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## RESEARCH ARTICLE

### THE EIGHT RASAS IN BHARATA'S NĀṬYASHĀSTRA: A COMPREHENSIVE STUDY OF SENTIMENTS IN INDIAN THEATRE

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#### ABSTRACT

This research paper delves into the concept of *Rasa* (sentiment) as outlined in Bharata Muni's *Nāṭyaśāstra*, one of the oldest and most significant treatises on the performing arts. The *Nāṭyaśāstra* defines eight primary emotions or *Rasas*—each corresponding to a specific psychological state and its corresponding theatrical representation. These *Rasas*—*śṛṅgāra* (erotic), *hāsyā* (comic), *karuṇa* (pathetic), *raudra* (furious), *vīra* (heroic), *bhayānaka* (terrible), *bībhatsa* (odious), and *adbhuta* (marvellous)—serve as the foundation for creating an emotionally engaging performance. This paper aims to explore the psychological underpinnings of each *Rasa*, their Determinants, Consequents, and Complementary Psychological States, and their dramatic representation on stage. By analyzing these emotions in the context of traditional Indian theatre, the paper emphasizes the integral role of *Rasa* in connecting the audience to the performance, making it an essential element of theatrical art. The research also explores the classification of these *Rasas*, their psychological and physical manifestations, and their implications for performers and audience alike.

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## INTRODUCTION

The *Nāṭyaśāstra*, attributed to Bharata Muni, stands as one of the most significant treatises in the history of Indian performing arts, offering a comprehensive framework for understanding and practicing drama, dance, and music. Central to this monumental work is the concept of *Rasa* (Sentiments), a cornerstone of Indian aesthetic theory. Bharata introduces *Rasa* as the essence of theatrical experience, a concept that encapsulates the emotional and aesthetic response evoked in the audience through a dramatic performance. The theory of *Rasa* delineates eight primary Sentiments—*Śṛṅgāra* (Erotic), *Hāsyā* (Comic), *Karuṇa* (Pathetic), *Raudra* (Furious), *Vīra* (Heroic), *Bhayānaka* (Terrible), *Bībhatsa* (Odious), and *Adbhuta* (Marvellous)—each representing a unique emotional state that forms the core of human experience. These *Rasas* are intricately linked to *Sthāyībhāvas* (Durable Psychological States), *Vibhāvas* (Determinants or causes), *Anubhāvas* (Consequents or physical manifestations), and *Vyabhicāribhāvas* (Complementary Psychological States). Together, these elements create a dynamic interplay that allows performers to evoke and sustain specific emotional responses in their audience. This paper delves into the theoretical and practical dimensions of these eight *Rasas*, examining their origins, defining characteristics, and representation in classical Indian theatre. In exploring the nuances of each *Rasa*, the research highlights how *Vibhāvas* serve as the triggers for emotions, *Anubhāvas* as their visible

expressions, and *Vyabhicāribhāvas* as the fleeting emotions that complement and enhance the primary Sentiment. The discussion extends to the theatrical techniques employed by performers to embody these Sentiments, emphasizing gestures, vocal expressions, and physical movements. Furthermore, the paper investigates how terms such as Digest, Memorial Verse, and Etymology contribute to a deeper understanding of *Rasa* theory, enriching its practical application in dramatic performances. The significance of *Rasa* theory extends beyond classical theatre, influencing modern dramaturgy, pedagogy, and performance practices. By unraveling the intricacies of these Sentiments, this research seeks to illuminate their enduring relevance, offering insights into their transformative potential in contemporary contexts. This study not only preserves the profound legacy of the *Nāṭyaśāstra* but also underscores its timeless relevance in fostering emotional and aesthetic connections through the performing arts.

#### OBJECTIVES OF THE RESEARCH PAPER

**To Analyze the Eight Sentiments (*Rasas*) as Defined in the *Nāṭyaśāstra*:** Provide a detailed study of the eight primary *Rasas*—Erotic (*Śṛṅgāra*), Comic (*Hāsyā*), Pathetic (*Karuṇa*), Furious (*Raudra*), Heroic (*Vīra*), Terrible (*Bhayānaka*), Odious (*Bībhatsa*), and Marvellous (*Adbhuta*)—and their integral role in theatrical expression.

**To Explore the Interplay of *Bhāvas*, *Vibhāvas*, and *Anubhāvas*:** Delve into the relationship between Psychological States (*Bhāvas*), Determinants (*Vibhāvas*), and Consequents

(*Anubhāvas*) in the creation and representation of *Rasas* on stage.

**To Discuss the Representation of *Rasas* in Classical Indian Theatre:** Highlight the techniques and methods used to portray each *Rasa* on stage, emphasizing gestures, expressions, and emotional evocation as described in the *Nāṭyaśāstra*.

**To Understand the Emotional and Aesthetic Experience in Theatre:** Assess how *Rasas* contribute to the audience's emotional and aesthetic experience, creating a bridge between the performer and the spectator.

**To Present the Philosophical and Cultural Foundations of *Rasas*:** Explore the cultural and philosophical underpinnings of the *Rasa* theory, highlighting its significance in Indian aesthetics and dramatic traditions.

**To Analyze Traditional Verses and Definitions of *Rasas*:** Interpret and contextualize the traditional verses and definitions associated with each *Rasa*, offering a deeper understanding of their theoretical constructs.

**To Highlight the Timeless Relevance of *Rasa* Theory:** Reflect on the enduring significance of *Rasa* theory in the study of dramatic arts and its influence on modern interpretations of classical Indian theatre.

## METHODOLOGY

This research paper adopts a multidisciplinary approach to study the eight *Rasas* as delineated in Bharata's *Nāṭyaśāstra*. The methodology integrates textual analysis, interpretative study, and comparative perspectives to provide a comprehensive understanding of the theory and its applications. The following steps outline the methodology:

### Textual Analysis of the *Nāṭyaśāstra*

- A close reading and detailed analysis of the relevant chapters of the *Nāṭyaśāstra* that elaborate on the eight *Rasas*, their determinants (*vibhāvas*), consequents (*anubhāvas*), and psychological states (*bhāvas*).
- Interpretation of traditional verses and commentaries associated with each *Rasa*.

### Contextual Study of Traditional Verses

- Examination of the *Āryās* (traditional verses) provided in the *Nāṭyaśāstra* to contextualize their meanings and relevance in classical Indian theatre.
- Analysis of terms like "Digest," "Memorial Verse," and "Etymology" as they pertain to the *Rasas*.

### Descriptive Study of Representation Techniques

- A descriptive approach to understanding how each *Rasa* is represented on stage through gestures, expressions, and movements as outlined in the *Nāṭyaśāstra*.
- Documentation of the physical, vocal, and emotional techniques prescribed for performers to evoke specific *Rasas*.

### Philosophical and Aesthetic Interpretation

- Exploration of the philosophical underpinnings of *Rasa* theory, linking it to broader Indian aesthetics and cultural traditions.
- Analysis of how *Rasas* contribute to the emotional and aesthetic experience of theatre audiences.

## Comparative Insights

- Drawing parallels between the *Rasa* theory and similar emotional and aesthetic frameworks in other theatrical traditions.
- Highlighting the unique contributions of the *Nāṭyaśāstra* to global theatre studies.

## Synthesis and Application

- Synthesizing findings to illustrate the timeless relevance of *Rasa* theory in classical and contemporary performance practices.
- Offering insights into how the principles of *Rasa* can inform modern dramaturgy and pedagogy.

## Qualitative Approach

- Employing qualitative methods to interpret and evaluate the cultural, philosophical, and practical significance of the *Rasas*.
- Using secondary sources such as commentaries, scholarly articles, and research papers to supplement the primary text analysis.

## REVIEW OF LITERATURE

The study of the *Rasa* theory in Indian dramaturgy, especially as presented in Bharata's *Nāṭyaśāstra*, has been the subject of extensive research over the centuries. Scholars have examined the theory's application, evolution, and significance within the broader context of Indian philosophy, aesthetics, and theatre. This review aims to highlight the key contributions in this field, providing a foundation for the current research paper on the eight *Rasas*.

### Classical and Ancient Sources

**Bharata's *Nāṭyaśāstra* (circa 200 BCE – 200 CE):** The foundational text for understanding *Rasa* theory is Bharata's *Nāṭyaśāstra*, which outlines the principles of theatre, including the concept of *Rasa*. Bharata introduces eight primary *Rasas*—erotic (*śṛṅgāra*), comic (*hāsyā*), pathetic (*karuṇā*), furious (*raudra*), heroic (*vīra*), terrible (*bhayānaka*), odious (*bībhatsa*), and marvelous (*adbhuta*)—and explains their psychological, emotional, and physical representations. Scholars such as M. L. Varadpande and A. K. Warder have extensively analyzed these concepts, emphasizing their significance in the creation of dramatic experiences in Indian theatre.

**Abhinavagupta's *Abhinavabhāratī* (10th century CE):** Abhinavagupta's commentary on the *Nāṭyaśāstra*, the *Abhinavabhāratī*, offers an in-depth philosophical interpretation of the *Rasa* theory. Abhinavagupta highlights the spiritual and metaphysical dimensions of *Rasa*, positing that the experience of *Rasa* is not merely an aesthetic experience but also a means of transcending worldly attachments. His insights have been crucial in understanding how *Rasa* theory is tied to concepts of the soul, liberation, and divine consciousness. Scholars such as S. K. De and S. R. Ranganathan have explored Abhinavagupta's interpretations in relation to the broader philosophical traditions of Kashmir Shaivism.

### Modern Studies on *Rasa* Theory

***Rasa* Theory in Contemporary Performance:** Modern scholars have explored how *Rasa* theory is applied to contemporary performance practices. In particular, Richard

Schechner's work on performance theory has highlighted the continued relevance of ancient Indian aesthetic principles in contemporary theatre. Aditi Mangaldas and Rukmini Vijayakumar, prominent figures in contemporary Indian dance and theatre, have discussed how the application of Rasa theory informs the emotional and spiritual experience of their performances, making it an essential framework for understanding audience engagement in the 21st century.

