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BHABRASS IN THE FOLK DRAMAS: A STUDY

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Abstract: Though the drama is a literary work, it is not a direct imitation of society. It is a mirror of social works. A drama is impactful and real as it presents characters along with natural and credible aspects. In short, a drama provides a live setting where the names are real and demonstrates the story inherently. Therefore the present study has been carried out to study the different Rass in india Natya Sastra and to discuss the views of different scholars regarding Bhab Rass. The present paper is based on primary and secondary sources. The information is collected from Literature Reviews, library, Research Journals, Magazines, Books, and Newspapers and relevant materials.

Keywords: Bhab Rass, Bhayanak Rass, Batsallya Rass, Natya Sastra, Visnabe, Bebbhab, Anubhab.

Introduction: India is a land of rich culture and heritage. Since the beginning of our civilization, music, dance and drama have been an integral aspect of our culture. Initially, these art forms were used as medium of propagation for religion and social reforms in which music and dance were incorporated to gain popularity. From the Vedic era to the medieval period, the performing arts remained an important source of educating the masses. The Vedas laid down precise rules for the chanting of Vedic hymns. Even the pitch and the accent of singing different hymns have been prescribed. There was more of exemplary presentation through them than education or social reforms. Presently, these art forms have become means of entertainment for people all over the world.

If someone hears something, sees something and reads something thought or feeling creates in the mind of his—one mind one feelings. The feelings are indescribable and pleasurable. The act of enjoyment is called Ras. According to Surti, “**Ras O Boi So**” (**Sanskrit Version**) or what is tasted is called Ros. To Krishnadas Kabiraj, “**Sukharupa Krishan Kara Sukh Asadhan**” (**Sanskrit Version**) But Ros is directly attached with Bhab. In ‘Shrimadbhagbata’ there are ten Rass and ten Bhab. The Baishanab have admitted ten idols of ten Rass in Dasabatar slokas of Jaydev. In Bhakti Rasamrita – Shindhu except for Roti seven Bhab and seven Rass. It includes five Bhakti rass – Shanta, Dashya, SaKhya, Batsalya and Madhur.

Objectives: The present study has been carried out with the following objectives-

- ✓ To study the different Rass in india Natya Sastra
- ✓ To discuss the views of different scholars regarding Bhab Rass.

Statement of Problems: Bhava rasa is an important aspect of all dramas, not just folk dramas. Drama creates a sense of humor in the audience through the artistic expression. If the Rass does not flow in the mind of the viewer, the viewer loses enthusiasm. As a whole, if there is no transmission of rass through emotion in the presentation of drama, the performance is failed or dead. The more rass the folk drama has more attraction. This attraction of the audience is the success of the performance. An actor's performance succeeds only when he conveys the essence of the actor. But nowadays most of the dramas are very lacking in emotion. Because of which the audience at the folk drama show is turned away.

Method: The present paper is based on primary and secondary sources. The information is collected from Literature Reviews, library, Research Journals, Magazines, Books, and Newspapers and relevant materials.

Analysis

There are eight-Bhab and eight-Rass in India ‘Natya Sastra’. They are –

Bhab	Rass
Rati	Singer
Hashya	Hashya
Shok	Korun (pathetic)
Crodh	Rodra
Bir	Bir
Vai	Vayanak (Horrible)



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Jugupsha Bivathas
Bishaimai Advuth

Vaishnav Rass

Samvab Santha Ras
Dasvab Dashays Ros
Sakhavab Sakhaya Ras
Bathsallya Bathsallya Ras
Madur vab Madhur Ras

To discuss Rass it is necessary to know about Bhab as in the ‘Nattya Shastra’ of India Rass is of a mixture of Bivab, Anuvab and Byavichar.

Shringar Rass: Here the main bhab is rati. This is called first rass. What feelings is created after a close attachment of hero and heroine is called Roti and from this Shringar Rass is produced. Dr. Harekrishna Mukhopadhyay has rightly said – “**Love the instinct of youthful youth. Love pleasure surprise Ross**” and Rabindranath Tagore in his poem ‘Anantaprem’ from ‘Manasi’ has quoted.

Bipralambha Shringar: when hero and heroine are eager to meet each other but they can’t, then occurs Bipralambha Shringar.

Sambhog Shringar: When hero and heroine meet each other happily, Sambhog Shringar occurs.

Hansya Rass: Laughing is the source of inappropriateness. According to psychiatrist when we feel from danger or difficulties which other feel, we laugh. We may laugh seeing something, hearing something and reading something. The Bhav or feeling gives birth laughing is called Hansyaras.

Karun Rass: The feeling that is produced due to loss of favourite things or loss of near and dear ones or to happening of something terrible is called Karunrass.

Karunrass is quoted from ‘**Meghnad Badha**’ Kabya by Michael Madhusudan Dutta. Here creates a situation when lord ‘Rabana’ loses his only son ‘Meghnad’. This is a sad incident and creates Karunrass.

Rudra Rass: The feeling that establishes the creation of anger is called Rudra-rass.

Bir Rass: Generally, it is said that in the battlefield there creates enthusiasm in mind and because of this enthusiasm Birrass is taken birth. In other words, the feeling which creates something heroic in the mind is called Birrass. In fact, this is not created only in the battlefield, it may be formed in kindness, any kind heroic deed.

