

Indian Knowledge Systems

Aesthetics, Philosophy, Cultural Semiotics, Skill
Education and Contemporary relevance

Ramachandra N.U.
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JAIN
DEEMED-TO-BE UNIVERSITY

SCHOOL OF
SCIENCES

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About Editors

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Student Co-Ordinators:

- Priyanshu Gowda B - PG Scholar
- Davasam Sanjana - PG Scholar

Foreword

The National Education Policy (NEP) 2020 emphasizes the importance of open elective subjects as a means of promoting interdisciplinary learning and holistic development. Open elective subjects: Open elective subjects are given importance by the National Education Policy (NEP) 2020 as a ways of ensuring that education is interdisciplinary and foster holistic development. In this framework, integrating of literature Open electives have a special perspective on the Indic knowledge system as it is inherent in the Indian data as well. This would also be consistent with the objective of NEP, not just for India's knowledge system, but it encourages students to engage critically with cultural heritage while developing a global perspective.

Indian Aesthetics aims at sensitizing learners on various aspects of Indian Culture and Civilization. The study promotes research on various aspects of Indian Culture and knowledge systems. The study focuses on multi-faceted and interconnected aspects of Indian Civilization, shedding light on the sources of its unmatched unity and diversity. The open elective aims at restoring cultural and scientific narrative of India. The main objective is to revive and revisit the glossary of Indian Education System practiced by the rishis of yore. The idea is to contemporize and enliven the present with knowledge, practice and wisdom. These kinds of interactions and discussions benefit the educationists, academicians, researchers, philosophers, laymen and the youth commensurate with their own level of understanding. The foundation of such knowledge combined with a common prerequisite landscape of Vedic literature, 64 Kalas as skill development and the like combined with a broad taxonomy of Indian Knowledge Systems are highly beneficial to the betterment of societal values.

It is highly commendable that the Department of Languages took this initiative to introduce "Indian Aesthetics" as an open elective. It was equally overwhelming to see a good number of students opting for this elective.

I thank the Management, Vice Chancellor and all the Principal Officers for encouraging us in all our activities. Thanks to Dr. Asha Rajiv, Director School of Sciences and IQAC for her constant support. My heartfelt appreciation to the faculty members and the students.

With the promise to introduce many more courses, I wish good luck to one and all.

Dr. Rajani Jairam
Dean (Student Affairs)
Professor in Sanskrit

JAIN(Deemed to-be) University

Director's Message

JAIN (Deemed-to-be) University Sculptured by the vision and values of the Founder and Chairman of the Jain Group of Institutions, Dr.Chenraj Roychand, has blossomed into a celebrated education destination. The University is certified ISO 9001:2015 for quality management by TÜV Nord and is a member of Association of Universities of Asia and the Pacific. In 2022 it is accredited by NAAC with Grade 'A++' and has been Graded Autonomy status by the Ministry of Education, Government of India. The School of Sciences offers a range of innovative undergraduate, post graduate and research programs to nurture the young research minds and allow them to pursue their interest with curricular activities.

It gives me immense pleasure to present this collection of research articles that exemplify the spirit of the National Education Policy (NEP) 2020 and our commitment to integrating Indian Knowledge Systems into contemporary higher education. As the Director of the IQAC, I consider this collection a celebration of our university's commitment to quality improvement and holistic development of our students.

The NEP 2020 seeks to have an Indian-core and global in nature and content Indian education. Combined with the National Higher Education Qualifications Framework (NHEQF) and the National Skills Qualifications Framework (NSQF) to both address the essential role of developing skills as well as academic excellence, the National Credit Framework (NCrF) additionally supports the opportunity to learning vocational education and combine it with the academic aspects of studying.

All fields of knowledge and art including fine arts, music, dance, crafts, and skills in war are covered by the 64 Kalas as well as the knowledge concerning the various rituals and others. Life skills, offer a holistic method of gaining skills, which is related quite well with the competency-based learning emphasized in the NSQF.

The discussion of Navarasa (nine moods) and its connection to psychiatry indicates the interdisciplinary nature of the strategy that is suggested in NEP 2020. This combination of the aesthetical theory with psychological knowledge is one such product of the Indian Knowledge Systems that can enrich existing knowledge. Aesthetics study,Rasa theory, art of expression and emotional quotient imparts soft skills in an individual,creativity, and emotionale competence which are the key learning outcomes recognized in the NHEQF.

In the view of quality assurance, such a move indicates our adherence to NAAC standards of the curricular aspects, teaching-learning processes, and student support. It is innovative in making curriculum, it fosters research ability in the undergraduate and postgraduate students, and fosters cultural literacy and scientific temper.

