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RASA THEORY IN BHARAT MUNI'S NATYA SASTRA



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Abstract: 'Natya Sastra' like Aristotle 'Poetics' is about the 'Theory and Practice of drama'. The Natya infact is depiction and communication pertaining to the emotional of the entire triple words Natya is in all inclusive and a comprehensive terms which depicts the emotion of the triple world which includes worlds of human, Demonic and Divine. Natya is rich with different kind of emotions, built on the many stages and situations and imitating the conduct of the world on imitation of man and woman in action. It will produce wholesome (safe, harmless) instruction, creat, coruage, passtime, entrainment and pleasure. Natya is wrongly associated with dance alone, it is a combination of Natya (dance), Gita (Gana) and Vadya (music). It will be beneficial, promote intellectual growth.

Keywords: 'Natya Sastra' , 'Poetics' , communication , Demonic and Divine.

INTRODUCTION

The Natya-Sastra composed by Bharatmuni is the earliest extant work on Indian Poetics that contains the first exposition of the 'Rasa' theory which has since dominated our critical approach to literature. It is pertinent to note, however, that Natya sastra is essentially a treatise on dramaturgy and Bharata expounds his theory of rasa basically as that of Natya Rasa. Bharata conceived of Drama as a synthesis of all the arts and his 'Natya Sastra' is a monumental work almost encyclopedia (providing information about subject) dealing with all conceivable aspects of drama- emotions, sentiments, histrionics (theoretical aspect) (visible), dance, music, prosody, metrical pattern, stage effects, costumes, makes up the training of actors and actress, within the frame work of Indian through and culture. He enumerates (enlist, count) eleven elements of drama as Rasa (Sentiment), Bhava, Abhinaya (acting), Dharmi (modes of representation), Vritti (style of expression), Pravrti (local usage), Siddhi (success of production) Svara (note), Atodya (musical instrument), Gana or Gita (song), Ranga (theater) in which Rasa is one of the most important components of drama which literally means juice, essence or elixir or taste, relish or flavour. (aesthetic relish, sentiments) Rasa is the basic ingredient of a poem. It has also been called the very soul of poetry. Bharata emphatically declares that no meaning can proceed from speech in the absence of Rasa. Infact, the theory of Rasa as profounded by Bharata envisages complete continuity of the poetic process, beginning within the creative experience of poet through the birth of the poem to the aesthetic experience of the reader. Bharata has illustrated this continuity of the poetic process with the seed-tree-flower-fruit analog when he says,

"Just as a tree grows from the seed, and flowers and fruits from the tree, so the Rasas are the roots of the Bhavas and likewise do the Bhava exist." p.185 (East West Poetics at

work)

We may say the Rasa in the poet's heart is the seed which give birth to the poem. Bharata envisages the existence of some permanent, innate and latent emotions or impulses in human nature which he call Sthayibhavas. In his own words, Sthayibhava is the union of some inborn emotions, which are eight in number i.e. love, laughter, anger, courage, disgust, fear, grief and wonder with Vibhavas (the stimuli), anubhavas (the consequent manifestations) and Vyabhicari Bhava (the transient emotions) that lead to the realisation of Rasas- erotic, comic, pathetic, furious, heroic, terrible, odious, and marvellous. The vibhavas are the stimuli which are of the kinds- Human and environmental Alambana Vibhava is the object which is responsible for activating dormant emotion. For example, in the case of the 'Rati Sthayabhava' the beloved is the 'Alambana Vibhava' because she is the main stay responsible for the arousal of the emotional of love. The spring season, the moonlit light, the soft breeze and the fragrance of flower are Viddipana Vibhava (the excitant stimuli) so called because they help entrance the emotive effect of the focal-point, the beloved. The manifestation of emotions whether through words or gestures are volutary and spring from the intention of character swayed by the emotion of communicate it to others. In addition to the eight principles emotions there are thirty-three subsidiary and transient emotions and mental status which are called vyabhaicari Bhavas by Bharata. Since they move in relation of the principle emotions and help it emerge as sentiment they are called vyabhaicarinah Bhavas Bhava in drama are like the waves and bubbles that appear and disappear as the might stream of the dominant emotion blows on, smiling and stippling and dancing, to its destined. Thus the anubhavas communicate to the audience and spectators, the emotion being experienced by the characters. In this way, the Rasa Sutra of Bharatmuni explains in

Rasa Theory In Bharat Muni's Natya Sastra

tentalisingly simple language that the realisation of Rasa in the result of the union of Sthayibhavas with vibhavas, Anubhavas and Vyabhichari bhavas.

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