounded his views on poetry, its nature and function and the qualifications of a true ‘poet, in his Preface to the 1802 A.D. edition of the Lyrical Ballads, and later developed his theory in the Preface to the 1815 A.D.’s edition and a supplementary essay. Few compositions of equal length contain so much of vigorous criticism and sound reflection as the 1802, A.D.’s Preface.

Actually to find out the elements of rasa theory, in Wordsworth’s poetic principles, it is very necessary to go through the entire text of Preface To Lyrical Ballads. After examining the whole text we find some elements of, rasa theory in the text. But it doesn’t occur systemically. How was Wordsworth acquainted with it, it can be a matter of discussion. In the Chapter IV we have already discussed it. But it seems that Wordsworth was
influenced by Indian poetics from secondary sources. To establish the analogical similarity with Wordsworth’s definitions of poetry extracted from the *Preface* it would be worthwhile first to quote from the relevant part and then examine its critical implications.

**The Process of Poetic Creation:**

In words of Wordsworth

I have said that poetry is the spontaneous overflow of powerful feelings: it takes its origin from emotions recollected in tranquillity: the emotion is contemplated till, by a species of reaction, the tranquility gradually disappears and an emotion, kindred to that which was before the subject of contemplation, is gradually produced, and does itself actually exist in the mind. In this mood successful composition generally begins and in a mood similar to that it is carried on but the emotion of whatever kind and in whatever degree, from various causes, is qualified by various pleasures so that in describing any passions whatsoever, which are voluntarily described, the mind will, upon the whole, be in a state of enjoyment. If nature be the cautious to preserve in a state of enjoyment being so employed, the Poet ought to profit by the lesson held forth to him and ought especially to take care that whatever passions he communicates to his Reader those passions, if his Reader’s mind be sound and vigorous, should always be accompanied with an overbalance of pleasures.

As regards the nature of poetry, the poet clearly states:

“Poetry is the spontaneous overflow of powerful feelings”.

In other words poetry proceeds from the internal feelings of the poet. It is a matter of feeling mood and the temperament. When the mood is on him it flows naturally. True Poetry cannot be written without this proper mood and temperament. We cannot ask a poet to write at our sweet will; poetry cannot be produced to order, it must flow out voluntarily and willingly from the soul of the poet. As it has been well said:

“The clear springs of poetry must flow through freely laid pipes”.

Secondly poetry is a matter of feelings, powerful feelings at that. It is generated in the heart and not in the mind; it is never an intellectual process. Poetry is born not in the mind but in the heart over flowing with feelings.
Poets are gifted with greater organic sensibility than that of ordinary individuals. They have greater capacity to receive sense impressions. Beauties of nature which may leave ordinary mortals cold and untouched execute in the poet powerful emotions and he feels an urge to express those emotions and thus convey his joy to others. Wordsworth was such an individual; his heart leapt with joy on beholding a rainbow in the sky or daffodils dancing in the breeze and he expressed his powerful, overflowing feelings spontaneously of his own accord in his immortal poems.

Examining some basic principles of Wordsworth’s poetic theory very closely we trace the idea of this famous sutra of Bharata’s Natyashastra in the VII Chapter of the book.

“foHkkokuqHkko O;fHkpkfj la;ksxknl fu”ifRr%”

The compound term organic sensibility employed in the Preface, perhaps seems to stand for the combination of vibhavas, anubhavas and vyabhicharibhavas. The object of beauty in the nature like rainbow stand for the vibhava, passions stand form anubhava. As it has been said that Bharata has counted 33 to vyabhicharibhavas (transitiory states), actually Wordsworth has not employed any technical term for it but out of 33, he mentions joy (g”kZ) primarily as one of the component parts of rasa secondly indirectly he indicates towards grief which is the base of karuna rasa which occurs in some poems like Lucy Poems (a series).

