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Rasa theory in Indian Literature: An Analytical Perspective

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Abstract

The literary pieces are famous among western and eastern readers. Even if there are dissimilarities in language, culture, mythological interpretations of a country, it doesn't cause much difficulty to readers, worldwide. The universal element in literature assists readers across all background to delve into the piece without difficulty. As per the Indian historical progression in arts, 'Rasas' are the aesthetics that are linked with any visuals, audio, musical piece, literary piece of art that ignites the escalated dramatic emotional elements. The particular research aims to focus on the origin of Rasa theory and explore its relevance in the Indian literary pieces.

Introduction

The 'Rasa' theory has been invented in the Indian context; however, it was later elucidated and enhanced by Anandavardhana and Abhinavagupta that comprises of the chief tradition in the Indian aesthetics. An accurate knowledge of the rasa theory facilitates to manage the scope and intensity simultaneously in sight. There is no word in the English language that unequivocally consists of what is indicated by two words namely 'artistic' and 'aesthetic.' As 'artistic' is regarded as art of creation and 'aesthetic' to the way we percept and take the pleasure, the nonappearance of a particular that amalgamates the two processes is inopportune (**Thampi,1965**).

Rasa signifies a term that blends both the actions and also projects quintessence of the former which comes later. The term Rasa is a very confusing assortment of definitions. Even though the dictionary holds plenty meanings the word ranges from the liquid savories to the Metaphysical Absolute-the Brahman. With the evolution of time, new

meanings were discovered and in various disciplines, Rasa obtained diverse connotations.

In the pious way, 'Rasa' is denoted as 'Divine Nectar' which means the flavor of illumination. Simply, it can be linked with 'taste'. Apart from edible juices, the mandatory body serum known as chyle which is formed from food and can be changed into blood by bile. It also means the 'Sarvad' which is the influential fluid of Lord Shiva, or mineral or clanging salt or mineral in mixture. Rasa is the accurate blend of six kinds of flavors like Sweet (madhur), Sour (amla), (lavana) Pungent, (Katuka), bitter (Tikta) and astringent (Kasaya). It can be anything that can be tasted or can even be the proclivity or fondness of affection, longing, charisma, contentment or enchantment.

Between the 1st and 3rd century BCE, the Indian sage Bharatmuni advocated the Rasa theory that was the most important component in schools of Indian Poetics. The *Natyasastra*, an elaborated discourse and handbook on dramatic art is the ancient extent work on Indian Poetics and comprises of all aspects of the classical Sanskrit theatre. It was previously known as the dramaturgy in spite of a poetics proper. It was also identified as a factor of embellishment by the "Acharyas of the Alamkara" who did not dispense any superseding significance to it. It was only because of the passage of time and the development of vital conjecture that Rasa is recognized as the key aspect of mythical symphony (**Tripurari (1994)**).

On the Sublime by Longinus, in contrary, is an imperative exposition of literary disparagement. Longinus is identified as the greatest Greek critic after Aristotle and his critical pieces that capture an astonishingly dissimilar point of view from the most from estimable expressions that can be located in literature and hence it stays as the epitome of all other works. Before Longinus came into scene, it was see that the real purpose of poetry was to guide and give joy while prose was used as a medium to convince. However, Longinus was not satisfied with the already narrated explanation of poetry and prose. He believed that the greatest poets and writers focused to initiate, entertain and influence but there is greatness in something else. The essence of haughty course is not to induce the motive of the reader but to convey him.

Literature Review

Patnaika (2004) states that the Indian scholars generated a novel art, the sign and synopsis of which is the term *rasa*, and can be succumbed in one petite method. The suggestion is the lifeblood of imaginative understanding and is enhanced by the traditional Indian understanding of *Dhuan* explained by Anandavardhana. The tinge of European art, engraved in the meaning and excellence of predetermined forms and manifestation, portrays and enlighten peripheral occurrence. The conventional art, combined with the Indian allegory and fable through which it is continuously encouraged and refilled, showing internal revelation and knowledge.

The volume at which the presentation of the Indian artists is known as *rasa* as the Indian poetics referred to them as 'aloukika' or that which is not a part of this world. Theoretical, widespread, and continuing responses and emotions, whichever is the

characteristics that are distilled by the artists and leads to an unfriendly pleasure that is similar to the utmost happiness that was curated in consideration of the unconditional, rasa. The Indian artists through their enhanced yoga meditation provoke entire aloofness and universality of individuals subliming the inconsistencies of passing emotions; evoking the universal vibes and sentiments of rasas. The absolute artwork nicely instilled with these, effectually delivers the message to the person who is utilizing it.

Mishra (1979) believes that the creation of aesthetic pleasure is the aim of literature. Longinus tries to communicate that the sublime effect of literature takes the readers on an ecstasy world. The power of sublimity that acts in captivating the audience's heart and soul by moving and uplifting it. It sends the reader from the outer world to the inner world inside and moves him from a world of disruption to attentiveness slowing delving into the state of consideration. At the moment of passionate understanding, the audience's attention is moved to a single centre and the pleasure of the moment freezes in recognizing the individual self along with the character, his traits, his circumstances and feelings. The condition of a deep occurrence can give inner happiness and cause joy to the readers.

