

**CENTRE FOR DISTANCE AND ONLINE EDUCATION
SRI SRI UNIVERSITY, CUTTACK**

MASTER OF PERFORMING ARTS (ODISSI DANCE)

TUTOR MARKED ASSIGNMENT

Course Code: MOD-CC-104

Course Name: Bhava & Rasa in Indian Dance

Semester: 1st

Exam: July 2026

Session: February 2026

Total Marks: 100

A. Answer any eight questions (essay type). Answer in about 350-500 words each.

(10 X 8 = 80)

1. Discuss the fundamental concepts of *Bhava* and *Rasa* as outlined in Chapters 6 and 7 of the *Natya Shastra*.
2. Provide a comparative analysis of the *Rasa Sutra* commentaries by Bhatta Lollata and Sri Shankuka.
3. Critically examine the *Rasa* theories proposed by Bhatta Nayaka and Abhinavagupta, focusing on the concept of *Sadharanikarana*.
4. Explain the concept of *Bhakti* within the framework of Gaudiya Vaishnavism and its influence on Indian aesthetics.
5. Detail the *Navadha Bhakti* (nine forms of devotion) and discuss its relevance to the performance of Odissi dance.
6. Analyse the different categories of *Bhakti Rasa*, specifically focusing on *Shanta*, *Dasya*, and *Sakhya*.
7. Discuss the evolution of *Madhurya Rasa* and *Vatsalya Rasa* as primary themes in traditional Indian dance compositions.
8. Provide a detailed classification of the *Nayaka Bheda* (types of heroes) as per ancient Indian dramaturgy.
9. Examine the *Ashta-Nayika* (eight heroines) framework and how these states of mind are depicted in *Abhinaya*.
10. Describe the various supporting characters in *Natya* and their role in the successful progression of a traditional Indian play.

B. Write short notes on any four. Answer in about 150-200 words each.

(5 X 4 = 20)

1. The definition of *Sthayi Bhava* and its relationship to *Rasa*.
2. The core principles of the *Bhakti Rasa* Theory by Rupa Goswami.
3. *Apatya Bhakti* and its portrayal in dance.
4. The significance of *Dasharupa Nirupana* in understanding traditional theatre.
5. Key characteristics of a *Dhirodatta Nayaka*.
6. The role of the *Vidushaka* (jester) in ancient Indian *Natya*.