***Introduction***

Bharatmuni wrote ‘*Natyasastra* ’ in before the third century. The *Natyasastra* is a compendium of performed arts: drama, music, and dance. The *Natyasastra*  was used through the fifteen hundred years of Sanskrit literature thought as the bedrock of literary theory. To many revivalist Indian critics last two hundred years, Bharata has been the maker of the Rasa Theory. While there is no  denying that his fascinating insight in the psychology of aesthetic reception was the phenomenal triumph of intellect, it is necessary to remind ourselves that the *Natyasastra*  is not devoted solely to the exposition of Rasa theory. In other words Bharatmuni’s *Natyasastra*  is an encyclopaedia of Sanskrit literature is the earliest work on dramaturgy available at the *Natyasastra* .

“*Natyasastra*  is the function of fine arts in India.” In *Natyasastra*  he talks about ‘Rasa theory’ and ‘Bhava’, he also talks about the connect of character, languages, prosoding, music employed in drama. Nature of Rasa and Bhava etc… He has given an analytical theory as far as Rasa is a concern.

The Sanskrit Natya theory is the creation of “Rasa.” Every dramatic presentation was aimed at evoking in the mind of the audience a particular kind of aesthetic experience, which is described as “Rasa”, the concept of Rasa is the most important and significant contribution of the Indian mind to aesthetics.

**‘Bhava’ & ‘Rasa’**

“Where the hand goes, the gaze follows. Where the eyes turn, there goes the mind. Where the mind goes, there comes Bhava. And where the Bhava comes, there also will be Rasa.”

-Natyashastra

Rasa and Bhava are connected with each other. In very first meaning of the Rasa is derived from the root ‘rasa’ it means ‘juice’.

And other meaning of Rasa is ‘interest.’ We also says that Rasa means ‘khato, kharo, turo, tikho, kadvo, mitho, this all are called as rasa in Indian context. The denotative meaning of Rasa is Pleasure (Ananda).Bharatamuni also talks about Rasa.  How we get pleasure from literary works and drama, acting (Abhinaya). Abhinayadevided in to four parts…

 1. AngikAbhinaya - movement or acting through the body, it’s called AngikAbhinaya.

2. VachikAbhinaya–we passed message through speaking words with stress,?!., etc.

3. AhariyaAbhinaya- we shows our identity of character through wearing cloth or costumes.

4. SatvikAbhinaya-

Through this we can understand and enjoy the drama. This enjoyment createsBhava in our mind. In Natyashastra he writes about three types of Bhava. Hear one Sanskrit shlok mentioned in Bharatmuni’s ‘Natyashastra’ which suggest that all three Bhava combine together and create Rasa in our mind.

**“VibhavanubhavavyabhichrisanyogatRasanishpatti”**



**Vibhava(determinants or catalysts)**

Vibhava means by which an emotion is activated are termed Vibhava. There are two types of Vibhava. 1) The AlambhanaVibhava –the person or the object  in respect of whom the emotion is experienced and who’s appearance is directly responsible for the bringing forth of the emotion. 2) UddipanaVibhava, it means the situation in the environment in which that person or object is placed and which is helpful in intensifying the emotional experience.

**Anubhava(**consequences**)**

The outward manifestations brought forth as a result of the Vibhavas are known as the Anubhavas. These are divisible in to Vacika- those which can be expressed by words (vac-“speech”) and the Angika which are expressed by bodily, expression, In Indian drama. For example, the Anubhava communicate to the audience, the emotions being felt by the characters on stage.

       There also “involuntary emotions” known as Sattvikabhava; Stambha (paralysis), sveta (sweating), Romanca(hair standing on end),Svarabheta, it means changes in one’s tone of voice. Vepathu (terembling.Vaivarnya it means change in the color of one’s face. Asru (becoming tearful) and pralaya, it means fainting.

