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BHARAT MUNI: RASA THEORY (NIṢPATTIVĀD)

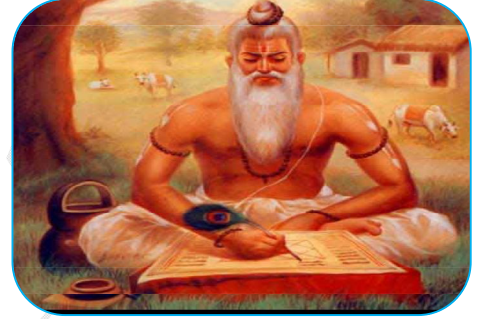
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ABSTRACT:

This article is a humble attempt to deal with the Rasa theory (Niṣpattiḥ) of Bharat. From the time of its composition, Nāṭyaśāstra is held in high esteem. Its importance is timeless and proving the universality of Bharat's theory of Niṣpattiḥ. Bharat expressed rasas, eight in number each one is consisting its sthyāyibhāva and its colours and deity (Devatā). Nāṭyaśāstra is believed to be written in 1st century but exact date of its existence is under doubt. A number of theories on Rasa has been propounded but the article is primarily dealing with the theory of Niṣpattiḥ. Niṣpattiḥ the word has been used in the Rasa sūtra by Bharat in his Nāṭyaśāstra. It is clear that Niṣpattiḥ is the result of the sarṅyoga of vibhāva + anubhāva + vyabhichāribhāvas and it leads to the revelation of Rasa in a Kāvya or Nāṭak.



KEYWORDS:

- (i) Niṣpattiḥ – A Sanskrit word used in Nāṭyaśāstra by Bharat muni. It means to reveal or to present and express. It stands for the revelation of the rasa.
- (ii) Nāṭyaśāstra – Originally a Sanskrit treatise written by Bharat. It deals with the Rasa theory especially on the basis of drama. It is considered a great dramaturgy.
- (iii) Vibhāva- (Determinants)- The term stands for a emotive situation presented on the stage.
- (iv) Anubhāva – (Consequent) – The mimetic changes which are inspired by basic mental state.
- (v) Vyabhicāribhāva – These are transient emotions.

INTRODUCTION

Bharat Muni, in Indian philosophy of aesthetics, is a name known for his treatise Nāṭyaśāstra and his theory of Rasa (Niṣpattiḥ). Bharat is the pioneer of Sanskrit poetics as well as eminent scholar of dramaturgy in India. His work Nāṭyaśāstra is believed to be written in 1st Century B.C. is an excellent

guide of dramaturgy. Bharat is considered the first man to discuss the theory of Rasa, though the historicity of Bharat himself is not beyond doubt.¹ The Nāṭyaśāstra is notable as an ancient encyclopedic treatise on the arts.² It is also notable for its aesthetic "Rasa" theory which asserts that entertainment is a desired effect of performance arts but not the primary goal, and that the primary

goal is to transport the individual in the audience into another parallel reality... and reflects on spiritual and moral questions.³

RASA : MEANING AND DEFINITION

"Rasa" like Dharma is one of the keywords and philosophy of Indian culture characterizing its aesthetic aspect. In the words of V.K. Golak "Rasa is one of those

quintessential words in Sanskrit which sum up a whole philosophy or even a civilization."⁴

The word "Rasa" stands for a number of meanings especially in Indian context. At one time it meant 'water', 'juice' or 'wine'. At another time it implied 'essence'. In another context it meant 'relish' or 'savouring', In ancient time it has been associated with the primary constituents of medicine. In the relation of art and literature 'Rasa' stands for 'aesthetic pleasure' or 'enjoyment'. - a meaning or association of meaning with which we are essentially concerned.⁵

Etymologically the words, 'Rasa' is composed of two letters Ra and sa. 'Ra' means 'to give' and 'sa' means 'Motion'. Various meanings of Rasa as given by V.S. Apte are – 'to flow', 'to make wet all over', 'to taste', 'to relish', 'liquid', 'pleasure', 'delight', ... 'elegance, and beauty' etc.⁶

To Bharat 'Rasa' is the soul of a rūpaka or drama without which the very purpose of drama remains unfulfilled. "No poetic meaning proceeds from speech without any kind or Rasa".⁷ In Taittirīyopaniṣhad Rasa has been examined metaphysically and identified with Brahman. It quotes: "Rasovaisah Rasam hi evaayam labdhavānandī bhavati."⁸

Rasas are nine in number. Though Bharat explained eight rasas in his Nāṭyaśāstra but the ninth rasa has been given and explained by Abhinavagupta in 'Abhinavbharati' as 'Shānta'.

