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## RASA PRAKARANAM The aesthetics of Sentiments and their interpretation in Kuchipudi Dance

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### Abstract:

*Rasa plays a very prominent role in performing arts. It is the soul and motive for a successful performance of a dance, an act or a play. If Rasa is to be of any moment and significance, it must necessarily be educated and explored. This research article might provoke thought and further inspire the performer to devise various ways and means in understanding the concept and significance of Rasa and incorporate the same in their performances. It would also facilitate in creating interest among individuals and professionals and further help in taking up in-depth research in this domain. This study has been undertaken to investigate the aesthetics of the sentiments and their interpretation in Kuchipudi dance.*

**Keywords:** Rasa, Bhava, Natya Sastra, Navarasa, Dance, Kuchipudi.

### I. INTRODUCTION:

*Bharata's Natyashastra is the oldest treatise on Rasa theory. The idea of Rasa in drama or poetry is a unique creation of Indian Dramaturgy and rhetoric. The translation of this word 'Rasa' is also very difficult as it is an enjoyment or experience in the mind of the sympathetic audience or reader. It is an individual experience brought through the expression of Bhava. The Rasa is created or promoted in the mind of a spectator by the Bhava being expressed. These two the Rasa and Bhava are interdependent as Rasa is not created without Bhava and Bhava has no existence if Rasa is not promoted. Bhava can be considered as the physical body and Rasa being its soul. Bhavas, the emotions has no meaning in the absence of Rasa. Bhavas, the emotions represented in the performance gets translated into emotional state of experience in the minds of spectator, so called Rasika and makes the presentation thoroughly enjoyable.*

The eleven elements that are described as the essence of *Natyashastra* by *Bharata*, but *Rasa* and *Bhava* are the main aesthetic performances in provoking a desired emotion that leads to open the heart and mind of spectator to understand the message and idea of the poet. *Rasa* and *Bhava* occupy a significant treatment by *Bharata*.

*“Etatchaturvidhopetam natanam thrividham smritam  
Natyam nruttam nrithyam ithi munibhihi bharathadibhihi  
Natyam thannatakam chaiva poojyam poorva kathaayutham  
Bhavaabhinaya hinam tu nruttam ithi abhidheeyathe  
Rasa bhava vyanjanadhi yuktam nrithyam itheeryathe”*

Dance with mere body movements will hardly have any attraction; even if it does so, it will not be a long lasting one. Dance should be a combination of *natyam* (dramatic element), *nruttam* (pure dance) and *nrithyam* (combination of dance and expression).

## II. RASA:

A *Rasa* ('juice', 'taste' or 'essence') denotes an essential mental state and is the dominant emotional theme of a work of art or the primary feeling that is evoked in the person that views, reads or hears such a work. It refers to the emotional flavors that are crafted into the work by the writer and are relished by the sensitive spectator, who connects with the work emotionally.

Although the concept of *Rasa* is fundamental to many forms of Indian art including dance, music, musical theatre, cinema and literature, the treatment, interpretation, usage and actual performance of a particular *Rasa* differs greatly between different styles and schools of *abhinaya*, and the huge regional differences even within one style. *Rasa* is about human state of mind. It is about what the mind feels and the expression of the feeling thereafter. Explaining and expounding the meaning of the song through hand gestures and body movements is known as *Abinaya*. Expressing the meaning of the song through the facial expression is called as *Bhava*. The essence of *Bhava* is called *Rasas*. In the *Bharata's Natyashastra*, *Rasa* is a sentiment experienced by the audiences that are evoked through the emotions and facial expressions or the *Bhavas* emoted by a performer. In Indian classical dance it is referred to as *Rasa-abhinaya*. The *bhava* which is experience or relished by the minds are called as "*Rasas*". It is the aesthetic flavor of any performing arts that evokes an emotion in the audience.

V.P Dhananjayan in his book called "A Dancer on Dance" says *Rasa means that which is being tasted or enjoyed. Hence the word Rasika is employed to denote connoisseurs (expert).*

**"Rasa – bhava – abhinaya – dharmā – vrutti – pravrutta  
Siddi – swara – aatodyam – ganam – rangascha sangrahah" (Natyā Shastra)**

*Natyā Shastra*, the treatise on Dance is divided into 11 *angas* or parts and *Rasa* is the first one. From the above *shloka* it is evident that *Rasa* is the first element discussed in the treatise that occupies a significant place in dramaturgy.

**"Nahi Rasa dhruthe  
Kaschi dhapyaithe pravarthathe  
Thathra vibhaanu bhava vyabhicharinaha  
Samyogath Rasa nishpathih"**

The combination of *Sthayee Bhava*, *Satvika Bhava*, *Vyabhichaari Bhava*, *Vibhava* and *Anubhava* is *Rasa*. The basic *Bhava* (*Sthayee Bhava*) evoked due to a specific reason (*Vibhava*) further develops by different *Vyabhichaari Bhavas* is experienced (*Anubhava*) with the support of mind and soul (*Satvika Bhava*) is an outcome of a *Rasa* is "*Rasa Nishpatti*" It is believed that there are 4 basic *Rasas* each originated from each *veda*.

*Shringara – Sama Veda.*

*Veeram – Rig Veda.*

*Roudram – Atharvana Veda.*

*Bheebhatsam – Yajur Veda.*

*Bharatamuni* in his treatise *Natyā Shastra* an ancient work on dramatic theory explained that there are 8 *Rasas*. There are four pairs of *Rasas*; 4 are primary *Rasas* and the other 4 are secondary *Rasas*. The four primary *Rasas* are *Sringara*, *Roudra*, *Veera* and *Bheebhatsa*. *Haasya*, *Karuna*, *Adbhuta* and *Bhayanaka* are the secondary *Rasas*. *Haasya* arises out of *Sringara*, *Karuna* arises out of *Roudra*, *Adbhuta* arises out of *Veera* and *Bhayanaka* arises out of *Bheebhatsa*. *Bharatamuni* also explained that each *Rasa* has a presiding deity and a specific colour.

**"Sringara-Haasya-Karuna-Roudra-Veera-Bhayanakaha  
Bhibhathsa-Adbhutha sonjau chethi astau natyae Rasaha smrithaha"**

Though *Bharatamuni* mentioned that there are only 8 *Rasas* or the sentiments, it was later accepted that there are 9 *Rasas* or sentiments. The ninth *Rasa* being *Shanta Rasa* has been introduced by *Udbhata* in his *Udbhata Kavyaalankara Sara Sangraham*.

**“*Sringara-Haasya-Karuna-Roudra-Veera-Bhayanakaha  
Bheebhatsaadbhutha Santhascha nava natyae Rasaha smritaha*”**

There are several theories on the number of *Rasas*. One theory says that since all *Rasas* give bliss, there is only one *Rasa* – *ananda* and another theory says that each *vyabhichari bhava* is its own *Rasa* and so on and so forth. *Rudrata* claims that all the *sanchari bhavas* are *Rasas* and also says that *Rasas* are infinite. *Bhavabhuti* expressed in his *Uttara Rama Charita* that *Karuna* is the only *Rasa*.

**“*Eko Rasah Karunam eva nimitta bhedadbhinnaha pruthakpruthagiva srayathe vivarthan  
Avrta budbudha Taranga mayanvikarambho yatha salilameva hi tatsamastham*”**

*Bhoja* said *shringara* is the only *Rasa*. *Shringara* is equal to all humans and it causes a family. The destruction of the family and home causes *Karuna* and *Bheebhatsa*. *Abhinavagupta* accepted nine *Rasas* and it is accepted worldwide. *Adi Sankaracharya* described the *Navarasas* in the 51<sup>st</sup> *shloka* of the *Saundarya Lahari*.

**“*ShivE shringarardra, taditaranjanE kutsanaparA  
sarOshAm gangAyAm, girishachariE vismayavatl,  
harAhibhyObhItA, sarasIruha sowbhAgya janani  
sakhI sushmEra, tEmayi jananiDrishhti cha Karunam*” (Soundarya Lahari-51)**

Love on seeing *Shiva*, disgust at other men, jealousy on seeing *Ganga*, wonder when she hears the deeds of Lord *Shiva*, fear when she sees the snakes that adorn *Shiva* as garlands, humour when she sees her friends or *sakhis* and she looks with compassion at her devotees. Her face is as lovely as a lotus, symbolizing heroism. The first eight *Rasas* are described here, *Shanta Rasa* is not mentioned.

*Ramakaramrutam* also mentions *Navaras sloka*.

**“*Sringaram kshitinandini viharane viram dhanur bhanjane  
Karunyam bali bhojane Adbhuta Rasam sindhou giri sthapanne  
Haasyam shoorpanakha mukhe Bhayavahe bheebatsam anyamukhe  
Roudram ravana mardane munijane Shanta m vapuh patu nah*”**

*Sringara* (love) towards *Seeta* strolling around, heroism in breaking the bow (of Lord *Shiva*), mercy to the *jatayu* (the crow), wonder while building the bridge on the ocean, humour in the face of *Soorpanaka*, fear in facing sin, disgust in the thought of looking at other (voluptuous) women, anger in killing *Ravana*, tranquility in facing sages, May Lord *Rama* protect us!

*Rudrata* in *Kavyalankara Sara Sangraha* stated *Preyassu* as the 10<sup>th</sup> *Rasa*. He also said that the *Sanchari Bhavas* can be *Rasas*. *Viswanadha* has mentioned *Vatsalyam* as 10<sup>th</sup> *Rasa*. *Bhattalollatas* has quoted that 49 *Bhavas* can lead to 49 *Rasas*.

