

CHAPTER-6

CONCLUSION :
CONTRIBUTION OF
RŪPA GOSVĀMIN
TO SANSKRIT POETICS

CHAPTER-6

CONCLUSION : CONTRIBUTION OF RŪPA GOSVĀMIN TO SANSKRIT POETICS

In the traditional theory, *Bhakti* is explained as *Devādiviṣayārati* which can never reach the level of a *rasa*. It will be only a *bhāva*. But the excellent poetry of the *Bhāgavata Purāṇa* depicting the emotion of *bhakti* and the lyrical poems in the regional languages (which were just sprouting around the term of the first millenium) like the religious poetry of the *Padas* of *Ālavāra* in *Tamil* language, of the devotional poems in *Gujarātī*, *Marāṭhī*, *Hindī*, *Bengālī*, *Asāmī* etc. in fact, the entire Indian literature were the unavoidable literature examples very much before the eyes of RG. The intense experiences of the *bhakti* were also seen in the example of the life of Caitanya Mahā Prabhu. Even his philosophical theory of *Acintyabhedābheda* provided a proper a philosophical background. All these evidences literary, experiential and philosophical led RG to propound a theory wherein even *Devādiviṣayā rati* (or at least *Kṛṣṇaviṣayā rati*) could be seen as developing into a *rasa* called *Bhakti*. Hence RG propounded the theory in his two works—BRAS & UNM.

We should, first take a closer look at the changes that RG has effected in the existing traditional structure of *Rasa*—theory in the BRAS. These changes will, in fact, have to be considered as his contribution to the Sanskrit poetics.

The BRAS is divided into four division ie. *Pūrva*—‘eastern’, *Dakṣiṇa*—‘southern’, *Pāścima*—‘western’ and *Uttara*—‘northern’. We can see that this division signifies the order of *Pradakṣiṇā*—‘circumambulation’ and indicates by implication the great devotion. That RG has for Kṛṣṇa and his *bhakti*. Each of

the divisions is further classified into sub-divisions called *Laharīs*—‘waves’, thus justifying the title of the work as Ocean of the Nectar of Devotional Sentiment.

The broad design of the entire work can be viewed in this way. In the first section RG gives us the general characteristics of the *Bhakti-rasa*; in the second he describes the constituents of *Bhakti-rasa* i.e. the *Vibhāvas*, the *Anubhāvas*, the *Sāttvikabhāvas*, the *Vyabhicāribhāvas* and the *Sthāyibhāva* of the *Bhakti-rasa*; in the third, he explains the five major types of *Bhakti-rasa*, i.e. the *Śānta*, the *Prīta* (*dāsyā*), the *Preyān* (*sakhyā*), the *Vatsala*—(*vātsalya*) and the *Madhura*—(*Śṛṅgāra/Ujjwala*); and in the last section he recounts the minor or subordinate *rasas* seven, other than *Śṛṅgāra*, without *Śānta*—as well as sundry topics like the *rasas* in agreement and opposition, or *rasābhāsa* etc. The whole ground design of the work aims at giving a self-complete exposition of the newly propounded *Bhakti-rasa* in all its relevant and important aspects.

In the first (eastern) division, we have four *laharīs*; the first *laharī* describes devotion in its general nature (*Sāmānya-bhakti*) and in other three divisions the author propounds the three major kinds of devotion—the *Sādhana-bhakti*, the *Bhāvabhakti* and the *Premābhakti*. The theoretical material seems to draw from the well-known traditional *bhakti*-scriptures like *Nārada-bhakti Sūtra*, *sāndiliya bhakti-sutras*, *Nārada Pañcarātra* and so on; whereas, for the illustrative part of the work, the author draws upon the vast devotional literature like the *Purānas*, the *Gītā*, the *Mahābhārata*, the *Bhāgavata*, the *Gītā-govinda*, the *Līlāsuka* and so on. These works will of course, continue to be his sources of illustrations not only in the first section but throughout this work.

In the second or the southern division having five *laharīs* he has propounded the constituents of the *Bhakti-rasa* theory mainly on the basis of Bharatas *rasa* theory. But, it appears that he also is conversant with and occasionally draws upon his predecessors in poetics like *Dhvanyāloka* *Daśarupaka*, *Rasāṇava-Sudhākara*, even sometimes *Sāhitya-darpana* etc.