**Vyabhicharibhava(complementarystates)**

This Sthayibhava (permanent Mood) is a major emotion which is developed by a number of minor feelings referred to as Vyabhicharibhava.we found there are thirty-three Vyabhicharibhavas: Nirveda (disintrest), Glani (tiredness), Sanaka (apprehension), Asuya (insecurity), Mada (intoxication),Srama (exhaustion ), Alasya (lethargy) , Dainya (pity), Cinta (anxiety), Moho (delusion), Smrti (recollection), Dhriti (steadfastness), Vrida (shame), Capalata (impulsiveness), Harasa (suddendelight), Avega (excitement), Jadata (stupor), Grava (arrogance), Visada (depression), Autsuka (longing)  Nindra (sleep), Apusmara (epilepsy), Supta (dreaming), Vibodha (awakening), Amarsa (restrained anger), Avahittha (deception), Ugrata (ferociousness), Mati (analysis), Vyadhi (sickness), Unmada (temporary insanity), Marana (death), Trasa (panic) and Vitarka (argumentiveness).

          For example, the erotic Rasa arises from the AlambhanaVibhava-presence of the lover and beloved, the UddipanaVibhava’s – the atmosphere of place where the two meet, the call of night birds; a gentle breeze, the moon, etc.: it gives rise to the Anubhavas-how the lovers express themselves to each other to holding hands and etc.it produces involuntary bodily responses (the Sattvikabhavas) and may give rise to complementary or transitory emotional states- the Vyabicharibhavas.

          It means for Bharata Rasa-the flavor or taste, emerges from the combination of the various emotional factors in the same way that distinctive taste of a cooked dish it is made from the different ingredients and the manner in which it is prepared. But when we eat the food, we enjoyed it with all ingredients. We cannot say that I eat only flour or only salt, but we enjoy combination of all ingredients not a particular ingredient. Same in Rasa theory a particular Bhava can’t provoke Rasa. But the mixture of all kind of Bhava provokes Rasa in our mind. Through the Bhava we come to know and understand about Rasa. ‘Beauty is always in completeness.’Bhava has no language, it comes from our mind.

“Our emotion is the gastric juice which transform world of appearance into the more intimate of sentiments. On the other hand this world has its own juices, and quality which excite our emotional activities. This is called in our Sanskrit Rhetoric, Rasa, which signifies outer juices having their response in inner juices of our emotions. And a poem, according to it, is a sentence or sentaining juice, which stimulate the juice of emotion, it brings to us ideas vitalized by feelings, ready to be made into the life-style of nature”

-         Rabindranath Tagore

**Types of Rasa**

**“Shungarakarunaviraroudrahasyabhayanka,**

**Bibhatsadbhutashantshyanavanatyerasahsrmuta”**

According to Bharata’sNatyashastra there is eight fundamental feeling or mental states referred to as Sthayibhavas which can be experienced by human beings. These are Delight (Riti) laughter (Hasya), Sorrow (Shoka), Anger (Krodha), Heroism (Utsaha), Fear (Bhaya), Disgust (Jugupsa), and Wonder (Vismaya).

          Corresponding to these mental states are eight Rasa:

(1)           The Erotic - (Srungara)

(2)           The comic – (Hasya)

(3)           The Pathetic – (kruna)

(4)           The Furious – (Raudra)

(5)           The Heroic – (Vira)

(6)           The Terrible – (Bhayanaka)

(7)           The Odious – (Bibhatasa)

(8)           Marvelous – (Adbhuta)

(9)           Peaceful – (Shanta)        (it was later added.)

The realization of Rasa is said to result from the union of three interrelated elements-Vibhava, Anubhava and Vyabicharibhava and also the permanent mood called Sthayibhava.

