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Application of Rasa Theory in Ravindranath Tagore's *The Waterfall*

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Abstract:

Veer Rasa or Heroic has its roots in the higher kind of people, splendour, enormity, goodness, power, liveliness, and the ability to take action. Attention to detail and a strong desire for success can be seen in this character's demeanour. Strength and endurance are two traits that often indicate a person's potential for heroism. In other words, when faced with danger or peril, one is firm and does not budge. A strong sense of persistence supports this firmness. The dynamic energy or the spirit of veer is what keeps them both going. The traits of firmness and patience are sustained by a positive outlook and energy. The focus of this paper is on the play's intensity and heroism. When an engineer named Bibhuti offers to build a dam on the river, the King of Uttarkut accepts. Thus, the villagers' livelihoods are impacted: their fishing, farming, and community activities are all disrupted by the disaster. Baba Dhananjay begins a non-violent revolt at this critical juncture. The public's movement grows stronger and more rebellious over time. Abhijit, the king's son, also succeeds in bursting the dam by sacrificing himself. The Muktheadhara River has been restored to its natural state. This paper also discusses issues related to the human-machine conflict.

Key Words: Waterfall, freedom, veer rasa, strength, energy, firmness

Introduction:

Sthayi bhavas and persistent mental states that lead to the lovely artistic experience of Rasa are articulated in Bharata's massive treatise on theatre art, Natyashastra, by the great Indian dramatist Bharata. Shringar, Veer, Karuna, Bhayanaka, Bibhatsa, Raudra, Hasya, and Adbhuta are some of the eight Rasas he created for the purpose of expressing his feelings on stage. "Bharata has been regarded as the first systematic writer on poetics," says Barlingay (55). "Veer rasa" means "liveliness and energy" in Hindi. Utsaha, or dynamic energy, is the sthayi bhava of heroism or veer rasa. The courage, mastery, pride, and tenacity of Veer Rasa can be discerned from these feelings. To be Rasa is to have the firm resolve and a steady mind. As the deity of veer rasa, Lord Indra is revered. Veer rasa is related to a reddish hue. An eager, determined, and unstoppable nature manifests itself in Veer Rasa. It's delivered through exhilarating verbal and physical displays of bravery and self-assurance. The eyes and nose of Veer Rasa may be opened and expanded to enact many facial expressions. It encompasses both the strength of the body and the strength of character. The following paragraphs describe Veer Rasa's traits.

Firmness, patience, heroism, pride, dynamic energy (Utsaha), bravery, might, and deep emotions are all necessary components of Virarasa. When it comes to (Masson and Patwardhan 54),

Tagore's masterpiece, Mukta-Dhara, is set in the fictitious village of Uttarakut. As the play's title suggests, Mukta-Dhara, or the Mountain Spring, is located in Uttarakut and supplies water to the nearby Shiv-Tarai Valley. Ranajit, the despotic monarch of Uttarakut, is in charge. Ranajit's heir to the throne, Prince Abhijit of Uttarakut, is not his son. King Ranajit adopted Abhijit when he has discovered abandoned by his mother beneath the Mukta-Dhara Falls. Despite having his own son named Sanjaya, the king designated Abhijit the next heir because of recommendations from his guru's guru concerning the infant, as there were traces of imperial destiny on his body. The waters of Mukta-Dhara become as dear to Abhijit as if they were his mother after he discovers that he was found as a youngster.

Shiv-commoners Tarai's are arrested in honour of Uttarakut's ruler. King Ranajit chooses to take control of their financial well-being by building a massive dam to keep the waters of Mukta-Dhara from flowing into the Shiv-Tarai valley. When the concept of a dam was

brought up, the inhabitants of Shiv-Tarai were excited because they assumed they would receive the job. They only realised their error after the dam was finished and the mountain's water supply was cut off. Prince Abhijit, on the other hand, is moved by his empathy for the people of Shiv-Tarai and rebukes Bibhuti for his insensitive acquisition. In the end, he succeeds in breaking the dam despite the cost of his own life. As Muktheadhara was eventually freed from her shackles, he was also freed.

- The Causes of Veer Rasa:

According to the Natyashastra, correct vision, decisiveness, political wisdom, courtesy, an army (Bala), and eminence are the causes or vibhavas of Veer rasa (prabhava). Positive action originates from a clear head of perception. Even in the face of adversity, if it is not present, one may behave hastily. To put it another way, only accurate information can serve as the basis for effective action. Yuvaraj In designing his policy towards Shiv-Tarai, Abhijit considered the views of the people. He went out of his way to get to know them and their issues. In spite of the King's disapproval, Yuvaraj did not listen to him and continued on with his plans. The people of Shiv-Tarai are saved from starvation, but the rulers and people of Uttarakut are saved from perdition as well, thanks to Abhijit's developing awareness of his life's purpose.

Naya has been referred to as political acumen. The word also connotes goodness and fairness. Dhananjaya, an ascetic, is the final important character in the play. In order to help the downtrodden people of Shiv-Tarai, he is willing to go to any lengths. Shiv Tarai's people are enraged by the oppression of King Ranajit because of Dhananjaya's efforts. However, he uses political acumen to wage a non-violent and non-hostile war.

But humility, also known as Vinaya, is an attendant state of the Veer Rasa, which is characterised by inner traits such as bravery and courage. The humility of a person who devotes his life to helping others is evident. The monarch of Uttarakut's true son is Prince Sanjaya. Despite being the natural son of Ranajit, he lacks the royal temperament. He embodies the ideal hero, embodying the noble qualities of selflessness and self-sacrifice. That someone other than him has been named Uttarakut's Yuvaraj instead of him causes him no jealousy but instead, he expresses respect and admiration.

