

# Experiencing the Aesthetic Relish: Pigmentation of Rasa in Select Indian Canvas

Arathy.K.P

Student of Bachelor of Education, MA English Language and Literature, University of Kerala, India  
Email address: vanamali.993@gmail.com

**Abstract**—Indian aesthetics has a long tradition than Western aesthetics. Even before the Italian philosopher, Croce, India had many scholars who were particularly interested in aesthetics with a common aim to discover the meaning of beauty. Rasa is the dominant emotional theme in Indian aesthetics which explores the concept of beauty through arts. It was Bharata who introduced theory of rasa in his *Natyasastra*, an ancient encyclopedic treatise on the arts. The emotions are expressed through rasa, which creates an aesthetic relish in the audience. The manifestation of rasa is embodied in literature, music and all other forms of visual culture such as dance, drama, sculpture, film and painting. Like in any other art form, the practitioners of Indian painting too attempted to express emotions and create the aesthetic with the strokes of a canvas. Indian painters have used specific colours, patterns and images to create a particular emotion leading the spectators to an aesthetic experience, which is referred to as *alaukika* or something marvelous. By converging ideas, themes and symbols within a single frame work, paintings convey the moods and emotions to the audience and have been occupying a prominent position in visual culture. The accomplishment of aesthetic appeal through representations is the integral aspect of every painting. Here rasa is expressed through the dominance of certain colours. This paper examines the use of colours in Indian painting, which often represents a particular rasa through some select Indian paintings. These colours are not just odd or arbitrary, but purposeful association, which are capable of arousing the same moods and emotions in the audience.

**Keywords**— Aesthetics, visual culture, rasa, paintings.

## I. INTRODUCTION

Aesthetics is a branch of philosophy that focuses on the exploration and appreciation of the concept of beauty. The word aesthetic is derived from the Greek *aisthetikos* which means sensitive, sentient. The term "aesthetics" was coined in the new meaning by Alexander Baumgarten in 1735. The Greek philosophers, Plato and Aristotle, shared a sense of the importance of aesthetics, and both regarded music, poetry, architecture, and drama as fundamental institutions within the body politic. The Aristotelian theory of imitation, the concern with the expressive and emotionally educative aspect of aesthetic experience became influential from the 17th century. At that time much attention was paid to another classical work, the Hellenistic treatise on the sublime ascribed to Longinus, which is perhaps the most interesting and extended piece of antique literary criticism to have been passed on to the modern world. St. Thomas Aquinas, Leon Alberti, essays of Francis Bacon etc. possess a distinctive role in the development of western aesthetics. Until the end of the 17th century, the distinctive concerns of modern aesthetics were not

established. Then, taste, imagination, natural beauty, and imitation came to be recognized as the central topics in aesthetics. Alexander Baumgartner, in his *Reflections on Poetry*, introduced the term 'aesthetic' in its modern sense.

Indian aesthetics has a rich and long tradition than western aesthetics. Indian art and culture have been inexplicably interwoven and Indian history can be traced out from the evolution of Indian art. In India, the concept of beauty and its appreciation possess a unique spiritual and philosophical perception. According to K.C.Pandey:

From the Indian points of view aesthetics is the science and philosophy of the independent arts—the arts which present the Absolute in sensuous garb in such a way that their products serve as the effective mediums for the getting of the experience of the Absolute for such connoisseurs as possess the necessary subjective conditions.

The concept of aesthetics and beauty have been discussed in Vedas and Upanishads. The trio Sathya, Shiv and Sundar describes the aesthetic relish and the Supreme. Sathya is the truth, Shiva refers to the eternal goodness and Sundar as the beauty. Art is a way of life and art reflects life. Art is eternal and is beautiful in its own way.

