

CHAPTER 2

LITERARY RESEARCH

2.0 LITERARY RESEARCH ON ANCIENT SCRIPTURES

A CRITICAL REVIEW OF CANONS (PRINCIPLES OR STANDARDS) OF EXPRESSION IN INDIAN AESTHETIC DANCE AND YOGA ACCORDING TO ANCIENT INDIAN SCRIPTURES.

This chapter presents an overview of principles related to pathophysiology and the management of emotion regulation from ancient Indian scriptures.

2.1 BACKGROUND AND SCOPE

The soil of India has ever opened up for unearthing the truth about life and engaged in the best application of them on the practical problems of life. So the ultimate goal of the Indian philosophic quest is not just knowledge (*Tattvajñāna*) but the contemplation of them to attain the highest freedom and expansion of life.

This chapter deals with two aspects incorporated in the intervention of this study. i) An application CE embedded in IAD elaborated in *Nāṭyaśāstra* and related scriptures for the self-management of emotion based on the psychological outcome and electrophonic imaging on non-artiste sample; (ii) pathophysiology of emotion dysregulation and management thereof according to classical yogic texts. Yoga scriptures are discussed first to understand the pathophysiology of emotion dysregulation, because, *Nāṭyaśāstra* and related scriptures do not deal with it but teach articulation of them through *abhinaya*. However, ‘transitory psychological states’ in *Nāṭyaśāstra* provide some states of emotion dysregulation, which points out this legendary scripture has a strong background of the study of human emotions and its large dimensions. The canons of expression are studied under two headings, namely, (I) ‘*Āṅgika*’ (articulated physical movements) and (II) ‘*Sāttvika*’ (expression by intense feeling). These broad categories cover a variety of supportive elements in its fold.

To begin with, this chapter provides a bird's eye view of a relation between art and philosophy, ethics and aesthetics; footprints of dance in scripture earlier to *Nāṭyaśāstra*, and explicitly, how canons of expression are articulated historically in the dance 'Chalita' of the drama 'Mālavikāgnimitram' written by a poet Kālidāsa.

2.2 AIM AND OBJECTIVES:

The study aims to test the effectiveness of the holistic approach of canons of expression (CE) in Indian Aesthetic Dance (IAD) and yoga for the therapeutic application for self-regulation of emotions among the caregivers. And objectives include:

- To know whether the various 'āṅgika' (articulation of physical movements) and 'sāttvika' (representation of sentiments) elaborated in *Nāṭyaśāstra* and related scriptures are limited to the extent of a stage play, or it has any therapeutic implications for the body-mind alignment among the non-artiste population.
- Can a standard set of yoga practices help caregivers to regulate their emotions?

2.3 MATERIALS AND METHODS

2.3.1 CLASSICAL YOGIC TEXTS

Classical yogic texts mentioned for this study consists of *Yoga Vāsiṣṭha* (a discussion between Lord Śrīrāmacandra and sage Vasiṣṭha), *Yoga sūtra* by Patañjali Maharṣi, *Gheranda samhitā* (a discussion between sage Gheranda and inquirer Candra Kāpāli), *Bhagavadgītā* (a discussion between Lord Śrīkṛṣṇa and king Arjuna).

2.3.2 NĀṬYAŚĀSTRA AND RELATED SCRIPTURES

Scriptures of Indian classical dance consists mainly of *Nāṭyaśāstra* of Bharata Muni. The works of Kālidāsa authenticates the celebration of *Nāṭyaśāstra* for more than 2000 years.

The holistic approach of canons of expression has been used in the construction of dramas extensively and gloriously since time immemorial till modern western drama legends. Several scriptures have emerged in furtherance of *Nāṭyaśāstra* either as an elaboration or commentaries by various authors namely, *Abhinaya Darpaṇa* (200 BC) by Nandikeśwara; *Daśarūpaka* by Dhananjaya (800 BC); *Lāsyarañjana* by Simhabhūpāla; *Nātakalakṣaṇa Ratnakośa* (920-1100 BC) by Sāgaranandi; *Natyadarpaṇa (Nātakadarpaṇa)* (1100-1175 BC) by Guṇacandra and Hemacandra; *Bhāvaprakāśana* (1200 BC) by Śāradātanaya; *Sāhitya Darpaṇa* (1300 BC) by Viśwanātha kavirāja; *Pratāparudrīya* (1300 BC) by Vidyānātha that is developed in the light of *Daśarūpaka*. Apart from them, *Ekāvalī* by Vidyādhara; *Sarasvati Kaṇṭābharāṇa* and *Śṛṅgāra Prakāśa* by Bhoja; *Rasārṇava Sudhākara* by Śingabhūpāla; *Saṅgīta Ratnākara* by Sāraṅgadeva have aspects of Indian aesthetics in few chapters. Summaries on various aspects of *Abhinavabhāratī* (1000 BC) by Abhinava Gupta, *Nāṭyalocana* by Trilocanāditya, *Dhvanyāvalokalocana* by Anandavardhana, *Mānasollāsa* by Śrī Someśvarabhūpati (1370-73 BC) added to the literature of Indian classical aesthetic dance. There are few more such as *Nāṭyamimamse* (1200 BC) by Rukkayya, *Nātakaparibhāśa* (1400 BC) by Śingabhūpāla are unavailable but mentioned in some digests. *Nāṭyaśāstra* got revised, commented, and complemented by several Indian scholars, namely, Bhattalollaṭa, Śrīśankuka, Bhattanāyaka, Bhattayantra, Bhattatauta and Abhinavagupta, and '*rasa śāstra*' (theory on aesthetic delight) is well established (Rao, 2000).

2.3.1.a YOGA

The word ‘yoga’ has emerged from the Sanskrit root ‘Yuj’ means joining. “*Yujyate anena iti yogah*”- yoga is that which unites. Yoga is the state of individual-self (*Jīvātmā*) with a universal self (*Paramātmā*). Yoga is an understanding of the expansion of the narrow constricted egoistic personality to an all-pervasive, eternal, and blissful state of REALITY. Patañjali yoga is one among six essential systems of Indian philosophy called ‘*śaṭdarśana*’ and is in the form of *sūtra* or thread. As per famous western historians, it dates back to 4000 years. Yoga is a conscious process of gaining mastery over the mind (Nagarathna, 2008).

Paths in yoga

There are mainly four paths in yoga practices, namely, *Jñāna* yoga (Philosophy), *Bhakti* yoga (Worship), *Karma* yoga (Work), *Rāja* yoga, or *Aṣṭāṅga* yoga (Psychic control). Each one of them leads a human in a different route to attain higher consciousness. *Jñāna* yoga shows the path of knowledge for the expansion of the ‘self’ to experience the blissful state (Sivananda, 2004). *Bhakti* yoga professes control over emotional instability by utilizing the energy involved in it. *Karma* yoga explains that actions to be done with an attitude of detachment to the fruit of that action. *Bhagavadgītā* explains attachment is the cause of all misery, and detached action without hankering for the fruit of action is to be encouraged (Grace, 2006). These four streams of yoga help a human to develop his personality at four different levels, namely, physical, mental, intellectual, and emotional, and pave the way to attain spiritual progress (Nagendra, 2000). Among all four *yogas*, *Rāja* yoga or *Aṣṭāṅga* yoga can be called ‘the yoga of mind culture.’

Causes of emotion dysregulation in yoga texts

In understanding causes of emotion dysregulation, knowledge on the ‘faculties mind’ is essential. In the Upanishads, the words used for mind are *manas*, *prajñā*, *saṅkalpa* and *citta*. In *Piṅgalāya/Paiṅgla upaniṣat - Sukla Yajurveda* chapter 2 śloka 5-6 elaborates the mental functions as five sense organs (*jñānendriyās*) and five mental organs (*karmendriyās*). Alongwith five *jñānendriyās*, mind (*manas*) is emerged with the activities of internal feeling (*antarviṣaya*). Perceiving mind called *manas* coordinates the organs of perception; intellect (buddhi) the higher organ of thought which discriminates the self-ego (ahamkara); the subconscious mind (citta), the storehouse of past impressions. Mind is an organ of attention and can quickly give rise to series of thought processes with one seed. Mind is an instrument for knowledge, feeling and action to the soul regarding outside world. Cognition, pleasure, pain, desire, aversion and volitions are perceived through mind (Shodhaganaga, n.d.). Humans commonly experience that their mind and body are closely interlinked, and disturbance in either of them affects the other. Mental worries leading to physiological problems and physical discomfort, in turn, have an impact on the mind. Yoga is one of the ancient Indian sciences that has recognized this innate relationship from time immemorial and postulated the concept of *ādhi* and *vyādhi* or psycho-somatic. (Nagarathna & Nagendra, 2001). *Vāsiṣṭha* narrates the mechanism of psycho-somatic diseases in the following śloka:

चित्ते विधुरिते देहः संक्षोभमनुयात्यलम् ।

संक्षोभात्साम्यमुत्सृज्य वहन्ति प्राणवयवः ॥यो वा ॥७१६ ॥

citte vidhurite dehaḥ saṅkṣobhamanuyātyalam

saṅkṣobhātsāmyamutsrjya vahanti prāṇavayavaḥ || Yo Vā || 716 ||

Meaning: When the mind is afflicted, the body completely follows the disturbance. Due to the disturbance, the vital airs (or energies) flow, abandoning evenness.

Yoga Vāsiṣṭha narrates the mechanism of psycho-somatic diseases which is generated from the mind. When the mind is agitated, the body becomes aware of it and starts agitating. With prolonged agitation of the body, *prāṇa* which is a basic life principle is imbalanced and starts vibrating in the *nāḍīs*, which results in irregular digestion, i.e., incomplete or excessive digestion. It results in incurable diseases at the physical level (Nagarathna & Nagendra, 2002).

