Implications of Rasa Siddhānta in Digital Storytelling: An Analysis of Selected Episodes of the Web Series 'Navarasa'

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Abstract

Rasa Siddhānta, rooted in the ancient Sanskrit text *Nāṭyaśāstra* by Bharata Muni, is a fundamental concept in philosophy, art, and communication, focusing on evoking emotional responses known as Rasas. Originally derived from theatre, an audio-visual form of communication, the principles of the theory have transcended time and technology, now influencing contemporary digital platforms such as television, cinema, and OTT services. This study examines the relevance of Rasa Siddhānta in modern digital storytelling through a framing analysis of Netflix's Tamil anthology series *Navarasa*, produced by Mani Ratnam and Jayendra Panchapekesan. The study analyzes selected episodes using a systematic random sampling method. The total number of episodes in the web series is nine, and the episode number 2, 4, 6, and 8 are chosen for the study. The research investigates how technical elements such as lighting, costumes, sets, and camera angles align with Bharata Muni's theory. In this article, theoretical triangulation has been employed for data analysis, using both Rasa Siddhānta and color theory. The findings

suggest an alignment between the use of technical elements in digital storytelling and the principles suggested in Bharata Muni's *Nāṭyaśāstra*.

Keywords: Nāṭyaśāstra, Rasa Siddhānta, Navarasa, Bharata Muni, Netflix

Introduction

Rasa theory, originating from Bharata Muni's ancient text *Nāṭyaśāstra*, is a cornerstone of Indian aesthetics, philosophy, and cultural discourse. It explores the evocation of specific emotional responses, known as Rasas, in the audience through various art forms, including theatre, dance, music, and poetry. According to the *Nāṭyaśāstra*, the primary objective of these art forms is to invoke emotions that already exist within the audience, creating a deep and resonant aesthetic experience. Rasa emerges from the interplay of Bhāvas—emotional states or contexts—conveyed by the artist, which are essential to the performance. In this dynamic, Bhāva represents the mental attitudes and emotions of characters, while Rasa is the emotional essence that artists convey, eliciting a cherished response from the audience.

Nāṭyaśāstra outlines nine primary rasas: Shringāra (love), Hāsya (laughter), Kāruṇā (compassion), Bībhatsā (disgust), Bhayānaka (fear), Vīra (heroism), Adbhutā (wonder), Raudra (anger), and Śhāntā (tranquillity). Each Rasa reflects a distinct emotional state that contributes to the overall aesthetic experience. These Rasas are typically communicated through the main character's expressions, gestures, and emotions, making them integral to the audience's engagement with the performance.

The Netflix anthology series *Navarasa* serves as a contemporary exploration and interpretation of Rasa Theory. Each episode of the series is dedicated to one of the nine traditional Rasas, offering a platform for modern artists and creators to delve into the nuances of these emotions within the context of Indian culture

and society. Through narrative storytelling, *Navarasa* reinterprets these age-old concepts, blending traditional Indian aesthetics with contemporary digital media.

This study aims to critically analyze the application and implications of Rasa theory in *Navarasa*, focusing on how the series utilizes technical aspects of digital storytelling—such as lighting, costumes, set design, and camera angles—to evoke these traditional rasas. By examining selected episodes of the series through the lens of Rasa theory, this research seeks to uncover the multifaceted dimensions of emotional expression, artistic representation, and cultural significance embedded within each narrative. The study endeavors to demonstrate the enduring relevance of Rasa Theory in modern digital storytelling and its transformative potential in enhancing audience engagement and artistic expression in contemporary media.

Literature Review

Rajendra Kumar Dudrah, in "Bollywood: Sociology Goes to the Movies," explores how Bollywood serves as a platform for alternative cultural and social representations, distinct from dominant Western influences. Similarly, M. Madhava Prasad, in "Ideological Construction of National Cinema," delves into the ideological underpinnings of Bollywood and its role in constructing narratives of nationhood and identity.

According to Edwin Gerow's *Rasa as a Category of Literary Criticism*, there are three types of Indian films—socials, mythologicals, and the films made by Satyajit Ray—which, barring Ray's films, have been considered inferior to those developed in the West. The "socials," especially, are viewed as "an Indian version of social realism" (Gerow in Baumer and Brandon 247), dealing with contemporary problems related to caste or community, while the "mythologicals" are seen as "escapist musical-comedy fare" that "exploit the rich Puranic [ancient Indian scriptures] mythology

still so vivid to the Indian masses" (Gerow in Baumer and Brandon 247). On the other hand, the films by Satyajit Ray are "terribly well received in the West" because they do not appear to "respond to any Indian need," and because these films "conform recognizably to our notion of a direct personal statement of the human condition" (Gerow in Baumer and Brandon 247).

