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**A STUDY OF BHARATA'S NATYASHASTRA WITH REFERENCE OF  
RASA THEORY**

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The core of the Sanskrit *Natya* theory is the commencement of "*Rasa*". Each theatrical appearance was aimed at evoking in the minds of the spectators an exacting type of aesthetic knowledge, which is described as "*Rasa*". The concept of "*Rasa*" is the most important and important involvement of the Indian mind to aesthetics. The study of aesthetics deals with the realization of beauty in art, its appreciate or delight, and the alertness of joy or *Ananda* that accompanies an knowledge of gorgeousness. *Rasa* has no equivalent in word or concept in any other language or art of the world up till now known to us. The closest elucidation can be 'aesthetic enjoyment'.

We do come across the point out of *Natasutras* of *Silalin and Krishasva* by Panini, earlier to *Bharata's Natyashastra*, yet, it is only *Bharatamuni* who seems to have specified a scientific study and codification of the perception of *Rasa*. *Bharata* says that *Natya* is the replication of life (*lokanukruti*) wherein the different human emotions have

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to be spectacularly glorified (*bhavanukirtanam*) so that the spectator is able to flavor the portrayed pleasure and pain (*lokasya sukhaduhkha*) as *Natyarasa*. This Rasa knowledge will think about and make clear to the spectator who hence becomes the '*Rasika*'.

The word *Rasa* is resultant from the root '*rasah*' meaning sap or juice, taste, flavor, enjoyment. The extort of a fruit is referred to as '*rasa*,' which itself is the core of it, the crucial flavor of it. The 6th and 7th chapters of the *Natyashastra*, identified as the *Rasadhyaya* and *Bhavaadhyaya* respectively, collectively convey the idea of the *Bhava-Rasa* theory of Bharata, and have hence become the foundation for all negotiations on aesthetics, as well as the most sparkling involvement of *Abhinavaguptacharya*, whose *Abhinavabharati* remnants till date the best explanation on the *Natyashastra*.

"*Bhava*" is resultant from the root '*bhu*-'*bhavati*, that is, 'to become', 'to come into subsistence'. Bharata gives a fundamental value to *Bhava*, saying '*bhavayanti iti bhava*', that is, a thing or psychological condition that brings its alertness or makes one conscious of it, which pervades one like a meticulous stench.

Bharata divided the *Rasa* under eight types (*ashtarasa*) and gives the resultant *Bhava* which gives rise to the *rasa*. These are known as *Sthayi Bhava* or pervading stable emotion. They are *rati* (love), *utsaha* (heroism), *krodha* (anger), *hasa* (mirth), *bhaya* (fear), *shoka* (grief), *jugupsa* (disgust), and *vismaya* (wonder). The resultant eight *Rasa* are *sringara* (amorous), *karuna* (pathetic), *raudra* (furious), *bhayanaka* (horrific),

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hasya(humorous), bibhatsa(repugnant), vira(valorous), and adbhuta(wondrous). There are three types of Bhava, namely, Sthayi (eight types), Vyabhichari (thirty three), and Satvika (eight), totaling to forty-nine. The Satvika bhava are the physical manifestation of intense emotion. They are sthamba (petrification), sveda (perspiration), romancha (horripilation), svarabheda (voice change), vepathu (trembling), vaivarnya (facial colour change), asru (weeping), and pralaya (fainting). It is an amazing analysis of human emotions put in a nutshell !

Vibhava is the root (karana), the chief motivating reason being termed as alambana vibhava and, the environmental factors that are supplementary causes termed as uddipana vibhava (excitant). Anubhava is the resultant physical response through action, word and facial expression that follows (anu), as the impact of the vibhava. The thirty-three vyabhichari bhava (also referred to as sanchari bhava in some editions), are momentary, fleeting emotions based on emotional states of the mind. Numerous such emotions pursue one after the other, one replacing the other, intensification the sthayi bhava at each stage, till in conclusion the sthayibhava is established and there is 'Rasanubhava'. Rasanubhava just as in music a procession of notes in certain combinations reveals a characteristic melodic whole or raga; in the same way it seems that the demonstration of bhavas reveals rasa as an aesthetic whole.