**Cultural and Psychological Interpretations:** Psychological perspectives on Rasa have been explored by V. Raghavan and A. S. Raman. These scholars focus on the psychological mechanisms behind the emotional responses elicited by the performance of different Rasas. Their work ties the Rasa theory to psychological theories of emotion, particularly those that discuss how art and performance trigger emotional states in the audience. These insights bridge the gap between ancient aesthetics and modern psychological thought.

**The Application of Rasa in Theatre Pedagogy:** Scholars like Shanta Serbjeet Singh and Suresh Awasthi have written about how Rasa theory can be integrated into theatre education and training. They explore how understanding Rasa and its physical, vocal, and emotional components can enhance an actor's performance and help students of theatre achieve deeper emotional expression. In addition, S. S. Sheshagiri Rao's work on traditional acting techniques and Rasa has contributed significantly to contemporary theatre pedagogy, focusing on how the principles of Rasa can be used to cultivate an actor's emotional depth.

**Interdisciplinary Approaches to Rasa Theory:** The interdisciplinary study of Rasa has expanded the understanding of its impact on not just theatre but also other art forms like dance, music, and literature. Leela Venkataraman and S. Kalidas have studied how the performance of Rasas is an essential element in Bharatanatyam and other classical dance forms, where the dancer's body movements, facial expressions, and emotions create an immersive experience for the audience. The study of Rasa in literature, particularly in the works of Raghavan Narasimhan, has also shown how the theory extends beyond theatre and informs the emotional architecture of poetry and prose in classical Indian literature.

## WHAT IS RASA?

The concept of rasa is central to the understanding of Indian classical dramaturgy. In its simplest form, rasa refers to the essence or flavor that emerges from a dramatic performance. It is the emotional experience or aesthetic enjoyment that the audience derives when the performer expresses a specific psychological state. The term rasa itself is derived from the Sanskrit word for "taste," suggesting that the experience of rasa is akin to tasting a rich, layered dish made up of various ingredients.

Just as food becomes enjoyable when spices and other ingredients come together, rasa is produced when Durable Psychological States (sthāyibhāva) combine with Complementary Psychological States (vyabhicāribhāva) and Consequents (anubhāva). In other words, the sentiment arises from the interaction between the Determinants (the conditions or circumstances that provoke a psychological state), Consequents (the outward manifestations of that state), and the Complementary Psychological States (fleeting emotions that support the primary psychological state).

## The Eight Sentiments

**The eight Sentiments recognized in classical Indian drama are:**

- Erotic (śṛṅgāra)
- Comic (hāsya)
- Pathetic (karuṇa)
- Furious (raudra)
- Heroic (vīra)
- Terrible (bhayānaka)
- Odious (bībhatsa)
- Marvellous (adbhuta)

These sentiments form the emotional core of a performance and guide the actor in their portrayal of a character's psychological state. The concept of rasa has been explored and defined through a rich tradition of texts, with the Nāṭyaśāstra by Bharata Muni being the most prominent.

## Origin and Relationship of Sentiments

**The eight sentiments arise from a combination of the four original sentiments:**

- Erotic (śṛṅgāra),
- Furious (raudra),
- Heroic (vīra), and
- Odious (bībhatsa).

**These original sentiments serve as the foundation for the other four. For example:**

- The Comic (hāsya) sentiment arises from the Erotic (śṛṅgāra).
- The Pathetic (karuṇa) sentiment arises from the Furious (raudra).
- The Marvellous (adbhuta) sentiment arises from the Heroic (vīra).
- The Terrible (bhayānaka) sentiment arises from the Odious (bībhatsa).

Thus, these eight sentiments can be seen as emotional variations and transformations of the original four sentiments, where one sentiment is a softened or exaggerated form of another. This interplay of emotional transformation is akin to the fusion of flavors in a dish, where one taste leads to the next in a balanced progression.

## Color and Visual Representation of Sentiments

Each of the eight sentiments is associated with a specific color, which further reinforces its emotional character. These colors not only reflect the sentiment's mood but also aid in visually communicating the sentiment to the audience. The color associations are as follows:

- **Erotic (śṛṅgāra):** Light Green (śyāma)
- **Comic (hāsya):** White
- **Pathetic (karuṇa):** Grey (kapota)
- **Furious (raudra):** Red
- **Heroic (vīra):** Yellowish (gaura)
- **Terrible (bhayānaka):** Black
- **Odious (bībhatsa):** Blue
- **Marvellous (adbhuta):** Yellow

These colors symbolize the inherent qualities of each sentiment. For example, the Erotic sentiment, often associated with love and beauty, is symbolized by light green, which is calming and pleasant. The Furious sentiment, which embodies intense anger or rage, is represented by red, a color often associated with fire and aggression. These color associations create a vivid, multi-sensory experience for the audience, helping them to connect emotionally with the performance.

### Presiding Deities of Sentiments

In classical Indian dramaturgy, each sentiment is believed to be presided over by a specific deity. The deities symbolize the divine essence of each sentiment and represent the spiritual or cosmic forces that govern them. The presiding deities are as follows:

- **Erotic (śṛṅgāra):** Viṣṇu, the god of preservation and compassion, symbolizes the harmony and attraction inherent in love and beauty.
- **Comic (hāsyā):** Pramathas, a group of deities associated with joy and amusement, represent the humor and lightness of the comic sentiment.
- **Furious (raudra):** Rudra, a form of Shiva, represents the destructive force of anger and the emotional intensity of fury.
- **Pathetic (karuṇa):** Yama, the god of death, symbolizes the sorrow and sadness associated with the loss of life or loved ones.
- **Heroic (vīra):** Indra, the king of gods, embodies the valor and strength of the heroic sentiment.
- **Terrible (bhayānaka):** Kāla, the god of time, represents the fear and awe invoked by the terrible or catastrophic events.
- **Odious (bibhatsa):** Mahākāla (Śiva), the god of destruction, signifies the revulsion and disgust associated with the repulsive or hideous.
- **Marvellous (adbhuta):** Brahmā, the creator god, symbolizes the awe and wonder that arise from encountering the unknown or the extraordinary.

These deities serve as metaphors for the emotional and spiritual forces at play in the drama, imbuing the performance with a divine dimension that transcends mere human experience.

### Combination of Psychological States in Rasa Creation

As mentioned earlier, rasa is created when Durable Psychological States (sthāyibhāva) combine with Complementary Psychological States (vyabhicāribhāva) and Consequents (anubhāva). Let us break down these elements in more detail:

- **Durable Psychological States (sthāyibhāva):** These are the primary emotional states that form the foundation of a sentiment. They include emotions like love, sorrow, anger, and fear, which are long-lasting and stable.
- **Complementary Psychological States (vyabhicāribhāva):** These are transient emotions that accompany the primary emotional state. For example, a character experiencing sorrow (sthāyibhāva) may also feel anxiety, fatigue, or nostalgia (vyabhicāri-bhāva) in a fleeting manner.
- **Consequents (anubhāva):** These are the outward expressions of the psychological states. They include

physical gestures, facial expressions, and vocal intonations that manifest the internal emotional state of the character.

When these elements—Durable Psychological States, Complementary Psychological States, and Consequents—are combined in a performance, they give rise to the experience of rasa. Just as a chef combines ingredients to create a dish, the actor combines these emotional and physical components to create the flavor of rasa for the audience to enjoy. In summary, the eight sentiments (rasa) form the emotional core of Indian classical drama, and they are integral to the audience's aesthetic experience. By exploring the origins, colors, presiding deities, and the psychological elements that make up each sentiment, we gain a deeper understanding of how rasa is constructed in performance. The interaction of Durable Psychological States, Complementary Psychological States, and Consequents creates a dynamic and immersive experience that allows the audience to "taste" the emotions portrayed on stage. This process of rasa creation is not merely an intellectual exercise but a deeply emotional and spiritual one, as it connects the audience to universal human experiences through the medium of theatre.

**THE EROTIC SENTIMENT (ŚṚṄĀRA):** The Erotic Sentiment, known as śṛṅgāra, is one of the eight primary sentiments in classical Indian aesthetics, particularly as discussed in the *Nāṭyaśāstra*, a seminal text on performing arts. It emerges from the Durable Psychological State of love (rati) and is intrinsically tied to the beauty of human emotions, desires, and interactions, particularly between lovers. This sentiment is deeply associated with themes of attraction, union, and the yearning experienced during separation.

**The Basis of Erotic Sentiment:** The Erotic Sentiment is primarily grounded in the Durable Psychological State of love. The word śṛṅgāra is often interpreted as an aesthetic or emotional expression that signifies beauty, attraction, and emotional fulfillment, especially in the context of love. The sentiment derives its name from the idea of beauty and adornment, as it is linked with a bright attire or elegance. Just as certain objects in the world are considered beautiful due to their inherent qualities—such as white, pure, and bright objects—so too is the Erotic Sentiment recognized in human interaction when these qualities of beauty and attraction are displayed. In the classical tradition, the Erotic Sentiment is not merely confined to romantic or sexual attraction but extends to all forms of beauty, grace, and youthful vigor. For instance, a person dressed elegantly or beautifully is often referred to as a "lovely person" (śṛṅgārin). This term emphasizes the connection between physical beauty, attire, and the sentiments of love and attraction.

**Union and Separation:** The Erotic Sentiment manifests in two distinct forms: **union** and **separation**. Both of these emotional states serve as foundational elements in the representation of the Erotic Sentiment in performance arts, particularly in theatre and dance.

