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## UNIT 1 BHARATA ON RASA

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### 1.0 OBJECTIVES

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The principal objective of this unit is to introduce you to the concept and theory of *Rasa* as propounded by *Bharata* Muni in *Natyasastra* (hereafter NS). which is known to be one of the first, most comprehensive and luckily largely extant treatise on *Natya* Drama, Music and Dance. It is primarily aimed at offering an exposition of the principles and canons of theatrical presentation to the practitioners of these art forms, *Natya* was *Bharata's* prime interest but as the concept of *Rasa* was potent enough, it rose to the status of one of the most foundational concepts of Indian art and aesthetic tradition. This unit will make an effort to explain why *Rasa* is so important to *Natya* and how could it earn for itself, later, the status of the soul of theatre.

Since various basic concepts of *Rasa*-principle are so interlinked that it is not easy to understand one without understanding the others. This unit will introduce you to some such key concepts enabling you develop a comprehensive understanding of *Bharata's* theory of *Rasa*.

By the end of this unit, we are sure, you should be able:

- to gain a basic understanding of the *Bharata's* concept of *Rasa*
- to comprehend the meaning and significance of the key concepts of *Rasa*-theory.
- to know the elements and the process of realization of *Rasa*.
- to learn the intent and significance of *Bharata's* theory of *Rasa*.

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### 1.1 INTRODUCTION

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As you open Chapter I of NS which discusses the origin of *Natya* you find sage *Atreya* accompanied by some fellow sages visiting *Bharata Muni*. Normally introductions do not begin with questions but that could well be said about ordinary treatises. NS is no ordinary treatise and we see an extra-ordinary question-answer session begin in the beginning itself. More than just a question-answer

session it appears as if a performance of a *Natya on Natya* has begun. The protagonist *Bharata*, responds to the queries of the sages almost like a personified tradition of *Natya*. Move further and you see him in multiple roles – sometimes he prescribes like a seasoned instructor, sometimes he comments like a true visionary and sometimes he elaborates a technique like an experienced performer, while his detailed instructions are benefiting the practitioners of *Natya* his pregnant statements are throwing challenging art scholars to reveal the underlying aesthetic principles. *Rasa* is one such principle. When *Bharata* states – There is no *Natya* without *rasa*, he clearly reveals the significance he attaches to *Rasa*. The script has evidence of no such question being asked by someone but even if some one has asked *Bharata* - It there *Rasa* without *Natya*? He would definitely not have said No? The tradition that was established is a proof. *Rasa* was destined to cross over- forms, influence other media and become one of the most significant concepts of Indian Art and Aesthetics. Scholars know it that the *Rasa* theory is founded on a deep study of our internal stimuli, psychosomatic and behavioural patterns, expressions, gestures, attitudes, postures, bodily movements, language of humans, even colours, costumes, embellishment and music were not left out. *Bharata*'s entire endeavour was aimed at developing a semantic of emotive communication (Rekha Jhanji, 1985) through which live actors would reproduce this world to live spectators in a living theatre (Promod Kale, 1979)

In what follows we shall try to find answers to some very simple but significant questions viz.– What is *Rasa* ?, What constitutes *Rasa* ?, What is its nature ?, How it is produced ?, How it is related to its constituents ?, Does it happen to every body ? Besides, we will also be trying to see how and why Aesthetics and Art should move together.

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## 1.2 THE NATYASASTRA – A CURTAIN RAISER

