

## 6. Rasa Siddhānta Approach of Literary Techniques, Psychological Resonance and the Aesthetics of Experience in the Short Fiction of Setusali Vasumati Udupa and Sunanda Prakash Kadame

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### Abstract

This study employs Indian aesthetic theory— Rasa Siddhānta — to unlock the secrets of their classical tales. Literary criticism also proves that the jyotiṣa Sapta Rasa (seven aesthetic emotions from astrology) is derived from continuation and termination of Bhava, and acting by allabhē and sādhy Market Sāgara Ti Bhattas Rāmāyana Then just how to express Bhavas as Vibhavas (categories), Anubhavas (consequences) and Sthāyī (emotional nuances)? We must also ensure that the characters' changing action is correctly identified in-depth Sthāyī Bhāvas (stable emotional states) into Rasa with modern readers. Emotional bonds and metaphors provide a bridge between individual re-enters life into Udupa's characters' households. Udupa uses introspection and lyrical prose to create Karuna (sorrow) and Śānta (serenity) Rasas, whereas Kadame chooses social realism and local dialect for her tale to produce Raudra (fury) and Vīra (heroism) Rasas. The study indicates that modern Kannada women's prose carries forward certain aesthetic continuities from classical Indian poetry as well as investing them with contemporary literary themes such as identity, autonomy and social problems. The study points up how their language choices and narrative strategies cohere in ways that reflect and articulate Rasa Siddhānta, Indian literary theory. It reveals the process by which pre-existing aesthetic schemas are seized upon, transformed and made over anew by modern psychological fiction.

**Key words:** Rasa Siddhānta, Kannada literature, women's writing, psychological realism, Vasumati Udupa, Sunanda Prakash Kadame, Indian aesthetics, narrative techniques

### 1. Introduction

#### 1.1 Background and Source

Realism and psychological insight, which had become the defining characteristics of folk literature in Karnataka since 1971 through its neoclassical Navodaya and Renaissance eras, received a breath of fresh air. The novels of Sunanda Prakash Kadame and Vasumathi Udupa, these are writers who can provide readers with stories that just about systematically reflect on identity (Parthaate), the social turbulence going on around us (such as Anoopavadi), and what it means to be oneself. Their novels were a step away from the previous conventional domestic stories, and they began to address the inner life as its own subject with even greater depth and concern than before; as part of a broader trend in present-day Indian writing which tries to connect cultural roots with the nuances of modern life.

They are writers who do not limit themselves to simply reporting local events. Kannushi, including the Kannada Sahitya Academy's book prize and the U.R. Anantamurthy award for literature, therefore must be saved in your memory as one of the lights now burning in Kannada literature. And so it is

with the novel of Vasumathi Udupa, she has won numerous prizes in fact: Kannushi is pure poetry. On the contrary, Sunanda Prakasha Kadame's books stand out for their concern with the rhythm of every day life of a middle class woman; and she sometimes can take conviction powerfully onto herself, as though addressing a crowd without having to proclaim from any direct dogmatic slot in whatever society. In these respects as well both the authors employ language not only as a tool of sharing information but also as a powerful tool of philosophical expression and emotional moulding..

## 1.2 Stylistic Differentiation and Common Denominators

When the two authors belong to the Kannada short story and live by the lives of women they have a completely different tactical approach towards their themes. Vasumati Udupa is respected as the creator of the interior landscape and plunging into the depth of psychological nuances and emotional interior of her characters. Her tales are sensitive to mind (*manasina suksma alegalu*) and inner feelings and are rendered with perfect detail. On the contrary, Sunanda Prakash Kadame has opted to be the historian of the external landscape or countryside. She roots her stories on the formidable social realism and community struggle. They are however dissimilar yet share similar aesthetic and thematic basis. There are no ornaments of any kind in the language used by both authors who instead resort to *sahajate* (naturalness) and accuracy. Meanwhile, this illusiveness permanence is also continued in the manner of *sthaliya upabhasa* (local dialect), local accents and idioms, and adds layer to his characters whom he brings into life. No one of them tells a story, however, most important of all, when compared with each other the prose is a reflection which is drawing out the roots deep down--of roots like the difference between the old and modern generations (*piligeya gharsane*), or the tradition and modernism.