Inspite of it we can discover very deep rooted analogy of Wordsworth’s theory of poetics with the and rasa theory where he talks about “spontaneous over flow of powerful feelings”. It is notable that in the 16th century Panditraj Jagannath in his famous book Rasagangadhar connotes the rasa theory in notes on his russenstra. There he depicts the word feelings specific significance (Hkkouk& fo’ks”k&efgEuk)22. This fact has never been mentioned in the previous works of his predecessors. This
fact keeps precise equilibrium with Wordsworth’s principle spontaneous over flow of power full feelings. Actually Panditraj Jagannath doesn’t act on Bharat’s rasa theory exactly. He has dealt with rasa theory according to his own notice. Although he has discussed the theory of origination of rasa of four wheels Bhatt Lollata Shri. Shankuk, Bhatt-Nayak and Abhinava-gupta-padacharya. Besides it Jagannath propounded the seven points (i) New concept (uO;er] vfuopZuh;rkokin) (ii) The concept of feelings due to feelings’ specific significance or illusion(Hkzeokn) (iii) Bhavyaman vibhava (HkkO;eku foHkko) is rasa (iv) Same anubhava (vuqHkko) (v) Same vyabhicharibhava (O;fHkpfjHkko) (vi) The same combination of vibhava anubhava and vyabhicharibhava, (vii) one of these in which there is splendour (of words), the same.23

Among these, in which it has been propounded that the combination of three vibhava, anubhava, vyabhicharibhava is not essential, it is against the tradition of Bharata’s system of Rasa-sutras. These are signs which accept only vibhava, anubhava or vyabhichara. Among these also, it is certain that others are chargeable. So we can assimilate rasa sutras by chargeable also.

Acharya Madan Mohan Jha has described different views according to periodic sequence from the developing viewpoint, (i) vibhava is rasa, (ii) anubhava is rasa, (iii) vyabhicharibhava is rasa, (iv) existing all these three in which there is splendour that is rasa, (v) all the three are rasa, (vi) uttapattiyada according to rasa-sutra, (vii) anumitivada, (viii) bhuktiyada, (ix) abhivyaktivada, (x) neo-concept (navyamata are anirvachanyatavada) or indescribality and (xi) ilusionism (bhramvada).24

But this viewpoint would have been appropriate, if these would have been mentioned in any ancient book. Before Bharata, there were five viewpoints, we find no evidence of it. These were firstly mentioned by Panditraj Jagganath, these other were propounded by him or became
prevalent during his time. Pandit raj Jagannatha has put the order of these viewpoints, among these, first he presents his own principle which is according to Abhinavagupta, then he presents other concepts. Actually it seems that his objective was not the refutation of other viewpoints, because any viewpoint different from any main principle naturally, becomes insignificant or secondary.

It is the opinion of many scholars all these viewpoints were propounded by him by the dint of his own imaginative-talent. Some of these are only imaginative, inspite of being in rasa-sutra, so these were not acceptable to poeticians: Panditraj also doesn’t accept it, but to present a neo-type, includes these in his book.

If we analyse Wordsworth’s theory of poetry from the view-point of rasa theory, it seems that Wordsworth’s theory has some elements of same rasa sutras as propounded by Acharya Jagannath. Wordsworth was an English man, he wouldn’t have studied shastras as a traditional scholar usually does, what has Wordsworth propounded in his own theory, we find the elements of rasa system in his own theory and it may be just a matter of coincidence rather as we get it from a layman. It is quite natural that Wordsworth doesn’t go into details as a scholar of rasa theory would, it was due to the limitation of his scope and study. But it is very clear as it has been said that he was acquainted with the rasa theory from the secondary sources and his theory was the outcome of his personal study. The famous maxim ‘great minds think alike’ may have an applicability in this matter.

How is Wordsworth’s theory is influenced by rasa theory, we have already discussed it in chapter IV. Actually the different view points as propounded by jagannath are very important, particularly for the poetry of non-skilled persons (who don’t understand rasa theory systemically).

Thus, if we fail to trace out the echo of the combination of vibhava,
anubhava and vyabhicharibhava, we can search the element of rasa in Jagannath’s propounding, because he mentions about where vibhava, anubhava or vyabhicharibhava itself is rasa separately. We can seek a crude interpretation of rasa sutra in these lines where Wordsworth says:

Poets are gifted with greater organic sensibility than individuals. They have greater capacity to receive sense impressions.

Ordinary here organic sensibility means-sensibility through human organs. Thus application of rasa sutra seems to be logical.

Wordsworth further says:

“Poetry has its origin in emotions recollected from tranquility”.

