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## RASA IN INDIAN PERFORMING ARTS

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**ABSTRACT:** In this paper On performing the traditional antique culture and among Natyasastra and its kinds as many by the Bharata that who curved its expressions and importance through Rasa in the Art of Natyasastra. The main hypothesis in the context of my chosen topic on physical presentation basing on mind construction on the theme of Rasa and presentation of Hava and Bhava. As to mingled to the chosen topic it is made an effort to discuss about the further innovations and additions of certain Rasas to the 8 Rasas for which as features of expressions of Bhavam through literature, music and through which the receiver (the audience) feel emotions that of relieving Rasa and its kinds. It is also included as an effort the changes either as modifications with connective innovative creations on expressions during performances basing on the concept Rasa as a theme and the changes in modern times to that of ancient structures that constructed by Bharata. The concept of my chosen topic with a view to reveal the sanctity, purity, perfection etc., while presentation on stage or other for significance of the art through culture.

“India has its glory in the field of Arts since ages even between the period 200 BC to 200 AD that reveal in the history of antique period. Lest, before Bharata, ‘Natyasastra’ was curved and framed with distinguished kinds involved in the arts which everlasting transmutation between human and nature. Accompanied to the phonots (sounds) the so called Dance, Music, Literature (sounds of Dialects). During stone-age and before while the then human beings quest for food and after succeeded they expressed, even cannibals and in whom generate certain feel of expressions which caused movements in the body by having learnt sounds from nature, move around the captured food and dance. Later, by innovating timberals they used sounds and dance which results exchange of the aesthetic work of their own the quality of Rasa from objects stood still and gradually transmitted to the ages to come.

Amid such ages there was no classification either on dance or its sub themes in which Rasa is also one among as ascertained that there was no sastra particular to the art of dance and its performances. Only the concept of accuracy knowledged in Atharvana Veda, the sub-themes with affirmation were classified and from which the Bharatamuni had created compilation to the art of dance in his ‘Natyasastra’. The Natyasastra which restrict uncompromised affection, modality, which immersed with sanctity, purity etc., the Bharatamuni and of his Natyasastra classifies the definition of Rasa. The aesthetic experience of dramatic art Rasa theory was first expounded by him in his Natyasastra. According to it Rasa is a thing which can be tasted, any object of taste is called Rasa. Either fundamental or basic feelings found in the presentation and while tasted or relished that one would relish delicious food, aesthetically become so called Rasas the same was called by Bharata as Natya-Rasa. The sage classified Rasas as 1. Erotic - Shringara, 2. Comic - Hasya, 3. Pathetic - Karuna, 4. Furious - Raudra, 5. Heroic - Veera, 6. Horrible - Bhayanaka, 7. Odious - Bibhasta, 8. Marvellous - Adbuta. Bharata evolved the eight emotive states which are durable that later known as Sthayi Bhavas. The Sthayi Bhavas classified as 1. Love - Rati, 2. Mirth - Hasa, 3. Sorrow - Shoka, 4. Anger - Krodha, 5. Energy - Utsaha, 6. Terror - Bhaya, 7. Disgust - Jugupsa, 8. Astonishment - Vismaya. With this as stated above the eight Rasas reveal the emotive states called Sthayi bhavas which are classified as above from eight Rasas.

The supreme delight can be sensed from expression that compelled and accompanied with Rasa that reveal connote highest taste with divinity and purity. As acknowledged and as per Bharatamuni’s Natyasastra the eight kinds were incarnated and certain colours were applied to the so called Rasas as symbolic. While the creator perform on stage those applied were staged placements around the stage and the Artists with their performance the creator express bhavas in a state of personification which reveal the essence to the viewer which as a myth react with an emotions the feelings inside absorbs the taste of Rasa that inspires. According to N.S.Ghosh the Rasa theory of Bharata was subjected to various interpretations by later theorists. The later also explained in detail the Sthayi Bhava, Vibhava, anubhava and Sanchari Bhava each Rasa with instance the Raudra or furious sentiment. Sthayi Bhava lead to Krodha, Vibhava outcome is with Naughty objects, Vyabhichari Bhavas as compelled to determination, energy, indignation, restlessness, fury, perspiration, feminine so on. The Anubhavas can shows constructions as red eyes knitting of eyebrows and liling of lips. Bharatamuni has given symbolic colours to reach Rasa applied able to the presiding dieties.

Shringara	Shyam	Vishnu
Hasya	Sita	Pramatha
Karuna	Kapota	Yama
Raudra	Rakta	Rudra
Veera	Gaura	Mahendra
Bhayanaka	Krishna	Kaladeva
Bibhatsa	Nila	Mahakala
Adbhuta	Pita	Brahma

Among antique kinds of eight Rasas and additions to the past was innovated of Ninth Rasa 'The Shanta' or Shantam (Peace) which suggested by perpetual white colour with Vishnu as the Presiding diety. This was added with acceptance by Authors later on. This inclusion become a debated on ascertainment among the scholars in Sanskrit which might be during 6<sup>th</sup> to 10<sup>th</sup> centuries. With inclusion of ninth Rasa on acceptance by the Alankarikas lead as expression so called Navarasa and since then it has become vogue. In addition to the so called nine Rasas two more Rasas have been added later but no clarity on any specification of presiding dieties and colours. It is no doubt that as most significance about the Rasa is its realisation which ensures of union in between three inter related elements called Vibhava, Anubhava and Vyabhichari bhava. Lead to the state as mood called Sthayi Bhava i.e., characteristic.

