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## Implementation Of Rasa And Bhava As Mentioned In Bharatmuni's Natyashastra In One Of The Classical Dance Forms "Kathakali"

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### Abstract:

The topic which I chose to discuss on is 'Implementation of Rasa and Bhava as mentioned in Bharatmuni's Natyashastra in one of the Classical Dance Form "Kathakali"'. Natyashastra is one of the prominent and important Indian literary theories. It's an attractive topic as it connects me to the art and culture of India. 'Natyashastra' comes under Aesthetics. Now, aesthetics is a branch of dealing with the nature of art, beauty and taste with the creation and appreciation of beauty. Aesthetics and Natyashastra are related, as Natyashastra aims to empower aesthetic experience and deliver emotional areas through the medium of theatres (Rasa). Now- a- days , everyone is more attracted to visual things , it's proven that what we see stays longer in our mind than what we hear and theatres are best means to talk about good deeds and implement those in people. Ancient Sanskrit writings like the Natya Shastra are the source of many of the elements and facets of Kathakali. According to estimations ranging from 500 BCE to 500 CE, the Kathakali, which is credited to the sage Bharata, was first fully compiled between 200 BCE and 200 CE. It combines musical performers, dance, and hand and facial gestures to express concepts as a form of performing art. Through this research paper, I have tried to examine different Rasas and Bhavas applied in this dance form.

**Key Words:** Indian Literary Theories, Natyashastra, Bharatmuni, Classical Dance, Rasa, Bhava, Kathakali, culture, Aesthetics, navarasa, Sthayi Bhava, Sanchari Bhava, Vyabhichari Bhava.

The topic which I chose to discuss on is 'Implementation of Rasa and Bhava as mentioned in Bharatmuni's Natyashastra in one of the Classical Dance Form "Kathakali"'. It's an attractive topic as it connects me to the

art and culture of India. 'Natyashastra' comes under Aesthetics. Now, aesthetics is a branch of dealing with the nature of art, beauty and taste with the creation and appreciation of beauty. In simple words, it can be defined as a study of sensory or sensory-emotional values, sometimes called judgements of sentiment and taste.

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Now- a- days , everyone is more attracted to visual things , it's proven that what we see stays longer in our mind than what we hear and theatres are best means to talk about good deeds and implement those in people. We are talking about Natyashastra but what is Natyashastra? So, before we study Natyashastra we should know something about Natyashastra and its originator.

Before we study Natyashastra we should know about the originator of Natyashastra. As Plants (trees) originate from seeds and provide shadow to the people, same the idea originates from the mind of a person and provides knowledge, and enlightenment to the whole world who so ever reads it. Bharat Muni, the sage wrote Natyashastra and it is important to know about him before understanding his masterpiece (Natyashastra). Bharat Muni was an ancient sage to which the musical treatise Natyashastra is traditionally attributed. The Work covers ancient Indian dramaturgy and histrionics especially. He is considered the father of Indian Theatrical art forms. Much is not known about him but he is dated to between 200 BCE and 200 CE, but estimates vary between 500 BCE and 500 CE.

Natyashastra also known as encyclopaedia for the Indian arts and treatise is a Sanskrit text written by ' Bharat Muni', who is known as the Indian theatre art form's father. This text is not found completely anywhere as it was originally written in Sanskrit. Many people misinterpret the meaning of Natyashastra as just only dance and drama, but it is much more than that. This was earlier called ' Bharatshastra'. This is written around 5 BCE, this book is the base of theatre and drama. It contains 36 chapters, and 6000 shlokas (verse stanzas). Its first completed compilation is dated to between 200 BCE and 200 CE, but estimates vary between 500 BCE and 500 CE. Natyashastra is a handbook that talks about dramatic art and deals with Rasa and its theories. It includes dance, poetry, drama, music, and poetics. It is in its justification of Indian drama as a vehicle of religious enlightenment that the sixth and seventh chapters of its deal with the Rasa and Bhava. Why This Natyashastra was written? Our life has four main motives those are religion, money, and work, and these motives should be highlighted through Drama this was the main motive of this book. People of 'Tretayug' were in problem; they approached Brahma for a solution. So, Brahma decided on a solution, and he originated another Veda, basically the fifth Veda as ' Natyaveda'. Natya- Dance, Veda- knowledge, he composed this Veda by using all four Vedas, which already existed that time. He took some basic concepts from all his four Vedas such as :-