In the first *laharī*, he treats the element of *Vibhāvas*. He mainly follows the opinion of Bharata and divides the excitants in two : *Ālambana*—the substantial and *Uddīpana*—‘the enhancing’. The first and foremost *Ālambana* is Lord Kṛṣṇa Himself. Here, Kṛṣṇa is presented as the Supremes in—the Highest Godhead His form, qualities, age. The devotees could be the sages and saints, or His subordinates, or His friends, or His elders or His beloved and queens.

In the second *laharī*, he deals with the *anubhāvas*—‘consequents’. Consequents are not any more different from those in other ancient works. However, their division into *Śīta*—‘cold’ and *Kṣepaṇa*—‘casting/throwing’ is RG’s original thinking trying to enter closely into the nature of the consequent.

The third *laharī* deals with *Sāttvika-bhāvas*—‘involuntary emotions’ which are signified in three ways : *Snigdha*—‘soft’, *Digdha*—‘smeared’, and *Rūkṣa*—‘harsh’ of these first is of two types *Mukhya*—‘principal or direct’ and *Gauṇa*—‘secondary or indirect’. Here the direct involuntary would be understood in relation with Kṛṣṇa Himself.

The second, the *digdha*, occurs when these *bhāvas* (principal & secondary) are secondary and arise from indirect relation with Kṛṣṇa i.e. with some relatives of Kṛṣṇa or with His, possessions.

When there is no real *rati* for Kṛṣṇa but one exhibits such signs as tears etc. only casually, listening to the stories and legends of Lord Kṛṣṇa, such involuntary emotions are called *Rūkṣa*; these, however, arise very rarely in a person. This discussion and division of *Sāttvikabhāvas* is original and the basis of this division is the extent of intimacy of the of the *bhāvaka* with Kṛṣṇa and/or His possessions either with *bhakti* or without *bhakti*.

RG also treats the scientific process of the rising of involuntary emotions in the heart/mind. The author says that these involuntary emotions express themselves on the body of the connoisseurs. The intense *citta*—‘mind’ becoming *sattva* immerses itself in the *Prāṇa*—‘the vital air’ and the *Prāṇa* experiencing *Vikāra*—‘disturbance’ creates agitation in the body. Then these *stambha* etc. appear into the body of the devotees. When the vital air takes shelter into earth, water, luster (*tejas*), and sky, then there respectively arise stupor, tears, sweat and change of colour as well as loss of consciousness. When *Prāṇa* resides in its own place, its three-fold intensity i.e. *Mandatva*—‘slowness’, *Madhyatva*—‘middle’ and *Tivratva*—‘strong intensity’ gives rise respectively to the involuntary emotions of horripilation, trembling and break of voice gradually. These involuntary emotions create disturbance both internally and externally, hence they are called both emotions as well as consequent.

Afterwards the author describes the same eight involuntary—emotions stupor, perspiration etc.— as given by Bharatamuni.

Thereafter, dealing with the process of the involuntary emotions, the author shows that the agitation of soul and body depends upon the degree/intensity (less or more) of truth/existence. All the involuntary, also, by

reason of the intensity of the aesthetic fact presented before the *bhāvakas*, get developed upto various levels of intensity and are presented in four ways : 1) *Dhūmāyita*—‘smouldering’, 2) *Jvalita*—‘flaming’, 3) *Dīpta*—‘burning’ and 4) *Uddīpta*—‘brightly burning’. All these involuntary when are greatly flared up and intensified attain to the state of the *Mahābhāva*; and when five or six of them reach the highest pitch(simultaneously ?), then they are called *Sūddīpta*.

The author says, the intensity of these involuntary emotions is also expressed in these three characteristics.

- 1) It may extend up to a long time,
- 2) It may pervade many limbs (except in eyes and voice), &
- 3) It may attain climax by it own nature.

In the end of the *laharī* the author treats with the apparent semblance of involuntary, which are of four types : 1) *Ratyābhāsa*, 2) *Sattvābhāsa*, 3) *Niḥsattva* and 4) *Pratīpa*. Each former is superior to the latter, which implies that *Ratyābhāsabhāva* is superior to all.

RG refers to this aspect of the *sāttvika bhāvas* only for the reason of knowledge and proper distinction between the real and the apparent.