Bharata Muni defined nine fundamental Rasas, or *Navarasa*, which encompass the full spectrum of human emotions: Shringāra (erotic love), Hāsya (laughter), Kāruṇā (compassion), Raudra (anger), Vīra (heroism), Bhayānaka (fear), Bībhatsā (disgust), Adbhuta (wonderment), and Śhāntā (peace). These Rasas are integral to Indian arts such as dance, music, theatre, painting, sculpture, and literature, although their application and interpretation can vary across different art forms.

Maithili Rao's article "Heart of the Movies" highlights how Bollywood storytelling echoes the *Nāṭyaśāstra* and the ancient *Navarasa* Theory, drawing parallels with traditional Indian performance arts like Nautanki and Kathakars. Rao notes that Bollywood's narrative style has "astonishing elasticity," similar to the dynamic storytelling of wandering Kathakars and Harikatha exponents, who blend songs and dance into their performances. This approach predates and parallels Brechtian techniques, reflecting a deep-rooted "living Indian tradition" in Hindi cinema's song and dance routines.

Research Objectives

- To identify the dramatic elements utilized in *Navarasa* to establish "Rasa."
- To study the role of dramatic elements in *Navarasa* to evoke "Rasa."

Research Methodology

The study employs framing analysis, a qualitative research method, to analyze how individuals understand situations and activities

depicted in the *Navarasa* series. Framing analysis examines various elements such as images, stereotypes, metaphors, actors, messages, and more, to uncover the underlying framing mechanisms used in the series.

The research design for this study adopts a qualitative approach, utilizing framing analysis to examine the Netflix series *Navarasa*. Framing analysis is chosen for its suitability in exploring the representation of diverse emotions and storytelling styles within the series.

Data Analysis Technique

The primary data analysis technique utilized in this study is framing analysis. This technique is employed to dissect the underlying framing mechanisms used in *Navarasa* and to understand how different elements contribute to the portrayal of emotions and storytelling styles. Specifically, the analysis focuses on how the technical aspects of digital storytelling—including lighting, costumes, sets and properties, angles, and shots—contribute to framing specific emotions and narratives within each episode.

Codebook for Technical Aspects

To facilitate the analysis, a codebook is utilized to systematically capture and categorize the technical aspects of digital storytelling present in each episode of *Navarasa*. These technical aspects include lighting, costumes, sets and properties, angles, and shots. The codebook given in table 1 serves as a structured tool for identifying patterns, trends, and variations in the visual elements employed throughout the series.

Table 1

Description of Camera Angles, Camera Shots, Lighting Techniques, and Color Themes

Category	Code	Abbre-viation	Description
Camera angles	Dutch angle	DA	a shot where the camera rotates around the lens axis relative to the horizon or vertical lines.
	low angle	LA	a shot positioned below the subject's eye line and points up
	high angle	HA	a shot where the camera looks down on the subject from an elevated perspective.
Camera shots	close-up shot	CU	a shot taken at close range to show greater detail
	medium shot	M	a shot captured at a medium distance from the subject
	long shot	L	a shot showing the full length of the subject and its surroundings
	over the shoulder shot	OTS	a shot capturing the subject's perspective over someone's shoulder

Lighting techniques	soft lighting	SL	the lighting technique for creating a gentle, diffused glow
	hard lighting	HL	the lighting technique for creating harsh, well-defined shadows.
	natural lighting	NL	utilization of available light sources like sunlight
Color themes	• monochromatic color scheme • vibrant colors • earthy tones • muted tones • warm color tones (red, orange, yellow) • cool color Tones (blue, green, purple) • complementary colors		

Rasa and Colour Theory Integration

   In addition to framing analysis, the study integrates Rasa and colour theory to deepen the understanding of emotional portrayals within each episode. The correlation between specific Rasas and colours provides insights into the emotional resonance and aesthetic choices made by the creators of *Navarasa*. This theoretical framework enhances the analysis by contextualizing the emotional experiences evoked by different scenes and narratives.

Table 2

Correspondence between Rasas, Colors and Meanings

Rasa	Color	Meaning
kāruṇā	grey	sorrow, compassion
kāsya	white	joy, laughter
adbhuta	yellow	wonder, surprise
bibhatsya	blue	disgust
shāntā	white	peace
raudra	red	anger
bhayanka	black	fear
vīra	pale orange	heroism, courage
shringāra	pale light green	love, beauty, attraction

By combining framing analysis with the integration of rasa and color theory, this study aims to provide a nuanced understanding of how emotions and narratives are framed and communicated through visual storytelling in *Navarasa*. The comprehensive analysis of technical aspects and thematic elements contributes to a deeper exploration of the series' artistic and cultural significance.

Sampling

The episodes are selected according to a systematic random sampling technique. The total number of episodes in the web series is nine. The episodes chosen for the study are in even numbers: episodes 2, 4, 6, and 8. The selected episodes, along with their corresponding rasas, time duration, and directors, are outlined in the table 3 below.

