

**Tribhuvan University**

April 2019

**Use of *Rasa Aesthetics* in Harsha Vardhana Shiladitya's Play *Nagananda***

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**A Thesis Submitted to the Central Department of English, T.U.  
In Partial Fulfillment of the Requirements for the  
Degree of Master of Arts in English**

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**Central Department of English**

**Kirtipur, Kathmandu**

**April 2019**

## Acknowledgements

I would like to express my profound gratitude to Dr. Shiva Ram Rijal of Central Department for making constant supervision, guidance, and encouragements throughout the study. His beneficial comments made me present this research work in this form. I am also indebted to the Head of the Department of English for the valuable directions in conducting the research.

I would like to extend sincere acknowledgements to the entire group of Professors, Readers and Lectures for their valued inspiration. I would like to express my sincere thanks to my colleagues and well-wishers who directly and indirectly helped me to complete this work.

April 2019

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## Abstract

*This research explores the aesthetics of rasa from Bharat Natyasastra and Abhinaya Gupta's writings in Harsha Vardhana Shiladitya's Nagananda . This paper deals about Jimutabahana, the main character who scarifies his life to preserve Naga from the Garud. This research tries to excavate the emotions of the protagonist, Jimutabahana and the causes behind his sacrifice for the Nagas. Rasa explored in the play heightens the emotions and intellectual strength of the audience. Harshavardana presents different evidences of historical glories and myth to portray the emotions of ancient man Jimutabahana. It presents excessive suffering and emotions to give meaning of life by using aesthetics rasa. The theory of aesthetics rasa is as old as the concept of human cognition and imagination, because this theory is associated with the human faculty of mind. The research paper, opposing the idea of religious and replica of Harshavardana, it generates the idea to analyze and understand the texts through the lens of Rasa Aesthetics.*

**Key Words:** Natyasastra, Aesthetics, Rasa Theory, Self-sacrifice, Emotions, Morality

## Use of *Rasa Aesthetics* in Harsha Vardhana Shiladitya's Play

### *Nagananda*

Harsha Vardhana Shiladitya 's *Nagananda*, an ancient Sanskrit five act play, presents Rasas and it shows the Jimutabahana's self-sacrifice to preserve the Naga from the Garud. His emotional desire and intention reveals his power to make his subjects happy and his kingdom secure.

Jimutabahana leaves his palace in search for a sacred grove. In the sacred grove he meets a young lady Malayavati; princess of Siddhas who is blessed by the goddess Gauri; Jimutabahana's husband. When Jimutabahana is in the forest he hears a song sung by the princess Malayavati. When Malayavati sees him she is happy thinking that the boon of Gauri is going to be true. They fall in love, go through Gandarva marriage in the temple and they start a conjugal life. After some days they marry with the permission of their parents. In the outing near the palace of Siddhas he finds the skeleton of the Nagas. After knowing all the things about the Nagas, he thinks about how to revive them from that pathetic situation. When he is wandering there, he listens to a pathetic voice of mother of the Sankhachuda; the prince and deities of the Nagas. The mother wants to save her son from the Garud but that is not possible because of the agreement between Garud and Nagas. Garud used to take a Naga for meal every day. Because of that, in the hill side Jimutabahana finds skeleton of Nagas. The skeleton was collected from the agreements between Garud and Naga. Because of that Jimutabahana makes self-sacrifice to preserve Nagas from the Garud. He takes the place of Sankhachuda and sleeps there covering his body with the red garments. Jimutabahana; the protagonist of the play goes to the palace by letting old parents in the forest. In the marriage scene of Jimutabahana and Malayavati; the

playwright uses humorous character like Shekharaka, Parasite and Slave. Self-sacrifice for the Nagas and revive from the dead body are main issues in the play. Leaving old parents in the jungle, shows the Jimutabahana as careless son but when he sacrifices for the Nagas, it shows his dutiful nature as being a prince. This play presents Garud as antagonist. But later he helps Gauri to revive Jimutabahana and the Nagas, which shows the merciful nature of Garud.

Jimutabahana is a dynamic character created by the dramatist Harsha. In the play, he mingles with various situations. Jimutabahana plays role of son who wants to go palace to look after the kings responsible. In the same time he also forgets the duty of a son which presents the pathetic situation of parents. In involvements of the reader it creates rasas by showing half dead parents in the jungle and the same time, hero in the palace; joy to pathetic situation. When he decides to marry Malayawati the readers go through the world of Hasya Rasa. When Jimutabahana and Malayavati tease each other in the forest and valorize each other, it creates Shringara Rasa in the drama. The events like marriage day of Jimutabahana and Malayavati, by using characters like Sekharaka and Sekharaka's slave and their activities evoke Hasya rasa. By showing Himalaya like Nagas Skelton in the play the situation shows Vibhatsa rasa in the drama. The decision of helping Shankhachuda and his mother of the Jimutabahana depict Karuna Rasa in the drama. When the goddess Gauri revives Jimuatabahana and Nagas, it shows the power; Advut Rasa in the drama. The helping nature of cruel Garud to Gauri for reviving the Nagas creates Karuna Rasa in the drama. In the final part of the drama the Garud selects the medium of peace that creates Shanta Rasa. Different situations, the characters go through generate deep involvement of the readers, or audience.