- Pathya( Recitative) from Rigveda
- Songs from Samanveda
- Abhinaya from Yajurveda
- Rasa from Atharveda

All the inputs in this book were the different components of different Vedas and output came out as the fifth Veda ' Natya Veda'. Now the problem was to spread this Veda throughout the world and for this work, Bharat Muni was selected. Bharat Muni had 100 sons/ disciples he started teaching them about Natyashastra. Each shloka has a different meaning in a different context. He started teaching his sons about all the aspects of this book but still, something was missing. He couldn't portray Shringara rasa' as this Rasa needed femininity for this Rasa he needed female artists. He approached Brahma Ji for the same, Brahma gave him apsaras, Narad Muni told him about Gandherva Veda and an assistant of God Shiva taught him to dance (an important part of Drama) to them. After this Bharatmuni created a Theatre, Bhramans performed yugs on that land. Main question arrives here that why there was a need of Natyashastra?

Earlier, there were only four Vedas and four Varnas (Brahmins, Kshatriyas, Vaishyas, and Shudras). Shudras were prohibited to read, hear, and see the Vedas. So, Devraj Indra had a conversation with Bhramaji and asked him to create a video for all four Varnas which entertains people and is soothing for eyes and peaceful for ears. Now, Bharatmuni prepared an act, and the first time it was performed at Inderdhuj, place, Lord Shiva was watching the action, and two dramas were performed - ' Amratmanthan', and 'Tripudaha'. After completion of the act Brahma Ji approached Lord Shiva for his review then lord Shiva suggested he add dance to the act, dance will beautify the whole drama as flower beautifies the garden, Lord Shiva asked his assistant named ' Tandu' to teach dance to Bharatmuni as Lord Shiva himself is the master artist of the beautiful dance form ' Tandav'. Slowly all the components were gathered such as women, dance, and different elements from different Vedas, and again an act was performed. Now, all the Varnas could see the act and could enjoy it but hold on..... Good things never get accomplished without any trouble and for Natyashastra the trouble was 'Asurs' and 'Daitya'. According to them these dramas and acts portrayed them as evil and it was against them, they got furious and started destroying everything that came their way and created havoc for people it became difficult to survive. Devraj Indra known for his anger when heard about this low activity of Asurs and Daitya taught them a lesson all devils ran away, but fear was still there as they could come back. So, to protect Natyashastra, Bharatmuni and his disciples were sent to the land and from that time only it was performed on land.

“The Natyashastra posits that drama originated because of the conflicts that arose in society when the world declined from the Golden age (Krtayug) of harmony, and therefore a drama always represents a conflict and its solution.”

As we have already talked about that Natyashastra's two main components are:

- Bhava
- Rasa

### RASA:

In Indian performing workmanship, Rasa is an inclination enlivened in a group of people by an entertainer. Bharatamuni articulated the eight rasas motel the Natyashastra, an old work of sensational hypothesis, composed during the period somewhere in the range of 200BC and 200AD. A Rasa is the created relish able condition of a super durable mind-set, which is called Sthayi Bhava. This advancement towards a relish able state results by the interaction on it of chaperon close to home circumstances which are called Vibhavas, Anubhavas and Sanchari Bhavas. Vibhavas implies Karana or cause; it is of two sorts - Alambana, the individual or human item and foundation. Furthermore, Uddipana, the excitants. Anubhava, as the name implies, implies the ensuants or impacts following the ascent of the inclination. Sanchari Bhavas are those crossing sentiments which are auxiliary to an extremely durable mind-set. Eight additional profound highlights are to be added, namely, The Saatvika Bhavas. Rasa are made by bhavas: the motions and looks of the entertainers. Communicating Rasa in traditional Indian dance structure is alluded to as Rasa-abhinaya .The Natyashastra cautiously depicts the bhavas used to make each Rasa. The hypothesis of Rasa actually shapes the Aesthetic supporting of all Indian old style dance and theatre, like Bharatanatyam, Kathak, Kuchipudi, Odissi, Manipuri, Kudiyyattam, Kathakali, and others. The articulations utilized in Kudiyyattam or Kathakali are much misrepresented dramatic articulations. Something contrary to this translation is Balasaraswathi's school of unpretentious and understated abhinaya of the deva-dasis. There were not kidding public discussions when Balasaraswathi denounced Rukmini Devi's puritanistic understandings and utilizations of Srinagar rasa. The abhinaya of the Melattur style of abhinaya remains incredibly wealthy in varieties of the feelings, while the Pandanallur style articulations are more restricted in scope.

Rasa has been a significant impact on the film of India. The Rasa technique for execution one of the principal includes that separate Indian film from that of the Western world in the Rasas strategy, sympathetic "feelings are conveyed by the entertainer and along these lines felt by the crowd, as opposed to the Western Stanislavski technique where the entertainer should turn into a residing , breathing encapsulation of character" instead of "just conveying feeling The Rasa strategy for execution is plainly clear in Malayalam Cinema and globally acclaimed equal Bengali movies coordinated by Satyalt Ray. The last option is obligated to the Rasa strategy for old style Sanskrit dramatization, as in the convoluted teaching of rasa "fixates prevalently on feeling experienced by the characters as well as passed in a certain creative manner on to the onlooker. Rasa has been recognized in 8 ways yet presently three more are added.

The Rishi Praskanva insists that the sources of knowledge some of which are open and some hidden they are to be sought and found by the seekers after Truth, these sources are not available everywhere, anywhere and at all times. In this context Rishi Agastya stating thus-

तवतयेपितोरसारजांस्यनुविष्ठिताः।

Reminds the fervent searchers about the six sorts of Rasa or taste which food has yet which all preferences can't be found in one spot or thing, for these preferences are differently conveyed all through space.

Food, in this specific circumstance, implies matter or articles or contemplations, which are totally created results, impacts that are delivered inferable from different causes. The Rasas are the remarkable characteristics which achieve assortment in things made whose source is one and one in particular. Bharata Muni articulated the eight Rasas in the Natyasastra, an old work of emotional hypothesis. Each rasa, as indicated by Nātyasāstra, has a managing god and a particular tone. There are 4 sets of rasas. For example, Hāsya emerges out of Srīngara. The Aura of a terrified individual is dark, and the emanation of a furious individual is red. Bharata Muni established the following.

Sr. No	Rasa	Bahava	Colour	Deity	Emotion
1.	Srīngaram	Rati	Pink/ light Green	Vishnu/ Krishna	Love, attraction
2.	Hasyam	Hasya	White	Ganesha/ Naryana	Laughter, Comedy
3.	Raudram	Krodh	Red	Rudar- shiva	Fury
4.	Kartunyam	Soka	Grey	Yama	Compassion, Mercy
5.	Bibhatsam	Juguptsa	Blue	Shiva	Disgust, Aversion
6.	Veeram	Utsha	Orange	Inder/ Hanuman	Heroic mood
7.	Bhayanakam	Bhaya	Black	Kali	Horror, terror
8.	Adbhutam	Vismaya	Yellow	Brhama	Wonder, Amazement