## II. RASA THEORY AND NATYASAstra

Rasa is the central concept of Indian aesthetics. The theory of rasa was put forward by Bharata Muni in *Natyasastra*. *Natyasastra*, the most ancient surviving encyclopedia on art, describes the moral and spiritual aspect of art. Indian art always had a religious intention. In *Natyasastra*, where Bharata Muni says, Gods declare that drama is the 'Fifth Veda' because it is suitable for the degenerate age as the best form of religious instruction. Here, Bharata gives tribute to Lord Maheshwara as the originator of dance in the first few chapters. He recognises Maheshwara as the god of dance and calls him Nataraj. He also mentions Brahma and Prajapati in *Natyashastra*. The text contains thirty six chapters. As the words *natya* (drama) and *sastra* (science of) mean, the text provides a complete information on dance forms which includes treatises on dramatic composition, structure of play, components on acting, genres of acting, costume, body movements, make up, music etc.

Anything which is communicated through a visual aural form gains more impact in the human mind. As Bharata says, dramatic representation is possible in four ways. His Theory of Aesthetic experience is based on four kinds of *abhinaya* (acting/performance). (i) *Angika Abhinaya* (Physical) (ii) *Vachika Abhinaya* (Verbal), (iii) *Aharya Abhinaya*

(Decorative) and (iv) Sattvika Abhinaya (Emotional). Besides offering entertainment, every piece of art influence and uplift the minds of spectators. There is a chapter discussing the aesthetic theories, definitions, characteristics, and so forth in detail. The composition date of Natyashastra is estimated between 500 BCE to 500 CE.

Rasa theory, the soul of Indian aesthetics is discussed in chapters six and seven of Natyashastra. The importance of Rasa as is mentioned by Bharath in the line 'Nahi rasat rute kaschita artha pravartate' (Nothing proceeds without Rasa). Etymologically, rasa means 'flavour', 'relish', 'taste', 'savour'. The manifestations of rasa theory is the cardinal stone of every art and there is no critic in Sanskrit poetics, who does not mention rasa or does not recognize its importance in some way or another. As Pro. P. Ramachandrudu says:

The Indian literary criticism has attributed the highest place to Rasa. Everything else like Alankara, Guna, Riti, Vruti and Parvruti etc finds its place in a kavya so far as it is useful for Rasa. That is the reason why only those poets who attained perfection in depicting Rasa are given a very high place in India. Valmiki, Vyasa, Kalidasa and Bhāva bhuti are the standing examples for such perfection.

Bhava is the basic foundation of rasa. It refers to the emotions and feelings experienced in human mind. These weariness and pleasures of the world are expressed through rasa. Bharat gives a description on how rasa is generated. His famous rasa-sutra is 'Vibhāva nubhāva sancarisamyogat rasanispatti'. It says, rasa could be created only through a proper combination of vibhava, anubhava and sancari bhavas. vibhav, the determinants or causes is the physical conditions for aesthetic reproduction which indicates the time, place and other ways. It includes both Alambana vibhav (substantial determination) and Uddipina vibhav (excitant determination). For instance in sringara rasa the alambana vibhav would be the hero or heroine, nayak or nayika and uddipina vibhav could be the circumstances like sandal wood, moon, garden etc. Without these, it would be difficult to arouse the particular rasa. Anubhava, the consequent, is the gestures and bodily expressions by which the emotion is expressed. Sthayibhava is the Permanent Mental State or the Durable Psychological state. They are the permanent emotions in the heart of every human being. Rasa arouses from sthayibhavas. For each rasa, there is a permanent bhava related which further develop into the rasa.

The accounts of these Sthayibhāva are: i) Rati which refers to the deep rooted emotion of Amor. It can be depicted as the feelings arising in the minds of the opposite sex for each other. ii) Hasya, the cheerful state of mind. It arises out of a person's ludicrous senses, deformity, sudden slip of tongue or any other comic situation. iii) Shoka, caused due to loss of a particular asset. It can arise out of the loss of property, dear one or beloved. iv) Krodha that arouses due to serious offence of any kind, reflects the hot temperament of the individual. v) Utsah (Hortitude) represents energy and it arises from happy recollections, events of charity and valour displayed by self or other person. vi) Bhaya arises in the mind of the person who is exposed to grave danger. vii) Jugupsa arises due to the

hesitation one feels by horrid and ghastly scenes. viii) Vismaya arises due to astonishments caused by extraordinary things, supernatural events etc.

