

***Rasa in Deudā: Emotive Expressions of the Folks in Western Nepal***

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**Abstract**

In recent years, many authors have shed light on the hidden world of folklore particularly on folk songs seeking to re-envision the traditions and practices of the traditional society. The present research on a folk song of Far Western Nepal, i.e., *deudā* holds special promises for analyzing it in the light of rasa theory. The study reflects upon the theory of rasa, as propounded in Indian aesthetics, and attempts to make an assessment of it in relation to *deudā* song using qualitative method. The main intention of this study is to see how the song lets out the various common emotions (*rasas*) of the people dwelling in some parts of Far Western Nepal. It examines how different types or forms of rasa function in various *deudā* songs. Particular emphasis is placed on analyzing the songs in terms of nine *rasas*. The findings of this research showed that the *deudā* song is loaded with the feeling of the throbbing hearts of the people of the region with their emotions of pain, pathos, suffering, misery, hardships, compassion, mercy, romance, love, humor, heroism, fury or anger, disgust, wonder, horror and peace. The songs reflect the ethnic culture and tradition of the people and their experiences in the real sense.

*Keywords:* Deudā, Far Western Nepal, folklore, Indian aesthetics, rasa theory

**Introduction**

*Deudā* is a folk literary form sung in poetic form and performed individually or in a group especially by the people of the Far-western and some parts of Western regions of Nepal in the local varieties of their language. It has two manifestations in its modes of expressions: vocal and physical. It means it is sung individually in isolation like poetry and sung in a group along with performance especially at the public areas. The performance of *deudā* is called *deudākhel*. The male singer is called *deude* or *deudiyā* and female singer as *gitāngi* or *gitāru* in Doteli dialect. While singing it personally in the alpine areas, the live experiences, emotions and feelings of the singer or poet get expressed in a very melodious and sentimental mode. Although *deudā* songs have the themes of love, romance and happiness, most of the songs are the expressions of pathos and day-to-day banalities of agrarian, patriarchal and caste-based Hindu society. In this regard, Amma Raj Joshi says, “*Deudā* is one of such rich cultural folkloric traditions in which the inhabitants of this region find the expression of their hearts” (5). *Deudā*

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songs reflect the culture, tradition and the personal evocations of the hearts of the people.

Specially, *deudā* is the part of the culture of the people in the Far Western and some part of the western region of Nepal. However, it is in practice in different other parts of Nepal as well as abroad where people from Far-west had migrated and immigrated in course of job and business. In this context, Anna Stirr states, "The general belief is that the Nepali language, known since the 1930s as Nepali, was the language of the Khas empire that ruled this area (including Nepal, Kumaon, and Garwhal) in early medieval times" (2). The language spoken in the far-western region is the language of Khas. This language is also used by the people living in Karnali, Bheri, Rapti and it is also spoken in Kumaon and Garwhal region of Indian (Jayaraj Pant, 8). It shows that the area of *deudā* song is pervasive. It is clear when we find the linguistic variations in the songs.

*Deudā* is one of the rich cultural folkloric traditions in which the inhabitants of these regions find the expressions of their hearts. In this concern, Dharma Raj Upadhyay recounts, "*Deudā* oral poetry carries the past and the present, the contemporaneousness and history, personal and the public, smiles and tears, commonplace business and serious emotions with it. People's norms and values, their difficulties and facilities, all come to people as the things flow in a flood (328). The complex human emotions like love, hate, jealousy, sorrow, joy, astonishment, humor, anger, peace and so on come out purely in loric forms from the hearts of original inhabitants of these localities. It means *deudā* songs are loaded with different kinds of *rasa*."

The Sanskrit term *rasa* is related to the sentiments that are aroused in the human minds. Its significance is as diverse as its usage. In Indian Aesthetics the use of the concept *rasa* began in the post-vedic period and continued up to the twenty-first century. It was formalized as a doctrine by Bharata in his *Natyasastra* which became a handbook for poets and dramatists. It became the vehicle for the search for the essence or soul of poetry. In the *Rig-veda* *rasa* suggested a number of things, for instance, water, juice, cow's milk, and flavor. Juice or flavor suggested the sap or the essence of a plant, which is drained out from the innermost core of a fruit (Suvarnalata Rao1). *Atharvaveda* defines *rasa* as derived from the root *ras*, also meaning taste, which implies relishing or savoring the flavor too. Later these meanings became more common, because it seems the word *rasa* began to feature in ordinary understanding and everyday conversational usage (Priyadarshi Patnaik 14). Consequently, *rasa* began to connote to a number of things such as, essence, flavor, taste, juice, relish, or savor. All these issues contained an essence within itself, which underlined and highlighted its various uses. Hence, whether it be in the *Rig-veda*, the *Arthaveda*, or the *Upanishads*, in all of them the "quintessential quality" of *rasa* became

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"essence" (Patnaik 18). Consequently, when used in a context, *rasa* could mean either the concrete or the abstract. So, when the Upanishad insisted *rasa* experience "stretches to the edge where processes and products/ objects disappear. Then there is a sudden leap in to bliss" (Patnaik 22), we at once comprehend that the Upanishad are referring to the essence of all experience. *Rasa* is not as something that can be perceived in its concrete literal form but an experience, which can be perceived only in the abstract. And to perceive in the abstract, means experiencing the real not in tangible terms, but in conceptual terms. This means and typifies *rasa* is an essence. According to Patnaik in the Upanishads, " whichever way *rasa* is seen- as flavour or as essence- the implication is that something abstract which cannot be captured directly by the senses" (17). It focuses more on the abstract sense. However, Anita Dhungel claims, [...] the concrete literal connotations that *rasa* carried along with it since Rig-Veda could not be totally eliminated. Hence, it is associated itself with the literal and concrete sense (Which appeared in everyday conversation) and in the abstract metaphysical sense (which appeared in the Upanishads), and these two forms of meanings were exploited by theorists and artists to explain their art and their theories on aesthetics. (58)

As the word *rasa* appeared as part of common vocabulary, it gradually began to emerge in the field of art as well. Even in the area of arts and aesthetics *rasa* started to mean different, for different people, artists, and theorists, at different times. For Bharatamuni it "implied a very distinctive way of looking at and perceiving aesthetic objects. Later, in the hands of Bhamaha it was mere figure of speech. Again, in the tenth- century it combined with *dhvanior* suggestion to mean something more" (qtd. in Dhungel 58).