### III. ORIGIN OF RASA

There are various schools of thoughts regarding *Rasa*, *Sharadatanaya* attributes it to *Vyasa* who taught it to *Narada* through whom it was transmitted to *Bharatha* and from there to the world

**“*Evam hi natya vadesmin |  
Bharathenoschayathe rasah ||*”**

Though the origin of *Rasa* is explained as emoted by the *Bhavas* by an individual, its mythological origin is explained by *Sharadhatanaya* in his treatise “*Bhava Prakasham*”. They are derived and codified during the process of Dance origin (*Natyotpatti*) in the heavenly abode

According to *Veda Vyas*, the universe is created by Lord *Brahma* on the instructions of Lord *Shiva*. On the request of the Gods (*Lokapaalakas*), Lord *Brahma* creates *Natya Vedam* and extends it to *Bharata Muni*. Sage *Bharata* was asked to compose a drama on the lines suggested in his teachings and was instructed to perform along with the *Bharata Putras*. *Bharata* thereupon composed a *rupaka*, *Tripuradhahanam* and was staged in the divine court.

On watching the act, Lord *Brahma* was deeply touched, impressed and experienced the sentiments that resulted in evoking the four *Rasas* in conjunction with the four *Vrittis* (*Bharathi*, *Satvathi*, *Kaishiki*, *Aarbhati*) spontaneously from his four heads.

While witnessing the union scene of Lord *Shiva* and Goddess *Parvathi*, *Sringara Rasa* along with *Kaisiki Vritti* is evoked from the eastern face of Lord *Brahma*. When *Bharathas* performed the destruction of “*Daksha's Yagna*”, *Raudra Rasa* is evoked along with *Aarbhati Vritti* from the western face of Lord *Brahma*. When *Bharathas* performed the “*Tripura mardana*”, *Veera Rasa* is evoked along with *Satvati Vritti* from the southern face of Lord *Brahma*. When the *Bharathas* performed the *Kalpantakarma abhinaya*, *Bheebhatsa Rasa* is along with *Bharati Vritti* is evoked from the northern face of Lord *Brahma*.

Primary rasa	Secondary rasa	Face of brahma	Vrittis
Shringaara rasam	Haasya rasam	Eastern face	Kaishiki vritti
Roudra rasam	Karuna rasam	Western face	Arabathi vritti
Veera rasam	Adbhuta rasam	Southern face	Sathvathi vritti
Beebadsta rasam	Bhayanaka rasam	Northern face	Bharathi vritti

In acceptance with *Bharata Muni*, *Sharadatanaya* has also mentioned about the four primary *rasas* as explained from the above explanation on origin of *Rasa*. These primary *Rasas* evolve the four secondary *Rasas*. *Sringara* produces *Haasya*, *Raudra* produces *Karuna*, *Veera* produces *Adbhuta* and *Bheebhatsa* produces *Bhayanaka*.

NAVARASA	CONTEXT	BHAVA	PRESIDING DEITY	COLOUR
<i>Sringara</i> (Erotic)	Love, Delight Attractiveness	<i>Rati</i>	<i>Vishnu</i>	Blue / Light green
<i>Haasya</i> (Humorous)	Laughter, Mirth, Comedy	<i>Hasa</i>	<i>Pramadhulu</i>	White
<i>Karuna</i> (Pathetic)	Compassion, Sorrow, Mercy	<i>Shoka</i>	<i>Yama</i>	Grey
<i>Raudra</i> (Terrible)	Fury, Anger	<i>Krodha</i>	<i>Rudra</i>	Red
<i>Veera</i> (Heroic)	Heroic mood	<i>Utsaha</i>	<i>Indra</i>	Orange / Yellowish
<i>Bhayanaka</i> (Fearful)	Horror, Terror, Fear	<i>Bhaya</i>	<i>Kala</i>	Black
<i>Bibhatsa</i> (Odious)	Disgust, Aversion	<i>Jugupsa</i>	<i>Shiva</i>	Blue
<i>Adbhuta</i> (Wondrous)	Wonder, Amazement	<i>Vismaya</i>	<i>Brahma</i>	Yellow

*Bharata Muni* enunciated the eight *Rasas* in the *Nātyasāstra*, an ancient work of dramatic theory. Each *Rasa*, according to *Nātyasāstra*, has a presiding deity and a specific colour. There are 4 pairs of *Rasas*. For instance, *Haasya* arises out of *Sringara*. The Aura of a frightened person is black, and the aura of an angry person is red. *Bharata Muni* established the above table.

All the theories state that *rasa* is the experience/feeling of the audience which is evoked by the determinant *bhava* expressed by a performer. This explains the connection between the artist and the audience. It defines the success of the play. When the spectator connects with the performance and experiences the emotions on watching, it leads to *Rasotpatti* – success of a performance or play. If the audience is not connected to the

performance and could not experience or feel the emotions emoted, it leads to *Rasabhaasa* - failure of a performance or play.

*Abhinavagupta* suggested a ninth *Rasa* when only eight were accepted and it had to undergo a good deal of struggle between the sixth and the tenth centuries, before it could be accepted by the majority of the *Alankarikas*, and the expression *Navarasa* (the nine *Rasas*), could come into vogue.

<i>Śāntam</i> (Peaceful)	Peace or tranquility	<i>Shamamu</i>	<i>Vishnu</i>	Off – white / Blue
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#### IV. NAVARASAS:

*Navarasa* is a unique feature in Indian classical dance forms. Mainly in the South Indian dance forms and South Indian folk dance forms such features could be seen. Interpreting the meaning of the songs, the dancer uses facial expressions and hand gestures. According to Indian Classical dance forms there are altogether nine important *Rasas* mentioned. Each *Rasa* is linked with emotions of human life, or linked with different moods of human life.

The dancers, dramatics, and dance drama artists use these emotional sentiments to interpret the meaning. Emotional touch or the sentiments (*Rasas*) could be seen not only in dance, drama, dance drama, teledrama, and cinema, but also could be felt in music. Moods are expressed through the *bavas*. The *bavas* and *Rasas* are inseparable. That's why it is always referred to *Bhavarasas*. Human life is a rich fabric that is given colour and texture by the many happenings that shape it. The mundane (routine/ ordinary) actions that characterize every day as well as the extraordinary happenings that make and keep our lives interesting are all threads that get woven together to form this tapestry (textile / embroidery / wall hanging).

The one thing that is common to all these threads is the fact that they evoke feelings in us, we respond to them with our emotions before they can become a part of our internal life. Indeed, life can be thought of as a continuous sequence of emotions that arise in various contexts and circumstances. That *Rasas* are the mainstay of performing art, or *natya*, is a fact that has been well-recognised for centuries now.



The *Natya Sastra* is an ancient Indian text dated between 2nd century BC and 2nd century AD which analyses all aspects of performing art. It is often called the fifth *Veda* because of its importance. In it one finds a thorough exposition on the *Rasas*, or emotions that characterise Life as well as Art. The *Natya Sastra* describes nine *Rasas* or *Nava Rasas* that are the basis of all human emotion. *Navarasa* means Nine Emotions in which *Nava* signifies nine and *Rasa* signifies Emotions. The nine emotions included in *Navarasa* are

- *Shringara* (love)
- *Haasya*(laughter)
- *Karuna* (kind-heartedness or compassion)
- *Raudra* (anger)
- *Veera* ( courage)
- *Bhayanaka* (terror)
- *Bheebhatsya* (disgust)
- *Adbutha* (surprise) and
- *Shantha* (peace or tranquility).

These are the emotions that human shows according to the situations. *Bharata Muni* has explained these nine emotions or *Navarasa* in his treatise *Natya Shastra*. It is said that *Bharata Muni* explained only eight *Rasa* and *Abhinavagupta* explained the ninth one. The ninth *Rasa* explained by *Abhinavagupta* is *Shantha* (peace or tranquility). *Navarasa* is accepted worldwide and been used in all art forms. Even though *Abhinavagupta* is the one who found the ninth *Rasa* usually, the *Rasas* are together called as *Navarasa* and is considered to be explained by *Bharata Muni*. *Navarasa* is not only seen in art forms and human beings, but also in nature. If we take sea as an example, we can feel its emotions like that of a human being. When the waves roar it expresses angry (*Roudra Rasa*) and when the waves are tranquil it symbolizes peace (*Shantha Rasa*) and so on. We took sea as an example but if we consider wind, flower, trees or anything we can find the emotions related with it.

#### 4.1 THE NAVARASAS IN KUCHIPUDI DANCE

*Kuchipudi* dance hails from the *Telugu* state *Andhra Pradesh* and is one of the major *Sastreeya* dances of India. *Kuchipudi* Dance in today's world occupies an enviable position amongst the *Sastreeya* dance forms of the country. India is known for its unique, vibrant culture in which the Indian classical dance forms play a very predominant role. *Rasa* in Indian performing arts is referred to as *Rasa-abhinaya*. The theory of *Rasa* forms the aesthetic principle underpinning all Indian classical dances, namely *Kuchipudi*, *Bharatanatyam*, *Kathak*, *Odissi*, *Manipuri*, *Mohiniattam*, *Kathakali*, *Satriya* and *chau*. The *Navarasas* – the nine emotions form an integral part of the presentation of all Indian classical dance forms. Emotions can be rightly called as the basic factor of all these dance forms in India, however *Kuchipudi* dance, portrays all the nine *Rasas* time and again to the maximum in its performances and stands as the shining example of classicism amongst the several classical dance forms of India.

#### 4.2 SHRINGARA: EROTIC

*Shringara* is one of the most important of the *navarasas*. *Bharata Muni* in his *Natyashastra* defines *Shringara* as the *Rasa* to emote love and beauty. It is one of the nine *Rasas* that is usually translated as romantic love, erotic love, infatuation, attraction, beauty etc. It is the *Rasa* of love, beauty, art and divinity, which is the very essence of life and the purpose of creation and universe. It is the peak of emotions in Indian aesthetics that defines the basis of humanity – the celebration of life, besides evocating divinity in an individual. *Shringara* means love and beauty. This is an emotion used to represent love, that which appeals to the human mind, that which finds beauty, and that which evokes love. This is indeed the king of all *Rasas* and the one that finds the most frequent portrayal in art. It is referred to as the king of the sentiments (*Rasaraja*); as the lord of all sentiments (*Rasapati*); writers vie in praising it. It is also considered that *Sringara Rasa* is the base for all the other *Rasas* and is said that all the *rasas* originate from or due to *Sringara Rasa*.