Table 3

Episodes of Navarasa Anthology Series

Episode No.	Episode	Rasa	Directed by	Duration	Cast by

2	Summer of '92: *Hāsya*	*Hāsya* rasa	Priya-dar-shan	33:59	Yogi Babu Nedumudi Venu Ramya Nambeesan Y.Gee. Mahendran Master Shakthivel Naas (Dog)
4	Payasam: Bībhatsā	Bībhatsā rasa	Vas-anth S. Sai	34:31	Delhi Ganesh Rohini Aditi Balan Bhagavathy Perumal Kathadi Ramamurthy Kumar Natrajan
6	Roudh-ram: *Raudra*	*Raudra* rasa	Arvind Swami	37:54	Riythvika Sree Raam Azhagam Perumal Ramesh Thilak Geetha Kailasam
8	Thunin-tha Pin: *Vīra*	*Vīra* rasa	Sarjun KM	34:33	Atharvaa Kishore Anjali Azhagam Perumal Bava Chelladurai

Origin of the term 'Rasa'

The *Nāṭyaśāstra* is the earliest and most comprehensive treatise on Sanskrit drama and poetics, attributed to Sage Bharata. Often referred to as the Father of Sanskrit Poetics, Bharata's work is an encyclopedic guide that not only covers acting and stagecraft but also provides intricate details on makeup, costumes, accessories, props, and even the construction of performance spaces. This extensive work

is comparable to Aristotle's *Poetics*, though it is far more detailed in its scope.

Central to the *Nāṭyaśāstra* is the concept of rasa, which forms the foundation of Indian aesthetic theory. The Rasa theory posits that the emotions conveyed by performers directly influence the emotions experienced by the audience, creating a shared emotional journey. For example, if a character express love on stage, the audience is likely to feel love as well, establishing an empathetic connection between the performer and the viewer. Patrick Colm Hogan elaborates that this empathetic response is key to the enjoyment of a performance, as audiences resonate with the emotions displayed by the actors.

Each rasa corresponds to a specific emotion that performers aim to evoke, much like how different film genres are designed to elicit certain emotional responses from viewers—horror films provoke fear, while comedies aim to generate laughter. Although this comparison simplifies the deep emotional and spiritual connotations of rasa, it helps to convey the essence of how these emotions function within the framework of Indian performance art.

According to the *Nāṭyaśāstra*, there are nine fundamental rasas:

- shringāra, or love/desire
- hāsya, or humor/laughter
- kāruṇā, or pity/grief
- raudra, or anger
- vīra, or energy/vigor
- bhayānaka, or fear/shame
- bībhatsā, or disgust
- adbhuta, or surprise/wonder
- shāntā, or peace/bliss

Each rasa evokes a specific emotion, similar to how film genres target particular feelings, illustrating its role in Indian performance art.

Rasa and Bhāva

In Bharata's drama theory, rasa is the emotional essence

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experienced by the audience, closely connected to Bhāva, the emotional states portrayed by characters. The playwright creates Bhāva, the core of mental states, which the director conveys to the actors. Actors then use Abhinaya, the art of expression, to transform Bhāva into rasa, which brings pleasure and empathy to the audience. Rasa enhances the artistic experience by bridging the external and internal worlds and is akin to savoring flavors. The process involves Vibhāva (cause), Bhāva (emotion), Anubhāva (expression), and rasa, reflecting elements of Stanislavsky's acting method. Bharata outlines eight Sthayi Bhāvas, or durable emotional conditions, each manifesting specific Anubhāvas. These Bhāvas evoke eight corresponding Rasas which are listed in the table 4 below.

Table 4

Rasas and Sthayi-Bhāva

Rasa		Sthayi-Bhāva	
shringāra	passion	rati	love
hāsya	comedy	hāsa	jest
karunā	compassion	shoka	sorrow
raudra	fury	krodha	snger
veera	heroism	utsāha	willpower
bhayānaka	horror	bhaya	fear
bibhatsa	revulsion	jugupsā	disgust
adbhuta	amazement	vismaya	astonishment

The ninth rasa, shāntā (bliss and peace), introduced later, serves as the foundation of aesthetic bliss, harmonizing the other eight Rasas and enriching the spectrum of emotional experiences in art.

Data Analysis and Interpretation

Interpretation of Technical Aspects in *Summer of '92*: Hāsya (laughter)

The episode, *Summer of '92***,** is directed by Priyadarshan and has a duration of 33 minutes and 59 seconds. It primarily

evokes Hāsya rasa, which is the emotional experience of joy and laughter. *Summer of '92: Hāsya*, directed by Priyadarshan, is a nostalgic comedy set in 1992, centered around laughter (Hāsya). Velusamy, a famous comedian, revisits his old school, where humorous anecdotes unfold, particularly involving a teacher named Lakshmi and her dog, King. Despite comedic mishaps, the narrative explores themes of forgiveness and redemption, culminating in a heartwarming reconciliation. With a talented ensemble cast and a blend of humor and nostalgia, the episode offers an enjoyable viewing experience.

The episode concludes with a heartwarming reconciliation, emphasizing the enduring bonds of friendship and the healing power of laughter. Overall, *Summer of '92: Hāsya* offers a delightful mix of comedy, nostalgia, and heartfelt moments, providing an enjoyable viewing experience for audiences.