Army and power are two different meanings for the word Bala. The word "shakti" can refer to a variety of things, including combat skills and strength. They inspire one to take action in the face of adversity, giving one a sense of self-confidence. People in Shiv-Tarai are ecstatic about the new machine because they believe it means that the people of Shiv-Tarai will always be at their beck and call. Abhijit is driven to utilise all of his bala to release Mukta-dhara from the bonds of the dam built by Ranajit and Bibhuti because he has an instinctive attachment to both Mukta-dhara and the people of Shiv-tarai.

Abhijit as Daya Veer:

The phrase "Daya Veer" refers to someone who has a heart for the underprivileged and the needy, regardless of their race or religion. The drama depicts Tagore's disdain for race-consciousness and prejudice.

In his role as governor of Shiv-Tarai in support of Ranajit, Abhijit has developed a deep sense of empathy for the people. For the advantage of the general public, he earlier unlocked the Nandi pass road. The Nandi – pass road remained impassable for nearly three generations as a result of orders from Uttarakut's former rulers. A royal guard commander asks Yuvaraja Abhijit, "Why did you open the Nandi Pass road?" because people don't accept his act of generosity, but rather believe that it's a ruse to get control of their king's throne. Abhijit's response identifies him as Daya Veer.

UDDHAV. Why did you open the Nandi Pass road, Yuvaraja?

ABHIJIT. To save the people of Shiv- tarai from continual famine.

UDDHAV. But the Maharaja has a kind heart, he is ready to help them.

ABHIJIT. When the right hand is niggardly enough to close the road against them, men cannot be saved by the bounty of the left. So, I have opened a road by which food may freely come and go. I cannot bear to see the poverty that depends on charity. (Sykes 30)

Abhijit as Pratigya Veer:

The phrase Pratigya Veer is used to describe someone who is determined to carry out his vows, no matter the cost. Viral infections are often triggered by "arrogance," "injustice," or "challenge," according to Priyadarshi Patnaik in her book. (164) In the grand scheme of

things, his responsibility is more important than anything else. To society and to himself, the hero is aware of his duties and obligations. The hero's vow is fiery and difficult to keep.

The villagers of Uttarakut are furious because Abhijit has opened the Nandi-pass road. They intend to take him into custody as punishment. So Ranajit orders that Yuvaraja be imprisoned in order to prevent a mob attack. He escaped from his prison camp after it was set on fire and met Maharaja Visvajit of Mohangarh, the Mohangarh Maharaja. Visvajit hoped to keep Yuvaraja safe from the king by placing him under his own care. Abhijit is referred to as Pratigya Veer in their discourse.

VISVAJIT. I have come to take you, prisoner. You must go to Mohangarh.

ABHIJIT. Nothing can imprison me today- neither anger nor affection. You think it was you who set the tent on fire? No, it would have caught fire in any case somehow or other. I have no leisure for captivity today.

VISVAJIT. Why, brother, what have you to do?

ABHIJIT. I must pay my debt, the debt of my birth. Mukta- dhara was my nurse. I must set her free. (Sykes 53)

Abhijit - the Real hero or Yudha Veer:

The phrase Yudha Veer is associated with the daring, strong, and fearless characteristics of a person's personality. The clash between the machine and the human spirit is strongly depicted in the play. A machine is being used to assemble the dam, which the oppressive king and his allies are in favour of. Abhijit and the inhabitants of Shiv-tarai embody the independence of the human spirit. Nature, on the other hand, is a strong supporter of the human soul.

In a tragic conclusion, the Crown Prince Abhijit is killed while fighting against an evil entity with no regard for his own life. His steady movements carried him through the darkness of the night towards the Mukta-Dhara dam, where he launched a series of blows at the structure's weak place. He was injured when the damming equipment retaliated against him. When the imprisoned waters were allowed to flow freely through the breach, they did so at such a rapid pace that it became difficult for the Yuvaraja to escape. His wounded body was snatched and carried away by the furious and copious rush of the imprisoned waters as if his liberate mother had taken him up and carried him on the bosom of the wailing waves. This

demonstrates a true act of heroism. Sanjaya and his father, Ranajit, are discussing his independence.

SANJAYA. The Waters of Mukta-dhara have borne him away. We have lost him.

RANAJIT. What are you saying, Prince?

SANJAYA. The Yuvaraja has broken the bonds of Mukta-dhara.

RANAJIT. And in her freedom, he has found his own! (Sykes 71)

People of 'Shiv-tarai' revere Abhijit because of the sacrifice he made for his people and his love for Muktheadhara. This is an example of true heroism. Social problems, tyranny, and the deprivation of the common people are well-documented in Muktheadhara.

Conclusion

An uprising against greedy rulers and machines is Tagore's key to human liberty. People become more aware of their current situation and more concerned about the future as a result of the love and care shown by the heroes. On the issue of rights, they are inclined against the rulers. Other people are moved by human ideals and liberation, much like the protagonists. The protagonist leads a populace uprising against this. Tagore uses the idea of freedom to condemn limited bounds, dominated by narrow-minded ambition and avarice, in his work. Muktheadhara or The Waterfall, Tagore's play on the theme of freedom and heroism, reveals several parts of this larger subject. Abhijit's heroic act, on the other hand, demonstrates the veer rasa, or heroism.

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