*Rudrata* says “No other *rasa* is capable of producing that bliss of pleasure which the *Sringara rasa* does”. *Anandvardhana* quotes that “*Sringara rasa* alone is the sweetest and the most exhilarating of all *rasa*”. *Bhojraja* says “*Sringara* is the supreme *rasa* and it is the synonym of self and ego”. *Viswanath* has accredited that “*Shringara Rasa* is universal and that almost all the *Sanchari Bhavas* lead to *Shringara Rasa*”.

Attractive ambience, scenic beauty, fragrances, loved ones, cupid (*Kamdev*), spring are the attributes of *Shringara*. According to Indian aesthetic concepts and theory, *Ananda* -happiness, *Prem* – love, *Soundarya* – beauty is the primary essence of *Shringara*. An experience of beauty evokes delight, the delighted emotions spring into love and the fruits of love is bliss and contentment. Experiencing love is aesthetic in nature as there are different attributes of love and all the attributes leads to spiritual bliss. The different attributes of love include, love towards beloved, love towards mother, towards for children, love towards nature, love towards country, love towards individuals, love towards things, love towards spirituality and many more. The feelings of love not only occur in an individual beloved, but also exist in its universal form. *Shringara* is a unique *Rasa* that

converts and guides an individual into an egoless being. *Vatsaayana* in his treatise *Kamasutra* divided *Shringara* into 64 *Kalas*. The concept of *Shringara* can be prominently witnessed in the deeds of *Raas-Leela* of Lord *Krishna* with *Radha* and *Gopikas*, *Tandava* of *Shiva – Parvathi*, *Vishnu – Laxmi*, *Rati – Manmadha* and many more.

The concept of *Shringara* can be witnessed in individuals, in nature, in literature, in stories, in conversations etc. In Indian aesthetic dance traditions, we can explore *Shringara Rasa* primarily when compared to other *Rasas*. All the Indian *Sastreeya Nrityas* follow a particular *Sastra* and technique of presentation. These dance forms are majorly performed with the concepts taken from the *Vedas*, *Puranas*, *Itihasas* and other divine scriptures where *Shringara* or its allied concept is primarily explored. There are many literatures which are authored with *Shringara* as the primary essence. Many poets and *Vaaggeyakaaras* have written innumerable works based on *Shringara Rasa*. In *Shastreeya Nritya* the *Padams*, *Javalis* and *Astapadis* are the works with *Shringara* as the predominant sentiment with various moods of the *Nayika* in relation to the divine *Nayaka* especially Lord *Krishna*. These songs are explicitly sensual in nature that celebrates the physical joy of divine love. Besides the *Padams*, *Javalis*, *Astapadis*, we can even witness the celebration of love in *Keerthans*, *Tarangams*, *Shabdams*, *Daruvus*, *Yakshaganams*, *Kalapams* and *Nritya Naatikas*. These songs unfold the various underlying shades, themes and concepts of *Shringara Rasa*.

*Shringara Rasa* is the predominant *Rasa* among all the major *Sastreeya Nrityas*. The texts also dealt in detail about the *Shringara Rasa* along with its allied attributes like *Hasta Mudras*, *Mukhajaabhinaya*, *paada karmas*, *chaaris*, *mandalas*, *greeva bhedas*, *siro bhedas*, *drishti bhedas*, *bru bhedas*, *nasika bhedas* *chubuka bhedas* and many more. Besides these *Nayika - Nayaka prakarana*, *Bhavas* and *Rasas* are explained in details.

It has two *Adhithanas* or Bases namely

- *Sambhoga* (Love in Union) (*Samyoga*) and
- *Vipralambha* (Love in Separation) (*Viyoga*).

It is stimulated by beauty, pleasant atmosphere, romantic music, erotic fragrance, sweet and tempting words, favorable season, garlands, ornaments sweet music, poetry, and persons dear and near, frequenting parks and gardens, sporting activities etc. Its presentation in the dramatic performance is through graceful movements of the limbs accompanied by sweet smiles, pleasing words, fortitude, delighted expressions, serene eyes, beaming face etc. *Sambhoga shringara* is expressed by doing looks, lifting or raising eyebrows, side glances, graceful steps and gestures. The *Vipralambha shringara* is expressed by dejection, fatigue, suspicious, jealousy, patience, sleepiness, dreaminess etc.





Let us explore the various attributes of *Shringara Rasa*.

Context: Love, Delight, Attractiveness.

Presiding Deity: *Vishnu*.

*Staayi Bhava*: *Rati*

*Swaroopam*: *Utwala vaeshaatmakamu, stree-purusha haetukamu, uttama yuva.*

*Vibhavas*: *Alambana Vinhavam: Nayika and Nayaka – Hero and Heroine.*

*Uddepana Vibhavam*: Scenic beauty, youth, seasons, gardens, garlands, ornaments, solitude, listening to songs, fragrance, love making, full moon, breeze etc.

*Anubhavas*: Gentle smile, frowning, side glance, felicitous movements, graceful moves of limbs, brow, cheeks, soft speech etc

*Saatvika Bhavas*: *Stambha, romancha, sweda, vaivarnya, vepathu, vaisvarya*

*Sanchaari Bhavas*: *Nirveda, glani, moha, utsuka, autsukya, shanka, srama, dainya, ugrata,*

*cintha, amarsha, garva, smriti, supta, vibhoda, vreedha, apasmaara, mati, alasata, aalasya, aavega, tarka, avahitta etc.*

*Vritti*: *Satvati Vritti*

*Laya*: *Vilamba Laya*

Colour: *Syama / Dark Blue / Light Green.*

*Drishti*: *Kaanta*

*Mukharaagam*: *Prasannam*

#### 4.2.1 The *Shringara Rasa* and its interpretation in *Kuchipudi* Dance

*Shringara Rasa* plays a very vital role in the performances of *Kuchipudi* dance. Most of the *Yakshaganas* and Dance dramas of *Kuchipudi* dance have the *shringara nayika* which portrays the glimpses of *shringara Rasa*. The noteworthy characters of the *Kuchipudi Yakshaganas* and dance dramas are *Satyabhama* – the *saundarya garvita nayika* of *Bhamakalapam*, *Shashirekha* of *Shashirekha parinayam*, *Usha* of *Usha Parinayam*, *Rukmini* of *Rukmini Kalyanam*, *Padmavathi* of *Srinivasa Kalyanam* etc. apart from the *shringara nayikas* *Kuchipudi* dance performances have *shringara nayakas* also like *Krishna*, *Sreenivasa* etc. In *Kuchipudi* dance the *padams*, *javalis*, *astapadis* and some of the *keertanas* performed through *sanchari bhavas* (dramatization) as solo items elevate the *shringara Rasa* to greater heights.





The *Sringara Rasa* has been very beautifully presented and brought out brilliantly by the renowned Gurus of *Kuchipudi* dance like *Sri Vedantam Raghavayya Sharma* who is known for *Usha* in *Usha Parinayam* and *Mohini* in *Mohini Rukmangada*, and *Padmasri Vedantam Satyanarayana Sharma* as *Usha* in *Usha Parinayam*, *Satyabhama* in *Bhamakalapam*, *Devadevi* in *Vipranarayana*, and *Mohini* in *KsheeRasagamadanam*. Amongst the next generation of renowned performing artists of *Kuchipudi* dance, who are known for their subtle portrayal of *Shringara Rasa*, we have *Padmasri Dr. Shobha Naidu* as *Satyabhama* in *Bhamakalapam*, *Padmavathi* in *Srinivasa Kalyanam* and *Parvathi* in *NavaRasa Natabhamini*, *Dr. Alekhya Punjala* as *Satyabhama* in *Bhamakalapam* and *Lakuma* in *Lakuma Swantanam* and in “*emoko chigurutadharamuna*”, the *shringara sankeertana* of *Saint Annamacharya*.

### 4.3 HAASYAM: HUMOROUS

*Haasya* is the *Rasa* used to express joy, merriment (happiness / cheerfulness) or mirth (entertainment / fun / amusement). The term itself means laughter. It helps an individual to overcome grief, worries, tensions, sorrows and other negative acts. It can be used to depict simple lightheartedness or riotous laughter and everything in between. Teasing and laughing with a friend, being amused and carefree or simply feeling frivolous and naughty -- these are all facets of *Haasya*. While describing the *Natyashastra*, *Bharata Muni* has used *Haasyam* to depict simple light heartedness or riotous laughter and everything in between. Teasing and laughing with a friend, being amused and often being naughty all these facets are represented amidst the *Rasa*, *Haasyam*. *Haasya Rasa* is an integral part of the *Natyashastra*. The *Haasya Rasa* is born from the *Sthayi Bhava*, *Hasa*. In the art of acting, *Haasya* occupies a variegated position. Its colour is white and is attributed to *Pramathas* who are said to be the attendants of Lord Shiva.



*Haasya* is of two kinds, *Atmasta* or self-based, *Parasta* or based in others. When an individual laughs to himself, it is called *Atmasta* when he makes other laugh, it is called *Parasta*. The display of oddly placed ornaments, unseemly behaviour, irrelevant words, faulty dress, strange movements of the limb etc. make people laugh so this *Rasa* is called *Haasya*. This *Rasa* is most common to women characters and persons of the mean order. According to the way of expression the laugh is divided into six categories.

- *Smita* (gentle smile).
- *Hasita* (slight laughter)
- *Vihāsita* (open laughter)
- *Upahasita* (Laughter of ridicule)
- *Apahasita* (Silly way of laughing / Obscene laughter) and
- *Atihasita* (Excessive laugh / boisterous laughter).