**(1)**   **The  Erotic Sentiment (Shringara Rasa)**

The Sringara Rasa proceeds from the dominant state of love and is associated with the Lord Vishnu. The mutual affection of love is found not only between man and woman but also between birds, animals and the other entire creature. The Erotic Sentiment in union arises from determinates like pleasure of the season the enjoyment of Garlands the company of beloved persons, objects etc…

          It should be represented on the stage by the consequents such as clever movement of eyes, eyebrows, soft and delicate movement of the body, sweet word and similar other things.

          KaviKalidasa in his AbhigyanaShakuntalam , the scene of union of Shakuntala and Dushiant at that time he write the best example of Sringara Rasa.

“Sringara is reach in pleasure, associated with desired object favorable music and poetry and is related with either the union or the separation of man and woman.

**(2)**   **The Comic Sentiment (Hasya Rasa)**

Humor is extremely difficult to analyze even he 20thcentury philosophers who have set out to examine the origin of this manifold humor. But the nature of its charm has not yet arrived at definite conclusion. While talk about humorBharatamuni says that,

        “The Humor arises from the grotesque and custom of others, shameless character craze for sensual; pleasure, mischief, foul words. Physical handicapped accusation of others and the like.”

        When a person make laughter on himself or laughter related to his or her own self its cold **self-centered laughter.**

        **Centered – in – others** is other form of laughter. When a person makes laughter on other person.In this there are six types of laughter.

(1)           Slight smile  (smita)

(2)           Smile        (hasita)

(3)           Gentle Laughter  (vihasita)

(4)           Laughter of Ridicule  (uphasita )

(5)           Valgure Laughter  (aphasita)

(6)           Excessive laughter  (atihasita)

The best example of Hasya Rasa is “TarakMahetakaUltaChashma”. It creat big laughter among the audience. It shows both types of laughers.

**(3)**      **The pathetic Sentiment (Karuna Rasa)**

The pathetic sentiment arises from the dominant state of sorrow. It is usually   presented through the separation from dear one, loose of wealth, death, accident or any type of misfortune. All this represent on stage by the means of consequents.

We found some best examples of Krun Rasa. In Abhigyanshakuntalam the separation of Shakuntala and Dhushiant due to cruse, it generates pathos. We also find same types of pathos in Romeo and Juliet, the death of Juliet create Karuna Rasa. According to shreekantaiya,

“Pathos is the very delicate Rasa, during its experience the heart melts a great deal.”

(4)  **Furious Sentiment  (Rudra Rasa**)

             “The Furious Sentiment is created by striking cutting mutilation and piercing in fights and Tumult of the battle and the like.”

Many critiques say that the furious Sentiment is full of conflict of arms, and in it words movements and deeds are terrible and tearful. Transitory states connected with the furious sentiment are presence of mind determinations energy indignation perception.

**(5)**      **The Heroic Sentiment  (Vir Rasa)**

According to critique Heroic sentiment is,

“The special condition such as energy, perseverance, optimising absence of surprise and presence of mind facility the NishpattihiVira Rasa”

The Heroic sentiment reflects to the superior type of person and has energy or enthusiasm has its basis. The presiding deities of the sentiments areIndra and represented with the color ‘yellowish or orange, mixture of both color’.

             Theatrically the Virarasa is represented on the stage through firmness passions, heroism, charity diplomacy and the like. Bharatamuni in Natyashastra, he divided the Rasa of velour in to three kinds,

(1)           Valor of Munificence  (Danvira)

(2)           Valor of virtue    (Dharmvira)

(3)           Valor of war   (Yudhavira)

Resent critic have add the fourth type of ‘Valor of Mercy’(Dayavira). The entire valor interrelated with each other. We found, Karana in Mahabharta was called as Danvira.Udhishthira was known Dharmvira. Arjuna was Yudhavira. Shreedamaa was the best example of Dyavira.