It may be noteworthy that Vibhava (determinants) is the means by which an emotion is evoked. There are two kinds of Vibhava: the Alambhana Vibhava and the Uddipana Vibhava. The first relates to the person or the object in respect of whom the emotion is experienced and whose appearance is directly responsible for the evocation of the emotion, while the second refers to the situation in the environment in which that person or object is placed and which is instrumental in intensifying the emotional experience.

Anubhavas (consequence) is the outward manifestations brought forth as a result of the Vibhavas. These are divisible into Vachika - those which can be expressed by words (Vach - speech) and the Angika which are expressed by bodily expressions. In Indian drama, for example, the Anubhavas communicate to the audience the emotions being felt by the characters on the stage. There are also "involuntary emotions" known as Sattvikabhavas: Stambha (paralysis), Sveta (sweating), Romancha (hair standing on end), Svarabheta (changes in one's tone of voice), Vepathu (trembling), Vaivarnya (changes in the colour of one's face), Asru (becoming tearful) and Pralaya (fainting).

The Sthayi bhava (permanent mood) is a major emotion which is developed by a number of minor feelings referred to as Vyabhichari bhavas which are thirty three in numbers.

Bharata's Rasa theory has been seminal in the sense it influenced Bhattanayaka's concept of Sadharanikaran, the concept of Sahridayata and the Dhvani concept. It is also the unifying principle of the beginning, the middle and the end of the entire Indian poetics. It provides a 'synaesthesia' of art, philosophy and psychology in formulating a proper critical-cum-aesthetic perspective.

Coming to the topic "Rasa in Indian performing Arts", India has its glory even before 9<sup>th</sup> century AD and the river of Arts go on flows as ages to come the sub-themes as sub-rivers flows all over the world in which many kinds of Arts performing in which the Rasa is as a soul in each kind of Art. As far as Natyasastra is concerned not only Bharatanatyam that also any play performed either on stage or other the essence of Bhava like an lightning arrows towards the object (the audient) through Rasa i.e., expression of Bhava lead the objects into aesthetic state which may be called feelings called reactions. This is while immersing the essence of Bhava and is so called Rasa is significance of performing arts as Indian Arts. The narrations has been framed with inclusion of traditions, conventions, religious, actions of one's interests the plays natyas existed and through performances the art prelifirated all over the world. As recognised that as an art of India, the Rasa has its dynamic importance in any performance of Art as vital part. Unless, the Rasas in every bhavas took note of the performance gives the result of the Art.

While leap in to the Kavyas, Grandhas etc., took origin in the Indian Literature (Sahitya) the popularised kavya Manu charitra of Allasani Peddana the performances of its characters of the roles of Pravarakhya and Varudhini is an example of outcoming its premier placement of Rasa and its Bhava. In spite of the infatuational attraction with exposure did not worked out in the confined attitude of character in the mind of Pravarakhya even though influenced the power. The essence of the context through expression by the staged characters directly influence the audience through expressions in performance the roles the objects did not keep away the reactions provoke inside of the objects influence the stage characters with their performance. This is nothing but because of Rasa the transmissions passed through from objects on immerse in the state of bhava of the theme presented by the character on his role and clear the power of Rasas. This deals with the concept of pitiable sorrow of the scene while performance. This kind of aesthetic state reveal from the objects while Sita weep by a kind of soliloquie at Ashoka vanam thinking of her state by memorising Rama her husband. Maharshi Valmiki inject the Bhava into the role by only feel by himself with utmost Rasa while depicting the characters, while performing on the stage. The similar rasa can be imagine has pitiable sorrow can be imagine in the character role of Hanuma when he learnt of the state of Sitamma varu while at so called Lanka. But, while compare the state (Stithi) at the time of situations between Hanuma and Sita was totally different. The same character of Hanuma while performed the performer has to exhibit Krodha (Anger) by having learnt that sita was eloped by Ravana as an ascertained, while Hanuma fought against Rakshasa mayavis in and around Ashoka vanam the exposure dealt with Raudra and for which the Rasa is applied as Red. During performances of the Indian Arts as I feel that, sometimes basing on the theme of the literature of a play or something the performer is to exhibit many kind of passions within fractions of seconds and through which the objects outcome is the result of success against provocations on Rasas. During performance the stage play Kanyasulkam a scene reveals many kinds of expressions that to reveal between two characters of Agnihotravadhanlu and Venkatesam. The Rasa here that

outcome is Hasya (Comic). In the Indian Art of Natyakala the role Durga while performed on stage also to reveal many kinds of expressions as per bhava of the theme and is to follow the bhava and “Udbhavena rasa” is results. Particularly at the time of Durga shakti kills Mahishashura, the scene of samhara such divine roles perform as Gods and Goddess of destruction.