Whenever the situation causes dysregulation of the emotion due to increased stress and that stress increases beyond coping capacity, a person starts losing control over the mind-body equilibrium. It results in an imbalance in the brain chemistry at a grosser level. As a result, anxiety and depression are caused, which are considered as two facets of the same coin. In the conditions of anxiety and depression, two different types of chemical imbalances in the brain have been identified. In an excited and stimulated state of anxiety, non-epinephrin, a neurotransmitter, is released. In the state of depression, deficiency of amines like serotonin and related chemicals lead a human to a ‘give up’ response (Nagarathna & Nagendra, 2001).

Management of emotion dysregulation in yoga texts

Aṣṭāṅga yoga or eight-limbed yoga is one of the significant contributions of yoga *sūtras* by Patañjali which lays down a systematic approach for culturing mind. In this regard *Patañjali yoga sūtra* chapter 1 *śloka* 2 says:

योगश्चित्तवृत्ति निरोधः ॥१॥२॥

yogaścittavṛtti nirodhaḥ ||1.2||

Meaning: Yoga is the control of thought waves in the mind.

Knowledge or perception is a thought-wave (*vṛtti*) in the mind. As an example, mind is like a lake. If surface of the lake lashes into waves (thoughts) the water becomes muddy and bottom can't be seen. The bottom represents the Atman.

The integrated approach of yoga therapy not only focus on healing the psycho-somatic problems but also as a technique to operate on different sheaths of human existence. Those five sheaths are a) *Annamaya kośa* b) *Prāṇamaya kośa* c) *Manomaya kośa* d) *Vijñānamaya kośa* e) *Ānandamaya kośa*.

a) At *annamaya kośa* (The physical layer) level: Loosening exercises, *yogāsanās*, *kriyas*, and a healthy yogic diet will help to remove physical symptoms of ailments. Loosening exercises will help to mobilize joints and help to activate the affected parts of the body. It helps to stretch and relax muscles and improve the power and develop stamina also. *Yogāsanās*, are the physical postures of the body, which are incorporated observing the positive effects of animal postures that facilitate physical revitalization, deep relaxation, and attain calmness.

Gheranda Samhitā mentions seven exercises as part of Hatha yoga in the 1st lesson, as explained in the following *śloka* (Vasu, 2007):

शोधनं दृढता चैव स्थैर्यं धैर्यञ्च लाघवम् ।

प्रत्यक्षञ्च निर्लिप्तञ्च घटस्य सप्तसाधनम् ॥१॥९॥

śodhanam dṛḍhatā caiva sthairyam dhairyañca lāghavam |

pratyakṣañca nirliptañca ghaṭasya saptasāadhanam ||1||9||

Meaning: Purification, strengthening, steadying, calming, and those leading to lightness, perception, and isolation are the seven exercises relating to the training of the body.

Further, *Gheranda Samhitā* has explained the uses of these several exercises in the following *śloka* no. 10 and 11:

अथ सप्तसाधनलक्षणम् ।

षट्कर्मणां शोधनञ्च आसनेन भवेद्दृढम् ।

मुद्रया स्थिरता चैव प्रत्याहारेण धीरता ॥१॥१०॥

प्राणायामाल्लाघवञ्च ध्यानप्रत्यक्षमात्मनि ।

समाधिना निर्लिप्तञ्च मुक्तिरेव न संशयः ॥१॥११॥

atha saptasādhānalakṣaṇam |

ṣaṭkarmaṇāṁ śodhanañca āsanena bhavedṛḍham |

mudrayā sthiratā caiva pratyāhāreṇa dhīratā ||1||10||

prāṇāyāmāllāghavañca dhyānatpratyakṣamātmani |

samādhinā nirliptañca muktireva na saṁśayaḥ ||1||11||

Meaning: Among the seven practices mentioned in *śloka* 10, 1st – *śodhanam* or purification includes six practices; 2nd – *āsana* or posture gives strength; 3rd – *mudrā* gives steadiness; 4th – *pratyāhāra* gives calmness; 5th – *prāṇāyāma* gives lightness; 6th – *dhyāna* gives the perception of self; and 7th – *samādhi* gives isolation which is certainly freedom.

The second lesson of *Gheranda Samhitā* explains about the number of *āsana* or postures in the following *śloka*:

आसनानि समस्तानि यावन्तो जीवजन्तवः ।

चतुरशीतिलक्षाणि शिवेन कथितानि च ॥२॥१॥

āsanāni samastāni yāvanto jīvajantavaḥ |

caturaśītilakṣāṇi śivena kathitāni ca ||2||1||

Meaning: There are 84 lacs (84,00,000) *āsanās* described by Shiva. The postures are as many numbers as the number of species in the universe.

In the next *śloka*, sage *Gheranda* talks about the number of *āsanās* suitable for humanity.

तेषां मध्ये विशिष्टानि शोढशेनं शतं कृतम् ।

तेषां मध्ये मर्त्यलोके द्वात्रिंशदासनं शुभम् ॥२॥२॥

teṣāṁ madhye viśiṣṭāṇi śoḍhaśeṇaṁ śataṁ kṛtam|

teṣāṁ madhye martyaloke dvātrimśadāsanāṁ śubham||2||2||

Meaning: Among those *āsana* mentioned, eighty-four are the best; and among these eighty-four, thirty-two have been found adaptable for humankind.

Before *āsana* can be perfected, four different states have to be experienced as per *Rāja* yoga. i) awareness of the normal physical posture to which the body is accustomed. ii) creation of flexibility in the body, iii) adjustment of the internal system with the posture so that there is no pain or tension, iv) concentration of mind in the *āsana*, which leads to perfect stillness and relaxation (Saraswathi, 2002).

b) At *Prāṇamaya kośa* (The layer of *prāṇa*) level: Prana is a basic life principle. *Prāṇāyāma* is the process of gaining control over *prāṇa*. *Praśnopaniṣat* has a description of five manifestations of *prāṇa* and comprehensive definition of *prāṇāyāma* related to the human system. Proper breathing and *prāṇāyāma* will help to reduce the agitation in *Prāṇamaya kośa* level.

The breath is the medium to gain awareness in the prāṇic movement or to experience the expansion and relaxation of pranic force. Internalizing the sensory faculties, using breath is the first step in going deep into experiencing the movement of *prāṇa*. The practice of *prāṇāyāma* begins when prāṇic awareness has evolved in mind.

There are two main aspects of *prāṇa*. i) *prāṇa śakti* which comprises five *prāṇa vāyus* or minor *prāṇas*. ii) *chit śakti* or *manas śakti*, which is a mental or conscious force having its seat in the brain. *Prāṇa śakti* is the medium by which nerve signals travel in the body. There is no movement in the body without *prāṇa* (Saraswathi, 2002).

c) At *manomaya kośa* (The mental layer) level: Culturing of mind starts with focussing (*dhāraṇa*), followed by the relaxed dwelling of the mind in a single thought (*dhyāna*) and prolonged practice leading ultimately to superconsciousness (*samādhi*). The regular practice of meditation (*Dhyāna*) allows the mind towards culturing calmness (Nagarathna, 2008). Meditation is being with and loving our own self, spending time with our own self. Meditation is silencing the mind, and that should begin with the breath (Pathriji, 2010). Meditation has become popular in treating many psycho-somatic ailments. Prayers, chants, bhajans would help in removing emotional imbalances.

In chapter 8, *śloka* 8 of *Bhagavadgītā* Lord Kṛṣṇa mentions the effect of meditation as follows:

अभ्यासयोगयुक्तेन चेतसा नान्यगामिना ।

परमं पुरुषं दिव्यं याति पार्थानुचिन्तयन् ॥८॥८॥

abhyāsayogayuktena cetasā nānyagāminā

paramaṁ puruṣaṁ divyaṁ yāti pārthānucintayan ||8||8||

Meaning: To reach the divine spirit or supreme one shall meditate with the mind trained by the discipline of repeated practice.

d) At *Vijñānamaya kośa* (The layer of wisdom) level: Lack of inner knowledge (*jñāna*) is the cause of many incorrect habits, agitations, miseries, and obsessions. Practices of self-realization help a person to change his deep attachment to material possessions. That realization helps to achieve inner ‘self’ and attain bliss.

e) At *Ānandamaya kośa* (the layer of bliss) level: The secret of action or *Karma* yoga practices would work for *Ānandamaya kośa*. As scriptures elaborate experiencing happiness in all our actions that activate our innate healing power and completely cures the ailments.

Altogether it shall be noted that we get upset with the things we do not like to happen. But to attain health at physical, mental, emotional, social, and spiritual levels, we learn to maintain equipoise (*samatva*). Culturing deep calmness and blissful awareness in the inner subtler layers, even during the action, would help in the self-regulation of emotions (Nagarathna, 2008).

In this connection, Patañjali Maharṣi instructs in the following Yoga *sūtra* (2.33) that, when the mind is disturbed by negative thoughts, suitable counter-measures should be adopted to keep away or remove such obstacles, especially by the contemplation of opposite, namely positive one (Venkatesananda, 1975). The *sūtra* is as follows:

वितर्कबाधने प्रतिपक्षभावनम् ।

Vitarkabādhane pratipakshabhāvanam ।

Meaning: *Pratipakṣa* means opposite, and *bhāvana* means contemplation or meditation. *Vitarka bādhane* is the situation of disturbance caused by destructive doubt. During the severity of emotional turbulence, self-healing works as a fortitudinous solution. In this *śloka*, Patañjali says, whenever there is a destructive/distressing thought in our mind, we can confront it with its opposite one. Namely, replacing anger with compassion, violent thoughts with peaceful ones, hate with love, and even general stress with a sense of relaxation and contentment. *pratipakṣa bhāvana* paves the way for spiritual transformation and self-realization (Venkatesananda, 1998). The practice of *pratipakṣa bhāvana* allows us to release our painful and destructive emotions and brings us a higher place of awareness. But, the actual practice of shifting from deep anger or hurt to calmness needs practice, as toxic emotions psychologically and neurologically habituated over long periods.