This research paper deals with Jimutabahana and the circumstances to

excavate rasa in a greater extent. This research covers aim to excavate the causes behind his sacrifice for the Nagas. The researcher attempts to analyses, the moments of Jimutabahana's going to sacred grove, marriage with Malayavati and self sacrifice for the Nagas from point of view of Rasa. *Nagananda*, is a sensational drama, portrays the emotions of self-sacrifice, sympathy, grandeur and resolution in the face of death. The play *Naganandas'* credit is due to its author for the effective characterization of Jimutavahana and to a less priority of Sankahacuda. The play shows the glories of self sacrifice of Jumatabahan. The story of the play is based on historical evidences. It is derived from the *Brahatkatha* by Gunadhaya and all the characters in the play are mythological characters. Following the tradition of previous Sanskrit dramatist Harshabardhana begins his work with the usual benediction, which consists of a salutation to the favorite deity and which is believed to have the power to remove obstacles in the way and lead to a safe completion of the work undertaken. The subject matter of the plot is indicated in the Nandi; and it is done in the play. The Nandi is technically called *Patravali* as it gives a clue to the future plot of the play.

Harsha's *Nagananda* has drawn the attention of many critics *Nagananda* is a play that follows the rules and regulations of Bharata Natyashashtra, Rasa aesthetics.

According to Central Institute Higher Tibetan Studies; "Nagananda is a play written in Sanskrit, but it follows the rules and regulation of Nandi Verse of Buddhism"(Shang.00:11:20-25).

The researcher agreeing with the statement but researchers' point is not in religion. The researchers' point of departure is dramatic theory. *Nagananda* follows the rules and regulations of Bharata Natyashashtra, Rasa theory, which create different situation in the play to justify times and values of the reader. In Nandi Verse the play starts with the invocation of God and end with peace, its true but within the

Nandi Verse there is also Bhakti and Shanta Rasa.

In the same floor Chaturvedi argues, "*Nagananda* is an ancient play which based on the Buddhism because of the last part of Harsha's life change in to violence to peace. *Nagananda* reflects the part of Buddhism"(www.youtube.com/nagananda natakam 6). According to the *Natyashashtra*; "the goals of art is spiritual values; which lead to guide one to Moksha" (*Natyashastra* 6).

Subramania Sastri rightly remarks "Nagananda alone of Harsha's three plays deserved greater appreciation because of the introduction of self-sacrifice within a plate of usual love variety"(5). According to *Natyashashtra*, an ancient drama that gives us the goals of spiritual values, that mean the drama written in ancient time aims to spiritual values a part of *Natyashastra*, means Rasa theory.

According to Jawaharlal Nehru's *Discovery of India*; "*Nagananda* is a Sanskrit ancient play replica of Harsha himself and his desire to be Buddhist" (Nehru35).

The researcher partly agreed with Nehru's statement of "replica of Harsha himself" because in the play *Nagananda*, Harsha presents partly alter ego with Jimutabahana. In the play *Nagananda*, whene Jimutabahana, wants to go sacred groove his parents are alive but in the life Harsha's life his mother went to sati; to burn herself before the death of own husband. Besides that researcher agrees with the some part of Harsha's real life relates the life of Jimutabahana. In the real life there is brother and sister in Harsha's family. But in the *Nagananda*, there are not any characters like who represent brother and sister. Harsha created partly imaginary character Jimutabahana to represent excessive suffering and joy to relate the reader by using Rasa.

In the same ground, according to the Varad Pande,"There is also a feeling among some scholars that Jimutabahana, hero of the play *Nagananda*, is an exact

replica of Harsha himself" (Varadpande 7). In real life of Harsha, he takes care of his parents but when the researcher read the drama *Nagananda*, the Jimutabahana agree to fetch them sacred grove.

O friend, you speak not well. For, in this world, what is the splendor of one sitting on a throne compared with that of one in attendance on his father?

What enjoyment is there to a king such as that of one shampooing his father's feet? What satisfaction in enjoying the whole world, such as in eating a father's leaving? Sovereignty is in fact only a trouble to on who has deserted his father. Is there one good thing in it? (Act.I.i)

The extracted line proves Jimutabahana is not a good son for parents. Harsha wants to create sympathy to Jimuatabahana's parents in drama. So, he creates that situation in the drama which readers also feel it.

After analyzing from different scholars statement, the researcher wants to say the play *Nagananda* a Sanskrit five act play which deals with different kinds of Rasa related on *Bharatanatyam* or *Natyashashtra*. To create rasa in play the playwright creates different characters. To handle characters Harsha also create different situation to represent different Rasa.

The theory of rasa is related to human mind. Sage Bharat talks about the theory of rasa in his book *Natyasashtra*. For him, there is no drama, or art without rasa. Art consist elements of happiness, or sadness. In Indian aesthetic theory, rasa have indispensable position. Bharat started eight rasa, but later on Abhinaygupta added the ninth Santa rasa. (Sharma 47)

Sringara Rasa, whatever is pleasurable, lovely, gorgeous and luxurious gives birth to this emotion of love, dresses, ornaments, perfumes enhances the impact of this rasa. It results in the case of man and women of healthy youth. It is of two kinds: a)



*Sambhoga Sringara* it is the result of fulfillment in love. Its *vibhavas* are pleasant season, garlands, scent, anointments, ornaments, the desired company, delightful music, parks, waterfalls etc. b) *Vipralambha Sringara*- it is the result of separation from beloved or desirable object. Its components are the situation like swollen eyes, dried lips, disarrangement of things and *anubhavas* are dejection, fatigue, jealousy, anxiety, lassitude, forgetfulness. When the Jimutabahana reach at the jungle, the description of the jungle, description of the Malayavati's activities, singing voice are the sample to invoke sringara rasa in the play.