This seems to be an echo of saying in which shant rasa itself has been described as the origin or fountainhead and the end of all the rasas. The characteristic of shant rasa has been discussed by Vishvanath in Sahitya Darpan, according, to him the permanent mood of this rasa is peace while, joy, detachment, etc play the role of mental effect (anubhava) and zeal as the transitory state of mind.25

Although dramatic poeticians like Bharata, Dhananjaya and Dhanik deny the significance of shant rasa from the viewpoint of acting but they don’t deny its existence.26 Bharatmuni accepts its significance in the field of poetry. Anandvardhan and Abhinavgupta also accept, its significance.27 According to Abhinava Gupta all rasas mingle and reside in it just as all rivers mingle in the ocean.28 There is a famous maxim in vedant literature “vkdk’kkr~ ifrra rks;% lkxja izfrxPNfr” It means the rain water mingles in the ocean flowing through rivers. Clouds are formed from the vapourization of water of the ocean. Again it is converted into cloud when it falls on earth and submerges into its origin. We can interpret the significance of shant rasa by the funeral slogan of Hindus: ‘Ram Naam Satya Hai”. It means that all appearing elements existing in this world are unreal and
mundane while only *Supreme Being* is eternal. When a person dies all *rasas*’ except *shant* connected with his daily routine life come to an end, only serenity remains which is the eternal feature of *Supreme Being*. This belief is based on monositic (advaitvad) philosophy.

With it, the question arises which is the origin of all *rasas*. This issue has been discussed by various poets and poetician, some of them are following:

(i) The great poet and dramatic Bhavabhuti considers *karun a rasa* as the basic *rasa*.
(ii) Bhojraj in his *Shrigar Prakash* tells *shringar*, as the original and basic *rasa*.
(iii) The author of *Sahitya Darpan* explains the opinion of his ancestor Narayan Pandit’ considering *adbhut rasa* as the basic *rasa*.
(iv) Abhinavagupta considers *shant rasa* as the basic and most original in his *Abhinava - Bharati*.

Yet it is undecided that which is the basic *rasa* while *shringar* (erotic love or love in separation) has been supposed prime *rasa* among all *rasa* unanimously by all poeticians. According to Anandvardhan the *prime rasa* of *Mahabharat* is *shant rasa*. It is proved, if suggestive meaning (*dhvani*) is applied to this epic, where after a catastrophe, only the feeling of detachment remains which is the cumulative effect on the readers.

In *Preface to Lyrical Ballads*, on one place Wordsworth says:

Poetry is the breath and finer spirit of all knowledge.

It seems that ‘all knowledge’ is suggestive of pantology. It is the Indian concept that after the knowledge of *Supreme Being* a person becomes so much enlightened that no knowledge is required by him, because it is absolute knowledge while wordly knowledge is transitory.

Here Wordsworth seems following Mammat. In 2nd Karika of first uttars (part) of *Kavyaprakash* Mammat discusses about objectives of composition.
refering other worldly aims, only by two words “|a|% ijfuo`Zr;s”\textsuperscript{35}. Indirectly this definition also signifies about \textit{shant rasa} because after realization of \textit{Supreme Being}, the feeling of any other \textit{rasa} is, beyond possible except, \textit{shant} (serenity) which is the eternal feature of trans-condition. Other Indian poeticism have also expressed their views in relation to the objectives of composing poetry.\textsuperscript{36}

Another definition of William Wordsworth about poetry is:

“Poetry is reason in its most exalted mood.”\textsuperscript{37}

This definition seems to be propounded due to the impact of the canon of \textit{dhvani}. Actually a significant development occurred in \textit{rasa theory} caused by Anandvardhan - it was the postulation that \textit{rasa} is always suggested.\textsuperscript{38} This ideal received a widespread appeal and approval among the later theorists. Later on this principle of \textit{dhvani} associated with \textit{rasa-system} became the most popular school of \textit{Indian poetics} known as \textit{rasa-dhvani}. According to Anandvardhan, the mention of love or sorrow by name, can not evoke \textit{rasa}.\textsuperscript{39} A poet intent on conveying \textit{rasa} clearly presents relevant \textit{vibhavas} and \textit{anubhavas}. Even of \textit{vyabhieharies}, their mention is not approved of, but their effects on characters may be described. However, they too are best forsaken to implicitly understood.\textsuperscript{40} These form the expressed content (\textit{abhidheyartha}) of \textit{rasa}, and from them \textit{rasa} is realized always as suggested sense (\textit{vyangyartha}) coming to the \textit{sahrdaya} as a subtle revelation, causing in him \textit{chamatkara} - a delight mixed with wonder.\textsuperscript{41}