Maharshi Patanjali says in *Rāja yoga* aphorisms (1.14) that practice becomes rooted when it is ceaselessly carried out with reverence and zeal for a long time (Sivananda, 2004). Emotional Brain Training (EBT) is based on repeated use of a technique that amplifies secured attachment and optimal self-regulatory and consolidating process to alter allostatic (non-

homeostatic) circuits and to reduce its load and to improve the state of well-being (Mitrovic et al., 2011).

2.3.2.a Art and Philosophy, ethics and aesthetics

Indian philosophy is more than a way of thought; it was a way of life. The most salient point of Indian philosophy is that it is not limited to the discovery of truth or intellectual assimilation of knowledge but its application to the practical problems of life (Patnaik, 1969). In this process, ethics plays an essential role. With kinship of both ethics and aesthetics, philosophy being the backbone, art influences life. Indian philosophy is not interested in extinguishing interest but through an expansion of them. It is achieved not by suppressing natural impulses but by purifying and refining them. It is realized by training and nurturing our feelings along with an understanding at the intellectual level. In furtherance to this approach, an artistic perception which is followed by pure delight can help the realization of unity in variety. Delight, which is nothing but *Ānanda* or *Ātman* means transcending even the intrinsic shade (Hiriyanna, 2000).

The great Gurus of ancient times have realized the positive impact of the delightful experience of aesthetics and invented the medium called '*Nāṭya*' and permanented through Sutras/threads (Jaya, 2006). One can trace the practical application of such philosophical elements in dramaturgy backed by *Nāṭyaśāstra*. Although aspects of dramas are found in the *Purāṇā* such as '*Agni purāṇā*' and '*Viṣṇudharmottara purāṇā*,' discussion of *rasa* theory (theory on aesthetic delight) are said to have borrowed from *Nāṭyaśāstra* (Gupta, 1987). Bharata compares '*nāṭya*' to sacred fire (*Yajna*). (Rao, 2000).

2.3.2.b. The concept of *Nāṭya* dance:

The word ‘*Nāṭya*’ has come from the root (*dhātu*) ‘*Nat*’ (नट्). It is the innate or natural (*prākṛta bhāṣā*) word of ‘*Nṛt*’ (नृत्) which means dancing. Two words *Nṛtta* (नृत्त) and *Nṛtya* (नृत्य) have come from the root ‘*Nṛt.*’ The former means rhythm supported and latter feeling supported. Whatever the *nartaka* (dancer) does, become *Nāṭya* (AppaRao, 1997).

Lord *Prajāpati* has said the purpose of *Nāṭya* in the following *śloka* (P Shib, 2012):

धर्मादिसाधनं नाटयं सर्वदुःखापनोदकृत् ।

अनुसेवध्वमृषयस्तस्योत्थानन्तु नाटकमिति ॥१॥२०॥

dharmādisādhanam nāṭyam sarvadukhāpanodakṛt |

anusevadhvamṛṣayastasyotthānantu nāṭakamiti ||1||20||

Meaning: By destroying miseries and sufferings, *Nāṭya* mediates in achieving *Dharma*. The objectives of *Nāṭya* is attaining human life at a higher level. Even sages have enjoyed the presentation of *Nāṭya*.

Additionally, quoted by sage Bharata, which is re-quoted in *Nāṭyalocana* in the following *śloka*:

न तच्छास्त्रं च तच्छिल्पं न सा विद्या न सा कला ।

न तज्ज्ञानं न तद्योगो नाटके यन्न विद्यते ॥१॥२१॥

na tacchāstram ca tacchilpam na sā vidyā na sā kalā |

na tajñānam na tadyogo nāṭake yanna vidyate ||1||21||

Meaning: There is no branch of science, no craft, no knowledge, no art, no wisdom, no endeavor which does not appear in a *Nāṭaka* or theatrical presentation or dramatic presentation.

2.3.2.c NĀṬYAŚĀSTRA

Nāṭyaśāstra, by sage Bharata, magnum opus encyclopedia, is the oldest existent treatise on theatre art. Based on its discussions on poetic dramaturgy in various other scriptures and digests, 'its' period is said to be 1500 B.C. (Subrahmanyam, 2003). It consists of thirty-six chapters with six thousand *ślokas* in its fold inscribed in *Saṁskṛta* language. This work attributed to Bharata Muni, where the Gods declare that drama is the 'fifth Veda' because it gives us the best form of religious instruction suitable for a degenerate age. One can trace the influence of this splendid scripture in Greek drama by Aristotle, the Japanese performing arts, Chinese theatre and, even the artforms of Southeast Asia. *Nāṭyaśāstra* describes numerous technical terms, the etymological derivation, that provides the idea of amazing precision, and the crystal clear, irrevocable concepts. Sage Bharata, who is called 'ādīguru' on the subject, puts forth studying and following a particular path of dance called 'mārga,' meaning classical. The same 'mārga' coexisted with the respective regional style, called 'deśī' (Subrahmanyam, 2003). Since the emergence of *Nāṭyaśāstra*, we have direct evidence of the construction of poetry, drama to trace the path of art. One among them is the work of poet Kālidāsa.

The dramas 'Samudra Manthana' and 'Indra Dhvaja' being part of *Nāṭyaśāstra* are said to be the first mythological application of canons of expression. One can trace the application of the elements of *Nāṭyaśāstra* in the works of Kālidāsa, who is widely accepted as first historical poet rich in poetics and creativity.

Canons of expression represented in the dance named 'Chalita,' for which four-lined songs sung by the heroine Mālavikā in the play *Mālavikāgnimitram* (Devadhar, 1966) is appreciated by the judge in the following lines:

अङ्गेरन्तर्निहितोवचनैः सूचितः सम्यगर्थः

पादन्यासो लयमनुगतस्तन्मयत्वं रसेषु ।

शाखायोनिमृदुरभिनयस्तद्विकल्पानुवृत्तो

भावो भावं नुदति विषयाद्रागबन्धः स एव ॥८॥

aṅgerantarnihitavavacanaiḥ sūcitaḥ samyagarthaḥ

pādanyāso layamanugatastanmayatvaṁ raseṣu |

śākhāyonimṛdurabhinayastadvikalpānuvṛtto

bhāvo bhāvaṁ nudati viṣayādrāgabandhaḥ sa eva ||8||

Meaning: The meaning well suggested by her limbs that were eloquently expressive; the movements of the feet were in perfect time, and she was perfectly absorbed in the (various) sentiments; the acting was delicate-of which the instruments of expression were the branch-like hand; while in the successful exhibition of its multiple shades one fleeting emotion seemed to drive away another from the field, yet the main sentiment, i.e., love remained the same throughout.

This complementary comment explains the elements of abhinaya such as *āṅgika*, *vācika*, *sāttvika*, *laya*, *rasa*, and *Bhāvās* (*sthāyi bhāva*, *sañcāri Bhāvās* , and *sāttvika Bhāvās*).

In the play, the King, explains that costumes (*Āhārya*) she was wearing were prepared in such a way as to depict her physical beauty noticeably.

2.3.2.d Canons of Expression (CE) in Indian Aesthetic Dances

Canons of expression is studied here into two types: (I) *āṅgika* abhinaya and (II) *sāttvika* abhinaya.

It is important to know the meaning of the common word used in the topic, i.e., expression (*abhinaya*). Chapter 8, *śloka* 6 of *Nāṭyaśāstra*, explains the very emergence of the word ‘*abhinaya*’ from the root ‘*ni*’ with the prefix ‘*abhi*’ means to convey or lead.

Abhinaya means an act of communication. Through the medium of *abhinaya*, the actor conveys the meaning of a play or a song or a verse to the cultured spectator (AppaRao, 1997). The word ‘*abhinaya*’ generally translated as ‘histrionic expressions.’ Three faculties, i.e., *manas*, *vāk*, and *karma*, constitute three faculties of the mind: the mind, the speech, and the action. These together called ‘*Trikaranas*’, and these became *sattvika*, *vācika*, and *āṅgika* abhinayas. The fourth *abhinaya*, i.e., makeup and costume, establishes the identity of the character (AppaRao, 1997). Scriptures related to these aspects are elaborated in *Nāṭyaśāstra*, and *Abhinaya Darpaṇa*.

Nāṭyaśāstra: The chapter 24 is pre-supposed with chapter 6: The following *śloka* denotes histrionic representation in terms of canons of expression:-

आङ्गिको वाचिकश्चैव आहार्यः सात्त्विकस्तथा ।

चत्वारोऽभिनया ह्येतेविज्ञेया नाट्यसंश्रयाः ॥ ६ ॥ २३ ॥

āṅgiko vācikaścaiva āhāryaḥ sāttvikastathā

catvāro'bhinayā hyete vijñeyā nāṭyasamśrayāḥ ॥ 6 ॥ 23 ॥

Meaning: Four kinds of histrionic representations are 1) gestures (*āṅgika*) 2) words (*vācika*) 3) dresses and makeup (*āhārya*) and 4) the representation of *sattva* (*sāttvika*) (Ghosh, 1951).

Chapters 8-13 elaborates the gestures (*āṅgika*).

Chapters 14-22 explains words (*vācika*). *Vācika* means apt words used for representing different states (*bhāvās*) composed by the play-write.

Chapters 23-34 deals with dresses and makeup (*āhārya*)

Chapters 6 and 7 deal with *sāttvika* abhinaya.

Among these four, *āṅgika* forms the very soul of dancing while *sāttvika* being an inseparable part of it, the *vācika* follows upon *āṅgika*, and the *āhārya* is outward assistance (Bhupala, 1966). As *vācika* follows upon *āṅgika*, *vācika* is not considered separately, and this study is not meant for stage performance, *āhārya* is not mentioned separately.