- **Erotic Sentiment in Union:** This form arises when two individuals experience emotional or physical closeness. It is associated with feelings of pleasure, joy, and fulfillment. Several Determinants (external circumstances) trigger this sentiment, including:
  - The pleasures of the season (e.g., spring, associated with love and beauty).

- The enjoyment of garlands, unguents, and ornaments, which are traditional symbols of beauty and attraction.
- The company of a beloved person, which enhances the feeling of connection.
- Sensory experiences, such as seeing, hearing, or engaging in playful interaction with the beloved.

**The Consequents (visible manifestations of this sentiment) on stage should include:**

- **Clever movements** of the eyes, eyebrows, and glances.
- **Soft and delicate movements** of the limbs.
- **Sweet words** and affectionate dialogue that express joy and intimacy.

The Complementary Psychological States (or vyabhi-cāri-bhāva) in union do not include negative emotions such as fear, indifference, or disgust. Instead, the sentiment is associated with joy, happiness, and fulfillment.

**Erotic Sentiment in Separation:** The Erotic Sentiment also arises in the condition of **separation** from the beloved. This separation often leads to **longing, yearning, and anxiety**. Though it might seem to conflict with the positive nature of union, separation in the context of love has its own poignant beauty, marked by a **desire for reunion**. In this state, several **Determinants** might include:

- **Indifference** or **distance** from the beloved.
- **Jealousy, fatigue, or anxiety** due to the absence of the loved one.
- Feelings of **drowsiness, illness, insanity, or even death** as expressions of deep emotional suffering from the separation.
- On stage, these feelings should be represented through:
- **Indifference, loneliness, or sadness** in body language.
- **Exhaustion, sleep, or dreaming** sequences that signify emotional weariness or detachment.
- **Fainting or swoon-like behavior** representing extreme emotional distress.

This separation does not negate the underlying sentiment of love; rather, it intensifies it by creating a longing for union, thus giving rise to a complex emotional experience. While the Erotic Sentiment in union brings joy, the Erotic Sentiment in separation embodies the pain of absence, yet it retains an inherent optimism, as the person separated remains hopeful of reuniting with the beloved.

**Erotic Sentiment and the Pathetic Sentiment:** A common question arises: if the Erotic Sentiment originates in love, why does it sometimes manifest in pathetic conditions? The answer lies in the nuanced nature of the Erotic Sentiment in separation. While the Erotic Sentiment generally focuses on positive emotions, in separation, it can overlap with the Pathetic Sentiment, which is characterized by feelings of despair, loss, and affliction.

The Pathetic Sentiment typically arises from conditions such as separation from loved ones, death, or captivity. However, the Erotic Sentiment, even in separation, retains a sense of hope and yearning, which contrasts with the despair seen in the Pathetic Sentiment. Thus, while both sentiments might overlap, the Erotic Sentiment in separation is distinct from the Pathetic Sentiment because it retains an optimistic longing for reunion, even amid sorrow.

## Characteristics of the Erotic Sentiment

The Erotic Sentiment is generally happy and is closely associated with desired objects—beauty, youth, and the union of man and woman. It celebrates youth, sensual pleasures, and the fulfillment of love. The Determinants of the Erotic Sentiment include:

- **Favorable seasons**, especially those that evoke a sense of romance and beauty (e.g., spring or autumn).
- **Garlands and ornaments**, symbols of attraction and beauty.
- The **company of beloved ones**, creating emotional fulfillment and connection.

**On stage, this sentiment should be represented by:**

- **Composed and affectionate glances** and expressions.
- **Sweet, smiling words** that express delight and satisfaction.
- **Graceful movements** of the limbs that convey elegance and joy.

## The Erotic Sentiment in Performance

In the context of **theatre** and **dance**, the Erotic Sentiment is represented through a variety of physical and emotional expressions. These include:

- **Graceful body movements**, such as slow, deliberate gestures that suggest intimacy and tenderness.
- **Facial expressions**, including **soft gazes, smiles, and delicate eye movements** that convey affection and emotional depth.
- **Dialogue**, which is often tender and loving, expressing joy, admiration, or yearning.
- **Costume and adornment**, where bright, elegant attire symbolizes the beauty and sensuality of the sentiment.

The Erotic Sentiment on stage often portrays the fullness of youth, where everything is fresh, vibrant, and full of possibility. It highlights the beauty of love, both in union and separation, and reflects the powerful emotional journey that lovers experience through joy, longing, and the eventual hope of reunion. The Erotic Sentiment (śṛṅgāra) is a profound expression of love, beauty, and attraction in its various forms, both in union and separation. Through the careful combination of Determinants, Consequents, and Complementary Psychological States, this sentiment is represented on stage as an emotionally rich and visually captivating experience. Whether depicted through joyful union or melancholic separation, the Erotic Sentiment evokes deep emotional responses from the audience, demonstrating the timeless nature of love and the universal human experience of longing and fulfillment.

**THE COMIC SENTIMENT (HĀSYA):** The Comic Sentiment, or *hāsyā*, is rooted in the Durable Psychological State of laughter, a universal expression of amusement and joy. It arises when there are Determinants that evoke laughter through behaviors, actions, and circumstances that are incongruous, unseemly, or absurd. The sentiment manifests in various forms depending on the context and the type of individual involved.

**Determinants of the Comic Sentiment:** The Comic Sentiment is primarily triggered by certain conditions that are perceived as laughable. These Determinants can be categorized into various types, including:

- **Unseemly dress or ornament:** Outfits that are poorly coordinated, overly elaborate, or mismatched.
- **Impudence:** Bold or brash behavior that violates social norms.
- **Greediness:** An excessive desire for more than what is needed, often leading to humorous situations.
- **Quarrels:** Arguments, especially those over trivial matters, often create a comic effect.
- **Defective limb:** Physical deformities or awkward movements that, when exaggerated, lead to humor.
- **Irrelevant words:** Speech that is disconnected from the context or purpose of a conversation, leading to absurdity.
- **Mentioning of faults:** Highlighting someone's flaws or mistakes in a way that is exaggerated or out of place.

These elements combine to create a comic atmosphere that is amplified by the consequences (Consequents) they produce in the performance. On the stage, the representation of the Comic Sentiment requires specific physical and vocal expressions to evoke laughter.

**Consequents of the Comic Sentiment:** The *hāsya* sentiment on stage is portrayed through physical gestures, facial expressions, and vocalizations that complement the Determinants. Some of the key Consequents include:

- **Throbbing of the lips, nose, and cheeks:** These facial movements express a suppressed or barely contained laughter.
- **Wide eyes or contracted eyes:** The wide eyes indicate surprise or a mocking attitude, while the contracted eyes signal slyness or sarcasm.
- **Perspiration:** The comic situation may cause physical reactions such as sweating, adding to the exaggerated sense of absurdity.
- **Color of the face:** The face may change color due to the emotional intensity of the situation.
- **Holding the sides:** A common gesture when one is laughing so hard that it seems to affect the entire body, often seen in extreme forms of the Comic Sentiment.

The Comic Sentiment also includes complementary psychological states, such as indolence, dissimulation, drowsiness, and envy. These emotions add to the complexity of the comic situation by presenting contradictions or conflicts that enhance the humor.

### Types of Comic Sentiment

**The Comic Sentiment can be classified into two broad categories:**

- **Self-centred Comic Sentiment:** This type of comic sentiment is when a person laughs at their own actions, often due to their own folly or absurd behavior. It represents a more innocent, self-amused form of humor.
- **Centred in Others Comic Sentiment:** This type is characterized by one person making others laugh through their actions, behavior, or speech. It involves creating situations where the humor is directed at others, often through mockery or the manipulation of others' reactions.

These two categories give rise to six varieties of comic laughter, each associated with different types of individuals.

**Varieties of the Comic Sentiment:** The Comic Sentiment is further divided into six varieties based on the type of individual performing the sentiment. These types are classified as superior, middling, and inferior, with each type expressing laughter in a different manner:

- **Slight Smile (Smita):** This variety is characterized by a subtle, refined smile, usually seen in individuals of superior type. It is marked by slightly puffed cheeks and elegant glances, with no teeth showing.
- **Smile (Hasita):** A more pronounced smile than the Slight Smile, often associated with individuals of superior type. The face and eyes bloom, and the smile is accompanied by a slight showing of teeth.
- **Gentle Laughter (Vihāsita):** This type of laughter is appropriate to the occasion, sweet in sound, and not excessive. The face shows joy, and the eyes and cheeks may contract slightly.
- **Laughter of Ridicule (Upahāsita):** This type is used to mock or ridicule someone. It is characterized by expanded nostrils, squinting eyes, and a bent shoulder and head, all suggesting derision or scorn.
- **Vulgar Laughter (Apahāsita):** This type of laughter is exaggerated and inappropriate, often involving laughter with tears or a shaking body. It is considered coarse and is typically associated with individuals of inferior type.
- **Excessive Laughter (Atihāsita):** This form of laughter is loud, excessive, and unrestrained. It is marked by wide, tear-filled eyes and a booming laugh, often accompanied by covering the sides with hands due to the intensity of the laughter.

**Laughter Based on Type of Person:** The variety of laughter a person expresses depends largely on their social or moral standing. This is classified into three types:

- **Superior Type:** These individuals express more controlled, dignified laughter, such as the Slight Smile and the Smile. Their laughter is refined and subtle, indicating their higher social or moral status.
- **Middling Type:** Individuals in this category exhibit the Gentle Laughter and the Laughter of Ridicule. Their laughter is moderate, neither too restrained nor too exaggerated.
- **Inferior Type:** This type is associated with Vulgar Laughter and Excessive Laughter, both of which are considered excessive and socially inappropriate, typically reflecting a lower moral or social standing.

**Ślokas and Detailed Depiction of Comic Sentiment:** The expressions of the Comic Sentiment in different contexts are described in various traditional *Āryās* (metrical compositions) that provide detailed instructions for its representation. These *Āryās* specify the subtle physical movements, the nuances of facial expressions, and the vocal modulations required to accurately portray the Comic Sentiment in performance.

