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**Bharat Muni's "Rasas" and "Bhavas" philosophy in the Selected Films: Bahubali: The Beginning and Bahubali: The Conclusion**

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**Abstract**

The classic text Natyashastra of Bhartmuni promulgates the theory of Rasa and Bhavas. These theories are the central insights in literature, literary theory, and cultural studies. Other than literature, cultural studies are the most multifaceted, embracing art, music, film, philosophy, communication, etc. In the context of the film, the theories have a close association and are also requisite in the formation of films. Film stimuli elicit emotions and agitation through the use of Rasas and Bhavas. For example, Bahubali: The Beginning and Bahubali: The Conclusion, these films are a masterful blend of aestheticism and touché rasa.

**Key Words:** Literature, Rasa, Bhava, Theory, and Film studies.

**Introduction**

The term "theory" emphasises the method of explanation of a particular thing: what it is; what it does; and how we conceptualise the concept. It is the organisation of ideas that illuminates something. Literary theory, as defined by critic and writer Terry Eagleton in his book *Literary Theory: An Introduction*, "If there is such a thing as literary theory, then it would seem obvious that there is something called literature which it is the theory of" (1).

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The foundations of theory can be traced back to antiquity. Bharat Muni was one of the earliest philosophers and literary theorists in India. His text, *Natyashastra*, is the most important source of literary theory and literature. The text *Natyashastra* was first composed in the Sanskrit language between 200 BCE and 200 CE. Prof. Manmohan Gosh completed the first English translation of *Natyashastra* in 1951, and subsequent versions of *Natyashastra* were published by many authors. *Natyashastra* is a text that discusses art, culture, music, drama, dance, artists, performances, Rasas, Bhavas, philosophy, aesthetics, etc. According to the renowned theorist Adya Rang Acharya, *Natyashastra* refers to a performance consisting of dance, music, and dialogues, and a treatise or book. As stated by Graham Ley in "Aristotle's Poetics, Bharat Muni's *Natyashastra*, and Zeami's Treatises: Theory as Discourse," "The *Natyashastra* in itself lays claim to the status of *itihasa*, as an instructive account of the affairs... it claims a comparable status for the products of its guidance as a *sastra*, namely theatrical" (Ley 201).

### **Natyashastra's History**

The *Natyashastra* is composed of thirty-six chapters, six thousand poetic verses, and a wealth of theories. In chapters, one through five of the text, the drama, the depiction of the theatre, Puja to the Gods of the Stages, classical dance, and the preliminaries of a play are all discussed. Chapter six to seven, it is about *rasa* and *bhavas*. In addition, chapters eight through eighteen discuss gestures, movements, *Kaksya*, *Pravrtti*, prosody, metrical patterns, the diction of play, and the function of language use. Nineteen to twenty-six chapters address modes of address, types of play, segments, styles, costumes, makeup, harmonious representation, courtesans, and diverse representation. Chapters 27–36 describe the success of theatrical production, music, instruments, *taal*, characters and their roles, and the decline of drama on Earth. Thus, *Natyashastra* delves into both the theoretical and aesthetic aspects of a single act.

The sixth and seventh chapters of *Natyashastra* regarding *Rasa* and *Bhava* are well-known theories in literature, literary theory, and cultural studies, and they occupy a prominent

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position in aesthetic beauty. Rasa, in the act, is awoken by Bhava. Bhava, or emotion, is the mental emotional state or feeling that stimulates Rasa. Vibhava, Anubhava, and Vyabhicharibhava are the three aspects that produce Bhava. Vibhava is the state that initiates emotion. Two types of Vibhava exist Alamban and Udipann. Alamban relates to the inner emotion, whereas Udipann relates to the outer emotion. Anubhava is the second Bhava. It is the manifestation of Vibhava's emotions or effects, and these emotions can be observed in Vachika and Angika. Vachika is the expression of emotion through words, while Angika is the expression of emotion through the body. The other part of Bhava is Vyabhichari, which is made up of thirty-three psychological elements that have a short-term effect on the mind and affect the performance as a whole.