(6)  **Terrible Sentiment (Bhayanakarasa**)

             The Terrible sentiment has its dominant state of fear. Black color refers BhayanakaRas, and it associated with ‘Lord Yamaraja’. It is usually created by fearful atmosphere like Hideous, Noise, side of ghost panic and anxiety due to a timely cry of Jacket.It is to be represented on the stage by consequent such as term ling of the hand and the feet, horribilation, change of color and loss of voice. Ti is very easy to perform the Bhayanaka Rasa on the stage.

             Through rear appear to be one of the nature tendency of man as he grow more civilized try to control in and things it shameful to exhibit it. According to many critics fear is not natural to Nobel character and on contrary what excites fear in ordinary people excites anger in violent.In many horror movies we found Bhayanaka Rasa. When Rama in forest and fight with ‘Rakshasa’ at that time we fell ‘Bhaya’.

**(7)**      **Odious Sentiment (Bibhastya Rasa)**

             The Odious sentiments has its basic the dominant state of disguise it is created by determinants like hearing of unpleasant, offensive, impure and harmful things or sing them or discussing them. It is to be represented on the stage by consequent such as stopping the movement of all the limes. Narrowing down of the mouth vomiting.

              In other word Bibhastya is disgust. The emotion evoked by anything that nauseates us, that revolts or sickens us is Bibhastya. When something comes to our notice that is coarse and graceless, beneath human dignity, something which revolts or sickens us it is Bibhatsya that we feel. For example ‘When prince Siddhartha was a young man  and for the first time he sickness, old age and death, he was moved to disgust which later translate in to sorrow, deep introspection and peace, as he transformed into Gautama, the Buddha.”

**(8)**        **The Marvellous Sentiment (Adabhuta Rasa)**

             The marvellous sentiment has its basic dominant state of atonement. The preceding deity of the sentiment is ‘Brahman’. It is created by determinants search as slight of heavenly begins or events attainment of object. In this we found superior mention or temple, and seven storied place and illusory and magical acts.It is to be represented on the stage by consequence such as ‘wide opening of eyes, looking with fixed gas horribilation and tears with joy. Bharatamuni has mentioned this Rasa in his treaties the ‘Natyashastra’ he elaborately states for each its color.

                     “The principle of Rasa is the very soft of Indian poetics. It is the nectar that our thinker has obtained after charning the ossom of poetry.”

                                                                    -Shreekantaiya

             Adbhuta Rasa is acuriosity of man regarding the creation of the world and all its wonders, For example, ‘the glory of a king returning from a successful battle, the magical feats of a god are both adbhutafor a common man.’

**(9)  The Peace Sentiment (Shanta rasa)**

                  This Rasa is added later after all eight Rasa. Shant is serenity and peace. It represents the state of calm and unruffled repose that is marked simply by the lake of all other Rasa.Because all emotions are absent in Shanta there is controversy whether it is a rasa at all. According to Bharata, the other eight rasa are as proposed originally by Brahma, and the ninth, shanta, is his contribution. It represents complete harmony between the mind, body and the universe. Shanta rasa is what Buddha felt when he was enlightened, when he reached the higher spiritual plane that led him to salvation or nirvana and freed him from the cycle of life and death. We can say that when we go to nature and seat on the green hill site at that time we feel peace, it also called shanta rasa. Shanta is a clear and cloudless state. Shanta is untroubled steadiness. Shanta is the key to eternity.

·     **Contribution of Bhatt Lollat in Rasa theory**

             In Rasa theory we found four schools (vada) of different critique. First one is Bhatt Lollat.His school known as ‘utpattivad’. He says that there is no Rasa in us, but Rasa should be created in our mind. He says thatwhat Nayak (hero) they create Rasa in our mind. According to him the rasa essentially embodies the emotional state that the work of art seeks to portray. It hopes to evoke a resonant emotion in the audience. He says that feeling(pratiti) of rasa are just knowledge, how it is become joyful (Asvadya)? For example when we see smock we feel (Pratiti) that there is fair. But we cannot feel rasa in sane manner.