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Even at the cost of repetition we say NS is one of the earliest surviving and most comprehensive practical treatise on *Natya*, primarily addressed to the practitioners. Written in Sanskrit, this encyclopaedic work is quite unique in many respects. In its presentational style and mythological content it appears to be closer to a *Purana*, in its prescriptive nature and practical approach (more so due to its own title) it effuses the credence of a *Sastra*. Above all the text itself refers to a fifth Veda – *Natyaveda*, created by Brahma by taking words from *ṛgveda*, music from *Samaveda*, movements and make-up from *Yajurveda* and emotional acting from *Atharvaveda*. This *Natyaveda* was created so that it should be accessible to all the four varnas. On this ground many deem it to be a work based on divine revelation. Keeping several factors and elements like use of vocabulary, study of rhetoric and metrics, figures of speech, mythological references, references or allusions in the then contemporary works, review of contemporary dramatic literature, *arya* verses mentioned in NS, techniques and styles etc. many scholars have acceded that original compilation must have been accomplished not earlier than 2<sup>nd</sup> century B.C. and not later than 3<sup>rd</sup> century A.D. Scholars also largely agree that the extant versions of the text are reconstructed from some texts which might have been available in 7<sup>th</sup> or 8<sup>th</sup> century A.D.?

The issue of its authorship may not be of much philosophical significance but it is an issue which has really drawn the interest of many scholars. It is true that the text itself talks of a *Natyaveda* originally created by Brahma but since the referred *Natyaveda* is not available, nothing could be said about this mythological

reference and thus *Brahma* is not accepted as the author. Alternative names of Adi *Bharata*, ?atsahasrikara also crop up in the researches but scholars largely agree that *Bharata* Muni could be the author or the compiler of this text. Authorities like Adya Rangacharaya maintains that *Bharata* may not have been the name of any one individual rather the name could stand for the descendents of a clan or it could be a family name directly associated with the practice and promotion of stagecraft.

‘*Abhinavabharati*’- Abhinavagupta’s most famous, most elaborate and most respected commentary on NS, mentions some names of the scholars like Mat?gupta, Bhattodbhata, Bhattalollata, Srisankuka Bhattatauta and Bhatta Nayaka, who attempted commentaries on NS, unfortunately none is extent (You will read more about some of these commentators in the following units.) The extant versions of NS have come to us through the great retrieving efforts of many eastern and western scholars. NS is a comprehensive treatise extending to 36 (also 37 in a few versions) Chapters. Starting from the origin of Drama to the construction of theatre. *Tandava N?tya*, *Purva Ranga*, *Rasa*, *Bhava*, *Abhinaya*, stage walk, *Prav?tti*, *Vritti*, Nature of Drama (*Lokadharmi and Natyadharmi*). The plot, *sandhis*, *siddhi* music, to descent of drama on earth, NS has it all. However, for our present concern we can refer to Chapters on *Rasa and Bhava*.

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### 1.3 THE TERM RASA

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The journey of the term *Rasa* in different worlds of tradition has been marked by some interesting excursions, some metaphysical highs and finally a confident entry in to the world of Art and Aesthetics. At the extreme end of the range of its connotation, *Rasa* stands for the Absolute (*Raso Vai Sah – Taittiriya Upani?ad* (II-7)) and at the other extreme it stands for Soma *Rasa*-a divine intoxicant. In Ayurveda it stood for mercury (parad), in Kamasutra it was used to mean Eros/ love/passion, In Samkhya philosophy *Rasa* figures when the evolutes of *Prakrti* are discussed. Well aware of these diverse meanings *Bharata* very rightly picked up the concept of *Rasa* to stand as the very purpose of *Natya*, the very essence of *Natya* and the very touchstone of *Natya*. *Bharata* discusses *Rasa* in Chapter VI popularly called *Rasadhyaya* and here the first significant and a very poignant statement he makes is - There is no *Natya* without *Rasa* (NS, VI-31) and a little later he submits a very simple definition of *Rasa* – because it is enjoyably tasted, it is called *Rasa* (NS, VI-3) So one could say that for *Bharata* *Rasa* meant the essence of the play without which no meaning would proceed and if there is no *Rasa* no *Natya* will exist. *Bharata* may not have explicitly stated in NS but what he meant by the term *Rasa* could be the state of enjoyment, the aesthetic experience of the spectators.