In addition, there are three varieties of Bhava: Sthayi bhava, Vyabhichari bhava, and Sattvic bhava. Sthayi bhava is the essential element that generates rasa, and it is the major emotion or permanent emotion that is generated by Vyabhichari bhava. For instance, eight Sthayi bhavas induce rasa. The first Bhava is Rati Bhava, which stimulates Srinagar Rasa, and its significance is romance and affection. Vishnu is the presiding deity, and the colour is light green. Hasya Bhava is the second Bhava, and it evokes Hasya Rasa. It signifies laughter and comedy, and Pramata is its presiding deity. Moreover, the colour is white. The third Bhava is Krodh bhava, which evokes the rasa of Raudram. The word "Raudram" translates to "Rage." Rudra is the presiding deity, and the colour is red. The fourth bhava is Shoka bhava, which conjures up Karuna Rasa. It signifies compassion and mercy; its presiding deity is Yama; and the colour is grey. The fifth bhava is Jugupsa bhava, which evokes the disgusting Bibhita Rasa. Shiva is the presiding deity, and the colour blue is Bhaya bhava, which arouses Bhayanka Rasa, the sixth bhava. It signifies panic, terror, and horror, and Kala Ratri is the reigning deity. This colour is black. The seventh bhava is Utsah bhava, which awakens Veera Rasa and has Indra as its presiding deity. This hue is saffron. The eighth Bhava is Vismaya Bhava, which evokes Adbhutam rasa and results in wonder and awe. The presiding deity is Brahma, and the colour is yellow.

In addition to the Sthayi Bhava, the second portion of the Bhava is the Vyabhichari Bhava, also known as the Sanchari Bhava. This strengthens Sthayi Bhava, which may arise

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with the assistance of Saativka Bhava. Satviki Bhava is the third type of Bhava. There are eight types of this responsive emotion or physical expression. Rasa is stimulated by the Bhava theory, which is significant for the aesthetic that deals with the awareness of beauty, enjoyment, joy, love, etc. Rasa evokes a flavour or taste in the audience and connects with them via Bhava or the emotion of the act. It is their emotional experience and state that enlightens them and alleviates their sorrow, pain, and misery. The audience can only enjoy rasa if they can identify with the actors performing it. R. Schechner writes in the "Rasa aesthetic", "Rasa is flavour, taste, and the sensation one experiences when consuming food" (29). Bhartmuni has given a detailed account of eight Rasa, namely, Srigara Rasa, Hasya Rasa, Ruadra Rasa, Karuna Rasa, Bibhitsa Rasa, Bhayankar Rasa, Vira Rasa, and Adbhuta Rasa.

To discuss this paper, I will refer to two concepts from the text *Natyashastra*: Rasa and Bhava. These theories are central to the discussion of this study as it relates to the two films. The first is titled *Bahubali: The Beginning* (2015), while the second is titled *Bahubali: The Conclusion* (2017). Despite their differences, both films shared Rasa and Bhava-inspired themes and aesthetics. To evoke these works, the study employs theories derived from recorded films and multiple artistic disciplines, including dance, music, visual art, and dancers' bodies. The central theme of Rasa and Bhava is extensively explored in the film.

## **Review of literature**

Primarily, emotions, experience, ideology, art, and aesthetics generate literature (Eagleton 22). Rasa and Bhava are the most important concepts in aestheticism when it comes to embracing emotions and associating moments with reality. The Rasa and Bhava's purpose is to give the audience pleasure; it is a type of feast. According to David Strathairn, "Film is our literature, so we should tell stories that are relevant to our culture so that we can learn something about ourselves" (Strathairn). Since its inception, Indian cinema has relied on the *Natyashastra* to the greatest extent. *Devadas*, *Rang de Basanti*, *Slumdog Millionaire*, *Bahubali*, and other Indian films are intertwined with rasa and bhava, for instance. Rasa and

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Bhava are the most significant and distinctive aspects of Indian cinema. In addition, they are the backbone of any film.

### **An Overview of the Films**

The theory of Rasa and Bhava has always merged with the traditional way and exists well in a modern context, and it is intertwined with its modernity as Baahubali: The Beginning and Baahubali: The Conclusion. They are great examples of Rasa and Bhava's theory, but they are limited by the fact that the theory is still new. 2015's Baahubali: The Beginning is a prolific film directed by S.S. Rajamouli. The film has won numerous awards, including in Telugu: Best feature film, Best special effects, Sixty-third filmfare awards, Best movie, Best Director for Rajamouli, Best Supporting Actress for Ramya Krishna, best fantasy film, and Best supporting actress for Tamannaah. The success of these films is unquestionably and magnificently blended with the Indian philosophies of Rasa and Bhava's theory. These films were written by K.V. Vijayendra Prasad, Rajamouli's father. His father's tales of mythology, literature, and theory captivated Rajamouli, and his fascination with the tale of a woman carrying a baby across a river inspired him to create Baahubali.

