

7.

Bharata Muni'S Rasa Theory: Enlightenment of Liquid Learning through Blend of Emotions and Imagination

Swati Sharma*

*Research Scholar, Department of English, Starex University, Gurugram, Haryana (India)

In the pandemic situation of COVID-19, the process of learning has now transformed into technical learning. There are a number of applications which are being used by billions of people for the motive of e-learning like WhatsApp, Zoom, Google Classroom, YouTube, Microsoft Teams etc. It becomes necessary for a teacher/presenter to work upon expressions while his/her presentation in order to present effectively. If a person is angry then his/her tone rises, similarly, face expressions and sentiments also play an indispensable role. Whenever we talk about sentiments, one thing appears in mind, i.e., Bharata Muni's 'Rasa Theory'. In the field of literature 'rasa' can be defined as something which creates poetic pleasure. This feeling of poetic pleasure is to be felt by the spectators by the blend of emotions and imagination. In order to create that poetic pleasure a person needs to understand about rasa. Rasa is formed from the conjugation of determinant, consequent and transitory emotion. In *Natyashastra* the writer elucidates every aspect that is to be represented by an actor to reach poetic pleasure. In order to enlighten the process of liquid learning we need to understand how various emotions differ from each other. A brief study of 'Rasa Theory' can help a person to present his/her perspectives with better expressions.

Drama is said to be one of the most vibrant genres of literary expression. It is not limited to theatres; it is something which leaves impact on people. Actors or writers express their emotions and imagination while performing or writing a drama. In order to reach poetic pleasure, it becomes necessary to understand the indispensable role of emotions while writing or performing any piece of art. The term 'Drama' has been originated from a Greek word which means an 'action'. "Drama is a composite art in which the written word of the playwright is concretized when it becomes the spoken word of the actor on the stage." (Reddy 31)

Drama refers to the stories dealing with various subject-matters. According to the subject-matter the genre of a particular drama is decided. For example, laughter deals with comic genre, death deals with tragic genre and so on. The motive of drama is not just to entertain people, it is something which purifies the heart for salvation. It is through drama only that people feel relaxed.

“Drama is the form of composition designed for performance in the theatre, in which actors take the roles of the characters, perform the indicated actions, and utter the written dialogue.” (Abrams 93)

Bharata Muni is considered to be ‘The Father of Indian Theatrical Art Form’. His *Natyashastra* is the foundation of Indian dramaturgy. It is a treasure house of knowledge which praises dramatic art as a comprehensive study to learn virtue, ethics and behaviour. The word *Natyashastra* is composed of two words ‘natya’ and ‘shastra’. ‘Natya’ means ‘to act’ and ‘shastra’ means ‘the rules’. This book is a paragon in the history of literary criticism in the Indian Literature. It is an anthology of six thousand sutras divided into thirty-six chapters. It comprises suggestions related to not only the direction and production but also the costume, make-up, movement of eyes and neck and the body posture. The present system of education has been transformed from classroom teaching to online teaching. One of the major problems faced by students during online lectures is that they feel uninvolved. It becomes important for a teacher/trainer to make students feel that they are attending online lectures just as normal classroom lectures. Bharata Muni tells about rasa in his work which can help a teacher/trainer to work on his/her skills by gaining knowledge about different rasas. The work is not only limited to rasa theory but also elucidates every aspect of Indian drama including dance, stage and music. These aspects can be adopted by teachers also to make their lectures effective so that students may learn maximum through any medium; whether offline or online.

Bharat Muni has penned down this compendium to increase the knowledge of common man. The author of the *Natyashastra* prefers to call it a ‘Prayoga Shastra’- a framework of principles of praxis or practice. *Natyashastra* is also named as the ‘Natyaveda’ and it is considered as the ‘Fifth Veda’ because it consists of the elements from all four Vedas as mentioned below:

^txzkg a ikB; a _Xosnkr~ lkeH; ks xhreso pA
; tqonks ZfHku; ku~ jlkuk FkoZ. kknfi AA^ ¼‘kekZ 19½

- | | |
|---|---------------------------------|
| 1. Rigveda- Pathya (text) | 2. Samaveda- Geet (songs) |
| 3. Yajurveda- Abhinaya Kala (Body language) | 4. Atharvaveda-Rasa (Aesthetic) |

Natyashastra has a happy adoration of the world as it is considered as an offering ‘puja’ to the stage. For the first time, the play was enacted on the occasion of the Banner Festival of Indra. The play was based on the imitation of the situation in which daityas were defeated by Gods. To protect the dramatic performance of Bharata and his sons from the evil spirits,

Brahman said Vishvakarman to “build carefully a playhouse of the best type.” Different Gods were given duties at different places to stop entering the evil spirits in the play house. The writer explains drama as “a representation of the state of three worlds.” According to him, following are the characteristics of drama- duty, game, money, peace laughter, fight, love, killing, energy, courage, ill-bred and self-restraint. Bharata Muni is considered as the exponent of the ‘Rasa Theory’. His work *Natyashastra* provides an insight into the psychology of aesthetic reception. He explained that there are four original sentiments and the other four elements arise from them, the Comic from the Erotic, the Pathetic from the Furious, the Marvellous from the Heroic and the Terrible from the Odious. He further explains these sentiments with the help of their dominant, transitory and temperamental states. The writer elucidated every sentiment by mentioning its colours and deities. The table below shows the colour and deity for each sentiment. (Ghosh 107-8).