*Smitha* is actually smiling very little, a gentle one that is shown by slightly blown cheeks and smiling without revealing the teeth. This can also be shown through glances. *Hasitha* can be termed as *Mandahaasa*, where the dancer shows full blown cheeks eyes and face with slightly shown teeth. *Vihāsitha* is laughter with slight sound where the eyes are contracted, cheeks are blown and the face becomes bright. *Upahasita* is the satirical laughter with ridiculous expression on the face, where the eyes are opened wide, nose is expanded with head and shoulder bent. *Apahasitha* is a silly laughter, where the tears roll down from the eyes, limbs and head are shaken. *Atihasitha* is an excessive laughter that lasts long. It is a noisy laughter with tears in the eyes and sides are grasped by hands.

The character of an individual can broadly be classified into three based on the intensity and way of laughing.

*Uttama* - the superior or noble

*Madhya* - the middling ones or average and

*Adhama* – inferior or mean ones have respectively two of these.

*Smita* and *Hasita* belong to the people of high rank; *Vihāsita* and *Upahasita* to the ordinary people and *Apahasita* and *Atihasita* to the mean people.

Let us explore the various attributes of *Haasya Rasa*.

Context: Laughter, Mirth, Comedy.

Presiding Deity: *Pramatha / Pramadhulu*.

*Staaayi Bhava: Haasam*

*Swaroopam: Atmastam, Parastam*

*Vibhavas: Vikrtavesa* - unseemly dress, *Vikrtalankara* - misplaced ornaments, *Dharstya* - Impudence, *Laulya* (covetousness), *Kalaha* (quarrel), *Asatpracapa* (near-obscene utterance), *Vyanga Darsana* (displaying deformed limbs), *Dosoda Harana* (Pointing out the faults of others) and other related things like greedy, defective limb, use of irrelevant words etc.

*Anubhavas: Throbbing of lips, nose and cheek, opening of eyes wide or contracting them, perspiration, colouration of face, shaking of limbs, holding the sides, touching the stomach, eyes filled with tears, sweating etc.*

*Saatvika Bhavas: Swarabhedam, stambha, romancha, sweda, vaivarnya, vepathu etc*

*Sanchaari Bhavas: Glani, shanka, asuya, srama, chapalata, swapnam, nidra, avahittam, prabhodamu etc.*

*Vritti: Kaisiki Vritti*

*Laya: Madhya Laya*

Colour: *Sita / White*.

*Drishti: Haasya*

*Mukharaagam: Prasannam*

#### 4.3.1 The *Haasya Rasa* and its interpretation in *Kuchipudi* Dance



The *Kuchipudi Yakshaganas, Pagativesham* and Dance dramas have some comic characters which portray the humor during the performances. These comic characters drag the attention of the audiences who are bored and distracted from lengthy performances. The *Haasya* characters of the *Kuchipudi Yakshagana, Pagativesham* and the dance dramas are *madhavi* in *Bhamakalapam*, *singi – singadu*, *somayajulu – Somidevi*, snake charmers, *budubukkala, khetigadu* etc. Apart from the dance dramas, *Haasyam* (humor) also becomes part and parcel in solo dance items of *Kuchipudi* dance tradition depending on the lyrics chosen. The *madhavi* character in *Bhamakalapam* stands as the best example for the portrayal of *Haasya Rasa*. This character while

playing the role of a conduit also brings out the humor and provides relief to the onlookers through *vaachikaabhinaya* which is so special to the *Kuchipudi* dance form.

The *Haasya Rasa* has been very humorously portrayed and brought out comically by the renowned Gurus of *Kuchipudi* dance. This *Rasa* helped in bridging the gap between the artists and the onlooker and provided relief in an otherwise long and lengthy presentation. The renowned gurus like *Sri Darba Venkateshwarlu* as *Lakshmana kumarudu* in *Sheshirekha Parinayam*, *Sutradhaarudu* in most of the *Yakshaganas* and as *Srinivasudu/Chalikaadu* in *Vipranarayana*; *Sri Bhagavatula Ram Murthy* as *Lakshmana kumarudu* in *Sheshirekha Parinayam*; *Sri Chinta Krishna Murthy* as *sutradhaarudu* in *Usha Parinayam*; *Sri Pasumarthi Adinarayana* as *Paaripaarshakulu* in most of the *Yakshaganams* and *Sri Mahankali Subba Rao* as *Paamulodu* in *Prahallada Natakam* and as *Paaripaarshakulu* in most of the *Yakshaganams* are well known for this portrayal. Amongst the next generation of performing artists of *Kuchipudi* dance coming from traditional family, who have earned a special place for themselves in the portrayal of such characters, we have *Sri Vedantam Radhae Shyam* as *sutradhaarudu* in *Prahallada Natakam* and *Bhamakalapam*.

#### 4.4 KARUNYAM: PATHETIC

*Karuna* means benevolence; it arises due to the kindness, or sympathy, or sorrow and disgust with pain. *Karuna* is grief and compassion. The feelings of unspeakable tragedy (failure / disaster / misfortune) and despair (depression / hopelessness), sheer desperation (anxiety / nervousness), utter hopelessness and heartbreak, the sorrow caused by parting with a lover, the anguish caused by the death of a loved one are all the facets of the *Rasa*, *Karunyam / Karuna*. So also, the compassion (care / sympathy) and empathy (understanding) aroused by seeing someone wretched (unhappy / depressed / dejected) and afflicted (worry / trouble / upset) is *Karuna*. The sympathy and fellow feeling that sorrow engenders (cause / produce) in the viewer is also *Karuna*. *Karuna* can be of a personal nature as when one finds oneself depressed, melancholy (sad / low) and distressed (upset / bothered). More impersonal sorrows relate to the despair regarding the human condition in general, the feeling that all human life is grief and suffering. It is grief of this sort that the *Buddha* was trying to overcome on his path to salvation. Emotions like mercy or compassion are rightly depicted amidst the emotion of *Karunyam*. The presiding deity of this *Rasa* is *Yama* and grey colour is associated with this *Rasa*.



*Karuna Rasa* is classified into three.

- *Dharamopagatal* arises out of punishment.
- *Ardhapacheya* arises due to the loss of wealth / property.
- *Shoka* due to the grief, sorrow, ill health, physical and mental distress.

It is stimulated by curse, pain, calamity, separation from near and dear ones.

Let us explore the various attributes of *Karuna Rasa*.

Context: Compassion, Sorrow, Mercy.

Presiding Deity: *Yama*.

*Staaayi Bhava: Shoka*.

*Swaroopam: Istajana vadha* – killing of closed ones, *naashanamu* - destruction, *apriya vaartaadulu* – unpleasant news.

*Vibhavas: Shaapaklaeshamu* - Curse, *Baadha* - distress, *Vibhava naashamu* - downfall, *Istajana viyogamu* - death or separation of near and dear ones, *Dhana nastamu* - loss of wealth, *Vadha* – killings, *Maranam* - death, *Duradrustam* - misfortune, *Vipattu* - calamity etc.

*Anubhavas: Shedding of tears, lamentation, dryness of mouth, change of colour, dropping of limbs, breathlessness, loss of memory etc*

*Saatvika Bhavas: Stambhamu, sweedamu, asru, pralayamu* etc.

*Sanchaari Bhavas: Nirvaedamu, glaani, chinta, outsukhyamu, aavaegamu, moohamu, shramamu, bhayamu, vishaadamu, dainyamu, vyaadhi, jadata,*

*unmaadhamu,*

*apasmaaramu, maranamu, stambhamu, vaepathu,*

*vaivarnyam, asruvu, swarabhangam* etc.

*Vritti: Bharati Vritti*

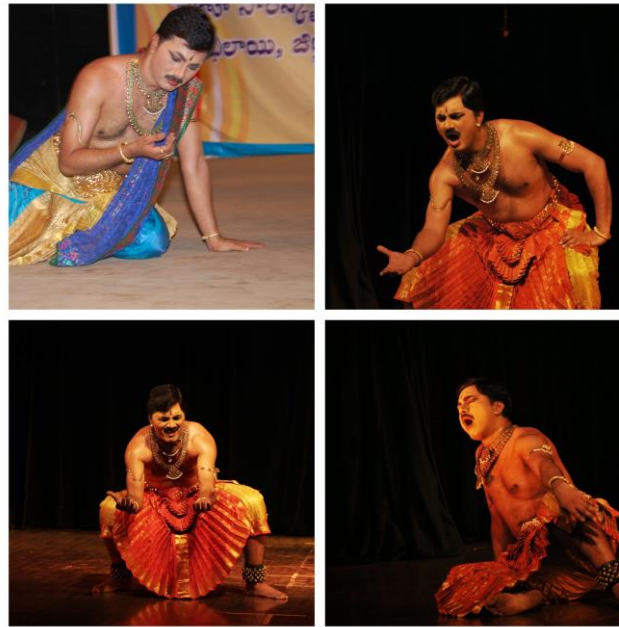
*Laya: Vilamba Laya*

*Colour: Kapota / Grey*

*Drishhti: Karuna*

*Mukharaagam: Raktam*

#### 4.4.1 The *Karuna Rasa* and its interpretation in *Kuchipudi* Dance



The *Karuna Rasa* in the *Kuchipudi* dance performances is predominant in *Harischandra* and *Chandramati*, the characters of *Harischandra Natakam*; *Rama, Seetha* and *Laxmana* characters in *Rama Natakam*; *Prahallada, Leelavathi* in *Prahallada Natakam*, *Rati (manmada dahanam)* in *Girija Kalyanam*, *Draupadi (vastrabharanam)* in *Draupadi* etc. Apart from the dance dramas, *Karuna Rasa* is evident in the solo dance items of *Kuchipudi* dance tradition when the artists express grief or compassion.

