

Sheldon Pollock, trans. *Rasataraṅginī* of Bhānudatta (rough draft)

The First Wave

Prathamas taraṅgaḥ

[1][vasantatilaka]

Lakṣmīm ālokya lubhyan / nigamam upaharaṅ /
chocayan yajñā|jantūn
kṣatram ṣoṅ'ākṣi paśyan / samiti daśa|mukhaṃ /
vikṣya rom'āñcam añcan
hrtvā haiyaṅgavīnaṃ / cakitam apasaran /
mleccha|raktair dig|antān
siñcan dantena bhūmiṃ / tilam iva tulayan / pātu
vaḥ Pīta|vāsāḥ.

[2][vasantatilaka]

Bhāratyāḥ śāstra|kāntāra|śrāntāyāḥ śānti|kāriṇī
kriyate Bhānunā bhūri|rasā Rasa|taraṅginī.

[3][vasantatilaka]

Vāṇī kamalinī Bhānor / eṣā Rasa|taraṅginī
haṃsāḥ kṛta|dhiyas tatra / yuktam atra
pratīyatām.

[4][vasantatilaka]

Girāṃ devi taraṅgiṇyām / vārāya krūra|vāraṇān
yad bhaviṣyati lokānām / āvilo vimalo rasaḥ.

Hetoḥ pūrva|vṛttitva|niyamād ataḥ pūrvam eva tasy'
ōpanyāsaḥ samucitaḥ. rasasya hetavo bhāv'|-ādayaḥ.
tena rasebhaḥ pūrvaṃ bhāv'|-ādayo nirūpyante. ras'|-
ānukūlo vikāro bhāvaḥ. vikāras c' anyathā|-bhāvaḥ. sa
dvi|-vidhaḥ. āntaraḥ śārīras ca. āntaro 'pi dvi|-vidhaḥ.
sthāyī bhāvo vyabhicārī bhāvas c' ēti. śārīras tu
sāttvikaḥ. yat tu mano|-vikāro bhāvas tathā ca deha|-
vikāre sved'|-ādau bhāva|-pada|-prayogo gaṇa iti. tan
na. tulyavad ubhayatra bhāva|-pada|-prayogeṇa
vinigantum aśakyatvāt. Lakṣaṇ'|-ānurodhena lakṣya|-

He beheld Lakshmi with desire, recovered the Vedas,
and grieved for the victims of the sacrifice;
he beheld the Kshatriyas with a reddened eye, and looked
upon Ravana with a shiver of delight;
he stole the fresh butter and ran away in fear, and bedaubed
the horizons with barbarians' blood, and balanced
the earth like a sesame seed on his tusk— may this god
of the yellow robe protect you!ⁱ

To refresh the goddess of speech, weary from wandering in the jungle of rhetoric books,
Bhanu has made this *River of Rasa* that overflows with water/*rasa*.

This *River of Rasa*, the language of sun-like Bhanu, is a pond of daylight lotuses,
and subtle readers the geese upon it—keep the logic of this in mind!

O goddess of speech, ward off all wild elephants from this *River*
so that its turbid water/*rasa* become crystal-clear for people.ⁱⁱ

Since a cause must always precede its effect it is entirely appropriate to first turn our attention to the cause of *rasa*. And the causes are emotions and so on. Thus the emotions will be described prior to the *rasas*. An emotion is a change conducive to *rasa*. “Change” refers to a transformation and is of two sorts, internal or bodily. The internal too is also two-fold: stable and transitory. A bodily change is an involuntary physical reaction. We reject the argument that “emotion” refers exclusively to a mental change and that therefore the use of the term in reference to bodily changes such as sweating must be purely figurative. Since the word “emotion” is found in use equally in both cases it is impossible to decide the matter one way or the other, since after all one does not determine the nature of things so that they accord with definitions.ⁱⁱⁱ

ⁱThe “god of the yellow robe” is Vishnu; his eight incarnations are here linked with the eight *rasas*.

âvyavasthiteḥ.

itara|bhāvasy' ātma|bhāvav'|ôpanāyakatve sati
sajātīya|vijātīya|bhāv'|âna|abhibhāvyaḥ prathamah.
par'|âna|abhibhāvyaḥ manō|vikāro vā. sakala|pradhāno
manō|vikāra iti vā sthāyī bhāvah. na ca vyabhicāriṇi
sāttvika|bhāve vātivyaṅgītiḥ. tasy' êtara|bhāvasy' ātma|
bhāvav'|ôpanāyakatv'|â|bhāvāt. carama|samaya|
paryanta|sthāyitvād asya sthāyitva|vyapadeśah. sa c'
âṣṭadhā. tatra Bharataḥ:

[5][vasantatilaka]

Ratir hāsaś ca śokaś ca / krodh'|ôtsāhau bhayaṃ
tathā
juḡupsā vismayaś c' êti / sthāyī|bhāvāḥ
prakīrtitāḥ.