Camera Shots

- **0 to 10 min.** Low angles dominate, which can create a sense of empowerment or importance for the subjects. A single high-angle shot is used, possibly to establish the setting or environment.
- **10 to 20 min**. Low angles are again prevalent, maintaining the sense of importance or empowerment for the characters. No high-angle shots are used in this interval.
- **20 to 30 min**. Low angles continue to be the dominant choice, with high-angle shots being introduced. The use of high-angle shots may provide a different perspective or add visual interest to the scenes.

Camera Angles

- **0 to 10 min**. Low angles dominate, which can create a sense of empowerment or importance for the subjects. A single high-angle shot is used, possibly to establish the setting or environment.

- **10 to 20 min**. Low angles are again prevalent, maintaining the sense of importance or empowerment for the characters. No high-angle shots are used in this interval.
- **20 to 30 min.** Low angles remain predominant, with high-angle shots introduced to offer new perspectives or enhance visual interest.

Lighting Techniques

- **0 to 10 min.** Soft lighting and natural lighting are used, creating a warm and naturalistic atmosphere. The absence of hard lights suggests a desire for a softer and more subdued lighting style.
- **10 to 20 min.** Natural and soft lighting are maintained, contributing to the consistent atmosphere established in the previous interval.
- **20 to 30 min.** Similar to the previous intervals, soft and natural lighting techniques are employed. The absence of hard lights suggests a continued preference for a subtle and natural lighting style throughout the episode.

Color Themes

In *Summer of '92*, the integration of the Hāsya rasa (laughter and joy) with the color white creates a vibrant and uplifting atmosphere throughout the episode. The use of white in various elements of the episode serves to reinforce the theme of laughter and joy, enhancing the viewer's experience and immersion in the comedic narrative. White, as suggested by Robert Plutchik's Wheel of Emotions, represents purity, lightness, and positivity. In the context of the Hāsya rasa, white reflects the innocence and joviality associated with laughter and joy.

Table 5

Camera Shots, Camera Angles, and Lighting Techniques Used in Production Over Different Time Intervals in Episode 2

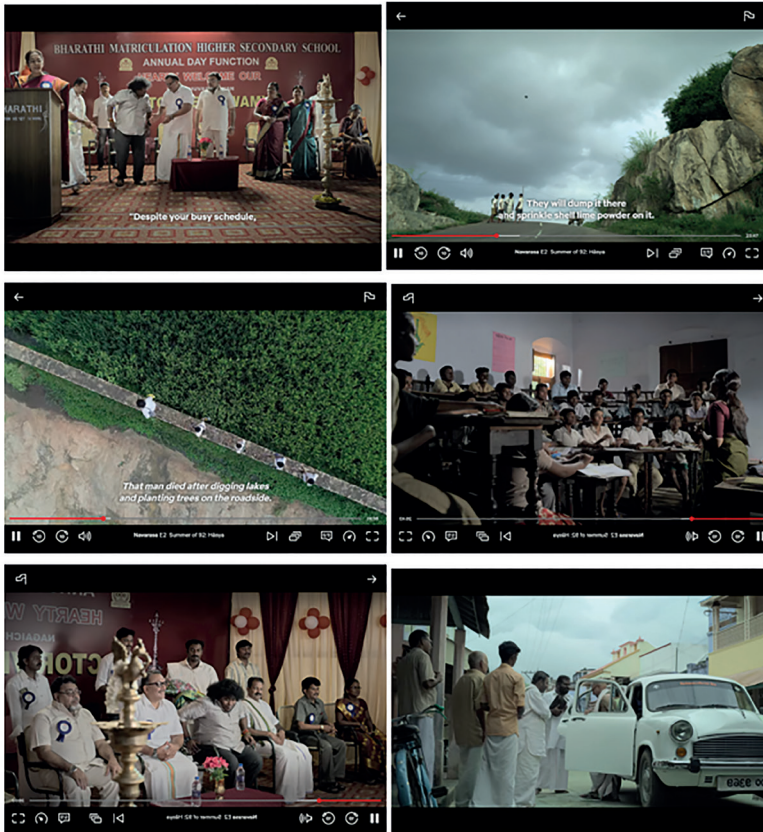| Camera shots				
Time	CU	M	L	OTS
0-10 min	4	20	22	11
10-20 min	3	11	9	8
20-30 min	4	13	19	14
Camera angles				
Time	DU	LA	HA	
0-10 min	-	4	1	
10-20 min	-	4	-	
20-30 min	-	4	4	
Lighting techniques				
Time	SL	HL	NL	color themes
0-10 min			✓	monochromatic colour scheme (soft neutral and whites) ,
10-20 min			✓	
20-30 min			✓	muted tones

Rasa and Color Theory Integration in *Summer of '92*

In *Summer of '92*, the Hāsya rasa (laughter and joy) is enhanced by the use of white, which creates a vibrant and uplifting atmosphere. White, symbolizing purity and positivity according to Robert Plutchik's "Wheel of Emotions," aligns with the innocence and joviality of the comedic narrative, reinforcing the theme of laughter and joy throughout the episode.