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### 1.4 THE RASA SUTRA

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*Rasadhyaya* carries a quintessential aphorism which could well be said the blueprint of Bharata’s concept of *Rasa*.It states – “*vibhavanubhava vyabhicarisamyogad rasani?pattih*” (VI, 31) and its literal meaning is-“From the union of *vibhavas* (Determinant conditions) *anubhava* (consequents) and *vyabhicari bhavas* (ancillary emotions), *rasa* (aesthetic delight) is realised”

This *Rasa* sutra, cryptic, yet subtle, spells out the recipe of the realisation of *rasa*. It states that different elements of *natya* like *vibhavas*, *anubhava* and

*vyabhicari bhavas* conjoin to bring out *Rasa*. It is believed that Bharata has conspicuously omitted *sthayibhava* from this aphorism besides not spelling out anything concerning how the union of all the elements take place and finally after the union takes place how the *rasa* is realised.

Omission of *sthayi*, from the *rasa sutra* did inspire a lot of debate later but scholars largely seem to agree that it is *sthayibhava* only which finally evolves into a *rasa*. Besides the mention of three vital components of *rasa*, *Rasa sutra* also mentions two more terms ‘*Samyoga*’ and ‘*Rasa-Nispatti*’ which *Bharata* leaves to the wisdom of the practitioner. However, eventually both these terms turned out to be polemical and lead them to a productive *Rasa*-debate. It could well be said *Bharata* may not have given a theoretical elaboration of the *sutra* alright but he did compile one full treatise for the benefit of the practitioners to find out how the three elements i.e., *vibhavas*, *anubhava* and *vyabhicari bhavas* should conjoin to effectuate *Rasa*.

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## 1.5 THE KEY CONCEPTS OF RASA THEORY

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*Rasa* theory is built around some very significant key concepts. All these concepts represent vital elements of theatre contributing their own significant inputs to produce a *Natya* aiming at realising *Rasa* for refined spectators. A thorough understanding of these concepts will help us to understand the *Rasa* theory better. In what follows we will study some such key concept of *Rasa* theory.

- 1) *Bhavas* – *Bhavas* are called so because they become or bring into being (*bhavyanti*) and help convey the desired meaning. They enable the *natya* to realize its *rasa* to ensure that its poetic meaning has been conveyed. Bharata gives a lucid definition of *Bhavas*: “That which conveys the meaning intended by the poet through words, physical gestures and facial changes is a *Bhava*.” (NS VII/3). Broadly speaking *Bhavas* refer to all the elements like *vibhavas*, *anubhavas*, *vyabhicari bhavas* and *sattvika bhavas* but in the Chapter VII on *Bhavas* Bharata largely discusses *sthayibhavas*, *vyabhicari bhavas* and *sattvika bhavas* totalling to 49 in all. In a broader sense *Bhavas* mean the originating cause of actualisation and evocation of *rasa*. Bharata made a clearcut distinction between real life emotions (*Bhavas*) and emotions depicted in drama (*Natyabhavas*) *Natya* being an imitation of life, real *Bhavas* can have their counterparts as *Natyabhavas* as well.
- 2) *Vibhavas* and *Anubhavas* – *Vibhavas* are made of patterns of life and serve as cause or stimuli of emotions. Explaining its etymological meaning Bharata states – The word *vibhavas*....is synonymous with *Karna*, *nimitt* and *hetu*. As words, gestures and the representation of the emotions are *vibhayate* (determined) by this it is called *vibhavas* (NS VII/3). These are elements which produce a desired emotion and determine the nature of consequent representation of emotions. Like manhandling, dragging, insult quarrel or debate and similar factors will act as *vibhavas* to evoke in us a feeling of wrath (*Krodha*). These stimuli could be external, existing in the external world or internal existing in the mind. (See table of find out different *vibhavas* for different *sthayibhavas*).

*Anubhavas* are *bhavas* which ‘show up’ on characters after some stimuli (*vibhavas*) has had their impact. They include the bodily movements,

attitudes and facial expression by which the feelings are expressed by the artist and made to be 'felt'. To manifest a feeling of wonder, widely awake eyes, raised eye brows, constant gaze etc. are some of the *anubhavas* used by actors. *Anubhavas* are the outcome of *vibhavas* and make the spectators aware concerning the dominant emotions, theme of the play. They can be those behavioural patterns which represent the evocation of similar emotions in spectators. *Anubhava* in considered fact constitute the real skill and art of the performers. *Bharata* talks of four types of *Abhinayas* (Histrionic representations) *Angika* (Bodily) *Vacika* (Verbal) a *Sattvika* (involuntary acting) and *Aharya* (Back stage inputs) Performers are directly involved with the first three types of *Abhinays*.