Sancaribhava refers to the Complementary Psychological State. The transient emotions are short lived. They are a series of different emotions that feed the dominant emotion. They are subsidiary to the Sthayibhavas and feed, nourish and intensify them. They appear and disappear in the midst of the sthayibhava as waves rise and fall in an ocean. Bharat lists thirty-three Sancaribhava.

Rasa is the integral part of aesthetic relish that we accomplish from any sort of art such as dance, music, sculpture, literature and paintings. The rasas that are proposed by Bharath Muni are Sringara (erotic), hasya (comic), rudra (fury), karuna (compassion), bibhatsa (disgust), bhayanak (horror), vira (heroic) and adbhuta (wonder). Afterwards, he mentions the ninth rasa as 'Shanta' rasa. Whether Bharat in Natyashastra has listed eight or nine rasas is controversial. But it is widely accepted by scholars that santa rasa is a later addition.

i. Sringara Rasa: Sringara is the Rasa-raj. It towers over all the other sentiments as it is the most important emotion in human beings. It appeals to human mind as life is a never ending quest for love and affection. The sthayibhava for sringara rasa is Rati (love). Bharat divides sringara into two as Sanyoga (Sambhoga) Sringara (love in union) and Viyoga (Vipralamba) Sringara (love in separation).

ii. Hasya Rasa: Laughter is the most vital factor in human life. It varies from lighthearted giggle to a rapturous outbreak of laughter. According to Bharat, Hasya-rasa is of two kinds- Atmasta (Subjective) and Parasta (Objective).

iii. Karuna Rasa: Soka is the dominant emotion which develops into Karuna rasa. It deals with the feelings of despair, heartbreak, hopelessness, death, separation from loved ones, etc. In both Eastern and Western literature Karuna rasa is considered to be of the superior kind. Aristotle speaks of Catharsis which the spectators receive as tragic relief and Bharat speaks of delight in Karuna rasa.

iv. Raudra Rasa: Raudra is the rasa that portrays the violent streak in a person. Raudra rasa not only depicts the human fury but also the fury imposed by nature like unexpected natural calamities and disasters. The sthayibhava of Raudra rasa is Krodha.

v. Vir Rasa: Vir rasa projects a heroic mood. Bravery, valour, courage and confidence all develop this rasa. It may also include dana (giving gifts), dharma (observing duty) and prathinja (practicing oath). The sthayibhava of Vir rasa is Uthsaha.

vi. Bhayanaka Rasa: Any symptoms of sabotage of any kind gives rise to the Bhayanaka Rasa. The sthayibhava of Bhayanaka rasa is Bhaya. Dreadful and terrible objects are responsible for arousing the feelings of fear and terror.

vii. Bibhatsa Rasa: Those elements which arouse feelings of disgust are responsible for arousing Bibhatsa rasa. The sight of coarse, graceless and something beneath human dignity arouses the feeling of disgust. It forms the chief role in tragic representations. The sthayibhava of Bibhatsa rasa is Jugupsa.

viii. Adbhuta Rasa: Unexpected things or events which causes wonder or amazement arouses Adbhuta rasa. Any element of surprise and curiosity is responsible for creating this rasa. The sthayibhava for Adbhuta rasa is Vismaya.

ix. Shanta Rasa: Santha rasa provides ecstasy and serenity. It is created through the ultimate realization of Almighty, the truth meaning of life and transience of world. This rasa generates peace and the sthayibhava associated with Santha rasa is Nirveda.

### III. TO THE CANVAS

The manifestations of rasa is embodied in all forms of literature and other visual cultures. In paintings, the moods and emotions are conveyed through a two dimensional visual language. Painting is the art of expression of ideas, imagination and facts through a limited framework of canvas. But at the same time, it has been one of the powerful vehicles of expression since men discovered to convey his thoughts through colours and pictures.

