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IMPACT OF RASA SUTRA ON BHARATANATYAM

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Abstract:

India or Bharat is replete with archaic scriptures on various topics and subjects. There is no subject which seem to be untouched by our ancient civilization. They have left us with so many unsolved mysteries as well as so many answers, on topics from how to lead life, mathematics, science, astronomy, trigonometry, socio-politics, and stories for children and on mythology, Physiology, sculptures, arts to attaining Moksha. The topics are so varied that it is impossible to read them in one's life time. Each is a subject by itself and in this paper we attempt to study a subject associated to arts from the huge Pandora of texts. The subject is Natya Sastra, in Natya Sastra which is itself a massive ocean, containing 36 chapters, we shall understand the theory of Rasa Sutra, in Rasa Sutra we shall study the changes it has assumed in regards to its practical usability. Such is the small portion from the vast sastra that this paper will study yet, so much is its complexity. Literary works are created by ancient and the modern readers from the east and the west. If there is any difference, it is of time, place, language, mythology, images and cultural background of a country. Hence, this paper is an attempt to revisit the critical theories of Rasa, Rasa sutra and abhinaya and observe the close affinity in the views of Bharata, an Indian sage- poet and other writers on the subject. Revisiting these theories give us the clarity of Rasa-sutra and how to improvise it to effectively reach the Rasika (like-minded spectator).

Index Terms: Rasa, Poetic schools, Rasa Sutra, Dance

I. INTRODUCTION

When we feel happy or sad, we share our experiences. Or when we feel a thought which can inspire or transpire, we want to share. When we have creative idea or a unique philosophy we share. Humans have the tendency to share their experiences to elate themselves or others. But everybody who shares do not become a poet or writer. Only a few who are able to put their thoughts like the flow of a river, which carries beauty with neat arrangement that which can also bring visualization with a touching emotion can become poet or a writer. Thus emotions become the foundation of our literary works. As Dr. Ami Upadhyay says "*suggestivity is the key to creative expression*". Mere beautiful language or grand words doesn't make a poetry, elucidates the great Sanskrit rhetorician Bhamaha. Panini was a great grammarian and in his work '*Ashtadhyayi*' he also mentions that in usual usage of language, words convey meaning but in art, just conveying the meaning is not sufficient, it has to become a picture in the mind of the reader and conjure the visualization through words.

The Ultimate Reality has been described by the Upanishads in the form of *Rasa*, the attainment of which makes bliss. *Taittiriyaopanisad* enumerates *Rasa* as the essence par excellence and as the Highest Taste or Experience accompanied by the perennial bliss.

1. The same is found in *Maitriyopanisad* also. Here *Rasa* stands for the one Supreme Reality of the Universe, viz., the 'self-luminous consciousness,' the attainment of which gives unending bliss.
2. *Taittiriyaopanisad* enumerates the establishment of '*Brahman*' on Bliss only.
3. *Tejobindu Upanisad* states that the realization of the Ultimate Reality is in the form of Bliss only.
4. Defines the *jivanamukta* as Bliss itself
5. It goes to the extent of denying any existence to the 'non-rasa'.
6. *Devayupanisad* describes the Ultimate Reality as the *Rasa* of all *Rasas* (essence par excellence), which is the Ultimate Taste.
7. It is characterized with three attributes, (i) it is the rootless root, (ii) it is indescribable, and (iii) it is top secret, i.e., its experience is very rare. Thus *Rasa* is a synonym for the 'Ultimate Reality'. – Concept of *rasa*.

We shall classify the literary theories on the basis of what aspect of literary composition is significant in them. Accordingly, we have theory of:

1. Alamkara - Metaphors
2. Vakroti – Indirect speech.
3. Riti – the stylization.
4. Guna/dosha – Compositional Value
5. Auchitya – Concept of appropriateness.
6. Dhvani – the suggestive meaning.
7. *Rasa* – Aesthetic experience.