In the next *laharī*, while dealing with the *vyabhicārī-bhāvas*, he first seems to add to the number given by Bharatamuni. But then he again apologetically retraces his advancement. For example, he mentions a few *vyabhicārī-bhāvas* over and above the traditional thirty-three given by Bharatamuni, but again says they are not counted separately as they are already included in the traditional list. But one great quality of BRAS is that it enters into the analysis of the process of these components. For example,

he gives the fourfold analysis of involuntary emotions—*Dhumāyita*, *Jvalita* etc. and shows the aspect of their intensity. He also refers to the fourfold *ābhāsa* of this *Sattvikābhāva*s such as *Ratyābhāsa-bhāva*, *Sattvābhāsa-bhāva*, *Niḥsattva* and *Pratīpa*. In the same way he refers to the way in which *vyabhicārī bhāvas* inter-relate among themselves, such as *Irṣyā*, arising out of *asūya* and giving rise to *nirveda*. He separates the six transients, *trāsa* etc., which are not connected with *rati*. He also classifies them as *Svatantra* and *Paratantra* and again *Paratantra* as *vara* & *avara*. These minute observations on the nature of and in the process of these *bhāvas* are observed for the first time by RG and can be considered as his significant contribution to the Sanskrit poetics.

In the fifth *laharī* RG discusses the permanent mood of *Bhakti-rasa*. In the enumeration of the transient moods he has followed the views of ancient writers. Here, he discusses the topic of the permanent emotions. He divides them Principal and subordinate. Where the principal permanent mood divided in two categories, *Svārthā* & *Parārthā*. Of these the latter one is of five types—*Suddhā*, *Prīti*, *Sakhyā*, *Vātsalya* and *Priyatā/Madhurā rati*; he further presents the *suddhā rati* as threefold—*Sāmānyā*, *Svacchā* and *Śānti*. The other three—*Prīti*, *Sakhyā* and *Vātsalya* are each again twofold : *Kevalā* and *Sanīkulā*.

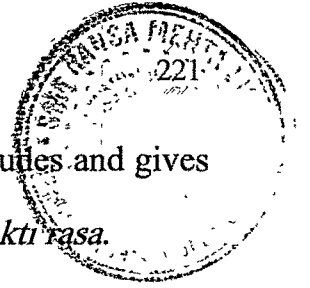
Afterwards RG treats the subordinate types of permanent moods of *bhakti*. These permanent moods are seven in the number (barring of course, the *rati* which is already treated above) which are described mainly after the *Nāṭya-Śāstra*. But he points out that even among all the seven, the presence of devotion or *Kṛṣṇa rati* is essential because *Kṛṣṇa-rati* is the *Ātyantika sthāyī* in all the

devotees and without it all other emotions will fall meaningless. Here RG also points out an exception of this general theory, that Kṛṣṇa cannot be the determinant in *Bibhatsa rasa*, the permanent emotion of which the *Jugupsa* desire to avoid is not possible in the case of *Kṛṣṇa-rati*.

Thereafter, the author enumerates some problems and characteristics of *bhakti rasa*. He follows the views of ancient *munis* and accepts the forty-nine emotions and says that these arise out of the threefold qualities of *Sattva*, *Rajas* & *Tamas* and are either pleasant or painful. If pleasant, they will be cool, if painful, they will be hot. However, this Kṛṣṇa *rati* being full of *Paramānanda*, will always be warm. Secondly he points out that Kṛṣṇa and His beloved persons are the cause of *rati*.

Even in the case of the mental states of the *Bhāvakas* when they are enjoying the *Bhakti-rasa*, RG has to contribute a correction (or an addition). Where ancient writers like *Anandavardhana* or *Dhananjaya* etc., have given three or four types of states of mind viz. *Vikāsa*—‘cheerfulness’, *Vistāra*—‘exaltation’, *Kṣobha*—‘agitation’, and *Vikṣepa*—‘perturbation’. RG adds the fifth one *Pūrti*—‘fulfilment’, because it represents the sentiment of quietist devotion, the first type of the major sentiment.

In the third section, RG has deals in five *laharīs* respectively with the five major types of *Bhakti rasa* : the *Śānta* (or *Śudha*), the *Prīti* (or *Dāsyā*, the *Preyān* (or *Sakhya*), the *Vātsalya*, and the *Madhura* (or *Priyatā*). The *Śṅgāra* was already considered in the tradition *Rasarāja* and *Śānta* was given the highest status of *Prakṛti* (of all other *rasas*) by Abhinavagupta. RG's new scheme of



Bhakti rasa not only places *Bhakti* as the highest *rasa*, it also includes and gives (perhaps) a proper place to both these in his larger scheme of *Bhakti rasa*.

