

Rasa Tradition In Indian Painting With The Reference To Chitrasutra

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Reference to this paper should be made as follows:

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Artistic Narration 2022,
Vol. XIII, No. 2,
Article No. 10 pp. 65-71

<https://anubooks.com/journal-volume/artistic-narration-2022-vol-xiii-no2>

Abstract

Rasa is the emotional element in the theme or plot which falls into an organized pattern. Rasa emotionally connects the observer to a work of art. The more emotional connection of the reader has to a work of art, the better the production of rasa. Rasa is an experience first felt by the creator of the art, and secondly the experience of the reader who receives the art.

*In addition to sense and imaginative level, emotion is the third stage of aesthetic experience. This level of emotional experience according to Coleridge is the experience of a universalized emotion. The universal emotion is the state of Rasa an integral experience that transforms the personality of the individual as a whole and affords pure aesthetic delight. **Veereshwar, Prakash., Sharma, Nupur (2020)** The paper analyses the Rasa tradition in Indian painting.*

Keywords

Rasa, Tradition, Indian painting, Chitrasutra, Aesthetics.

Introduction

The Vishnu Dharmottara Purana is a sub-Purana of the Vishnu Purana. It is considered to be the creation of the fourth-fifth century CE. In its third section, the rules of music, dance, sculpture and painting etc. have been discussed. Painting is discussed from chapter 35 to chapter 43 under the name “Chitrasutram”. In this, the rules related to painting have been explained on the pretext of dialogue between Markandeya Muni and King Vajra. Its complete translation has been published by Tarneesh Jha in the art issue of Hindi Sahitya Sammelan Prayag.

The rules of Chitrasutra are very important from the classical point of view, which are also found in Ajanta, etc. Chitrasutrakar has also said that it is very difficult to understand Chitra Shastra without knowing the art of dance.

Rasa Tradition in Indian Painting

Pure art gives pleasure to the aesthetic and intellectual consciousness of man. If this fact is accepted, then I concluded that the felt power of consciousness which is always present in the heart of the human being, when it emerges in the artistic creation, then the state of rasa descends. But from the Indian point of view, the drawing process is considered to be the product of the philosophical element of the brain. This means that taking the external form of the object, from the direct effect of the picture, the indirect effect in the action of its internal form is philosophy, according to which Rasa or beauty experience is the pure form of art. I concluded that all creations that are produced as a result of the inner emotion of human beings, such as drama, poetry, music, or painting, all of them have soul Rasa. **Sastri, Ashok Chatterjee. (1971)**

In the field of art, the form of rasa is similar, but its field is wide, due to which it has accepted the boundaries from literature to fine arts. The feeling that the sympathetic viewer gets from the expression of the painter, is the experience of rasa. But the interest of the viewer gives acceptance to the supernatural spirit. He becomes an object of the spiritual world. However, the rasa of poetry and painting is different from this. In the Chitrasutra, considering music, acting and dance as equal from the point of view of taste, it has been told to be similar to painting and keeping this principle in mind, it is essentially necessary for a successful painter to experience the knowledge of these arts.

The concept of rasa in Indian traditional painting is not imaginary, but it is proven to be true. **Gairola, Vachaspati . (1963)** This is my opinion, that the form of Rasa should be given fundamental recognition in Indian traditional painting, which is confirmed in Chitrasutra. Anandvardhan’s thoughts should also be taken into consideration here because according to him, when an artist reaches the emotional state of pleasure to the extreme, it is Rasanubhuti. The instigator should attain this state, and the bored viewer and the listener should be brought into this state of mind to the extent where rasa-nishtaya is possible.