Indian paintings are more than five thousand years of rich tradition. During the reign of different rulers, Indian art also blended with different beliefs, standards, and cultures. The earliest record was between the 1st and 7th century AD in the form of the frescoes painted in the Buddhist cave temples at Ajanta in Western Deccan. These Mural paintings originated in South West India. The tradition of wall painting continued well into the 19th century and also the early miniaturist drew their form and style from these wall paintings. The Indus Valley Civilization witnessed the presence of rock paintings and cave paintings and it naturally reflected the life and culture of those days. The subjects of murals were gaudy pictures of gods and goddesses, highly stylized flora and fauna and engraved sketches on the walls. Kerala murals are an example of highly stylized imagery of Gods. The paintings on the caves of Ajanta & Ellora still remains as reminiscents of the mural art in that age. The emergence of Jainism and Buddhism promoted religious thoughts as well as art and architecture.

The dawn of 15th century, Islamic dynasties came in to rule India. During this period, some of the Persian and Turkish painters were employed by the Muslim rulers and these creations resulted in the development of a different style of painting, a syncretism of the Persian and Indian styles. Outside of the gamut of the Sultanate courts miniatures depicting subjects like the Chaurpanchastika, Bhagvata Purana were painted and these were marked by angular drawings and vibrant colours. The Miniature paintings grew into its next phase in the Mughal courts. Mir Sayyad Ali and Abd-As-Samad were the celebrated Persian painters who had trained the Mughal emperor Akbar. This style was mainly used in manuscripts written on perishable items like leaves, cloth or wooden barks. Mughal painting continued its glorious course until 1680. These paintings were often used to keep an illustrative record of deeds in wars, court scenes, legendary fables, portraits, hunting scenes, wildlife, etc. In the second half of the 16th century, the Deccan painting flowered in Sultanates of Ahmednagar, Bijapur and Golconda, which

maintained a highly lyrical style born out of the amalgamation of Persian, Turkish and South Indian Hindu elements.

The Mysore paintings portray classical touch of South India. These paintings speak of the rich culture of southern India and are famous for their subtle colors, gesso work, sophistication and detailed refinement. These paintings mainly revolve around the themes of Hindu Gods and Goddesses. Usually, Mysore paintings depict scenes from the Hindu mythology. In modern times, Mysore paintings are popular souvenirs of festivals in south India.

During the 17th century, many Rajput princes were there in command of the Mughal armies in the Deccan and most of them came from Rajasthan. They brought the essential trappings of the Mughal court including their painters. The beginning of the Rajasthan School of painting are contemporaneous with those of the Mughal School developing a style of Hindu devotional Bhakti movement and romantic subjects like Gita Govinda, Balagopala Sthuti. And later, this paved the way for development of many Schools of paintings like Pahari miniatures. Later, a number of sub-styles developed in Pahari painting and some of the earliest and most dynamic are Basohli, Mankot, Jasrota, Chamba, Jammu and Nurpur.

Warli art is a specialty of the Warli tribe of Maharashtra, India, found in the northern outskirts of Mumbai. These paintings use geometrical shapes and patterns to paint their graphic vocabulary, and are usually done on the walls of houses. The themes of Warli paintings revolve around simple life of human beings, scenes from daily life, humans with animals, folk dances, etc.

One of the richest painting styles of all the Indian times is Tanjore painting. Prospering since the 16th century, these paintings represent the unique style of south Indian paintings from Tamil Nadu (Thanjavur), India. Known for their longevity and grandeur, Tanjore paintings are embellished with semi-precious stones and gold. This style of Indian painting is inspired by themes from Hindu mythology and Gods and Goddesses. In present times, these painting usually adorn the temples and exchanged as gifts during festival

In the 18th century, British set up a colonial rule in India. British rule had a vital influence in the development of different sub genres of painting. Raja Ravi Varma is one of the most successful artists of the time of British reign. He tried to integrate Indian art with Western style of painting. But those efforts were discouraged by the nationalists in India. During this time, the Bengal School of Art was born which tried to preserve the ethnic art culture of India. Indian nationalism and patriotism. Interestingly, this style of painting was promoted by British art lovers.