Tatr' êṣṭa|vastu|samihā|janita|mano|vikār'|ākṛtir a| Among these, desire is a mental change, not fully matured,^{vi} produced by longing for some
paripūrṇā ratih. sā kvacid darśanena kvacic chravaṇena wished-for object. It can arise from seeing, hearing, or remembering. Here is an example:
kvacit smareṇena. yathā:

[6][vasantatilaka]

Caḡṣur yasya kṛṣṇīvalō nigaditaṃ /
pīyūṣa|pāthodharo
bhrū|saṃjñā paricārikā samajani / sphīta|smitaṃ
dohadam
santāpaṃ taruṇ'|ārka|karkaśa|ruciṃ
/niḡśvāsa|vāt'|āhatim
kasmād eva sahiṣyate sakhi ca me /
prema|drumaḥ komalaḥ?

komala|padād a|pūrṇatā.

Kutūhala|kṛta|vacana|veṣa|vaisādrīya|kṛto manō|
vikārah parimito hāsaḥ. vacana|bheda|veṣa|bheda|
kṛte bhaye krodhe vā n' ātivyaṅgītiḥ. tatra kutūhala|
kṛtatv'|â|bhāvāt. yathā tāta|caraṇānām:

[7][vasantatilaka]

Āgacchan nagar'|ôpakaṅṭha|militair / āveṣṭito
bālakaiḥ
śuddh'|ānte paricārikābhir aciraṃ / s'|ôllāsam

The first, or “stable,” emotion is defined as (1) one that is not displaced by other emotions whether similar (that is, stable) or dissimilar (that is, transitory), insofar as it has the capacity to subordinate other emotions to itself; or more simply, (2) a mental change that is not displaced by any other stable emotion; or better yet,^{iv} (3) a mental change dominant over all others. The definition is not so wide as to include either transitory emotions or physical reactions, because neither has the capacity to subordinate all other emotions to itself. It is referred to as “stable” since it remains stable up to the climax.^v It is eight-fold, as Bharata has declared:

“ ‘Stable emotion’ comprises desire, humor, grief, anger, energy, fear, revulsion, and wonder.”

It is planted by the eye and watered by the ambrosial cloud of sweet words,
tended daily by eyebrows' play and brought to bloom by bright smiles.
The tree of love is delicate, my friend, how can it withstand
the harsh sunlight of worry, the buffeting of the high winds of sighs?^{vii}

The word “delicate” is meant to indicate that the emotion is not fully matured.^{viii}

Humor is an incomplete mental change produced by an incongruity of speech or dress that is meant for amusement. The definition is not so wide as to include fear or anger brought about by a peculiar type of speech or dress, since the element of amusement is absent there. Here is an example of my father's:

As he approached he was surrounded by lads congregating near the town
and soon he was being warmly shown into the private quarters by servants,
and as the wives of Bali, amused and eager, put a little food before him
he gave the bare hint of a smile—the Dwarf, and may He protect you.²

²In his Dwarf incarnation Visnu disguised himself as a mendicant.

āveditaḥ
s'ākūtaṃ sa|kutūhalaṃ bali|vadhū|vṛnde puro
dāpayaty
annaṃ kiñcid udañcita|smita|lavo / pāyāt sa vo
Vāmanaḥ.

lava|padād a|-pūrṇatā.

Iṣṭa|-viśleṣa|-janito raty|-an|-āliṅgito parimito mano|-
vikāraḥ śokaḥ. na ceṣṭa|-viśleṣa|-janita|-vipralambha|-
śṛṅgārasya karuṇa|-rasatv'|-āpattiḥ. tasya raty|-
āliṅgitatvāt. na ca ratiḥ prītiḥ tayā vinā śoko 'pi n'
ōtpadyata iti tathā c' ā|-sambhava iti vācyam. iṣṭa|-
samihā|-janita|-mano|-vikṛte rater uktatvāt. Kumāra|-
sambhava Ratyāḥ Kādambaryām Mahā|-śvetāyā Raghū|-
kāvyē 'jasya pralāpe karuṇa eva rasaḥ. tatra tatra
bādha|-niścayād iṣṭa|-vastu|-samihāyā a|-bhāvāt. yatra
ca mṛte jīvit'|-āśā tatra śṛṅgāra eva rasaḥ. bādha|-
sandehasya grāhya|-sandeha|-paryavasitatayā
samihāyām a|-pratibandhakatvāt. tathā ca yūnor
ekatarasmin mṛte pralāpaḥ karuṇa|-rasaḥ. jīvitayor
viśliṣṭayoḥ pralāpaḥ śṛṅgāraḥ. ata eva Rasa|-ratna|-
dīpikāyām karuṇa|-ras'|-ōdāharaṇam:

[8][vasantatilaka]
Ayi jīvita|nātha jīvas' ity / abhidhāy' ōtthitayā
tayā puraḥ
dadṛṣe puruṣ'|ākṛti kṣitau /
hara|kop'|ānala|bhasma kevalam.

iti.