For instance:

- **Slight Smile (Smita)** is characterized by slightly puffed cheeks and elegant glances. It is a subtle, restrained form of humor suitable for superior individuals.
- **Smile (Hasita)** is distinguished by blooming eyes and a cheerful face, with a slight showing of teeth. This type is associated with a more open and visible form of amusement.
- **Gentle Laughter (Vihāsita)** involves a slight sound and sweetness in tone, with the face joyful and the eyes and cheeks slightly contracted.

- **Laughter of Ridicule (Upahasita)** includes an expanded nose, squinting eyes, and a bent head, all of which indicate mockery or scorn.
- **Vulgar Laughter (Apahasita)** is loud, often accompanied by tears and a shaking body, signaling a crude, excessive form of amusement.
- **Excessive Laughter (Atihasita)** is the most intense form of comic laughter, marked by tearful eyes, loud laughter, and an uncontrollable display of emotion.

The Comic Sentiment is a multifaceted expression of human emotion, encompassing a range of behaviors, reactions, and social contexts. Its portrayal on the stage requires a careful understanding of the Determinants and Consequents that give rise to laughter, as well as the specific varieties of comic expressions associated with different types of individuals. Through the use of subtle physical movements, facial expressions, and vocalizations, the Comic Sentiment brings humor and lightness to a performance, creating a dynamic contrast to the more serious or tragic elements of a play.

### THE PATHETIC SENTIMENT (KARUṆA)

The Pathetic Sentiment, or *karuṇa*, is one of the primary emotional responses in classical Indian dramaturgy, and it is deeply connected to the expression of sorrow, grief, and distress. Rooted in a *durable psychological state*, *karuṇa* emerges from situations of intense emotional pain, misfortune, and loss. Its manifestation on the stage involves both physical and emotional expressions that convey the depth of human suffering.

**Determinants of the Pathetic Sentiment:** The *karuṇa* sentiment is initiated by a series of Determinants, which are external events or situations that evoke sorrow. These Determinants typically involve some form of misfortune, personal loss, or suffering. Common causes of the Pathetic Sentiment include:

- **Affliction under a curse:** A person who is cursed by fate or a higher power experiences profound suffering.
- **Separation from dear ones:** The painful separation from loved ones, whether through distance or death, evokes deep sorrow.
- **Loss of wealth:** Sudden financial ruin or the loss of material possessions can lead to emotional devastation.
- **Death:** The death of a beloved person or companion is one of the most profound Determinants of sorrow.
- **Captivity:** Being captured or imprisoned, particularly under oppressive conditions, creates a sense of helplessness and grief.
- **Flight accidents:** Tragic events like accidents, especially those leading to loss of life, are significant sources of sorrow.
- **Other misfortunes:** Any unforeseen calamity or tragic event, such as the destruction of property, can lead to sorrow and grief.

These Determinants are often tragic or highly emotional in nature, triggering an intense psychological response in the character and, consequently, in the audience.

**Consequents of the Pathetic Sentiment:** The *karuṇa* sentiment, once evoked by these Determinants, is expressed on stage through a variety of Consequents. These are physical manifestations of the emotional state of sorrow, which serve to

convey the character's grief and suffering to the audience. The Consequents include:

- **Shedding tears:** The most direct expression of sorrow, tears symbolize the emotional pain the character is experiencing. The shedding of tears can vary in intensity, from a quiet weeping to an uncontrollable flood of tears.
- **Lamentation:** Loud expressions of grief, such as crying out or calling the name of a lost loved one, signify a deep sense of loss.
- **Dryness of the mouth:** The emotional weight of sorrow can cause physical symptoms such as a dry mouth, indicating a state of emotional numbness or shock.
- **Change of color:** A person in distress may experience a visible change in skin color, such as paleness, due to the emotional shock or the physical toll of grief.
- **Drooping limbs:** The weight of sorrow may cause the character to appear physically weak, with their limbs sagging or drooping as a reflection of emotional exhaustion.
- **Being out of breath:** Intense sorrow may cause a person to gasp for air or breathe heavily, symbolizing the overwhelming nature of their grief.
- **Loss of memory:** A person overcome with sorrow may experience a temporary loss of memory, symbolizing their mental disarray and emotional turmoil.

These physical expressions help communicate the depth of the character's emotional suffering, amplifying the emotional impact on the audience.

**Complimentary Psychological States:** In addition to the visible Consequents, the Pathetic Sentiment also involves a range of complementary psychological states. These states represent various emotions or mental conditions that are linked to the experience of sorrow and grief. They add complexity to the emotional landscape of the character. Some of the key complimentary psychological states include:

- **Indifference:** The character may become emotionally numb or detached, unable to react to the external world in a meaningful way.
- **Langour:** A state of physical and emotional weariness, where the character feels drained by their sorrow.
- **Anxiety:** The uncertainty and fear that often accompany sorrow, especially when it is tied to the fear of further loss or harm.
- **Yearning:** A deep desire to return to a previous state of happiness or to reunite with a lost loved one.
- **Excitement:** Sometimes, intense sorrow is accompanied by bursts of emotional energy, where the character becomes agitated or frantic.
- **Delusion:** A character in deep grief may experience moments of confusion or mental disarray, believing in things that are not real.
- **Fainting:** Overcome by the intensity of grief, the character may lose consciousness, a physical manifestation of emotional overload.
- **Sadness:** A pervasive feeling of sorrow that affects the character's thoughts, behavior, and interactions.
- **Dejection:** A state of deep discouragement, where the character feels as if all hope has been lost.
- **Illness:** The emotional strain of sorrow can manifest physically, leading to a decline in health.

- **Inactivity:** A person overcome with grief may become immobilized, unable to act or respond to the world around them.
- **Insanity:** In extreme cases, prolonged sorrow can lead to a breakdown in mental stability, manifesting as madness or irrational behavior.
- **Epilepsy:** The intensity of sorrow can sometimes be linked to physical seizures, representing the emotional and physical toll of grief.
- **Fear:** A sense of dread or fear may accompany sorrow, especially when the individual is uncertain of what the future holds.
- **Indolence:** A lack of motivation or desire to engage in normal activities, often associated with the emotional paralysis that grief can bring.
- **Death:** In the most extreme cases, sorrow may culminate in the ultimate end—death, either symbolically or literally.
- **Paralysis:** Grief can result in a temporary or permanent loss of physical function, symbolizing the overwhelming nature of the emotion.
- **Tremor:** A physical manifestation of fear or grief, where the character's body shakes uncontrollably due to emotional distress.
- **Change of color:** As with the Consequents, sorrow may also lead to a visible change in skin tone, such as turning pale or flushed with distress.
- **Weeping:** A repetitive or constant shedding of tears, representing the ongoing nature of the character's sorrow.
- **Loss of voice:** The emotional weight of grief may make it difficult for the character to speak, leading to a hoarse or silent condition.

These complimentary psychological states add to the richness of the Pathetic Sentiment, offering deeper layers of emotional complexity for both the character and the audience to engage with.

**Āryās on the Pathetic Sentiment:** The Pathetic Sentiment is often depicted through poetic and dramatic forms, and traditional *Āryās* (metrical compositions) provide a framework for its expression. Two key *Āryās* associated with the Pathetic Sentiment describe the emotional responses and physical consequences of sorrow:

**Āryā 62:** The Pathetic Sentiment arises from the sight of the death of a beloved person or from hearing something deeply unpleasant. These Determinants are potent triggers for the emotional responses of grief.

**Āryā 63:** The Pathetic Sentiment is represented on stage through actions such as weeping loudly, fainting, lamenting, bewailing, or striking one's own body in anguish. These Consequents provide a physical and emotional representation of the intense grief the character is experiencing. The Pathetic Sentiment, *karuṇa*, is a powerful and multifaceted emotion that can be expressed through both psychological and physical means. Rooted in sorrow and loss, it encompasses a wide range of emotional states, from mild sadness to extreme grief. The Consequents and complimentary psychological states associated with *karuṇa* offer performers a rich palette of expressions to convey the depth of human suffering on stage. Whether it is through tears, lamentation, or physical manifestations of distress, the Pathetic Sentiment plays a crucial role in creating a deep emotional connection between

the character and the audience, evoking empathy and understanding for the pain of the human condition.

**THE FURIOUS SENTIMENT (RAUDRA):** The Furious Sentiment, or *raudra*, is a complex emotional response deeply rooted in anger and violence. In classical Indian dramaturgy, it plays a significant role in the depiction of intense conflict, aggression, and the raw expression of rage. *Raudra* is characterized by its association with destructive actions, physical confrontations, and emotional turmoil, and it manifests both in the psychological state of the individual and in the external behaviors and actions that convey the ferocity of this emotion.

**Determinants of the Furious Sentiment:** The Furious Sentiment originates from a *durable psychological state* of anger, which is typically triggered by specific events or situations that provoke intense emotional responses. These Determinants are external circumstances or actions that evoke a strong sense of fury. Common Determinants that lead to the *raudra* sentiment include:

- **Rākṣasas:** Mythological creatures, often associated with violence, destruction, and malevolent intent, are seen as the archetypes of *raudra*. They are typically depicted as beings of great power and rage.
- **Dānavas:** Similar to the Rākṣasas, these are beings from Hindu mythology who are often associated with hostility and violence.
- **Haughty men:** Individuals who display excessive pride, arrogance, or condescension can trigger anger, especially when their behavior insults or undermines others.