The Nātyasāstra of Bharata Muni (200 B.C.E.) lists eight rasa (emotional states). A ninth was added by the Tāntric scholar and aesthetic philosopher Abinavagupta. Actors and dancers were taught the facial characteristics of the nine emotions to be able to create an exaggerated face and therefore invoke emotion in

the audience that correlated to the drama. The rundown of rasas are love/fascination, giggling, outrage, sympathy/distress, disdain, dread/fear, fortitude/courage, wonder/shock, and the 10th is quietness. Western science has observed that there are nine root influences (however a few researchers utilize just six). The nine influences are interest-fervour, satisfaction euphoria, shock frighten, dread fear, trouble agony, outrage rage, grim, loathing, and disgrace embarrassment. These influences appear in the look of babies and are diversely normal to all people. They associate to the nine rasa (navarasa). In interpretation and connection, the right comprehension of words is essential, and a misconception of specific terms can lose the inward importance of what is being deciphered. In this way, I make sense of the mental wording I am utilizing to examine the navarasa and the nine effects. The English expression influence implies a natural example which triggers feeling and coordinates consideration with a particular goal in mind. For instance, the effects of dread include an increase in heart rate and breathing, a cold, pale, sweaty, and immovable face, a tightening in the chest, standing hairs, increased attentiveness, and eyes that lock into a fixed look. The result of anxiety is a bodily reaction. Experience, memory, perception, inner drive, or intellect may cause these consequences. The perception of an effect is known as a sensation. The subjective experience of an effect, or what we refer to as the effect through the prism of our perception, is what is known as emotion. Effects and feelings may only exist for a little period of time, yet emotions last as long as memories do. A mood is an emotional condition that lasts for a long time.

Bhava:

Rasas and Bhava are complementary to one another. Both negative emotions are present, however rasa is felt by the viewer, and bhava is felt by the character. Bhava means "existence" and "mental condition" in its literal sense, acting actors' impersonation of emotions. Bhava, as used in play, refers to the performance of emotion. A performer's (artist's) interaction with the audience is established via Bhava and Rasa (audience). Bhava is split into three categories:

- Sthayi
- Sanchari (satvika)
- Vyabhichari

Based on how they are developed or enacted during the aesthetic experience

भावान्वध्यामिस्थायिसञ्चारिसल्वजान्

If they originate from another Bhava, some Bhavas are also referred to as anubhava.

One of the fundamental aesthetic ideas in Sanskrit dramaturgy is **Sthayi**:- Sthayi Bhava or Sthayi- Bhava. It is a crucial component of bhakti. Sthayi- Bhava refers to a person's overall personality as determined by his or



her emotional makeup, whether it is well-defined or not. Given that Sthayi Bhava now comprises all eight Rasas, it is precisely proportional to Rasa. Many detractors claim that while Bharat didn't confuse Sthayi Bhava with Rasa, he didn't mention it on purpose. The way Rasa-Bhava is portrayed determines how well the performance turns out. The main feeling, Sthayi Bhava, corresponds to all good emotions and Rasa.

This is the primary Bhava for dance and performance, **Sanchari**. The viewer will relish this Bhava. This is a brief, light experience (emotions) that come and go swiftly in order to strengthen "Sthayi Bhava." The thirty three types include these. These are merely momentary and largely influenced by psychological state of mind. As different emotions follow one another, the Sthayi Bhava is strengthened. In the event that a friend is betrayed, for instance, wrath will be more accurately depicted if Bhava is correctly created. All eight rasas are present in it as well.

From Vyabhichari Bhava: The term is used to describe improvisation or explanation; these are fleeting emotions that vary from person to person. There are 33 different sorts in it. The term "complementary psychological states" is used by Vyabhichari. Natyashastra claims that the mix of determinants (bhava), consequences of (anubhava), and complementary psychological states (samyoga) produces the emotion (Rasa-cisplatin).

Rasa technically refers to the rapture. The Natyashastra claims that a confluence of vibhava Determinants, stimulation, or the appropriate environment produces rasa, the temporary mental state of Anubhava and Vyabhichari Bhava (birth of derived emotion). By combining Abhinaya and Sthayi Bhava, Rasa creates an ecstatic joy (permanent sentiments).

Dance ————— Emotions ————— Rasas

Rasas and dance go together naturally. Their harmonious blending creates an effect that is both captivating and calming to the ears and eyes. Through the use of dance, the Rasas will be better understood.