Firstly, the credit for adopting the term *rasa* in the arts goes to Bharatmuni who introduced the term in his monumental treatise *Naatyashastra* for the first time. He applied the term *rasa* in his theory on dramaturgy in an aesthetic context with an aesthetic purpose. Bharatamuni explains in the *Naatyashastra*, " No (poetic) meaning proceeds (from speech) without (any kind of) sentiment. Now the sentiment is produced from a combination of determinants (*vibhāva*), consequents (*anubhāva*) and complementary psychological states (*vyabhicāri-bhāva*)" (105). He says that no literary import can ever proceed without rhetorical sentiment or *rasas* or aesthetic relish. The *rasas* arise from a proper combination of the stimulants (*vibhava*), the physical consequents (*anubhava*), and the transient emotional states (*vyabharibhava*). The *vibhavas* (external factors) are the causative agents of the emotions such as pathos or love. For example, the season of spring, a beautiful garden, moonlight - will evoke thoughts of love. *Anubhavas* are the visible effects of the emotions in the actor. *Anubhavas* include raised or flickering eyebrows, sidelong glances, gesticulation, suffusion of the

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cheeks and so on. The *Vyabharibhavas* are temporary or transitory moods that tend only to develop the dominant mood (*sthayibhava*); be it love, anger or pathos. The harmonious blending of the appropriate *vibhavas*, *anubhavas* and *vyabharibhavas* evokes in the audience an emotional climax accompanied by a sense of joy. This is the aesthetic pleasure or *rasa*. Bhartmuni clarifies the permanent mental states- *sthāyibhāva* - are durable archetypal emotions. The durable psychological states are “love, mirth, sorrow, anger, energy, terror, disgust and astonishment” (102). They are instinctively shared by author and reader, worldwide. He means these archetypes when expressed in literature organically manifest and transform the emotions into a *rasa* experience. These *sthāyibhāva* encompass the main human moods.

According to Bharatmuni there are eight sentiments. He says, “The eight Sentiments recognized in drama are as follows: Erotic (*Sringāra*), Comic (*hāsyā*), Pathetic (*karuna*), Furious (*raudra*), Heroic (*vira*), Terrible (*bhayānaka*), Odious (*bibhatsa*) and Marvellous (*adbhuta*)” (102). These are the eight *rasas* introduced by Bharatmuni. In chapters six and seven, the *Natyasastra* gives the eight *rasas* and their corresponding *sthayi bhavas*:

<i>Rasa</i>	<i>Sthayi Bhava</i>	English
sringara	rati	desire, love
hasya	hasa	humor, laughter
karuna	soka	pity, grief
raudra	krodha	anger
vira	utsaha	energy, vigor
bhayanaka	bhaya	fear, shame
bibhatsa	jugupsra	disgust
adbhuta	vismaya	surprise, wonder

[Source: Schechner, Richard (340)]

The eight *rasas*, their related permanent sentiments and their English translation has been given above. Bharatmuni has also described the origin, colours, presiding deities, and examples of these Sentiments. According to him the sources of these eight sentiments are the four original sentiments: Erotic, Furious, Heroic and Odious. He claims, The Comic Sentiment arises from the Erotic, the Pathetic from the Furious, the Marvellous from the Heroic, and the Terrible from the Odious. A mimicry of the Erotic Sentiment is called the Comic, and the result of the Furious Sentiment is the Pathetic, the result of the Heroic Sentiment is called the Marvellous, and that which is Odious to see, results in the Terrible. (107)

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The four original sentiments result into other four sentiments. Bharatmuni says, “The colour representing the Erotic Sentiment is light green, the Comic Sentiment white, the Pathetic grey, the Furious red, the Heroic yellowish, the Terrible black, the Odious blue and the Marvellous yellow” (108). The colour representing romance and love is green. The other colours like white, grey, red, yellow, blue and black symbolize other sentiments. In western culture also red colour indicates poverty and violence or bloodshed and thereby supporting this concept. He also mentions presiding deities of sentiments, “Visnu is the god of the Erotic, Pramathas of the Comic, Rudra of the Furious, Yama of the Pathetic, Mahākāla (Siva) of the Odious, Kāla of the Terrible, Indra of the Heroic, and Brahma of the Marvellous Sentiments” (108). Lord Yama who is believed to take our souls to Yamlok after our death is the presiding deity of *Karuna rasa*. Lord Ganesha is the presiding deity of *Hasya Rasa*. Ganesha is also known as *Vighnaharta* (means one who clears all the obstacles in our life). It is believed that he can prevent all our troubles and obstacles and lead us to our success. The presiding deity of *Veer Rasa* is Lord Indra, who is the king of heaven and it is believed that he is responsible for bringing the rain and thunder. The presiding deity of *Raudra Rasa* is Lord Shiva also known as *Raudra*. It is believed that Lord Shiva is very innocent and so he can be easily pleased and he gets very furious quickly. At the same time he is very generous towards the good people.

The ninth *rasa* which was introduced in the field of literature after Bharatmuni is *santa rasa*. To quote Richard Schechner, Abhinava Gupta added a ninth *rasa*, *santa*, “bliss.” From Abhinavagupta’s time onward, many Indians speak of the “nine rasas.” But *santa* does not correspond to any particular *sthayi bhava*. Rather, like white light, *santa* is the perfect balance/mix of them all; or *santa* may be regarded as the transcendent *rasa* which, when accomplished, absorbs and eliminates all the others. (340-41)

Abhinava Gupta added a new *rasa*, i.e. *santa rasa* as the ninth *rasa*. This addition was a good cause for the critics to argue on. Many critics accept only the eight *rasas* elaborated in chapter six of Bharata's *Natyasastra*. Now the *santa rasa* is accepted as the ninth *rasa*. Richard Schechner further claims, “Every emotion is a *sthayi bhava*. Acting is the art of presenting the *sthayi bhavasso* that both the performer and the partaker can “taste” the emotion, the *rasa*” (340). It implies that *rasa* indispensably resides in a text to appeal and attains its completion only if it pleases the mind of a spectator or reader. However, a *rasa* will appeal an audience only if it is communicated. In fact, unless *rasa* is communicated how can one talk about appeal. The flavor remains passive in a text or food and only when it is tasted it becomes active.

The taste of nine *rasas*, as categorized in the world literature, gets full expressions in *deudā* songs. *Deudā* as a form of folk poetry possess the nine

sentiments as discussed above. As an oral poetry it is sung and performed before the mass of audiences. The songs are analyzed on the basis of nine *rasas* as follow:

### **The Shringaar Rasa in Rati Sthayee Bhaava**

*Shringaar Rasa* refers to the rasa indicating romance and love. Shringaar primarily means love as experienced aesthetically. It can be seen in many of the *deudā* songs dealing with love and romance. Bharatmuni says, “Erotic Sentiment proceeds from the Durable Psychological State of love (*rati*), and it has as its basis a bright attire; for whatever in this world is white, pure, bright and beautiful is appreciated in terms of the Durable Psychological State of love” (108). As explained by Bharata, the *sthayibhava* of the erotic sentiment is love (*rati*) which is associated with the fullness of youth and originates when a relationship is tied up between a man and woman. The erotic sentiment is usually associated with bright, pure, beautiful and elegant attire. The implication of *ratisthaayeebhaava* is that love is always good as opposed to evil because the associations are that of pure and beautiful. In fact, this is usually to be found in all traditions - true love is always identified with purity. *Rati* or love is a feeling of pleasure and is produced on achievement of desire; to be acted sweetly and gracefully. Bharata has divided this sentiment into two types: *samyoga* and *vipralamba*. *Samyoga* is the rasa of union and *vipralamba* is that of separation.