Hasya rasa means laughter. Hasya is evoked when love is ridiculed. It can be stimulated by disfigurement of the dress, impudence, greediness, incongruity, incoherent speech, mistakes (Sharma 47). In the play when Atraya and his helper act like parasite with drinking alcohol that situation create hasya rasa.

Karuna rasa is associated with pathos. It is evoked at the time of curse, pain, calamity, separation from dear ones, killing, and panic (Sharma 47). In the play we notice Karuna rasa at the time of Sankhachudas' mothers' weeping sounds which evokes the Karuna rasa for the audience.

Raudra rasa signifies anger. It is related with evil spirits demons. Stimulus is anger, boldness, censure, or abuses, insults or actions like beating with red eyes or gnashing teeth, expressed (Sharma 47). Mitrabasu talks about the situation when Montagna going to siege the kingdom of Jimutabahana. The situation described in the play create reader mind in raudra rasa.

Vira rasa means heroism, noble and brave characters. It is associated with determination, justice, and strength (Sharma 47). Jimutabahana wants to help replacing Shankhachurna in the time of sacrifice for nagas. Desires to sacrifice for Nagas' welfare in the play create brave or heroism which culminates Vira rasa.

Bhayanaka rasa is stimulated by seeing or hearing words, sounds and horrible object, fear of wild emotions lonely forests, or ghostly stories. It is expressed by hands and legs trembling (Sharma 47). In the time of descriptions The Garud in the play sounds like horrible and giant which arises the bhayanaka rasa in the mind of audience.

Bibhatsa rasa or disgust is the sustainable form rasa. It is evoked in heart by seeing whatever is undesirable, ugly and evil. It also signifies loss of memory, sickness, and death (Sharma 48). The scene where the Garud going to tear the body of Jimutabhana and the description of the skeletons of Nagas fills like evil which evokes the Bibhatsa rasa in the mind of audience.

Adbhuta rasa or surprise is stimulated by the sight of divine persons, desired objects, by going to parks, temples, and by tricks and magic. Eyes swollen with wonder, thrill, tear, joy, twisting the body (Sharma 48). In the time of revived by the Gauri for all Nagas and Jimutabahana from the death bed creates joy and wonder. When the audience feels wonder and joy evoked adbhuta rasa.

Santa rasa is later added, because *Bharata* said nothing about it in his work. Later on *Abhinavgupta* and some other theorists added it in the list, and *Abhinavgupta* considered it as the best rasa, because he felt that all rasa merge in it at the end of the aesthetic experience. In the final part of the play related to the santa rasa because the evil Garud wants to abandon to eat Nagas. By replacing the wild nature to peace creates santa rasa in the play. Rasas connection with color; *Srngara* - Dark Blue *Visnu* Love, *Hasya* - White *Pramatha* Laughter, *karuna* - Pigeon color *Yama* Pathos, *Raudra* - Red *Rudra* Anger, *Vira* - Yellowish *Mahendra* Heroic, *Bhayanaka* -Dark *Kala* Fear, *Bibhatsa* - Blue *Mahakala* Disgust, *Adbhuta* - Yellow *Brahma* Wonder (Sharma 48).

Sheldon Pollock, professor of Sanskrit in his *A Rasa Reader: Classical Indian Aesthetics* explored the role of emotions in art, which has been edited and translated Indian classical dramatic thoughts from ancient to the present. He found the unparalleled subtlety in rasa aesthetics. He further explains Indian intellectuality on the concept of rasa and founds the significance of rasa (Pollock 23).

According to Bharata, Brahma created a fifth Veda called Natya for the benefit of all classes of people. For the composition of his work, he took characters from the Rig-Veda, Gita, from the Sama-Veda, Abhinayas from the Yajur-Veda and Rasas from the Atharva -Veda. Rasa could be said to be a two-fold experience felt by the creator and his expression through his art and the experience of the readers, who receive the art. The creator undergoes an emotion and is so overwhelmed by it that he seeks a medium for the expression of his feelings. The readers receive this emotion through the creator's medium and thus undergo the emotion felt by the creator. Thus, the word `Rasa' is once again created by the creator and then is re-created by the reader. The extent to which the reader undergoes the emotion felt by the creator depends upon the intelligence of the creator in presenting it. S.K. Dey observes that:

The idea of Rasa, apart from any theory there on, was naturally not unknown to old writers and Bharata's treatment would indicate that some system of Rasa, however undeveloped, or even a Rasa school, particularly in connection with the drama, must have been in existence in his time. (Dey17)

In Sanskrit dramas, Bharat's Natyasastra has played vital role. Kalidasa, the veteran of Sanskrit dramatist, says:

Sages declare it to be a charming sacrificial feast for the eyes of the Gods. Siva bisected it in his own person which is made one with Uma. Here are seen actions of the world arising from the three qualities (Satva, Rajas and Tamas)

and distinguished by various sentiments. Drama, though single, is a manifold entertainment for people of diverse tastes. (Kalidas 24)

After conversation in between they enter the Malaya forest, Vidushaka draws the attention of Jimutavahana to the peaceful Malaya wind that is sure to remove the tiredness of their travel. They enjoyed the beauty of the Malaya Hill, Jimutavahana, exclaiming;

Oh, how pleasant it is! This Malaya hill with sandal exuding from the wounds made by the trunk of elephants in their passion, the instantaneous resounding from the caves when lashed by the ocean waves and the footprints of the Siddha women as they pass over the rocks of pearl. (Act.I.vi.)