BHARAT : THEORY OF NIṢPATTIḤ

In the Sanskrit treatise of dramaturgy, Nāṭyaśāstra, Bharat propounded and explained his theory of Rasa. The work is written in Vedic form that is dialogue or conversation between two people. Bharat defines Rasa in the sixth chapter of Nāṭyaśāstra. According to Bharat "the sentiment is produced from a combination of Determinants (vibhāva), consequents (anubhāva) and transitory states (vyabhicāribhāva)".⁹ To prove and explain this meaning Bharat gave his sutra, is known as Rasa sūtra. It is as follows :

"Vibhāvanubhāva-vyabhicāri-saṁyogat Rasa niṣpattiḥ".¹⁰

This Rasa niṣpattiḥ of Bharat means, 'the revelation of rasa'. The word Niṣpattiḥ, was used by Bharat in the sixth chapter of Nāṭyaśāstra. The word is formed by adding the suffix 'Ktin' to the root 'pad' with 'Nis' means 'to be formed' or 'to become'. There is rasanispattiḥ in Ayurveda by mixing different herbs, so also by the combination (upāgama) of different Bhāvas, there is Rasaniṣpattiḥ in Nāṭya.¹¹

The word, on the basis of above description, means the modification (parinati) of one thing into another form, on account of its association with other favourable things (Sahāyaka). According to Abhinavagupta Niṣpattiḥ is the bliss of consciousness in the mind of spectator. The commentators of Nāṭyaśāstra are not even agreed on one meaning of Niṣpattiḥ. The word is understood in different senses cognition (jñāna), imposition (āropa), Charm (Camatkāra), appearance (Abhivyakti), inference (Anumiti), birth (Utpatti) and enjoyment (Bhukti) etc.¹²

Thus, there is a kind of cause effect relation between sthāyibhāva (according to Bharat, the unexpressed emotion at the mental level) and rasa. Bharat enumerates eight sthāyibhāvas and its corresponding eight rasās.

Bharat acknowledged only eight kinds of Rasa (asta natyarasahsmrtah). His list of Rasa as translated by M.M. Ghosh is as follows : 1. Erotic (Śrīṅgara) 2. Comic (Hāsyā) 3. Pathetic (Karuna) 4. Furious (Raudra) 5. Heroic (vira) 6. Terrible (Bhayānaka) 7. Odious (Bibatsa) and 8. Marvelous (adbhuta)¹³. These eight rasas according to Bharat arise out of four, original ones, 'The Comic arises from 'the Erotic', 'the pathetic, from 'the Terrible', 'the sublime' from the Heroic and 'the Horrible' from the odious'.¹⁴

Naturally, we suppose that the number of rasa up to the time of Dandin was eight Bhamaha also knew only eight Rasas. These eight rasas were given by Bharat. Bharat says in his Nāṭyaśāstra-

*"Śrīṅgar- Hāsyā- Karuna- Rudra- bhayānakāḥ |
Bibhatsādbhutsaṅgyocetyaṣṭau Nāṭyerasāḥ smritāḥ |
Etehyāṣṭaurasāḥ proktādruhiainmahātmanā |"*

Depiction of Bhāvas Vibhāva (Determinant)

The term vibhāva stands for the emotive situation which is presented on the stage and which in actual life will be responsible for the rise of the emotion shown by the hero. vibhāva consists of two aspects i) Ālamban, the object which is responsible for the arousal of emotion and on which emotion depends. (ii) Uddipana, it is the environment and the surrounding which enhance the emotive effect of the focal point. It is the object which primarily stimulates the emotion.

Anubhāva : (Consequent)

The mimetic changes which are inspired by the basic mental state. They are bodily expression by which the emotion is expressed. These anubhāvas are of two types – voluntary (Āṅgik) and involuntary (Sātvik). The voluntary anubhāvas are such as changes of eyes and eyebrows. The involuntary anubhāvas are such as blush, change of colour of the face etc.

Bhāvas – The word 'Bhāva' is used in dramaturgy in the sense of mental state. Bhāvas are of two types- VyabhicāriBhāva and sthāyīBhava.

ViyabhicāriBhāva- These are transient emotions. They are so called because they bring the different Rasas face to face with the spectator. Bharat has mentioned thirty three vyabhicāriBhavas.

SthāyīBhava- This is basically emotive state of mind. According to Bharat there are eight sthāyīBhāvas to experience and eight sātvikBhāvas in number has been described in Nāṭyaśāstra. Consequently, Bharat has placed eight sthāyīBhāvas with eight- sātvikbhāvas and placed them along with all eight Rasās to prove the accuracy and effectiveness of all Rasas in practical life and experience.