RG's treatment of *Śānta rasa* is also thoroughly original. His dividing *Śānta* into *parokṣa* and *sākṣāt*, and the *Śānta bhaktas* into *Ātmārāma* and *Tāpasagaṇa* is original. Even its enhancing excitants and consequents—are each divided into two categories: *Sadhāraṇa* & *Asādhāraṇa*, even the permanent mood of *rati* also into *samā* & *sāndrā* etc., shows how closely he has looked into and analyzed the examples of *Śānta rasa*. A similarly close analysis is also given of the *Prīta-bhakti* or *Dāsyā-bhakti* which could arise due to either *sambhrama* or *gaurava* and in four types of subordinates viz. *Ādhikṛta*, *Āsrīta* (again of three types *śaraṇagāta* etc.), *Pārisada* & *Anuga*, from two-fold permanent moods of *prīti* and *ādra* and can reveal itself in three levels of intensity called *prema* & *rāga* (either in the form of *viyoga* or *yoga*, this latter leading to the threefold results of *siddhi*, *tuṣṭi* or *sthiti*) and so on. Similar cause of analysis can also be observed in his treatment of the third type of *bhakti rasa*, the *Preyān*, wherein friends are classified first on the basis of their residence (city or *vraja*), then on the basis of their relative age oldern, younger, equal, assistant, then of their types—dear ones, gods, sages; then of age child, boy, adolescent—and so on. The permanent mood here also is two fold *sakhya-rati* & *viśrambha*. Even in the fourth type of *Vatsala rati*, this closely searching eye of an analyst critic can be discerned. Here, quite surprisingly, he comes up with a very unusual involuntary, state (not mentioned in BRAS.II.iii, where he actually discusses the *sāttvika-bhāvas*: *stanya-srāva*, where in the breasts of mothers would begin to flow at an over-whelming emotion of love for Kṛṣṇa. The supremacy of the last

type of *Bhakti* can be surmised from the fact that a whole work is distinctly dedicated to the analysis and exposition of the *Madhurā bhakti*.

In the fourth section also, this analytical eye is seen here and there : in the analysis of *Dānavīra*, in the *Viṣayāḷambana* of *Karuṇa-bhakti* as well as of *Raudra bhakti*, in the three types of *Krodha-rati* (i.e. *kopa*, *manyu* & *roṣa*) as well as of *bhaya rati*, in two types of *Jugupsā*, in the observation that Kṛṣṇa cannot be *āḷambana* of *Bibhatsa-rasa* and so on. Whereas he has followed the rules of depicting friendly or antagonistic *rasas* as given by Anandavaradhana in the eighth *laharī*, in the ninth he is again seen entering into a rather close analysis of the three types of the *rasābhāsa*—‘semblance of sentiment’, the best of which he calls *Uparasa*. He defines and details *rasābhāsa* of the five types of the *Bhakti-rasa*, and shows his preference for *Saguṇa-bhakti* in the three types of *Śānta-uparasa* fully in accordance with the theory of *Acintyabhedābheda*, where incarnate *Brahman* i.e. Kṛṣṇa is considered superior to the quality-less *brahman*; strangely however, he is broadminded enough to note a view that one hero showing affection for many heroes would constitute a *Madhura-uparasa*. Even his discussion of *Anurasa* and *Uparasa* conforms to the closely analytical nature of his exposition of the *Bhakti rasa*.

Though it appears that his effort has not been taken seriously by latter theoreticians of Sanskrit poetics, yet it is an important theory worth-studying in details. The very fact that he is propounding a theory for the acceptance of *Bhakti* as *rasa* and there too, as an all-important and all-comprehensive central *rasa* itself is his greatest contribution to the Sanskrit poetics. As seen above, the need to propound such a theory was very much there, the literary, theoretical

and philosophical background was already prepared, only it need someone to strike the chord. And RG struck the chord. He had to make adjustments and some marginal changes in the existing structure and details of the traditional *rasa* theory. What changes in the details had he to make and how for he has succeeded in the efforts needed to be examined into details. Such a study was a long-felt desideratum and the present study endeavors to fulfill.