In Chitrasutra, Rasa is considered as an important part of the painting. It has been told in it that the painting which is devoid of place and Rasa, has looked towards the sky, is dirty or devoid of consciousness, is called Garhi. Thus, such a picture is considered meaningless. Further, he has said that a picture that has base beauty and looks alive, that picture is considered auspicious. If we seriously evaluate the presentation of the relevant Chitrasutra, I come to the conclusion that the Chitrasutrakar has a clear opinion that the painting should be full of emotion and consciousness. Emotion is the factor of consciousness. Emotion has a direct impact on the internal mind and on the physical activities, from whose field mental and physical posture appears, that is, consciousness is not possible without emotion. Therefore, it is necessary to have a gifted expression of emotional action in the picture. Chitrasutrakar has said this while reflecting in relation to Indian traditional painting, whose confirmation seems to be possible in Ajanta paintings, Rajasthani style paintings, Mughal style paintings and Pahari style paintings. Therefore, the limitation of Chitrasutra's perception seems to be limited to the periphery of Indian traditional painting.

From the above discussion, I have come to the conclusion that in Chitrasutra, in the context of Indian traditional painting, the context of rasa has been presented, considering emotion as important. In Chitrasutra there is a systematic explanation of the concept of Rasa, the nature of Rasa, types of Rasas, factors of Rasa, Rasanubhuti, Rasa-simplification and Rasanishpatti, which need to be studied logically and whose interpretation I present here.

Nine rasas have been told in Chitrasutra, according to them, nine rasas named Shringara, Hasya, Karuna, Raudra, Vira, Bhayanaka, Vibhatsa, Adbhuta and Shanta are considered for the painting. **Sudhi, Padma. (1988)** Only eight rasas are mentioned in Nattyashastra, but there is a description of nine rasas in Kavyashastra, which are similar to the rasas mentioned in Chitrasutra. In order to confirm the number of rasas given in Chitrasutra, in the context of Indian traditional painting, the eleven rasas described in Samarganasutradhar, Shringara, Hasya, Karuna, Raudra, Vira, Bhayanaka, Vibhatsa, Adbhuta and Shanta Rasas is described in this book. The nine rasas are the same as in the Chitrasutra, except those two rasas—Preya and Pratyaya—are more. Preya rasa is not a separate rasa, as it refers to the Sanyog Shringara and the concept of Pratyaya rasa is not clearly mentioned. In this way, in my opinion, in the field of Indian traditional painting, the concept of Nava-rasa should be considered more appropriate according to Chitrasutra, after that the interpretation of the forms of different rasa under Chitrasutra is obtained in the following way –

Shringar Rasa

Shringara receives the most detailed and enthusiastic treatment by early rhetoricians and later writers on poetics. It is referred to as the king of the sentiments (rasa raja), and the lord of all sentiments (Prajapati). If the depiction containing shringar rasa is beautified with lustrous lines and melody and its costumes and ornaments are expertly decorated,

then such a depiction has been described as the picture of shringar rasa in the Chitrasutra. There Shringar Ras has been described as love-enriched-shringararas in the context of the picture. **Saxena, Ranveer . (1967)**In the depiction of Shringar Rasa, the hero or heroine is considered to be full of graceful gestures towards their beloved. After studying these two incidents in depth, I come to the conclusion that there is a predominance of emotion in the portrayal of adornment. It is necessary to have an attractive radiance and graceful melody in the figures of the picture. Sensual display of gestures, postures, hugs, kisses, and touches should be very clearly banked under the painting of figures, and mental expression. **Sastri, Ashok Chatterjee. (1971)**

Therefore, I explain that in the painting of Shringar Rasa, the hero or heroine should be the central figure of the subject, as a result of which it should be depicted as the main figure in the picture under Alambana Vibhava, as Chitrasutrakar has made in the past that the liveliness of the feeling requires organic acting. Therefore, considering this notion, I would like to say that in the picture of Shringar Rasa, the gestures of the hero-heroine, Shobha, Kanti, body adornment, Alamban's dress, their various relationships under the atmosphere, moonlit night, river- Coast, spring season, picture or letter of support, secluded place and park, etc. are the factors of stimulation.