·       **Contribution of Shree Shankuk in Rasa Theory**

             His vada (school) is known as ‘Anumativada’. His school introduce us some failure of BhattaLollat and try to clarify it, though we cannot found proper rasaprakreeya (proses of Rasa). According to him Rasa comes from the imagination (anuman) of the audience. We found four types of imagination 1. ‘yathartha’(as it is) for example he is Rama.2. ‘Sadrushya’ (like) he is similar to Rama.3. ‘Sanshya’ (doubt) he is like Rama. (4) Mithya (false) he is not Rama, first we believe that he is Rama but actually he is not Rama but a person played role of Rama.Same in the picture of Horse, and we cannot says that it is a Horse. We can also say that it is not Horse because it is a picture of horse not a real one. We can say that willing suspension of disbelief.

·       **Contribution of BhattaNayaka in Rasa Theory**

             His school known as ‘Bhukteevada’. He gives a principal of ‘Sadharanikaran’. He was apposing to above both critique. According to him Rasa is not in Hero but audience has to create it. He says that ‘sadharnikaran’ (commonness) is necessary between   audience and Nata(Hero) for creating Rasa or enjoying the play. Audience and Hero have power of grasping (Bhavn). He put more weigh on sthaibhava and sadharnikaran, and says rasa is not come from Hero,and not from original character. It’s come from the ‘sadharnikarn’ of audience. In essay way the audience, first go through the person Mr. A, who play the role of Rama at this stage he cannot enjoy the play. But slowly people started doing ‘sadharnikaran’ and forget about Mr. A, and think about the original Rama, a people think that Mr. A is an original Rama, and then Rasa is created in the mind of people.Entire proses known as ‘sadharnikaran’.

·      **Contribution of Abhinav Gupta in Rasa Theory**

Abhinav Gupta was one of the Indian greatest philosophers, mystics and aestheticians. Forthcritique who talks about the Rasa theory, his school known as ‘Abhivyanjnavada’. In his work ‘Abhinavbharti’ he talks about Rasa theory. Inthis work, he writes about the rasasutra of Bharata in consonance with the theory of abhivyakti (expression).He says that when the hero (Nata) and the audience, both forget about their personality, who is he or her at that level they feel

Rasa and enjoy the play. For example, Mr. A played a role of hero or Rama. When Mr. A forgets that he is Mr. A and enters in to the character of Rama. He thinks that now he is original Rama. Form audience one person knows Mr. A at that time he can’t enjoy the play. But when he accepts Mr. A as a Rama and forgets that he is Mr. A. At this level both Hero and audience really get pleasure form the play.

              We get true meaning of ‘Rasaprakriya’ from Abhinavgupta’s view on Rasa theory.

**Conclusion**

              After knowing all this, hear we can says that ‘Rasa’ comes from the ‘Bhava’ and Bhava have no language. In short both are connected with each other.“The term ‘rasa’ has a twofold significance: it means the ‘Aesthetic content of literary art’ and also ‘Aesthetic relish’ which the reader-spectator enjoys.”

              The sources of origin of the ‘Rasa’ are the four basic sentiments-‘Erotic’, ‘Furious’, ‘Heroic’, ‘Odious’. The Erotic sentiment is light- green (syama), the comic is described as White, the pathetic is Grey (Kapota) and fearful is (Red), the Heroic is yellow-Red (Gaur), Terrible is Black, the Odious is (Blue) and the Marvelous is yellow. The ‘Erotic’ (sentiment) has Vishnu as Deity, the ‘comic’ is pramaatha, the ‘furious’ is Rudra; the pathetic is Yama, Odious is Mahakala, terrible is Kala, the Heroic is Mahendra and the Marvelous has Brahma as it deity.

              Although the concept of rasa is fundamental to many forms of Indian art including dance, music, musical theater, cinema and literature, the treatment, interpretation, usage and actual performance of a particular Rasa differs greatly between different styles and school of Abhinaya, and the huge regional differences even within one style.