The Natyam is a drama that is normally performed by a group of people, but it can also be performed by a single performer. The dancer uses standardised body movements to represent a different character in the underlying narrative. The components of a Nritya are included in a Natya. The main style of classical Indian dance is Kathakali. This dancing style belongs to the tale play art form, but it features elaborate costumes, face masks, and bright make-up. Although the origins of Kathakali are still unknown, it first gained popularity in the 17th century. It combines musical performers, dance, and hand and facial gestures to express concepts as a form of performing art. Folktales, religious traditions, and philosophical concepts from the Hindu epics and the Purans are among the traditional themes of Kathakali. Ancient Sanskrit writings like the Natya Shastra are the source of many of the elements and facets of Kathakali. According to estimations ranging from 500 BCE to 500 CE, the Kathakali, which is credited to the sage Bharata, was first fully compiled between 200 BCE and

200 CE. The notion of rasa, bhava, expression, gestures, acting skills, fundamental steps, and standing postures is found in Natyashastra's first section. These elements are all present in Indian traditional dances like Kathakali. This ancient Hindu treatise claims that dance and performing arts are a means of expressing spiritual concepts, values, and the essence of scriptures. Even if a close investigation reveals variances, Farley Richmond and other academics claim that Kathakali shares many components, such as costumes, with ancient Indian performance traditions like Kutiyattam (classical Sanskrit drama) and Krishnanattam from the mediaeval age. Kutiyattam, according to Richmond, is "perhaps the oldest surviving art form of the ancient world" and is "one of the oldest continuously performed theatre forms in India." Traditional Kutiyattam performances took place in theatres created especially for the purpose and affiliated to Hindu temples, primarily those devoted to Shiva and later to Krishna. Some of these theatres could hold 500 spectators, and their designs often followed the guidelines for size and architecture provided as the "ideal" in the antiquated Natya Shastra.

Kathakali is a classical Indian art form that combines acting and choreography. Young performers practise for their roles for years before they get the chance to perform them on stage, and it is regarded to be one of the hardest styles to execute. The actors use a "sign language" in which facial and eye movements are used to convey emotions and mood in addition to hand gestures (mudras) for the words in the character's dialogue. Parallel to the orchestra's playing, vocalists in the background rhythmically sing the play, matching the orchestra's beats and bringing the ensemble together into a resonating oneness.

Hand motions or mudras are covered in several ancient Sanskrit scriptures, including NatyaShastra and Hastha Lakshana deepika. In Kathakali, there are twenty four primary mudras and many more secondary ones. To convey a character's emotional condition in a drama, an actor must master nine facial expressions known as Navarasas through facial muscle control training. Traditional Sanskrit works like Natya Shastra give the theory underlying the Navarasas, while the same ideas can occasionally be found in other classical Indian dances under various names. In Kathakali, the nine Navarasas represent the following nine Bhavas: Vira expresses Utsaha (vigour, enthusiasm, heroic), Raudra expresses Krodha (anger, fury), Srngara expresses Rati (love, pleasure, delight), Hasya expresses Hasa (comic, laugh, mocking), Karuna expresses Shoka (pathetic, sad), Bibhatsa expresses Jugupsa, and Bhayanaka expresses Bhaya (fear, concern, worry) (disgust, repulsive), Adbhuta demonstrates Vismaya (wonderful, amazing, fascinating), while Shanta demonstrates Sama (peace, tranquillity).

Using all of the body's major and minor limbs to create visuals and communicate a theme, portraying multiple characters with just one dancer, using costumes and props sparingly and suggestively, using colour symbolism sparingly, and imagining stage divisions to represent various locations are just a few of the many NatyaShastra principles that still apply to modern dance. The uniqueness of this wonderful dance form is that, despite the



presentation's many standards and procedures, there is still plenty of room and openness for a creative and innovative dancer. Hence any classical dancer working today will have a strong foundation and a roadmap for her creative and inventive process, thanks to the comprehensive text NatyaShastra, which is about the art of histrionics and inevitably dance and music.

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