The theory of \textit{dhvani} is said to be based on the grammarian’s theory of \textit{sphota}, and the name \textit{dhvani} too is taken from the terminology of grammar. The \textit{sphotavada} was meant to explain how in a language the uttered sound manifests sense. The grammarian’s view was that individual sounds in a word are not competent to any meaning. The sounds manifest “an external and imperceptible element” (\textit{sphota}) which really conveys the idea that strikes the mind of the listener.\textsuperscript{42} The sounds
that manifest sphota are termed dhvani. The dhvani theory of poetics is analogous to this theory of sphota as it postulates that different constituent elements of a poetic composition, when taken together, reveal a deeper meaning, unexpressed by any of the individual parts a meaning that flashes the sahridaya instantaneously.\textsuperscript{43}

The central thesis of the theory of dhvani is that words in their capacity of conveying sense, possess a threefold sense. The three functions are known as abhidha (denotational), laksana (indication) and vyajana (suggestion), and correspondingly the three senses conveyed are abhidhya or vachya (denoted, primary), laksaya (indicted) and vyanjya (suggested) respectively. Similarly, the three kinds of words that give rise to them are termed vachaka (denotative), laksanika (indicative) and vyanjaka (suggestive) respectively.\textsuperscript{44}

On the basis of the suggested idea dhvani is basically divided into three kinds (i) rasa dhvani, (ii) alamkara-dhvani and vastu dhvani, when the expressed sense consists in the portrayal of appropriate vibhavas, anubhaus and vyabhichari bhavas, consequently the suggested content evokes rasa, it is rasa dhvani. The evocation of bhava, bhavabhasa or rasabhasa too has to be included in this category of dhvani.\textsuperscript{45} Secondly, when the suggested sense is of the nature of a poetic figure, it is alamkara dhvani. Here the expressed sense may or may not be alamkara but the suggested sense should clearly convey an alamkara. Thirdly, when the suggested sense is of the nature of a mere appealing poetic idea, it is vastu dhvani being mere matter or idea. Of these three varieties rasa dhvani,\textsuperscript{46} occupies the first and foremost position while aamkara and vastu can even be even vachya-verbally expressed through denotation, rasa is capable of being conveyed by suggestive alone. Rasa is the supreme goal in kavya as well as in any work of art. In the function of suggestion too, the prime aim is the evocation of rasa. 47
Dhvnyalok lays ample emphasis on rasa and considers rasa dhvan kaya to be poetry *par excellence*. Jagannatha declares that in all varieties of dhvani, rasa dhvani is paramananya (that which possesses the highest appeal)\(^48\) Vishvanatha himself an ardent follower of dhvani school professes that rasa is soul of poetry.

The mention of poetry as reason in exalted mood by Wordsworth comes into the category of, rasa dhvani, it seems that perhaps Wordsworth has employed here the term reason for rasa dhvani, where as exalted mood indicates of mood in which rasa originates. In the unified manner we can take the phrase reason in exalted mood’ as rasa dhvani.

In regard to language of poetry Wordsworth writes in *Preface*:

If it be affirmed that rhyme and metrical arrangement of themselves constitute a distinction which overturns what has just been said on the strict affinity of metrical language with that of prose, and paves the way for other artificial distinctions which the mind voluntarily admits, I answer that the language of such poetry as is here recommended is, as far as possible a selection of the language really spoken by men; that this selection, wherever it is made with true taste and feeling, will of itself form a distinction far greater than would at first be imagined, and will entirely separate the composition from the vulgarity and meanness of ordinary life; and, if metre be superadded there to, I believe that a dissimilitude will be produced altogether sufficient for the gratification of a rational mind.\(^49\)

Comparing this phenomenon with Sanskrit poetics, we conclude, that approximately the same idea has been expressed in the master - pieces of Sanskrit poetics. Actually the use of very difficult and archaic words make the poetry obscure and it is supposed as one of the greatest blemishes. Such kind of poetry where, unusual and archaic words occur abundantly, is known as adham kavya or chitra kavya’, where suggested sense is totally absent and the appealing nature of the composition rests entirely on the denoted sense made up of poetic qualities (gunas) as figures of sense (arthalamkaras), or on the sweetness of sound effect through figures of sound (shabdalamkaras). On this basis it is further subdivided into (i) shabda-chitra and (ii) artha - chitra.\(^50\)

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\(^48\) Vishvanatha himself an ardent follower of dhvani school.

\(^49\) Wordsworth.

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No doubt, Sanskrit poeticians were also supporter of using verse in poetry like Wordsworth a number of metres prevalent in the poetry are evidence of this fact.

The Comparison Of Rasa Theory With The Poetic Theory of Other Romantic Poets:

As far as the poetic canons of other Romantic poets are concerned, no other than coleridge’s principle particularly about fancy and imagination seem befitting which can be analysed in terms of rasa theory.

