

BHAYĀNAKA AND BĪBHATSA

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According to the dictionaries *Rasa* means juice, essence, sentiment. According to Upaniṣad, the Brahman is the essence of everything: *Raso vai saḥ*. In the *Nāṭyaśāstra*, Bharata calls *Rasa* as that which is relished. It is known as sentiment or feeling or emotion. Emotions are many as Love, Pathos and so on. When they culminate into what is technically called as *Rasa*, they become the life-spirit of literature. So Bharata says: न हि रसाद्रुते कश्चिदर्थः प्रवर्त्तते । The *Rasas* are minimized to eight by Bharata. In this list of emotions Fear is also counted as one.

Practically speaking Fear is the foremost feeling or emotion of a human being. It begins from the new born baby and it is endless. Human beings continue to have this emotion, Fear till their death.

In fact Fear is the cause for the other emotions. In our day to day life, we witness this. Out of fear the baby runs to her mother. Mother cajoles, love the child in order to remove the fear of the child. The child's fear nourishes mother's love and affection. What one might afraid of, need not be feared by another. The common man is afraid of battles; but the soldier revels in it. But could fear be considered a major *Rasa*?

Such another questionable emotion is Bibhatsa. On seeing an insect, lizard or a cockroach people feel disgusted. On seeing a putrid wound one throws up; feel nauseated and even falls sick. But just as Fear, Disgust is also part and parcel of human life. It is quite offensive to one's physical and mental stability.

Scholars have discussed about the major *rasas* and also about the other *rasas*. I would like to get your attention to these two *rasas* – Bhayānaka and Bibhatsa. Bharata considers these two *Rasas* as powerful enough to be called as major *Rasas*, since they are attuned with Vīra and Raudra respectively.

(i) BHAYĀNAKA:

According to Bharata, the feeling of fear is generally applicable to people of soft nature like ladies and dependants. It is generated by the determinants like sins committed against preceptors and kings, and sight of wild beast (like tiger), vacant houses, forests, mountains, wild elephants and hearing and experiencing rebuke, nocturnal darkness, the sounds of owls, Rākṣaṣas etc., the *Anubhāvas* are trembling of hands, and feet, palpitation of heart, stupor, parched mouth, licking lips with tongue, sweat, trembling of limbs, alarm, search for other's protection, flight and loud lamentation and so on.

As mentioned in the preamble, the Bhayānaka does not appeal to the brave whom Bharata calls as *uttamaprakṛtis*. The *uttamaprakṛtis* have Vīra *rasa* and so they are not afraid of Raudra rising from Krodha which belongs to the baser instinct.

A case of Bhaya from Vīra (*Venisamhāram*, V. 5):

दायादा न ययोर्बलेन गणितास्तौ द्रोणभिष्मौ हतौ

कर्णस्यात्मजमग्रतः शमयतो भीतं जगत्फल्गुनात् ।

वत्सानानिधनेन मे त्वयि रिपुःशेषप्रितज्ञो ऽधुना

मानं वैरिषु मुञ्च तात पितरावन्धाविमौ पालय ॥

— The two, Drona and Bhīṣma, depending on whose might the kinsmen (Pāṇḍavas) were defied are killed; and the world stands aghast at (the feet of) Arjuna, who slew the sun of Karna in his very presence. All my sons having fallen, the enemy has the solemn declaration unfulfilled in your case (only) give up this pride against your enemies, my son, and save these blind parents.

Another example of Bhaya arising from Vīra from *Mahāvīracarita* (I. 54) reads:

दोर्लीलाजचितचन्द्रशेखरधनुर्दण्डावभङ्गोद्गत-
 ष्टडारध्वनिराय्यबालचरितप्रस्तावनाडीण्डीमः ।
 द्राक्पर्यस्तकपालसम्पुटमिलद्ब्रह्माण्डभाण्डोदर
 भ्राम्यत्पिण्डितचण्डिमा कथमहो नाद्यापिवश्राम्यति ॥

— The twanging sound that emanates from the broken stick of Siva's bow, wielded in his long arms, is the trumpet sound introducing in to the world the boyish feats of my brother; even now it does not cease. Having its reverberation enhanced by its rumbling through the interstices of the pieces of the universe rent asunder by the terrific explosion.

The Bhayānaka is of three kinds, *viz.*, (1) *vyājat* (feigned), (2) *aparādhāt* (at having made a mistake) and (3) *vitrasitaka* (born of being timid by nature).

The picture of atrocity of demoness Tāṭaka and the extreme fear of travellers contains the sentiment of Bhayānaka of the type *aparādhāt* (*Amogharaghava campu*, II):

सन्धीरद्रिषुभीन्दतीरयहतारु वीरुह च्छिन्दती
 क्षमामेतैरभिषिञ्चतीदिवमित पांसुप्रजैरुन्धती ।
 वात्य तत्र च भञ्जतीव गगनं दोषानतोऽप्यञ्जती
 भूतव्राते प्रजाकरीयमयते मूर्तेव नक्तञ्चरी ॥

In the well known text *Bhagavat Gīta*, we can see the Bhaya arising from Adbhuta in the mind of Arjuna on seeing the *viśvarūpa* of the Lord. This is portrayed by the poet thus (XI. 35):

एतच्छ्रुत्वा वचनं केशवस्य कृताञ्जलिर्वेपमानः किरीटी ॥
नमस्कृत्वा भूय एवाह कृष्णं सगद्गदं भीतभीतः प्रणम्य ॥

“Listening to Kṛṣṇa’s words, trembling, with folded hands, Arjuna saluted Kṛṣṇa; falling prostrate and quite nervous, he spoke to him falteringly as follows.”

