



Critical Analysis of Bharatamuni's Concept of Rasa

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Abstract:

Bharatamuni is one the prominent author who first talked about concept of Indian theatre and drama in where the concept of Rasas is emerge out and find out the all the eroticist culture of India are the part of Rasa i.e., dance, singing, make up and the way of expression of the artist all are the part of various Rasas. The discourse all the components of stagecraft, and their effects on human mind and covers areas like, music, stage, design, makeup, dance and all the theatrical techniques. The significant contribution of this work is the theory of 'Rasa' which is a dynamic experience between the artist (the reactor) artistic expression and the audience. Rasa signifies the aesthetic pleasure or thrill or joy inevitably accompanying the enactment of play through poetry, music and action. Bharata generally analysis in his Natyashastra about eight Rasas. This paper has explored various concepts of Rasas and how these Rasas are still found in Indian English Literature.

Keywords: Rasas, Aesthetic, Poetry, Culture, Art

Introduction

The vast content of natyashastra by Bharata indicates that this work is the result of the tradition of the dramatic art prevalent in this country for the last many centuries prior to him. After Bharata, it seems this tradition ceased altogether. The probable reason might be that the various concepts about poetic art were so profound, extensive and progressive that the acaryas become disinclined towards the formation of the principles connected with dramaturgy. (Satya D Chaudhary, 5-4).

Natyashashtra written by sage Bharata is an ancient discourse theatre believed to be written during the period between 200BC and 200AD. It discusses in details about performing arts, dance and music. The discourse all the components of stagecraft. and their effects on human mind and covers areas like, music, stage, design, makeup, dance and all the theatrical techniques. The significant contribution of this work is the theory of 'Rasa' which is a dynamic experience between the artist (the reactor) artistic expression and the audience. As mentioned by Chatterjee and Lee,

In his article, 'Rasa and taste', Umberto Eco gives an overview of multiple commentators on rasa theory, following Bharata's eminent Sanskrit treatise, the Natyashastra, and its canonical interpretation by Abhinavagupta. According to Eco's analysis, some modern interpreters of rasa theory 'presuppos[e] [a] sort of complete emotional identification between actor and character and spectator and actor', seeing parallels between 'the techniques of the actor described by Bharata [and] Stanislavsky's method'. Eco further connects this interpretation of rasa to a 'homeopathic' sense of Aristotelian catharsis, wherein 'the spectator of a tragedy is genuinely seized by pity and terror, even to the point of paroxysm, so that in suffering these two passions he is purged of them, and emerges liberated by the tragic experience'. Other interpretations of rasa such as by Raniero Gnoli and Pravas Jivan Chaudhury seem closer to an 'allopathic' sense of catharsis (McDougall), wherein 'the tragic text places us [the audience] at a distance from the passion that is represented, and we are liberated from passions not by experiencing them, but by appreciating the way in which they are represented' (Eco 2007: 12). Writers

such as Uttara Coorlawala emphasize that emotional distance and aesthetic stylization are crucial for producing rasa, seeing parallels between the techniques of rasa and Brecht's alienation effect. (Chatterjee & Lee, 133-134).

Rasa signifies the aesthetic pleasure or thrill or joy inevitably accompanying the enactment of play through poetry, music and action.

As Hari Ram Mishra says, "Dramaist the flowering of the national mind in the territory of literary art and will naturally alter in different climate. Drama of any clime or part issuer to test itself as an art where humanity has tried to tend towards all truth, all beauty and all goodness—inaword, towardsanall-roundperfection" (Mishra 9). As the numbers of Rasa Bharata acknowledges only eight kinds- 'astau natya rasah smrtah'. According to him there are eight fundamental feelings or mental states referred to as Sthayibhavas which can be experienced by human beings there are Delight (Rati) laughter (Hasya), Sorrow (Soka), Anger (Krodha), Heroism (Utsaha), Fear (Bhaya), Disgust (Jagupsa) and Wonder (Vismaya). Corresponding to these mental states are eight Rasa the erotic (Shringra), Comic (Hasya), the pathetic (Karuna), the Furious (Raudra), the heroic (Vira), the Terrible (Bhayanaka) and the Odious (Bibhtasa) and the Marvelous (Adbhuta).

In the words of T.N. Sreekantaiya as quoted by V.S. Seturaman, It is observed that Indian Poetics and Western Poetics view their subjectmatter from somewhat different, if complementary, angles – the latter deals with poetry as the expression of the poet's mind while the former is chiefly occupied with its culmination as a unique experience of the reader. The reader re-creates for himself and re-lives the poet's original experience. Western poetics on the other hand studies how the multitudinous impressions of the external world melt, alter and combine in the crucible of the poet's mind and emerge as a harmonious whole, shining with the added gleam – the light that never was, on sea or land. It is the poet's imagination that works this magic. (Qtd. in Seturaman 67)

These Rasas arise out of four basic or original once. Thus, the comic arises from the erotic, the pathetic from the terrible, the subline from the Heroic and the horrible from the odious. Bharata also assigns colours and presiding to these Rasas the erotic is light green, the comic white, the pathetic ash-coloured, the terrible red, the heroic light orange, the horrible black, the odious blue and finally the subline is yellow. Vishnu is the God of the erotic pramathas. The comic Rudra of the terrible yama of the pathetic Shiva of the odious Kaladev of the horrible Indra of the heroic and the Brahma is the presiding of the sublime. As Bharat maintains,

"Rasa should never be denotes but manifested in various ways including the physical movements, elaborate and delicate both; the tone of the speaker and his accentuation of the words; the decorum to satisfy the effectiveness of the emotion aimed at". (G.O.S, 12-13). A ninth Rasa- Shanta or Shantam (Peace) suggested by the perpetual white colour with Vishnu as the presiding deity was added by later authors. As Pro. P. Ramachandrudu says, The Indian literary criticism has given the highest place to Rasa. Everything else like Alankara, Guna, Riti, Vrtti and Parvrtti etc finds its place in a kavya so far as it is useful for Rasa. That is the reason why only those poets who attained perfection in depicting Rasa are given a very high place in India. Valmiki, Vyasa, Kalidasa and Bhāva bhuti are the standing examples for such perfection. It is said in praise of such poets – Jayanti te sukrutino rasasiddhaha kavisvaraha Nasty yesham yashakaye jaramarnajam bhayam. (Ramachandrudu 11).

1Conclusion

The most significant thing about the Rasa is that its relation ensues from the union of three interrelated elements- Vaibhava, Anubhava and Vyabhicharibhava and also the permanent mood call Sthayibhava. Vaibhava is the means by which an emotion evoked. There are two kinds of Vaibhava: The Alambhana vaibhava and The Uddipana vaibhava. Anubhavas is the outward brought forth as a result of the Vaibhavas. This are divisible into Vachika those which can be expressed by words and the

Angika which are expressed by bodily expression. There are also involuntary emotions known as Sattvikabhavas: Romancha (hair standing on end). Trembling (change in the colour of one's face) becoming tearful and fainting. The Sthayayibhava is a major emotion which is developed by a number of minor feelings referred to as Vyabhicharibhavas which are the thirty-three in numbers. Bharata Rasa theory influenced Bhattnayaka's concept of Sabharanikaran. Sahridayata and the Dhvani concept. It provides the deep knowledge of art, philosophy, Psychology in formulating and aesthetic as well as critical perspective.

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