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 smiritam
Natyam nruttam nrithyam iti munibhihi bharathadibhihi
Natyam thannatakam chaiva pooyam poorva kathaayutham
Bhavaabhinaya hinam tu nruttam iti 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 _Abhinaya_. 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).

Siddi – swara – aatodyam – ganam – rangascha sangraahah” (Natya Shastra)

*Natya 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 dhapyathia pravarthathe
Thathra vibhaanu bhava vyabhicharinaha
Samyogath Rasa nishpathih”

The combination of _Sthayee Bhava_, _Savika 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 (_Savika 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._
Veera – _Rig Veda._
Roudram – _Atharvana Veda._
Bheebhatsam – _Yajur Veda._

*Bharatamuni* in his treatise _Natya 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 sonjay 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-Bhayanyakaha
Bheebhatsaaddhutha 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 bhedadbhinnah pruthakpruthagiva srayahate vivarthan
Avrita budbudha Taranga mayanvikarambhio yatha salilam eva hi tatsamastham”

Bhoja said sringara 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 Navaras in the 51st shloka of the Sauddharya Lahari.

“ShivE shringarardra, tuditaranjanE kutsanapara
sarOshAm gangAyAm, girishchariE vismayavatI,
harAhibhyObhItA, sarasIruha sowbhaAgya jana1
sakhI sushmEra, tEmayi jananIdrishti 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.

Ramakaranamrutam also mentions Navaras sloka.

“Sringaram kshitinandini viharane viram dhanur bhanjane
Karunyam bali bhojane Adbhuta Rasam sindhou giri sthapane
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 10th Rasa. He also said that the Sanchari Bhavas can be Rasas. Viswanadha has mentioned Vatsalyam as 10th 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

“Evan hi natya wadesmin |
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 Vyasa, 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, Tripuradashanam 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, Bheebatsa Rasa is along with Bharati Vritti is evoked from the northern face of Lord Brahma.

<table>
<thead>
<tr>
<th>Primary rasa</th>
<th>Secondary rasa</th>
<th>Face of brahma</th>
<th>Vrittis</th>
</tr>
</thead>
<tbody>
<tr>
<td>Shringaara rasam</td>
<td>Haasya rasam</td>
<td>Eastern face</td>
<td>Kaishiki vritti</td>
</tr>
<tr>
<td>Roudra rasam</td>
<td>Karuna rasam</td>
<td>Western face</td>
<td>Arabathi vritti</td>
</tr>
<tr>
<td>Veera rasam</td>
<td>Adbhuta rasam</td>
<td>Southern face</td>
<td>Sathvathi vritti</td>
</tr>
<tr>
<td>Beebadsta rasam</td>
<td>Bhayanaka rasam</td>
<td>Northern face</td>
<td>Bharathi vritti</td>
</tr>
</tbody>
</table>

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 Bheebatsa produces Bhayanaka.

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

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.

<table>
<thead>
<tr>
<th>Sāntam</th>
<th>Peace or tranquility</th>
<th>Shamamu</th>
<th>Vishnu</th>
<th>Off – white / Blue</th>
</tr>
</thead>
<tbody>
<tr>
<td>(Peaceful)</td>
<td></td>
<td></td>
<td></td>
<td></td>
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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 “Sringara Rasa is universal and that almost all the Sanchari Bhavas lead to Sringara 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, dristhi 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 Adhisthanas 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.
Presiding Deity: Vishnu.
Staayi Bhava: Rati
Swaroopam: Utwala vaeshaatmakamu, stree-purusha haetukamu, uttama yuva.

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, vreeda, apasmaara, mati, alasata, aalasya, aavega, tarka, avahitta etc.
Vritti: Satvati Vritti
Laya: Vilamba Laya

Colour: Syama / Dark Blue / Light Green.
Drishti: Kaanta
Mukharaaagam: 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 Srinivas Kalyanam etc. apart from the shringara nayikas Kuchipudi dance performances have sringara nayikas 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 Satyanarayanya Sharma as Usha in Usha Parinayam, Satyabhama in Bhamakalapam, Devadevi in Vipranarayana, and Mohini in KsheeRasagaramadanan. 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 Usha in Usha Parinayam, Satyabhama in Bhamakalapam and Lakuma in Lakuma Swantanam and in “emoko chigurutadharamuna”, the shringara sankeertana of Saint Annamacharya.

4.3 HAASYA: 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, Atmastha or self-based, Parastha or based in others. When an individual laughs to himself, it is called Atmastha when he makes other laugh, it is called Parastha. 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)
- Vihasita (open laughter)
- Upahasita (Laughter of ridicule)
- Apahasita (Silly way of laughing / Obscene laughter) and
- Atihasita (Excessive laugh / boisterous laughter).

Smita 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 Mandaahaasa, where the dancer shows full blown cheeks eyes and face with slightly shown teeth. Vihasitha is laughter with slight sound where the eyes are contracted, cheeks are blown and the face becomes bright. Upahasitha 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. Athahasitha 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; Vihasita 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.
Staayi 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
Mukharagam: 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 Venkateshwaraalu 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 sutradharudu 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.