In the episode, white is prominently used—seen in the white car, attire of board members, protagonist's audience, and students' uniforms—reinforcing the theme of laughter and joy. This consistent use of white visually complements the comedic tone and enhances the emotional impact of *Hāsya* rasa.

Interpretation of Technical Aspects in Payasam: Bībhatsā

"Payasam: Bībhatsā," directed by Vasanth S. Sai, explores the theme of disgust, focusing on Samanadhu's resentment towards his successful nephew during a family wedding. Samanadhu's envy

escalates to a shocking act of sabotage, symbolized by his false claim of finding a dead rat in the Payasam dessert. Through adept performances and gripping storytelling, the episode offers a poignant exploration of envy and resentment's destructive nature. It serves as a cautionary tale, urging audiences to confront and overcome negative emotions. Overall, *"Payasam: Bībhatsā"* captivates with its compelling narrative and thought-provoking themes in the *Navarasa* anthology series.

Camera Shots

- **0-10 min.** A mix of medium and long shots predominates, with fewer close-ups and over-the-shoulder shots, focusing on characters within their environment and their interactions.
- **10-20 min.** Close-ups increase, highlighting more intimate character moments, while medium and long shots continue, balancing character interactions with environmental views.
- **20-30 min.** Close-ups become more frequent, emphasizing character emotions and expressions. Medium shots remain common, but long shots decrease, focusing more on character interactions.
- **30-40 min.** The variety of camera shots narrows, with one close-up, one long shot, and four over-shoulder shots, suggesting a more focused perspective.

Camera Angles

- **0-10 min.** The segment uses low and high angles to create dominance or vulnerability, with Dutch angles adding visual interest or tension.
- **10-20 min.** Low and high angles remain prevalent, maintaining the sense of dominance or vulnerability, but Dutch angles are used less frequently.
- **20-30 min.** Low angles continue, but high angles decrease. Dutch angles are not used, suggesting a more straightforward visual approach.
- **30-40 min.** No specific camera angles are mentioned, indicating a focus on standard or neutral angles.

Lighting Techniques

- **0-10 min.** Soft, hard, and natural lighting create a warm, dynamic atmosphere, enhancing visual appeal and mood.
- **10-20 min.** Lighting techniques remain consistent, continuing to emphasize visual appeal and atmosphere.
- **20-30 min.** Soft and natural lighting are used, with hard lighting

absent, resulting in a more subdued or naturalistic style.

- **30-40 min.** Only natural lighting is used, suggesting a focus on realism or intimacy in the scene.

Color Scheme

The warm color palette of orange and yellow enhances the episode's atmosphere, especially in the first half. These hues, reminiscent of a sunset, evoke coziness and nostalgia for a 1965 Kumbakonam family wedding. They add vibrancy and warmth to outdoor scenes, symbolizing happiness, celebration, and joy, and effectively capture the festive spirit of the wedding.
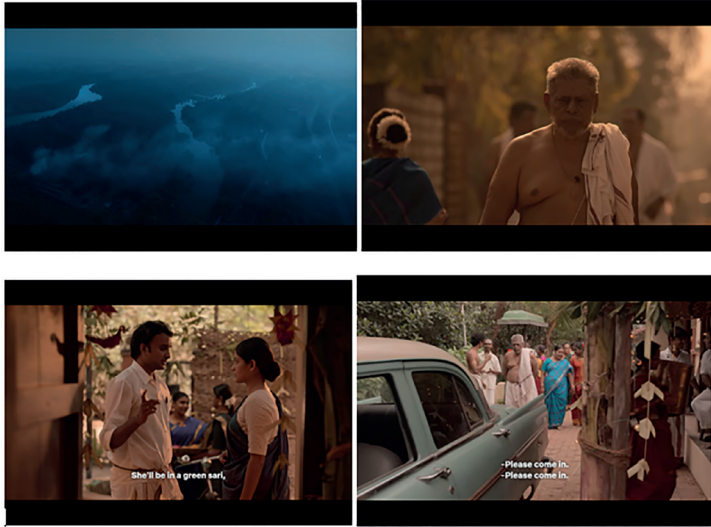
Table 6

Camera Shots, Camera Angles, and Lighting Techniques Used in Production Over Different Time Intervals in Episode 4

Camera shots				
Time	CU	M	L	OTS
0-10 min	2	11	13	3
10-20 min	7	8	8	3
20-30 min	17	18	4	2
30-40 min	1	✘	1	4
Camera angles				
Time	DU	LA	HA	
0-10 min	✘	2	4	
10-20 min	✘	4	1	
20-30 min	✘	✘	1	
30-40 min	✘	✘	1	
Lighting techniques				
Time	SL	HL	NL	color themes
0-10 min	✔	✔	✔	warm colours (orange/yellow)
10-20 min	✔	✔	✔	
20-30 min	✔	✘	✔	
30-40 min	✘	✘	✔	

Rasa and Colour Theory Integration in *Payasam*

In "Payasam," blue is used to represent Bībhatsā rasa (disgust), enhancing emotional depth. As per Plutchik's "Wheel of Emotions", blue symbolizes sadness, reinforcing themes of discomfort and unease throughout the episode.