#### **a) Sambhoga Shringaar**

*Sambhoga Shringaara* refers to love-in-union. Bharatmuni explains, The Erotic Sentiment in union arises from Determinants like the pleasures of the season, the enjoyment of garlands, unguents, ornaments, the company of beloved persons, objects, splendid mansions, going to a garden, and enjoying there, seeing [the beloved one], hearing [his or her words], playing and dallying [with him or her]. It should be represented on the stage by consequents such as clever movement of eyes, eyebrows, glances, soft and delicate movement of limbs, and sweet words and similar other things. (109)

The Naatyashastra defines the *sambhoga shringaara* as stimulated by the blooming seasons like spring, full bloom flowers, garlands, scent (anointment), rich ornaments and experience or by listening to, or seeing desired company of intimate fellows, beautiful surroundings, delightful music, beautiful parks, company of intimate fellows and so on. Consequents in the erotic sentiment which is to be represented on the stage are the clever moment of the eyes, eyebrows, soft and delicate moment of the limbs, sweet and pleasant words and so on. We shall take up these definitions and categorizations and on this basis try to analyze the following *deudā* songs.

*Man: Ko gayo ra naula ban, kanlekatyopālā  
Dudha mithoki joi piyāri, bhanta ye gothālā*

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(Who has gone to the new forest?, who has cut *pālā*? Either milk is sweet or wife is lovely, can you tell shepherd?)

Shepherd: *Jaumati ghāś kātna gaira kyaari kyaari*

*Khāntak bhaisali pyari sintaka joipyari*

(Jaumati went to cut grass but didn't know what she did. Buffalo milk is sweet while drinking and own wife as lovely while sleeping together.)

In the above exchanges of *deudā* songs, the herder, who has been living in the buffalo shed for a long time, is satirically asked whether the milk of buffalo is delicious or love of his wife is sweet and it is replied in short that milk is delicious while taking meal and his wife is affectionate while sleeping together. For him the pleasure of union between husband and wife is better than any kind of sweet food.

*Man: Manaudā āyākā kurā, bhanna pāielāki?*

*Tamrā gadā mero bennu, hālna pāielāki*

(Am I free to tell the feelings of my heart?/Can I sow my seeds in your land?)

*Woman: Mānnu padnyā pūdo ghochi, namānyā mānauki?*

*Āphno bennu jangala phāli, tamro biu hāluki?*

(You push aside who is liable to respect and do you want me to respect the dishonorable person?/ Throwing my own seeds away to the forest, how can I sow your seeds in my barren land?)

In the above two songs, a man requests somebody's wife for sexual favor and she replies him with cultural consciousness that she can not involve in it by deceiving her husband.

*Sikāri bāruda bhaddo, banduka chhuchimi*

*Bhaijānchhu chauwanni mālā, bastachhu chuchimi*

(The hunter fills his gun with gun powder in its firing pin. I being 'cauwanni' necklace sit on your breasts.)

*Mansira bhayaki bheta, kākhami basijā*

*Samrāile lāyāko dāko, musukka hāsijā*

(We last met in the month of Mansir so long ago, so now, please, sit on my lap as we have got a chance to meet./Please, respond with gentle smile after you hear the calling of loving heart.)

*Manmilekā piratimā, jiugyālai jānde*

*Kokha basi bājkalikā, galāmi māmkhānde*

(Let me not care my own life for the sake of my desired love./Let me sit in your lap and kiss on your cheeks, my beloved.)

The given three *deudā* songs enhance the erotic sense of love belonging to *Rati Sthaayee Bhaava*. The first song reveals the extreme sensual explosion of the speaker who passionately desires to be the necklace of his beloved and sit on the bosom or the breasts of his beloved. In the same way, the second song emanates the heartfelt reminiscences of the lover over the separation of his beloved.

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Similarly, the third song connotes the feeling of love in the absence of the singer's beloved and expresses the yearning for kissing by sitting on her cozy lap.

*Boli chha chinyākojaso, āuwarabasijhā  
Ma teri samrāile āyā, musukka hāsijā*

(Your voice is familiar to me, come on and have a seat beside me./I'm drawn towards you for your profound love.)

The lover and beloved are usually present and they seem to have been in the starting phase of their love making. The speaker is coaxing his beloved and persuading her for inaugurating the love making process. He states that he came to her when her memory of love haunted him. He, therefore, requests her to have short smile and allow loving her.

*Girl: Nikāla khaltiko chābi, milāideu ta tālā  
Hātahāla cholikā bhitrā, dāti lāgnyā gālā*

(Take out the key from inside your pocket, unlock the padlock with the key./ Take your fingers inside the brassiere and now kiss on the cheeks.)

The song above has the sexual connotation. The key is the phallic symbol and padlock is the yonic symbol. The song depicts the situation of copulation between sexually aroused couple. The speaker is a female who seems to have strong sexual passion to quench. The amorous desire of the speaker has been symbolically expressed. The second line portrays the scene of foreplay before the sexual mating.

*Girl: Harāiyo khaltiko sācho, lāeiki rai tālā  
Hātanālā cholikābhitra, danta nalā gālā*

(The key of the pocket has been lost so the padlock is left unlocked./Not to touch my breasts with your fingers, not to kiss on my cheeks.)

Similarly, the lines above state the erotic desires of a lady whose sexual partner; may be her husband, is away from her and she tries to avoid the sensual relation with some other male thinking it an illicit.

**b) Bipralambha Shringaar**

*Bipralambha* is the rasa of separation. Love can also for instance, be felt in the absence of the lover, when one realizes how incomplete life is. This is followed by anguish at the separation, which leads to a yearning for union. The consequents of *Bipralambha Shringaar rasa* are indifference, languor, fear, jealousy, fatigue, anxiety, yearning, drowsiness, dreaming, awakening, illness, insanity, epilepsy, inactivity, fainting, death and other conditions (Bharatmuni 109). It deals with the pathetic sentiments related to a condition of despair owing to separation from dear ones, loss of wealth, death and so on. *Bipralambha Shringaarrasa* also gets its expression in the songs as in following:

*Lover: Engine ghara kyatār bigdyo, rela āyo kutyama  
Tai diū bhannai ma khāu bhannai bhaigayo chhutyāma*



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(What wrong happened to the engine of the rail? It came untimely./ You promised to give me and I was ready to eat at the moment we had to be separated.)

*Beloved: Gharajāu sautelyā āmā banai khāihel bāga  
Sab khādaichhan hāmrāi chhutyo adkhāyākā bhāga*

(If I go to my parental home, there is step mother so let may be eaten by a tiger in the forest./ All people are eating but we have to leave the half taken meal.)

At the time of living together enjoying the colourful life of youth, this loving couple has to tolerate the pain of separation unwillingly. The beloved feels depressed and jealous when she sees people enjoying the company of their loved ones.

*Lover: Mero dartā sero ropna pharkāūlā gadkulā  
Koli basi mayā lāūna ma chā dai pharkulā*

(To plant my land, I will manage for irrigation./I will return soon to share love sitting in your lap.)