Sanskrit rhetoricians distinguish *Kavya* into two kinds: *Drśya* (that which can be seen) and *Sravya* (that which can be heard). In drama, *Drśya* takes a predominance over *Sravya*. It is because of its capacity to afford a two-dimensional sight that drama is considered as the best form of poetics. Kalidasa, the veteran of Sanskrit drama, says:

"Sages declare it to be a charming sacrificial feast for the eyes of the Gods. Siva bisected it in his own person which is made one with Uma. Here are seen actions of the world arising from the three qualities (Satva, Rajas and Tamas) and distinguished by various sentiments. Drama, though single, is a manifold entertainment for people of diverse tastes". (Kalidasa, *Malavikagnimitram*, I.4). According to Bharata, Brahma created a fifth Veda called *Natya* for the benefit of all classes of people. For the composition of his work, he took *Pathya* from the *Rig-Veda*, *Gita* from the *Sama-Veda*, *Abhinayas* from the *Yajur-Veda* and *Rasas* from the *Atharva-Veda* and formed the *Natya Veda*.

'*Rasa*' is one of those words in Sanskrit whose significance is indefinite. In the history of Sanskrit Poetics, perhaps no other concept has given rise to so much study. According to the renowned rhetorician Anandavardhana, 'literature is created to bring forward the experience of the poet, and the eventual emotional experience which is evoked by it is *Rasa*'.

Bharata aided to compile the meaning of the multifaceted word '*Rasa*' in a single sentence.

"*Rasayate anena iti rasah (asvadyatva)*" - (Bharata, *Natya Sastra*, 28). (That which is relished is *Rasa*)

II. RASA – HAVE YOU REALISED?

The concept of *rasa* is unique to Bharat. It is a creation of the Indian mastermind—Bharata. With his succinct presentation Bharata created a concept *rasa-sutra* in the chronicles of poetics and dramaturgy. *Rasa-sutra* became the criterion for all the poetics, sculptures, music and many other fine arts. The aim of a dramatic performance is to evoke sentiment or *rasa* in the mind of the *sahrdaya* - the 'learned audience'. In chapter 6 of *Natya-sastra*, Bharata elaborately discusses on the significance of *rasa* and its essential role in the production of a play.

The Sanskrit word *rasa* fundamentally means 'taste' or 'flavour' or 'savour' or 'relish'. In a metaphorical sense it refers to -- the emotional experience of beauty in any fine art. The ultimate goal, purpose of writing, presenting and viewing an art is to experience *rasa* realization.

III. HOW TO REALISE RASA

Rasa is said to be aroused when the sthayi bhava of an individual is awakened. Sthayi Bhava is awakened by individual's perception of vibhavas, anubhavas, vyabhicharibhavas and satvika bhavas.

3.1 Bhava

The state of mind (chittavikara). The inner feeling which is felt is called bhava. According to Dhananjaya (author of *dasarupaka*) bhava means expressing the accumulated feelings in a unit manner. According to *Natya sastra* bhava means that which embodies words, anga and sattva. There are three types:

- 1) Sthayi bhava - 8
- 2) Sanchari bhava – 33
- 3) Satthivika bhava – 8 = **49**

Sloka: ratihāsaśca śokaśca krodhotsāhau bhayaṁ tathā | jugupsā vismayaśceti sthāyibhāvāḥ prakīrtitāḥ ||

3.2 Vibhavas

Vibhavas are the stimuli, the reason. For example, the story, the actor, the stage which is responsible for the awakening of the sthayi .i.e. the undeveloped feeling in the spectator.

Vibhavas are of two kinds:

1. Alambana – the main reason or the main stimulus.
2. Uddipana - the accompanying reason or that which enhances the stimuli.

However, it must be noted that vibhava is not the cause of producing any emotion but only the medium through which it passes to the spectator.

3.3 Anubhavas

Anubhavas are the reactions or the deliberate actions of feelings by the actor. They consist of various gestures, glances and movements which are intended to develop the basic stimulus or the vibhava.

3.4 Vyabhichari Bhava

They are the ephemeral emotions (that which comes and goes away) which arise in the course of developing the sthayi bhava. They are supplementary sentiments which determine the emotion and in turn reinforce the basic mood.

3.5 Satvika Bhavas

Sattvika bhavas are the involuntary expressions by the actor which arise as a result of undergoing the depiction of the character.

To summarise -- “Vibhava anubhava vyabhichari bhava samyogaat rasa nishpathih”

It is the most significant concept in Indian fine arts.

Vibhava → Anubhava → Vyabhichari bhava → Sthayi bhava → Rasa

Reason → Reaction → Passing state of mind/actions → Permanent state of mind → Rasa/ Essence.

Eg:1. Fear : Seeing Snake → Opening eyes → worry /death → bhayya → Bhayanaka.