Note: *Nāṭyaśāstra* of Bharata mentions only *nṛtta* and *nāṭya* but not *nṛtya*. *Amarakośa* by Amarasimha mentions the word *nṛtya* equivalent to *nāṭya*. *Bhāvaprakāśa* by Śārādātanaya mentions that, *nṛtta* and *nāṭya* can be named as *nāṭya* as both are presented before *Nāṭya*, a dramatic presentation. The application of the word ‘*nṛtya*’ is found after emergence of *Abhinaya Darpaṇa* (200 BC) by Nandikeśwara. In *Mānasollāsa* Śrī Someśvarabhūpati mentions the word *nṛtya* in the introduction itself. During this period *nṛtya* might have been developed as an independent mode of dance. In this regard, *Mānasollāsa śloka* (Venkatesh, 2015) is:

नाट्यम् लास्यम् तान्दवम् च लाघवम् विषमम् तथा ॥ ९५९ ॥

विकटम् चेति निर्दिष्टम् नर्तकम् नं षट् प्रकारकम् ।

nāṭyam lāsyaṃ tāṇḍavam ca lāghavam viṣamam tathā || 959||

vikaṭam ceti nirdiṣṭam nartakam (naṃ) ṣaṭ prakārakam |

Meaning: There are six kinds of *nṛtya* namely, *nāṭya*, *lāsya*, *tāṇḍava*, *lāghava*, *viṣama*, and *vikaṭa*.

I) **Āṅgika abhinaya** (articulation through creative movements): History reveals that the formation of gesture dates back to primitive people through which they used to exchange thoughts. Even today, with the educated population, whenever the mind is occupied with intense emotions and words fail to express ideas, gestures prevail. *Nāṭyaśāstra* chapter 8 *śloka* 11 denotes the gesture of three kinds: 1) that of the limbs (*Śarīra*) 2) that of the face (*Mukhaja*) and 3) movement of the

entire body (*Cestākṛta*) including the *śākhā*, the *aṅga*, and the *upāṅga*. While *Hastābhinaya* is the utilization of various hand gestures as a sole and potent means of interpretation, *mukhajābhinaya* uses minor limbs of the head for conveying emotions (Raghavan, 2004). *Āṅgika abhinaya* deals with actions of various arms, and their usages for carrying different actions, feelings, objects (Manmohan Ghosh, 1951). Simha Bhupāla, in his book '*Lāsyarañjana*,' denotes that, movements of limbs, major, minor, and the features are known as *āṅgika* (p - 347). In *nṛtya* or dance, gestures are symbolic and artistic meant to express ideas and emotions which bring pleasure to the danseuse or actor and evoke aesthetic pleasure in the spectator (Bhupala, 1966).

In the other approach, *Āṅgika abhinaya* divided into three: *Śākhā Aṅkura* and *nṛtta*.

Śākhā: Expression by various poses of the hand (gesticulation)

Aṅkura: That, which expresses the meaning of the previous story in detail. It is called *vartana*. If the same *vartana* or narration gives a clue to the story that follows, it is *sūci*.

Nṛtta: That which is accomplished by *karaṇa* and *aṅgahāra* (standardized movements and poses (Manmohan Ghosh, 1951).

Similarly, another scripture named *Nāṭyalocana* by Trilocanāditya, elaborates four types of abhinaya, enhancing the vastness and importance in dance. The topics enumerated in *Nāṭyalocana* is represented utilizing *Kārika* of Bharata , the author of *Nāṭyaśāstra*.

Limbs are of three types: *Aṅga*, *Upāṅga*, and *Pratyāṅga*.

Lāsyarañjana elaborates the *aṅga* (major limbs) as follows: head, hand, chest, flank, waist, foot. According to a few, the shoulder is an additional *Aṅga*.

Subsidiary limbs (*Pratyāṅga*) are of six types: neck, arm, back, belly, thigh, shank.

According to some, wrist, knee, and ornaments (*alaṅkāra*) are also *pratyāṅgas*.

Upāṅga (Minor limbs of head): glance, brow, eyelid, pupil, cheek, nose, breath, lips, teeth, tongue, chin, and face.

Other minor limbs: heel, ankle, and fingers. Table 3 gives the list of *aṅga*, *upāṅga*, and *pratyāṅga* as per *Nāṭyaśāstra* and *Abhinaya Darpaṇa* (AppaRao, 1997). For one source neck (*Grīva*) is also *pratyāṅga*, while some others say shoulder (*skandha*) is an *Upāṅga* (AppaRao, 1997). Table 1 makes a list of *aṅga*, *upāṅga*, and *pratyāṅga* as per *Nāṭyaśāstra* and *Abhinaya Darpaṇa*.

In *Abhinaya darpaṇa* it is mentioned that the movement of *Pratyāṅga* and *Upāṅga* depends on the movements of *aṅgas*.

Table 1: List of *aṅga*, *upāṅga*, and *pratyāṅga* as per *Nāṭyaśāstra* and *Abhinaya Darpaṇa*.

	<i>Nāṭyaśāstra</i>	<i>Abhinaya Darpaṇa</i>
<i>Aṅga</i> (Major limbs)	head (<i>śiras</i>), hands (<i>hastās</i>), waist (<i>kati</i>), chest (<i>ura</i>), sides (<i>parśvās</i>), feet (<i>pādās</i>)	head (<i>śiras</i>), hands (<i>hastās</i>), chest (<i>vakśa</i>), sides (<i>parśvās</i>), waist (<i>kati</i>), loins (<i>taṭās</i>), feet (<i>pādās</i>) and neck (<i>grīva</i>)
<i>Upāṅga</i> (Minor limbs of head):	glances (<i>dṛṣṭi</i>), eyebrows (<i>bhrū</i>), nose (<i>nāsikās</i>), lips (<i>adhara</i>), cheeks (<i>kapola</i>), chin (<i>cubuka</i>)	glances (<i>dṛṣṭis</i>), eyebrows (<i>bhrūs</i>), eyeball (<i>trāṭakā</i>), cheeks (<i>kapoola</i>), nose (<i>nāsikās</i>), jaws (<i>hanus</i>)
<i>Pratyāṅga</i> (Subsidiary limbs)	(<i>trāṭakā</i>)(<i>darśana</i>),(<i>prakāra</i>), (<i>puṭa</i>), (<i>āsyam</i>), (<i>mukharāga</i>), (<i>jaṭhara</i>), (<i>ūrū</i>), (<i>janghā</i>), (<i>grīva</i>) (note: these are described in <i>Nāṭyaśāstra</i> , even though they are not specified as <i>pratyāṅga</i> .)	shoulders (<i>skandas</i>), arms (<i>bāhus</i>), hips (<i>prṣṭam</i>), shankhs (<i>ūrus</i>), thighs (<i>janghā</i>), wrists (<i>maṇibandha</i>), knees (<i>jānu</i>), elbow(<i>kūrpara</i>)

Nāṭyaśāstra explains *Gatī* and *Cāri* which essential parts of *āṅgika abhinaya* are explained in chapter 4. The same is described in chapter 6 of *Nāṭyalocana* (Shib, 2012).

Cāris: are the gaits or articulated foot movements: two types (Bhupala, 1966).

- i) **Bhūmi Cāri** (Cāris on the ground) – *Mārga*- 16; *Deśi* (popular /folk dance) -35
- ii) **Ākāśa Cāris:**(Cāris off the ground) – *Mārga*-16; *Deśi* - 19

Karaṇās: are coordinated movements of hands and feet – 108

Khanda: Combination of *Karaṇās*

Mandala: Three or four *khandās* combined.

Aṅgahāra: are the artistic combination of *Karaṇās* - 32

Nāṭyaśāstra explains *Gatī* and *Cāri* in chapter 4. The same is described in chapter 6 of *Nāṭyalocana* (P Shib, 2012).

In *Amarakośa*, Amarasimha mentions the same idea saying, *Aṅgahāra* and *Aṅgavikṣepa* i.e. movement of limbs in dance. Emotions depicted through variations in limbs (N. Ranganatha Sharma, 2019). Sloka 978-1027 of *Mānasollāsa* elaborates on the movements of *Aṅga* and their usages in dance (Venkatesh, 2015).

Vācīkābhīnaya: Exposition of the theme of a poem or a drama by correct recital (Bhupala, 1966).

Lyrics (*sāhitya*): *Vācīkā* helps to know the types and aesthetics of literature in terms of songs and dialogues, wherein a person will be able to go deep into the emotion of those words, experience ‘*rasa*’ of the literature and knowledge on surrender to God concerning devotional songs/dialogues.

Āhāryābhīnaya: Is costume, ornaments like a necklace and the makeup which are aids to the exposition of the theme (Bhupala, 1966).

II) *Sāttvika* (Representation of sentiments)

II. a) *Rasa* (Sentiments)

The sixth chapter on '*Rasa sūtra*' is said to be the essential chapter among all, applications as Abhinavagupta and rhetoric scholars opine. *Nāṭya* contains nothing other than *rasa*, he reiterates saying “न हि रसादृते कस्चिदर्थं प्रवर्तते” (*na hi rasādṛte kascidārtha pr̥vartate*). The concept of *rasa* speaks of aesthetic mood. Its literal meaning is relish or essence. The word '*rasa*' is used to describe aesthetic experience arising from watching the expression of various emotions in a variety of art forms, especially drama. Every good piece of art contains *rasa*. The difference between the experience of emotions in drama and real life is that the same negative emotions which bring sorrow or disgust in real life give amusement with the artistic portrayal in drama. It happens, as involvement in the portray enables the spectator (*rasika*) raised above the normal level, leaving the ego behind (Hiriyanna M., 2000).