*Beloved: Ran bāsāyo ban bāsāyo , kailu gāikā daia  
Kali bāj kā chalikurā, ma mānnaina saia*

(Both land and wood has got fragrance due to the curd of a cow named *Kaili*./ I don't consider my beloved's vow true.)

The lover promises to return back sooner and tie her with the warm loving embrace but the beloved is not fully convinced with the words of her loved ones.

*Lover: Chhakālā lāgyākā ghāma, rukhākā phirkai chha  
Saulijā pānikā nāulā, makana tirkhāi chha*

(Due to the extreme heat of the sun at afternoon, the tree is withered. May the water of the well be neat and clean so that I can quench my thirst and get pleased.)

Here, there is sunlight on the tree and no light in the heart of the beloved i.e. she is fuming. He has thirst but the water in the well is muddy and unclean which means his beloved is unconvinced.

*Wife: Merā swāmi ghara lāide , bidā dihāl seta  
Kaile bhagawān bāto dinnā, kaila holi bheta*

(Please Lord, send my husband to his house by giving him a leave for some time./ When will God show the path? when will we unite?)

*Dhārā pāni sukhigayo, pad pāni chunaichha  
Terā nimti dāni bāja, hridaya runaichha*

(Water in the tap got dried; water in the mountain slope is dipping./ My heart weeps for you, mountain hawk.)

*Runchhauki samjhyākā belā , samjhanchauki kailai  
Samrāi lāgi mariraichu ghara āijāu ailai*

(Do you shed tears while being nostalgic? Do you often remember me? I am engrossed in your love. Please, come back home just now at the moment.)

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The song uncovers the heartfelt love of the speaker who has been staying enduring the suffocation of the pain of separation in the lack of her loved one. She expects his quick return.

*Byā areko bhannu mātrai, sāimerā sanganāi*  
*Phurkā bāti ma kyā garu , rangāũnyā rangānāi*

(It is just to say we are married, my beloved husband is not in my company. What is the use of making palate of hair? There is no color to paint it.)

*Alkā dhārā chisopāni, mūnto dhuni gauri*  
*Merā bhādi phul phulalā , jan ritei mauri*

(The cold water is flowing smoothly through the high tap, Gauri washes her head/ The flower may bloom at my flower garden, Oh! bee, not to wander there fluttering to take honey.)

The songs metaphorically argue that nobody may tolerate the evil erotic feeling over his beloved in his absence. It evokes the feeling of sexual jealousy in the listeners or audiences.

*Lover: Lāunyā bhayā kinidiūlā dokānakā lachhi*  
*Ma jasā katiba hunnā merālāgdi pachhi*

(If you want to wear, I will buy you 'lachhi' from a cosmetic shop./ There may be many suitors of you like me , why do you only flirt with me?)

*Beloved: Ballako nāũ hirāmoti , bhaisikonāũ gauri*  
*Jaiphula phulphuli āũnchha uiphulakhi mauri*

(The name of the oxen is Hiramoti, the name of my buffalo is Gauri/ The flower which blossoms is surrounded by the bees.)

The first song presents the sexual jealousy of a lover who wants to avoid the company of his beloved thinking that she is adulterous. In the second song the beloved tries to persuade her lover saying that it is natural for a person in youth flirting with a beautiful young lady.

*Bātākhi umryāko kāphal chaita pākijānchha*  
*Hātako rumāla dijā samrāi lāgiranchha*

(The Kaphal tree grown beside the walking path gets its fruits ripen in the month of Chaitra./ Please, gift me your handkerchief as a token of love.)

*Pardeshi lāhuryā dāiko pāni khāne tankā*  
*Ma raigyā dhartikā kunā suwā raigai lankā*

(A person who goes to foreign countries in course of job has got a special pot named Tanka to drink water. I am at a remote corner of the world, my parrot, you stay at Lanka; a mythical place where the king Ravan lived as described in the Hindu epic the Ramayan.)

The songs above portray the situation in which the lover is living far away and his beloved requests to leave her a handkerchief as a token of love. In the second

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song, the lover pours the strong feelings of separation by using the hyperbolic poetic line.

**The Karuna Rasa in Shoka Sthayee Bhaava**

The term *Karuna* denotes compassion and mercy. The *sthayī bhava* or durable psychological State of the Pathetic Sentiment is sorrow. Bharatmuni views:

It grows from Determinants such as affliction under a curse, separation from dear ones, loss of wealth, death, captivity, flight accidents or any other misfortune. This is to be represented on the stage by means of Consequents such as, shedding tears, lamentation, dryness of the mouth, change of colour, drooping limbs, being out of breath, loss of memory and the like. The Complementary Psychological States connected with it are indifference, languor, anxiety, yearning, excitement, delusion, fainting, sadness, dejection, illness, inactivity, insanity, epilepsy, fear, indolence, death, paralysis, tremor, change of colour, weeping, loss of voice and the like. (112-13)

The Pathetic Sentiment arises from seeing the death of a beloved person, or from hearing something very unpleasant, and these above are its Determinants, Consequents and Complementary Psychological States. The songs evoking the sentiments of Karun Rasa are presented below:

*Nepāla Hanumān dhokā, tasbir tāsyaikai chhan  
Hridayaūdo hilo bagdo, danta hāseikā chhan*

(There at Hanuman Dhoka palace in Nepal, different pictures have been stuck. Even though the muddy water is flowing in my heart, I'm laughing and happy.)

These lines have the undercurrents of the pathos of a person who has to pretend to be a happy person in front of the world by concealing the heartfelt of sorrow and pain.

*Udo lāihel suruwāla ubo lāihel bakkhu  
Jaibelā samjhera lyāūchhu chhuri lāūki chakkhu*

(Please, wear *salwar* to your lower part of the body and thick sweeter to the upper one./ When I remember my bygone days and become nostalgic, I think of stabbing myself with the knife or dagger.)

The song tries to unfold the aching of the painful heart of a person who has lost his beloved wife by saying that he has no any interest to continue his life in this world so he imagines to plunge a sharp knife into himself. He has lost the hope and courage to continue his life.

*Āphu gai arkālai laigai, pirati doligai  
Ghās kātna gaeki māisa, pānikā kholi gai*

(She died and caused other's death, she deceived my love./ She went to cut grass for the cattle at the mountain slope where she might slipped and fell in the river and drowned to death.)

*Anuhāra bisarijāūlā, bisaddaina dāta  
Gharbār chhutyā kei māneina, bayasaki khāta*

*Rasa in Deudā*

---

(I may forget his/her countenance; I never forget his/her teeth. / I did not so much mind for living myself alone in this world, rather it is intolerable that he/she died in his/her prime youth.)

The two songs above pathetically try to express the pain of death of a near and dear person. The untimely demise of a person makes his/her friends and relatives feel living dead and deserted. The death of a person in his/her prime youth is a subject of extreme sadness to everyone.