(ii) BĪBHATSA:

The disgusting or the sentiment of Bībhatsa arises from the permanent mood called *jugupsa* (aversion). The determinants of this sentiment are; the hearing and seeing of *ahr̥dya* (displeasing or unwholesome), *apriya* (having dislike), *acosya* (contaminated or defiled) and *aniṣṭa* (unfavourable).

Bībhatsa is illustrated by the verse :

नखैर्विदारितान्त्राणाम् शवानाम् पूयशोणितम् ।
आननेष्वनुलिम्पन्ति दृष्टाः वेतालयोषिताः ॥

— The female ghosts become happy when they drink the blood from the corpses with intestines completely dislocated and torn off with nails.

Here the suggestion Bībhatsa is based on the corpses, the *ālambana vibhāvas* like the tearing of the intestines; the *uddīpana vibhāvas* – the closing of the eyes, horipilation, etc., due to happiness and the *anubhāvas* – impatience, eagerness, etc., are the *vyabhicāribhāvas*.

This verse from *Mālathī Mādhava* (V. 16) is a fine sample of *Bibhatsa Rasa*:

उत्कृत्योत्कृत्य कृत्तिं प्रथममथ पृथूच्छोफभूयांसि मांसा-

न्यंसस्फिक्पृष्ठपिण्डाद्यवयवसुलभान्युग्रपूतीनि जग्ध्वा ।

आत्तस्त्राय्वन्त्रनेत्रः प्रकटितदशनः प्रेतरङ्ककरङ्का-

दङ्कस्थादस्थिसंस्थं स्थपुटगतमपि क्रव्यमव्यग्रमत्ति ॥

— Having first torn off again and again the skin and then having eaten the flesh readily obtained from such parts as the shoulders, the hinder parts, the back, and the thighs, etc. Having a horrid stink and augmented an account of the great swelling, a goblin with fiery eyes exhibiting his teeth, is eating leisurely (lit. with out disturbance) the raw flesh found in the bones and even that in the difficult places (i.e. the crevices, joints of the bones) of the skeleton lying in his lap.

VIRODHA AND AVIRODHA IN RASAS:

In the question of combination of conflicting *rasas* in a literary work, Jagannātha is a close follower of the *aucitya* dictum as enunciated by Ānandavardhana, which is followed and systematized by Kṣemendra in his *Aucityavicāraṇācāra*. *Aucitya* is nothing but the propriety and adaptability of various elements in a *kāvya*. Here he gives rather a broad analysis of how *rasa* can be harmoniously blended in a *kāvya*. He suggests the possibility of the happy combinations of Vīra and Śṛṅgāra, Vīra and Adbhuta, Vīra and Raudra, Śṛṅgāra and Adbhuta and Śṛṅgāra and Hāsya. He does not sanction under ordinary circumstances the combinations of Śṛṅgāra and Bibhatsa, Śṛṅgāra and Karuṇa. Vīra

and Bhayānaka, Śānta and Raudra and Śānta and Śṛṅgāra, in view of the fact that the unrestricted delineation of two antagonistic *rasa* (as grouped above) impedes the progress of each other in a *prabanda*. We see, however, in Kālidāsa's works the happy admixture of Vipralamba Śṛṅgāra and Karuṇa and of almost all *rasas* in Bhavabhūti's *Mālatimādhava*. This success depends upon the masterly skill of the artist who chooses one as the main sentiment and other sentiments as accessories to the main.

Similarly through the intervention of *Vīra rasa* in the admixture of Śṛṅgāra and Bībhatsa in a *kāvya*, there is no room for disagreeableness as in the example:

सुराङ्गनाभिराश्लिष्टा व्योम्नि वीरा विमानगाः ।

विलोकन्ते निजान्देहान् फेरुनारीभिराव्रुतान् ॥

— The heroes sitting in the aerial cars in the sky, being embraced by divine damsels, look at their own bodies surrounded by she-jackals.

Here between Śṛṅgāra and Bībhatsa which have the divine damsels and dead bodies as their *ālambana vibhāva* respectively, *Vīra rasa* is introduced, indicated by the ascendancy of the heroes into heaven. Hence the *viroda* is removed.

CONCLUSION:

With a great deal of gusto and emphasis they observe that some *rasas* do produce pain while others produce pleasure. As *rasas* producing pains, the mention Karuṇa, Raudra, Bībhatsa and Bhayānaka, they assert that this statement that all scenes whether of pathos or horror invariably cause pleasure is against experience.

It may be that there cannot also be dramas depicting only Bhayānaka, Adbhuta, etc., as their *rasas*. But the reason for the acceptance of Bhayānaka, Adbhuta, Bibhatsa, etc., as *rasas* is that humanity is more prone and responsive to these than other *rasas*.