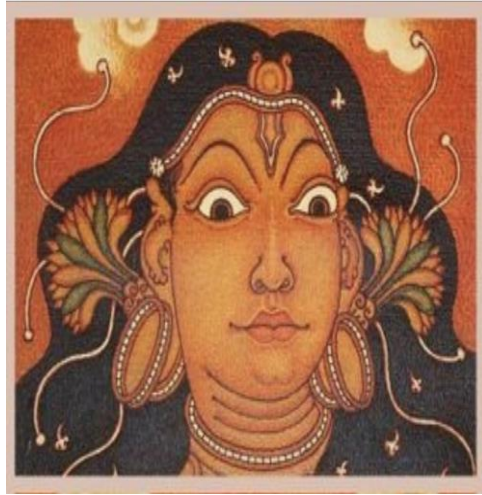
This emotion has been very touchingly brought out by the renowned guru of *Kuchipudi* dance like *Sri Pasumarthi Subramanyam* as *Chandramathi* and *Vedantam Ramakrishnaiah* as *Harishchandra* in *Satya Harishchandra Natakam* and *Sri Mahankali Sriramulu* as *Vipranarayana* in *Vipranarayana* dance drama. Amongst the other performers, who are well known for the sympathetic portrayal of *Karuna Rasa*, we have *Padmasri Dr. Shobha Naidu* as *Chandalika* in *Chandalika* dance drama and as *Shiridi Sai Baba* in *Sarvam Sai Mayam* and also in the *Thyagaraja Keertana "KsheeRasagara shayana"* which falls in the solo repertoire; *Sri Kalakrishna* and *Sri Mahankali mohan* as *Anadudu* in *Chandalika*, *Vedantam ramalinga sastry* as *Goutama Buddha* in *Gautama Buddha* Dance drama.

#### 4.5 ROWDRAM: TERRIBLE

*Rowdram* is anger and all its forms. This *Rasa* is probably the most violent of the *navarasas*. In every aspect of Indian art the *Rasa Rowdram* represents anger in its every form. The self-righteous wrath of kings, outrage over audacious behaviour and disobedience, the fury caused by an offense, the rage evoked by disrespect and anger over injustice are all forms of *Rowdra*, probably the most violent of *Rasas*. *Rowdra* with its sheer vibrancy also encompasses divine fury and the fury of nature which is used to explain unexpected calamities and natural disasters. In Indian mythology, Lord *Shiva*, the Destroyer, is thought of as the master of all disharmony

and discord. *Shiva* performing the *tandav* -- a violent dance -- is what creates havoc in the three worlds namely the sky, the earth and the nether world.

*Raudra* to human life comes due to anger.



*Raudra Rasa* is classified into three.

- *Vak / Vaagaatmakam* – arises out of words.
- *Nepathya / Nepathyaatmakam* – revealed through props like weapons etc
- *Anga raudra / Kriyaatmakam* – shown through movement of limbs or actions.

It is stimulated by anger, boldness, abuses, insults and lies.

Let us explore the various attributes of *Raudra Rasa*.

Context: Anger, Fury.

Presiding Deity: *Rudra*.

*Stayi Bhava: Krodham*.

*Swaroopam: Uddhata, sangrama haetukamu* – vigorous in nature related to war, ferocious, violent, impulsive.

*Vibhavas: Sangramamu* – war or fight, *krodhamu* - anger, *aadarshanamu, adhikshepamu* - threatening, *avamaanamu* - insult, *asatya vachanamu* – telling lies, *upaghaatamu* - kicking, *vaakpaarushyamu* – harsh words, *abhidroohamu* - abusing, *astyaaaropanamu* – untrue allegation, *prateekaram* - revenge, *asuya* - jealousy etc.

*Anubhavas: Hitting, breaking, crushing, punching, red eyes, defiance, trembling movement of cheeks, sweat, frown knot of eyebrows, biting of teeth, biting, rubbing of palms, fisting etc.*

*Saatvika Bhavas: Romanchamu, sweedamu, asru, pralayamu* etc.

*Sanchaari Bhavas: Garvamu, asuya, madamu, utsaahamu, aavaegamau, amarshamu, ugrata, krodhamu, chapalata, sammohamu, swara bhedamu, romanchamu* etc.

*Vritti: Aarabhathi Vritti*

*Laya: Drutha Laya*

Colour: *Rakta / Reddish*.

*Drishti: Raudra*

*Mukharaagam: Raktam*

#### 4.5.1 The *Raudra Rasa* and its interpretation in *Kuchipudi* Dance



In the *Kuchipudi* performances *raudra* is predominantly displayed through most of the negative characters. *Ravanasurudu* of *Ramayanam*, *Brigu maharshi* in *Srinivas Kalyanam*, *Hiranyakasipudi* in *Prahalada Natakam*, *Baanasurudu* in *Usha Parinayam*, *Duryodhanudu (Maya Sabha)* of *Draupadi* etc are some of the best examples portrayed in *Kuchipudi* dance dramas. Apart from the negative heroes, the *nayaka* also displays *raudra* like you see in the character of *Laxmana (Surpanaka)* of *Ramayanam*, the anger of *Durga Devi* towards the *asuras* in *Durgasura Samharam*, *Mahishasura Mardini* etc. The anger or fury is also portrayed in the *Kuchipudi* dance items like *maheshwari mahakali*, *jaya jaya durdae tarangam*.

This strong emotion of anger was brought out in the most enthralling manner by the renowned gurus of *Kuchipudi* dance like *Sri Mahankali Satyanarayana* as *Baanasura* in *Usha Parinayam*, as *Hiranyakashipa* in *Prahalada Natakam* and as *Yamudu* in *Mohinirukmangada*; *Sri Vedantam Rattayya Sharma* as *Hiranyakashapa* in *Prahalada Natakam* and *Sri Korada Narasimha Rao* as *Mahishasura* in *Mahishasura Mardini*. The next generation of performing artists of *Kuchipudi* dance, who are well known for the furious portrayal of *Roudra Rasa*, we have *Sri Bhagavatula Sethuram* as *Hiranyakashipa* in *Prahalada Natakam*, *Durgasura* in *Durgasura Samharam* and *Bheemasena* in *Nartanashaala*; *Sri Vedantam Ramalinga Shastry* as *Hiranyakashipa* in *Prahalada Natakam* and *Keechaka* and *Bheemasena* in *Nartanashaala* and *Sri Pasumarthi Venkateshwara Sharma* as *Mahishasura* in *Mahishasuramardini*. Amongst the female performers who have brought out this emotion in the most telling manner bringing out this strong emotion in various shades are *Padmasri Dr. Shobha Naidu* as *Durga Devi* in *Vijayotsu Naari* and *NavaRasanatabhaamini*; *Dr. Alekhyia Punjala* as *Durga Devi* in “*Maheswari Mahakaali*” a composition of *Dr Balantrapu Rajinikant Rao* which falls in the solo repertoire.

#### 4.6 VEERAM: HEROIC

*Veera* is heroism. It represents self confidence, courage and bravery. Manliness and valiance (fearless / heroic) are the trademarks of a *Veer* or a fearless person. Courage and intrepidity (brave / bold) in the face of daunting odds is heroism. Boldness in battle, the attitude with which martyrs (victim / sufferer) go to war, and the valour with which they die are all aspects of heroism. Rama, the hero of the *Ramayan*, is typically the model for this *Rasa*. His confidence and heroism while facing the mighty ten-headed demon king *Ravana* is part of Indian legend, folklore and mythology. A somewhat different type of heroism is displayed by characters like *Abhimanyu*, who went to war knowing fully that he would be severely outnumbered and almost certainly die and yet fought so bravely as to earn accolades even from his enemies. In Indian music this *Rasa* is represented by a brisk lively tempo and suitable vibrant percussive sounds. In the series of *navarasas*, *Veeram* is demonstrated in the *Natyashastra* as the heroic mood. *Indra* is regarded as the presiding deity of this *Rasa* and is symbolized by the yellowish colour. *Veera* arises out of bravery.



*Veera Rasa* is one of the *Rasa* in the *Natyashastra* and it deals with the exhibition of energy and enthusiasm with persons of high rank. *Veera Rasa* is produced through enthusiasm, perseverance, absence of grief, absence of surprise and freedom from delusion. The *Veera Rasa* should be depicted perfectly on the stage through statements such as scolding and censuring the wrong doers, display of bravery, vigour, heroism, enthusiasms, aggressiveness, self confidence, boldness, challenging words and exploits.

*Veera Rasa* is classified into three types.

- *Daana Veera* – Charity, giving gifts.
- *Dharma Veera* - Righteousness
- *Uddha Veera* – War.
- *Daya Veera* – Showing pity.

Let us explore the various attributes of *Veera Rasa*.

Context: Heroic mood

Presiding Deity: *Indra*

*Staaayi Bhava: Utsaahamu.*

*Swaroopam: Uttama swabhaavam*, superior personalities and has energy, valour and great courage as its basis.

*Vibhavas: Asammohamu, adhyavaasaanamu* - perseverance, *dautyamu* – diplomacy, *nayamu, vinayamu* - obedience, *aakramakata* – aggressiveness, *balamu* – military strength, *parakramamu, shakti* – reputation of might, energy, *pralaapamu* - valour, *prabhaavam* – influence, *kramshikshana* – discipline, *uniki* – presence of mind etc.

*Anubhavas: Stairyamu* - firmness, *dhairyamu* - courage, *shouryamu* - heroism, *tyaagam* – sacrifice, *sahanam* – patience, *daatrutvam* - charity, *vaisharadyamu* – pride, energy etc.

*Saatvika Bhavas: Romanchamu, sweedamu, vaivarnyam, pralayamu* etc.

*Sanchaari Bhavas: Asammohamu, utsaahamu, aavegamu, harshamu, mati, ugrata, amarshamu, madamu, romanchamu, swarabhangamu, kroodamu, asuya, dhriti, garvamu, vitarkamu* etc.