*Nabolnu kholikā nyāulā saūrāi lāgdo luti  
Tu pani napākei kathai kāphalakā buti*

(Do not twitter Himalayan barabet at the stream; it makes me nostalgic and recall the moments of love robbing from the past. /Alas! the fruit of wax myrtle, do not ripe.)

A daughter at her husband's house has to suffer much pain and sufferings in a new environment and she remembers her idyllic parental home and pines for the unachievable place. She is now away from her parents and requests the Himalayan barabet not to twitter which according to her reminds parental land and shatters her heart.

*Leka basnyā mainā chadi rana banai ruwāyo  
āsuile tirakhā metnyā āsuile rujhāyo*

(Mynah bird living in the mountain slope made every living being including human beings weep./Tears quenched my thirst; the same tears made me wet.)

She is like mynah bird living far away from her parents and singing the pathetic songs in the alpine forest. She consoles herself by shedding tears in isolation and thinks that the same tears she sheds while being sad.

*Pāpi mana chudina lāgyo pwāōkh bhayā udnethyā  
Karma mero sukhi bhayā dukha pana chhutnyethyā*

(The sinner heart has been separating; I would fly if I had my feathers./ If I had good luck getting happiness, suffering would flee away.)

If she were a bird, she would fly away out of the cage of pain and sufferings. She expects for freedom and care free life while staying at her birth place. She complains her ill fate.

*Chākalai nabāsei chadā ma wokhala hūnchhu  
Dukkhiko dāko sunyā dhurudhuru runchū*

(Oh! Bird not to crow early at dawn, at the time I remain busy in pounding and grinding in mortle./ The begging call of needy and poor people makes me weep.)

She requests the bird not to sing the sad songs early at dawn because she has to work harder at that time and the pathetic call of the bird makes her weep very much.

*Ailehoina naū sāla vayo, badāla bāghlāgi  
Jobana bāigyo jhalko raigo ke hirā dāg lāgi*

*Rasa in Deudā*

(Not now, it was long nine years passed, the tiger attacked somebody at a place named Badāla./Youth has passed away, there is only reminiscences, the diamond has been stained.)

In the song above, the pathetic condition of the old age has been depicted. In this age, the old man is not cared by anybody including his family members so he is compared with the rusty diamond.

*Niko kyā ho gattokyā ho dubailāi rāūdaina*  
*Ke pa chha karmako lekhi koi thāhā pāūdaina*  
*Poi tipi kālale liyo mukhi kāl āūdaina*

(It is very difficult to differentiate between right and wrong. What is destined to be? What type of fate is engraved in our forehead, nobody comprehends./ My husband has been snatched by the death, the death does not appear to fetch me, too.)

Through this song, the widow who has just lost her husband expresses her compassionate voice regarding the heartfelt pain of the untimely and sudden demise of her loving and protective husband. Therefore, she blames her destiny which she considers to be a cause for her misfortune.

**The *Haasya Rasa* in *Haasa Sthayee Bhaava***

The term *hasya* denotes laughter and comedy. The *sthayi bhava* of the comic sentiment is laughter. Regarding the Comic Sentiment Bharatmuni argues:

This is created by Determinants such as an unusual dress or ornament, impudence, greediness, quarrel, defective limb, use of irrelevant words, mentioning of different faults, and similar other things. This is to be represented on the stage by Consequents like the throbbing of the lips, the nose, and the cheek, opening the eyes wide or contracting them, perspiration, colour of the face, and taking hold of the sides. Complementary Psychological States in it are indolence, dissimulation, drowsiness, sleep, dreaming, insomnia, envy and the like. (110)

The laughter is produced with an exhibition of oddly placed ornaments, strange dress, uncouth behavior, words, and strange movements of the limbs. This sentiment is mostly to be seen in women and men of the inferior type.

There are six types of *hasya rasas*. Bharatmuni says, “They are Slight Smile (*Smita*), Smile (*hasita*), Gentle Laughter (*vihasita*), Laughter of Ridicule (*upahasita*), Vulgar Laughter (*apahasita*), and Excessive Laughter (*atihāsita*)” (111). *Smita* is the gentle smile which refers to the wide opening of the eyes. *Hasita* is revealed by the slight showing of the teeth. *Vihasita* is the gentle laughter heard by a soft sound. *Upahasita* is the ridiculous laughter identified by the shaking of the head. *Apahasita* is an uproarious laughter accompanied by tears. *Atihāsita* is convulsive laughter amounts to the shaking of whole body. The varieties of laughter also categorized for various class of persons. The first two identify the superior persons, next two to the middling and the last two to the inferior type of persons. For the illustration of *hasya rasa*, the following pieces of the songs have been chosen:

## Rasa in Deudā

*Junimāthi ladhado chha, topi siyāyora*  
*Budiāūlo bhāira niklyo, juto biyayora*

(Pigtail is wandering outside the cap; is the cap sewn?/ The toe has protruded; has the shoe given birth to a baby?)

The pigtail stands out of the cap so the tailor and the person wearing the cap has been satirized which produces humor. Similarly, the person wearing the tattered shoe has been sarcastically asked by using the rhetorical question whether his shoe has delivered a baby.

*Mukhaheru bānna rajasi, ākhā kailā kailā*  
*Māisaheru dui paisāki, kurā addi baulā*

(If one sees your face, you look like monkey and your eyes are grey./ The woman though seems to be a dwarf, talks with exaggeration like an insane.)

In this song, the physical figure, countenance and the behavior vary or do not match which evokes humor. Although her face is like monkey and her eyes are blue and she looks dwarf, she is so much boasting woman.

*Dādichhan bhālukā jasā, jūgā herū bāgha*  
*Māisa chhan jogi jasā, khānā chhan sarāba*

(Beard is like bear's and moustache looks like a tiger's./ The man is like a sage but he drinks alcohol.)

The beard of the man is like bear's and moustache is like a tiger's and he looks like a sage but he drinks wine. The song ironically expresses the habit of modern men who pretend to be a sage but they involve in the immoral deeds like drinking alcohol.

*Adda ghogā pasāigayā adda ghogā lālu*  
*Poi tamrā jāgiryā nāi tā kasari hun thālu?*

(Half of the maze have bloomed, half of them are 'lālu'(not having any sign of blooming)/ Your husband is not a job holder; how can he be a giant personality?)

Her husband is not a job holder but he tells that he is a giant person and a leader. So, the speaker satirically says that he cannot be giant. It is ridiculous.

*Koi musā khursāni bhandā koi musā dā bhandā*  
*Yai gharakā budābudi billākhī bā bhandā*

(Some rats ask for chilly, some others name it dā. The old parents of this house call father to the cats.) The rats in the speaker's house have made his family members suffer so the tamed pet cat is told father by the senior citizens of the house since the cat played the protective role like parents.

*Netā kurā bhautai nikā, tārā tipī lyāunyā*  
*Bikāsakā kurā gaddā āphu hūdā byāunyā*

(The leader's speech is very sweet like plucking and fetching the stars of the sky./ When they talk about the development of the nation, they get pregnant.)