Hasya Rasa – laughter Sentiment

Laughter or hasya according to Bharata is of six different varieties. To persons of the superior type belong the slight smile and the smile, to those of the middling type, the gentle laughter and the laughter of ridicule, and to those of the inferior type the vulgar laughter and excessive laughter. **Sharma, L.C. (2019)**

Apart from Chitrasutra, a description of Hasya is also available in Samarangan Sutradhar. There it has been told about the form of this juice that the figures are distorted in the depiction of such humorous rasa. There are signs of softness on the lips. The pupils of the eyes are marked with humor.

After analyzing and evaluating the above details, I come to the conclusion that the form of Hasya which has been fixed in the Indian traditional depiction in the picture, is successful in presenting the entire system of humor. In this way, in the depiction of humorous rasa, there is a depiction with humorous design, and distortion in facial and body movements. The eye remains dilated. Imbalance is found in the texture of the figure.

Karun Rasa-The Pathetic Sentiment

According to Chitrasutrakar, in the pictures of Karun Ras, pleading, separation, refuge-sacrifice and addiction, etc. are shown in pathetic condition. The context of Karun Ras in painting is also found in Samarangan Sutradhar. According to him, the picture of cheeks wet with tears, eyes narrowing with sorrow and giving satisfaction to the mind is called Karun Rasa. **Saxena, S.B.L. (2013)**

After discussing the above description, I firmly believe that compassion is the only constant in the picture of Karun Rasa and the posture of the deplorable figure etc. acts as a support in the picture. Therefore, it is mandatory to present stability in the paintings while depicting. Peacefulness and mercy on the face and the sense of solicitation in visual efforts should be shown effectively. Decency should be taken care of in design. Lines should be used as opposed to mood-friendly colors. The predominance of brown color is also mandatory in the depiction of Karun Ras. In this type of depiction, a sense of compassion, love and cooperation arises in the viewer's mind for the purpose of kindness etc. and inferiority is clearly visible in visual acting, for which the use of inferior vision has been said to be essential. Therefore, the picture written on these grounds should be called Karun Rasa.

Raudra Rasa- The Furious Sentiment

In the depiction of Raudra Rasa, anger, harshness, killing and shining weapons with sharp edges are marked in a significant way. According to Chitrasutra, the depiction of Raudra Ras should be dominated by feelings of harshness, disorder, anger and violent action. **Saxena, S.B.L. (2013)** In which the frontal region becomes hard, the eyes are full of blood, it is called the picture of raudra rasa. At the root of the mental efforts of the depicted figure in the picture is anger.

Veer Rasa-The Heroic Sentiment

According to the Chitrasutra, there should be a definite display of the sense of pledge, bravery, generosity, and pride, etc. in the depiction of veer rasa. In the depiction of Veer Rasa, a strong expression of the sense of bravery and pride is considered essential in the form-configuration of the main work. Enthusiasm is permanent in the context of illustration. All activities that generate patience, might and strength are known as Veer Ras. **Veereshwar, Prakash., Sharma, Nupur (2020)** Excitement appears in the depiction of Veer Ras. There is excitement, joy and playfulness in cooperative activities. In this type of illustration, "vision-vision" is used. Stiff, strong, and dynamic lines are used in the illustration and there is an abundance of red color with dark colors. Anger and enthusiasm both form the basis of the portrayal of veer rasa.

Bhayanaka Rasa-The Terrible Sentiment

Fear (Bhaya) is the enduring emotional state that leads to the experience of Bhayanaka, the terrible sentiment. Its determinants are 'hideous noise, the sight of ghosts, panic and anxiety due to (untimely cry of) jackals and owls, staying in an empty house or forest, the sight of death, or captivity of dear ones, or news of it, or discussions about it. **Veereshwar, Prakash., Sharma, Nupur (2020)**

Wicked, frantic, violent and deadly creatures should be depicted in the spirit of anger in the depiction of terrible rasa. The abiding sense of the horrid rasa is "fear", which

is why the horrendous figure should be depicted as the main figure in the illustration. In the depiction of terrible rasa, distortion is used angrily in the posture of the figure. In the sp-configuration of the shape, the euphemism of the expression under the constant sense of “fear” gets grossness. According to Chitrasutra, mourning arises due to excessive and poor vision. The background and atmosphere in the illustration are harsh and grandiose under the expression of the context of the theme. The expression of stiffness, imbalance and confusion is prominently shown in the lines. Mostly very dark or black color predominates in the illustration.