*Vritti: Saatvati Vritti*

*Laya: Drutha Laya*

Colour: *Gaura* / Yellowish / Orange

*Drishti: Veera*

*Mukharaagam: Raktam*

#### 4.6.1 The *Veera Rasa* and its interpretation in *Kuchipudi* Dance

Most of the heroes in *Kuchipudi* dance dramas display *Veera Rasa*. To name a few are *Rama* (*Dhanurbhanjanam*) of *Ramayanam*, the courage of *Harishchandra* in *Harischandra Natakam*, courage of *Durga Devi* in *Durgasura Samharam*, *Mahishi* in *Mahishasura Mardini*, the courage of *Arjuna* after witnessing the *Viswaroopam* of Lord *Krishna* in *Kurukshetra* battle in *Bhagavatgeeta*, *Bheema* of *Nartanashaala*, *Narasimha Swamy* of *Prahallada Natakam*. Apart from the dance dramas, *Veera Rasam* is quite evident in the solo dance items of *Kuchipudi* dance tradition while performing items related to *Rama*, Lord *Shiva*.



This fearless emotion of courage was brought out in the most heroic manner by the renowned gurus of Kuchipudi dance like Sri Mahankali Satyanarayana as Baanasura in Usha Parinayam and as Hiranyakashipa in Prahallada Natakam; Sri Vedantam Rattayya Sharma as Hiranyakashapa in Prahallada Natakam; Sri Korada Narasimha as Mahishasura in Mahishasura Mardhini; Sri Mahankali Sriramulu as Abhimanyu in Sheshireekha Parinayam; and Sri Vedantam Seetarama Shastry as Abhimanyu in Sheshireekha Parinayam and as Manmadha and Shiva in Parvathi Kalyanam. Amongst the next generation performing artists of Kuchipudi dance, who are known for the bold, fearless and heroic portrayal of Veera Rasa, we have Sri Bhagavatula Sethuram, Sri Vedantam Ramalinga Shastry and Sri Pasumarthi Venkateshwara Sharma as Hiranyakashipa, Durgasura, Bheemasena, Mahishasura and Keechaka. Veera Rasa is part and parcel of the Kuchipudi repertoire as the heroic characters are majorly performed with majestic and primary importance in the performances.

#### 4.7 BHAYANAKAM: FEARFUL

*Bhaya* is fear. The subtle (slight / fine / clever) and nameless anxiety caused by a presentiment (fear) of evil, the feelings of helplessness evoked by a mighty and cruel ruler, and the terror felt while facing death are all aspects of *Bhaya*. The fear for one's well being and safety is supposed to be the most primitive feeling known to man. *Bhaya* is the feeling evoked while facing something that is far bigger and more powerful than one self and fear of the invisible and unfathomable which is dead set on one's destruction. *Bhaya* is the feeling of being overwhelmed and helpless. Dread (horror / terror), cowardice (weakness / fearfulness), agitation (anxiety), discomposure (discomfort / upset / confusion), panic and timidity (nervous / hesitant) are all aspects of the emotion of fear. *Bhaya* is also used to characterize that which causes fear. People and circumstances that cause others to cower in fear before them are as central to portrayal of this *Rasa* as those feeling the fear. Of the navarasas *Bhayanakam* stands for the feelings of horror or terror. The elusive and unknown anxiety caused by a premonition of evil, the feelings of helplessness evoked by a cruel ruler, and the terror felt while facing death are all aspects of *Bhaya*.





*Bhayanaka Rasa* is broadly classified into three types.

- *Vyajana* – *Bhayanaka* which comes out of deceiving.
- *Aparadha* – Fear arises out of mistakes / wrong.
- *Trasita Bhayanaka* – This arises out of terror.

*Bhayanaka* can be of three types according to the act.

- *Kruthakamu/vyajanam* -- Intentionally deceiving.
- *Aparathajamu* – Unintentional mistake or reaction
- *Vithrasikamu/trasitakamu* – Natural disasters (thunders, heavy rain etc.,)

*Bhayanaka Rasa* or the terrible sentiment is one of the essential *Rasas* in the *Natyashastra*. Fear is naturally produced and displayed by the various movements of the limbs, face and eyes, stunned sensation in the thighs, looking nervously and uneasily around, dryness of the mouth, throbbing of the heart, and horrification. It is stimulated by seeing or hearing furious words and sounds, objects of fear, cruel and dangerous animals and creatures, visiting empty and very old houses, forest, listening to furious stories, on the verge of being killed or imprisoned etc.

Let us explore the various attributes of *Bhayanaka Rasa*.

Context: Horror, Terror, Fear

Presiding Deity: *Kala*.

*Staaayi Bhava*: *Bhayam*

*Swaroopam*: Female and Low cadre people

*Vibhavas*: *Vikrutaravasravanam* – hideous noise, *pishacha darshanam* – sight of ghosts, *shunya*  
*gruham* – empty house, *aranya gamanam* – movement in the forest, *swajana vadha* – death of  
 near and dear, *bandanam* – abandon, *traasa* – panic, *udvaegam* – anxiety due to untimely cry  
 of owls and other ferocious noises etc.

*Anubhavas*: *Gaatra* – *mukha* – *drusti vaiparityam* – trembling of voice – face – eye sight, *uruvula*  
*stambanam* – stillness in the limbs, *shunya dristi* – blankness in the eye sight, *angamu jaaruta* –  
 loosening of limbs, *noorenduta* – dryness of mouth, *hridaya kampanam* - trembling of heart,  
*roomancham* – goose bumps - horripilation, *swarabangam* - loss of voice, *vaivarnyam* –  
 change of colour, agitation, dejection etc.

*Saatvika Bhavas*: *Romanchamu*, *sweedamu*, *swarabhangam*, *vaepattu*, *vaivarnyam* etc.

*Sanchaari Bhavas*: *Swedam*, *vaepattu*, *romanacham*, *gaadgadyam*, *traasam*, *maranam*,  
*vaivarnyam*, *stambham*, *shanka*, *dainyam*, *aavaegam*, *chopalata*, *jadata*, *apasmaara* etc.

*Vritti*: *Aarabhathi Vritti*

*Laya*: *Drutha Laya*

Colour: *Krishna* / Black.

*Drishti*: *Bhayanaka*

*Mukharaagam*: *Shyaamam*

#### 4.7.1 The *Bhayanaka Rasa* and its interpretation in *Kuchipudi* Dance

*Ravan Brahma* (*Seeta Apaharanam*) in *Ramayanam*, *Bhasmasura* in *Mohini Bhasmasura*, *Mahishi* in *Mahishasura Samharam*, the form of *Narasimha Swamy* while killing *Hiranyakashipa* in *Prahallada Natakam* and all the demon characters are the best examples of *Bhayanaka Rasa* portrayed in the *Kuchipudi* dance dramas. Apart from the dance dramas, *Bhayanaka Rasa* is also evident in the solo dance items of *Kuchipudi* dance tradition also.



This strong emotion stirring the latent sentiment of fear was brought out in the most awe inspiring manner by the renowned gurus of Kuchipudi dance like Sri Mahankali Satyanarayana as Baanasura in *Usha Parinayam* and as *Hiranyakashipa* in *Prahallada Natakam*; Sri Vedantam Rattayya Sharma as *Hiranyakashapa* in *Prahallada Natakam*; Sri Korada Narasimha as *Mahishasura* in *Mahishasura Mardhini*; Mahankali China Subba Rao as *Rukmini* in *Rukmini Kalyanam*. Amongst the next generation performing artists of Kuchipudi dance, who are known for the horrifying portrayal of *Bhayanaka Rasa*, we have Sri Bhagavatula Sethuram, Sri Vedantam Ramalinga Shastry and Sri Pasumarthi Venkateshwara Sharma as *Hiranyakashipa*, *Durgasura*, *Bheemasena*, *Mahishasura* and *Keechaka*. Among the female performers of Kuchipudi dance we have Padmasri Dr. Shobha Naidu as *Durga Devi* in *Vijayotsu Naari* and *NavaRasanatabhaamini*; Dr. Alekhyia Punjala as *Durga Devi* in *Maheswari Mahakaali* a composition of Dr Balantrapu Rajinikant Rao which falls in the solo repertoire.

#### 4.8 BHEEBHATSAM: ODIIOUS

*Bheebhatsam* is disgust. The emotion evoked by anything that nauseates (upset / sicken / disgust) us (that can arouse the feeling of revolt), that revolts or sickens us is *Bheebhatsa*. When something comes to our notice that is coarse and graceless, beneath human dignity, something which revolts or sickens us it is *Bheebhatsa* that we feel. When Prince *Siddhartha*, as a young nobleman, saw for the first time sickness, old age and death, it evoked the feelings of disgust which later metamorphosed into sorrow, deep introspection and peace, as he transformed into *Gautama*, the *Buddha* -- or the enlightened one. Not surprisingly, this emotion is usually represented fleetingly. It usually acts as a catalyst for higher and more pleasant emotions. In *Natyashastra*, *Bharata Muni* has represented *Bheebhatsam* quite fleetingly (briefly). *Bheebhatsam* therefore acts as the catalyst for higher and more pleasant emotions. *Bheebhatsa Rasa* in *Natyashastra* deals with the odious sentiment and the *Sthayi bhava* of *Rasa* is *juguptsa* or disgust. It is stimulated by seeing or hearing undesirable, ugly and evil things. It is acted by withdrawing the body, spitting and agitation.



*Bheebhatsa rasam* is of two types

- *Kshojanam* – Created out of sorrow or sufferings, feeling sad, bloodshed etc
- *Udhwegamu* – uncontrollable situations or behaviour, loathsome scenes.

Let us explore the various attributes of *Bheebhatsa Rasa*.

Context: Disgust, Aversion.