- 3) *Sthayibhava* (permanent emotions) – Human life has some fixed emotive patterns, universally present and integral to our life They are a set of eight permanent emotions, which are subtle in nature and depend on other elements for their representation. Etymologically *sthayi* stands of abiding and continuing and *bhava* means existent. These innate, enduring, assimilative and dispositional traits of human nature are dormant and when activated they develop into an expressive and distinct emotive pattern which get manifested through some minor transitory states, bodily movements and involuntary actions.

The eight *sthayibhavas* are - 1. *Rati* (love), 2. *Hasa* (laughter), 3. *Soka* (sorrow), 4. *Krodha* (anger), 5. *Utsaha* (enthusiasm), 6. *Bhaya* (fear), 7. *Jugupsa* (disgust), 8. *Vismaya* (astonishment)

Being universally present the artists use them as objectifying principles to give their art work structural unity by unifying other elements of the work through them. *Bharata* did not give any specific reason why are *sthayibhavas*, *sthayi*. Giving the illustration of a king and the subject he explains one may each *sthayi* is a king because of its position and rest of the minor *bhavas* are its subject. In other words *sthayibhavas* being subtle, they cannot express themselves, they gets manifested through these *vyabhicari bhavas* only. It is very interesting to learn that like (8) *sthayibhavas*, *Bharata* enlists a limited 33 number of *vyabhicari bhavas* only. At times *vyabhicari bhavas* serve multiple *sthayibhavas*. (See table-I). King *sthayibhavas* do share their limited *vyabhicari* subjects with other king *sthayibhavas*. Today, when we categorises plays, stories and even films we refer to the dominant emotions they delineate. For example we talk of a tragic play, a comic story, a romantic poem or a horror film. We must accept that modern art- forms have gone beyond these eight *sthayibhavas* now.

- 4) *Vyabhicari Bhavas* (also called *Sancaribhavas*) – Besides these limited number of *sthayibhavas* *Bharata* talks of 33 transient, ancillary, temporary, fleeting emotions which do not just accompany *sthayibhavas* but represent, reinforce and re-echo them. These emotions are minor, temporary and transitory, they emerge and fade and in the process portray the dominant emotions. *Soka* for instance could be expressed through some of the following *vyabhicari bhavas* - *indifference*, *anxiety*, *delusion*, *weeping* and *change of colour* (here *sattvikabhavas* are acting as *vyabhicari bhavas*) (See table-I for more similar examples). By working out a calculated



conglomeration, of course, based on a careful observation and analysis, *Bharata* has worked out a very brilliant schema for the manifestation of *sthayibhavas*. *Natya* is a mirror of life, *Bharata* holds, through these well worked out recommendations of combination of different *vyabhicari bhavas* to evoke a particular *sthayibhavas* *Bharata* tells actors precisely how it can be done. But he cautions actors also that he is not formulating absolutely exhaustive and closed set of combinations of these *vyabhicari bhavas*, rather he accords some good creative freedom to the practitioners of these art form.

It is quite interesting to note that *Bharata* allows, at times, some *sthayibhavas* also to perform a double role as *vyabhicari bhavas*. *Bhaya* is a *sthayibhava* but in the manifestation of *Soka* it acts as a *vyabhicari bhava*. (See table for more similar examples). The role of a *vyabhicari bhava* and their prescribed arrangement in the manifestation of dominant emotions could be likened to the role of a WORD in discursive language. Like words the meaning assigned to one *vyabhicari bhava* could also be altered according to a different context. There are some *vyabhicari bhavas* which appear for three or four *sthayibhavas*.