When India won Independence in 1947, numerous Schools of art were established and many of them carried a western influence. The most interesting fact about the modern Indian art is, though, its style is inspired by the west but its themes are associated with Indian mythology, Hindu gods, women, emotions, etc. With the introduction of Pop art in the U.S.A, a whole new style of art was emerging and India was also touched by new ideas and influence of abstract art. This era gave us some great names such as M.F.Husain, Tyeb Mehta, S.H. Raza, Amrita Shergil, and many more.

Through all these phases, Indian art celebrates its legacy which always had a religious inclination. Although Indian painting had undergone several influences, its traditional themes and mythological symbols have been preserving and appears in an entirely new context. Re-creation and reinterpretation is a part of every art. It can widely be seen in dance forms, music and literature. Paintings do have re interpretations and re readings. Any theme or idea is being communicated not only through exact reproductions but through certain symbols also. These symbols may be the positions, gestures, expressions or background (vibhava and anubhava). The choice and use of colours is one such powerful symbol where every artists find his path to convey the meaning of his representations. A wide manifestation of rasa theory can be found in paintings. Here, the choice and application of certain colours become the symbols and convey the themes and mood to spectators. Without any exceptions, Indian paintings also exhibit communication through specific colours across the ages. Right from murals to contemporary art the meanings associated with certain colours are static. This study attempts to find out the use of certain colours and the meanings as well as dominant moods associated with those colours in some select Indian sketches.

#### IV. THE RASAS IN COLOURS

Sringara rasa is expressed through the predominance of green colour. Love is portrayed through the uddipan vibhavas such as rich imagery which may include flowers, river, garden etc. In the famous painting, *Shakunthala* (1780), portrayed by Raja Ravi Varma is the classic example of sringara. Shakunthala's lover Dushyantha has just left her right after their first meeting and this piece of art represents Viyoga (Vipralamba) Sringara, that is, love in separation. Shakunthala moves hesitately from Dushyantha along with her friends and looks him again pretending to remove a throne from her foot. Obviously, there is a predominance of green colour in the painting and flowers in between Shakunthala and the assumed position of Dushyantha. Tapati Guha Thakurta, an art historian, wrote;

"This very gesture – the twist and turn of head and body – draws the viewer into the narrative, inviting one to place this scene within an imagined sequence of images and events. On its own, the painting stands like a frozen tableau (like a still from a moving film), plucked out of an on-running spectacle of episodes."

The same erotic rasa can be traced in 'A Prince offering wine to his Mistress', which is a Miniature painting in Mughal period. The dominance of green colour again plays a vital role in conveying the emotion and mood to the spectators. The lovers are placed beneath a tree with flowers beside a river. These imagery is enough to generate the sringara rasa to lovers as well as spectators. It is expressed by anubhavas like loving looks, lifting eye-brows, side glances, graceful steps and gestures etc.

Laughter is the most integral part of human life. The dominant emotion of laughter is created through various representations such as incongruous costumes, comic actions, untoward movements and absurd activities. It is generated by

possibilities of deformity. Smile, tickled appearance, exhibition of teeth and similar features are the ensuants. In Hasya rasa, the predominant colour is white. For instance, the painting *Draupathi* (1971) by M.F.Hussain presents the fall and scream of Draupathi surrounded by dices. When Draupathi's husband Yudhishtir fails in dice game, the mortgage property- Draupathi- is ridiculed in the court. Here the white colour is used to depict Draupathi only. Eventhough the situation arises a mood of sympathy and tragic, the perspective of Draupathi from the Kauravas is entirely different. They laugh at her again and again and ridicules her. Hence the white colour is a purposeful choice to convey the idea that how Draupathi is being portrayed in the court. There is another painting, *Circus team, Clown, Comic performer, Physical comedy*, by Indian Artist Bijan Choudhuri (2009) which is a part of the Movement, Modern Indian Art projects the same Hasya rasa through the depiction of a clown. The artist is Bijan Choudhuri and the work comes under the style of figurative painting. The clown or joker arouses laughter and it is by no co-incidence that the clown is in white.

