

AN ANALYTICAL STUDY OF RASA- THEORY, ITS PHILOSOPHICAL OVERVIEW AND IMPACT ON INDIAN CULTURE.

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Abstract

The fundamental basis of Indian culture is firmly rooted in its spirituality which puts emphasis much more on the soul than the body. So from the era of Upaniṣads down to the philosophical fields of discussion, pleasure seeking consciousness of Indian mind like whole of the global humanity has been searching for transcendental happiness. In order to find out a convincing source of this kind of blissful spiritual happiness, Indian philosophy, from time immemorial, has been starting a long passage of journey from material to immaterial, from mundane to spiritual ending in the realization of the Supreme Being. At the flag end the philosophers have been able to find out that the Supreme Being is itself the blissful spirit and the eternal entity.

In the discussion of rasa the notable terms are Vibhāva, Anubhāva, Vyabhicāribhāva and Sthāyibhāva. Bharata opines that these first three terms mean cause, effect and related cause. Sthāyibhāvas are the permanent moods, lying in human brain. They are the faculty of heart. Four great exponents of Bharata's rasasūtra have marked a unique field of academic interest by their valued expositions in the light of Indian philosophy. According to Lollaṭa rasa actually belongs to the original personage of drama.

Art and philosophy are two separate branches of study. The two have their own field and scope. But from the perspective of Fine Arts and Art History, we do feel that there is an intimate relation between the two disciplines.

Keyword: Art, Aesthetics, Indian Aesthetics, Poetics, Philosophy, Shadang, Six Limbs, Rasa, Bhava, Natyashastra

1.INTRODUCTION

The fundamental basis of Indian culture is firmly rooted in its spirituality, which places much more emphasis on the soul than on the body. Thus, from the time of the Upaniads to the philosophical fields of discussion, the pleasure of seeking the consciousness of the Indian spirit as of all of the world's humanity has sought transcendental happiness. In order to discover a

A convincing source of this kind of blessed spiritual happiness, Indian philosophy has, since time immemorial, undertaken a long path from material to immaterial, from worldly to spiritual in the realization of the Supreme Being. At the end of the flag, philosophers were able to discover that the Supreme Being is himself the spirit of bliss and the eternal entity.

The deep realization of the philosophers has naturally put its impact on the Indian poeticians. Entering the world of Sanskrit literature, we meet poeticists who are trying to realize the concept of Brahman, the Almighty, which is also the content of Indian philosophy. In a natural course of influence, philosophical reflections began to be reflected on the poetics of ancient India, to which the essential nature of literary appreciation of Sanskrit poetry centered around "Raso vai saḥ", the central doctrine of the Upaniṣads. The ancient Indian seers, in fact, have recognized that the eternal entity blessed to be the philosophy is the realization of rasa. Pleasure arises from the realization of the rasa that flows from the ultimate feelings of the supreme being unified with the eternal entity.

BHARATA'S RASATHEORY

Vibhāvānubhāva-vyabhicāri-samyogādrasanispattiḥ ". The meaning of this saying goes like this: the Sthāyibhāva, when it comes into contact with Vibhāvas,

Anubhāvas and Vyabhicāribhāvas, becomes rasa. In the general sense, rasa means taste or taste. In the technical sense, it means the main human emotions well known. Bharata is of the opinion that the term rasa refers to rasa because it is appreciated and appreciated. At the time of eating, a person savored the taste of his food. Similarly, a perceptor whose mind is absorbed benefits from the presentation of various emotions and derives immense pleasure from his experience. This can be explained as an aesthetic pleasure. In philosophy, these feelings come from the union with the Supreme Being.

The rasas are essentially eight in number. They are -----

1. Śṛṅgāra which means the erotic.
2. Hāsya which means comic
3. Karūṇā meaning pathetic
4. Rudra means anger
5. Vīra which means the heroic
6. Bhayānaka which means the terrible
7. Vibhatsa which means the heinous and
8. Adbhuta which means the wonderful.

In the discussion of the rasa, the notable terms are Vibhāva, Anubhāva, Vyabhicāribhāva and Sthāyibhāva. Bharata believes that these first three terms mean cause, effect and related cause. The Sthāyibhāvas are the permanent modes, located in the human brain. They are the faculty of the heart. Four great representatives of the Bharata rasasūtra have marked an area of unique academic interest by their valuable exhibits in the light of Indian philosophy. According to Lollaṭa, rasa actually belongs to the original character of the drama. A person who has read or heard about an actor or actress, knows the qualities and activities. Then, when the character of the original character is imitated by the actor and the actress on stage, the rasa is then superimposed on the actor and the actress by the spectator who is completely absorbed by the fact of seeing the game on scene. They act so skilfully that the viewer is deceived and he takes the actor or the actress as an original character. According to the Purva-Mimamsa philosophy Knowledge arises from comparison when, when we perceive an object present as an object perceived in the past, we come to understand that the recalled object corresponds to the object perceived. It is perceived by an extra ordinary perception. Three kinds of extraordinary perceptions admitted by Nyāya

philosophy. The second type of extraordinary perception is called jñanalakṣana. when one says -I see a piece of perfumed sandalwood, here our past experience of the perfume closely associated with the visual aspect of the sandalwood brings the current visual perception of the perfume together with its color. This is called jñanalakṣana perception.

CONCLUSION

Art and philosophy are two distinct disciplines. Both have their own field and their own scope. But from the point of view of the fine arts and the history of art, we think that there is an intimate relationship between the two disciplines. The literal meaning of the word philosophy is the vision of truth. It is the search for knowledge and understanding of the nature and meaning of the human spirit and life. To achieve this goal, different philosophers have explained the purpose of life and the universe from different points of view. They have advanced a number of theories in search of the truth, the cause of the sufferings of human life and the way of salvation. In Indian philosophy, most prominent philosophers have attempted to show the way of the ultimate union of the soul with the Supreme Being. It is indeed the ultimate goal of human life, known universally as mokṣa. According to Bharata, in Sanskrit poetics, dramatic art brings relief and comfort. Bhamaha observes that good poetry leads to objects of enjoyment and salvation. According to Dhananjaya, poetry produces supreme happiness that leads to aesthetic pleasure. Abhinavagupta also observes that the main goal of poetry is to attain supreme bliss. Mammata believes that the main benefit derived from poetry is the greatest pleasure. Bisvanatha is of the opinion that poetry leads its connoisseur to attain Dharma, Artha, Kama and Mokṣa in a relatively easier way. The reference to the term mokṣa is therefore found both in Indian philosophy and in literary criticism. From the point of view of Indian philosophy in general and Vedanta philosophy in particular, mokṣa means the ultimate destination of the jivātman, where it merges with the paramātman, the Supreme Being or Brahman.