

Application of *Nava Rasa* in Advertisement The impact of emotional appeal on visual medium of communication?

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Abstract: This research is focused on the use of Navarasa in advertisement. The advertising agencies are adopting this concept of emotional appeal of a particular product and distribute among its target customers. The objective is to understand the nine sentiments are being portrayed in every single advertisement. The purpose of the study is to understand the aesthetic sentiments of Indian Natyashastra as nine sentiments of human nature and its implication in advertisement on the point of selling a product. To understand the emotional appeal of the product in terms of an effective marketing. The advertisers may use any one rasa from the Navarasa to broaden the idea of attachment, belongings, image building and loyalty.

Key Words: Aesthetic, emotional appeal, sentiments, brand, nine emotions, marketing.

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I. INTRODUCTION:

The Latin term *advertere* depicts the attention to be turned towards a particular subject. The concept and visualisation of any subject brings into the shape through the medium of advertising. It can create a huge behavioural change towards human nature on that particular brand. Amongst *Navarasa* concept from *Natyashastra* the *Advuta Rasa* is a prime factor which can nurture customer's attention. This article finds the connection of the emotions used in contemporary Indian advertising.

The concept of *Rasa* in the context of *Navarasa*:

Rasa is about human's state of mind. It helps to understand the mind in showing the feeling which conveys the expression. Bharat Muni, in his book on the *Natyashastra* formulated the theory of *Rasa* in the 4th century A.D. According to the *Natyashastra* the major purpose of dance, drama, ritual and poetry is to raise an emotion that is already present in the audience. *Rasa* arises from a combination of emotional and sentimental state of mind. *Bhavas*, the context of emotions stand with the performance.

Rasa and bhava are the two major subjects in all of the performing art forms. *Bhava* represents the mental attitude of human being. *Rasa* literally means the sentiment, generally the emotional essence which an artist can smell and cherished by the spectators. *Rasas* are created by *bhava*.

Rasa is described largely on the basis of the state of a *sthayibhava* (the latent state of sentiment). Bharatmuni in the epic book *Natyashastra*, discussed the disciplines and guidelines on ancient drama and performing arts which were being experienced by the spectators. This experience is recreated by the facial expression or *Bhava by the main character of the play*. The nine types of *rasas* are: They are *sringar* (love, attractiveness), *hasya* (comedy, laughter and mirth), *karuna* (compassion, mercy), *bibhatsa* (disgust, aversion), *bhayanaka* (horror, terror), *veera* (heroic mood), *adbhutha* (wonder, amazement). A ninth *rasa* - *santa* (peace, tranquility).

Rasa is derived when the *Sthayi Bhavas* are awakened within an individual. The character of the play is being responsible for raising the *Vyabhichari bhava* the stimuli of the individual and this can be manifested by the other *Anubhavas*. These are the transformable emotions which arise in the course of maintaining and developing the fundamental expression or mood.

Involuntary expressions such as blushing, perspiration etc. are generally referred to as *sattvic bhavas*. They arise as a result of successfully experiencing and portraying of the emotion.

The concept of *rasa* is fundamental to several Indian art forms including dance, music, musical theatre, cinema and literature though discernible variations are there in the treatment, interpretation, usage and actual performance of particular *rasas*.

Amongst the nine *rasas* *Advuta Rasa* depicts the wonder and curiosity. In the field of advertisement, the *Advuta Rasa* or curiosity creation among customers are key to win the game. Advertisement is a paid form of publicity where the product has to be sold and meet the target audience. In addition, *Shringaar rasa* shows the romance and love appeal which is also reinforced by the advertiser.

The *Hasya or Bhanayanaka Rasas* give an impression at the time of choosing the product. So the each emotion plays an important role to impress the audience.

II. MATERIAL AND METHODS

The comparative study shows the different approaches of the use of *Navarasa* in Indian advertisement. This study specially tries to understand the interpretation of mood or sentiment and its reachability to the customers.

Study Design: its interdisciplinary media approach study, where the creative concept research from an angle of advertisement focusses aesthetically.

Study Location: Mostly done in Bangalore

Study Duration: February to May 2021

Sample Size: the study focuses on 60 visual advertisements published in India (Print media).

Subjects and selection of methods: As per the subject of aesthetic sentiments, focus on the product-based advertisements rather a service-based.

Procedure/ methodology: This study relies on the Qualitative Research method which includes the **interview** of some of the advertising agencies creative producer and also with the buyer (approx. 30 people) feedback on their selection process of the particular product through the **Sample Survey**. Among all the competitive other products, how do a customer select the particular product?

III. RESULT

Rasa describes the state of mind of a human being. What mind feels and carrying the emotion of that feeling is portraying as specific sentiment. In the 4th century A.D. Bharat Muni, in his book on the *Natyashastra* described the theory of *Rasa*. According to the *Natyashastra* the major purpose of dance, drama, and poetry is to nourish the sentiment which is already present in the audience. *Rasa* is awakened from the combination of physical consequences and emotional state an individual. In the context of expressions, *Bhavas*, are the emotions depicts from the *rasa*.

Advertisements are a largely used form of communication for influencing customers as well as to purchase a specific product or service. An advertisement strictly follows the reinforcement policy and directs people to choose for particular brand, which helps to create a brand image of the particular product or company.

The best approach has been adopted by advertising agencies is to create emotions in advertisements. The decision of purchase by a consumer may depend on the consumer's attachment to the product and the emotion being the prime force. The survey's result depicts the reality of thinking the buying capacity with emotional transformation of particular consumer. In India's traditional emotional appeal format, there are famous nine emotions or *Navarasa*, that throws attention on consumer's responses to advertisements, based on these emotions.