This very scene is giving some desire to my mind for the joys of earth, gives releases to his youthful sensibility. Sensing the throbbing of his right eye despite his having no object of desire and wondering at what it predicts, Jimutavahana, looking at the ascetic grove shown by Vidushaka with surprise, expresses: Oh! The tranquil charms of an ascetic grove... even these trees, being taught about respecting guests, seem to utter sweet welcome with the murmur of bees ... they present me a propitiatory offering. (Act.I.vii)

Expecting to have peace while living here, Jimutavahana selects it for their dwelling. Interestingly the playwright, by switching the hero from his earlier expressed mood of 'asceticism' to his current youthful exuberance, not only exhibits the human-side of Jimutavahana but also wisely presents the audience for the forthcoming Sringara rasa.

Noticing the deer with their necks bent with mouthfuls of grass falling half-chewed and eyes tranquilly closed, Vidushaka wonders if they are listening with their ears. As clued by them, Jimutavahana listens to words of a song in cuckoo sound

combined with resounding. As suggested by Vidushaka, they, proceeding quickly towards the temple but stopping suddenly, Jimutavahana becomes surprised it may not be alright to see women in the temple, wait for an opportunity sitting behind a shrub. After a while, listening to the prayer presented by the lady before Goddess Gauri a sweet music. Wondered by what he saw, Vidushaka exclaims, "O friend, see, see! How wonderful! It is not only her knowledge of music that is delightful, but her beauty too charms the eye" (Act.I.viii). In the same line, agitated Jimutavahana and looking longingly, praises her beauty in so many words. This animates Vidushaka, for he believes that at last, the prince has fallen into the power of love. Listening to the princess telling her maid on hand about Goddess Gauri blessing her in her dream thus: "Child Malayavati, I am well pleased with your excessive devotion towards me and therefore a sovereign of the Vidhyadhara shall be your husband" (Act.I.ix), the already excited Vidushaka, presenting himself to her highness, drags Jimutavahana before her saying, "Here is the husband promised by the Goddess" (Act.I ix). After a few shy glances and exchange of greetings, as Malayavati, out of shyness, slowly walks away from the grove, Jimutavahana, looking longingly after her and having a sigh utters, "an impress is stamped upon my heart, even though she leaves me" (Act.I.xi). This depicting of Jimutavahana's love at first sight runs parallel to the prescription of Natyasastra, passion is aroused through hearing of the beloved, or by looking her body language, as well as her sweet speech. As she leaves the scene, we see the playwright making the hero give vent to his state of mind with better words: "the adorable thousand-rayed one has reached the zenith; for see the lord of elephants with pallid cheeks... ." (Act I.xxi) In a way, it hints the protagonist's calmness for Malayavati, involving Sringara rasa.

Jimutavahana is so bitten by Malayavati's charm that as his friend Vidushaka

questions; he loses his words of commitment towards his parents. He is so fond of her beauty that he, pointing to the very moonstone seat on which he saw Malayavati awaiting him in his dream, and recalling her pale face reclined upon her left shoot-like hand and her breasts heaving with deep sobs, decides to sit on it. He even portraits her picture on the stone. In the meanwhile, Mitravasus, brother of Malayavati approaches Jimutavahana and relays his father's wish to present his daughter Malayavati to him in marriage and his request to grant the proposal. Jimutavahana, however, categorically states, "Who in the world would not desire an honorable alliance as that with your highness? But a mindset in one direction cannot easily be turned in another. So, I cannot accept her"(Act.ii-vii). At it controlling smoothly, Vidushaka directs Mitravasus to Jimutavahana's parents saying, "Since he is altogether dependent on others, What is the use of questioning him?"(act.ii vii) Realizing the merit in what Vidushaka said, Mitravasus goes to see Jimutavahana's parents. Hearing the response of Jimutavahana from behind the bushes, Malayavati, who has fallen in love with him, faints. Later, revenging herself, hurt by the Jimutavahana's rejection, she attempts to suicide herself in Asoka tree with a creeper. Noticing it from behind, her housmaid running to Jimutavahana, requests him to save the princess. Rushing to her and looking at her joyfully, for it is she who has become his desire, catching her hand strongly, says,

Assuredly, no such attempt should be made, O lovely one! Remove from the creeper this hand that vies with it in beauty. This hand which I do not consider good-enough to gather flowers, how could it grasp a noose to hang yourself with? (Act II.viii)