As this discussion shows, one of the secrets of the popularity of the songs of Udupa and Kadame is the new use of patterns of narratives, or *Bhasa Nirupana Tantragalu*, more than anything.. These establishments of reality on a higher plane — from Udupa's *ātmasamvāda* to the econometric use of dialect in Kadame — are not mere ornamental devices. Instead, they serve as the determinants and consequents of the structure on a substantive level by which the *Sthāyī Bhāva* can be turned into *Rasa* for the tastes of modern readers. In short, a *Rasa Siddhānta* analysis of these narratives reveals continuous, strong contemporary evidence for the main theory of classical Indian aesthetics.

## 2. Theoretical Framework: Rasa Proceedings and Its Contemporariness

### 2.1 Traditional Rasa Theory

*Rasa Siddhānta*, most of it to be found in Bharata's *Nāṭyaśāstra* (second century BCE to second century CE) at a stretch, is one of the most sophisticated aesthetic theories in world literature. It designates the specific aesthetic experience produced in the receptive audience (*sahṛdaya*) through artistic representation and the recipient audience becomes inspired to contemplate it. *Rasa*--which is sometimes inadequately translated as "aesthetic flavor," "emotion" or "mood"--is a principal concept of Indian aesthetics identified by Bharata. Bharata classifies Eight Primary Rasas: *Śṛṅgāra* (erotic), *Hāsyā* (comic), *Karuṇā* (compassionate), *Raudra* (furious), *Vīra* (heroic), *Bhayānaka* (fearful), *Bībhatsa* (disgusting), *Adbhuta* (marvelous). Later theorists, especially *Abhinavagupta*, added *Śānta* (quiet) as a ninth *rasa*. *Sahṛdaya*

The production of *rasa* involves a combination of elements:

Sthāyī Bhāva (dominant emotional states): The underlying emotions that reside latently in all

Manuscript

Vibhāva (determinants): Factors that tend to give rise to emotion, and thus embody:

Ālambana Vibhāva: The object towards which emotion is turned.

Uddīpana Vibhāva: External stimuli that foster emotion

Anubhāva (consequents): External manifestations of emotion through gesture, speech, and bodily response

Vyabhicāri or Sañcāri Bhāva (transitory states): Interim emotions or feelings that tint the dominant mood.

How exactly these components intermingle to form rasa is still unclear among classical thinkers, though the significant contributions made by Bhaṭṭa Nāyaka in his theory of sādharāṇīkaraṇa (universalization) and Abhinavagupta's idea that appreciation arouses strong sentiments (camatkāra) have been suggested.

## 2.2 Contemporary Literary Criticism and Rasa Theory

A number of recent scholars have recognized that rasa examines far more than just plays in its original context. People like Kapila Vatsyayan, K. Krishnamoorthy, and Edwin Gerow have shown how narrative fictional prose benefits from rasa analysis, serving as a framework to map emotional organization and expressive compositions. This is one of the tools which are highly required particularly in works that do not accommodate the Western approach to literary criticism and it allows the discussion of aesthetics that are native to India.

A critic based approach to rasa has a significant tradition in the case of Kannada literature. Rasa was interpreted by the scholars like D.R Nagaraj, Vaidehi and G.S Shivarudrappa to name but a few, in understanding modern Kannada fiction. They demonstrated how to trace modern vernacular utterance back to classical Sanskrit poetic theory (kavyasastra); this criticism is especially suitable to study women writing since it tends to employ subtle inflection of feeling (modest alteration of the affect) and to elaborate intricate patterns of feeling through the prevailing face of narration.

