

## RAGA-RASA IN TREATISES

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### Abstract

Rasa is the source to expose the emotions and feelings. Music serves as a medium for expressing the core of the emotion. In Music, the ancestors has been demonstrated that the Ragas can manifest Rasas. They have exposed their emotions in their works by using particular ragas. For example, the composers used the ragas Atana for Veera, Mukhari for Shoka and Kadanakuthukalam for bliss, respectively. There are nine types of rasa. Navarasa (Nava+Rasa) – Nava means nine; Rasa means a flavour, an essence, mood or the emotion that evokes normally in human being.

The ancient treatises are the source and it plays a major role to trace out the historical evidences. Treaties are the evident proof that the raga rasa systems were been in use from ancient period itself. It is really a wonder thing that how they have handled ragas as per the emotions. This article is going to bring out the Rasas for svaras and Rasas for ragas

**Keywords:** Navarasa, Treatises, Svara, Raga, Raga-Rasa

## INTRODUCTION

In Carnatic Music there are seven svaras such as Shadjam, Rishabam, Gandara, Madhyama, Panchama, Dhaivata and Nishata. These seven svaras are known as ‘sapta svaras’. Among these seven svaras, except Shadja and Panchama, other svaras have the varieties. These svaras lead us to have 72 mela (parent) ragas. We also have en number of child ragas which are derived from the parent ragas.

If we take the parent raga and child raga, the child raga have the svaras from its parent raga only. The child raga have the chaya of its parent raga, but even then when we hear it we can feel a vast difference. There one can feel the rasa. Like how all the sweet items tastes sweet but each sweet will have its own flavour.

If we take Rishabam, there are three varieties of Rishabam. These three rishabam are used in many ragas. When it comes with the combination with its next svara, it gives new emotion. There is a basic character and quality for each svara. Many treatises had described about the navarasa, the rasa for svaras and the rasa for ragas. The nine rasas are

- Shringara
- Hasya
- Karuna
- Raudra
- Veera
- Bhibhatsa

- Bhayanaka
- Adbhuta and
- Shanta (which was added later)

## STUDY AREA

The study area is focused on the treatises which described about the rasa for svaras as well as rasa for ragas. Even an number of treatises have traced about the rasa, here as an example the scholar has highlighted the rasas for svaras and ragas from treatises – Natyasastra, Brihaddesi, Sangita Makaranda, Sangita Ratnakara.

## METHODS/ METHODOLOGY

In the article, the scholars has adopted the analytical and historical methods to find out the rasa for svaras and the rasa for ragas. For this the scholar selected four predominant treatises which showered the essence of the above said. The four treatises are

- Natyasastra
- Brihaddesi
- Sangita Makaranda
- Sangita Ratnakara

## NATYASAstra (2<sup>ND</sup> CENTURY)

Natyasatra by Bharata Muni is to be one of the first treatises on drama. Natyasastra plays an important role in treatises. It was written between 200 BC to 200 AD in Sanskrit language<sup>1</sup>. It has 36 chapters with 6000 verses. The term Natyasatra itself denotes clearly that this treatise written mainly focused on Natya dharma. Since Music is also one of the criteria for dance, Bharata deals with Music from chapters 28 to 34, almost seven chapters. These chapters provided detailed information regarding Music. Despite the fact that music is only a minor topic, the thoroughness of the discussion has elevated it to the status of a text on music. There is no dance without emotion. Sixth chapter in Bharata's Natyasastra is having brief discussion on rasa.

In chapter 29 (12–15 slokas), suggested that these svaras must be made into amsa svaras (principal note). The rasa associates with various svaras given by bharata as follows

Rasas	Svaras
Shringara, Hasya	Madhyama, panchama
Veera, Raudra, Adbhuta	Shadja, Rishabha
Karuna	Gandhara, Nishada
Bibhatsa, Bhayanaka	Dhaivata

## BRIHADDESI BY MATANGA MUNI (9<sup>TH</sup> CENTURY)

Brihaddesi was written by Matanga Muni in 9th Century A.D<sup>2</sup>. It is purely deals with the theory of Music. It is a credit to Brihaddesi that the term Raga was first termed by Matanga Muni. So next to Natyasastra, it is an apt treatises to analyse the raga rasa concept.

It contains seven chapters with 500 verses. The purpose of his work is to highlight many musical aspects. While describing the svaras and Ragas, Matanga discussed about the Rasas. He mentioned rasas for svaras as well as for the ragas.

### RASAS FOR SVARAS

In chapter I, section IV, Matanga gave a brief discussion on for svaras. In that chapter, verse 79 and 80 speaks about the rasas for each svaras listed below.