Learning from the girl that she is Malayavati and is the daughter of Visvasus and listening that Jimutavahana loved the one that he has portrait, in a fit of hopeless she

had surrendered to this act, Jimutavahana, joyfully holding her hand, takes her to the moonstone to show her the picture of his desire. Seeing it, Malayavati, with a smile, says, “Girl, showing me drawn in a picture, I am put to shame by him”(Act ii.ix). As Vidushaka proclaims that their Gandharva marriage is over and hence he can release her hand, a helper arrives saying the acceptance of Malayavati by the parents of Jimutavahana. Thus their sringara rasa is sealed in a marriage. These parts show the other side of Jimutavahana: his human side. His falling in love with Malayavati at the very first sight, state his dangling nature. All this indeed establish him as a true and sincere lover. It also shows that he has no hate guts for the worldly pleasures of youth so long as they do not come in the way of his service to his parents. The other important feature that needs to be valorized here is that Harsha rightly invoking love, the principal emotion of sringara rasa through these scenes right in the central point of the play cleverly used the so arrived sringara rasa to rise the effect of karuna and vira rasa that the audiences are going to be exposed to in the upcoming acts.

After marriage with Malayavati, Jimutavahana is having pleasure moments with his consort in the palace, looking into her face says “O lovely one! This your face, with its pink flush that is lighted up by the sun’s rays, with its soft down revealed by the spreading gleam of its teeth, is truly a lotus” (Act iii.vii). The only omission is, “Why is not bee seen drinking the honey from it?” (Act iii.vii).

Housemaid enters with a hurried trembling of curtain announcing, “Here is the noble Mitrasvasu desirous to see the Prince on some business” (Actiii.vii). Presenting himself with a salutation, Mitrasvasu announcing about the hateful Matunga attacking Jimutavahana’s kingdom, and presenting the capability of Siddha army to reconquer it, seeks his orders for Matunga’s destruction. Reacting to it, Jimutavahana, covering his ears and telling him, “Ah! How cruelly he speaks! However let it pass!” (Act. iii.

viii) questions Mitravasu;

O Mitravasu! What is all this! ...How can I, being a man willing to give up my own body for the sake of another out of pity, permit such cruelty of destroying life for the sake of a kingdom? For me there is no enemy other than the vices. So for my sake, you would please me by pardoning that wretch who for the sake of kingly power became a slave of the vices. (Act.III.viii)

But Mitravasu, perhaps disappointed by it, angrily submits thus: "One, indeed, who has done so much good to us, and is in such misfortune, is well worthy pity!"(Act.III.viii)

Surprising at his inability to change his anger, Jimutavahana, taking a different way to pacify him, says "Rise, we will go indoors. There I will advise you."(Act.iii.viii) He further reminds him thus:

The day is now ended, for yonder sun, the sole object worthy of adulation, whose favor is solely for the good of others, is looked on by the Siddhas, with their voices loud in continual praise, as he goes to rest., having vivified the universe with his rays, whose sole business is to fill the eight quarters with light, and to keep off from the lotus buds the binding seal of sleep... . (Act III.viii)

Thus, Jimutavahana indicates his own capability the capability of offering himself for the sake of others, which is of course, not accepted by people around him.

There is another interesting circumstance here that demands our attention, Jimutavahana's sudden shift from the height of romantic delights to a controlled mood, that too, with so much calm just expresses, word to honor the traditions that he believes in. Reliable it to say that he carries his principles to their farthest point and in their highest perfection. This showing of his least concern for the loss of kingdom



very clearly confirms his devotion to his religious faith and its suggestion. This scene has been used smartly managed by the playwright to uphold the tradition of dramatic art: sexual desire (sambhoga sringara) has to be of shorter duration with meeting, attraction, and passion, all ending in a short time, especially with no details of the concluding part of sex not being described in detail to honor the rule of the stage decorum, honor, refinement, and vulnerable.

Thereafter, at the very beginning of Act IV, one day, as Jimutavahana and Mitravasu, walk towards the seashore for a walking, through the green jungle, Jimutavahana's Harsha's thoughts instantly revert to austere and sacrifice as is reflected in his expression:

A green glade for a coach, a white stone for a seat, a dwelling beneath the trees. the cool water of a cascade for drink, roots for food, the deer for companions, in the forest which thus abounds in all that one could wish, unsought, there is this one fault, that, through the absence of suppliants, we live there to no purpose, having no opportunity of assisting others. (Act IV.i)

This only shows how clear Jimutavahana is about what he looks for in life. He has an enormous passion to be of some use to others, if required even by self-sacrifice. If we recall the fact that this utterance of Jimutavahana is made without delay after his brother-in-law informing him about his kingdom being seized by the neighboring king, his sublimity stands grand to a highest place. Sanskrit aestheticians such as Abhinavagupta remarked this style for the calmed aesthetic experience and Vallabhadeva includes this in his omnibus as 'noble' or glorious virtue. Yet others consider it as an expression of, energy, implying heroic rather than calmed experience. For, believers of this line of opine state that there is no state that is devoid of energy, for in the absence of desire and effort, one would be more like a stone. So,

even Jimutavahana's santa rasa state is implanted with vira rasa, for he is always obsessive to achieve the three goals of the human life, especially by helping others and these particulars will become more lucid by the events of Acts IV and V.

