

LITERATURE, MUSIC & CINEMA: KALEIDOSCOPE OF RASA

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Abstract: Usually, the word 'Rasa' is used in a wider sense. A warm hearted person can enjoy the creation of arts either it is poetry, music, architecture or any other and thus is able to enjoy the rasas. Music in the form of lyrics, singing and even the musical instruments like flute, sahnai, drum and all other are the source of bhavas which ultimately give birth to rasas. BharatMuni's Natyashastra describes the rasas and their instances in literature. These are nine in number. Bhavas (Sthayibhavas, Vibhavas, Anubahva, Vyabhichari bhavas) are the foundation of rasas. Rasas are present in cinema and music world also. Erotic Rasa can be derived from most of the bollywood movies and songs. Rasa can be determined according to the emotion inculcated in the given art. If an art creates the feeling of vismay (wonder) then it may be termed as adbhut rasa, if it has the emotion of love and romance then it may be named as erotic rasa, a poem or music with the emotion of sympathy, mercy etc. may be identified as the Karun rasa and so on.

Keywords: Rasa, Emotion, art, audience, listeners, music.

Introduction to Rasa: Meaning of Rasa related to literature and poetry is generally considered the feeling of enjoyment obtained from succulence. For example if the listeners feel enchanted by the song from a particular singer they may say that the song was full of rasa. On the other hand, if they do not feel enjoyment or find a creation boring, they never hesitate to announce it boring or without rasa. Hence, the meaning of the word rasa in the literature is the enjoyment obtained from a literary creation that bears the ability to charm its readers. Bharat Muni has described the concept of Rasa in

relation to Nataka. The sthayibhava which appears from the combination of Vibhavas, Anubhavas, Sancharibhavas, According to Bharat Muni, takes the form of Rasa. In chapter sixth, Bharat Muni reveals that the rasa is produced from Bhavas and not vice-versa. According to Bharat Muni basic rasa are four viz:

- Erotic or Shringar
- Heroic or vira
- Terror or Raudra
- Disgust or Vibhatsa

Further, Hasya (humour) is considered to be originated from sringara, karuna (compassion) from Raudra rasa, adbhuta (wonder) from vira rasa and bhayankara (dread) from Vibhatsa rasa. Humour results when love or erotic is imitated, a terrible thing or situation produces pity, a heroic deed appears marvellous. Bharat Muni says that these eight rasas have been mentioned by Brahma himself. The sage clarifies the point that the rasa is born out of four feelings or bhavas. . These are promoted by sanchari bhavas which are the feelings ancillary to a permanent mood.

There is no doubt in the fact that bhavas are the primary foundation of Rasa. Following are the four components of Rasa

- Sthayibhavas
- Vibhavas
- Anubhava
- Vyabhicharibhavas (Sancharibhavas)

According to Bhatt Lollat, “The Sthayibhava nurtured on vibhavas, Anubhavas, Sancharibhavas is Rasa”. Sthayibhava, vibhavas, Anubhavas, Sancharibhavas are the components of Rasa. The outcome of the union of vibhava, anubhava & vyabhicharibhava is the realisation of rasa. Bhavas play a vital and integral role in music while presenting the raga, same is in case of Indian classical music. If bhavas are exhibited through raga in a pictorial manner then this expression is termed as 'Rasa'. Interrelation between raga and rasa depends upon notes. In ragalap notes are arranged according to the rules and the creativity of the artist. Ragalap arouses the sentiments and creates emotional feeling in the heart of listener. There are nine rasas in literature. Let us understand these navrasas which represent nine human emotions.

Creation of rasa depends upon the pattern and combination of these notes. It is often said that rasa is the soul of raga. Rasa are produced from swaras which are seven in number as stated in Bharatmuni's natyashastra. The first step to attain rasnishpatti is the raag alap and the raag alap is the expression of notes.

Notes are produced in accordance to the rasas one by one.

Notes	Rasas
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Sa	Heroic, furious, marvelous (Veer, raudra, adbhud)
Re	Heroic, furious, marvelous (Veer, raudra, adbhud)
Ga	Pathos (Karunyam)
Ma	Comic and erotic (Hasya & Shringaar)
Pa	Comic and erotic (Hasya & Shringaar)
Dha	Horror (Bhyankar)
Ne	Pathos (karunyam)

The Ragalap plays a very important role in production of rasas. Rasas have the capacity to leave the listeners amazed. Ragalap is a step that creates a path for raga and rasa development so; the artist should take care while executing the Ragalap. Dr. Manorma Sharma says in her book "Music Aesthetics" that "The framework of the song is like the bone frame work, the ragas and rasa are the flesh and blood respectively and life that has to be created through the artists' improvisational skills".