2. Love : Seeing God → gentle smile → emotional/ joy → Rati → Sringara.

As a result of the amalgamation of these factors the sthayi bhava is aroused in the spectator and becomes Rasa. It develops into Rasa when awakened and brought to a relish-able condition. Rasa which arises as a result of all these factors is distinct from all of them just as a dish is distinct in taste from each of its ingredients.

IV. IMITATION OF LIFE

The Rasa, in a Natya, is realized in detached state of mind. The Spectator's ego gets submerged in the act. This explains the participation yet the detachment. Though the spectators take part in the pains or pleasures of the act, they do not undergo the emotions to the extent that they would have done in real life. This is called Anukarna.

Rasa is achieved by watching the Anukarna – The Imitation, only.

Rasa can be described as the 'response to art'. The response as spectator or reader is the main aim of Rasa and all the work of creation is done only for this Rasa achievement.

V. CAUSE AND EFFECT OF RASA

Rasa, is an aesthetic experience of both the creator and audience. Some rhetoricians says that rasa is an experience only of the spectator, there are others who propounded that both the actor and spectator can experience the pleasure.

Rasa literally means taste, flavour, relish. It has been translated as sentiments, aesthetic emotion etc. Even more simply rasa can be described as the response to art. Rasa is so called because it is capable of being relished. It is an inward experience of the Sahrdayas. Rasa system, is a huge banyan tree under which everybody feels the same comfort, same emotion.

It is significant to get involved while creating a work of art so it reaches the Rasika impeccably in depth. If a Sahrdaya is able to take pleasure out of the artistic work and feel elated by that, then the artist has achieved the aesthetic understanding. This means, the work of art should reach the person for the purpose of relishing it. And during this process the sahrdaya loses himself to the experience of aesthetic pleasure. Rasānubhava is getting disconnected with the worldly pleasures and enjoying the beauty of the act. But, I feel, only if we are very much connected to the worldly matter can one enjoy the Rasa. If there is detachment and moksha is aimed to be attained then Rasa is relished at different level.

The Rasa, in a play for example, is realized in detached contemplative mood. The Spectator's egoistic self gets submerged and his emotions become universalized. This universalization explains the paradox of participation and detachment. Though the spectators take part in the pains or pleasures of the hero, they do not undergo the emotions to the extent that they would have done in real life.

For example : There is a war, and many people die in the war. Let us assume there are people with close affinity also die in the war. In this situation there is a lot of tragedy and the affected goes through a lot of grief and can never come out of this sorrow. But the same situation when viewed on stage or read in literary work, during the situation, the person goes through the same emotion of the sorrow but after the situation, the person is elated. That person is happier and exclaims the situation as best portrayed. That moment is called Rasa Nishpattih.

VI. THEORIES ON POETICS

SI No	Author	Period	Text
1	Bharata	2 nd Century BCE	<i>Nāṭyaśāstra</i>
2	Bhāmaha	7 th Century CE	<i>Kāvyaḷankāra</i>
3	Bhatti	7 th Century CE	<i>Bhattikāvya</i>
4	Daṇḍin	7 th Century CE	<i>Kāvyaḍarṣa</i>
5	Vāmana	8 th Century CE	<i>Kāvyaḷaṃkārasūtrvṛtti</i>
6	Udbhata	8 th Century CE	<i>Kāvyaḷaṃkārasaṃgraha</i>
7	Nṛpatunga	9 th Century CE	<i>Kavirājamārga</i>
8	Rudrata	9 th Century CE	<i>Kāvyaḷaṃkāra</i>
9	Tholakapiyar	2 nd century BCE	<i>Tholakapiyam</i>
10	Illango Vadigal	5 th century CE	<i>Silapadikaram</i>

There are six schools of thought that can be distinguished in the Indian aesthetic tradition. I have given nine school of perception to include the Tamil tradition as well, which also came immediately after Natya Sastra. These different schools given below exposes the extensive study that art and literature has undergone in Bharat and especially in Kashmir. It is interesting to note that, all the theories – Alamkara, Riti, Rasa and Dhvani originated in Kashmir, the land of Kasyapa. In a way, we can call Kashmir the birth place of Indian poetics and aesthetics.