The theory of Rasa also denotes the equal spirit as it considers that when a reader reads a literary piece, he can completely submerge in the character; he can easily relate himself to it. However, the relation is only possible when the audience entirely looks over the fact that the feelings crafted in the story are meant for someone else at a particular place and time. To engulf into a timeless experience, it is very important for the reader to understand his intense feelings that hiding behind the cataleptic but can be bring back to consciousness and is later enjoyed by the reader. The primary feeling that is prevailing intrinsically but potentially in the soul is felt and experienced below the brunt of the remarkable illustration or the writer's explanation. The self-realization later develops into a happy stage or 'Ananda' and element of rasa is null but is nothing but this 'Ananda' or happiness. Following this, Abhinavagupta leaves a relatable comment mentions that, "rasa is the transcendental delightful perception of one's own nature tinged with the predominant feeling excited with the dramatic display" (**Kalpagam, 2007**).

The issue of elaborating the term 'rasa' is because of the various senses in which the word is used. The utilization of the term can lead to various other definitions due to different contexts at several periods of time and events. Since the particular theory deals with a lot of emotions as literature is related to the occurrence of life, and in reality emotions overpowers everything else. Also, Rasa theory covers a complete literary mechanism from the very initiation of mental framework of the artists to the final execution in the hearts and minds of readers. The artist's skills help in transporting the reader to a different world that's full of emotions or 'rasa'. Every little aspect is gives an entire view of the world that creates a clear theory.

The marvelous linguistic probability of rasa is the way the message of emotions is communicated which otherwise couldn't be straightforwardly communicated. It can be projected through texts or its correspondents. The Indian rasa theory is one of the most

affluent cultures of dialectics and understanding for thousand years and more. Rasa theory is an evergreen concept as it deals with the elementary emotions of humans that is eternal, timeless and perpetual existence. The perception of Rasa is idealistic to its core as it aspires to accomplish the purusarthas of Kama, artha, dharma, Moksha.

The fundamental supposition of this work is that the rasa theory, usually, and ‘santa rasa’ meticulously, still have bottomless significance in the background of literary breakdown of texts in the present day, particularly in our custom. Despite more than thousand years that segregate the emotional theory of rasa and the modern works that has been selected, there is huge scope for the execution of these mythical instruments in the present literary pieces. Also, a review of literature in the sector that depicts the unusual revitalization of concentration in antique Indian artistic theories and the implementation of it in sundry works that consists of plays, poetry, fiction, music and painting. Moving on to the ‘santa rasa’, includes and entail the opportunity of tranquil, satisfaction, decree of divergence, stasis and equilibrium that can be attained and delivered through the piece of art **(Fernando, 2003)**.

Rasa accurately refer to as the stain, taste, savor, delight. It has been variedly transcribed as emotions and aesthetic ideas, etc. Rasa in the simplest form can be identified as the recipient of art. It has all factors of aesthetic knowledge which is even proverbial to western attitude. It is a feeling that is subjected and recognized to a state where it becomes the sole entity of logical unbiased consideration and is changed into composed bliss. Rasa is an internal adventure where the state of concentrated approval of emotional response in man.

The theory of Rasa resembles the immediate appreciation and amusement when a particular story is seen on screen or read on text. If there’s an application of the distinctive emotions like Rasa, enjoyment gets a new dimension and is entirely skewed. In mythological context when Bharatamuni asked Brahma if there can be a smooth application of Nāṭya Śāstra to different form of arts. He supervised him to go ahead with the idea that ‘true art is never made to order, it generates from the inner will of the unquenched internal thirst. When we hear a melodious song is bewitched by the melody. Some pretty sights leave us gaping wide. It all happens because the great pieces of art unfold an aesthetic urge. However, it’s the artists who tried their best to pour their heart, mind and soul to craft a wonderful finishing. It is also regarded as an act of selfless commitment to their consecutive cohort to appreciate such an idiosyncratic emotion like Rasa. **(Mukhopadhyay, Singh, Miyapuram, and Jolad, 2018)**.

Conclusion

Rasa theory serves as the most vital part of Indian aesthetics and a wide area of the Sanskrit, Hindi and English literary pieces that plentifully reflects how rasa can be inculcated in it. The efficiency of Rasa theory in Indian literature has a copiously lucid impression of Alamkara Rasa, Mimamsa Rasa, Manyare Rasa, Gangadhar, Dhwanyaloka, Sahitya Darpan and many more. Each kind of rasa has its own advantages as well as area of expertise. While doing more research on different kinds of Rasa, one can the own structural framework. A mental structure and then creation is

enough to say that the idiosyncratic work is man's psychology reaches the greatest summit of magnificence like the work of Man Divine or Divine Man (**Bhatia, 2016**).

India is a bottomless expedition of harmony in all sectors. In the chase of exquisiteness, the Indian art adopts to the same inspirational concord through the synchronization of contradictory and inconsistent aesthetic vibes and feelings (rasas) that the Indian metaphysics and beliefs in search of reality and sublimity correspondingly accomplish through the understanding of antinomic, dialectical ethics and principles of life, reflection, and practice. The Indian art form focuses more on the view of unswerving image of the awe-inspiring realism, igniting a deep joyous and adulation of the spirit. To incorporate the psyche, traits, and culture, and drench them with the excitement of rapture, accord, and cadence is how a real art truly functions.

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