## 2.3 Method

The methodology used in this case is based on Rasa Siddhanta informed by close reading methodology during the analysis of short stories written by Vasumati Udupa and Sunanda Prakash Kadame. It focuses on recognizing:

Preponderating Sthayi Bhavas present in both stories Narrative devices as Vibhavas Characterizations as Anubhavas

The procedure that would make rasa a good reader (sahrdaya).

By doing so, it is not pieces of classical categories being mechanically applied but rather a demonstration of the innovativeness of applying old principles. These authors are applying their own aesthetic concerns to contemporary topics, resulting in something that might be called "modernist rasa": It shares its heritage with classical aesthetics while overcoming those drawbacks.

### **3. Vasumati Udupa: Interior Landscapes and the Poetics of Karuṇa and Śānta**

#### **3.1 Literary Context**

In the 1990s, Vasumati Udupa (b. 1963) emerged as an important writer in Kannada fiction. This was a period in which women's voices attracted more attention; like Zhang Ailing, or more recommendable literature emerged as not it was more profound or of wider social significance. Her anthology, including *Antarāḷa* (Interstices) and *Sampige Mara* (The Frangipani Tree), has established her reputation as an unusually sensitive stylist. Udupa's fiction generally focuses on educated middle-class women torn between traditional expectations and their own personal desires; it also offers an insider's view of the cruel internal conflicts frequently attendant on social change.

#### **3.2 Karuṇa Rasa: The Aesthetics of Compassion and Sorrow**

Karuṇa Rasa is expressed in Udupa's stories about loss, disappointment, and silent suffering. Udupa offers a new interpretation of Karuṇa, not merely saddened but with a deep compassionate response to suffering. In her fiction, Karuṇa comes through through careful narrative strategies.

**Vibhāva (Determinants):** Udupa first creates Karuṇa by putting characters into situations of separation, unfulfilled longing, and existential disappointment. Her protagonists frequently find themselves in liminal positions – widows, women with no children of their own, daughters-in-law in big families – that bring forth naturally out of the pathos of their circumstances. The *Ālambaṇa Vibhāva* (emotional object) typically involves loss of relationship, whether through death, estrangement, or the unraveling of intimacy. *Uddīpana Vibhāvas* include the domestic spaces where presence is still felt, seasonal changes that highlight time passing away, and the everyday objects imbued with special emotional significance.

**Anubhāva (Consequents):** Udupa depicts grief through *Anubhāvas* that are not demonstrative – a long, rueful look at an empty chair, trembling hands when making coffee, household routines that become obsessive. These subtle *Anubhāvas* are consonant with modern realist aesthetics while maintaining connections to classical prescriptions for evoking emotion.

**Narrative Techniques:** In order to produce Karuṇa, Udupa employs several distinctive narrative techniques.

**Interior Monologue (Antargata Kathana):** Over long passages she uses stream of consciousness to reveal the unspoken thoughts of characters, drawing the reader into the protagonist's confidence.  
**Kāvyaत्मका Gadya (Lyrical Prose):** Rhythmic, imagistic language lends elevation to commonplace experiences  
**Temporal Fragi- Linear chronology**  
**Memory's persistence and former lack** are emphasized by non-linear chronology

**Symbolic Landscapes:** Natural images (rain, wilting flowers, empty nests) serve as objective correlatives to convey the protagonist's emotional states

### 3.3 Śānta Rasa: The Aesthetics of Tranquility

Derived from the Sthāyī Bhāva of śāma (equanimity), Śānta rasa represents a distinct Indian aesthetic contribution, reflecting philosophical traditions that emphasize renunciation and transcendence. Even though it has been analysed considerably less frequently than other rasas, Śānta is still relevant to the discussion of the work of Udupa in adulthood.