SI No	School	Theoretician(s)	Text(s)
1	Rasa	Bharata	<i>Nāṭyaśāstra</i>
		Abhinavagupta	<i>Abhinavabhāratī</i>
2	Dhvani	Ānandavardhana	<i>Dhvanyāḷōka</i>
		Abhinavagupta	<i>Dhvanyāḷōkaḷōcana</i>
3	Alaṃkāra	Bhāmaha	<i>Kāvyaḷankāra</i>
4	Rīti	Vāmana	<i>Kāvyaḷaṃkārasūtrvṛtti</i>
5	Vakrōkti	Kuntaka	<i>Vakrōktijīvita</i>
6	Aucitya	Kṣēmēndra	<i>Aucityavicāracarca</i>
7	Guṇa	Daṇḍin	<i>Kāvyaḍarṣa</i>
8	Anumāna	Mahimabhata	<i>Vyaktivivēka</i>
9	Meipaadu	Tholkapiyar	<i>Tholkapiyam</i>

Rasa theory explains the aesthetic experience. Alamkaras are figure of speech and embellishments. Riti is related to stylised parameters, Vakroti is the oblique expression which is conveyed through exaggeration, Guna-dosha indicate the excellences and defects. Dhvani propounds the suggested meaning. Meipaadu is nothing but Rasa but with a mild difference in the way it is treated.

VII. WHERE DOES RASA STAND?

So when, Bharata wrote his Natya Sastra, he explained various schools in his treaty. Later, alamkara was given importance and considered the soul of poetry, it shifted to so many other schools and finally Abhinavagupta again laid emphasis on Rasa and till today, we hold Rasa as the soul of poetry. There were four commentators who treated Rasa individually and distinctly.

7.1 Development of Rasa as a theory

According to K C Bhattacharya – ‘Abhinavagupta says that in aesthetic experience what is enjoyed is one’s own consciousness which consists in compactness of bliss. Different emotions like love, sorrow etc., only serve the purpose of bringing variety. The aesthetic experience is not the experience of the personal emotion; it is the experience of a universalised or liberated emotion which is free from time, place and personality restraints.’

7.2 Bhatta Lollata

Bhatta Lollata, (early ninth century CE, this is according to western dating system which is now being questioned and revised) one of the earliest commentators of Natya Sastra, describes that Vibhava is the direct cause (Kaarana) and Rasa is the effect of the cause (Anukarya or Utpaadya). Hence there will be Rasa Utpatti or Pushti, which denotes that the Rasa of the Character is being exemplified and that the actor artistically imitating it, is experiencing the same and so the spectator gets allured by the same.

Bhatta Lollata says the seat of Rasa is found at the character created by the poet or author. *For example:* Rama and Sita, from Ramayana are the characters who have the rasa already in them and the actor imitates the rasa from the original characters. The character is already brimming with Rasa and the actor gets into the character and plays the role becoming the character. Now the spectator imagines the actor to be the character and hence feel the rasa.

Thus he says, piercing rati becomes sringara and excessive anger becomes roudra. We can observe that lollata is more concerned how practically Rasa is formed. He fundamentally explained how the constituents combine and become a rasa on stage and how the spectator can relish it.

7.2.1 Influences

1. The actor’s skills is completely tapped. He is expected to get absorbed into the character. Learn his skills, values and understand the emotions of the character.
2. Lollata’s view is more for practical usage
3. The originality of the character is portrayed by the actor.

7.2.2 Accusation

Sankunka has given the following criticism of Bhatta Lollata’s theory:

1. In Natya sastra, the description of Vibhava is explained twice, once in sthayibhava section and then in rasa, this proves that sthayi bhava and rasa are both entirely different.
2. Taking into consideration that intense sthayi bhava causes rasa will cause rasa to be very intense, strong, weak rather Rasa is non dual and is unified.
3. In Natya Sastra, bhārata deals with Rasa first and then sthayi bhava. If lollata was right it should have been the opposite.
4. The sthayi bhava should be known only with the combination of vibhava, anubhava and vyabhichari. Without this combination determining the same would be difficult.

7.3 Sri Sankunka

According to Sri Sankunka, (Early ninth century CE, again according to western dating system) is the next commentator of Natya Sastra. According to him, Rasa is not experienced or produced but is inferred. This is called anumati vaada – the inference. Hence the ‘Nispati’ denotes the meaning of inference as ‘anumiti’ and the relation is anumapya-anumapaka.