A notable use of blue in "Payasam" is Samanandu's interactions with his deceased wife, represented in a blue saree. This highlights his longing and sorrow, while also emphasizing the themes of disgust and aversion as he confronts his past and present realities.
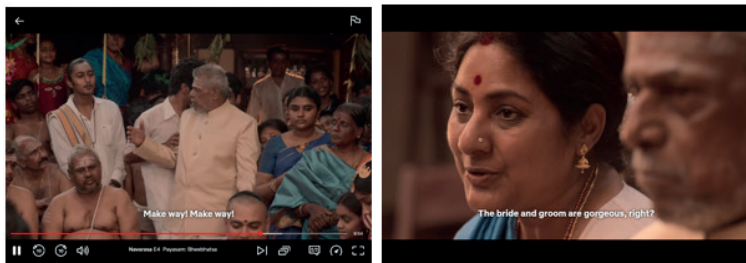
Shades of blue in Samanandu's widow daughter's attire add complexity to the storytelling. While she appears happy at her cousin's wedding, her blue attire subtly reveals her inner turmoil and dissatisfaction with her own misfortunes.

Interpretation of Technical Aspects in *Roudhram: Raudra*

Roudhram: Raudra, directed by Arvind Swami, delves into the destructive force of anger, portrayed skillfully by the ensemble cast led by Riythvika and Sree Raam. The narrative revolves around Arul, who, driven by rage and betrayal after witnessing his mother's ordeal with a loan shark, violently confronts the perpetrator,

leading to his arrest. The story unravels Arul's past struggles and familial turmoil, paralleled with his sister Anbu's inner turmoil as she grapples with unresolved resentment. Themes of betrayal, forgiveness, and the lasting impact of anger are explored, urging reflection on the necessity of healing and reconciliation. Through powerful performances and compelling storytelling, *Roudhram: Raudra* offers a profound exploration of unchecked emotions and their consequences.

Camera Shots

- **0-10 min**. Medium shots and close-ups focus on characters' emotions and interactions, with long and over-the-shoulder shots setting the scene.
- **10-20 min**. Medium and long shots are more prevalent, with fewer close-ups. Over-the-shoulder shots highlight dialogue and interactions.
- **20-30 min**. Medium shots are dominant, balanced with long shots and close-ups. Over-the-shoulder shots are used moderately, mixing dialogue and introspection.
- **30-40 min.** Close-ups and medium shots are evenly distributed, emphasizing intense moments. Long shots and over-the-shoulder shots decrease, focusing on individual characters.

Camera Angles

- **0-10 min.** No Dutch angles are used. Low and high angles dominate, highlighting character dynamics and power shifts.
- **10-20 min.** No Dutch angles, with increased low and high angles suggesting shifts in power or heightened tension.
- **20-30 min.** Dutch angles remain absent. Continued use of low and high angles enhances dramatic impact and emphasizes character conflicts.
- **30-40 min.** One Dutch angle appears, possibly indicating narrative tension. Low and high angles persist, contributing to visual storytelling.

Lighting Techniques

- **0-10 min.** Soft lighting creates warmth, complemented by hard and natural lighting for depth and realism. The absence of some lighting techniques suggests a focus on natural light.
- **10-20 min.** Soft and hard lighting are used, enhancing the visual mood and dramatic impact of the scenes.
- **20-30 min.** Soft, hard, and natural lighting are all employed, providing a well-rounded approach that enhances visual depth and emotional resonance.
- **30-40 min.** All three lighting techniques are present, maintaining visual cohesion and contributing to the overall aesthetic appeal of the narrative.

Color Scheme

The introduction scene showcases the vibrant energy of the fish market with colorful stalls, boats, and marigold flowers, creating a lively atmosphere. As the episode progresses, the color scheme shifts to warmer tones, reflecting the chawls and crowded lanes. These warm colors convey familiarity and intimacy while also emphasizing the stifling atmosphere and underlying tension, deepening the emotional impact as characters navigate their struggles.

Table 7

Camera Shots, Camera Angles, and Lighting Techniques Used in Production Over Different Time Intervals in Episode 6.