The film depicts Baahubali's life and how he was murdered by his people. Baahubali: The Beginning begins with the injured Shivgami (Ramya Krishna) holding a baby and deciding to drown herself in the river to save the infant. The infant was later rescued by the villagers, adopted, and raised by one of the families. The boy transforms into the powerful Shiva (Prabhas), whose sole desire was to ascend the waterfall. Once he saw the mask of a woman (Avantika/Tamnah), he desired to ascend the waterfall to see his beloved. There, he learns about the kingdom of Mahismati and Devsena's suffering. In the process of rescuing Devsena, he discovers the truth: he is the son of Amarendra Bahubali (Prabhas) and Devsena (Anushka Shetty). His father, Amarendra Bahubali, was a victorious warrior and a deity-like figure to the people. His father was murdered by his uncle, Kattappa (Rangaraj Subbiah), and his grandmother, Shivagami, sacrificed herself for his safety. After his father, Amarendra Bahubali, died, Devsena was locked up by his uncle, the cruel king Bhalla Deva (Rana

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Daggubati). Baahubali: The Conclusion is the sequel to Baahubali: The Beginning. S.S. Rajamouli produced this film in 2017. The film won the people's choice award at the Indian film festival, the outstanding achievement in entertainment in 2017, the 65th national film awards for best special effects, and the Saturn Award for Best international film at the forty-four Saturn awards. Baahubali: The Conclusion is the conclusion of the story of Baahubali's murder and his son's struggle to exact vengeance for his death. The film begins with flashbacks in which Sivagami, Bjjala's (Nassar's) wife, assumes responsibility for raising both Bhalla Dev and Bahubali, and later determines who is most deserving to be crowned. On the one hand, a plot is hatched against Bahubali, while on the other hand, Bahubali begins carrying out his duties for the sake of the people. Later, Bahubali falls in love with Devsena, while Bhalladev portrays Bahubali and Devean negatively in front of their mother. This plotting continues after he becomes king but reaches a climax when Kattpaa is accused of murdering Bahubali. Shiva, knowing the reality of his father's murder, raises an army to attack Bhalladev as Mahendra Bahubali. Mahendra Bahubali capitulated and was crowned king of Mahesmati.

In addition to representing Indian culture and classicism, Indian films provide a rich cinematic experience. Through the eight Rasa and Bhava in the selected films, the story and visuals are the focal points of the film experience.

### **Study of Films via the Lens of Rasa and Bhava**

Sringara rasa is the foremost Rasa or the mother of all Rasa. This is evoked by the Rati Bhava and signifies love, exquisiteness, and allure. There are four forms of Srinagar Rasa: Samkshipta Shringara, Sampanna Shringara, Sambhoga Shringara, and Vipralambha Shringara. The Samkshipta Shringara is shy in the eyes, and the Sampanna Shringara is when love is successful, and the couple marry. The Sambhoga Srinagar is the state when the actors are unified, whereas the Viptalambha is the state when the actors are separated. As Rajamouli tries to get to know everyone in Srinagar, the heartfelt presence in both films grows in the heart and mind.

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As previously noted, the beauty and bravery of the character Shivagami, as well as the waterfall, are the main attractions. Next, the essence of love is the beauty of Avantika, which stimulates Rati bhava, or love, in Shiva, and he gave in to crossing the enormous waterfall. There are many similarities between Samkshipta Shringara and Sampanna Shringara, and Shiva and Avantika's love. When Shiva meets her and says, "I am a boy, you are a girl, and I have come to give you love," the bhava of love is revealed. Flowers, water, and birds are also present in the form of love, which is adequate to constitute the Sringara Rasa. Srinagar's realism allows even Avantika to recognise her attractiveness. Additional examples of Sringara Rasa include the shyness in both of their eyes; the garland Shiva made for Avantika; the movement of their eyes and eyebrows; the love in their faces; Avantika's happy eyes; the tree; the waterfall; two lovers dancing under the moonlight; and their promise to love one another. Kalidas also illustrates such linked Sringara Rasa in Abhinav Shakuntala.