In Karuna Rasa, Soka is the dominant emotion which develops into Karuna. Even the epic Ramayan begins with the sloka which generates Karuna rasa. On seeing the death of a Kraunch couple, so much remorse and pity filled Valmiki's heart and he created the entire Ramayan. Here the colour grey is used to express the rasa. The feeling of lost hope, despair, death etc. evoke Karuna rasa. The painting of Nandalal Bose's *Sati* (1943) is a typical example of Karuna rasa. He used only two colours- grey and orange (symbolises Veer rasa). The ritual sati refers to the self-sacrifice of a wife in the pyre of her husband following the death of husband. It had performed in many parts of India. Sati is tragic and requires courage at the same time. These two emotions are perfectly blended through the colours grey and orange. Again, one of Raja Ravi Varma paintings can be cited here to demonstrate the impact of grey colour to arouse the emotion of pity. In the work, *Ganga and Shantanu* (1890) of Ravi Varma, Shantanu tries to prevent Ganga from drowning their eighth baby. The colour of river water, the hill in background and the sky appears in grey colour which communicates the emotion of pity and the resultant rasa karuna is evoked.

Raudra Rasa can be manifested through the body language and certain symbols to indicate anger as well as inflict pain. Anger is a neutral term which can be applied to both evil and good. It is the rasa that portrays the violent streak in a person. The colour applied to raudra is red. Generally, the thandava of lord Shiva is considered as the classic example of Raudra rasa. The painting *Mahishasura* (1996) of Tyeb Mehta demonstrates the demon Mahishasura in a new frame. Mahishasura is pictured using the colours red and black which arouses the rasas raudra and bhayanaka respectively. The intensity of the use of these two colours intensifies the anger of demon and at the same time creates a feeling of terror in spectators as well as the demon himself. The head series of 80s and 90s portraits the head of humanin bright red, green and white. The Head series (1997) is a part of the Movement Modern Indian art in figurative style. The imaginary faces are pictured with unusual visuals through morphing common into

the uncommon. The red head with dilated pupils in white pouchy eyes column like thick neck and the mask like face shows the wiredness of a human without any demonic distortions. Indian Modern artist Sunil Das through this Head series brings out the inner trauma and rage in human which has dug out from its core darkness. It reflects the fury and wrath towards the society.

Veer rasa shows the emotion of courage and conveys a heroic mood. The vibhāva of veer is determination, strength and bravery. Anubhava is courage and arrogance. Sancaribhava is the decision. The predominant colour used to convey veer rasa is orange. Dana Vir (Munificent Heroism), Daya Vir (Sympathetic Heroism), Yuddha Vir (Bellicose Heroism), Dharma Vir (Righteous Heroism) and Pratigya Vir (Oath Bearer) are the sub cults of veer rasa. The portrait *Bharath Matha* (1905) created by Abanindranath Tagore reflects the heroic mood. The context of this painting is the expression of patriotism during the time of Indian Independence Movement. The painting received great appreciation and raised the essentiality behind freedom struggle. The painting's central character holds multiple items associated with Indian culture and the economy of India in the early twentieth century, such as a book, sheaves of paddy, a piece of white cloth and a garland. Also, the painting's central figure has four hands, evocative of Hindu imagery, which equates multiple hands with immense power. *Abhimanyu Badh* (1947) is one of the most significant painting of Nandalal Bose, who revived the mural tradition of Indian art. This work is one among his mural cartoons which refers to a story from Mahabharata where Abhimanyu is unfairly and tragically slain. Even though the theme conveys a tragic and sympathetic mood, Abhimanyu, who is always scorned for his bravery and valour, has given a heroic representation. The domination of this colour, has no doubt, imparts the theme to spectators and highlights the courage of Abhimanyu than creating a sympathetic point of view.