In earlier times, primarily advertisements were used to send the information about the specific product and service. In the cognitive behaviour of a person the objective of buying the product and think rationally are most influential. Here emotions of a consumer play an important prime role. In today's competitive advertisement market, emotional appeal from a product shown a good start of a proper communication.

To make the advertisement more effective the advertising agency identify the needs of the customer and push the product to fulfil the needs. As per the motivational theory the want is derived from need and want is being satisfied with knowing the need. Therefore, advertisement has the power to attract the attention and presenting more appealing towards the audience. This may arouse the perfect desire r want to buy the product. Here the appealing factor become the USP (unique selling proposition) of the product.

The advertiser has been successful in terms of keeping the attention of the audience on a particular advertisement. In the respect of the drama depiction towards an advertisement is always addressed by the advertising agencies. The *Shringaar Rasa* approaches on an advertisement may engage the audience in this action of buying it. The attention of customer automatically turns on.

IV. DISCUSSION

As its stated, the left side of human brain is more rational and logical thinking whereas right side is more emotional. This appeal directs predominantly from concept 'what' the product does and speaks more to the left or rational side of the brain. Advertisements based on rational appeal mainly informing the features of the product (quality, performance, durability, etc.), and persuade consumers to use the logical and analytical power in deciding to purchase the product or in making the best decision considering the available options. In such context the emotional appeal is the triggering part. It helps a customer to being involved with the product's style and approach.

To emphasise the cognitive behaviour of consumer the new discipline has been conceived that is consumer neuroscience. It is described as "its objective in better understanding the consumer, through their

unconscious processes. Explaining consumer preferences, motivations and expectations, predicting their behaviour, and explaining successes or failures of advertising messages” (Bercea, 2012).

Rasas in the advertisement builds an emotional appeal on consumer’s perspective. To understand which sentiment or *rasa* is related to which product, it will be easier for the customer to understand the background of selling proposition.

Here is some the example of advertisement of a product which has lots of emotional appeal

1. *Shringaar Rasa:*

The happiness evolved in the context of happiness through cocaola. The couple are holding cocola bottles to share their love time and belongings. This advertisement is always touches the emotions of a young couple. Also in another advertisement, in the context of diet Pepsi the young slim girl is drinking which strikes the girl who is most health conscious. The question of self-love in the way of *shringaar rasa* evokes here.



2. *Veer Rasa:*

These advertisements show the *Advuta* or wonder rasa which will depict the strong appeal of Salt questioning on its purity. In another way how Lizol protecting from germs like a courageous mother. Veer rasa is the prime element.



3. *Karuna Rasa:*

The state of hunger and loss of belongings projects the society and how UNICEF as a product gives a support to those poor society people.



4. *Bhayanaka Rasa:*

Another part of *Bhanyaka Rasa* is being Depicted through the WWF to showcase the condition afterwards, if the human being are not being aware of the climate change.



5. *Hasya Rasa:*

Here comes the approach of *hasya rasa* in advertisement. Here the cow's look gives an impression of some curiosity of laughter and why question of cow's standing position on a jumping couch. The MaCdonad brand image shows with some of the laughter through *Hasya Rasa*.



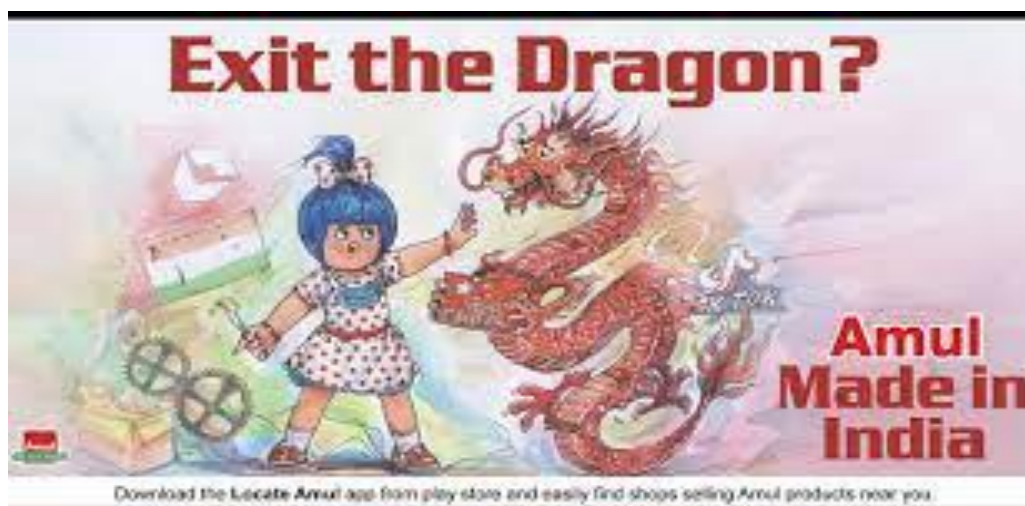
6. *Advuta Rasa*

The advertisement on adytude gives an impression of curiosity, how a transgender person face the cruelty from a society and how to survive. So the immense support from the advertisement establishes *advuta Rasa* with some curiosity and wonder.



7. *Roudra Rasa:*

Here comes the Amul product which creates the *roudra rasa* of Amul girl which fights with dragon. Its gives a proper picture of how to fight with anger and how a butter as product helps you.



V. CONCLUSION

This *Rasa* or aesthetic sentiment can help an advertiser in developing the better brand image of the product for an effective marketing. Here comes the question is the all nine sentiments being used in all around the Indian advertisement or not. After the analysis of the research the prime dominant sentiment is *Shringaar*. From other 8 *Rasas* the *Bhivatsaya*, *Shanta Rasa* are not being used in much amount because the appeal may give the different direction. But the sentiments are used to attract the more consumers to buy the product. Audience is no doubt being attached by the emotional appeal of the product and grasp it.

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