Charisma of Rasa in literature, music and Cinema:

Indian cinema is based on the application of rasa. Each kind of rasa can be seen and experienced in Indian cinema. Due to these rasas, Performance of actors becomes alive and they become capable to arouse the sentiments of audience. No doubt, music is the representation of pent up feelings and emotions, hence it becomes emotive. Rasa and their magic are not confined to Indian plays or cinema only but it is widely related to Indian music also. No doubt, music is the representation of pent up feelings and emotions, hence it becomes emotive. Our Indian music is also emotive. Ragas play an important role in the Indian classical music due to which the listener stays astonished and amazed upon hearing it. Raga and rasa have the power to make a person nostalgic. It can make a furious person placid, pent up emotions attains relaxation from Indian music.

Erotic/Shringar rasa: Shringar means “love”. It is depicted by light green colour. It depicts enjoyment of life with the presence of love. It is considered the most prominent among all the rasa. This rasa possesses an incomparable place not only in human life but also in heavenly existence. It makes the environment fresh and alive with happiness surrounding all over. It describes the element of love and is entitled the king of rasas (Raajras). It is present in natural as well as physical beauty. Description of seasons, sweet voice of love, depiction of ornaments, decoration, physical beauty of beloved all are full of aesthetic (Shringaar rasa). Love of Radha Krishna is immortal in our culture and literature as well. Raaslila is the unique art full of aesthetic pleasure. Love of Radha Krishna, kaamdev rati or any other hero and heroine is described with the help of this rasa. Romance of hero and heroine in bollywood movies contains this rasa at its brim. Most of the literature, music and cinema dealing with love and romance theme make use of this rasa. Bollywood movies such Mughal-E- Azam has the capacity to bind its viewers and attract their attention to utmost. This is due to its perfect story, screenplay and arousing of the emotions of its audience by employing erotic rasa. Application of erotic (shringar) rasa makes the love theme more alive and binding. Love theme between Salim and Anaarkali creates different kind of bhavas (emotions) in the heart of viewers and can be understood as erotic rasa. Mohe panghat pe Nandlal chhed gayo re song from Mughal-e-azam is also full of this form of rasa

Raudra rasa: This rasa is provoked from extreme state of anger, it is often used in drama but in music also it can depict the extreme fury or rage. Raudra rasa is a rasa which has sthayi bhava (permanent emotion) of anger. Reddening of face, loud voice with anger, teeth grinding etc. are the symbols to represent this form of rasa. In a performance, Raudram is most evidently chosen as a characteristic of wicked personalities, like demons, terrorist kings, etc. But, it does not mean that good characters do not show Raudram, for example killing of ravana by Lord Rama. Raudra rasa helps in conveying the essence of story in more realistic manner. Shiv tandav strot displays the perfect and fullest expression of raudra rasa. Let us read a few lines from shiv tandav strot to grasp the essence of this rasa:

“Jtatvigallajal pravahpavitsathale, galeavlbabay lambitam Bhujang tung malikam damad damad damad daminnanddamarwayam Chakarchand tandavamtanotu n shiva shaivam.”

In this shloka, the raudra form (appearance) of lord shiva is represented. As lord shiva is presented with long hair spread on neck and water flowing from his neck downwards. He has a snake on his neck and a damru (drum) in his hand which is making the sound of damdamad and lord shiva is dancing in his tandav mudra. In Bollywood the revenge of nagin may not be understood and enjoyed in a realistic way without the use of this rasa. Song such as *Nayak nahi Khalnayak hoon mein...* (*Kalnayak* – 1993) can be categorized the song in the category of songs having the raudra rasa.

Heroic Rasa (Veer Rasa): It expresses the sentiment of bravery and heroism. According to Bharat Muni Veer rasa is one of the nine rasas. It is an amazing rasa which tells the stories of bravery, revenge from evil doers and self-confidence. The main components of this rasa are anger, punishment to the evil-doers, zeal and display of bravery. Its sources include courage and firmness. It can be present in battlefield as well as in daily life. In Indian cinema pictures like 'Mardani' and 'Jhansi ki Rani' are full of veer rasa. Episode of breaking of Chakravatyuh by Abhimanyu in Mahabharat is one of the early examples of veer rasa. Veer rasa is also present in cartoon world. Cartoons like 'Chota Bheem' and 'Little Singham' are the example of the portrayal of veer rasa. Many Indian folk songs and all of the patriotic songs contain the element of heroic rasa to its fullest extent. Songs such as 'Khoob ladi mardani wo to Jhansi wali rani thi.....' , and “ kr chale ham fida vatan sathiyo ab tumhare hawale.....” are not lacking in the presentation of bravery. These songs fill the listeners with zeal and leave them astonished and full of the feeling of patriotism.

Karun Rasa: This rasa is able to represent the human emotions which usually arouse from suffering and pain. It expresses intense sadness or fearfulness. As the emotions are responsible for *rasnishpatti*, karun rasa is also the outcome of emotions which deal with pain. A child separated from her parents, an animal or human being subjected to slavery or any other pain are the some of the situations where karuna (compassion) rasa is present. Compassion and mercy are the *sthaiyi bhavas* and are responsible for the generation of karun rasa. Songs such as “Lukka chipi bahut hui

samne aaja” from the Indian movie Rang De Basanti narrates a mother missing her son but she knows that her son will never return. Hence, a feeling of sadness arise which brings the karun rasa in its lap. The earliest example of this rasa can be seen in the poetic lines uttered by maharishi Valmiki in the epic 'Ramayana' suddenly out of pain at seeing the hunt of kronch bird.

