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RASANISHPATTI IN RAAGALAP

Bhavyrani T.

ABSTRACT

The Sanskrit term *Rasanishpatti* refers to realisation of *rasa*. *Rasa* is the pleasure that everyone receive from their experience. The term '*rasa*' literally means extract, taste, relish, flavour. It is the kind of delight endowed by art such as literature, poetry, prose, drama, dance, painting, music etc. The 6th & 7th chapter of Bharata's *Natyashastra* deals with *Rasa* & *Bhava* which are mutually dependent. He clearly mentioned that the *nishpatti* of *rasa* is from *bhava* and discussed about eight *rasas* such as *sringara*, *hasya*, *karuna*, *raudra*, *veera*, *bhayanaka*, *bibhatsa*, *adbhuta* & later *shanta* *rasa* is included there after. The following hymn in *bharat's natyashastra* describes the *nishpatti* of *rasa*

KEYWORDS: *Rasanishpatti* , dance, painting, music.

INTRODUCTION:

"Tatra vibhavanu bhavavya bhicharisam yogadrasani shpattihi"¹

The union of *vibhava*, *anubhava* & *vyabicharibhava* results in the realisation of *rasa*.

The objective of this article is to study the *nishpatti* of *rasa* in *ragalap* i.e the perception of *rasa* while presenting the *ragalap* in *hindustani* classical music.

Abinavagupta dealt the *rasa-theory* and defined *rasa* as:

"Rasyate iti rasah"

It means *rasa* is the basic mental state which is relished and therefore, is *rasa*.

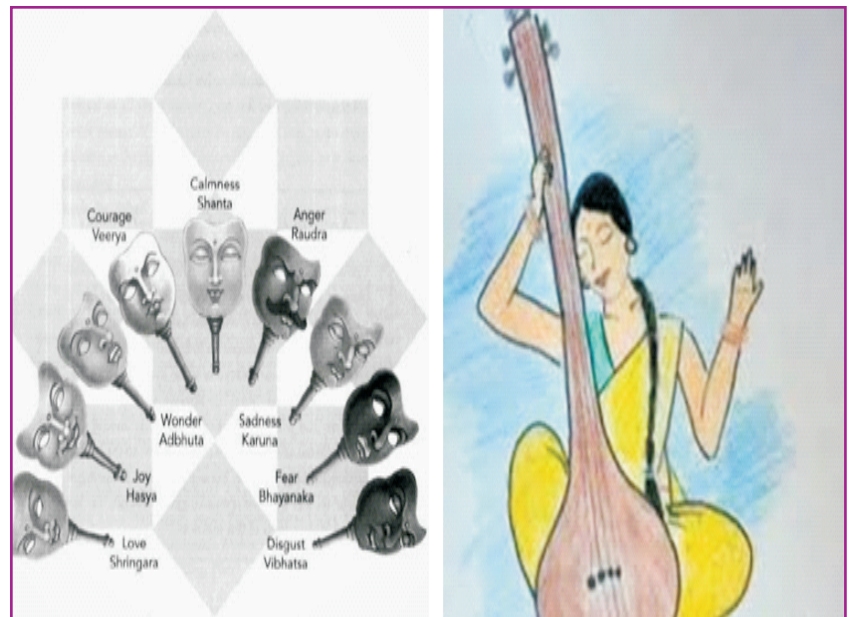
The pictorial exposition of *bhava* through *raga* is *rasa*. In *Indian* classical music *bhava* plays a very important role while presenting the *raga*.

The prime factor of *indian* classical music is the presentation of *raga*. *Raga* is a melodic movement which create and manifest the pleasing and soothing sensation which endures the existing emotional sentiments and moods in the notes and results in *rasanishpatti*. Thus *raga* is the medium of expressing the feelings. The definition of *raga* in *matanga muni's* *brihadeshi* as the sound which tinges (attracts) and makes an impression upon the mind of the

living beings.