Presiding Deity: *Maha Kala*.

*Staayi Bhava*: *Jugupsa*

*Swaroopam*: Out of disgust

*Vibhavas*: *Ahrudyam* – *aprasastam* – *apriyam* – *achooksham* – *anistam charcha*, *sravya*, *darshanam*, discussing - hearing - seeing unpleasant, offensive, impure or harmful things *dustha gandha* – *rasa* – *sparsha* – *shabda* - disgusting sounds, atmosphere, behaviours etc.

*Anubhavas*: *Shareera* - *anga pindeekrutam* – squeezing of body and limbs, *mukha sankoochanam* – narrowing of face, *ullekhanam* - vomit, *ummi*- spitting, *naasika bandhanam* – shutting the nostrils, *Gaatra* – *mukha* – *drusti vaiparityam* – trembling of voice – face – eye sight, discarding or moving away from the disgusting atmosphere, incident, trying to walk away from aversion situations etc.

*Saatvika Bhavas*: *Romanchamu*, *sweedamu*, *swarabhangam*, *vaepattu*, *vaivarnyam* etc.

*Sanchaari Bhavas*: *Apasmaram* – epilepsy, *unmaadam* – uncontrolled wild behaviour, *madham* – proudness, *mrityu* – death, *vyaadhi* – disease or illness, *bhayam* – fear, *vishaadam*, *roogam*, *swedam*, *vaepattu*, *romanchem*, *gaadgadyam*, *traasam*, *maranam* etc.

*Vritti*: *Bharathi Vritti*

*Laya*: *Drutha Laya*

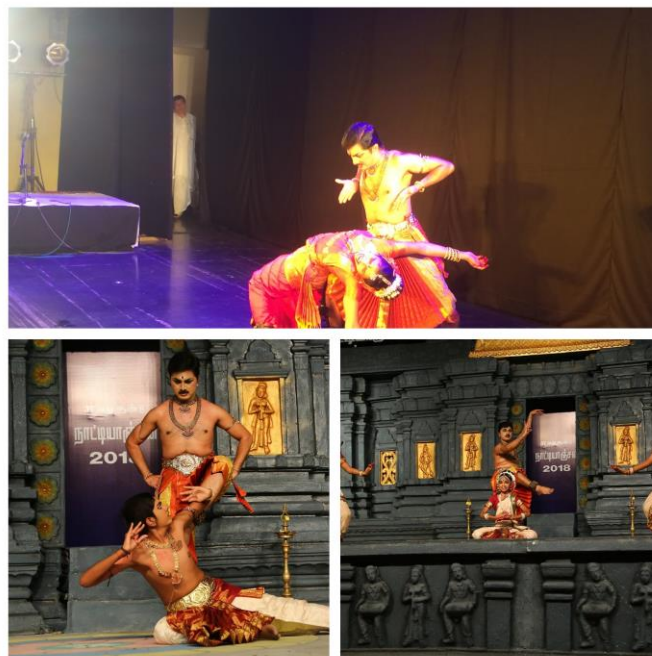
Colour: *Neela* / Blue.

*Drishti*: *Bheebhatsa*

*Mukharaagam*: *Shyaamam*

#### 4.8.1 The *Bheebhatsa Rasa* and its interpretation in *Kuchipudi* Dance

The best examples of the *Bheebhatsa Rasa* in the *Kuchipudi* dance dramas is seen in the killing of *Hiranyakashipa* being killed by *Narasimha Swamy* in *Prahallada Natakam*, *Pavathi devi* entering the fire during *Daksha Yagnam*, the destruction and chaos created by *Pramadagana* along with the *Veerabhadra* creates *Bheebhatsa* after *Parvathi* enters the fire (*yagnam*) during *Daksha Yagnam* in *Hara Vilasam* etc. Apart from the dance dramas, *Bheebhatsa Rasa* is also brought out in the solo dance items of *Kuchipudi* dance tradition.

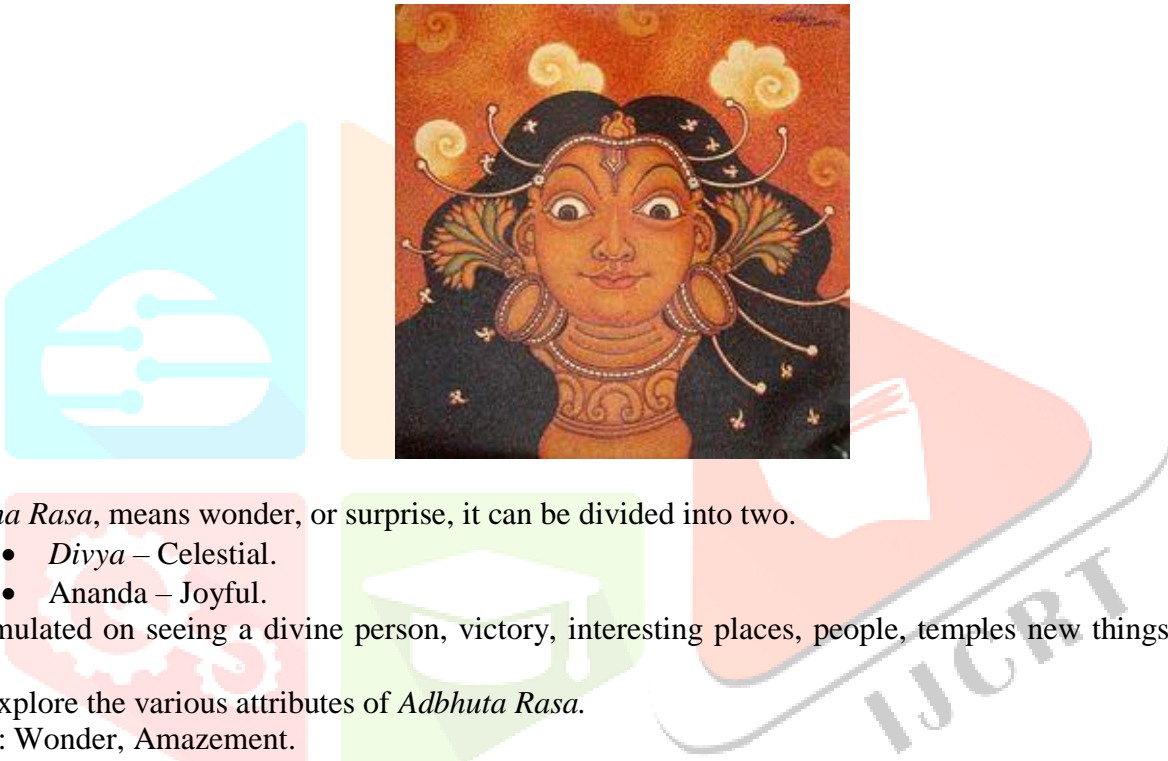


This loathing emotion of dislike was brought out brilliantly by the renowned gurus of *Kuchipudi* dance like *Sri Mahankali Satyanarayana* as *Hiranyakashipa* in *Prahallada Natakam*; *Sri Vedantam Rattayya Sharma* as *Hiranyakashipa* in *Prahallada Natakam* and *Sri Korada Narasimha Rao* as *Mahishasura* in *Mahishasura*

*Mardhini; Sri Mahanakali Satyanarayana as Veerabaahudu in Harishchandra natakam. Amongst the next generation performing artists of Kuchipudi dance, who are known for the portrayal of Bhayanaka Rasa, we have Sri Bhagavatula Sethuram, Sri Vedantam Ramalinga Shastry and Sri Pasumarthi Venkateshwara Sharma as Hiranyakashipa, Durgasura, Bheemasena, Mahishasura and Keechaka. Among the female performers we have Padmasri Dr. Shobha Naidu as Durga Devi in Vijayotsu Naari and NavaRasanatabhaamini.*

#### 4.9 ADBHUTA M: WONDROUS

*Adbhuta* is wonder, amazement and curiosity. The awe (wonder) that one feels when one comes across something divine and supernatural, some power or beauty that is remarkable and never seen or imagined before is *Adbhuta*. *Adbhuta* is the curiosity of man regarding the creation of the world and all its wonders, the astonishment caused by seeing something unusual and magical. The appreciation of a marvel that goes beyond the routine and the mundane (ordinary / unexciting) is *Adbhuta*. The glory of a king returning from a successful battle, the magical feats of a god are both wondrous (*Adbhuta*) to a common man. *Adbhuta* is when divinity makes a surprise appearance in the world of men. Emotions like wonder, amazement and astonishment are rightly portrayed through this *Rasa*.



*Adbhutha Rasa*, means wonder, or surprise, it can be divided into two.

- *Divya* – Celestial.
- *Ananda* – Joyful.

It is stimulated on seeing a divine person, victory, interesting places, people, temples new things and wonders etc.

Let us explore the various attributes of *Adbhuta Rasa*.

Context: Wonder, Amazement.

Presiding Deity: *Brahma*.

*Staayi Bhava: Vismayam*

*Swaroopam: Wonder, astonishment*

*Vibhavas: Divya jana darshanam* – sight of heavenly beings, *eepsita manoradha siddhi* – fulfillment of desires, *udyaana – daevaalaya gamanam* – visiting of gardens and temples, *sabha – vimaana – maya* – *indrajaala darshanam* – watching the superior mansion - gathering – flight – illusion – magical acts etc.

*Anubhavas: Vipparina dristi* – wide opening of eyes, *nischala dristi* - fixed gaze, *roomancham* – horripilation, *asrupaatam* – tears of joy and surprise, *swaedam* – sweat, *harsham* – happiness, *saadhu vaadamu* – preachings of sages, *adhika daanam* – huge charity, *ha ha kaaram* – praises etc.

*Saatvika Bhavas: Stambham, Romanchamu, sweedamu, swarabhangam* etc.