Walking along with Mitrasvasu by the shore, Jimutavahana sees a mountain of piled bones. On knowing that they are the bones of Nagas, dead snakes, daily accepted by Garuda, the eagle of ruin, he trembles with pity and sympathy. Knowing further that the king of Nagas, Vasukini decided to send one Naga everyday as his food, Jimutavahana, wondering, "How well the King defended his snakes!" questions: "Adidst his thousand double tongues, was there not one with which he could say: 'Myself is given by me the day to save the life of a snake'?" (Act IV.ii) This declaration throws clear light on what a King in the view of Jimutavahana is anticipated to do this remark is simply a reflection of his value system. Following this, he even wonders, "Would that, by giving up my own body, I might save the life of a single Naga!" (Act IV.iii) With these terms, the playwright gives sufficient 'hint' about what Jimutavahana would in all possibility do.

At this stage, the playwright very capably and attractively exits Mitrasvasu from the scene by sending a messenger with a grasp that his father had summoned him perhaps, to let the central character have his own space to express himself freely. As Jimutavahana then is walking alone on the coast, a mother-snake and her son anthropomorphically depicted come into sight on the scene. The son appears to be the chosen food for Garuda for this very day. In course of her expression of grief, mother Naga looking at her son, Sankhachuda and stroking his limbs, wails thus: "Alas my son! How will the pitiless Garuda will devour thy body that has never felt the sun's rays?" (Act. IV. iii). Here the dramatist by making the Naga son chief words, "Enough of lamentation. See her- since mortality as the nurse first clasp the new-born

child to its bosom, and the mother comes only second- what room is there for sorrow?" (ActIV.iii) As the mother and son are thus conversing, Jimutavahana listens to them from behind a shrub to recognize why the woman is weeping. Listening to the pathetic Naga mother's crying, "Ah! My son, when you are given up by Vasuki, the protector of the Naga-world, who else will be our protector?" (Act.IV v), and moved by her predicament, Jimutavahana throws himself before her saying, "Shall I not?" (Act IV v).

The playwright scripted a few sensitive scenes here that evoke horror in every audience's heart. For instance, as Jimutavahana stood before the old lady offering himself to defend her son, the old mother fearing he must be Garuda, defending her son behind her upper piece of clothing, and falling upon her knees pleads thus: "O son of Vinata, destroy me. I am the prepared food by the Naga king" (Act. IV. v). Interjecting, as her son says that he is not the rival of Nagas but a man of beautiful nature, the playwright makes her to act in response so visibly, "Ah! The love of offspring! I should think that after seeing this sorrow of hers, arising from affection for her son, even the enemy of the Nagas, whose heart is pitiless, will feel pity." (Act IV.v) Which is sure to bloat the eyes of the audience. There is yet another poignant scene in this Act: when Jimutavahana asks for the characteristic symbol of a condemned one to put on his accept and offer himself to Garuda to save her son's life, the old mother, rather the motherhood in her, closing her ears, responds thus: "God forbid! Thou also art of a son equally with Sankhachuda, or even more so than he, since thou wishes to preserve my son by giving up thy own body, even though he is deserted by his own kinsfolk" (Act IV.v-vi). What fairness even in such troubled situation! As Jimutavahana insists on giving him the symbol Sankhachuda, saying: "Never will Sankhachuda sully the family honor of Sankhapala, which is white, as

shell” (Act.IV.vi) takes leave of him to quickly walk around the southern shrine of Gokarna and be ready to carry out his lord’s command. The Act is thus full of drama; drama of grief highlighting the courage of the hero in offering himself to save the young Naga and the resulting irritation out of his failure to convince Sankhachuda to pass on the distinctive badge to offer himself as food to Garuda; the fairness of the weepy mother in treating an unknown but who offered his life for saving her son, as superior to her son; the sorrow of the mother Naga out of her love for her son, the determination of young Naga to defend his family name in the face of even death and his bravery to look at the graveyard which affords pleasure to Garuda with a snake for his daily food, as the 'body of Siva with skulls and bones white as the moon' which are all well set to suggest karuna rasa.

The progress of characters in and out of the stage is so well deliberate in the last two Acts that it only aided the dramatist in holding the spectators glued to the drama with sharp attention, besides taking it forward realistically. For instance, as the Naga mother and her son exit, a chamberlain arrives on the scene from the palace with a pair of red attire sent by the queen, the mother of Mitravasu to convey to the prince. Receiving them with high opinion and telling to him that his wedding ceremony with Malayavati has borne good fruit, Jimutavahana asks chamberlain to depart in addition commanding him thus “Let the queen be saluted from me” (Act IV. vii).

The connotation of this gesture of his performance gets further enlarged when we look at how happy he is in receiving this gift: “The seasonable arrival of this pair of red garments gives me greatest pleasure inasmuch as I desire to give myself up for another”(ActIV.vii).

Two things are to be respected here; Jimutavahana is getting ready to sacrifice himself for the sake of Nagas, yet he has not elapsed to thank Queen for the gift; two,

he has not missed to appreciate the advantage that emanated out of his marriage with Malayavati, which has given him gigantic pleasure than in the normal course.

Fascinatingly, these are the thoughts of a man who is about to step on the sacrificial stone. This simply calls for wonderful amount of manliness courageousness. For that matter, we see this stream of energy in Jimutavahana all through the play. It is certainly this courageous nature of him but not his earlier depicted eroticism that enabled him to utter:

Oh, the rapture of its touch! Not so much does Malayavati delight me, moist with sandal juice of Malaya, as this rock of execution, which I embrace to the furtherance of desired object. Or rather-what need of mentioning Malayavati? Not such joy is attained by one in childhood, lying peacefully in his mother's lap, as by me on the slope of this rock of execution. Her comes Garuda. I must veil myself (Act.IV.viii).