In different contexts, the term '*rasa*' may convey a different meaning, but its essential core remains unaltered. It means 'essence,' 'juice,' 'taste,' or 'flavor.' It is so-called because of

‘रस्यति रसः’ (*rasyatiti rasaḥ*) relished. *Nāṭyaśāstra* says, *rasa* theory blossoms beginning with the Sanskrit text *Nāṭyaśāstra* (*nāṭya* meaning 'drama/dramaturgy' and *śāstra* meaning 'science of'). Concerning *Nāṭyaśāstra*, is denoted for sentiments. According to Abhinava Gupta, aesthetic pleasure or '*rasānubhava*' is the outpour of hidden enjoyment (Hiriyanna, 2000). All four varieties of expressions, namely gestures (*āṅgika*); words (*vācika*); dresses and makeup (*āhārya*); and the representation of *sattva* (*sāttvika*); and ten varieties of dramas (*nāṭaka*, *prakaraṇa*, *bāṇa*, *prahasana*, *ḍima*, *vyāyoga*, *samavakāra*, *vithi*, *utsr̥ṣṭikāṅka* and *ihāmṛga*) cluster around *rasa* (Rao, 2000).

The *rasa* are of eight kinds as per *Nāṭyaśāstra*. They are as follows:

शृङ्गारहास्यकरुणा रौद्रवीर भयानकाः ।

बीभत्साद्भुतसंज्ञौ चेत्यष्टौ नाट्ये रसाः स्मृताः ॥ ६ ॥ १५ ॥

śṛṅgārahāsyakarunā raudravīra bhayānakāḥ ।

bībhatsādbhutasamjau cetyaṣṭau nāṭye rasāḥ smṛtāḥ ॥6.15॥

Meaning: The eight sentiments named in *Nāṭyaśāstra* to perform in drama are as follows: 1). Erotic (*śṛṅgāra*) 2) Comic (*hāsya*) 3) Pathos (*karuṇā*) 4) Furious (*raudra*) 5) Heroic (*vīra*) 6) Terrible (*bhayānaka*) 7) Odious (*bībhatsa*) 8) Marvellous (*adbhuta*) (Manmohan Ghosh, 1951).

The earlier authors Bharata, Kālidāsa, Amarasimha, Bhāmaha and Daṇḍin have enumerated only eight *rasās* excluding *Śānta rasa*. Dhananjaya in *Daśarūpaka* (800 BC) also has vehemently rejected *Śānta* as one of the nine *rasās*. He argues that *śānta* being the *sthāyī bhāva* of *śānta rasa* is the state of tranquility when all kinds of psychological turbulence either positive or negative gets dissolved. It is very difficult to show that in stage-play even with all four types of histrionic presentations. He accepted in poetry only (Subbanna, 2014).

Udbhata was the first author who accepted *Śānta* as *rasa* in his book *Kāvyaḷaṅkāra Sārasaṅgraha*. Ānandavardhana and Abhinava Gupta have supported the view of *Śāntarasa*. Abhinava Gupta included the as a ninth *rasa* in his work named *Abhinavabhāratī*. *Śānta-rasa* functions as an equal member of the set of *rasa* but is simultaneously distinct being the clearest form of aesthetic bliss. Table 2 explains nine *rasās*, its meaning and related emotions (Merchand, 2006).

Table 2. *Rasa*, its meaning and related emotions

<i>Rasa</i>	Meaning	Emotion
<i>Sṛṅgāra</i>	Love	Beauty, Devotion, Aesthetic Sentiments
<i>Hāsyā</i>	Comic	Humor, Sarcasm, Laughter
<i>Karuṇā</i>	Compassion	Compassion, Pity, Sympathy
<i>Roudra</i>	Anger	Violence, Irritability, Stress
<i>Vīra</i>	Courage	Heroism, Determination, Courage
<i>Bhayānaka</i>	Fear	Terror, Anxiety, Nervousness, Worry
<i>Bhībhatsya</i>	Disgust	Depression, Dissatisfaction, vulgarity
<i>Adbhuta</i>	Wonder	Curiosity, Astonishment, Mystery
<i>Śānta</i>	Calmness	Peace, relaxation, rest

While explaining the content of *rasa sūtra*, *Nāṭyaśāstra*, says that,

न हि रसादृते कश्चिदप्यर्थः प्रवर्तते ।

तत्र विभावानुभावव्यभिचारिसंयोगद्रसनिष्पत्तिः ।

na hi rasādṛte kaścidapyrthaḥ pravartate |

tatra vibhāvānubhāvavyabhicārisaṁyogadrasanīṣpattiḥ ||

Meaning: Without any kind of sentiment mentioned in *śloka* 15 of chapter 6, poetic meaning can proceed. The sentiment is produced (*rasa niṣpatti*) with the combination of determinant (*vibhāva*), consequent (*anubhāva*), and complementary psychological states (*sañcāri bhāvas*). As a comparative example, likewise, the tastes produced with a combination of spices, vegetables, and other articles, in the light of other psychological states, the durable psychological states (*sthāyī bhāva*) are produced to attain Sentiment (*Rasa*). The meaning of ‘*rasa*’ is ‘capable of being tasted’ or ‘relished’ (*āsvādyate*).

For the question ‘How is *rasa* tasted?’ answer given in *Nāṭyaśāstra* is that just as the well-disposed persons enjoy (*āsvādayanti*), attain contentment and satisfaction, the taste of the food cooked with varieties of spices and, so the cultured people relish the Durable psychological states (*sthāyī bhāvā*). They derive pleasure and satisfaction by the artiste with an expression of various psychological states in the combination of words (*vācika*), gestures (*āṅgika*), and the *sattva*. That is called ‘*nāṭyarasa*’ (*tasmān nāṭyarasa iti*).

The above explanation is clarified in the following *śloka* 32 and 33 together:

यथा बहुद्रव्ययुतैर्व्यञ्जनैर्बहुभिर्युतम् ।

आस्वादयन्ति भुञ्जाना भक्तं भक्तविदो जनाः ॥६॥३२॥

yathā bahudravyayutairvyañjanairbhahubhiryutam |
āsvādayanti bhujñānā bhaktam bhaktavido janāḥ. ||6||32||

भावाभिनयसंयुक्ताःस्थायीभावांस्तथा बुधाः ।

आस्वादयन्ति मनसा तस्मान्नाट्यरसाः स्मृताः ॥६॥३३॥

bhāvābhinayasamyuktāḥ sthāyībhāvāṁstathā budhāḥ |
āsvādayanti manasā tasmānnāṭyarasāḥ smṛtāḥ. ||6||33||

Meaning of sloka 32 and 33: Just like, the disposed of person enjoy the food cooked with various articles and spices, the spectators with refine mind relish durable psychological states in their mind (*manas*) watching enactment with an expression of psychological states with words, gestures, and *sattva*, and hence experience the pleasure. Hence these durable psychological states are called ‘*rasa*’ in drama.

Abhinavagupta in *Abhinavabhāratī* (Gupta, 1987) explains ‘*rasa*’ in the following *śloka*:

योऽथोहृदय संवादितस्यभावोरसोद्भवः ।

शरीरं व्याप्यते तेन शुष्कं काष्ठमिवाग्निना ॥

yo’tho hr̥daya samvādi tasya bhāvo rasodbhavaḥ ।

śarīraṁ vyāpyate tena śuṣkaṁ kāṣṭhamivāgninā ॥

Meaning: The term ‘*rasa*’ indicates the pleasure that each class of people obtains from their experiences. *Rasa* is realized through the experience of psychological states near to the heart. It may be relished in association with either the palate or the transcendental experience of yoga or the delight afforded by art. Concerned to a play, it is related to the aesthetic experience enjoyed watching it (Gupta, 1987).

Nāṭyaśāstra in the form of questions and answers, further posts a question that, ‘does the psychological states arrive out of sentiment or sentiment is reaped out of psychological states?’ This question is answered in chapter 6 with the following *śloka*:

नानाभिनयसम्बन्धान् भावयन्ति रसानिमान् ।

यस्मात्तस्मादमी भावा विज्ञेया नाटययोक्तृभिः ॥६॥३४॥

nānābhinayasambandhān bhāvayanti rasānimān ।

yasmāttasmādamī bhāvā vijñeyā nāṭyayokṭṛbhiḥ ॥6॥34॥

Meaning: With various modes of dramatic representation, psychological states make one feel (*bhāvayanti*) sentiments but not Vice Versa. Just as the combinations of articles bring out tasty food, psychological states with the combination of histrionic representation cause the sentiment to feel. It means, very beginning of the relishing of *rasa* starts from psychological states but not

psychological states from *rasa*. There can be no sentiment before the psychological state and no psychological states without the sentiments (following it).

The following *śloka* explains the relation between psychological states without the sentiments

व्यञ्जनौशधिसंयोगो यथान्नं स्वादुतां नयेत् ।

एवं भावा रसाश्चैव भावयन्ति परस्परम् ॥६॥३७॥

vyañjanauśadhisaṁyogo yathānnaṁ svādutaṁ nayet |

evaṁ bhāvā rasāścaiva bhāvayanti parasparam ||6||37||

Meaning: Though Psychological states cause the sentiment to relish, during Histrionic Representation, they (Psychological states and Sentiments) interact and cause one another to manifest just like supplementary materials used to prepare delicious eatables to provide good taste to the food and feel ‘manifestation of taste’ in materials one another. It is well-explained in the following *śloka*:-

यथा बीजाद् भवेद् वृक्षो वृक्षात् पुष्पं फलं यथा ।

तथा मूलं रसाः सर्वे ततो भावा व्यवस्थिताः ॥६॥३८॥

yathā bījād bhaved vṛkṣo vṛkṣāt puṣpaṁ phalaṁ yathā |

tathā mūlaṁ rasāḥ sarve tato bhāvā vyavasthitāḥ ||6||38||

In furtherance of justification to the fact that sentiments arise out of psychological states, sage Bharata explains the meaning of this *śloka*.