*Sanchaari Bhavas: Stambham, swaedam, roomancham, vismayam, aavaegam, jadata, moorcha, harsham, mooham, asru, unmaadam, pralayam* etc.

*Vritti: Saatvati Vritti*

*Laya: Drutha Laya*

Colour: *Peeta* / Yellow.

*Drishti: Adbhuta*

*Mukharaagam: Prasannam*

#### 4.9.1 The *Adbhuta Rasa* and its interpretation in *Kuchipudi* Dance

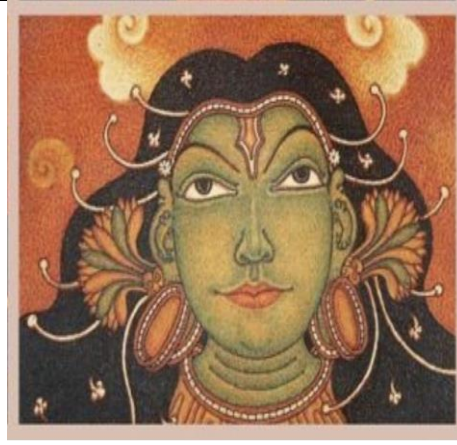
*Krishna Tandavam* in *Krishna Leela Tarangini*, *Shiva tandavam* in all the Dance ballets and dance items based on Lord *Shiva*, *Ganga avtaranam* in *Pranava Ganga*, the deeds of Lord *Krishna* in *Krishna Leelalu*, *Krishna Vijayam*, *Krishna Leela Tarangini* Dance Ballets and other *Krishna* related items; *Narasimha* coming out of the pillar to kill *Hiranyakashipa* in *Dashavataram*; the divine experience of *Arjuna* on seeing *Viswaroopam* of Lord *Krishna* during *Kurukshetram* in *Bhagavatgeeta* bring out this element of wonder. Praising the divine qualities of Gods and Goddesses and their wondrous deeds in the dance items of *Kuchipudi* also are some of the examples which bring out the *Adbhuta Rasa*.



This emotion of wonder was brought out in the most effective manner by *Sri Vedantam Raghavayya* and *Padmasri Vedantam Satyanarayana Sharma* as *Usha* in *Usha Parinayam*; *Vedantam Rattaya Sharma* and *Sri Vedantam Seetarama Shastry* as *Lord Shiva* in *Parvati Kalyanam*; *Mahankali Sriramulu* as *Vishnumurthi* in *Ksheerasagamadanam*; *Padmabhushan Dr. Vempati Chinna Satyam* as *Lord Shiva* in *Haravilasam*. Amongst the female performers *Padmabhushan Yamini Krishnamurthy* as *Mohini* in *KsheeRasaagamadanam*; *Kalaratna Smt. Manjubhargavee* who has carved a special place for herself in enacting male roles is known for her portraying as *Lord Shiva* in *Hara Vilasam*.

#### 4.10 SHANTA : BLISSFUL

Among the *navarasas*, *Shanta* stands for serenity and peace. It represents the state of calm and the unruffled (relaxed / composed / cool) repose that is marked simply by the lack of all other *Rasas*. Because all emotions are absent in *Shanta* there is controversy whether it is a *Rasa* at all. According to *Bharata*, the author of *Natyashastra*, the other eight *Rasas* are as proposed originally by *Brahma*, and the ninth, *Shanta*, is his contribution. *Shanta* is the emotion experienced by *Buddha* when he was enlightened, and reached the higher spiritual plane that led him to salvation or nirvana and thus freeing him from the cycle of birth and death. *Shanta* presents a state where a complete harmony between the mind, body and the universe is experienced and this state is regarded as the key to eternity. Sages in India meditate for entire lifetimes to attain this enviable state. In music it is often represented through a steady and slow tempo. *Shanta* is a clear and cloudless state. In the sequence of *Rasas* *Shanta* is the last *Rasa*, which brings peace and consoles the mind. It was later incorporated into the existing *Rasa* order. It is a state of calm after undergoing all the struggles, and stresses.



Let us explore the various attributes of *Shanta Rasa*.

Context: Peace or tranquility.

Presiding Deity: *Vishnu*.

*Staaty Bhava*: *Shamam / Tatva gnaanam*

*Swaroopam*: Salvation, eternal bliss, peace preaching

*Vibhavas*: *Tatva gnaanam* – philosophical preaching, *vairagyam* – giving up worldly pleasures, *aashayashuddhi* – purity etc.

*Anubhavas*: *Yama-niyama, aadhyatma-dhyaana-dhaarana-upaasana* – spiritual-meditation- salvation-  
preachings, *bhuta daya vairagyam* – discarding worldly pleasures, stillness, intelligence, no  
movement of body etc.

*Saatvika Bhavas*: *Stambham, Romanchamu*.

*Sanchaari Bhavas*: *Nirvedam, smruthi, druthi, sarvaasrama showcham, stambham, roomancham* etc.

*Vritti*: *Saatvati Vritti*

*Laya*: *Static*

Colour: *Neela / Blue or Seeta / White / off-white*.

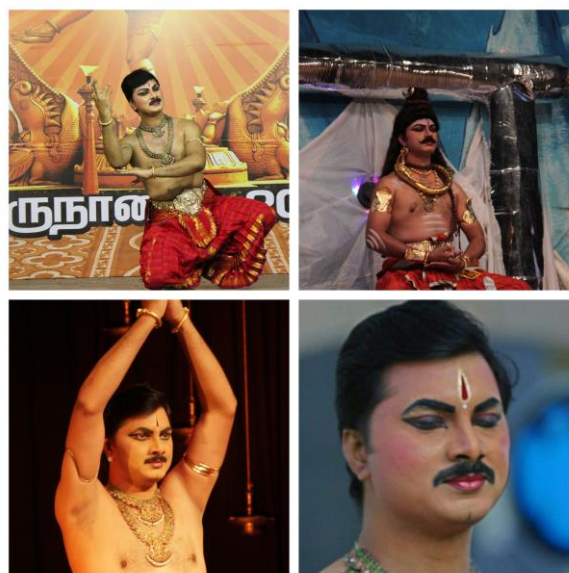
*Drishti*: *Shanta*

*Mukharaagam*: *Still*

#### 4.10.1 The *Shanta Rasa* and its interpretation in *Kuchipudi* Dance

*Shanta* is a common phenomenon which occurs at various incidents in a dance drama or in a solo dance item. Any *Kuchipudi* dance performance starts with *Shanta Rasa* and also ends with *Shanta Rasa*. *Boudha bhiksha* in *Goutama Buddha* and *Amrapali*; *Ananda* in *Chandalika* are the best examples of *Shanta Rasa* in *Kuchipudi* dance dramas.

*Sri Kalakrishna* and *Sri Mahankali Mohan* as *Anandudu* in *Chandalika* dance drama, *Sri Vedantam Ramalinga Shastry* as *Goutama Buddha* in *Gautama Buddha* Dance drama are the best examples for the *Shanta Rasa* portrayed by the *Kuchipudi* dance artists.



In addition to the nine *Rasas*, two more appeared later especially in literature:

- *Vātsalya* Parental Love
- *Bhakti* Spiritual Devotion
- *Maya* magical

However, the presiding deities, the colours and the relationship between these additional *Rasas* have not been specified. In the tenth century, it was still struggling, and *Aacharya Abhinavagupta* mentions *Bhakti* in his commentary on the *Natyashastra*, as an important accessory sentiment of the *Shanta Rasa*, which he strove to establish with great effort. However, just as *Shantha*, *Bhakti Rasa* also slowly attained a state of primacy that it was soon considered the *Rasa* of *Rasas*, and found distinguished advocates, including *Tyagaraja*. It is the *Bhagavatas* that gave the great impetus to the study of *Bhakti* from an increasingly aesthetic point of view. A *Rasa* is the developed relishing state of a permanent mood, which is called *Sthayi Bhava*. This development towards a relishing state or *rasotpatti* results through the interplay of attendant emotional conditions which are called *Vibhavas*, *Anubhavas* and *Sanchari Bhavas*. *Vatsalya Rasa* is propounded by *Viswanatha* and its *stayi bhava* is *sneha*. *Maya Rasa* was defined by *Bhanudatta* in *Rasatarangini*.

*Bhakti* or spiritual devotion which was also considered as a *Rasa* has a unique place in dance, music and literature. However the presiding deities, colour and the relationship between these additional *Rasas* have not been specified. *Bhakti* is surely the medium, path and the final goal of Indian classical dance. The *Bhakti Rasa* was propounded by *Ujjwalaneelamani karta Roopa Goswami* (1470-1554AD). *Abhinava Gupta*, *Mammuta* and *Dhanunjaya* did not accept *Bhakti* as *Rasa*. In *Srimad Bhagavatam* the *navavidha Bhakti* or nine types of *Bhakti* are described as thus:

**“Sraavanam keertanam Vishnoh smaranam padasevanam  
Archanam vardanam dasyam sakhyam atma nivedanam”  
(Srimad Bhagavatam –VII-23)**

#### V. CONCLUSION:

*Rasas* play a very important role in human evolution and in performing arts like dance and drama. An individual experiences the *Rasas* which is evident in their expressions and actions. The *Bhavas* emotored through the feelings which result into a *Rasotpatti*. Each *Rasa* is experienced in a differently by an individual according to their mental status. It is very evident from the performances of *Kuchipudi* dance that *navarasas* play a very vital role in making the form a more vibrant one. Apart from the *navarasas*, *Bhakti* and *Vatsalya Rasas* also play a predominant role. *Bhakti* and *Sringara Rasas* are considered by scholars as the two sides of the same coin and hence artists present both these *Rasas* very extensively in their solo repertoire. The *navarasas* being part and parcel of the *Kuchipudi* dance technique bring critical appreciation from the connoisseurs to its credit. Hence *Kuchipudi* can be considered as a mirror to the *Navarasas* as they are evident in their repertoire.

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