Camera shots				
Time	CU	M	L	OTS
0-10 min	10	12	9	8
10-20 min	4	13	-	11
20-30 min	6	10	8	5
30-40 min	7	7	1	2

Camera angles			
Time	DU	LA	HA
0-10 min	-	3	7
10-20 min	-	5	7
20-30 min	-	5	5
30-40 min	1	3	2
Lighting techniques			
Time	SL	HL	NL	color themes
0-10 min		✓		vibrant colour (red)
10-20 min		✓	✓	warm colour
20-30 min	✓	✓	✓	
30-40 min	✓	✓	✓	(tone palette)

Rasa and Color Theory Integration in *Roudhram: Raudra*

In *Roudhram: Raudra,* the use of vibrant red hues to depict Raudra rasa (anger) creates a visually intense and emotionally charged atmosphere. Red symbolizes strong emotions like anger, enhancing the narrative's depiction of turmoil. Complementary colors, such as green or blue, contrast with red, intensifying the emotional tension and adding depth to the storytelling. This color scheme effectively enriches the viewer's emotional experience.
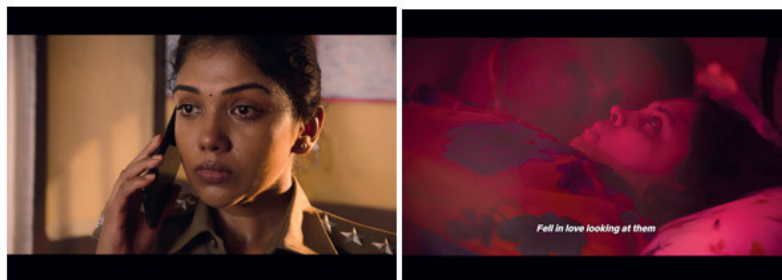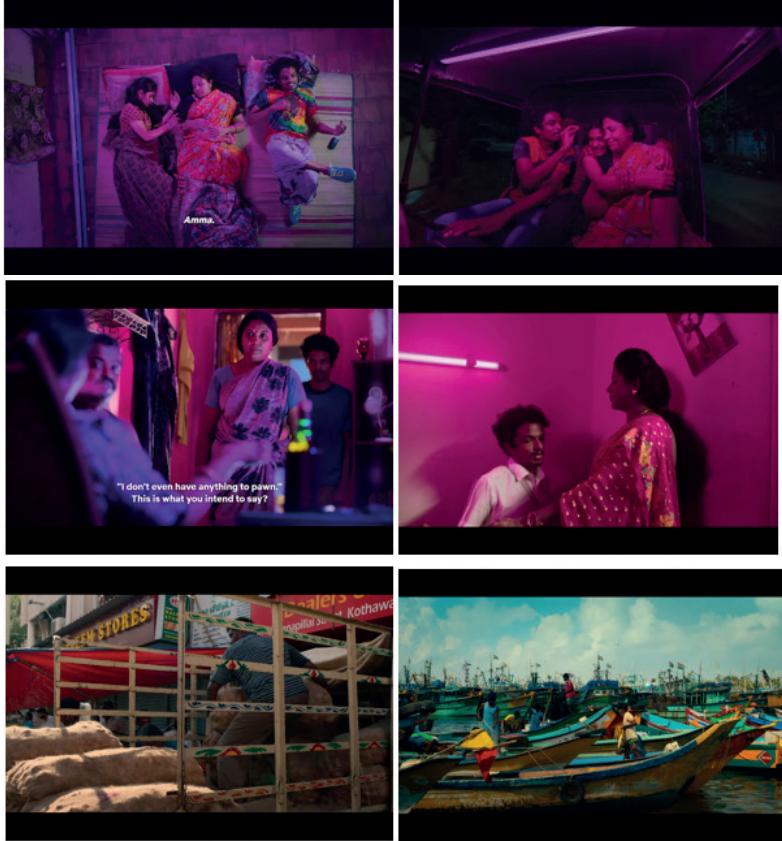
The use of red colors and complementary tones effectively amplifies the Raudra rasa (anger) in the episode, highlighting the raw intensity and destructive power of anger. This color scheme adds depth and resonance to the narrative, immersing the audience in the tumultuous emotions experienced by the characters.

Interpretation of Technical Aspects in *Thunintha Pin: Vīra*

Thunintha Pin: Vīra, directed by Sarjun KM, celebrates courage amidst the backdrop of the Naxalite insurgency in Tamil Nadu. The narrative follows Vetri, a rookie in the Special Task Force, tasked with transporting an injured Naxalite to police headquarters.

As Vetri faces challenges in the treacherous Sathyamangalam forest, he confronts his fears and moral dilemmas, showcasing unwavering determination. Through intense moments of conflict, the episode captures the essence of courage, portrayed authentically by the cast led by Atharvaa and Kishore. With a gripping cliffhanger, *Thunintha Pin: Vīra* inspires audiences with its portrayal of resilience and fortitude.

Camera Shots

- **0 to 10 min.** Long shots dominate, establishing the setting with a broader view, while close-up and medium shots add detail and depth.
- **10 to 20 min.** Medium shots are emphasized, focusing on character interactions and significant actions, with a balanced use of close-ups and long shots.
- **20 to 30 min.** Close-up, medium, and long shots are well-balanced, providing detailed and comprehensive portrayals of both characters and scenes. Over-the-shoulder shots add perspective.
- **30 to 40 min.** There is a shift to fewer close-ups and more long shots, indicating a broader focus on the environment and overall actions as the narrative progresses.