Meaning: Just like a tree develops from a seed, and flowers and fruits from a tree, from the seed of Sentiments (being the source) Psychological states, manifest and further they become the source for Sentiments. It means *rasa* in the poet’s heart is the seed that gives birth to the poem (tree here).

The blossoming of this tree is the aesthetic experience of the reader, yielding enormous pleasure (Gupta, 1987).

Further, following *śloka* mentions those eight sentiments arising out of four original ones:

तेषामुत्पत्तिहेतवश्चत्वारो रसाः ।

तद्यथा शृङ्गारो रौद्रो वीरो बीभत्स इति ।

teṣāmmutpattihetavaścatvāro rasāḥ |

tadyathā śṛṅgāro raudro vīro bībhatsa iti ||

Meaning: Four original sentiments, i.e., Erotic (*śṛṅgāra*), Furious (*raudra*), Heroic (*vīra*) and Odious (*bībhatsā*) give rise to the other four sentiments to become eight in number.

शृङ्गाराद्विभवेद्वास्यो रौद्रात्तु करुणो रसः ।

वीरश्चैवाद् भूतोत्पत्तिर्बीभत्साश्च भयानकः ॥६॥३९॥

śṛṅgārādvibhavedvāsyo raudrāttu karuṇo rasaḥ |

vīraścaivād bhutotpattirbībhatsāśca bhayānakaḥ ||6||39||

Meaning: The Sentiments of Comic arises out of Erotic, the Pathos from the Furious, the Marvellous from the Heroic, and the Terrible from the Odious.

शृङ्गारानुकृतिर्या तु स हास्य इति संज्ञितः ।

रौद्रस्यापि च यत् कर्म स ज्ञेयो करुणो रसः ॥६॥४०॥

śṛṅgārānukṛtiryā tu sa hāsya iti sañjñītaḥ

raudrasyāpi ca yat karma sa jñeyo karuṇo rasaḥ ||6||40||

Meaning: A mimicry of Erotic (*Sentiment*) is called the Comic, the result of the Furious sentiments is the Pathos, the result of the Heroic sentiment is called the Marvellous and the Odious to see the result in the Terrible.

Ch.7 of *Nāṭyaśāstra* explains, *bhāvās* (psychological states)

II.b) *Bhāvās*:

Chapter 7 of *Nāṭyaśāstra* expounds *bhāvās*, i.e., psychological states or feelings. The word '*Bhāva*' has emerged from the root or instrumental sense '*bhu*', which means '*bhāvaya*,' 'to cause to pervade.' *Bhāva* is an instrument in a play that infuses the meaning of the play in the spectators through a combination of gestures, words/lyrics, the color of the face, and representation of *sattva* (Gupta, 1987). The meaning presented by determinants and consequents is made to pervade in the heart of the connoisseurs, which is called *Bhāva*. *Bhāva* with synonyms *bhāvita*, *vāsita* and *krta* is causation or instrument. In the opinion of Abhinavagupta, only *sthāyins* become *vyabhicārins*.

The following *śloka* explains the factors of *bhāva*.

विभावैराहृतो योऽर्थस्त्वनुभावेन गम्यते ।

वागङ्गसत्त्वाभिनयैः स भाव इति संज्ञितः ॥१॥

vibhāvairāhṛto yo'rthastvanubhāvena gamyate

vāgaṅgasattvābhinayaiḥ sa bhāva iti sañjñitaḥ ||7||1||

Meaning: When the meanings presented by the determinants and consequents are made to pervade (*gamyate*) [to the heart of the spectators], they are called *bhāva*.

The following *śloka* narrates the *bhāva* as follows:

वागङ्गमुखरागैश्च सत्त्वेनाभिनयेन च ।

कवेरन्तर्गतं भावं भावयन् भाव उच्यते ॥२॥

vāgaṅgamukharāgaiśca sattvenābhinayena ca

kaverantargatam bhāvaṁ bhāvayan bhāva ucyate||7||2||

Meaning: Through words, gestures, the color of the face and representation of the *sattva*, the inner idea of the playwright is made to pervade to the mind of spectators. That is called *Bhāvās* .

The following *śloka* explains as to how *bhāva* reaches the spectator as follows:

नानाभिनय सम्बन्धान् भावयन्ति रसानिमान् ।

यस्मात्तस्मादमी भावा विज्ञेया नाटययोक्तृभिः ॥३॥

nānābhinaya sambandhān bhāvayanti rasānimān |

yasmāttasmādamī bhāvā vijñeyā nāṭyayoktr̥bhiḥ ||7||3||

Meaning: Through various histrionic representations, states / *bhāva* pervade by those producing drama to cause sentiment to the heart of spectators.

Some *bhāva* (states) happen in humanbeings by previous impressions.

II.c) Vibhāva (Determinant)

This word gives a clear knowledge of of *bhāva*. Synonyms of *vibhāva* being *kāraṇa*, *nimitta*, *hetu*. The root of *vibhāva* is '*vibhāvita*' means, 'determined.' It means vivid knowledge. To put it together, words, gestures, and representations of *śloka* are being determined (*vibhāvanti*) by 'that' is called *vibhāva*. *Vibhāva* is a special feel in connection with the thing or thought (Bhatta, 1998). Chapter 7 *śloka* 4 explains many things determined with the combination of words, gestures, and representations of *sattva*; it is called '*Vibhāva*.'

बहवोऽर्था विभाव्यन्ते वाग्ङाभिनयाश्रताः ।

अनेन यस्मात्तेनायं विभाव इति संज्ञितः ॥४॥

bahavo'rthā vibhāvante vāggaṅgābhinayāśrtāḥ |

anena yasmāttēnāyam vibhāva iti sañjñitaḥ ||4||

Meaning: It is named *vibhāva* (determinant) as through words, gestures, and representation of *sattva* many things are *vibhāvya* (determined).

II.d) *Anubhāva* (Consequent)

वागङ्गाभिनयेनेह यतस्त्वर्थोऽनुभाव्यते ।

वागङ्गोपाङ्गसम्युक्तस्त्वनुभावस्ततः स्मृतः ॥२४ ॥५ ॥

vāgaṅgābhīnayeneha yatastvārtho' nubhāvya

vāgaṅgopāṅgasamyuktastvanubhāvastataḥ smṛtaḥ ॥5॥

Meaning: By words and gestures and the *sattva*, 'that effect' is made to be felt (*anubhāvayanti*) through words, gestures, and movements of major and minor limbs to the spectator by the actor in the histrionic presentation.

In this way, determinants and consequents are the reasons for psychological states. The following *śloka* mentions who has created these determinants and consequents.

लोकस्वभावसमिद्धा लोकयात्रानुगामिनः ।

अनुभावविभावाश्च ज्ञयास्त्वभिनयैर्बुधैः ॥२४ ॥ ६ ॥

lokasvabhāvasamsiddhā lokayātrānugāmināḥ

anubhāvavibhāvāśca jñayāstvabhīnayairbudhaiḥ ॥6॥

Meaning: These determinants and consequents created by human nature and so with the ways of the world.

Further, *Bhāvās* can be divided into i) *Sthayī bhāvās* ii) *Sañcāri / Vyabhicāri bhāvās* iii) *Sāttvika bhāvās*.

II.b.1) *Sthayībhāvās*: Permanent moods /Durable psychological states:

Based on the discussion in the realization of ‘*rasa*,’ *Sthāyī bhāvās* (permanent moods /durable psychological states) happen to be the basis of *rasa*, the essence which lies in *āsvāda* or enjoyment.

Vibhāva, *Anubhāva*, and *Vyabhicāri bhāvās* unite to awaken *Sthāyī bhāvās*, and it emerges as *rasa*.

Bharata instantly makes a statement that, only the durable psychological states attain the state of sentiments. On the stage, an actor who is trained in a role to play with the help of the environment created, able to unify the elements of his experience, which give such an effect corresponding to the original hero.

Coming into human nature, *sthāyī* of each person is a basic mental state in the form of *vāsanā* or previous impressions (Subbanna, 2014). There would be innumerable varieties of *rasa* and stages such as slow, medium, faster, fastest. The durable psychological states elaborated in *Nāṭyaśāstra* are as follows:

रतिर्हासश्च शोकश्च क्रोधोत्साहं भयं तथा ।

जुगुप्सा विस्मयश्चेति स्थायीभावाः प्रकीर्तिताः ॥ ६ ॥ १७ ॥

Ratirhāsaśca śokaśca krodhotsāham bhayaṁ tathā,

jugupsā vismayaśceti sthayībhāvāḥ prakīrtitāḥ ॥ 6 ॥ 17 ॥

Meaning: 1) Love (*rati*), 2) Mirth (*hāsa*), 3) Sorrow (*śoka*), 4) Anger (*krodha*), 5) Energy (*utsāha*), 6) Terror (*bhayaṁ*), 7) Disgust (*jugupsā*), 8) Astonishment (*vismaya*) (Manmohan Ghosh, 1951) For *Śānta rasa*, *sthāyī bhāva* is *sama*-Abhinava Gupta adds (Bhatta, 1998).

II.b.2) Sañcārī / Vyabhicārī bhāvās

Sañcārī / Vyabhicārī bhāvā means ‘transitory’ or unstable.’ The term ‘*Vyabhicārī*’ has two prefixes, i.e., ‘*vi*’ and ‘*abhi*’. The root ‘*cara*’ means ‘to go,’ ‘to move.’ This ‘move’ is concerning sentiments towards various kinds of objects, and so are termed ‘*vyabhicārīṇaḥ*.’