**Other common triggers of the Furious Sentiment include:**

- **Anger:** The emotion itself is the most direct cause of *raudra*, often arising from perceived injustice or a threat to one's dignity.
- **Rape:** A deeply violent and traumatic act that can provoke extreme anger in the victim or those who witness it.
- **Abuse:** Verbal or physical abuse can cause intense feelings of anger and resentment.
- **Insult:** A personal affront or humiliation can provoke rage in the victim, particularly when the insult is perceived as unjust or unwarranted.
- **Untrue allegations:** False accusations can be a powerful source of anger, especially when they damage one's reputation or honor.
- **Exorcizing:** The act of forcing someone to undergo rituals of purification or expulsion can create a sense of anger and humiliation.
- **Threatening:** The mere threat of harm can trigger defensive or retaliatory anger.
- **Revengefulness:** The desire for vengeance against someone who has wronged you can escalate anger to a furious level.
- **Jealousy:** Envy of another's success or possessions can cause a deep sense of resentment and rage.

These Determinants represent various forms of personal affront, injustice, or violence, all of which evoke the *raudra* sentiment in the individual.

**Consequents of the Furious Sentiment:** Once the Furious Sentiment is triggered by the above Determinants, it manifests



physically and emotionally in the form of Consequents. These are the visible and audible expressions of the internal state of anger, aggression, and fury. On the stage, the Furious Sentiment is represented by:

- **Red eyes:** One of the most recognizable signs of intense anger is the reddening of the eyes, often caused by the physical stress of emotional rage.
- **Knitting of the eyebrows:** The furrowing of the brow or the knitting of the eyebrows is a common physical manifestation of anger, symbolizing the character's focus on their target or the source of their rage.
- **Defiance:** The character may adopt a posture or expression of defiance, standing firm against perceived threats or challenges.
- **Biting of the lips:** A common gesture in moments of frustration or anger, biting the lips symbolizes the character's effort to restrain themselves from lashing out.
- **Movement of the cheeks:** The cheeks may twitch or contract, particularly when the character is attempting to control their anger or when the fury is about to explode.
- **Pressing one hand with the other:** This physical gesture represents the character's attempt to contain or control their fury, often symbolizing the effort to restrain violent impulses.

These Consequents help to convey the overwhelming and uncontrollable nature of *raudra* on the stage, creating a visceral impact on the audience.

**Complementary Psychological States:** The Furious Sentiment also involves several complementary psychological states, which add to the emotional complexity of the character's experience. These states represent various mental conditions and reactions that accompany the overwhelming surge of anger and rage. Some of the key complementary psychological states associated with *raudra* include:

- **Presence of mind:** Despite the intensity of the emotion, the character may retain some level of clarity and focus, particularly if their anger is channeled into a specific action or purpose.
- **Determination:** Anger often fuels a sense of resolve or determination, where the character is committed to pursuing their goal, often with single-minded focus.
- **Energy:** The intense emotional state of anger can give rise to a surge of physical energy, enabling the character to act with vigor and aggression.
- **Indignation:** The feeling of righteous anger, often caused by a perceived injustice, can manifest as indignation. The character feels morally justified in their fury.
- **Restlessness:** The inability to calm down or find peace is a common psychological state associated with *raudra*. The character may be physically or mentally restless, unable to find respite.
- **Fury:** A state of extreme, uncontrollable anger, often leading to violent outbursts or reckless behavior.
- **Perspiration:** The emotional stress of anger can lead to physical sweating, a common physiological response to intense emotional arousal.
- **Trembling:** The body may shake or tremble due to the physical and emotional intensity of the fury.
- **Horripilation:** Goosebumps or a chill running down the spine is another physical manifestation of intense anger, symbolizing the character's heightened emotional state.

- **Choking voice:** The emotional pressure of anger may cause the character's voice to become strained or hoarse, symbolizing their inability to speak calmly or coherently.

These psychological states offer additional layers of complexity to the *raudra* sentiment, providing depth to the character's emotional experience and making the portrayal of anger more nuanced and relatable.

**The Role of Rākṣasas in the Furious Sentiment:** While the Furious Sentiment can arise in anyone, it is especially associated with mythical beings such as the Rākṣasas (demons) and Dānavas (a race of powerful beings), who are considered natural embodiments of anger and violence. These beings are often depicted as fearsome creatures with many arms, mouths, and unkempt hair, symbolizing their chaotic and destructive nature. They are inherently violent and their actions are driven by fury, even in their interactions with others.

- **Rākṣasas and Their Special Function:** In classical Indian thought, Rākṣasas are considered to have a unique relationship with the Furious Sentiment. Their physical form and nature are intrinsically linked to rage and destruction. For example, they are often described as having a prodigious physical frame, black complexion, and many limbs—attributes that symbolize their power and their uncontrollable anger.
- **Violence in Love:** Even in their love-making, Rākṣasas are portrayed as violent and aggressive, further reinforcing their connection to *raudra*. Their emotional responses, including love, are extreme and filled with force, highlighting their inability to temper their emotions.

While the Furious Sentiment is not exclusive to Rākṣasas, they serve as the idealized archetypes for this emotion. Individuals who imitate the Rākṣasas in their behavior, particularly through physical conflict or violence, also evoke the Furious Sentiment.

**Āryās on the Furious Sentiment:** In classical Indian dramaturgy, *Āryās* (metrical compositions) provide a structured approach to the expression of emotions. Two key *Āryās* related to the Furious Sentiment highlight the essential characteristics of this emotion:

- **Āryā 64:** The Furious Sentiment is created through violent actions such as striking, cutting, mutilating, and piercing during battles. The tumult and chaos of a fight are central to the creation of *raudra*, as the conflict itself stirs intense emotions of rage.
- **Āryā 65:** The Furious Sentiment should be represented on stage by specific acts such as the release of many missiles, cutting off heads, trunks, and limbs. These acts of violence symbolize the physical manifestation of anger and fury.
- **Āryā 66:** The Furious Sentiment is full of conflict and aggression, and the words, movements, and deeds associated with it are terrifying and fearsome. This emphasizes the destructive and chaotic nature of the emotion.

The Furious Sentiment, *raudra*, is a powerful and violent emotion that plays a crucial role in the portrayal of conflict and aggression in classical Indian drama. Rooted in anger and provoked by a variety of Determinants, *raudra* is expressed through physical actions, emotional states, and psychological

conditions that convey the intensity of the character's rage. Whether in the form of mythical beings like the Rākṣasas or in the actions of human characters, the Furious Sentiment provides a visceral and dramatic element to the performance, highlighting the destructive potential of unchecked anger. Through its representation on stage, *raudra* not only explores the depths of human emotion but also serves as a reflection of the power and consequences of fury in the human experience.

**THE HEROIC SENTIMENT (VĪRA):** The Heroic Sentiment, or *vīra*, represents a profound and noble emotional state associated with individuals of superior qualities, strength, and valor. This sentiment is often linked to heroic figures, warriors, kings, and leaders who possess not only physical might but also a strong sense of morality, duty, and resilience. The *vīra* sentiment is the embodiment of courage, fortitude, and determination in the face of adversity, and it plays a significant role in classical Indian drama and literature. This emotional state is integral to the portrayal of characters who are elevated in status, such as kings, warriors, or deities, who face challenges that require both inner and outer strength to overcome.

**Determinants of the Heroic Sentiment:** The Heroic Sentiment arises from a series of specific determinants that contribute to the creation of a noble, powerful, and determined emotional state. These determinants are actions, traits, and circumstances that stimulate the individual to display heroic qualities. Some of the key Determinants of *vīra* include:

- **Presence of mind:** The ability to stay calm and collected in the face of danger or conflict is a fundamental trait of the heroic individual. A hero remains level-headed and clear-sighted, even in the most challenging situations.
- **Perseverance:** The heroic sentiment is closely tied to an individual's determination to persist, even when faced with obstacles, adversity, or fatigue. The hero's resolve allows them to push forward regardless of the challenges in their path.
- **Diplomacy:** A hero often demonstrates the ability to resolve conflicts through negotiation, maintaining peace, and exercising wisdom in difficult situations. Diplomacy is seen as a heroic trait, especially when it prevents violence or ensures the welfare of others.
- **Discipline:** A sense of discipline is integral to the heroic figure. The ability to control one's impulses, remain focused on a goal, and maintain composure is key to the development of the *vīra* sentiment.
- **Military strength:** The hero is often depicted as possessing physical and military strength, either through personal prowess or by leading a mighty army. This strength is used to protect, defend, and fight for justice or righteousness.
- **Aggressiveness:** While the hero may display diplomacy and wisdom, they are also capable of aggressiveness when necessary, especially in defense of what is just or to overcome a villain or antagonist.
- **Reputation of might:** The heroic sentiment is also fueled by the individual's reputation, whether built through past victories, valor, or noble deeds. A hero is often recognized and respected for their strength, leadership, and courage.
- **Influence:** A hero wields influence, whether in the form of power over others or the ability to inspire and motivate those around them. This influence can be a source of strength in times of crisis.

These Determinants create a foundation for the development of the *vīra* sentiment, shaping the character's identity and actions on the stage.

**Consequents of the Heroic Sentiment:** Once the Heroic Sentiment is activated by the above Determinants, it is expressed through specific actions, behaviors, and physical representations known as Consequents. These are the outward manifestations of the internal heroic state, which allow the audience to recognize the character's elevated emotional state. Some of the key Consequents associated with *vīra* include:

- **Firmness:** The hero stands unwavering in their beliefs, actions, and decisions. This firmness is seen in their ability to remain resolute, even when faced with opposition or challenges.
- **Patience:** A true hero exercises patience, particularly when waiting for the right moment to act. They understand that haste may lead to mistakes, and they are willing to bide their time for the best opportunity to strike.
- **Heroism:** This is the most direct representation of the Heroic Sentiment. Heroism is shown through actions that demonstrate bravery, selflessness, and a commitment to a noble cause. Whether on the battlefield or in everyday life, the hero's courage shines through their actions.
- **Charity:** A hero is often associated with acts of generosity and kindness. Their strength is not just physical but also moral, as they seek to uplift others and act in the service of a greater good.
- **Diplomacy:** The hero is skilled in navigating complex situations, using their diplomatic skills to resolve conflicts without unnecessary violence. They balance strength with wisdom, seeking peaceful resolutions when possible.
- **Pride:** The hero may feel pride in their abilities, their achievements, and their cause. However, this pride is not arrogant but stems from a deep sense of honor and self-respect.
- **Energy:** The energy of the hero is boundless. Whether in battle or in daily life, the hero exhibits great physical and mental energy, driving them forward toward their goals.