Sakunka considers that for the sthayi bhava the cause occurs, for the sthayi bhava the reaction occurs, for the sthayi bhava the transient feelings occur too. Hence the cause (vibhava), reaction (anubhava), transitory mental feeling (vyabhichari bhava) are unreal and are made up by the actor and by artistic efforts it is made to appear real. When the character is enacted, the character itself carries a certain sthayi bhava, that when the

actor artistically enacts it, the sthayi bhava comes into the actor. This sthayi bhava is detected by the spectator because of various vibhava and anubhava hence becomes a charm to watch, thus becomes a rasa.

Thus when the permanent state of mind is inferred by the spectator by the clever imitation of the actor it is called Rasa. Since it is reproduced (known as Anukarana) it is called by different word Rasa. Sakunka used two examples to convey his theorem.

7.3.1 Influences: (According to Pandey and Walimbe)

1. Sakunka is the first to distinguish between aesthetics on stage and aesthetic representation in spectator, hence Pandey calls him the founder of aesthetics.
2. His painted horse analogy is metaphysical experience.
3. The actor who is enacting has to have immense training and skill to represent.

7.3.2 Accusation: (According to Bhatta Touta)

1. The actor's small gestures like raising eyebrows, movement of arms can not be imitated. It is just the mental state of the actor at that moment.
2. Imitation just means what the actor feels about the character and not the exact character itself.
3. The appearance of the character is only a resemblance.
4. Bharata does not mention that Rasa is the imitation of Sthayin.

7.4 Bhatta Nayaka

Bhatta Nayaka is a significant commentator of Natya sastra. He introduced a theory which has more introspection and inward journey of the spectator. His theory is called Bhukthi vaada.

Rasa is not perceived, neither produced nor manifested. He disregards Rasa as being manifested. He reasons out by saying that manifestation happens on those that already exists. So if rasa is manifested then it should exist before, if it exists before then there should be different levels to it, like less intense, very intense etc. this is not possible since Rasa is solitary and unified. Thus he proves that Rasa is not perceived, produced nor manifested.

So to simply put it, sahrdaya goes through a generalization (Sadharanikarna) of experience. According to shodhganga article "During a dramatic representation all the spectators are moved by the representation, this extra ordinary emotional process happening in hundreds of hearts at the same time is called as Sadharanikarana. The sattva guna in the mind of the spectator predominates.

When a spectator watches this, he goes beyond the tamas and rajas guna and become one with the sattva guna enjoys the experience. K C Bhattacharya mentions "In Bhatta Nayaka there is an important development of transition from objective to the subjective view of *Rasa*, and the whole process is explained in terms of inward experience." It is akin to the mystic experience of the Brahman.

7.4.1. Influence

1. The concept of universalization.
2. Abhinavagupta has incorporated the functions of Bhoga and Bhavana in the functions of Vyanjana or dhvani.
3. The concept of Rasanubuti enlightened by the prominence of Sattva is a path breaking concept.
4. He was the first relate aesthetic experience with mystic experience.
5. In this theory we find the process of attaining Rasa as an inward experience.
6. Spectator is an integral part of the process of Rasa.

7.4.2 Accusations

Abhinavagupta denies the thesis by Bhatta Nayaka saying Rasa has to be either perceived, produced or manifested. If something is neither of these then it cannot be functioning at all.

With this theory he proved that Bhavana is nothing but vyanjana or dhvani itself. These words are already prevalent and Bhatta Nayaka is actually saying nothing new but rather created new words for the same usage.

7.5 Abhinavabharathi

Abhinavabharati is given the highest authority for the commentary on Natya Sastra. Though he defies a few theories of his predecessor he mentions that it is because of them that he was able to build on what Bharata already stated. He humbly accepts that he has told nothing new than what Bharata already mentions in his treaty. Infact we do not have the book of the Bhatta lollata, Sakunka and Bhatta Nayaka, it is because of Abhinavagupta's abhinava bharathi where he mentions about them that today we have knowledge about their books.

His elucidation of Rasa sutra is conjunction of Sthayi bhava with vibhava through the relation of 'vyangya' (suggested) and the 'vyanjaka' (suggestor); and the 'nispatti' of Bharata means 'abhivyakthi' meaning Manifestation. The spectator is already in the state of experience, he must have already been in that latent emotion and hence when he goes through the same experience again, he is evoked by the Rasa. He says it is immersion in an enjoyment, which can never be satisfactory.