Svaras	Rasas
Shadja	Veera, Raudra, Adbhuta
Rishaba	Veera, Raudra, Adbhuta
Gandhara	Karuna
Madhyama	Hasya, Sringara
Panchama	Hasya, Sringara
Dhaivata	Bibhatsa, Bhayanaka
Nishada	Karuna

### RASAS FOR RAGAS

In Volume 2, Chapter III briefly discussed about the lakshna of the Raga, Matanga Muni explains about the rasas for each ragas. He classified ragas as suddha raga, binna ragas, Gauda ragas, Raga giti or Vesara giti and sadharana ragas. He had mentioned rasa for each ragas as given below.

#### SUDDHA RAGAS

- Suddhasadava – sringara and Hasya Rasas (Anu - 165)
- Suddhasadharita - Vira and Raudra (Anu 167)
- Suddha Kaisikamadhyama - Raudra, Vira (Anu 168)
- Suddhakaisika – Vira, Raudra (Anu 169)

#### BINNA RAGAS

- Binnasadja – Bibhatsa, Bhayanaka (306 Anu 175)
- Binnapancama – Bibhatsa, Bhayanaka (307 Anu 177)
- Binnakaisikamadhyama – Vira, Raudra (309 Anu179)

- Binnakaisika - Vira, Raudra (311, Anu 182)
- Binnatana – karuna (313, Anu 184)

### **GAUDA RAGAS**

- Gaudapancama – Vipralamba Sringara, Bibhatsa, Bhayanaka (316, Anu 187)
- Gaudakaisika – Karuna, Vira (317, Anu 188)
- Gaudakaisikamadyama – Bhayanaka, Vira (318, Anu 189)

### **RAGA GITI OR VESARA GITI**

- Takkaraga – Yuddha Vira, Adbhuta (320, Anu 192)
- Sauvira - Santa, Vira (321, Anu193)
- Malavapancama - Vipralamba Sringara, Hasya (322, Anu 194)
- Botta Raga – santa (324, Anu 196)
- Hindola – Sambhoga Sringara, Vira (325, Anu 198)
- Takkakaisika – Sringara, Bibhatsa (326, Anu 199)
- Malavakaisika - Vipralambha sringara, Vira (328, Anu 200)

### **SADHARANA RAGAS**

- Narta Raga – sringara (333, Anu 203)
- Saka – Vira, Adbhuta, Hasya (334, Anu 205)
- Kakubha – Karuna (335, Anu 206)
- Bhammanapancama – Vira (336, Anu 207)
- Rupasadharita – Vira, Karuna (338)
- Gandharapancama - Adbhuta, Hasya, Karuna (338, Anu 209)
- Pancamasadava – Vira (339, Anu 210)
- Revagupta – Vira (340, Anu 211)
- Takkasaindhava – Yuddha vira (341, Anu 212)

Thus Matanga Muni gave a brief discussion on each ragas in which he mentioned rasas for the ragas in the third chapter entitled ‘Raga Laksana’ in his work Brihaddesi. These are the authentic evidence to prove that the rasas were in use from the earlier century itself.

## SANGITA MAKARANDA (11<sup>TH</sup> CENTURY)

Sangita Makaranda was written by Narada in 11<sup>th</sup> century<sup>3</sup>. Narada was credited with the authorship of different lakshanagrhandhas but the period seems to be different. He is the first one who classified Raga under the gender category.

Sangita Makaranda is divided into seven sections. In sangita Makaranda, Narada classified the ragas into three types such as Masculine (Purusha), Feminine (sthri) and Neuter (Napumsaka). The feelings which evokes of passion, admiration, or heroism are called as masculine ragas. Feminine melodies should be used to evoke feelings of love, humor, and sorrow; and neuter will evokes the feelings of terror, abhorrence, and peace (Sangita Makaranda, p. 18). The ragas as follows.

### MASCULINE RAGAS (PURLINGA RAGAS) P.G. 35 (VERSE 53)

The Masculine ragas mentioned by Narada in sangita Makaranda verse 53 as follows

Bangala, Somraga, Sriraga, Bhupali, Suddha hindola, Chayagaula, Andoli, Dhomvuli, Gaula, Suddha Nata, Malavagaula, chayanati, saurasthram, vasanta, suddha sarangi, Bhairavi.

### FEMININE RAGAS (STHRILINGA RAGAS)

Thundi, Turushk, Tundi, Malavari, Mahuri, Kambari, Ballathi, Saindavi, Pauraliki, Kambari, Gandari, Devaki, Deshini, Velavali, Bahuli, Gundaki, Gurjuri, Varati, Dravati, Hansi, Gaudi, Narayani, Ahiri, Megaraga, Misranata.