These Consequents are physical and psychological expressions that bring the Heroic Sentiment to life on stage. Through these actions and qualities, the audience can clearly identify the character as a hero.

**Complementary Psychological States:** In addition to the Determinants and Consequents, the Heroic Sentiment is accompanied by several complementary psychological states that provide further depth to the character's emotional experience. These psychological states are the mental and emotional conditions that reinforce the hero's strength, determination, and resilience. Some of the key complementary psychological states include:

- **Contentment:** Despite the challenges they face, the hero feels a sense of inner peace and satisfaction with their actions, knowing that they are following the path of righteousness.
- **Judgement:** A hero is often called upon to make difficult decisions, and their ability to judge a situation wisely and impartially is a crucial psychological state that enables them to act appropriately.
- **Pride:** The hero takes pride in their identity, their accomplishments, and their mission. This pride is rooted

in a deep understanding of their worth and the importance of their actions.

- **Agitation:** Even the most heroic individuals experience moments of inner turmoil or doubt, particularly in the face of difficult decisions or overwhelming challenges.
- **Energy (Vega):** The hero's physical and mental energy, or *vega*, is an essential component of the *vīra* sentiment. This energy propels the hero forward, enabling them to take bold actions and endure hardships.
- **Determination of purpose:** The hero's resolve to achieve their goal is unshakeable. This psychological state allows them to stay focused and committed, even in the face of overwhelming obstacles.
- **Indignation:** A sense of moral outrage often accompanies the Heroic Sentiment, particularly when the hero perceives injustice or wrongdoing. This indignation fuels the hero's determination to right the wrongs they encounter.
- **Remembrance:** The hero often reflects on past experiences, battles, or victories, drawing strength from their memories to face new challenges.
- **Horripilation:** A physiological response, often associated with a surge of energy or emotion, where the hero's skin may rise in response to a powerful, invigorating experience.

These psychological states work in tandem with the physical manifestations and behaviors of the hero, enhancing the emotional depth of the character and creating a complex, multi-layered portrayal of heroism.

**The Role of Energy in the Heroic Sentiment:** At the core of the Heroic Sentiment lies **energy**. Energy is the driving force behind the hero's actions, and it manifests in various forms:

- **Perseverance and optimism:** The hero is optimistic about their ability to succeed, no matter how difficult the task. This optimism is fueled by an unwavering energy that drives them to keep going, even when others may falter.
- **Absence of surprise:** A hero is rarely taken off guard. Their energy is focused and disciplined, allowing them to maintain control of the situation and act with confidence.
- **Presence of mind:** The hero remains calm, composed, and quick-thinking, even in the face of danger. Their energy is channelled into clear and decisive actions.

The hero's energy allows them to face trials and challenges head-on, embodying the qualities of strength, perseverance, and resolve. This energy is what distinguishes the hero from other characters, allowing them to overcome obstacles and achieve greatness.

**Āryās on the Heroic Sentiment:** Two key *Āryās* related to the Heroic Sentiment outline the essential qualities of the hero and how they should be represented on stage:

- **Āryā 67:** The Heroic Sentiment arises from qualities such as energy, perseverance, optimism, absence of surprise, and presence of mind. These attributes form the foundation of the hero's emotional and psychological state, and they should be emphasized in the portrayal of the hero.
- **Āryā 68:** The Heroic Sentiment should be represented on stage by specific behaviors such as firmness, patience, heroism, pride, energy, aggressiveness, influence, and

censuring words. These qualities allow the audience to recognize the hero's character and emotional state.

The Heroic Sentiment, *vīra*, is a powerful and dynamic emotional state that embodies the qualities of courage, strength, and resilience. It is a sentiment that is associated with superior individuals—heroes, warriors, kings, and leaders—who display unwavering determination and moral fortitude in the face of adversity.

Through specific Determinants, Consequents, and complementary psychological states, the *vīra* sentiment comes to life on the stage, allowing the audience to experience the full range of heroic emotions. Whether through acts of bravery, wisdom, or selflessness, the Heroic Sentiment serves as a symbol of human strength and the pursuit of noble goals. In both mythology and drama, the *vīra* sentiment highlights the importance of inner strength, perseverance, and the power of a determined spirit in overcoming challenges and achieving greatness.

**THE TERRIBLE SENTIMENT (BHAYĀNAKA):** The *Bhayānaka* sentiment, or the Terrible Sentiment, is a deeply evocative emotional state characterized by fear, dread, and terror. In classical Indian aesthetics, this sentiment is a crucial aspect of dramatic expression, particularly in the portrayal of characters who are confronted with imminent danger, horror, or overwhelming anxiety. *Bhayānaka* is an emotion that arises when an individual faces situations that provoke extreme fear, such as the sight of death, the threat of captivity, or the presence of terrifying supernatural forces. This sentiment is not just a passive emotional response but is an active force that shapes the character's actions, appearance, and behavior. It can be seen in various forms, ranging from a natural reaction to terror to a feigned or artificially induced fear, and is depicted in both tragedies and thrillers in classical drama.

**Determinants of the Terrible Sentiment:** The Terrible Sentiment arises from specific triggers or Determinants that induce fear. These determinants often involve circumstances, sounds, or sights that are inherently associated with terror, uncertainty, or impending doom. Some of the key determinants of *bhayānaka* include:

- **Hideous Noise:** Terrifying sounds, such as the howls of wild animals, eerie whispers, or sudden loud noises, can induce a state of fear. The human response to such noises often triggers a psychological state of alertness and dread, which is the foundation of the Terrible Sentiment.
- **Sight of Ghosts or Supernatural Beings:** Encounters with ghosts, spirits, or supernatural entities are a common determinant of fear in many cultural traditions, including in classical Indian drama. The mere sight or presence of such beings can provoke intense fear, causing a person to feel helpless and vulnerable.
- **Panic and Anxiety from Untimely Noises (Jackals, Owls):** In folklore and cultural beliefs, the cries of certain animals, such as jackals and owls, are often associated with death or impending danger. These sounds can trigger panic, anxiety, and fear in the human psyche, leading to the manifestation of *bhayānaka*.
- **Staying in an Empty House or Forest:** Isolation in a desolate, empty house or a dense, dark forest is a common scenario that evokes fear. The absence of familiar surroundings, coupled with the eerie quiet or the fear of unknown dangers, is a significant determinant for the Terrible Sentiment.

- **Sight of Death or Captivity of Dear Ones:** The sight of death or the captivity of loved ones can be a powerful emotional trigger. When a person witnesses the death or suffering of someone close to them, it often leads to overwhelming fear, both for their own safety and for the well-being of those they care about.
- **News of Death or Disaster:** The mere knowledge or news of a tragic event, such as the death of a loved one or a natural disaster, can create a deep sense of fear and anxiety. The anticipation of bad news can be just as terrifying as the event itself.
- **Discussion of Death or Harm:** The very discussion or contemplation of death, danger, or harm can stir up a psychological state of fear. The more one dwells on these subjects, the more they become mentally and emotionally agitated.

These determinants serve as external stimuli that activate the psychological state of fear, creating the basis for the Terrible Sentiment in dramatic representation.

**Consequents of the Terrible Sentiment:** Once the Terrible Sentiment is triggered by the Determinants, it manifests in a series of **Consequents**, which are the outward expressions of the internal fear experienced by the character. These Consequents allow the audience to perceive the intensity of the fear, both in the physical and emotional states of the character. Some of the key Consequents of *bhayānaka* include:

- **Trembling of Hands and Feet:** One of the most common physical manifestations of fear is trembling or shaking, particularly in the hands and feet. This trembling is a direct response to the heightened anxiety and fear within the character.
- **Horripilation:** The sensation of hair standing on end is a classic physiological response to fear. This involuntary reaction, also known as *goosebumps*, is caused by a surge of adrenaline and is commonly seen in characters experiencing terror.
- **Change of Colour:** Fear often causes a visible change in a character's complexion. The face may become pale or flushed, and the skin may take on a sickly or ashen hue as the body responds to the emotional turmoil.
- **Loss of Voice:** A person who is terrified may find themselves unable to speak due to the overwhelming nature of their fear. This loss of voice represents the character's inability to communicate or express themselves due to the paralyzing effect of fear.

These Consequents help convey the intensity of the Terrible Sentiment on stage, allowing the audience to empathize with the character's emotional and physical state of fear.

**Complementary Psychological States:** In addition to the Determinants and Consequents, the Terrible Sentiment is accompanied by various Complementary Psychological States that further deepen the emotional impact of fear. These states reflect the inner turmoil, agitation, and paralysis that the character experiences in the face of terror. Some of the key complementary psychological states include:

- **Paralysis:** Fear often causes a state of physical and mental paralysis. The character may freeze in place, unable to move or act due to the overwhelming terror they feel. This paralysis is both psychological and physical, reflecting the incapacitating effect of fear.