The safety and well-being of one's near and dear ones is known to be the most primeval feelings perceived by man. Any symptoms of sabotage of any kind to the loved ones gives rise to the Bhayanaka Rasa. Here, the Vibhāva could be frightful things or lonely sights. Anubhāva may be trembling, pallor, loosing voice and Sancaribhava is fainting, hurrying, standing rooted. The expressionistic painting *Mother and Child* (2017) by Mahesh Pal Gobra presents the lament of a mother with a baby in her hand. The lady covers her face with her hand as though unable to have a look at her child. The black colour creates a horror background and induces terror. The tree and the sky are both painted black. Everything in the background are depicted in black. The same rasa can be traced in the art work *Bhopal Disaster Series - Black Water* (2013) which is painted by Chinmaya BR. Bhopal gas tragedy was a gas leak incident in India and is considered as world's worst industrial disaster. Through this painting, the artist exposes the impact of such a terrible tragedy and tries to impart the same within spectators. The irony is that the black colour appears only in a few areas of the painting. But the effect which is produced through those black bold curves reproduces the tragedy within a canvas. Other than black, no colours could

have been interwoven with the emotion of fear forming a perfect blend of the rasa bhayanaka.

The sthāyibhava for Athbhutha rasa is vismaya. Here the vibhava could be seeing unusual things, magic etc. Anubhava may be wide or staring eyes, thrill, exclamations and Sancaribhava is over-joyed, standing stunned. The unwinking gaze, broadening of eyes, twisting of fingers are some of the expressions that ensue from the rise of the Adbhuta rasa. It is generally followed by such self-existent states as stupefaction, flow of tears, horripilation and choked voice emphasis on depth and beauty rather than ornamentation. Evidently, the socio-economic differences were apparent in the Madhubani Painting of Bihar. One such painting describes two lady devotees wondering on the music from lord Krishna's flute. They adorn Krishna for his enchanting music. The ladies are painted in yellow with their eyes open. The theme conveys a marvelous mood to the spectators.

The sthāyibhāva of Bibhatsa rasa is Jugupsa. The ugly object or the horrid scene is the alambana generally aroused by filthy descriptions, obscene sights and talks. Squalor of body, turning of face, conspuing at the sight and making wry faces is the Anubhāvas. Agitation, capilepsy (Apsmara), retching sensation, disease and apprehension of death are some of the feelings that remain ancillary to this emotion. The expressionist painting *Untitled* (2017) by Shishir Bhatt represents an abstract theme which arises a theme of disgust. The face of a man with many fishes and other organisms creates a sense of aversion. The lips and eyes are marked by different fishes and octopus on the head and cheek. The dominant colour is blue which is capable of arousing the rasa Bibhatsa.

The importance of Rasa is explained by Bharat himself. He explicates in the chapter VI of Nāṭyaśāstra that:

“Yatha bijadbhavedvruksho  
vrukshotpushpam falam yatha  
Tatha mulam rasaha sarve  
tebhyo bhāva vyavasthita.” (N.S. 6. 36-38)

Just like a tree grows from a seed and flowers and fruits from a tree, to the sentiments are the source (root) of all the psychological states and likewise psychological states exits (as the source of all sentiments)

The dominant emotion which develops into Shanta rasa is Nirveda. Shanta rasa is regarded as the one rasa which can transform life from violence to peace, from darkness to light, from ignorance to awareness and from mortality to immortality. The universe realized as unsubstantial becomes the alambana. The study of the Upanishadic texts, the visit to the penance-groves, meeting with sages and seers excites the sentiment. Disinterest in the sensual pleasures (trshna, kshaya), indifference to friends and foes alike, meditation and steadfastness of action are the Anubhāvas. Joy, reminiscence, reasonableness and unmade are the ancillary feelings. The painting of *Blessing Buddha* by Arjun Das express the serene as well as peace loving Bhuddha. The background is well coloured with different colours like red, blue and golden. A lotus flower and its buds are also painted adjacent to Buddha. But the ecstasy and Divine bliss is conveyed through the

silvery white coloured Buddha. It shows the power of his meditation and the tranquility he had attained.