Indian Arts is classified such as classical, historical, pastoral (culture of Country-side), mime etc., etc., these classifications bifurcated into many like Dances, Drama, Music etc., These again bifurcated into talkie and mookie etc., has to perform as per kinds applicable such as Dhvanyankarana (Mimicry), ventriloquism(with sounds), mime (without sounds) etc., it has been said to be the first mimicry was identified with the characters of Soorpanaka disguised as maya Harini while sounds as the voice of Rama could reach to the ears of Sita and Lakshmana as the distance in between moulded as far away.

As a fortune the land of our country produced many kinds of arts and from these laureates called creators for arts to perform with unique concept. The silent exchanges can be transmitted through these performances of Arts from one to one or other. The Indian arts as far as the same are concerned for divine purpose, moral transmissions, ethical attitudes, a silent communication through performing by Artists on the stage of places and a powerful tool between performer and the objects for fitness of things in the society where culture, tradition, convention, patriotism etc., would go on so for which I quote “Men may come, men may go but the Indian Art will go on forever by performing on Earth”. In India with her features towards performing Indian Arts through theater, stages in respect of Dance, Music etc., and even open auditoriums, amicable chosen places for performances the Arts even such as the good world Pastrol element of the art called “Tholu Bommalata” with the help of using timberals as sounds and the role of characters as curved designed sketched mode operated by human who must have knowledge of the theme of the presentation of the Art.

Beneath, given a pause to the above, it is appropriate to sense on certain changes, modifications etc., that altered to the Indian Arts, even though the Indian tradition is to be further by continue the antique ancient tradition of Indian Art and also the same to be as parallel by way of certain modifications in the way of performing Indian Arts by mingling the later as continued and still forth. The alankaras have been modified and the theme of the expression in Bhava is also classified with modesty and by way of literature and of its essence that reveal the objects also paralised, which results feel of essence of the bhava produce the Rasa in a paralised such as resulted a view that Yonder with an evil eye along with the eye as said above ‘sanctity’ but not sanctimonious. It has been viewed the concept above as part one of the submission that like as departed as sub reverse from the original which was said to be art as divinity, as ages pass on the art itself been with changes and modifications results the differentiation in the assuming of Bhavas from the roles of the characters that reveals and receive by the objects were the Rasa is also come out with a kind of variation to the actuals which are inter related but become inter connected like a thread altered with a knot. As observed the antique Indian Art and performance the presentations as per the concept theme of Bhava with an personification and in which immerse the divinity, purity, perfection, qualitative for which with a want of mind constructions of the object then only could be feel the originated Bhava Rasa from the object (viewer). In the sense, the Rasa that react from the object was containing with the compilation of the later. As far as the modernity is concerned towards performing the good world mode of Indian Arts according to the times. For example, to place and perform an Art after 11<sup>th</sup> century AD the related of art projectors confined a place with measurements for performing their creativity which includes literature, theme, bhava, expression, celluloidity a confined constructive arena was fixed and in which of within the arena i.e. called a basement like a pedestal which install a stand still idol which reveal all of the kind nature so as accordingly to reveal the expressions by reactions took place of Rasa in the object which later designated as boarder, boundary but all as a measure for performing the Indian traditional, cultural, conventional Arts. As already stated that the Indian Arts for its performances dealt with mythological, historical, pastoral, mime etc., the fixed confinement of place necessitated to alter, modification to perform the Indian Arts even with a modification word but the purity, divinity, clarity has been continued.

The internal rivalities between the communities of religion not only orthodoxy, unorthodoxy but also certain believes as of their ritual sentimental believes, influence the creators of literary aspects lead to perform plays with a different mode of Bhavas to express also may consider the divinity, purity degrade the performances. These kind of influences not only fade to the mythological historical plays but also to the social themes since they are created with internal rivalities among religious kinds. With this effect in place of divinity, purity, magnanimity the essence of the theme while to express the Bhava of the concepts did not give a mark of appreciation against expressions causes the objects cannot immerse himself which asides Rasa. The commitment of the performers also influenced to the disparities with in the believes of one’s interests, no doubt it is as web like shadow to the past glory of performing Indian Arts.

Amid, all kinds of detachable influences obstruct the Indian Arts, by having odious nature of commitment, the connected of the Indian Arts crossing the hurdles by bore the responsibility to drag the cort and cult of the Arts to its peaks which strengthen the divinity in the Indian Arts and performances. Now-a-days, the Indian Traditional Arts bore such glows as the electronic media by its influence conjest the freedom of the Artists by way of timings and restrictions causes the output of the performance while viewed different emotions received by the objects. In spite of troding across crystals and pathells the performing of Indian Arts all over the globe stands as per-excellence in the outset performing of Indian Arts and its stand still strength shallst remain forever as long as the globe remain.

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