Vibhatsa Rasa- The Odious Sentiment

Condemned scenes of cremation grounds, instruments of ambush and other gruesome scenes should be depicted in the depiction of Bibhatsa Rasa. Such a depiction has been said to be the best for the bitter taste. Subjects of hateful stories etc. are depicted in the illustration. Kindness is expressed at the core of the configuration of the figures in the illustration, although the whole state of “hatred” is presented in the illustration. There is restriction of movement in the lines, their unbalanced use and somewhere thick and somewhere thin line is depicted. Pied, brown, and bright blue colors are seen to be used. The thematic context itself consists of killings, loss of war and scenes of horror.

Adbhuta Rasa

The depiction of wonderful juice is full of humility, thrill and concern. Seeing some impossible object, the one who stuns both the stars is called wonderful juice. In the depiction of wonderful juice, “awe” is a constant. **Agarwala, V.S. (1965)** Under the Indian painting tradition, it can reach the state of amazing rasa in the configuration of shapes. The use of unclear, thick, ugly, sloppy, and tangled lines helps in creating an atmosphere of wonder.

Although not all writers accept Adbhuta in the canon of rasa, in at least one authoritative opinion, that of Narayana (the great grandfather of Vishuwanatha). He says Adbhuta is really the only rasa. Narayana says everything else proceeds from it and merges into it. **Veereshwar, Prakash., Sharma, and Nupur (2020)** This view serves to emphasize the great importance of Adbhuta as a rasa, paintings and sculptures pay elaborate attention to it, and some very impressive works have survived. The great wonderful deeds of the gods, the many miracles spoken of in the myths, superhuman feats of heroes, and magical sights described in the texts are interpreted and made to feed and enhance the mood, the gestures of astonishment, the emphasis on an act or its perception, the abbreviation and ordering of properties in a situation, subtle indications of facial expression, are all drawn upon with sensitivity.

Shanta Rasa-The Quiescent Sentiment

Earlier classifications of rasa do not mention Shanta, Bharata has only eight races, but later authorities accept Shanta as the ninth rasa. Abinavagupta has described Shanta as the most significant rasa. This emotional state, enduring from shama or nirvana.

The depiction of gentle figures in meditative postures and postures is called 'Shanta Rasa'. The configuration of the original and main figure is depicted in favor of divine qualities. **Agarwal, R.A. (2018)** Pictures of peace should be so bright that all other forms fade in front of their brightness. The brightness of the decorativeness of the ornaments should be in accordance with the form. Under Samarangansutradhar, the use of mediation and steady vision has been considered essential in the depiction of Shanta Rasa.

Based on the details presented earlier, I get the following important conclusions -

1. It is true that feeling is the feeling of inner expression which is represented in the form of form, because the form is the external form of the object, therefore form is inevitable which has been embellished by Indian painters.
2. The tradition of this form-creation itself awakens active activities of expression like dance in the picture. In form-creation, the painter expresses invisible imagination or past experience in the form of the screen.
3. The reality of art is different from physical reality, which is an imaginary image of the artist's mind and which is a composite of many symbols and personal feelings. The relative relation of the original central figure and the form actively formed in the background in the illustration is with Rasa. The original stable emotion is inherent in the main shape and by activating it with the auxiliary frequencies, the feeling of the original essence is achieved.

After discussing the above details, I come to the conclusion that "in Indian painting, where the lines, forms, colors and light and light represent the rasa by stimulating the emotions, while the physical and mental postures have their own success in the depiction as "emotion stimulators provide."

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