Such a manifestation in the Fiction of Udupa: In a number of stories the conclusion is not dramatic but a moment of acceptance as in Age Reason, resignation as in Age Reason when robot passes final test or even silent contemplation. Characters accept their destiny but nothing does to them but they change. It is in keeping with the classic conception of Śānta as a rasa, which is a byproduct of abandoning worldly attachments. Narrative Strategies: Udupa creates Śānta by:

Meditative Pacing: Slow rhythm allows the characters to undertake reflective intake of the narration Philosophical Interiority: Under traditional wisdom (hitopadesa, proverbs) situations are served in! stead, situations are brought to the fore. Despite her false situation, Mrs. Malaprop can still hold any belief as to why this should be the case Subjects: Circle: Symbolic On the offerings of conclusions images of continuities, cycles, or the natural process are provided.

## 4. A review of Sunanda Prakash Kadame's works

### 4.1 Literary Context

Sunanda Prakash Kadame occupies a different space than other Kannada women writers of her generation--her work is more directly linked with social realism and political commitment. Her novels often take on such subjects as caste discrimination, gender violence, economic exploitation, and communal tensions, perhaps because they have been influenced by the Progressive movement of Bandaya while simultaneously striving towards artistic complexity.

**4.2 Raudra Rasa:** Semiotics of Fury Raudra rasa--arising out of the sthāyī bhāva of krodha (anger)--traditionally denotes a righteous indignation at injustice. In the context of classical Indian drama, Raudra accessorially shows itself through resolute acting and harsh speech. Kadame would use this rasa in fiction to recreate women's anger against male rule violence systemics, still freshness was preserved without her losing sight of the song of life. Kadame's stories create Raudra out of situations where egalitarian logic is obviously violated--domestic violence and the like.

**4.3 Vīra Rasa:** Aesthetic of Heroism Vira rasa -the result of the sthāyī bhāva or utsaha (enthusiastic energy), generally exults in martial deeds. Today, such heroism against evil is changed into an ethos heroism through re-formation of this rasa by Kadame as the oppressed one with the practice of the women. Kadamese Fiction: Manifestation Manifested in characters, Vira is demonstrated by means of resistance - telling the truth to authority, breaking the rules of social order, defending the weaker sex, organizing collective action. This femininity of the Vira has a lot to do with heroic courage in womanly things' and it is stipulated also on the basis of using canons of courage and power behind specifically gendered things as, in exploitation Narrative Strategies: Transformative Arcs: a character passes out of being a passive figure to an active one in his own story Defiant Closure: Narratives end with a gesture against the narrator, and not a bearing, Universal Resistance: though the material condition in the world may remain unaltered, a morally uplifting message would nonetheless

**4.4 The Dialect and Linguistic Authenticity** The issue of local dialect was not merely a matter of regional color, as illustrated by Dialect and Linguistic Authenticity of Kadame Sunanda Prakash. It was a Vibhava necessary to Raudra and Vira rasas as well.. This non- linguistic usage: Authenticates the characters of working-class and rural existence. Challenges hierarchies inherent in standard literary Kannada Creates aesthetic distance enabling critical perspective Has emotional intensity done through idiomatic force This type of language strategy is consistent with the classical principle vakrokti (oblique expression), where expressive force derives from deviation away from standardized usage.

## 5. Why is it that Rasa theory applies to fiction?

**5.1 The application of Rasa Siddhānta:** In prose fiction is demonstrated by this research, to go beyond its original dramatic context. The analysis reveals that:

- In the same way as dramatic elements and Vibhāvas function as Anubhāvas for theatre-goers (Vibhāvas being the situation of a play, and Anubhāvas personality-character impersonation by actors),
- To compare the reader's aesthetic experience with what we called rasāsvāda in Chapter One,
- Certainly: Prose narrative allows more extended and subtle development of feelings than does drama
- The sahrdaya (good reader) requires the same cultural and literary prowess as is required by the audience of the theatre.

**5.2 Indigenous Criticism and Postcolonial Theory:** As it can be found in this chart, several methodological interventions are made to use Rasa Siddhanta:

- Decolonizing Criticism: Displays the fact that any text may be examined on the basis of the native theoretical set of constructs.
- Cultural Specificity: Puts into consideration the aesthetics based on Indian philosophical traditions.
- Theoretical Pluralism: Weaken the Western platform of critical vocabularies monopoly.
- Vernacular Modernism: Demonstrates the idea of how the language literature of a region has a way to think about modernity other than Anglophone writing.