The question arises that ‘how do they carry?’ They do not carry by arms and shoulders but with the wrapped up elements of words, gestures, and *sattva* to the sentiments in the production of the play. The transitory states are explained in the following *ślokas* numbered 18-21:

निर्वेदग्लानिशङ्कारव्यास्तथासूयामदश्रमाः ।

आलस्यं चैव दैन्यं च चिन्ता मोहः स्मृतिर्धृतिः ॥ ६ ॥ १८ ॥

nirvedaglāniśaṅkāravvyāstathāsūyāmadāśrmāḥ |

ālasyaṁ caiva dainyaṁ ca cintā mohah smṛtirdhṛtiḥ || 6|| 18||

व्रीडा चपलता हर्ष आवेगो जडता तथा ।

गर्वो विषाद औत्सुक्यं निद्रापस्मार एव च ॥ ६ ॥ १९ ॥

vriḍā capalatā harṣa āvego jaḍatā tathā |

garvo viṣāda utsukyāṁ nidrāpasmāra eva ca . || 6|| 19||

सुप्तं प्रबोधोऽमर्षश्चाप्यवहित्थमथोग्रता ।

मतिर्व्याधिरथोन्मादस्तथा मरणमेव च ॥६ ॥ २० ॥

suptaṁ prabodho’marṣaścāpyavahitthamathogratā |

matirovyādhirathonmādistathā maraṇameva ca || 6|| 20||

त्रासश्चैव वितर्कश्च विज्ञेया व्यभिचारिणः ।

त्रयस्त्रिंशदमी भावाः समारव्यातास्तु नामतः ॥६ ॥ २१ ॥

trāsaścaiva vitarkaśca vijñeyā vyabhicāriṇaḥ ।

trayastrimśadamī bhāvāḥ samāraṅvyātāstu nāmataḥ ॥ 6॥ 21॥

Meaning: The thirty three complementary psychological states are known to be the following:

- 1) Discouragement (निर्वेद) 2) Weakness (ग्लानि) 3) Apprehension (शङ्का) 4) Envy (असूया) 5) Intoxication (मद) 6) Weariness (श्रम) 7) Indolence (आलस्यम्) 8) Depression (दैन्यम्) 9) Anxiety (चिन्ता) 10) Attachment (मोहः) 11) Recollection (स्मृति) 12) Contentment (धृति) 13) Shame (व्रीडा) 14) Inconsistency (चपलता) 15) Joy (हर्ष) 16) Agitation (आवेग) 17) Stupor (जडता) 18) Arrogance (गर्व) 19) Despair (विषाद) 20) Impatience (ओत्सुक्य) 21) Sleep (निद्रा) 22) Epilepsy (अपस्मार) 23) Dreaming (सुप्त) 24) Awakening (प्रबोधः) 25) Indignation (अमर्ष) 26) Dissimulation (अवहित्या) 27) Cruelty (उग्रता) 28) Assurance (मति) 29) Sickness (व्याधि) 30) Insanity (उन्मादः) 31) Death (मरणम्) 32) Fright (त्रासः) 33) Deliberation (वितर्कः) (Manmohan Ghosh, 1951).

II.b.3) *Sāttvika bhāvās* / Permanent moods or States / Dominant emotions/Involuntary

states:

Sattva, in this context, means ‘mind.’ So ‘*sāttvika*’ is ‘that generated from mind.’ In chapter 24,

Sāmānyabhinaya (Histrionic representation), importance of *sattva* is mentioned as follows:

सामान्यभिनयो नाम ज्ञेयो वागङ्गसत्वजः।

सत्त्वे कार्यः प्रयत्नस्तु नाट्यं सत्त्वे प्रतिष्ठितम् ॥२४॥ १ ॥

sāmānyabhinayo nāma jñeyoo vāgaṅga satvajah ।

sattve kāryaḥ prayatnastu nātyam sattve pratiṣṭitam ॥24॥1॥

Meaning: The Harmonious Representation (*sāmānyabhīnaya*) is known to depend on words and gestures. ‘*Sattva*’ the basis of words and gestures should be taken care of, during the depiction of harmonious representation.

The following *śloka* mentions the different status of *Sāttvika abhinaya*.

सत्त्वातिरिक्तोऽभिनयो ज्येष्ठ इत्यभिधीयते ।

समस्सत्त्वो भवेन्मध्यः सत्त्वहीनोऽधमः स्मृतः ॥२४ ॥२ ॥

sattvātirikto'bhīnayo jyeṣṭha ityabhidhīyate

samassatvoo bhavenmadhyaḥ satvahīnoo'dhamah smṛtaḥ ||24||2||

Meaning: Acting with in-depth *Sattva* is said to be superior, with reasonable *sattva*-middling and with no *sattva* is inferior.

What is *Sattva*?

Ch. 6 and 7 of *Nāṭyaśāstra* elaborates on the elements of *sāttvika bhāva* and *rasas*. The word *sāttvika* is very difficult to translate to English with its original essence. Ch. 24(7) of *Nāṭyaśāstra* says, *sattva* to be ‘देहात्मकं भवेत् सत्त्वम् ।’ means, *sattva* is emerged by the synthesis of body and mind. In deeper meaning, *Sattva* means ‘which derived from the concentration of mind. Man can not simply mimic instances like horripilation, tears, loss of color. In the theatrical background, the actions in the situations of happiness and misery backed up by *sattva* make the situation appear to be realistic. So *sattva* is explained from the innate fact that the actor should depict the tear and horripilation, respectively, but he should not be sorry or happy literally (Gupta, 1987). (Gupta, n.d.).

Sattva defined in *Nāṭyaśāstra* in chapter 24 *śloka* 3 is as follows:

अव्यक्तरूपं सत्त्वं हि विज्ञेयं भावसंश्रयम् ।

यथास्थानरसोपेतं रोमाञ्चास्त्रादिभिर्गुणैः ॥२४ ॥३ ॥

avyaktarūpaṁ sattvaṁ hi vijñeyaṁ bhāvasaṁśrayam |
yathāsthānarasopetaṁ romāñcāsrādibhirguṇaiḥ ||24||3||

Meaning: *Sattva* is something invisible, but employing tear, horripilation, and other similar signs support psychological states and sentiments displayed in proper moments in harmony with sentiments (Ghosh, 1951).

Further,-- following *śloka* elaborates eight *sāttvika Bhāvās s*.

स्तम्भः स्वेदोऽथ रोमाश्चः स्वरसादोऽथ वेपथुः ।

वैवर्ण्यमश्रुप्रलय इत्यष्टौ सात्त्विकाः स्मृताः ॥ ६ ॥ २२ ॥

stambhaḥ svedo'tha romāñcaḥ svarasādo'tha vepathuḥ |
vaivarṇyamashrupralaya ityaṣṭau sātvikāḥ smṛtāḥ ||6||22||

Meaning: They are eight in number, *Nāṭyaśāstra* explains: 1) Fixedness (*stambha*), 2) Perspiration (*sveda*), 3) Horripilation (*romāñca*) 4) Change of Voice (*svarasādu*), 5) Trembling (*vepathu*), 6) Change of Colour (*vaivarṇya*), 7) Weeping (*aśru*) and 8) Fainting (*pralaya*) (Manmohan Ghosh, 1951).

Though seems to be *anubhāvās* superficially, these *Sāttvika Bhāvās s*, emerging out of *sattva* cannot be stopped even with effort. So these are given special importance (Subbanna, 2014).

In this way, *Sthāyī Bhāvās s* (the durable psychological states) - eight, *Vyabhicāri Bhāvās*: (complementary psychological states) - thirty-three and *Sāttvika Bhāvās* (permanent/ involuntary

psychological states)- eight in number, altogether become forty-nine (49) psychological states which draw out sentiments (*rasās*) from the play.

In this way, forty nine psychological states, i.e., eight durable psychological states, thirty-three transitory states, and eight *sāttvika* united, are capable of realizing sentiments from the play. These sentiments arise from them whenever they combine for a common (*sāmānya*) purpose.

At this juncture, a question arises, then among forty-nine psychological states, why only durable psychological states converted into sentiments?

Bharata convincingly explains that, though all the humans have similar body parts, due to the special characters of few such as birth, education, manners, skills in art and crafts attain kingship, while others become their attendants with inferior intellect. Similarly, durable psychological states become King; determinant (*vibhāva*), consequent (*anubhāva*), and complementary psychological states (*sañcārī Bhāvās*), attendants so as attendants become dependent on masters or kings with their superior merit.

The following *śloka* narrates how durable psychological state is superior to other psychological states.

यथा नराणां नृपतिः शिष्याणां च यथा गुरुः ।

एवं हि सर्वभावानां भावःस्थायीमहानिह ॥ ६ ॥८ ॥

yathā narāṇāṃ nṛpatiḥ śiṣyāṇāṃ ca yathā guruḥ|

evaṃ hi sarvabhāvānāṃ bhāvaḥ sthāyi mahāniha||24||8||

Meaning: These psychological states in the like-minded connoisseurs inspire sentiments in them and permeate the body just like fire spreading over dry woods.

Among nine *rasa*, *srṅgāra*, *hāsya*, *karuṇa*, *vīra*, *adbhuta*, and *śānta* can be classified as desirable *rasa* and *bhībhatsa*, *bhayānaka*, and *raudra* as undesirable. Table 3 explains the names of *rasa*, their meaning, and related emotions (Merchand, 2006; Grace, 2006).

Table 3. Negative emotion, subjugated *rasa*, corresponding health problems, and emotions to be cultivated to overcome.