The leaders sell the dream of the impossible things among the people like the plucking the stars from the sky. The talk about the development of the country but in the name of the development their bellies get pregnant i.e. they commit corruption.

**The Veera Rasa in Utsaaha Sthaayee Bhaava**

*Veera rasais* the sentiment of heroism. The *sthayi bhava* of the heroic sentiment is energy (*utsaha*). Bharat opines:

This is created by Determinants such as presence of mind, perseverance, diplomacy, discipline, military strength, aggressiveness, reputation of might, influence and the like. It is to be represented on the stage by Consequents such as firmness, patience, heroism, charity, diplomacy and the like. Complementary Psychological States in it are contentment, judgment, pride, agitation, energy, determination of purpose, indignation, remembrance, horripilation and the like. (114-15)

The *veerarasa* or the heroic sentiment arises from energy, optimism, absence of surprise, and presence of mind and special conditions. It is properly performed on the stage by firmness, patience, heroism, pride and the like. The songs illustrated below have the evocations of the *veer rasa*.

*Bir gorkhā nepālikā, talkannā tarwāra*

*Bishwamā hāi bhannu hoijā , nepāla sarkāra*

(The swords of the brave Gorkha armies may shine at the battle field./ May The Government of Nepal be praise worthy for its bravery.)

The brave Gorkhal is, only relying on the swords (khukuris), fought courageously with the British armed forces with modern weapons and defeated them. So the Nepalese armies established their self esteem and spread the name and fame of bravery throughout the world.

*Merā kheta khānapugne barsadinlāi dhāna*

*Ekdinmai rāj bhanga hunchha bishwo tharkamāna*

( My paddy field can grow rice for the whole year to my family./ A king can be dethroned within a single day if he does not work in favor of his people; It may be a challenge to the whole world.)

In the lines above, the oral poet has expressed the sentiment of bravery and enthusiasm by saying that people can overturn the throne of the kings when they can not provide their subjects with required amenities. We can bring changes in the world in a short period of time through the revolution of mass of united people full of courage.

*Kaiko ho ghadāko pāni, sāri khāihāllachhu*

*Mu ta aba rai saktaina dāgo lāihāllachhu*

(Whose pitcher full of water is this? I pour out and drink some water as I'm very thirsty./ I can't control myself so I dare call my beloved expressing my loving heart.)

In the lines of *deudā* above, the singer is trying to gather his courage to call his ex-girl friend who belongs to other.

*Sabai rakshyā gari diyā janmekā thauraki*

*Nepāli ho beerajāti jhukdaina paurakhi*

*Rasa in Deudā*

(Everybody should give security to the birth place or motherland./ Nepali is a brave race never surrendering in front of the foes.)

*Maryo sarir kām didaina mātibhitra kunchha*

*Dara mānnu kasaiko chhaina, kulako ijjat hunchha*

(The corpse has nothing to do, it decays inside the soil./Not to fear any evil person or foes, it will be dishonor to our forefathers.)

The song puts forward the idea that our living human physical body is transitory and temporary so it is shameful job to surrender before the foe just for the love of it. It is a great disrespect to our forefathers and ancestors.

**The Raudra Rasain Krodha Sthaayee Bhaava**

*Raudra rasa* is related with fury or anger. The *sthayi bhava* of the furious sentiment is anger (*krodha*). Bharatmuni notes:

It owes its origin to *rāksasas*, *dānavas*, haughty men, and is caused by fights. This is created by Determinants, such as anger, rape, abuse, insult, untrue allegation, exorcizing, threatening, revengefulness, jealousy and the like.... This is to be represented on the stage by means of Consequents, such as red eyes, knitting of eyebrows, defiance, biting of the lips, movement of the cheeks, pressing one hand with the other, and the like. Complementary Psychological States in it are presence of mind, determination, energy, indignation, restlessness, fury, perspiration, trembling, horripilation, choking voice and the like. (113)

It is more truly a sentiment full of conflict of arms, words, movement and deeds which are terrible and fearful. It is created by striking, cutting, mutilation, and piercing in fights, and tumult of the battle. The following are some of the examples of the songs containing *Raudra Rasa*.

*Makana nachhoyāhaike, dharmaki hārā hū*

*Ramchandraki sitā hū ma, bāliki tārā hū*

(Please, don't even touch me or don't think for any physical relation with me, I'm religious girl. I'm virgin like Sita; the wife of Ram and Tara; the wife of Bali as described in the Hindu epic Ramayan.)

*Warithi rāchuli bhanyā, perithi phoi bhanyā*

*Toi hoinike pāpiniā, jethikhi poi bhanyā*

(Here, there is 'Rachuli', on the other side there is what we call 'Phoi'. Aren't you the sinner woman who called your husband's elder brother your own husband?)

Here, a girl boasts by saying that she is pure and virgin like Tara ; the wife of Bali and Sita; the wife of Rama as mentioned in the Hindu epic Ramayan. She also tells her male well wisher not to keep in touch with her for physical relation. But the boy lessens her proud by telling her that Tara was eloped with her husband's elder brother.

*A: Mānchhe ta sipālu raichhau, radi pani radi*

*Tu mero gothako hali, kurā nagar badhi*



*Rasa in Deudā*

(You are skillful and romantic person. You are the ploughman of my bull shed, don't talk too much.)

B: *Ma tero gothako goru, meri joi gāi holi*

*Meri joiko gothako gobar, tāmkana chāiholi*

( If I am the bull of your bull shed, my wife may be your cow./ You may need the cow dung of my wife to scrub the floor of your house and for various rituals.)

In the songs presented, there is hot argument between these two singers. They are trying to dominate each other.

**The *Bibhatsa Rasa in Jugupsa Sthaayee Bhaava***

*Bibhatsa rasa* deals with disgust or aversion. The *sthayi bhava* of the odious sentiment is disgust (*jugupsa*). In this concern, Bharatmuni points out:

It is created by Determinants like hearing of unpleasant, offensive, impure and harmful things or seeing them or discussing them. It is to be represented on the stage by Consequents, such as stopping movement of all the limbs, narrowing down of the mouth, vomiting, spitting, shaking the limbs [in disgust] and the like. Complementary Psychological States in it are epileptic fit, delusion, agitation, fainting, sickness, death and the like. (116)

The odious Sentiment arises in many ways from disgusting sight, tastes, smell, touch, and sound which cause uneasiness. In the following Deudā songs the sentiment of disgust gets its full expression.

Girl: *Kāko hoi pardeshi pāunā, ali māyā lāijā*

*Gaijānyā gaijānyā belā , ā merā dudha khāijā*

(From where are you foreign guest? Let's love us a bit./ At the time of separation, lets suck the milk of my breasts.)

Boy: *Gaijānyā gaijānyā belā, ati marma kātti*

*Bāchchhāle dudhkhānyā belā, gāi pharki dhel chātti*

(At the time of departure, you've become sentimental./ While calf is sucking milk , its mother cow turns back to the calf's buttock to lick it up.)