#### ***Vyabhicari Bhavas***

1. *Nirveda* (discouragement), 2. *Glani* (weakness), 3. *Sanka* (apprehension), 4. *Asûya* (envy), 5. *Mada* (intoxication), 6. *Srama* (weariness), 7. *Alasya* (indolence), 8. *Dainya* (depression), 9. *Cinta* (anxiety), 10. *Moha* (distraction), 11. *Sm?ti* (recollection), 12. *Dh?ti* (contentment), 13. *Vr??a* (shame), 14. *Capalata* (inconstancy), 15. *Har?a* (joy), 16. *Avega* (agitation), 17. *Ja?ata* (stupor), 18. *Garva* (arrogance), 19. *Vi?ada* (despair), 20. *Autsukya* (impatience), 21. *Nidra* (sleep), 22. *Apasmara* (epilepsy), 23. *Supta* (dreaming), 24. *Vibodha* (awakening), 25. *Amar?a* (indignation), 26. *Avahittha* (dissimulation), 27. *Ugrata* (cruelty), 28. *Mati* (assurance), 29. *Vyadhi* (sickness), 30. *Unmada* (madness), 31. *Marana* (death), 32. *Trasa* (Fright), 33. *Vitarka* (deliberation)

- 5) *Sattvika Bhavas* – Some *bhavas* which are involuntary responses and manifestations which we employ to communicate our deeply felt emotions in a complex and deep emotional situation are termed as *Sattvika Bhavas*. While human beings undergo such states certain unconscious changes driven by hormonal discharges happen to them on which they do not have much conscious control e.g. blushing, tears, perspiration, horripilation. Darwin had quipped once that one can laugh when tickled but nothing can get a blush like this. *Bharata* talks of eight *Sattvika Bhavas* –

*Sattvika Bhavas* - 1. *Stambha* (paralysis), 2. *Sveda* (perspiration), 3. *Romañca* (horripilation), 4. *Svarabhanga* (change in voice), 5. *Vepathu* (trembling), 6. *Vaivarnya* (change of colour), 7. *Asru* (weeping), 8. *Pralaya* (fainting)

The poet, the performer and the spectators all share these *sattvika bhavas*. These expressions specially help the performers to achieve objectification while retaining their subjective nuances. *Bharata* clearly states – “The temperament (*sattvika*) is accomplished by concentration of the mind. Its nature (which includes) paralysis, perspiration, horripilation, tears, loss of colour and the like cannot be mimicked by an absent minded person”. (NS

VII-93) Through these *bhavas* the performers ensure to convey the immediacy, vibrancy, candidness and subjectivity of the emotions. *Bharata* instructs actors to undergo a set of rituals to clear the minds from personal and worldly involvements and preoccupations so that the depiction of such emotions is as true to life as possible. Like our *sthayibhavas* they are also integral and innate to our emotional complex.

**Check Your Progress I**

- If we express the *Rasa*-sutra in a mathematical expression it will be like one of the four equations given below. Identify the correct equation.
  - $Vibhava + Sthayi\ Bhava + Vyabhicari\ Bhava = Rasa$
  - $Vibhava + Rasa\ Bhava + Sattvika = Rasa$
  - $Vyabhicari\ Bhava + Sthayibhava + Anubhava = Rasa$
  - $Vibhava + Anubhava + Vyabhicari\ Bhava = Rasa$
- Differentiate the following:
  - Rasa from Sthayi Bhava*
  - Sthayi Bhava from Vyabhicari Bhava*
  - Vibhava from Anubhava*

## 1.6 BHARATA’S RASA THEORY

*Bharata* declares that *Natya* is an *anukarana* (imitation) of life and the entire enterprise of *Bharata in NS* is aimed at instructing the practitioners to ‘recreate’ or ‘reproduce’ life by putting up a production through their enactment and several other theatrical elements. All this is aimed to create an aesthetically relishable unique experience called *Rasa*. What is this unique relishable experience called *Rasa*? Let us see.