In the film Bahubali: The Conclusion, Devsena and Bahubali's love are there, as seen by the trembling of the vegetation and the powerful depiction of Sampanna's existence in the song "So jazara, kaanha soja zara, lukchup ken a dekhomohe." Other than this, the dialogues of Bahubali are "Is sheetalchandniaat Mme chakorpaksheewoki yaijodidekho...", "Daikho s poonamkechandko kaisaiis chandki kirnepoolokekomalbadan se phisalrahehai...", and "Daikhois hand kikirnoka ruspaankarkeek dusreme dubayhuye ai, kaiseyaidono indonoko daikhkaraap ko kyalagtahai mama." This satisfies the Srinagar Rasa. In this specific genre, the films are based on the life of Vipralambha Sringara. As in the beginning, when Avantika lent Nidra to Shiva, the grief can be seen in Avantika's eyes; and in the end, when Bahubali dies, not only lovers but many relationships are lost. Devsena endures the pitiful condition of waiting for her kid for twenty-five years. These films are associated with the Shringara Rasa love expression.

The second rasa Hasya, which means comedy in Sanskrit, is the name for comedy. This is what the Natyasastra refers to as rasa, and it is used to express uncomplicated happiness. Rajamouli uses light Hasya, or comedy, at the beginning of Bahubali. The Bhava of happiness seems to be there when the beautiful connection between Shiva and his mother and the mother's care appears. The story of Bahubali's triumph over Kalkeya and the murder

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of King Bahubali of Mahesmati by Shivagami is the source of happiness for the Bhallal Dev. Rajamouli brings comedy to Bahubali. The story concludes with the amusing character of Kumar Verma. He was the prince of the state of Kauntlya and was naive and foolish. The scenario of Kumar Verma's entertainment appears frequently, and he behaves fearlessly in front of everyone, whether in the wilderness, in Talwar's hobbies, or on a wild hunt. Other than that, Bahubali's naive and foolish behaviour in front of Devsena also contributes to the Bhava of humour.

Further Shoke bhava induces karuna, which is characterised by sorrow, kindness, and compassion. The initial emotion of shock is triggered by the death of Shivgami. The Karuna is filled with the wretched plundering and massacre of civilians, the Devseana's illness, and the conspiracy for Bahubali's death. The link between Bahubali and Shivgami evokes Karuna Rasa in the subsequent film, as does the song "manta se bharitujhechawmili jug jinatubahubali. Jahavish aur amritbhi man wo manthanstharhai" and the conversation of Bahubali, "Sihasan k liaapnavachan tod du to aapkiparvarish ka apmanhoga maa". On the other hand, Shivgami orders Bahubali's murder. Rajamouli's main contribution to the Karuna Rasa is the character of Kattappaa, a former slave of the Mahesmati kingdom who is willing to die for the succession but ends up killing Bahubali instead.

The Kroth bhava excites Raudram rasa. The ugly emotion is wrath, which manifests as verbal aggression, physical violence, and war. The thrill of fighting shapes the Raudra Rasa in dramatic cinema performances; hitting, striking, losing blood, snatching weapons, and mutilating. As Shivagami's battle and Avantika's Kroth are viewed at the beginning of Bahubali, the dialogue of Avantika's "Kayaratakevikul h mere aansoon aur pidhake to bilkulbhinahi... ye mere rakthai jo ghoolkarbhav ban gaya aur mere aankho se banelaga" (Tamannaah). Further, Shiva saves Devseana, and the Bhalla deity's aggression reflects this. The scene of war and violence in Mahesmati, which was either caused by Bhalladev or was the result of a fight with Ontario and Pindari,

The Bhava of Kroth is compared to the performance of Bahubali via the Anu bhavas, such as reddening the eyes, sweating profusely, mending the eyebrows, clapping the hands, snapping the lips, aching the cheeks, and punching the palm with the fist. During the struggle,

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the Kalkeyas Rakshasas were extremely enraged and were born with bizarre hands and lips. Their bodies were mysterious and impossibly large, and their eyes were crimson and fearful. Everything they do is innately extremely vicious, and anyone who follows them must be a member of the Raudra Rasa. When they fought, they were full of strong emotions like anger, restlessness, ferocity, abundance, etc., which got to the Kroth and were seen as a powerful Raudra Rasa.

In conclusion, the fight between Devsena and Pindori was another instance of bloodshed. In addition, in Mahesmati, Senapati's heinous treatment of Devsena infuriates Kroth in Bahubali, who slays his head on the spot and proclaims, "Aurat par haathdaalne wale ki ungaliyaannahinkaatteyhain toh gala". In the end, Shiva's vengeance against Bhalladev is the emotion of years, and he kills him.