t	Sentimen	Erotic	Furious	Heroic	Odious
	Colour	Light Green	Red Rudra	Light Orange	Blue Shiva
	Deity	Vishnu		Indra	
t	Sentimen	Comic	Pathetic	Marvellou	Terrible
	Colour	White Pramatha	Light- Grey (Ash)	s Yellow	Black Yama
	Deity	s	Yama	Bhraman	

Sentiments are to be represented by an actor or writer by a medium of expression and that medium is known as bhavas. Bhavas are those pervading ideas which are represented by colours of the face, gestures, temperament and words. If we think about teaching then teaching is also the same as the ideas of a teacher are represented by the words, gestures, expressions and tonal quality. Liquid learning is a transformative form of learning in which a trainer requires to be more interactive in order to motivate students to learn. This is only possible by the blend of physical and digital world. In this age of technological advancement, it becomes quite tough to attain students’ attention via digital world but the knowledge of ‘Rasa Theory’ can help us out to improve the process of liquid learning as it explains the minutest details about sentiments and bhavas.

“When the meanings presented by Determinants and Consequents are made to pervade (the heart of the spectators) they are called bhavas.” (Ghosh 118)

How these bhavas play an important role? It is necessary to understand that due to the bhavas only, spectator is able to notice what is going on. As it has been previously explained that bhavas involve words, gestures etc. so, audience analysis the thematic concern on the basis of gestures represented. Bharata Muni has discussed about the dominant, transitory and temperamental state of each emotion in detail.

The dominant state of the Erotic Sentiment is love, also known as rati in hindi. The determinants of this sentiment are the various pleasures of season, splendid mansions, enjoyment of the garlands etc. This emotion is represented by the clever movement of eyes and use of sweet words provided there is no sense of fear and cruelty. The Comic Sentiment arises from the Erotic Sentiment whose dominant state is laughter. Here the gestures totally change. The writer tells us different types of laughter: Slight Smile, Smile, Gentle Laughter, Excessive Laughter, Vulgar and Ridicule. The determinants of this sentiment are use of irrelevant words sometimes, showing of unseemly dress etc. It is represented by opening the eyes wide, throbbing of lips and nose, perspiration etc. we comprehend that if somebody is showing the clever movement of eyes then erotic sentiment is involved and if the eyes are opened wide apart then comic sentiment is involved.

The Furious Sentiment's dominant state is anger. It is somehow related to danava and haughty men as they deal with fights. The determinants of this sentiment are abuse, anger, insult etc. It is represented by red eyes, biting of lips, shouting etc. It involves a lot of energy. When someone is shouting and abusing it means he/she is angry and the furious sentiment is involved. The Pathetic Sentiment arises from the Furious Sentiment whose dominant state is sorrow. It deals with sadness. It has determinants like captivity, loss of life and wealth, separation for somebody who is very close etc. It is represented by crying, change of colour, lamenting etc. If somebody has to teach a poem which is related to sadness then he/she must not use clever movement of eyes and show smile, in fact, he/she must express the sadness by lowering down the voice so that the spectator understands the emotion.

The dominant state of the Heroic Sentiment is energy. It deals with the superior kinds of humans. The determinants involved in this sentiment are being optimistic, having good presence of mind and even being diplomatic sometimes. It is represented by showing heroism, patience and firmness. The Marvellous Sentiment arises from the Heroic Sentiment whose dominant state is astonishment. It amazes people with the determinants like watching a seven-storied palace, attainment of desired objects etc. It is represented by the consequents like joy, happiness, waving the end of the cloth etc.

The Odious Sentiment's dominant state is disgust. It deals with the determinants like offensiveness, impure and harmful feelings for someone, unpleasantness etc. It is represented by narrowing down of the mouth mostly as it deals with agitation and delusion. The Terrible Sentiment arises from the Odious Sentiment. It has fear as its dominant state. The determinants of this sentiment are some hideous noises, getting panic attack, sight of the ghosts etc. It is represented by loss or cracking of voice, trembling of hand and feet as well. If something is related with fear then choking of voice is directly relatable to that.

The study of 'Rasa Theory' enhances our knowledge of emotions and expressions. This can definitely aid in liquid learning as it is the necessity of time. The blend of emotions and imagination can bring a wave of change in the teaching method, especially in the field of literature as it unfolds a diversified panorama of the mindset of people by portraying the rich heritage of philosophy of life, artistically and aesthetically. We have reached to a state of advancement by the creation, augmentation and promulgation of literature. Technology has helped us to connect with the digital form of literature. Since centuries, literature has remained as a witness of various changes. It changed its means of production and reception with different ages but the cult has never changed as literature always existed even before the impact of technology also. It's time for us to shift from books to the digital world of literature and knowledge as well by blending the emotions and imagination for the enlightenment of liquid learning.

Works Cited

- Abrams, M.H. And Geoffrey Galt Harpham. *A Glossary Of Literary Terms*. Cengage Learning, Tenth Edition, 2012, Wadsworth.
- Archer, William. *The Old Drama And The New*. Atlantic Publishers And Distributers, 1990, New Delhi.
- Ghosh, Manomohan, Translator. *A Treatise On Ancient Indian Histrionics 'Natyasastram'*. Asiatic Society Of Bengal, 1951, Calcutta.
- Reddy, K. Venkata. *Flowering Of Indian Drama Growth And Development*. Prestige Books, 2004, New Delhi.
- Pollock, Sheldon, Editor & Translator. *A Rasa Reader Classical Indian Aesthetics*. Permanent Black, 2016, Ranikhet.
- 'Kekz] Yksds'k- Hkkjrh; Laxhr Dh Izkphu Fo/Kk- Yksd Lald'Fr Izdk'Ku] 2016] Ubz Fnyyh