In the 7th chapter of Natya Sastra which deals with bhava and rasa, Bharata mentions "Kavyarthan Bhavayanti". This Abhinavagupta says is rasa which is the meaning of poetry. The meaning of the poetry becomes a beauty in the heart of the person who has clear intuition, neat understanding of its meaning. That person is known as Sahrudaya.

The beauty of Rasa is, all the spectators who are watching this piece of poetry are given the same characteristics of the situation, characters and the energy of the space and time and hence everybody watching it feel the same way. This gives way to uniform perception of the rasa and its consequences are called Chamatkara. 'Ananda' is the synonym of rasa."

7.5.1 Hurdles

Abhinavagupta has discussed seven obstacles pertaining to aesthetic enjoyment. They are:

1. Lack of comprehension

When the spectator is unable to comprehend the character, or doesn't believe in it or cannot understand the situation or imagine such a thing then it is difficult for hrdayasamvada.

2. Identification with the character

When the spectator identifies himself with the feelings of the character then the aesthetic experience is lost. If he identifies the dramatic feelings with his own then he may want to retain the feelings love, or discard the feelings of sadness or forget the terrible things etc. all these create hindrances to aesthetic experience.

3. Attention retention

Retaining the attention of the spectator is a challenge. He might slip into his own world and hence lose concentration in the play. Abhinavagupta suggests that the play should contain a vichitra character so it acts as an attention seeker and universally enjoyed by all and so the spectator is helped back into the Feelings of the major character to gain the aesthetic experience.

4. Lack of perception

If the spectator does not have any idea about the character and cannot be perceived there will be no understanding of Rasa.

5. Indirect perception

Indirect perception is also not enough since it is unclear as to what exactly is portrayed. Direct perception is the most dominant knowledge of gaining knowledge.

6. Prominence given to Sthayi Bhava

The vibhava, anubhava and vyabhichari bhavas are transient in nature and the only prominence for these are gained by the sthayi bhava. Hence sthayi bhava need to be given significant importance.

7. Uncertainty

If we take vibhava, anubhava and vyabhichari bhava separately then we might get a doubt of which sthayi bhava it is for. If we take an example of tears – it is anubhava of karuna rasa, but only tears can portray, sorrow, happiness or any eye illness. Any portrayal we consider separately would cause a

confusion as to which *rasa* does it belong, where as, if we combine all this together, then the question of doubt doesn't arise. So abhinavagupta recommends that *vibhava*, *anubhava* and *vybhichari* together be brought out for a particular *rasa* to be established.

VIII. RELEVANCE OF RASA TODAY

Studying the sculptures and paintings we do understand that *Rasa* was treated differently in different periods. Observing a dance/music/drama performance, a piece of art or in poetry we shall understand of how *Rasa* originated, dealt and evoked in the artists and the *rasikas* during the span of various periods of time.

So, are there any insights for us today in the *rasa* theory?

Does the *rasa* theory entail that some dramatic works, or any artworks, are not complete until a competent audience experiences and interprets them in a fully absorbed way, thereby tasting and relishing the *rasas* in them?

However, the thought that a play is not fully realized until experienced appropriately by a competent audience has more promise and may well be the greatest insight to the *rasa* theory, assuming that plays are meant to be performed and, like all artworks, to be experienced and appreciated appropriately.

However, does the cultured person have to be aroused to some kind of psychological state, which they must actually feel, to taste and enjoy *rasa*? Or instead of full-fledged arousal, can it suffice if the psychological state in question is merely contemplative? While the text of the NS (VI. 31-5) may suggest the former view, measured modern critics such as V. K. Chari opt for the latter. Chari suggests that mental states such as moods need not be evoked or produced in readers (or spectators), per the *rasa* theory, but rather the purpose of literary (and artistic) works is to present emotional situations so that the situation is called up in the reader's or spectator's mind in its fully imagined detail and is recognized as the situation of a particular emotion. *Rasas* are thus made available to perception regardless of whether the corresponding emotions are actually aroused in the reader or spectator. Also worth noting is the idea that to appreciate a play or an artwork appropriately, its experience must be relished or savoured or enjoyed, the way suitably disposed diners enjoy food. Mere cold, cognitive appreciation of a play or an artwork will not suffice.