*Bharata* opens his *Rasadhyaya* by asking these questions “what constitutes *Rasa*?” “What are the *Rasas* expert speak?” and a little while after he introduces a simile drawn from the word of cuisine to explain what he means by *Rasa*, he explains, *Rasa* is said so because it is something to be relished. Like various condiment, spices, herbs and other food items are blended and cooked to prepare a delicacy which is ready for a relishable tasting, similarly performers produce *rasa* out of the union of *vibhava*, *anubhava* and *vyabhicari bhavas*. What comes out after this unifying, creative, assimilative and engaging enterprise is an aesthetical state for the spectators to be relished and known as *Rasa*. *Bharata* did not elaborate much on *Rasa*, like a good chefs, he was more concerned with giving a good recipe for a good delicacy. Chefs do not talk of good flavour and good taste they are sure of it. So was *Bharata* of his *Rasa*. His recipe of allowing a prescribed union of *vibhava*, *anubhava*, *vyabhicaris* to arouse *sthayi* so well worked out that *Rasa* has to emerge to enchant the refined spectators. One can easily make out his *Rasa* is a state of mind, nothing like any mundane state it, a state of intense absorption which is emotionally charged and an essentially delightful savouring experience.

*Bharata* never attempted writing or even working out a formal theory of *rasa*. It is probably later thinkers, more so his commentators, who were rather amusingly

inspired by the ambivalence of some of his concepts that they started looking for a theory of *Rasa* in an out of out practical treatise. In the *rasa-sutra* mentioned earlier you must have noticed how *Bharata* talks of the production of *Rasa*. The union of all the three vital ingredients untiedly awaken the *sthayibhavas* of the refined and involved spectators. The awakened *sthayibhava* gets metamorphosed in to *rasa* – an experience which is pure pleasure par excellence. For theoretical interest two problems of this theory are of great interest. i) How the *Rasa* is Manifested (*Rasa-niṣṭhā*). ii) How the *Rasa* emerges from the union of the three vital elements of *natya* (*Samyoga*) of *Vibhava*, *Anubhava* and *Vyabhicari Bhavas*. As said earlier much of later commentators based their commentaries on answering these questions

Another issue of theoretical interest is what is the basis of *Rasa*? Nowhere *Bharata* seems to mention that it is the *sthayibhava* which is going to evolve into a *rasa* but when he likens *sthayi* to a king he makes his intent clear. Obviously out of all 49 *Bhavas* all *bhavas* cannot be portrayed, the artist has to focus some where. His observations were based on human psychology, modern psychology has so much to speak on these issues today, prompted him to select only those feelings which are more prominent, more dominant, more visible and more live in the world. Hence he considered only eight *sthayibhavas*. Since these *sthayibhavas* are just latent to human psyche they need to have external manifestations through certain minor and transient emotions. He gives a whole list of such transient emotions and even works out their prescribed combination to depict the desired *sthayi*. But even this depiction cannot achieve the desired goal of achieving *rasa* so he brings in the services of *sattvika bhavas*. These emotions lend vibrancy and truthfulness to the emotional depiction. Besides these emotional elements he had a lot many theatrical devices like costumes, stage, accessories, music, dance which he integrated into the theatrical rendering. *Rasa* is realized only when all these elements are set according to the prescribed cannons which are based on observations of the way of word.

Although referred as traditional this verse seems to sum up a *Bharata's* idea of *Rasa* in a very vibrant manner. “A meaning which touches the heart creates *Rasa*; the entire body feels the *rasa* like fire consuming a dry stick” (NS VIII/7). *Rasa* is what embodies *Natya*, *Rasa* is what the artists strive for and *Rasa* is a state of consciousness wherein the spectators have not only apprehended the import of the artists but also felt its experiential aspects in a blissful state.

### Kind of Rasas

*Bharata* mentioned eight *Rasas*, *Adbhuta*, four as major *rasas* and four are subsidiary *rasas* which come from their corresponding major *rasa* are considered. *Hasa* comes from *Srngara*, *Karuna* comes from *Raudra*, *Adbhuta* comes from *Vira* and *Bhayanak* comes from *Bhibhatsa*. Given below is a brief introductory account of the major *rasas* you may refer to the Table for a glimpse of the remaining for subsidiary *rasas*.