Art absorbs nature and life. Each things and phenomenon in nature have their own unique features and representations. Every art have their own way of representing these unique features. Dance use mudras, body posture and emotions are expressed through rasas in facial expressions. Music conveys through verbal expressions and rasas reside in different ragas and their modulations in tone. Sculptures have symbols in their body postures and materials. The canvas world express nature through different colours. Blue for sky, green for forest, saffron sun and so on. The emotions in mind are exposed through certain permanent colours which symbolises the particular emotion and hence conveys the proper theme. The hidden purposes and oblique thoughts are represented through distortions from the permanent symbols. Then, the sky may appear as red, river as black etc. This study is an attempt to find out the meanings discussed through certain colours in those select paintings which are not just arbitrary. They are purposefully applied to convey the theme of the painting or the symbols which generate the same in the spectators. It suggests the meanings conveyed through the use of particular colours in those particular artistic work.

#### V. CONCLUSION

Rasa theory proposed by Bharat Muni proves its universality through all genres of art. Human life becomes nump in the absence of rasa. Bharat attributes certain deities in accordance with each rasa. Vishnu god of the Erotic for sringara rasa, Pramathas of the Comic, Rudra of the Furious, Yama of the Pathetic, Siva (Maha Kala) of the Odious, Yama (Kala) of the Terrible, Indra of the Heroic and Brahma of the Marvellous Sentiment. These rasas and mood swings are apparant in nature also.

The Natyasastra was lost to the scholarly world for a time, but in the nineteenth century, it was rediscovered through Abhinavagupta who was a philosopher and mystic from Kashmir. There exists a number of criticisms on Rasa Theory

and among those, Abhinavaguptha's is the most conspicuous one. He provided a spiritual interpretation of detachment which plays an integral role in the attainment of any rasas. Then only one could identify with the supreme universal Self. Abhinava also emphasizes the ninth rasa, the tranquil (śāntarasa), which he identifies as the goal of all the other rasas. He compares the experience of this rasa to that of spiritual liberation (mokṣa), which is the goal of every human life.

Rasa theory has a vital influence on creating the texts the Bhaktirasamrtasindhu ("River of the Immortal Nectar of the Experience of Devotion") and the Ujjvalanilamani ("The Effulgent Blazing Sapphire"). These works are attributed to Rupa Gosvami, a disciple of Caitanya. Here, the concept of bhakti is blended with emotion and this begins with the 'ordinary' forms of love and desire felt by human beings. But, the intention as - transform the ordinary into the sublime. And thus, every devotee (regardless of background, caste etc.) is instructed to perform a set of basic practices.

Bharat Muni was the first to lay a systematic and seriatim details about the emotions and the circumstances responsible for the generation of those emotions. With the advancement of the development of new thoughts, science has taken interest in seeking the circumstances and environment responsible for the generation of particular emotions. Even neuroscience approves of the fact that emotions are an inseparable part of the human existence, which Bharat had explained in detail many decades ago.

#### REFERENCES

- [1] Bharat. *Natyasastra*
- [2] Goswamy. B. N. *The Spirit of Indian Painting: Close Encounters with 101 Great Works 1100-1900.*
- [3] K. C. Pandey, "A Bird's-Eye View of Indian Aesthetics," *Journal of Aesthetics and Art Criticism*, 24, no. 2 (1965), 59-73.
- [4] Kulkarni, V.M. *Outline of Abhinavagupta's Aesthetics.* Ahmedabad: Ashwin Kumar B Shah, 1998.
- [5] Ramachandrudu Prof P. *Contribution of Panditaraja Jagannatha to Sanskrit Poetics.* New Delhi.2008.