Nanu vipralambha|-śṛṅgārasya pūrv'|-ānurāga|-māna|-
pravāsa|-karuṇ'|-ātmakatvāj jīvator api vipralambhasya
karuṇa|-rasatvam āyātam iti cet satyam. tatra karuṇa|-
rasasy' āṅgatvena bhāsamānatvāt tatra karuṇ'|-
ātmakatva|-vyapadeśaḥ. yathā:

[9][vasantatilaka]
Viraha|jvara|mūrccayā patantīm / nayanen'

The word “hint” indicates the emotion’s not being fully matured.

Grief is an incomplete mental change produced by separation from a desired object when this is emotion is unalloyed with desire. Nor would such a definition entail that the erotic rasa called “love frustrated,” which is produced by separation from a desired object, turn out to be the same thing as the sorrowful rasa, since the former is alloyed with desire. Nor can one argue that “desire” really means “love” and that without love grief itself cannot come into existence, so that it cannot be as it has been described (“unalloyed with desire”). For we have defined desire as a mental change produced by *longing* for some wished-for object. In the case of Rati’s lamentation in the *Kumarasambhava*, that of Mahashveta in the *Kadambari*, and that of Aja in the *Raghuvamsha*, the rasa can only be the sorrowful since in each of these cases there is no *longing* for some wished-for object because of the certitude that it is no longer accessible. Where the love object is actually dead and yet there is still hope of life,^{ix} it remains the erotic rasa: since the uncertainty that the object is no longer accessible can issue in the uncertainty that it may be recoverable, the former presents no hindrance to the desire. In short, when one of two young lovers is actually dead the lamentation constitutes the sorrowful rasa; when both are alive but separated, the lamentation constitutes the erotic rasa. Accordingly the follow example of the sorrowful rasa is given in the *Jewel Lamp of Rasa* ^x:

“Ah lord of my life, are you alive?” she cried, and rising she saw before her the ash of Hara’s anger on the ground that had the shape of a man.³

But one may object that even when both lovers are alive frustrated love, consisting as it does of the sorrow of unrequited love, or separation though jealous anger or travel, approaches the sorrowful rasa. And that is true: we may apply the designation of “sorrowful” to frustrated love because the sorrowful rasa appears as a subordinate component of it.

An example of the sorrowful rasa:

As Rati fell in a faint overcome
by the fever of loss, and sighed a deep sigh,

³Rati laments the death of her husband, Kama, at the hands of Shiva.

âśrujalena sicyamānām
 samavekṣya ratim viniḥśvasantīm / karuṇā
 kuḍmalitā babhūva Śambhoḥ.
 kuḍmalit” êty a|paripūrṇatā.

and was sprinkled with teardrops from her eyes
 Sambhu looked at her, and his sorrow began to bud.

“To bud” indicates the emotion’s not being fully developed.

ⁱI read *upaharan* (for *upahasan*, mocked) in *a* with *N* (who clearly read this, glossing *ānayan*). This is a much disputed variant. The phrase must identify another avatar, and so cannot construe with the following (so *G* with obvious semantic logic, but with equally obvious formal difficulty); in the Matsya avatar Viṣṇu recovered the Vedas after slaying the demon Śaṅkha (or is it Hayagrīva, see *Bhāgavatapurāṇa* (*), the humor in the case lying in God’s having taken the form of a fish. The avatars and their associated rasas may be apportioned as follows (see *N*): “He looked at Lakshmi”: Nṛsiṃha, śṛṅgāra; “recovered the Vedas”: Matsya, hāsyā; “grieved for the victims”: Buddha, karuṇā; “beheld the Kshatriya order”: Paraśurāma, raudra; “looked upon Ravana”: Rāma, vīra; “stole the fresh butter”: Kṛṣṇa, bhayānaka; “bedaubed the horizons”: Kalki, bībhatsa; “balanced the earth”: Varāha (and also Kurma), adbhuta. The “god of the yellow robe,” Viṣṇu, is not to be associated with any particular rasa (pace *N*, who links with śānta), since *Bh* only accepts eight.

^{ii*}Less persuasively *G* and *N* read *viralō* (for *vimalō*) and take the whole clause as a negative purpose (“lest its water be turbid and sparse”).

ⁱⁱⁱThe definition of “emotion” is “change,” and there are physical as well as mental changes.

^{iv}To avoid the vicious circle of the previous statement, which essentially defines a stable emotion in terms of itself (*V*).

^vThat is, of the scene or work.

^{vi}That is, it has not reached the state of a developed rasa (*G*, *V*). *Bh* uses *parimita* below in the same sense.

^{vii}The tree of love is tended by the play of eyebrows insofar as the mistress’s girlfriend communicates only by signals and not directly lest anything be divulged (*N*).

^{viii}I assume this means: the word “delicate” is the author’s way of signaling that the *v.* is *bhāvakāvya*, rather than *rasakāvya*, and *not* that the word “delicate” itself somehow makes the *v.* the one rather than the other.

^{ix}*V* adds, through for example the intervention of a divine power, though this is not really necessary.

^x *Rasaratnadīpikā* of Allarāja *. The citation that follows is from *Kumārasambhava* 4.3.