### NEUTER RAGAS (NAPUSANKLINGA RAGAS)

Kaishiki, Lalitha, Dhanyasi, Saurastri, Dravadi, Nadavaratika, kaumodhaki, Ramaki, Saveri, Balahamsa, Samved, Shankarabaranam.

## SANGITA RATNAKARA OF SARANGADEVA (13<sup>TH</sup> CENTURY)

Sarangdeva, belongs to 13<sup>th</sup> century<sup>4</sup>. He is the author of the text Sangita Ratnakara. This text deals with the earliest traditions and the contemporary developments in Music. Even in this 21<sup>st</sup> century, we are following Sangita Ratnakara for references in Music. The Raga name and the Gamakas which he handled are still in use. So Sangita Ratnakara plays a major role in treatises.

Sangita Ratnakara consist of seven chapters. The second chapter Ragavivekadhyaya has a brief discussion about the ragas and its lakshnas. Thus, complete information about over sixty three ragas, along with their rasa values, is accessible in the chapter which is as follows.

Raga	Rasa
Shaddha-sadharita	vira, raudra
Shadja-grama	vira, raudra, adbhuta
Shuddha-kaisika	vira, raudra, adbhuta
Bhinna-kaisika-madhyam	raudra, adbhuta, danvira

Bhinnatan	Karuna
Bhinna-kaisika	raudra, adbhuta, danvira
Gaud-kaisikamadhyama	bhayanaka, vira
Gaud-pancham	bhayanaka, bibhatsa, vipralambha-sringara
Gaud-kaisika	karuna, vira, raudra, adbhuta
Kesar-shadav	santa, sringara, hasya
Botta	sringara, hasya
Malavpancham	hasya, sringara
Roop-sadhar	vira, raudra, adbhuta, vira-karuna
Shaka	vira, vira-hasya
Bhamman-pancham	vira, raudra, adbhuta
Narta	hasya, sringara
Shadja-kaisika	vira, raudra, adbhuta
Hadhyama-grama	hasya, sringara
Malav-kaisika	vira, raudra, adbhuta, vipralambha Sringara,
Shadav	hasya, sringara
Todi	Hasya
Bengala	Hasya
Binna-shadja	bibhatsa, bhayanaka
Bhinna-panchan	bhayanaka, bibhatsa
Varati	Sringara
Pancham-shadav	vira, raudra, adbhuta
Gurjari	Sringara
Takka	vira, raudra, adbhuta
Hindol	saabhog-sringara
suddha-kaisika-madhyam	vira, adbhuta, raudra
Dhanasi	Vira
Revagupta	vira, adbhuta, raudra
Deshi	Karuna
Gandhar-panchama	adbhuta, hasya, karuna
Kakubha	Karuna
Saveri	Karuna
Bhog-varadhini	Vairagya
Velavali	vipralambha-shringara
Naga-dhwani	Vira
Sauvira	vira, raudra, adbhuta, santa
Varati (Batuki)	Santa
Karnata-Bengala	Sringara
Deva-kriti	Vira
Kauntaki-varati	Rati
Saindhavi-varati	Sringara
Dravida-gurjari	Hasya
Bhucchi	Sringara
Khama-iti	Sringara
Raaakriti	Vira

Chevati	Hasya
Vallata	Sringara
Shuddha-panchama	sringara, hasya
Malhari	Sringara
Shri-rag	Vira
Madhyama-shadav	vira, raudra, adbhuta
Soma-rag	Vira
Amra-panchama	hasya, adbhuta
Dvitiya-saurashtri	Karuna
Prathama-lalita	Vira
Prathama-saindhavi	all rasa-s
Dvitiya-gaudi	Vira
Harshapuri	Hasya
Takka-kaisik	bibhatsa, bhayanaka

## CONCLUSION

The authors of the treatises have mingled with Music very deeply. If we read each treatises, we can come to know how they excavated to give such a depth in their treatises. If we take this single topic raga rasa means itself will show the deepness of their knowledge. They have engraved their acquaintance and made a treasure for us.

With the help of ancient treatises only we have built up many ragas. We are very fortunate to have all these as a pearl and to get to know about it. If we take Tyagaraja, he has handled en number of rare ragas. It is said to be that, with the help of a treatises written by Narada named Svararnavam (which is not available now) Tyagaraja has handled those rare ragas.

With the help of all these treatises Music is shining like a diamond. Without emotions there is no human being could survive. Like how Bharata in his Natyasatra mentioned about emotions according to the situation of dance; in day to day life also we are also assorted with emotions.

As how emotions plays a predominant role in human life, the concept of Raga rasa also plays a major role in the world of Music.

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