"ranjako janachittanam sa cha raga udahrtah"

As we all know, the presentation of *raga* starts with '*alap*' which is the slow rendition of notes one by one in lower, middle and high octaves keeping in mind the feature & grammar of the particular *raga*. The *ragalap* helps one to identify the *raagrupa* and manifests the *rasa*. We come across large number of *ragas* right from ancient period to modern period. But the surprising fact is that the nature of every individual *raga* has its own sentiments. Thus *raga* and *rasa* go hand in hand. The main source of *rasa* in *indian* classical music is through *raga*. The *ragalap* manifest with the help of *varnas* (*swaras*), *murchanas* (*aroha* & *avaroha*), *alankaras*, *sthayas* (*musical phrases*), *gamakas*



which provoke the divine sentiments in the minds of artists and listeners. Alap is the key to start the raga and then the badakhya starts in slow tempo where the sthayee and antara recited with alap, bolalaps along with rhythm takes place. The further embellishments such as taans, gamaks, meend, andolana etc are all together responsible for further improvisation and rasanishpatti of the raga. Then the drut composition is recited with alap and taans and conclude the concert with tarana rarely.

The ragalap which is through the combination of specific patterns of notes that produce rasa. The notes have the capability of producing the various sentiments. Thus the interrelation between raga and rasa is based on notes. We can say rasa is the soul of raga. The ragalap manifests the shades of rasa. In ragalap the succession of notes are arranged according to prescribed rules and improvisatory skills and creativity of the artist which awakes certain kind of feelings and produce the sentiment. The creation of nine different rasas depends on the sharp, flat notes & combination patterns of the notes.

“The production of rasas from sapta swaras according to the principles of bharaṭ’s natyashastra”³ is as follow

Notes	Rasas
Sa	Heroic, furious, marvellous
Re	Heroic, furious, marvellous
Ga	Pathos
Ma	Comic & erotic
Pa	Comic & erotic
Da	Odious & fearfulness
Ne	Pathos

As alap is the key to start the raga, the rasanishpatti starts with the ragalap first and continues till the last moment of the raga and leaves its shadow after the end of the raga. Pt.V.N. Bhatkande made three parts based on swara’s co-ordinating with rasas

Re & Dha Komala ----- Shanta & Karuna Rasa
 Re & Dha shudha ----- Shringara Rasa
 Ga & Ni Komala ----- Veera Rasa

The ragalap is the execution of notes slowly one by one. Thus, it’s true that rasa can be generated through single notes as bharaṭ said in his natyashastra. The following hymn describes the emotions generated through single notes

“Madhyamapanchama bhooyishtam hasyashringarayo bhaveth |
 Banjarshabha prayakritam veeraraudradbhuteshucha”⁴ | |

The Ma & Pa notes are frequently used to produce hasya and shringara rasa, Sa & Re are used to produce veera, adbhuta & raudra rasas.

The Ragalap plays an very important role in production of rasas. The artist should take extra care while executing the ragalap which in turn expresses the rasas and make the listener astonished. Thus the ragalap creates the way for further development of raga and its rasa as well. Ragalap is the central feature and the soul of expressiveness of rasa and it is the language of heart. The graceful contents of alap are notes, graces such as meend, kan swara, gamakas, andolana which results in the beautification and rasanishpatti of a particular raga. The ragalap executed with the perfect tones, tonal passages, the linkages of swaras and improvisation skills has the ability of rasanishpatti. In the book “Music Aesthetics”, the author Dr. Manorma Sharma states the relation of raga and rasa as

“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”⁵.

The experience of rasanishpatti in ragaalap is possible only when the artiste involves completely in his performance and it is the state of inward realisation and comes effortlessly and give sense of spiritual experience

to the listeners and himself as well. The tonal structure of ragalap imparts particular state of feelings and create certain mood and produce the particular rasa. It is rather difficult to explain the experience of rasa nishpatti but it can be experienced by deep involvement and knowledge. The unique quality of ragalap of different ragas with similar swara patterns produce different effects and emotions (rasa). Thus, it is very flexible of producing various expressions. The ragalap of different ragas of similar aroha and avaroha (eg bhoopali, deshkar) produce different rasas due to their notes which are applied differently, Vadi & Samvadi, Uttaranga & Poorvanga Prominence. Thus the deviation in single note changes the entire complexion of the mood. The embellishments of various swaras, patterns cause the fluctuations in the rasa of the raga. In the book 'Music for life: social & psychological objectives', the author Dr. Narendra kaur discussed the factors determining emotions. He described about the rasanishpatti in ragalap so beautifully as "The Alap are livelier than the songs, because alaps manifest themselves by the help of vowels, whereas song being composed of different words, constructed of vowels and consonants, cannot create peaceful and delightful atmosphere which alaps do"⁶. In ragalap the dominant notes of raga always receive special prominence and results in manifestation of rasa. Thus, it has the capacity to make an emotional appeal.