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Bharata says that Bhava and Rasa are commonly reliant. The entertainer or maker, be it an artist, musician, vocalist, composer, or theater craftsmen, should be aware of the sthayi bhava and the rasa that they are determined to launch. This will help them understand their 'siddhi' from first to last 'Rasotpatti'.

The Indian theory of Rasa, In light of which, I propose study of Literary works of Thomas Hardy, forms the very core of Indian aesthetics. The field of critical evaluation of Sanskrit and related literature was dominated for a long period of time by the aesthetic theory of rasa. This theory developed in nearly two thousand years of Indian contemplation on Art, Drama and Poetry. The significance lies in the fact that it is not only a theory of aesthetic or literature, but a living principle governing the whole life. It is the greatest achievement of the civilization as it presents a unique crystallization of art, philosophy and psychology and with the development of modern psychology, its value as a poignant system of criticism reaffirmed, supported by many eastern and western critics.

Bharata in his Natyasastra discusses rasa in detail. He also discusses Rasanispatti and Rasasvada. Rasamspatti means the generation of Rasa and Rasasvada is the process of appreciation. Bharata says that through the sthayibhava of vibhava, anubhava and vyabhicharibhava, rasa is generated. It is the process of creation of rasa. The other process is the experiences of tasting of rasa. The produced rasa is tasted which is also called 'siddhi'.

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Some place ananda as the result of rasasvada. In fact, rasa is produced at the end of the process of rasanispatti. In the 8<sup>th</sup> chapter of Natyasastra, Bharata says about drsti of rasa, sthayibhavas and bhavas. These drstis are connected with actors. In techniques of stage production, music is employed in the drama. Music is not in the mind of the spectator. Bharata says that svaras are obtained in the rasas. Bharata also adds that siddhi is evoked by different rasas which suggest that rasa is different from siddhi.

In chapter of Natyasastra, colours have been associated with different rases. They are as follows:

1. Sringara - Black
2. Hasya - White
3. Karuna - Brown
4. Raudra - Red
5. Vira - White
6. Bhayanaka - Black
7. Vibhatsa - Deep Blue
8. Adbhuta - Yellow

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Rasasvada is the process of appreciation. The object and appreciation of the object will be the nature of taste. Bharata, therefore, talks of the two processes concerned with rasa- rasanispatti and rasasvada. Both are the processes. When a knower knows, what he knows is knowledge. In Sanskrit, the object is called Jney and knowing is knowledge (Jyan). They are different things and therefore they are two different processes. The object of appreciation is called 'asvadya' and the actual appreciation is asvada. Bharata clearly distinguishes between asvada and asvadya.

Bharata was concerned with the staging of the drama and in the act of staging; he was concerned with what is called Alambana vibhava or patra. Patra has physiological existence. In drama, the abstract is concretized. The word 'patra' literally denotes 'a vessel'. It refers to body or character.

In a nutshell, it can be said that 'rasa' is generated through sthayibhavas. It is 'rasanispatti'. 'Rasasvada' is tasting or appreciation of Rasa. Rasasvada is a mutual process not solely dependent on the spectators but also on the process of identifying with rasa.

Rasa theory is the living in Indian Aesthetics, western literature ( Hardy's novels ) and a vast corpus in Sanskrit, Hindi and English literature, verse, work of fiction etc. are available which plentifully show how rasa can be functional there. There are numerous study works like, Applied Rasa in poetry of Coleridge, Applied Rasa in Hemmingway's Novels, in Mahabharata, Ramayana, Bhagwata Purana etc. The value of Rasa theory is

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also made abundantly obvious in the Indian literature on Poetics, Alamkara Rasa Mimamsa, Rasa Manyare, Rasa Gangadhar, Dhwanyaloka, SahityaDarpan and lots extra. All rasa has its own qualities as well its area of expertise. Thus only in doing any investigate work on a few one of the Rasas, one can construct up its individual architectural blueprint, an intellectual architecture, a mental monument, a mental production. Suffice it to say that Rasa theory is exclusive work of men's mental feats to the maximum summit of grandeur, to say, the effort of Man Divine or Divine Man.

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