The final account of imagination and fancy occurs at the close of chapter XIII of Biogrphia Literaria of S.T. Coleridge. He writes:

The IMAGINATION” then I consider either as primary, or secondary. The primary IMAGINATION I hold to be the living power and prime agent of all human perception and as a repetition in the finite mind of the eternal act of creation in the infinite I Am. The secondary imagination I consider as an echo of the former, co-existing with the conscious well, yet still as identical with the primary in the kind of its agency, and differing only in degree and in the mode of its operation. It dissolves diffuses, dissipates in order to recreate or where this process is rendered impossible, yet still at all events it struggles to idealize and to unity. It is essentially vital, even as all objects (as objects) are fixed and dead.

FANCY, on the contrary, has no other counters to play with but fixities and definites. The fancy is indeed no other than a mode or memory emancipated from the order of time and space, while it is blended with, and modified by that empirical phenomenon of the well, which we express by the word CHOICE. But equally with the ordinary memory the FANCY must receive all its materials ready made from the law of association. 51

The Imagination in both is kinds does the same function - it unites the sense impression into an organic pattern. The primary imagination is the power of perceiving the objects of sense and to have a clear picture of them. The secondary imagination is also akin to the primary imagination. It is also vital and performs the same function finding out an order in the confused sense impression. The essential difference between the two is that while the primary imagination is involuntary, an unconscious
act of the mind, the *secondary imagination* is the conscious use of this power and is depended upon human will. The secondary imagination is at the roof all artistic creation.

According to Coleridge ‘fancy’ “is a faculty of bringing together images dissimilar in the main by some one point or more likeness distinguished”, “the arbitrary bringing together of things that lie remote and forming them into a unity.”

The connotation about *Fancy* and *Imagination* is very much close to Shri. Shankunke’s *anumitivada* whose theory has been discussed previously in this chapter. Particularly his secondary imagination’s fancy seem alike the spectator’s power of imagination who co-relates ‘picture horse’ with the real horse. This picture horse instance (*chitra turag nyaya*) has been presented by Shankuk.
NOTES AND REFERENCES

5. G. Vijayavardhan, *Outlines of Sanskrit Poetics* p. 81
22. **Hkkouk fo'ks”k efgEuk&Kku&fo'ks”k&lkeF;sZu]**

HkofrA

bneso xzUFkd`Uers jlLo:ia izdk’kkn~ fo’ks”k¥~pA^^

25. ‘kkUr lELkko;Hkko mÜke izd`freZr% 3@245

jksek¥~pk’|k’puqHkkokLrFkk L;qO;ZfHkpkfj.k% 3@248

fuosZng”kZ Le.j.kefrHkwrn;ko;%

fujgM~-dkj:iRokr~ n;kohjkfnjs”k uks 3@49

Acharya Vishwanath, *Sahitya Darpan*, p. 271, 272, 273
29. ,dks j|% dj.k ,o fufeÌk Hksnkn~

i`Fkd~ i`FkfxokJ;rs foorfuA~
Bhavabhuti has propounded in III Act of Uttar Ram Charitam c. f. Acharya Mammat, Kavyaparkash (ed.) Vishveshvar p. 120

30. Bhojraj (12th century) in his Shringarprakash mentions. *shringar* (erotic love or love in separation) as the basic rasa.

31. Vishvanath considers *adbhut* as the basic rasa.

32. Abhinavagupta considers *shant* as the basic rasa

33. Anandvardhan, Dhvnyalok (ed.) Vishveshvar (Varanasi, Gyanmandal, Ltd.1985), Udyot IV, p. 245


35. Mammat, Kavyaparkash, (ed.) Vishveshvar, p. 10

36. Ibid., p. 14-16


38. G. Vljayavardhan, Outlines Of Sanskrit Poetics, p. 162
39. (i) G. Vijayavardhan, *Outlines of Sanskrit Poetics*, p. 4
(ii) *jlHkkornkekIrRiz’kkUR;kenjØe%A*

/ousjkReK-fM~xHkkosu Hkklekuks O;ofLFkr%AA 3@2

Ananadvardhan, *Dhvnyalok*, (ed.) Vishveshvar, p. 75

40. G. Vijayavardhan, *Outlines of Sanskrit Poetics*, p. 94


42. *Ibid.*, p. 95


50. G. Vijayvardhan, *Outlines of Sanskrit Poetics*, p. 11