Camera Angles

- **0 to 10 min.** High angles dominate, suggesting authority or surveillance, with Dutch and low angles adding tension and visual interest.
- **10 to 20 min.** High angles remain prominent, continuing to emphasize power dynamics, while Dutch angles are not used.
- **20 to 30 min.** A balanced mix of Dutch, low, and high angles introduces visual variety, enhancing the mood and atmosphere.
- **30 to 40 min.** Dutch angles are absent, and low angles decrease, indicating a shift to more straightforward angles,

possibly reflecting a calmer tone.

Lighting Techniques

- **0 to 10 min.** Soft and natural lighting techniques are utilized, creating a warm and inviting atmosphere. The absence of hard lights contributes to a sense of authenticity and realism.
- **10 to 20 min.** The continuation of soft and natural lighting maintains consistency in the visual style, ensuring a seamless transition between scenes and enhancing continuity.
- **20 to 30 min.** Similar lighting techniques are employed, reinforcing the established mood and tone of the narrative while effectively illuminating the scenes.
- **30 to 40 min.** Soft lighting and natural lighting are once again utilized, providing consistency and coherence throughout the episode's duration.

Table 8

Camera Shots, Camera Angles, and Lighting Techniques Used in Production Over Different Time Intervals in Episode 8.

Camera shots				
Time	CU	M	L	**OTS**
0-10 min	12	14	24	3
10-20 min	9	20	10	8
20-30 min	9	8	8	4
30-40 min	2	3	9	3
Camera angles				
Time	DU	LA	HA	
0-10 min	1	7	12	
10-20 min	-	4	10	
20-30 min	1	6	5	
30-40 min	-	2	4	

Lighting techniques				
Time	SL	HL	NL	Color Themes
0-10 min	✓		✓	muted colours
10-20 min	✓		✓	earthly tones
20-30 min	✓		✓	
30-40 min	✓		✓	

Rasa and Colour Theory Integration in *Thunintha Pin: Vīra*

In *Thunintha Pin: Vīra*, the Vīra rasa (courage and heroism) is portrayed through pale orange and muted earthy tones. These colors, according to Robert Plutchik's 'wheel of emotions', symbolize bravery and resilience. The soft pale orange represents warmth and determination, reflecting the protagonist Vetri's inner strength as he faces the Naxalite insurgency.
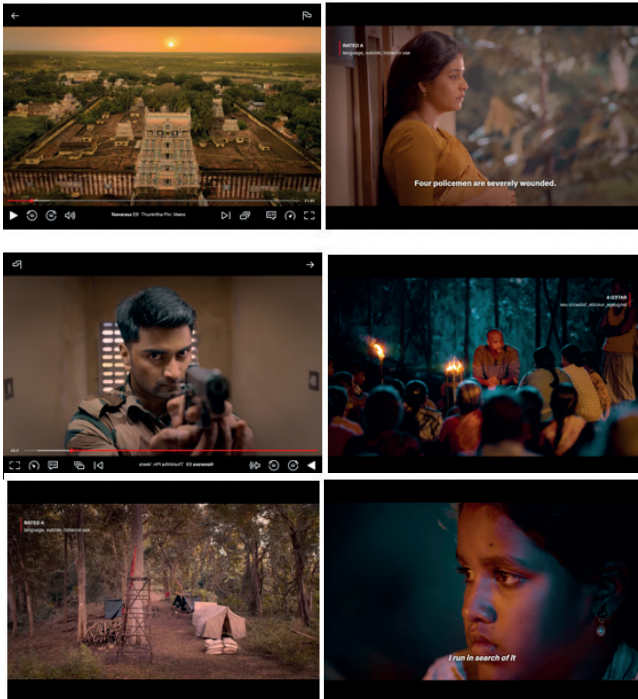
In *Thunintha Pin: Vīra*, the integration of pale orange with muted and earthy tones enhances the depiction of Vīra rasa (courage and heroism). The pale orange symbolizes bravery and warmth, while the muted and earthy hues provide grounding and stability, reflecting the characters' steadfast resolve. This color palette captures the essence of courage and heroism, adding depth to the storytelling and enriching the viewer's emotional connection to the themes.

Conclusion

In summary, the *Navarasa* anthology series masterfully explores human emotions by blending technical filmmaking with deep thematic narratives. From the comedic *Summer of '92: Hāsya* and the discomfort in *Payasam: Bheebhatsya* to the intense drama of *Roudhram: Raudra* and the inspiring resilience in *Thunintha Pin: Vīra*, each episode skillfully employs color theory to evoke strong emotional responses and enhance storytelling.

Analyzing camera shots, angles, lighting, and color schemes reveals how these elements contribute to the portrayal of Rasas (emotions) and shape the narrative impact. Using Robert Plutchik's wheel of emotions, the series employs color symbolism to deepen our understanding of characters' inner struggles and external conflicts.

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