**5.3 Feminism and the Indian Aesthetics:** A wobbly renegotiation between feminist matters and aesthetic theory Aesthetics, the study records:

- Healing: Feminist writers rewrite and redefine aesthetic categories that were traditionally under the control of males.
- Extensification: The emotional and thematic scope of classical rasas is pushed to the experiences of women.
- Critique A critique of gendered assumptions in the traditional theory.
- Synthesis Integration of feminist consciousness and the native aesthetical vocabulary.

## 5.4 Regional Language Literatures.

- Drama: British Canons and Tamil canonical literature are not distinct fields of study. National Canon The frame of Rasa Siddhanta:
- Evidences the sophisticated literature of regional languages, such as Kannada and the Tamil, which cannot be found in pan-Indian discourse too frequently, but can compete with any other.
- Across language borders millenia and cultural continuities have existed.
- Particularly points the finger at exaggerating the privilege of Anglophone Indian writing on a global scale. This makes a contribution towards a fuller picture of modern Indian literature.

## 6. Conclusion

### 6.1 Summary of Findings

- In contemporary Kannada women's fiction, our study has proved that Rasa Siddhānta can provide a useful frame for literary analysis. Our analysis of Vasumati Udupa and Sunanda Prakash Kadame's work shows:
- There is Aesthetic Continuity. Traditional Indian artistic themes and forms live on in modern literary practice.
- Creative Adaptation. Today's writers are changing the moulds inherited from traditions past how they work to make them relevant now.
- Technical Sophistication. Arts of narration can be seen as like the techniques actors use on stage to generate rasa.
- Emotional Scale. The Amazon research has greatly expanded the number of themes and emotions dealt with by regional languages literature for women.
- Cultural Specificity. Indigenous schools of literary criticism can penetrate aspects of the real experience of literature which Western models often miss.

**6.2 Aesthetic Theory:** Rasa Siddhānta applies just as well to modern literary phenomena as it does in classical ones

- Regional Literature: Majumdar's reading makes one the more acutely aware of what Kannada fiction actually is.
- Women Writing: It discusses how the authors were always trying to strike a balance between tradition and flexibility in women.
- Postcolonial Criticism: The postcolonial critical approach of this paper has strong origins in a literature written by second-generation western critics who had to re-read India.

**6.3 Comparative Literature:** Paradigms of cross-cultural esthetic analysis.

Relational Studies of the Region: the way authors in other Indian languages apply classical aesthetics.

Evolution of History: Aesthetic of Rasa has evolved through the modern Indian literature.

Reader Response: Research of the way the public is experiencing rasa today.

**6.4 Synthesis of Theory:** How to combine rasa theory and the Western narrative method.

Creative work of Vasumati Udu is one such example that Sunanda Prakash Kadame can use to demonstrate Kannada literature genius of the present age. As can be evidenced in their work, engaging oneself with Classical aesthetic traditions does not necessarily imply getting conservative and narrow-minded, but can result in new literary genres, which speak about the pressing issues nowadays. This study, by looking at their fiction using the perspective of Rasa Siddhanta has attempted to demonstrate not only the individuality of their artistic achievement but also how the traditional Indian instruments of the critic can have a contemporary use.

With Indian literature progressively moving even deeper and deeper into a globalized society, Udu and Kadame present us with an example of how cultural traditions do not in any way paralyze creativity, they are on the contrary, inspirational. Their fiction makes the readers plunge into emotionally laden worlds that were handcrafted using the wisdom of the ancient China but fully incorporating the modern life, in which most things are local, most are universal truths, and the voice of female narration is the one that recreates the literary silhouettes of modern life. By this accomplishment they become important not only to Kannada literature per se but to the overall enterprise of making a truly plural, rooted-in culture knowledge of contemporary tendencies in the literary production..

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