- **Perspiration:** A common physiological response to fear is excessive sweating. As the body's stress response is triggered, the character may begin to perspire, which adds to the sense of discomfort and panic.
- **Choking Voice:** In extreme fear, the character may find it difficult to speak, their voice choking as they struggle to breathe. This response is often associated with the sensation of being suffocated or overwhelmed by terror.
- **Trembling:** Trembling or shaking is another classic sign of fear. The body shakes uncontrollably, especially in the limbs, due to the intense emotional and physiological response to fear.
- **Loss of Voice:** As mentioned earlier, the inability to speak is a powerful sign of terror. This may be accompanied by a feeling of helplessness or an inability to articulate one's thoughts due to the emotional impact of fear.
- **Change of Colour:** As the body responds to fear, the skin may change color, either becoming pale or flushed, depending on the severity of the fear.
- **Fear and Stupification:** In some cases, the character may become so overwhelmed by fear that they enter a state of stupefaction, where they are unable to think or react clearly.
- **Dejection and Agitation:** Fear often leads to a sense of hopelessness and agitation. The character may feel overwhelmed, anxious, and unable to control their emotions.
- **Restlessness and Inactivity:** The character may exhibit restless behavior, pacing or fidgeting as they struggle to cope with the fear they are experiencing. In extreme cases, this can lead to inactivity, where the character is paralyzed by terror and unable to act.
- **Epilepsy and Death:** In extreme cases, fear can induce physical responses such as seizures or even lead to death. The intensity of the Terrible Sentiment can cause the body to collapse under the weight of the emotional and physical strain.

These complementary psychological states serve to illustrate the depth and complexity of the Terrible Sentiment, providing a richer and more nuanced portrayal of fear on stage.

**Āryās on the Terrible Sentiment:** Two traditional *Āryās* describe the nature of the Terrible Sentiment and its representation in drama:

- **Āryā 69:** The Terrible Sentiment is created by factors such as hideous noise, the sight of ghosts, the experience of battle, entering an empty house or forest, or offending one's superiors or the king. These factors create the necessary conditions for the emergence of fear, as they represent situations that are inherently terrifying and evoke feelings of dread.
- **Āryā 70:** Terror is characterized by physical responses such as looseness of the limbs, dryness of the mouth, paralysis of the thighs, unease in the eyes, palpitation of the heart, and horripilation. These physical signs help convey the emotional and physiological effects of fear, allowing the audience to experience the character's terror.
- **Āryā 71:** The natural fear experienced by a character should be depicted through these physiological signs. However, when fear is feigned or artificially induced, these signs should be portrayed more mildly to distinguish between genuine terror and staged fear.

- **Āryā 72:** The Terrible Sentiment should always be represented by tremors in the hands and feet, paralysis, shaking of the body, heart palpitation, and dryness in the mouth and throat. These signs are essential for effectively conveying the emotion of fear on stage.

The Terrible Sentiment, *bhayānaka*, is an essential emotion in classical Indian aesthetics, providing a powerful means of expressing fear, dread, and terror on the stage. Whether through the Determinants that trigger fear, the Consequents that represent the physical manifestations of terror, or the Complementary Psychological States that deepen the emotional experience, *bhayānaka* creates a profound impact on both the character and the audience. The portrayal of fear is complex and multifaceted, involving both natural and feigned responses to danger, death, and the unknown. Through its careful representation, the Terrible Sentiment allows the audience to engage with the emotional turmoil of the character, making it an indispensable aspect of dramatic storytelling in classical Indian theatre.

**THE ODISIOUS SENTIMENT (BĪBHATSA):** The *Bībhatsa* sentiment, or the Odious Sentiment, is an emotion deeply rooted in disgust, aversion, and repulsion. This sentiment is one of the nine primary rasas in classical Indian aesthetics, a critical aspect of the aesthetic experience in both drama and dance. The Odious Sentiment arises from the human psychological response to unpleasant, offensive, and harmful stimuli. It encompasses a range of reactions, from physical repulsion to intense emotional discomfort. The sentiment's representation on stage involves not only the internal psychological state of the character but also the external, visible manifestations of this state, providing a powerful way to communicate the discomfort and horror experienced by the character. In dramatic works, this sentiment plays an important role in portraying the ugliness of certain actions, situations, or characters, which often serve to highlight moral and social decay.

**Determinants of the Odious Sentiment:** The Odious Sentiment arises from various Determinants that provoke feelings of disgust. These determinants are external triggers that cause an individual to react negatively to certain sights, sounds, tastes, smells, or even touch. In classical Indian drama, the following are some of the most significant determinants of *bībhatsa*:

- **Unpleasant or Offensive Sights:** The sight of decaying flesh, filth, or grotesque images can trigger a strong feeling of disgust. In classical theatre, this could include the portrayal of something visually repellent, such as a corpse, bodily fluids, or other grotesque or offensive scenes.
- **Unpleasant Tastes:** Tasting something bitter, rancid, or spoiled can elicit a reaction of revulsion. In the dramatic context, this may be represented by a character's refusal to eat or drink, or by exaggerated reactions to unpleasant tastes.
- **Offensive Smells:** Bad odors, such as the smell of decay, excrement, or other foul substances, can evoke intense feelings of nausea or revulsion. The scent of something foul is a common trigger for the Odious Sentiment, and in performance, it may be symbolized through physical gestures like covering the nose or turning away.
- **Disgusting Touch:** Touching something slimy, dirty, or repellent can trigger the Odious Sentiment. This may involve tactile experiences, such as the feeling of mud,

filth, or even certain textures that the character finds revolting.

- **Hearing Disgusting Sounds:** Certain sounds, like the squelching of decaying flesh, the slurping of something vile, or other offensive noises, can provoke feelings of disgust. In drama, these sounds are often suggested through the sound design or the exaggerated physical responses of the character.
- **Discussion of Offensive or Impure Things:** The mere conversation about something disgusting, whether it be about death, decay, or impurity, can also stir the Odious Sentiment. In some cases, discussing taboo subjects or hearing of vile acts may elicit a physical and emotional reaction of disgust in the character.

These determinants, whether they involve sight, sound, taste, touch, or smell, form the basis of the *bībhatsa* sentiment and set the stage for its representation on the dramatic platform.

**Consequents of the Odious Sentiment:** The emotional response to the Odious Sentiment is manifested in a series of Consequents that are physical or behavioral actions performed by the character. These Consequents provide the audience with visible cues that indicate the character's disgust and aversion. Some of the key Consequents of *bībhatsa* include:

- **Stopping Movement of All Limbs:** When a character is confronted with something disgusting, they may instinctively freeze or stop all movement, as if recoiling from the offensive object or scene. This stillness can signify the character's inability to engage with the unpleasant stimulus.
- **Narrowing of the Mouth:** One of the most common physical responses to disgust is a narrowing or pursing of the mouth. This action is often accompanied by a contorted facial expression, reflecting the character's aversion to the repellent stimulus.
- **Vomiting:** A strong physical manifestation of disgust is vomiting. This involuntary reaction symbolizes the body's rejection of something foul or impure, and it is often used in drama to show the extremity of a character's revulsion.
- **Spitting:** Spitting is another common response to something disgusting. It represents the character's desire to rid themselves of the offensive object or substance and to express their rejection of it. Spitting may be performed with force or emphasis, underscoring the intensity of the disgust.
- **Shaking of Limbs in Disgust:** The character may physically shake or tremble, especially in the hands, arms, or legs, as a visible expression of their discomfort and revulsion. This trembling can serve as an exaggerated portrayal of the emotional and physical effects of disgust.

These Consequents serve as outward expressions of the Odious Sentiment, making the character's emotional state visible to the audience and enhancing the dramatic effect of the scene.

### Complementary Psychological States

The Odious Sentiment is accompanied by several Complementary Psychological States that intensify the character's emotional and physical reactions. These states reflect the mental and emotional toll that disgust takes on the character, often causing confusion, physical distress, and even incapacitation. Some of the key complementary psychological states associated with *bībhatsa* include:

- **Epileptic Fit:** In extreme cases, the Odious Sentiment may cause the character to suffer from seizures or convulsions. The overwhelming nature of the disgust experienced can trigger such a violent response, which serves to emphasize the severity of the emotion.
- **Delusion:** Disgust may also cause the character to experience a sense of delusion or hallucination. This may manifest as confusion, irrational thoughts, or a distorted perception of reality, where the character's mind becomes overwhelmed by the repulsion they feel.
- **Agitation:** The character may become agitated or restless, constantly moving or fidgeting as they try to escape the source of their disgust. This agitation is a psychological response to the emotional discomfort caused by the unpleasant stimulus.
- **Fainting:** In some cases, the character may be so overwhelmed by the Odious Sentiment that they faint or collapse. This physical collapse reflects the extreme nature of their disgust, rendering them temporarily incapacitated.
- **Sickness:** The physical manifestation of disgust may lead to illness or nausea, with the character experiencing physical discomfort, such as stomach upset or dizziness, in response to the repellent stimulus.
- **Death:** In extreme instances, the intensity of the Odious Sentiment may even lead to death. This dramatic effect is typically reserved for moments of heightened horror, where the character's emotional response is so powerful that it overwhelms their physical body.

These complementary psychological states serve to deepen the emotional impact of the Odious Sentiment, highlighting the extreme nature of the disgust experienced by the character.

**Āryās on the Odious Sentiment:** Two traditional *Āryās* provide insights into the nature of the Odious Sentiment and its representation on stage:

- **Āryā 73:** The Odious Sentiment arises from various sources, including disgusting sights, tastes, smells, touches, and sounds, all of which create a sense of unease in the character. These sources of discomfort are what trigger the *bībhatsa* sentiment, forcing the character to react physically and emotionally.
- **Āryā 74:** On stage, the Odious Sentiment is represented through physical actions such as narrowing the mouth and eyes, covering the nose, bending down the head, and walking imperceptibly. These actions convey the character's aversion to the unpleasant stimulus, showing their attempt to avoid or escape the source of their disgust.