Rasās

1.Śrīṅgār-This rasa is called the Rasa raj. It appeals to human mind as life is a never ending quest for love and affection. The sthāyībhāva for śrīṅgār rasa is Rati (love) Bharat divided this rasa into his kinds (i) Saṁyog (Sambhog) śrīṅgār (love in union).

(ii)Viyoga (Vipralamba) Śrīṅgār (love in separation)

There is always hope to meet again.

2.HāsyaRasā – HāsyaRasā varies from lighthearted giggle to a rapturous outbreak of laughter.

The sthāyīBhāva of this Rasa is 'Hāsya'. The dominant action emotion of laughter is created by incongruous costumes, comic action, absurd activities and change of voice according to Bharat Hāsya Rasa in of two kindsĀtmastha (Subjective) when one laughs at himself and Parastha (objective) when one makes another laugh.

3.Karun Rasa – 'Śoka' is the dominant emotion which develops in to Karun Rasa. It deals with the feeling of despair, heart break, hopelessness, death, separation from loved one etc.

4.Raudra Rasa – The Sthāyībhāva of Raudra is 'Krodh'. Raudra Rasa is reflected in the Tāndav, Dance of lord Shiva. So lord Shiva is considered the synonym of Raudra Rasa.

5.Vir Rasa – 'Zeal' or 'Utsāha' is the Sthāyībhāva of Vir Rasa. If the Heroic acts are achievable they lead to a response of wonder. According to Bharat men or noble character would naturally have Utsāha.

This Utsāha or Bravery is not limited to the battle field.

6.Adbhuta Rasa- It is a Rasa where amazing or surprisingly delightful events occur. Inside the text and for the hero. It will be a response of amazement, awe or delight. The Sthāyībhāva for the Rasa is 'vismaya'.

7. Bhayānak Rasa – 'Bhaya', is the Sthāyībhāva of Bhayānak Rasa, Dreadful and terrible objects responsible for arousing the feeling of fear and terror.

When the Raudra Rasa is at its peak it transforms into the Bhayānak Rasa.

8.Bibhatsa Rasa- The Sthāyībhāva of Bibhatsa is 'jugupsā'. All elements which arouse feeling of delight are responsible for arousing Bibhatsa Rasa. When one notices something graceless, beneath human dignity, the sight sickening it arouses the feeling of disgust. This Rasa forms the chief role in tragic dramas.

Bharat assigned the deties and colors for each Rasa like Sthāyibhāva. It is described with help and the tables given below:

Rasa	Sthāyibhāva Colour	Deties
Śrīṅgār (Erotic)	Rati	Syāma(Light green) Vishnu
Hāsyā (Comic)	Hāsa	Pramatha(White) Sita
Karuna (Pathetic)	Śoka	Kapot (Ash-coloured) Yama
Raudra (Furious)	Krodha	Rakta (Red) Rudra
Vir (Heroic)	Utsāh	Gaura (Light red) Indra
Bhayānaka (Terrible)	Bhaya	Kālā(Black) Yama
Bibhatsa (Odious)	Jugupsa	Nila (Blue) Mahākālā
Adbhut (Marvelous)	Vismaya	Pita(Yellow) Brahmā

After the depiction of eight Rasa comes the ninth rasa 'Śānta' was not given Bharat. Abhinavagupta was the first to accept the śānta Rasa as ninth rasa. All nine rasas with śānta has been accepted universally as 'Navrasa', the essence of the philosophy of Indian aesthetic.

Everything discussed was possible only after the composition of Nāṭyaśāstra of Bharat. It is believed that the Bharat is an acronym of three syllables, "Bhā-bhāva (mood), 'Ra'- 'Rāga' (melodic framework) and 'Ta'- Tāla (rhythm). So his work is considered complete all senses. Bharat believed that a play should mix different rasas but one rasa should dominate while others should subordinate them. Importance of the Rasa theory is proven universally as it is a subject matter of study and research even in western philosophy. It is a fact that Rasa theory can be applied to modern literature and it proves the timeless quality and rich potential of the theory. The Rasa theory of Bharat consciously and unconsciously is used by a number of authors and appreciated by the reads and spectators as well. If we remove the element rasa from human life, life will become motionless, without any joy and beauty in life. Like earth without any spring season, no garden full of colorful flowers and absence of any kind of perfume in the climate .

Prof. B. M. Chaturvedi has rightly said:-

"Bharat Feels that Kāvya or Nāṭya should be replete with Rasa like the garden which is covered by flowers in the spring season."

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