The ragalap of different forms of music exhibits various rasas such as

- + Dhruvad-----Dignity and majesty
- + Khayal-----Devotional, Heroic, Romantic, Adbhuta rasa
- + Thumri-----love and pathos
- + Hori & Dhamar-----shringara rasa
- + Tappa-----Shringara rasa
- + Tarana -----wonder and amusement

The Rhythm also plays an essential part of ragalap in producing rasa. According to sharangadeva's sangeetaratnakar, the correlation between rhythm with rasa as

Rasa	Laya	Tempo
Shanta & Karuna Rasa	Vilambit laya	Slow tempo
Shringara rasa	Madhy laya	Medium tempo
Veera rasa	Drut laya	Fast tempo

The important factors of rasanishpatti in ragalap depends on the following

- + Efficiency of the performer such as his experience, Creativity intelligence & improvisatory skills
- + The chosen Raga & its time table
- + Tala & Laya
- + Environment & Audience
- + Language, Composition & its meaning
- + Instruments & its quality

The below table represents the nine rasas and its corresponding bhava, meaning and colour

RASA	BHAVA	MEANING	COLOUR
Shringar(love)	Rati	Love/delight	Pale Light Green
Hasya (humorous)	Hasa	Laughter	White
Karuna (Pathetic/kindly)	Shoka	Sorrow	Grey
Raudra (furious)	Krodh	Anger	Red
Veera (heroic)	Utsaha	Heroism	PaleOrange
Bhayanaka (Fearful)	Bhaya	Fear	Black
Bibhatsa (Odious)	Jugupsa	Hate/disgust	Blue
Adbhuta (Wonderful)	Vismaya	Wonder	Yellow
Shanta (Peaceful)	Shanta	Peace	White

The Diagram Represents the Rasanishpatti
 Artists inward feelings----->Medium of Art----->Listener’s Bhava----->Rasa

The Artists inward feelings reaches to the listeners through the medium of art and when the feelings of artists and listeners coincides the rasanishpatti occurs.

Examples of few ragas and their corresponding rasas

RAGA	RASA
Yaman	Shringara & Bhakti
Bhageshri	Karuna
Hindol	Veera
Todi	Karuna/Shoka
Marobehag	Shringara
Bibhas	Bhakti
Jaijaiwanti	Shanta
Puriyadhanshri	Bhakti
Hameer	Shanta
Darbarikannada	Gambira
AhirBhairav	Bhakti
Shree	Gambira
Shankara	Veera
Komal Rishab Asaveri	Bhakti
Malkauns	Shanta/Gambira
Bhairavi	Bhakti & Shringara

Last Word: Music is one of the eternal and divine art acts as the medium of fulfillment of desire for expression. The ultimate feature of perfect ragalap is, it makes the listeners motivated and create interest in them to sit and listen the entire raga and have the essence of divinity. The music lovers forget themselves & immerse and enjoy

the beauty of the raga with its rasa. The artist along with technical expertise should have the knowledge of the subject which makes the listeners eager to listen and participate in the process of essencing the rasa and beauty of raga. The audience enjoys experiencing the emotions with the artist and even express their feelings by shedding tears and shaking their head, clapping etc. The purpose of the ragalap is to present emotions of the artist and the subject to arouse emotions of the audience which results in rasanishpatti. Thus we can undoubtedly say that, alap plays significant role in presentation of raga and ragalap is the key to provoke the rasa.

RasaNishpatti is the Motive & Bhava Nirmiti is the Consequence in Ragalap

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