- 1) *Srngara Rasa* – *Srngara* is stated as the most important *Rasa* in NS. Since love is the most dominant feeling in life its representation in theatre, obviously, draws, a lot of attention. Based on the *sthayibhava* of *Rati* it is, set in beautiful surroundings to delightful music on beautiful location. It is depicted by men and women of healthy youth by raising eyebrows, side glance, graceful steps and except laziness, cruelty and disgust all 30



- vyabhicari bhava* could be seen in action. It is of two kinds: *Sambhoga* (fulfilment) and *Vipralambha* (separation).
- 2) *Vira Rasa* - *Vira Rasa* has *utsaha* (enthusiasm) as its *sthayibhava* and it is normally associated with noble and brave individuals and their heroic deeds. Its stimuli include, determination, courage, justice, strength, bravers etc. and it is expressed through fearlessness, steadfastness, skilfulness, unrelenting nature. Its *vyabhicari bhavas* are self confidence, excitement, memory, self consciousness, self command. It could be acted out by throwing challenges, courageous deeds, showing boldness and expressing self confidence.
- 3) *Raudra* - *Raudra* emerges from the *sthayibhava* of *krodha* (anger) which is normally associated with evil persons of violent nature, who cause fights, its stimuli are harsh words, cruelty, spite provocation etc. It is acted through beating, hitting, dragging, bloodshed, inflicting pain and its emoted through red eyes, knitting of eyebrows, puffiness up of cheeks etc. Its *vyabhicari bhavas* include energy, cold-blooded animality, excitement, intolerance, cruelty along with sweating and stammering.
- 4) *Bibhatsa* – Emerging from the *sthayibhava* of *Jugupsa* (disgust) *Bibhatsa* is stimulated by listening or touching, even tasting, smelling or seeing, undesirable, loathsome, ugly things, in evil settings. It is represented by withdrawing the body, by leering, spiting and showing agitation, holding nose, hanging the head or walking stealthily. Its *vyabhicari bhavas* includes agitation, lots of memory, excitement, confusion, sickness, death etc.

Vibhavas	Anubhavas
1) The season (spring) garlands, anointment. Putting on ornaments, company of dear ones, living in beautiful abodes, gardens, witnessing pleasant things, indulging in sports and games etc.	Playfulness of eyes and eyebrows side glance, graceful steps and gestures etc.
2) Disfigurement of dress, decoration, queer behaviour, distorted speech, disfigured gestures, imprudence, greediness, mistakes etc.	Expanded lips, nose and cheeks, wide staring and contracted eyes, sweating or red face, holding the sides etc.
3) Curse, pain, calamity, separation from dear ones, loss of wealth, death, execution, imprisonment, exile, accident and misfortunes etc.	Tears, crying, losing colour of face, drooping limbs, sighs, absent mindedness etc.
4) Anger, boldness, insult, lies, injury, provocation, harsh words, cruelty revengefulness etc.	Reddening of eyes, knitting of eyebrows, grinding of teeth, biting of lips, puffing up of cheeks, rubbing of palms, etc.
5) Having a clear mind, determination, discipline, modesty, strength, bravery and brilliance etc.	Display of courage, and steadfastness, boldness, large mindedness, skills etc.

6) <i>Hearing strange voices, seeing strange objects, fear of jackals and owls, deserted house or lonely forests, hearing about execution or imprisonment of dear ones etc.</i>	<i>Trembling of hands and legs, fast to and fro moving eyes, gooseflesh covering the body, pale face, breaking voice etc.</i>
7) <i>Hearing or seeing or feeling of undesirable, ugly and evil etc.</i>	<i>Withdrawing body, nausea, leering, agitation, face pinched, walking stealthily, holding nose etc.</i>
8) <i>Sight of divine persons, fulfilment of desires, large assemblies, tricks and magic, entering beautiful temples or gardens etc.</i>	<i>Unwinking and widening of eyes, words of appreciation, exclamations, joy, trembling, stammering, thrilled body, tears etc.</i>

Table depicting Rasas, their *Vibhavas* , *Anubhavas* , *Sthayi bhavas* , presiding deities and colours.