In the first song, the girl in a dominating and hateful manner asks the boy to suck her milk in place of caressing her breasts for sexual emotion as a form of foreplay. On the other hand, the boy responses in the second verse that the way a cow licks the buttocks of a calf at the time of feeding her milk to it, she will lick her rump full of human waste. It evokes the feeling of disgust among the listeners and audiences.

Girl: *Kasaile diyāko hoina, daibale heryāko*

*Rasa hunjyā rasa khāithi, aba khā chheryāko*

(Nobody had given me, I'm the gift of Divine power./ You sucked the juice whenever was there within, Now there is no juice in my body, let's have my excrement.)

*Rasa in Deudā*

Here, the girl is addressing in a hateful mode to the boy who enjoyed the youth of the lady and going to desert her now that he is only liable to eat her excretion.

*Bātāini gāibudhi mari, mulkai pugi gana  
Diño khāyo garudale, pinā khāyā jana*

(An old cow has died at path, there is bad smell everywhere./ The beef has been eaten by the vulture like eating 'pinā'; a cake which is made after collecting oil crushing the mustard in the oil mill.)

Due to the rotten stinking dead body of a cow, there is bad odor around and the vultures have been eating its beef in a dirty manner. These events portray the disgusting atmosphere.

*Kapāl bhari jumrā likhā, kurā gardo badā  
Sarir tero gandha āune, suruwālaudo jhādā*

(Your hair is full of louse and leech; you boast of yourself? Your body emits bad odor; excrement is attached to your pants.)

The piece of *deudā* arouses the emotion of disgust in the readers or listeners. It portrays the image of dirty hair full of louse and leech, the pants smeared with excretion and bad smelling untidy body.

**The *Adbhuta Rasa* in *Vismaya Sthayee Bhaava***

*Advuta Rasa* refers to the expression of wonder and amazement. Its *sthayibhava* is astonishment (*vismaya*). In this context, Bharatmuni articulates:

It is created by Determinants, such as sight of heavenly beings or events, attainment of desired objects, entry into a superior mansion, temple, audience hall, and seven-storied palace and seeing illusory and magical acts. It is to be represented on the stage by Consequents, such as wide opening of eyes, looking with fixed gaze, horripilation, tears [of joy], perspiration, joy, uttering words of approbation, making gifts... Complementary Psychological States in it are weeping, paralysis, perspiration, choking voice, horripilation, agitation, hurry, inactivity, death and the like. (116-17)

The Marvellous Sentiment or *Advuta Rasa* arises from words, character, deed and personal beauty.

Its complementary psychological states are joy, agitation, perspiration, hurry, choking voice and so on. The undercurrent of the marvellous sentiment gets its expressions in the pieces of the songs illustrated below.

*Bhāi mero sarpako challo, dāi banakā bāgha  
Khādā khādai chhutti gayo, adkhāyākā bhāga*

(My brother is the baby of a serpent and elder brother; a tiger in a forest./ While eating, I've left half-eaten meal.)

*Rāvanko raktta bij hoikyā , ek kātyā dash hunyā  
Hera kurā yai bājakā, nasamjhi na hunyā*

(Are you blood seed of Ravan who begets ten if one head is slain?/ Listen the dialogue of this hawk; a lover is necessary to remember.)

*Rasa in Deudā*

In the first song, the speaker calls his brother a baby snake and elder brother a wild tiger and in the second song the lover of the speaker is called Ravan as described in the Ramayan who gives birth to ten when a single head of him is cut off. These images give the sense of wonder, mystery and supernatural imagination.

*Tero rupa sāno dekhchhu , arukā ta thulā  
Samjhanchhu anautho māisa, samrāi pulā pulā*

(I see your countenance tiny while others' very big./ I remember the strange personality of the person, my heart gets flooded with the bundles of reminiscences.)

In this song, the oral poet has portrayed a peculiar man and bizarre situation. The man has the strange countenance i.e. smaller face than normal human beings.

**The Bhayaanaka Rasa in Bhaya Sthayee Bhaava**

*Bhayanaka rasa* refers to the sentiments of horror and terror. The *sthayi bhava* of the terrible sentiment is fear (*bhaya*). Bharatmuni recounts:

This is created by Determinants like hideous noise, sight of ghosts, panic and anxiety due to [untimely cry of] jackals and owls, staying in an empty house or forest, sight of death or captivity of dear ones, or news of it, or discussion about it. It is to be represented on the stage by Consequents, such as trembling of the hands and feet, horripilation, change of colour and loss of voice. Its Complementary Psychological States are paralysis, perspiration, choking voice, horripilation, trembling, loss of voice, change of colour, fear, stupefaction, dejection, agitation, restlessness, inactivity, fear, epilepsy and death and the like. (115)

The Terrible Sentiment is created by hideous noise, sight of ghosts, battle entering an empty house or forest offending one's superiors. The terrible sentiment is aroused by many determinants of it. The evocation of the sense of fear or terrible sentiment or *Bhayanaka Rasa* has been analyzed in the following pieces of *Deudā* songs. Let us examine some illustrations and note how it functions in *Deudā* texts.

*Huri āyo bādhi āyo, bhuichālo jānlāgyo  
Nalāunu kyā pirti bhaichhai, kaleji khānlāgyo*

(Tempest came off, flooding occurred and earthquake had busted into. The unwanted love, you have shattered my soft liver.)

*Sarka lāgyo gadgadāūna, dharti lāgyo kāmna  
Pirati ullābhel bhayo, sakaulāki thāmna*

(There is thundering in the sky, the earth is quivering./ My love has taken the form of a violent torrent, can you control it up?)

The above two songs uncover the feeling of horror and terror at the time of natural disaster like tempest, hurricane, earthquake, thundering, lightening and flooding. The fake love shattered the heart and the love has turned into a big flood which is difficult to control.

*Jatātatai bolnalāgyā bandukakā goli  
Kelāi gari sangisuwā taso rukho boli*

*Rasa in Deudā*

(Everywhere the rattling sound of the gun can be heard./ Why did you speak so harshly, my companion parrot?)

*bhālu āyo kholāikhola leka kodyā khāigyo*  
*ekai dhikā asināle jammāi kheti laigyo*

(The wild bear came running along the river and grazed the millet in the field at the mountain slope./ The single mound of hailstorm swept away the whole farming.)

Here, the two songs above show that there is the terrific sound of the shooting of the gun everywhere, the presence of wild bear and hailstorm. The images create the environment of horror in the audiences.

*Bāgha āyo jangalabāta tu bhāgijā suwā*  
*Dui sarpa ladna lāgyā, achhām kāli kuwā*

(The tiger has lurked from the jungle, let's run away from it, my parrot./ Two big snakes are fighting inside a black well at Achham.)

*Bāgh āyo jangalabāta bākharo khānālāi*  
*Malāi ta muskilai padyo aba bhet garnalāi*

(The tiger is lurking from the jungle to attack and eat the domestic goat. It is very difficult for me to meet.)

*Nepāla najānyā chhoro garbhakā bhitari*  
*Bandukyā sikāri āyo udiḡā titari*

(The son who does not go to Nepal is inside the womb. The armed hunter has come, oh! partridge fly away!)