The cause and effect of *Rasa* has been adopted according to the age and time but has never been diluted. What is more intriguing to note that the effect of *rasa* has changed person, time to time and age to age but the cause, at least to certain extent, has remained constant.

For example: The portrayal of love between Shakuntala and Dushyanth was more subtle and suggestive a few decades ago. The *Aharya* was more elaborate and make up was decorative too. Now a days, the same portrayal of love is more direct (physical) and the way it is enacted is not close to subtle. More of *loka dharmi* has come into vogue. When we take the character of Shiva, tremendous change can be noticed in the portrayal. The *Angika* of the dancer is more vibrant, stiff and acrobatic movements are used to depict, whereas, even 5-10 years ago the movements were softer than today. Now, what we can concur from this is, has the *bhava* changed and through the *bhava* has *rasa* also changed? Do we feel less evoked if the depiction is not in par with the current trend? Do we still get the same *rasa* if the portrayal is old style?

IX. CONCLUSION

According to time and age, the portrayal can be shifted but *Rasa* is eternal. The experience of *Rasa* brings the same tears, the same joy and the same bliss to the spectator. In a Bharatanatyam recital, where the dancer performs a *padam* – 'indhu endhu vachitivi ra', performed today would bring the same anger in the spectator if and only if, the *bhava* enacted would match the situation now a days.

9.1 For example: In *padam* – 'mogudu occhi pilachedu', the *nayika* tells Krishna that she has to leave to her husband's place since she was married to him at a young age. If the same depiction that the words convey is portrayed, then it would be difficult for the current spectator to connect and relish. But rather, if the actor portrays the same act connecting to modern days, then *rasa* can be relished.

9.2 Taking another example of Hasya rasa – those days, the actor portrayed hasya rasa with an incompetent person troubling the other or the vice-versa. In today's world that is unacceptable. Hasya rasa has to be intelligent yet bringing out the best comedy and not troublesome comedy.

9.3 We shall consider another example of a Padavarnam performed in Bharatanatyam repertoire, 'moham aginen indha velayil' where the nayika is a Vipralabdha who yearns for the beloved and the vrutti used is Kaisiki most of the times, with little usage of Arabhati and the Rasa that is evoked is Sringara. Here the dancer uses all that is mentioned in the Rasa sutra and the choreography has been done accordingly which is infact an involuntarily action since for such a nayika mentioned in the song, the vrutti, nayika scaling, chaturvidya abhinaya, the bhava, anubhavas have to fall in its place only then the Rasa Nispatti shall arise.

9.4 Now a days the angika abhinaya is utilised extensively and this has become the norm of dancing. The body is used as the tool to exhibit the acrobatic, agile and swift movement of the actor. If we analyse this, we can say that the actor is utilizing the utsaha bhava and capitalizing the Adbhuta rasa, which is receiving the applause and recognition. Does this lead to vedantic philosophy, I would say yes. It is a joy never the less and does take to the moment which gives us that bliss.

Although Rasa doesn't last forever, it does give us a flavour of the Moksha bliss which lasts forever. And hence associating it to spirituality is justifiable.

As the world changes, so does the portrayal, yet the state of relishing remains constant. Rasa is universal, perpetual and eternal. The best method of portrayal should be adopted with the help of the chaturvidya abhinaya, vrittis, Nayika/ Nayaka bhavas and the constituents of rasa. Thus the flavour can be relished with the help of detachment to attain Aparā Siddhi.

When we analyse the 'Rasa-Nispatti' we do find some special features of the concept. They are well explained in Sahitya Darpana. They are:

1. Rasa originates from Sattva. Sattva is nothing but purity and rasa becomes a part of Sattva.
2. We find this in Agni Purana "sattvadigunasantanajante paramatmanah", meaning rasa is one with Brahman. The qualities of Sat-Chit-Ananda are found in Rasa, hence Rasa is 'Brahmananda Sahodara'.
3. Rasa is Svaprakasa. Nothing really needs to recognise a rasa. When there is a cause, rasa finds its way.
4. Rasa is Aloukika. Loukika is wordly and known sphere. Aloukika is unknown and untouched. It can be reached only through divine intervention.
5. Rasa is Akhanda. Rasa eternally exists, it is only awakened by the vibhava. It does not have a beginning nor an end.

Thus the impact of Rasa Sutra on Bharatanatyam is very high and it is, in fact, nothing but the way of life. Although the portrayal has changed extensively the impact remains the same.

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