मा निषाद प्रतिष्ठां त्वमगमः शास्वती समा।

यत्क्रौंचमिथुनादेकमवधीः काममोहितम्॥

Hasya Rasa (Laughter Rasa): Hasya rasa provokes laughter and humour. It can be produced from the dialogue between characters causing amusement or by some pictorial comic expressions. laughter is the cure for many diseases in modern hectic life, so it is an important and wide form of rasa in the nine rasas described in natyashastra. Hasya is of two kinds, *Atmasta* or self-based, *Parasta* or based in others. The Hasya Rasa is denoted by white colour. Hasya rasa can be originated from music, dialogue and visual representation of some comic incident. Mimes are also the faishonable source of hasya rasa. It is present in ancient stories as well as in modern cinema. “Churi ban kanta ban pr mat ban chamcha.....” is a song that seems comic as it seems to say “be a knife, be a fork but not spoon my son” the song has different inner meaning which conveys a message and says that we shall never become a flatterer. Yet the words sound to be comic and provide a sound laughter to its listeners as laughter is the sanchari bhav presenting Hasya rasa.

Adbhut Rasa: Adbhuta rasa is used to represent amazement. Musically extreme speed and virtuoso technique can express it. The sentiments which grow out of wonder or surprise when we see or read some supernatural or unbelievable event. Exclamation, tears, throbbing and horripilation of the body stand as the *anubhāvas*, in respect to this *rasa*. Delight and fortitude etc. appear as the *vyabhicāribhāvas* *vismay* (amazement) is the permanent mood (*sthayi bhava*) for this *rasa* and is the source of adbhut *rasa*. Hollywood movie 'Harry Porter' is full of the incidents which keeps the audience bound to the story due to the wonderful scenes and happenings in the movie. Wonderful incidents have not left any space blank to skip the story for its readers. People feel amazed, sometimes they may get horrified yet they are bound to reach to its end. Apart from hollywood, *Chamatkaar* a bollywood movie (1992), directed by

Rajiv Mehra presents enjoyment in the form of vismaya as it is based on the story of supernatural being, a ghost.

Vibhatsa (disgust): it means disgust or aversion. It arouses when we see or hear something repulsive. It is difficult to show through music but has a strong role in drama. Disgust (jugupsa) is the sanchari bhaava for vibhatsa rasa. When a person sees, hears or feels something displeasing the bhaava of disgust takes form in his heart which appears in the form of vibhatsa rasa. For example, if we see the dead and decayed body of an animal we feel disgusted and express our displeasing realization. “Lord of Flies” is a novel written by William Golding and there is a movie of the same name directed by Lewis .M. Allen where head of bison on which flies are swarmed is depicted as the ghost. The depiction of this head creates a displeasing effect and the realization of vibhatsa rasa becomes visible. Vibhatsa rasa rests more on theatre and literature than the music.

Bhayānaka (dread): Bhayankar means fearful. It is difficult to express in music through one instrument though it can be managed in an ensemble or vocal form. It is different from raudra rasa because it does not include supernatural element. Terror or fear is the sthayi bhaav (permanent emotion) for bhayankar rasa. The fearful emotions which originate in heart on seeing a terrible or horrible thing converts into bhayankara rasa. Trembling, sweating, dry mouth etc. are the anubhavas of this rasa. The feeling of fear may vary from person to person and depends on their age also. Trembling with fear, tears in eyes, motionless, movement of the eyeballs, horripilation, loss of voice, crying, fainting, etc. are the anubhavas of bhayankar rasa.

Shant (Peace) Rasa: It is the last rasa and shows peace, tranquility and relaxation as per its name. Songs like “O Palanhare, nirgun or nyare.....” and “satyam shivam sundram” are the songs describing shant rasa. It can be present in literature, theatre, music and daily life. For example: prayer to god, Lord Shiva in meditation, Radha enjoying the flute played by Lord Krishna etc. are the examples of Shant rasa.

Conclusion: Many illustrations have been made from time to time by Bharatmuni to numerous linguists and scholars. Literature has direct relation to human emotions, all these emotions have found prominent place in it. Human emotions are built from realization of

sensations like happiness, unhappiness, love, romance, vismay, fear, mercy etc , and the literature in its all forms either it is music or theater is integrator of all this emotions which when expressed are termed as rasa. Hence, it can be concluded that literature comprises all emotions and emotions yield rasa as said in Natyashastra by Bharat Muni **“Just as the combination of several vegetables and spice extracts a flavor in food the combination of several emotions yields a rasa.”**

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