Bhayanak Rass: Seeing something if someone is afraid or frightened, a feeling that generates in his mind is called Bhayanak Rass. It is completely opposite of Birrass. Shingar rass, Hansyarass, Rodrarass and Shanta etc. are Bivordi rass. Generally, women and vulgar minded persons suffer from this rass. Paleness, trembling, sweating, speechless etc. are the features of this rass.

Bivasats Rass: It creates hatred in mind. Vile things produce hatred in someone’s mind. Irrelevant talks, excitations, grimace, etc. are symptoms of this rass.

Advut Rass: This is a kind of astonishment. Seeing something wonderful, it happens to one’s mind. Unnatural thing creates this. Irrelevant talks, excitement, spellbound, restriction etc. are symptoms of this Rass.

Shanta Rass: After achieving material knowledge, knowledge, and stoicism comes. This makes one Shantithat is Shantarass.

Batsallya Rass: To be affectionate to younger is under this rass. The affection of a father to his children, affection of brother to his brother and sisters, affection of a friend to his friend is called batsalyarass.

In the image of God there appears a picture of family. In Bengali family the reunion of mother and her daughter in a year is a glorious picture of Mamata rass. In this connection, Dr. Sudhir Kumar Dasgupta comments that this type of reunion or get together is



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rare. There is a huge gap between the Baishnab poems and Sakta padabali. Baishnabpoet is directed by the Baishnab rhetorical persons. In Krishna society, this chemistry is almost informative; that's why life is there mostly covered. Life is surrounded with merely humanity. In Indian play, Rass is incorporated from thoughts of Baishnab. This is called social thoughts. This thought or feeling is mainly surrounded by Lord Krishna. The exposition and expansion are centralized with Krishna. As a result, all thoughts of rass is dedicated to Lord Krishna.

In this context, Macdugal is aptly said some Bhabbs are inborn quality. They are our instincts. They appear in favourable atmosphere.

Now Fraiyed's comment - sex is an important thing – raises debates or criticism. But in ancient India Shringar rass takes the first position where there is an open meeting of man and woman. It is explained as Bhaktirass. Five other rass is connected with it.

Bhabrass is an element of drama. Rass comes from Bhab, and rass grows glamour and beauty of Bhab. One who is real playwrights is the devotee of this rass. If appearance is not perfect, beauty can never be formed. As both actors and actresses come close to create rass and Bhab with the help of the creation of dramatist. So, dramatist builds the statue and actors offers life to it. In ancient books about rass and Bhav something is said –

The conscious person gets rass of Sathayibhab like bivab, anubhab, byavichari bhab or sanchari bhab. This rass is a life of acting. Without rass no literary works can be completed.

It is necessary to discuss like bivab, anubhab, byavichari bhab or sanchari bhab.

Bivab: In drama, the Sathayibhab that creates lamentation, sorrow, anger, excitement etc. is called Bivab. It is of two kinds – i) Abalamban ii) Udipana.

Anubhab: If there raises rass in the heart, there arises some external bhab in the body is called Anubhab. It is of two types – i) Angaja ii) Swabhabaja

Bhyavichari Bhab: In folk dramas, adulterous forms of characters are revealed through adulterous expressions. Bebbhab, Anubhab and Bavicharibhab are heartwarming.

Sathayibhab: Sex, laugh, lamentation, anger, encouragement, fear, curiosity, wonder etc. are called Sathayibhab as they last till the end of the nine rasses. All these Sathayibhab remain the part of the nine rasses. If Sathayibhab is not detected or measured, then rass cannot be found out. Bhab and Rass are two parts of one coin. In drama Bhab rass offers a boundless and indescribable joy.

Sathayibhab is mingled with the main rass. If anything wrong happens, there will be a miracle. One rass will be converted into another that is more powerful. As for example – Adirass is the main rass in drama. If adirass is not there, Korun rass, and Shanti rass become invalid. As for example,—Sankuntala is mainly (Adirass), The Ramayana is mostly Korunrass and The Mahabharata is mainly Shantirass.

Conclusion: Unfortunately, digital productions, like the folk dramas of old, face the problem of a severe triviality barrier. Theater people have understood the potentially transformative nature of drama all along but unfortunately, (and here, I realize, I sweep with a broad stroke) mainly are concerned with the production of classic plays, the performance of scripts written by desirable or well-known authors, or with the avant garde. It is difficult to take (as an example) YouTube productions seriously exactly because they are framed as amateur, mundane, unimportant, or because they seem so obvious. In this way they are not unlike the more conventionally-conceived traditional folk dramas, which were easily dismissed due to their stock characters, stylized acting, and well-known or even hackneyed plots. But these smaller enactments have as much to say about contemporary concerns and may affect their audience as much as more elite forms such as Shakespeare productions, experimental theater, Broadway musicals, and the like. Folk drama places the power of reflexivity and potential for transformation in the hands of ordinary people. Rather than dismissing such productions out of hand, we should start paying more attention to those arenas of everyday life in which people enter into heightened modes of expression and begin to perform. It remains to be investigated what it is they actually do.



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