Negative emotions/ <i>bhava</i>	Negative <i>rasa</i> depicted	Corresponding Health problems	Emotion cultivated/ contemplated
Disgust	<i>Bhībhatsa</i> (Odious)	Itching (Pruritis Ani), Pain, Ankle(s), Middle back problems	Love
Fury/Anger	<i>Raudra</i>	Adrenal problems, Anorectal Bleeding, Depression, Dry eye, Dysmenorrheal, Earache, Fever, Infection, injuries, Jaw problems, Lockjaw, Lupus, Mononucleosis.	Joy, love, wonder
Fear/terror	<i>Bhayānaka</i> (Terrifying)	Abdominal cramps, Anorexia, Apathy, Appendicitis, Appetite, Baldness, Belching, Bites, Colon, Coma, Cramps, Dysentery, Fainting, Fistula, Crohn's Heartburn (Peptic Ulcer, Stomach problems, Ulcer), Haemorrhoids, Hepatitis, Hyperactivity, Hyperventilation, Ileitis (Crohn's disease) Inflammation, Insomnia, Lump in throat, Miscarriage, Menopause problems, Myopia, Nausea,	Courage, Calmness Joy, Love

2.3.2.e INDIAN CLASSICAL MUSIC SUPPORTING ABHINAYA

Indian music is inbuilt in *sāttvika abhinaya*, and *sāttvika abhinaya* is the base of *āṅgika* and is followed by *vācika abhinaya*. There is specific *rasa*, musical *rāgās* related to certain emotions. In this concern, it is essential to know the meaning of a few words.

2.3.2.f Notes (*svara*)

शारीरा वैणवाश्चैव सप्त षट्जादयः स्वराः ॥ ६ ॥ २६ ॥

śārīrā vaiṇavāścāiva sapta ṣaḍjādayaḥ svarāḥ ॥ 6 ॥ 26 ॥

Meaning: Musical notes are seven in number: They are, e.g., *ṣadja, riśabha, gāndhāra* etc. They fall into two groups: 1) Human (*śārīra*) and 2) Instrumental (*vaiṇava*, i.e., form the *vīṇā*).

1) Human (*śārīra*) : Songs (*gānaṁ*)

गानं पञ्चविधम् ज्ञेयं ध्रुवायोगसमन्वितम् ॥ ६ ॥ ३० ॥

gānaṁ pañcavidham jñeyaṁ dhruvāyogasamanvitaṁ

Meaning: Songs relating to *Dhruva* are five kinds: 1) Entering (*Praveśa*) 2) Casual (*Ākśepa*) 3) Going out (*Nikśepa*) 4) Pleasing (*Prasādika*) and 5) Intermediate (*Antarā*).

2) Instrumental (*vaiṇava*).

There are four kinds of musical instruments (*ātodya*) that are in existence. They are:

ततं चैवावनद्धं च घनं सुषिरमेव च ॥ ६ ॥ २६ ॥

tataṁ caivāvanaddhaṁ ca ghaṇaṁ suṣirameva ca ॥ 6 ॥ 26 ॥

Meaning: 1) Stringed (*tata*): Instruments with strings, 2) Covered (*avanaddha*): drum, 3) Solid (*ghana*): cymbals, and 4) Hollow (*suṣira*): a flute. Further, the tempo of the music may be slow (*sṭhitam*), medium (*madhyam*), and fast (*dhruta*). Beats (*tāla*) are also of many types. As per *rāga* requirements, the time gap in the song and music are of specific measurements.

Indian classical music: Indian classical music composed following the *rasa* of lyrics add beauty to it. An artiste needs to enact with all standards of *Nāṭyaśāstra*. A deep study on *sātvika abhinaya* concretes the study of self-emotions and thoughts towards nourishing them. Lyrics by devotees cultured with their life, experiences, a sense of surrendering contributes deep introspection by the artiste about the self. This continued process helps the human cleanse the negative emotions and infuse the positives. Deep involvement in dance following lyrics and smoothed music enhances the art contemplation, enjoy the current moment and experience of self-merging with Supreme God.

Table 4. Specimen of Indian *Ragas*, related *rasa*, examples of lyrics used, emotions, and atmosphere to be depicted to create that emotion in the dance.

Example of lyrics	Poet	<i>Rāga</i>	<i>Rasa</i> of the <i>Rāga</i>	Atmosphere to be depicted	Emotions depicted
<i>Vasantha Bandide sakhiye</i>	Purandara dāsa	<i>Śankarābharana</i>	<i>Srṅgāra</i>		Erotic, love
<i>Anebantanebantananammama</i>	Purandara dāsa	<i>Mānd, Behāg, Miśra mānd</i>	<i>Hāsya</i>	An elephant walking and its mischievous activities	Comic
	Yogā Narasimha	<i>Kāphi, pīlu Megha malhār, Śudda sārangh, Bāgeśri bhīm phalās, Miyā ki malhār, Brundāvani sārang</i>	<i>Vīra</i>		Valour
	<i>Purandara dāsa</i>	<i>Mārva, Puriya, Lalith Sohan, devagandhar, Nīlambari, Yadukula kāmboji, Dhīra śankarābharaṇa</i>	<i>Śāntaand Karuṇa</i>		Calm and compassion

2.4 Summary

Reactions of the mind as human behavior expressed through face, word, and the body, which in turn have recognized three *abhinayas- sātṭvika, vācika, and āṅgika* in drama. The basis of art is an imitation, and dance is predominantly so. While playing the role, the inherent nature of the actor controlled by the character by movement and gesture, which termed *āṅgikābhinaya*; subjugation in terms of voice and speech which termed *vācikābhinaya* and presentation of emotional actions of mind which termed as *sātṭvikābhinaya* and relevant costumes and makeup termed *āhāryābhinaya*. A homogeneous blend of all these four aspects termed as *nāṭya* or drama (Patnaik, 1969).

Play therapy

As per the definition of the Association for Play Therapy, play therapy is the systematic use of a theoretical model to establish an interpersonal process. Here, trained play therapists use the therapeutic powers of play to help clients prevent or resolve psycho-social difficulties and achieve optimal growth and development. Through play therapy is used widely as a psychological therapy among adults and with children, many studies do not follow proper research methods and find a considerable variation in presenting problems and outcome measures (Bratton & Sue, 2000)

Music Therapy

Various kinds of music have been used to induce positive emotions, and followed by relaxation has been extensively studied by researchers (Bratton & Sue, 2000). An experimental study found improvement in group music intervention in demented elderly persons (Lin et al., 2011) and reduced depression, anxiety, and relationships in psychiatric patients (Choi, & Lee, 2010).

Movement Therapy

As per the definition of Association for Dance Movement Psychotherapy UK ADMP UK 2012, Dance movement therapy is the psychotherapeutic use of movement and dance to support intellectual, emotional, and motor functions of the body (Lin et al., 2011; Palo-Bengtsson et al.,

1998). It encourages the development and integration of new adaptive movement patterns together with the emotional experiences supporting clients' movements. The therapist encourages the development and integration of new adaptive movement patterns along with emotional experiences that accompany such changes (Meekums et al., 2015; Karkou and Meekums, 2014). The elements of Indian classical dance have all the aspects of play therapy, music therapy, and dance movement therapy.

Compared to play therapy, Indian classical dances with various steps, neck, head, eyes, shoulder, palm, chest, sides, waists, thighs, shanks, heels, toes movements bring enjoyment unveiling beauty in our limbs following musical beats and notations. *Āṅgikā* helps oneself to identify the beauty in one's fingers and creativity to use it for depicting various situations and also is an excellent physical exercise. It tends to provide joy, discovering cultural meaning, increased motor functioning, posture, and balance as well.

Music listening is a passive activity while dancing is active. Dance is like a lotus blossom in the pond of music. Though musical notes convey the feeling of the lyrics to the listeners, compared to music therapy, dance with canons of expression elaborated in the *Nāṭyaśāstra* conveys the meaning for every word of poetry with musical notes to touch the heart of the connoisseurs which in turn yield great bliss/*rasa*.

Most marvelous features embedded in *Nāṭyaśāstra* deals with the expression of inner feelings segregated into nine *rasas*, various sentiments hidden or expressed at every stage, which contributes to a very comprehensive understanding of emotions and interpretation of them. *Sāttvika abhinaya* makes the actor entering deep into the mind of the character to express and experience the connectedness with the role, make the *rasa* spiritualized and one attains pure bliss. The feeling of joy over a period tends to reverse unhealthy psychological states into positive health. So the comprehensive narration given in Chapter 1 *ślokas* 108-112 of *Nāṭyaśāstra* has elaborated its objectives in the following words: *Nāṭya* teaches duty to those having no sense of duty, love to those who are eager for its realization, rebukes those who are disorderly, promote self-restraint

among disciplined people, make the coward courageous, energy to heroic persons, enlightens men of poor intellect, and gives wisdom to the learned.

Chapter 1 *śloka* 22 of *Nāṭyalocana* narrates the similar objectives of *Nāṭya* or theatrical presentation in the following *śloka* (Shib, 2012):

लीलेयं धनिनां धृतिस्तु सुखिनां शिक्षा प्रमत्तनृणां

संसारस्थितिरीदृशीति विरतिर्नानाविधयोगिनाम् ।

प्रीतिः काव्यरसांशिनां नवनवा कीर्तिः कवीनामियं

विद्या नाटकसंज्ञिका भगवती विश्वोपकारक्षमा ॥१॥२२॥

līleyaṃ dhanināṃ dhṛtistu sukhināṃ śikṣā pramattanṛṇāṃ

samsārasthitirīdṛśīti viratirnānāvidhayoginām

prītiḥ kāvyarasāṃśināṃ navanavā kīrtiḥ kvīnāmiyam

vidyā nāṭakasañjñikā bhagavatī viśvopakāraḥsamā||1||22||

Meaning: *Nāṭya* is a mode of entertainment to rich, nourishment to contented people, educative for the blundering persons, teaches duty to those having no sense of it, it promotes the admiration for an explanation of sentiments, in the literary works, it brings out the new talents and achievements of poets. *Nāṭaka* is the embodiment of wisdom and knowledge and can be termed ‘goddess’ whose generosity can benefit the whole world.

Conclusion: This chapter has discussed the literature point of view of emotion and emotion dysregulation and CE in IAD, and yoga as per scriptures in self-management of the same. Next chapter deals with review of scientific literatures on the same topic.