Sensing that Garuda is approaching, Jimutavahana, veiling himself, fearing that Garuda recognizing him as not a Naga might cease from consuming him blissfully hopes that his present sacrifice will give him a body to sacrifice for others in succeeding existences too. As Garuda is consuming him bit by bit in a most twisting manner, Jimutavahana is enjoying it, for his body could satisfy somebody's hunger.

Unpredictably, it is Garuda, the benefactor of his body, who tells spectators about the enjoyment of Jimutavahana: "Never since my birth has so wonderful a thing been seen by me in my feasts on Nagas! Not only is the hero un-terrified, but he even appears almost delighted" (Act.V.V). Forgetting consuming, he continues to wonder:

Although I drank up all his blood, I see no lassitude in him. Though suffering the pangs of my tearing of his flesh, his face, through his heroic endurance, looks prasannam serene as in ecstasy. His every limb that is not destroyed yet

bristles with rapture. While I am injuring him, he glances at me as though I am doing him a great favor.(Act V.v-vi)

Excited by his bravery, Garuda, as an alternative of continuing to eat, feels like enquiring who he is. Jimutavahana, on the other hand, staring at Garuda and sensing that he no longer seems to be involved in devouring his flesh, addresses him thus: “There is still flesh in my body. Neither do you seem satiated. Why, then, Garuda, do you stop eating?” (Act V.vi). Listening to him, Garuda thus wonders within: “Wonder of wonders! How! Even in this state does he speak so enthusiastically?” (Act V.vi). Then he says, “This heroism of thine seems to call back the heart's blood that has been poured out by my beak. I wish, then, to hear who thou art?” (Act V.vi). Yet, Jimutavahana’s courageousness replies thus: “It is not fit that you should hear, while tormented by hunger. Sate yourself, then, with my flesh and blood.” (ActV.vi). In the meantime, Sankhachuda, coming up unexpectedly, states: “not indeed, not indeed should this cruelty be done! This is no Naga. Leave him. I am the one sent by Vasuki for thy food” (ActV.vi). Saying thus, Sankhachuda presents his breast to him. On the other hand, considering Sankhachuda, Jimutavahana, in a sad tone, murmurs within thus: “Alas! My desire has become fruitless with the arrival of Sankhachuda” (ActV.vi). Now, to whisper thus, that too, from the ‘death-bed’, what a strong resolution one should have! And how brave one should be to anchorage such devotion for self-sacrifice! No surprise, that exemplary courage is what Jimutavahana has. No wonder, if Garuda struck by such determination of Jimutavahana, stopped eating. For, it is a exceptional phenomenon: of being fond of self-sacrifice and perceiving everything that is encouraging to it as happiness. He exhibits the uppermost level of sublimity. Now, what is to be realized here is: such contributions, nobility and declaration can only radiate from inborn power that

prompts strong from a platform of state of calmness. In a way, it is peaceful nudging vira; the strength of a river of lions forward.

Once, the mission is accomplished there being obviously no demand on his ego, it touched its lowest ebb, which means, energy subsides, powerful collapses and that is what indeed happens to the end with Jimutavahana. His death at this stage is perhaps, a natural lustration, for “certainly virtue is like precious odors, most fragrant when they are incensed or crushed” (Act.V.vi). Great it is that he does not die without hoping for a similar mission to carry out in the succeeding existences. The playwright had so well scripted the Acts III and IV in which Jimutavahana, detained with a passion that to sacrifice oneself for others is the highest duty, presents himself as the most ideal model of conqueror, which is sure to make each relish the vira rasa that is so enriched by concern, to its fullest.

The Sutradhara, manager of the play, introduces Jimutavahana, the central character of the play, as the prince who, abandoning his inherited sovereignty went to the palace to serve his people. Then as the play begins, Jimutavahana, on his way to Malaya Mountain to locate a appropriate site for erecting a hermitage for his parents, shares his world view with the accompanying Vidushaka in a tone of apathy thus:

O friend Atreya, well, I do know that youth is an abode of passion. And it is transient. Who in the world is not aware that youth is averse to investigation of right and wrong! Yet, worthless as it is, what is more pleasurable than to spend it devotedly in the service of parents (Act I.i).

The playwright thus introduces the central character as a young man, who, having reined in energetic passions, longs to spend his life in the service of his parents. Vexed by Jimutavahana’s attending on his parents in the forest who are already half dead, Vidushaka urges him to depart from it and enjoy the sovereignty himself. But

Jimutavahana is so steadfast in his determination that he simply brushes him off inquiring,

O friend, you have not spoken rightly, Is sitting on the throne a better splendor compared with that of attending to one's father? Do you think that the pleasure one gets in shampooing one's father's feet can be had from ruling a kingdom? Sovereignty is indeed a trouble to one who deserted his father. Is there one good thing in it? (Act I.ii)

Yet, in his anxiety to switch the prince's attention from his parents to worldly affairs, Vidushaka resorts to a new line of argument, "O friend, to be honest, I do not speak only about the enjoyment, there is another thing which you should do" (Act I.ii). Without waiting for further explanation from his friend, Jimutavahana counters him thus:

O friend, has not all that supposed to have been done by me, been done? I have placed my subjects on right path; I have placed my relatives on an equal footing with myself; kept regency in place to take care of the kingdom; and, given away even the inherited tree of paradise to the poor. Say, what else remained to be done? (Act I.ii).