The fifth Veeram Rasa forms a connection with the Utsah bhava and communicates daring, audacity, bravery, and self-confidence. It is portrayed on stage by beginning with wide eyes and a swollen nose, similar to the beginning of the film. This resemblance extends to the character Shivagami, her eyes, her battle with troops, and her desire to save a child. Even the subplots of both films are influenced by Veer Rasa, and both male and female characters display warrior courage. The protagonists, Bahubali and Shiva, are both representatives of the Veer Rasa. Shiva picks up the temple of Shiva and traverses the Jalparvat while Bahubali slays the Kalkeyas and saves the people. Even though he was murdered by his people, he now masquerades as a veer and fights Kalkeya's brother to protect his compatriots. Aside from this, actress Avantika has the warrior attributes of Katappa, a Mahesmati veer character with a high position. Devsena, Shivgami, Bhalla Dev, Kumar Verma, and Nassar all possess courageous personalities. To place this film in the context of ancient myths such as the Mahabharata and the Ramayana, Rajamouli worked hard to have not only the characters but also the plot revolve around utsah, courage, valour, and honourable deeds. Bahubali's dialogue "Kya h mirtyuhamrehatho se shatru ka maar jaana ye sochnahaimirtyu" is a good example of Veer rasa in film dialogue. This instils sufficient courage and Utsah in the soldiers to enable them to win the fight. Another line from Bahubali, "Ek raja ka dharm sirf shatru ko marnan hi hota praja ko bachna bhi hota hai" is the

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best representation of the veer Rasa. The heroic nature of Bahubali is evident in both films' narratives, characters, and dialogue. In these films, the depiction of valour conveys the Rasa experience. In other words, the viewer knows that this is the most important part of the story, but they are still excited to see how this bravery is shown.

Further Bhayanaka Rasa is the sense of terror and dread caused by the severity of danger. Bhaya bhava elicits Bhayanaka rasa; it implies a fault of the heart and spirit and is synonymous with dread and terror. The major emotional state of the Bhayanaka rasa is anxiety. Rajamouli urges the actors to portray Bhayanaka with heightened emotion, though his primary concern is the veer and Rudra Rasa. However, he connects both Rasas to the Bhayanaka Rasa. For instance, the battle with Ontari and Pindari exemplifies the Veer and Rudra Rasa, and during the fighting, it displays danger, horror, and fear. The war against Kalkeya and his army was difficult due to their brutality; they even ate victims. Aside from this, the Bhayanaka rasa can also be felt in Devsena's stillness, and sometimes Bhalla Dev is worried because of Devsena's faith.

Furthermore, Jugupsa Bhava arouses Bhibhata Rasa's forceful state of dislike when it hears something irritating, disgusting, or revolting. The death of Bahubali by Kattapa is a source of displeasure, harm, and hostility. The position of Mahesmati and Devseana following Bahubali's murder induces a feeling of hatred towards Bhalla dev. Bahubali was murdered to such a degree by his people, including his mother, who was also involved in the plot. The conversation between Bhalladev and his father about killing Shivgami and insulting Kattappa was otherwise unpleasant to hear. The broken relationship between Shivgami and Bahubali, the deaths of Kumar Verma, Bahubali, and Shivgami, and the mystery in both films are all examples of Bhibhata rasa.

The eighth Adbhutam rasa is conjured by the Vismaya bhava, and it pertains to awe, amazement, and something sublime and astonishingly beautiful. Shivaji's effigy and the waterfall are divine, powerful, and magnificent. In the beginning, Shivgami courageously defends a newborn from drowning in the river. The valour of Avantika, Katppaa, and Bhalladev then transports us to the Vismaya bhava. The Adbhuta rasa encircled the kingdom of Mahesmati and its monarchs, as well as the aura of Shivagmai and Bahubali. The presence

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of the song “Mahesmati ka vansajjisekahtehaiBahubali” further contributes to the impression of extraordinariness. Devsena's beauty and her compassion for her son surpass her inventiveness.

### **Conclusion**

Rajamouli's characters can engage our mental faculties in inner conflict; hence, his films adhere to Bharat Mun's rasa theory and elicit laughter, listening, and tears. This study examines all of the aesthetic Rasas in Baahubali, as Srinagar have a connection to the romantic liaisons that both films have with their respective leading ladies. The scenes were planned and executed lavishly, creatively, and reliably with the film's overall richness. To determine the characteristics, both films are exemplary examples of the spirit of Veera rasa, Karuna rasa, Adhbhuta rasa, Bhayakara rasa, and Raudra rasa are lauded by all ancient cultures. Thus, the films successfully evoked the Rasas and Bhavas in the strings and had a deep connection with the audience.

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