Staayi Bhava: Shoka.


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, gllaani, chinta, outskukhyamu, aavaegamu, moohamu, shramamu, bhayamu, vishaadamu, dainyamu, vyaadi, jadata, unmaadhamu, apasmaaramu, maranamu, stambhamu, vaepathu, vaivarnyam, asruvu, swarabhangam etc.

Vritti: Bharati Vritti
Laya: Vilamba Laya
Colour: Kapota / Grey
Drishti: 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; Prahladada, Leelavathi in Prahlada Natakam, Rati (mannada 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 Harischandra 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 “Ksheeratasagara 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.
- **Nepathyaa / 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*.

**Staayi Bhava:** *Krodham*.

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


**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:** *Aarabha* *Vritti*

**Laya:** *Drutha Laya*

**Colour:** *Rakta / Reddish.*

**Drishti:** *Raudra*

**Mukharaaagam:** *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. Ravanasuryudu of Ramayanam, Brigu maharshi in Srinivas Kalyanam, Hiranyakasipudi in Prahlada Natakam, B̄aanasuryudu 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 durađe 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 Prahlalāda Natakam and as Yamudu in Mohinišrakamgadā; Sri Vedantam Rattayya Sharma as Hiranyakashapa in Prahlalāda Natakam and Sri Korada Narasimha Rao as Mahishasura in Mahishasura Mardhini. 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 Prahlalāda Natakam, Durgasura in Durgasura Samharam and B̄eeemasena in Nartanashaala; Sri Vedantam Ramalinga Shastrī as Hiranyakashipa in Prahlalāda Natakam and Keečaka and B̄eeemasena in Nartanashaala and Sri Pasumarthi Venkateshwara Sharma as Mahishasura in Mahishasuramardhini. 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 NavaRasnatabhaamini; Dr. Alekhya Punjala as Durga Devi in “Maheswari Mahakaadi” 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 in 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, 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

**Staayi Bhava:** Utsaahamu.

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


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

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

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

**Vritti:** Saatvati Vritti

**Laya:** Drutha Laya

**Drishti:** Veera

**Mukhaaraagam:** 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 Harischandra 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 Srijamulu 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 Bhayanaka: 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.

- Vyajan – Bhayanaka which comes out of deceiving.
- Aparadh – Fear arises out of mistakes / wrong.
- Trasita Bhayanaka – This arises out of terror.

Bhayanaka can be of three types according to the act.

- Kruthakamu/vyajanamu -- 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.
_Saatvi Bhava: Bhayam_
_Swaroopam:_ Female and Low cadre people


_Saatvika Bhavas:_ Romanchamu, sweedamu, swarabhangam, veepattu, vaivarnyam etc.
_Sanchaari Bhavas:_ _Swedam, vaepattu, romanchem, gaadgadyam, traasam, maranam, vaivarnyam, stambham, shanka, dainyam, aavaegam, chapalata, Jadata, apasmaara etc._

_Vritti:_ Aarabhati _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 Prahlada Natakam; Sri Vedantam Rattayya Sharma as Hiranyakashapa in Prahlada Natakam; Sri Korada Narasimha as Mahishasura in Mahishasura Mardhini; Mahankali China Subba Rao as Rukmini in Rukmini Kalyamam. 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. Alekhya Punjala as Durga Devi in Maheswari Mahakaali a composition of Dr Balantrapu Rajinikant Rao which falls in the solo repertoire.

4.8 BHEEBHATSAM: ODIOUS

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 Sthavy 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

- **Kshojanamu** – 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, behaviour 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 – proudnness, mrityu – death, vyaadhi – disease or illness, bhayam – fear,
- vishaadam, roogam, swedam, vaepattu, romancham, 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 Hiranyakashapa in Prahallada Natakam and Sri Korada Narasimha Rao as Mahishasura in Mahishasura
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 Hiranyakashipu, 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:

- Saatvika Bhavas: Stambham, Romanchamu, sweedamu, swarabhangam etc.
- Sanchaari Bhavas: Stambham, sweedam, roomancham, vimsayam, aavaegam, jadata, moorchha, 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 Hiranyakashipu in Dashavataram; the divine experience of Arjuna on seeing Viswaroopam of Lord Krishna during Kurukshetram in Bhagavateeta 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 Ksheerasagaramadanam; Padmabhushan Dr. Vempati Chinna Satyam as Lord Shiva in Haravilasam. Amongst the female performers Padmabhushan Yamini Krishnamurthy as Mohini in Ksheerarasagaramadanam; 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.

Staayi Bhava: Shamam / Tatva gnaanam

Swaroopam: Salvation, eternal bliss, peace preaching

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

Anubhavas: Yama-niyama, aadhyaatma-dhyaana-dhaarana-upaasana – spiritual-meditation-salvation-preechings, bhuta daya vairaagya – 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

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 Ujjwalaneeelamani 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:

“Sravanam keertanam Vishnoh smaranam padasevanam
Archanam vordanam 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 emoted 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 navaruras play a very vital role in making the form a more vibrant one. Apart from the navaruras, 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 navaruras 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 Navaruras as they are evident in their repertoire.

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