In the three songs above, the emotion or the state of fear is manifested. They aesthetically communicate the emotion fear to the reader or listener. The encounter with the ferocious tiger, the fierce fight of the two big snakes in a dark well, in the first song, are all descriptions which create a lethargic fear in the mind of the listener or reader. Similarly, the second song says the tiger has come to kill a goat and the third song warns to the bird partridge of the armed hunter. The description of the scene generates an uncanny and creepy impression that provokes dread and fright in the listener or the reader. All the descriptions of the *Deudā* songs above are terrifying as well as petrifying. They evoke the feeling of fear, dread, terror, horror, alarm, panic and the like. It means they produce the *bhaya sthaayee bhaava*.

**The Santa Rasa in Sama Sthaayee Bhaava**

*Santa Rasa* indicates peace and it is considered as the source of the other *rasas*. Hence it is the fundamental *rasa* which Abhinavagupta called *Maharasa*. It is the basic mental state in which all emotions in aesthetic experience emerge out of *santa* and are in the end submerge in it. *Santa* is a state of consciousness which is free from all tensions and turmoil. Anita Dhungel writes that “*Santa rasa* is the stage where all the *rasas* attain ripeness, where all the *rasas* are simultaneously experienced. One then transcends into the world of realization and attains spiritual bliss” (209). *Santa rasa* is the form of aesthetic bliss or *aananda*. Abhinavagupta says that to become conscious of *santa rasaa* poet or reader has to explore the “knowledge of truth” (64). It makes one

*Rasa in Deudā*

understand that the totality of the knowledge is the essence of all experiences. In Abhinavagupta's words, "Santa rasa arises from a desire to secure the liberation of the Self, which leads to a knowledge of the Truth, and is connected with the property of highest happiness" (71). To reach the state of *santa rasa* is to arrive at a stilling and peaceful state of mind. And to attain highest happiness is to understand the knowledge of truth which enhances the aesthetic experience. He further adds that "*sama* is the *sthayibhava* of *santa* and that it arises from *vibhavas* such as ascetic practices, associations with Yogins, etc. It can be represented on stage by *anubhavas* such as the absence of lust, anger, etc. Its *vyabhicaribhavas* will be firmness, wisdom, etc" (62). *Sthayibhava* (Durable Psychological State) of *santa rasa* is *sama*, *vibhavas* (Determinants) are the pursuit for spiritual knowledge and freedom from worldly desires. It is to be represented on the stage by *anubhavas* (Consequents) such as meditation, devotion, perception, recognition of truth, control and sympathy for all creatures. Its *suyabichari bhavas* (Complementary Psychological States) are courage, indifference, recollection and fixity. Lord Vishnu is the presiding deity of *santa rasa* and it is indicated with white colour. We shall look into few Deudā songs and see how *santa rasa* functions as the poetic principle.

*Jaigada basyāko bhotyā pāni kã khãdo ho*  
*Hāda chhālā mattikā bhāga hansa kã jãdoho*

(Bhotya living at Jaigad; where might he drink water? Bone and skin are mixed in soil; where may the soul go?)

*Talkota bāndungri saina telpellā chiuryāko*  
*Bagnyā pāni marnyā mānche kã holā thiuryāko?*

(People go to Bandungri Saina to make oil of *Chiuri*. Flowing water and dead man; where might they be staying?)

The two *Deudā* songs reflect the essence of life or ultimate reality of life in which a person's dead body rots and mingles with soil but the existence of the soul is unknown to all.

*Krishna jasā goru gwālā rāmjasā sikāri*  
*Yudhisthirako banabāsa sudāmā bhikāri*

(Krishna as a herdsman; Ram like a hunter/ Yudhisthira's exile; Sudama as beggar)

*Kyā Krishna gāi heddāhun rachiekā lilā*  
*Sabaile sāmanā garnu āipadekā belā*

( Krishna's role as cowboy is mere an incarnation of God ./ Everybody should equally face whatever sufferings and calamities haunt to us.)

*Gāi budi batauli lāgi sangai gayo chhāũnu*  
*Hunihār sabailāi bhayo hridaya kyā ruāũnu*

(The old cow headed towards the place named Batauli, her calf also followed her./ Whatever fate people had occurred to all; there is no meaning in making one's heart weep.)

*Rasa in Deudā**Arkāko ris māni kyārnu marijānyā cholā**Dukkha māni ke garnu chha bagijānyā kholā*

(What can one do by being envious towards others in this transitory mortal life?/What would happen if we spend life feeling sad, which is fleeting like a flowing water of a river?)

The songs presented above depict the situation in which even the Lord Krishna had to be a cowherd, Ram; a hunter, Yudhisthira; an exile and Sudama; one of the best friend of God Krishna had also to be a beggar in accordance with the circumstances. Since we all are human beings, there may occur various accidents and evil happenings in our life. We have to face such hardships of the life easily being patient. The songs evoke the message of peaceful mind. There is no meaning in being very sad since whatever happens is predestined. Time and tide wait for none. It is not reasonable to be jealous of others in this mortal life.

**Conclusion**

*Deudā* as a form of folk poetry is the evocation of all nine *rasas*. The nine different types of *rasa-bhaavas*, which are the silent artistic codes, merge to enhance the meaning of the given the songs. Those forms of *rasa* function to emanate and enhance the theme or meaning of a particular *deudā* text. They connect and cement the text. In fact, from the illustrations worked upon, it can be deduced that *rasa* functions as the artistic principle, which fastens and welds the songs. We have seen how different types of *rasa* function in various *deudā* songs. Nevertheless, what we must heed to is that these *rasas* do not function singularly or in isolation. Occasions may arise in a situation where more than two or three forms of *rasa* functions simultaneously in a text to emphasize particular themes, meanings, and motifs. *Rasa* is an inherent part of the text. Therefore, without unraveling and comprehending what *rasa* the singer has encoded in a given text one can never come round in understanding what is in the *deudā* text.

Since a piece of literature is evocation of emotion, pleasure alone is the primary end of poetry which lives by *rasa* alone. The other elements of poetry like images, figures and ideas are secondary and are subordinate to the primary element. Statements of facts and events are history, they assume the status of literature only when they evoke emotion and lead to emotional delight. Unless facts and ideas are infused with 'rasa' they are not poetic. The evocation of *rasa* in *deudā* songs makes it an expressive literary art. *Rasa* results from a state of emotion in the poet and recreates the same state of emotion in the receptive audience or spectator. The songs possess the various common emotions (*rasas*) of the people living in the Far Western Nepal. The nine types of *rasa* function in various *deudā* songs. They are loaded with the feelings and sentiments of the people of Far Western Region with their emotions of pain, pathos, suffering, misery, hardships, compassion, mercy, romance, love, humor, heroism, fury or anger, disgust, wonder, horror and peace. The sentiments of love and pathos are

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pervasively found in the songs in comparison to other emotions. In the broader sense the *deudā* songs reflect the Far Western ethnic culture and tradition of the people of this locality and their experiences in the real sense.

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