Hearing it, Vidushaka says, "O friend, your enemy, the base Matunga is very daring and in your absence the kingdom is not firmly secured against him" (Act I.ii).

Jimutavahana comes out with a touch question:

O fool, do you fear that Matunga will seize the kingdom? If even it were so, let it be so. Is it not that what all I possess, including my very body for the benefit of others? I would have indeed given it up on my own but for my desire to comply with my father's command (Act.I. ii).

This is straight conversation between Jimutavahana and his friend, that the playwright



reveals protagonist's sentiments and morality that are founded on respect to his father's will and self-sacrifice at the beginning of the play. He has thus been introduced as a supporter of a very glorious system of honesty, as also an enthusiastic practitioner of it. Over it, the dramatist also subtly suggests that Jimutavahana, being free from all doubts and substance attachments, sways in an unbiased position known as *santa rasa*, delighting oneself in harmony. The playwright thus succeeds not only in portraying Jimutavahana as a young prince, knowing the truth, leading a unresponsive life but also invoking *santa rasa*.

Harsha's *Nagananda*, is a play of all rasas and it shows the Jimutabahana's self-sacrifice to protect the Naga's from the evil like, Garud. The major character Jimutabahana's emotional desire and purpose reveals his power to make his people happy and it had made his kingdom safe and secure.

Garud used to take everyday a Naga for meal. Because of that, in the hill side Jimutabahana saw skeleton of Nagas which shows the pathetic condition of Nagas. Preserving from the Garud to Nagas he takes the place of Sankhachuda which shows the self-sacrifice for the Nagas.

Jimutabahana; the protagonist of the play goes to palace by letting old parents in the forest, as being married does self-sacrifice for the Nagas and revive from the dead body were the main issues of the play. Leaving old parents in the jungle, shows the Jimutabahana as careless son but when he sacrifices for the Nagas, it shows his dutiful nature as being a prince. Presenting Garud as antagonist and later he helped Gauri to revive the Nagas and Jimutabahana.

When the *rasa* is to be felt the nature of that object was evoked and changes it. We can understand it like this that crude emotion of the gesture translate into aesthetic emotions, that felt as a new coloring which emotions receives in being expressed.

Indian aesthetics even call this felling of emotion, something more than normal. For aesthetics, the important things was that aesthetic sense of beauty which different from the everyday experiences. Jimutabahana plays role of son who wanted to go palace to give the reader pleasure of reading drama using Rasa, half dead parents, joy to pathetic situation. When he decides to marry with Malayawati the readers also involve in the world of Hasya Rasa. When the Jimutabahana and Malayavati tease each other in the forest and valorizing each other signifies Shringara Rasa in the drama. To create Hasya rasa in the marriage day of Jimutabahana and Malayavati, the dramatist creates characters like Sekharaka and Sekharaka's slave. By showing Himalaya like Nagas Skelton in the play the dramatist wants to create Vibhatsa rasa in the drama. The decision of helping Shankhachuda and his mother of the Jimutabahana create Karuna Rasa in the drama. When the goddess Gauri revives the Jimuatabahana and Nagas it creates Advut Rasa in the drama. The helping nature of cruel Garud to Gauri for reviving the Nagas creates Karuna Rasa in the drama and in the final part of the drama the Garud select the way of peace create Shanta Rasa in the drama. By creating different situations in the drama, the dramatist wants deep involvement of the readers while reading the drama, *Nagananda*.

This research find outs the causes behind to do sacrifice for the Nagas. The researcher attempted to analyze the moments of Jimutabahanas' activities in drama; going to search for secrete groove, marriage with Malayavati and sacrifice for the Nagas, Gauri's revive to Naga and Jimutabahana in the perspective of aesthetic rasa theory. The paper excavates aesthetic use of rasa for the sake of audience involvement in the drama by the dramatists. For new generation this paper easy to understand the drama, from point of view of Rasa. The story of the play is based on historical and mythical evidences. Besides that, there was also use of aesthetic rasa for understand

and feel the character as audience. According the previous researcher the play Nagananda aims to justify relating as Buddhist play, a love story, replica for Harsha, and alter ego of self. Partly relating to their research paper, this paper aims to justify the play Nagananda, is a partly historic and mythological based, through this play dramatist wants to relate aesthetic use of rasa. Following the tradition of previous Sanskrit dramatist the dramatist begins his work with the usual benediction, which consists of a salutation to the favorite deity and which is believed to have the power to remove obstacles in the way and lead to a safe completion of the work undertaken. The subject matter of the plot is indicated in the Nandi; and it is done in the play. The Nandi is technically called *Patravali* as it gives a clue to the future plot of the play, which shows the path of santa rasa. By and large, Harsa's Nagananda is partly an ancient historic and mythical plays based on aesthetic use of rasa. The issues raised in the play are; emotional faculty of mind, responsibility of son to their parents, morality, successful love and nine rasas; sringar, karuna, hasya, raudra, vira, bhayanak, bibhatsa, adbhuta and santa.

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