Vyabhicari Bhava (also <i>Sthayi</i> in the capacity of Vyabhicari)	<i>Sthayi</i> Bhava	Presid- ing Deity	Colour	<i>Rasa</i>
All vyabhicaris except indolence and cruelty. Also all <i>Sthayis</i> except fear and disgust.	Rati (Love)	Visnu	Dark Blue	Srngara (Erotic)
Weakness, apprehension, envy, weariness, indolence, inconstancy, sleep, dreaming, dissimulation.	Hasa (Laugh- ter)	Pramatha	White	Hasya (Comic)
Discouragement, weakness, depression, anxiety, stupor sickness, death, weeping ( <i>sattvika</i> )	Soka (Sorrow)	Yama	Pigeon Colour	Karuna (Pathetic)
Cold-bloodedness, energy, excitement, intolerance, deceit, cruelty, vanity, sweating and stammering.	Krodha (Anger)	Rudra	Red	Raudra (Furious)
Understanding, poise, arrogance, vengeance remembrance excitement, horripilation and change of voice (both <i>sattvika</i> )	Utsaha (Enthusi- asm)	Mahendra	Yellow- ish	Vira (Heroic)
Death, fright, also perspiration, horrification, change of voice, trembling or change of colour (All <i>sattivikas</i> )	Bhaya (Fear)	Kala	Dark	Bhayanka (Terrify- ing)
Intoxication, despair, Epilepsy, sickness, madness, death also fear ( <i>sthayi</i> )	Jugupsa (Disgust)	Mahakala	Blue	Bhibhatsa (Odious)
Distraction, joy, agitation, also stupor, paralysis, perspiration, horripilation, fainting (all <i>sattivakas</i> )	Vismaya (Aston- ishment)	Brahma	Yellow	Adbhuta (Marvel- lous)

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## 1.7 LET US SUM UP

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*Bharata's* NS, the oldest surviving practical treatise on stagecraft establishes *Rasa*, to be the desired objective of a production, performers and spectators. After introducing the concept of *Rasa* and its key elements the unit sketches out *Bharata's Rasa theory* which is largely based on the observations of the ways of the world and application of psychology of human emotions. It further delineates the process how *vibhava*, *anubhava*, *vyabhicari bhavas* conjoin together to produce *Rasa*, which went on to become one of the central concepts of Indian art and aesthetic.

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## 1.8 KEY WORDS

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<i>Anubhava</i>	:	(consequents/sensors) Response of emotions external manifestation, deliberate involuntary through which feelings are represented.
<i>Bhava</i>	:	(feelings/states/emotions/modes of being) A wider term referring to <i>Vibhavas</i> , <i>Anubhavas</i> , <i>Sthayibhavas</i> , <i>Vyabhicari Bhavas</i> and <i>sattvika Bhavas</i> .
<i>Natya</i>	:	(drama/play) Composite theatre of drama, dance and music.
<i>Rasa</i>	:	(flavour/taste/essence/integral/aesthetic experience/dramatic emotions) NS talks of eight such <i>Rasas</i> , realization of which is the objective of the performers and the experience of which draws spectators to theatre.
<i>Sattvika Bhavas</i>	:	(Psycho-physiological response/spirited modes) Certain involuntary consequents depicted by highly involved and concentrating actors, like sweating, weeping etc to create realistic effects in theatre.
<i>Sthayibhavas</i>	:	(permanent mood/dominant emotion/fundamental mental states) NS talks of eight of such dominant emotions which are universally present in all human beings.
<i>Vibhavas</i>	:	(determinants/indicators/stimuli) The causes (the human and the material) which determine the evocation of desired feelings in the audience.
<i>Vyabhicari Bhavas</i>	:	(transitory/complimentary/ancillary/states of emotions /inconstant modes)

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# 1.9 FURTHER READINGS AND REFERENCES

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