The Odious Sentiment (*bībhatsa*) is a powerful emotion that is deeply ingrained in human psychology. It arises from exposure to offensive, impure, or harmful stimuli and manifests through a range of physical, emotional, and psychological responses. On stage, *bībhatsa* is portrayed through the character's refusal to engage with the offensive stimulus, their physical reactions such as vomiting or spitting, and their emotional responses such as agitation or fainting. The portrayal of disgust on stage not only communicates the character's emotional state but also serves to highlight the moral and social implications of the repulsive acts or situations they encounter. Through its representation, the Odious Sentiment contributes to the depth and complexity of the dramatic experience, offering the audience a means of reflecting on the ugliness of human actions and the discomfort they cause.

## THE MARVELLOUS SENTIMENT (ADBHUTA)

The *Adbhuta* sentiment, often translated as the Marvellous Sentiment, is a fundamental emotional response in classical Indian aesthetics. It represents the psychological state of astonishment, wonder, or amazement, which occurs when a person is confronted with something extraordinary, beyond ordinary human experience. The Marvellous Sentiment is deeply rooted in the human ability to be awestruck by the unknown, the miraculous, or the sublime, and it plays a vital role in drama, dance, and literature. This sentiment is intricately tied to a sense of discovery and delight, often arising from supernatural or extraordinary events that captivate the senses and evoke a deep emotional response in the audience.

**Determinants of the Marvellous Sentiment:** The Marvellous Sentiment arises from a variety of Determinants, which are external stimuli that trigger a psychological state of astonishment or wonder. These determinants are often associated with the experience of encountering something out of the ordinary, often linked to the supernatural, magical, or miraculous. Some key determinants include:

- **Sight of Heavenly Beings or Events:** The appearance of divine or supernatural entities, such as gods, celestial beings, or mythological creatures, is a powerful determinant of the Marvellous Sentiment. In traditional Indian drama, the sight of gods descending from the heavens or witnessing miraculous events would evoke a sense of awe and wonder.
- **Attainment of Desired Objects:** When a character achieves something they deeply desire or long for—such as obtaining a rare or precious object, fulfilling a wish, or achieving a goal—this success often triggers the Marvellous Sentiment. The feeling of fulfillment and the realization of a long-held desire can be deeply moving and astonishing.
- **Entry into a Superior Mansion, Temple, Audience Hall (Sabhā), or Seven-Storeyed Palace:** The experience of entering a place of grandeur or sanctity, such as a temple, royal palace, or a grand hall, can evoke wonder. These settings are often described as awe-inspiring due to their size, beauty, and the sense of holiness or importance associated with them.
- **Illusory and Magical Acts:** The performance of magic, illusions, or supernatural feats, such as levitation, shape-shifting, or other miraculous acts, is a key determinant of the Marvellous Sentiment. These acts defy the laws of nature and create a sense of wonder in the audience, blurring the line between the real and the fantastical.

These determinants evoke astonishment by presenting the viewer with experiences or objects that are beyond ordinary human comprehension, leaving the audience with a sense of wonder, amazement, and even reverence.

**Consequents of the Marvellous Sentiment:** The Consequents of the Marvellous Sentiment are the physical and behavioral responses that represent the character's astonishment and wonder on stage. These responses are intended to convey the intensity of the emotional experience and are often exaggerated to emphasize the awe-inspiring nature of the event. Some of the key Consequents include:

- **Wide Opening of Eyes:** A common physical manifestation of astonishment is the wide opening of the eyes, which signifies the character's shock and awe. The character may stare in disbelief, unable to take in the full scope of what they are witnessing.
- **Looking with Fixed Gaze:** A character experiencing the Marvellous Sentiment may be unable to look away from the extraordinary event. Their gaze becomes fixed and transfixed, reflecting their complete absorption in the spectacle before them.
- **Horripilation:** The sudden appearance of goosebumps or shivers (horripilation) is another physical response to wonder. This involuntary reaction signifies the character's intense emotional reaction to something extraordinary or divine.
- **Tears of Joy:** The overwhelming nature of the Marvellous Sentiment often leads to tears, not out of sorrow, but out of joy, reverence, or wonder. The character may weep as a result of being moved by the miraculous or sublime experience.
- **Perspiration:** Sweating is another physical consequence of intense emotion. The character's body reacts to the awe they are experiencing, as if the magnitude of the event is physically overwhelming.
- **Joy:** The Marvellous Sentiment is often accompanied by an emotional release in the form of joy. The character may express this joy through laughter, exclamations of delight, or a feeling of ecstasy.
- **Uttering Words of Approbation:** The character may vocalize their astonishment, often uttering words of praise or approval, such as "Wonderful!" or "How marvelous!" These words reflect their awe and appreciation for the extraordinary event.
- **Making Gifts:** In some instances, the character may feel compelled to offer gifts or tokens of appreciation as a way of expressing gratitude for the miraculous or extraordinary event they have witnessed.
- **Crying Incessantly (Hā, Hā, Hā):** The emotional intensity of the Marvellous Sentiment can lead to incessant crying or vocalizations, such as repeated exclamations of "Hā, hā, hā!" This represents the overwhelming nature of the emotion and the character's inability to contain their joy and wonder.
- **Waving the End of Dhoti or Sārī:** A common gesture in classical dance and drama to express joy or amazement is the waving of the end of the dhoti or sārī. This gesture symbolizes the character's celebration and awe in response to the extraordinary event.
- **Movement of Fingers:** The character may also display a delicate, subtle movement of the fingers, reflecting the finesse and beauty of the emotion. This gesture is often used to convey a sense of wonder or admiration.

These Consequents are intended to convey the intense emotional impact of the Marvellous Sentiment, making it clear to the audience that the character is experiencing something truly extraordinary.

**Complementary Psychological States:** The Marvellous Sentiment is often accompanied by several Complementary Psychological States, which further enhance the character's emotional and physical responses. These complementary states can include:

- **Weeping:** As a manifestation of joy and wonder, the character may cry tears of happiness, moved by the sheer magnificence of the event.

- **Paralysis:** In extreme cases, the character may be so overwhelmed by the Marvellous Sentiment that they experience temporary paralysis or immobility, unable to react to the astonishing event.
- **Choking Voice:** The emotional intensity of the moment can cause the character's voice to catch or choke, as if they are unable to articulate their astonishment.
- **Horripilation:** As mentioned earlier, the physical manifestation of goosebumps or shivers may accompany the Marvellous Sentiment, representing the character's deep emotional response.
- **Agitation:** In some cases, the character may experience a state of agitation or restlessness, as their mind races to comprehend the miraculous event they are witnessing.
- **Hurry:** The excitement of the moment may lead to hurried or frantic movement, as the character attempts to process and react to the extraordinary experience.
- **Inactivity:** Conversely, the character may also experience a sense of inactivity or paralysis, as the overwhelming nature of the event leaves them unable to act or respond.
- **Death:** In rare instances, the Marvellous Sentiment can be so intense that it causes the character to faint or even die from the sheer emotional overload.

These complementary psychological states serve to highlight the depth of the emotional experience, illustrating how the Marvellous Sentiment affects both the body and the mind.

**Āryās on the Marvellous Sentiment:** Two traditional *Āryās* offer insights into the nature of the Marvellous Sentiment and its representation on stage:

- **Āryā 75:** The Marvellous Sentiment arises from the experience of words, character, deeds, and personal beauty. This suggests that the sentiment is not limited to the supernatural or magical; it can also arise from the extraordinary beauty of a person or the impressive deeds of a character.
- **Āryā 76:** The Marvellous Sentiment is to be represented on stage through gestures that convey the character's astonishment, such as gesturing to smell something sweet, joyfully shaking the limbs, and uttering vocal expressions like "hā, hā, hā." These gestures are intended to show the audience that the character is experiencing something extraordinary and beyond the ordinary.

**Types of the Marvellous Sentiment:** The Marvellous Sentiment is divided into two main types:

- **Celestial Marvellous Sentiment:** This type arises from witnessing heavenly sights or events, such as the appearance of gods or celestial beings. It is characterized by awe and reverence for the divine or supernatural.
- **Joyous Marvellous Sentiment:** This type arises from joyful occurrences, such as the achievement of a long-desired goal, the arrival of good news, or the fulfillment of a wish. It is marked by a sense of elation and celebration.

The Marvellous Sentiment (*Adbhuta*) is a profound emotional response that plays a critical role in classical Indian aesthetics, particularly in drama, dance, and literature. It is a sentiment rooted in astonishment and wonder, arising from extraordinary events, divine encounters, or miraculous occurrences. The sentiment is represented on stage through various Consequents, including physical gestures, vocal expressions,

and emotional responses, all designed to convey the intensity of the character's amazement. Whether elicited by celestial sights or joyous occurrences, the Marvellous Sentiment enhances the emotional depth of a performance, allowing the audience to experience the wonder and awe that transcends the ordinary.

## CONCLUSION

In conclusion, the concept of *Rasa* as presented in *Nāṭyaśāstra* provides a timeless framework for understanding emotional engagement in theatre. The eight Rasas, each rooted in specific psychological states, offer a rich palette for performers to draw upon in creating compelling, emotionally charged performances. By analyzing the Determinants, Consequents, and Complementary Psychological States of each Rasa, this research underscores the depth of *Rasa* theory and its practical applications in classical Indian drama. The physical and psychological manifestations of each Rasa are not only essential for actors to portray convincingly but also serve to establish a deep emotional connection between the performer and the audience. As such, the concept of *Rasa* is a key tool in the creation of meaningful and impactful theatre, one that transcends the boundaries of time and culture. Furthermore, the study of *Rasa* remains relevant in modern theatre, where the emotional and psychological dynamics of performance continue to play a pivotal role in audience engagement. The research highlights the enduring value of *Nāṭyaśāstra* in shaping the understanding of dramatic emotions, offering insights that are applicable to both traditional and contemporary theatrical practices. Through a deeper understanding of *Rasa*, theatre practitioners can create more emotionally resonant performances that evoke profound reactions from audiences.

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