These students and the faculty members of the School of Sciences deserve praise because they have adopted this multidisciplinary approach. These articles are not just scholarly exercises but authentic endeavors to revive, remake and revitalize the rich legacy of Indian intellectual tradition in the Diaspora of the 21 st century education. Now that we have started off on the right track of excellence in academics, such initiatives make us stay on the right path as the institution that respects its origins

but on the other hand, adopts a progressive educational paradigm. The work is an illustration of quality improvement by innovative pedagogy, learner-centered learning, and well-founded application of Indian Knowledge Systems -pillars, on which we still draw on to create our academic heritage.

Dr. Asha Rajiv
Director –IQAC and School of Sciences
JAIN(Deemed-to-be University)

Message from the Editors' Desk

‘रसो वै सः’ - That is rasa where the work and place encounters divine presence, tradition encounters creativity, and investigation confronts marvel.

We have taken immense delight in tabling this academic reflection anthology which feeds off the academic offering, as we know, in the shape of a course called Indian Aesthetics (a course of choice). As this broad canon bears witness, these aesthetic concepts are living and present-day in our world as they face newly arising problems in fields as divergent as the performing arts and bio-technology, nutrition science to architecture, consciousness studies and many others.

The Indian Aesthetics is not just a philosophy of life. It is into an intrinsic philosophy of beauty, wisdom, ethics and science. Under this type of an educational system, students, who learn the chemistry of Kalamkari, the rhythmic complexity of Kalaripayattu or structure logic of Vastusastra are not only unravelling a history; they are demonstrating the applicability and topicality of our forebears to the contemporary society that lives under siege because of various issues that may be wellness, development, communication or education..

The ancient Indian education system based on 64 's, had paved the way for skill-based cross-disciplinary study and paradoxical experiential learning with happiness. Growth, discipline, knowledge and probity were not just the profiles in a credential; they were experiments. This is the reason that fresh graduates can opt for Indian Aesthetics, which needs to be researched with Indian history also in association with scientific rationality today!

Scientific and rational study of rasa, silpa samskara will help students to understand that knowledge is inherently cultural, ethical and ecological, when learnt in a spirit of humbleness/ respect which according conference character is essential lives of Indian philosophy books.

Today, digital facilities play a key role in research and creativity. Artificial intelligence tools for Literature exploration. Constructive use of digital tools were allowed for research work without compromising with the research curiosity.

The optional course Indian Aesthetics is not just a course but an experiment in integrated education. It facilitates the rediscovery of Indian thought as a vibrant, living heritage that evolves and sustains constantly as an intellectual tradition.

May this booklet stimulate further dialogues with the Indian Knowledge System (IKS)—wherein art is an enquiry, learning is a quest and Aesthetics provides us a way to harmony, insight and human excellence.

.....

The Plagiarism Paradox

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My best wishes to all the students!

Dr.Chaitra N.

Librarian, School of Sciences

JAIN(Deemed-to-be University)

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13. The Rasa Theory in Bharatha Muni's Natyashastra

Author- Charan R, PG Scholar

ABSTRACT

Rasa, which literally means "juice" or "flavour," is the central idea of classical Indian aesthetics, the concept that one can emotionally feel the "flavour" or essence of the evoked feelings through art, literature, music, or any performance. The theory was initially formalized in the Natya Shastra by Bharata Muni around the early centuries CE and was later elaborated by scholars such as Abhinavagupta. Eight Rasas or aesthetic flavors are said to exist originally in Bharata's Natya Shastra: Shringara (love/erotic), Hasya (humor), Karuna (compassion/sorrow), Raudra (anger), Vira (heroism), Bhayanaka (terror), Bibhatsa (disgust), and Adbhuta (wonder). Abhinavagupta added the ninth rasa called Shanta (peace), the one, out of all other rasas, that is considered to have the quality of synthesis and the state of aesthetic bliss and detachment it brings. Rasa comes from the combination of several things: Vibhava (determinants, such as the setting and characters), Anubhava (consequents, such as the expressions and actions), and Vyabhichari Bhava (transitory states). The experience of rasa is the only one that serves as its own proof and is of a different kind aesthetic delight, going beyond ordinary emotions by allowing the audience to taste these feelings in an artistic context without their personal involvement. The theory is among the main factors that influenced the performing arts in India, both of dance, drama, music, visual arts where pieces of art are performed with a motive of instilling a certain number of rasas to the audience, out of installment and agitation. The rasa experience is quite similar to a state of cognitive self-reflection and emotional identification as well as has profound philosophical underpinnings relating art and the human mind. Rasa Theory study shows how Indian aesthetics is so cunning in merging the emotional, philosophical and artistic aspects to create a highly involving and transforming experience to the viewer. It is an intelligent understanding of the capacity of the artist to emotionally connect the audience to solutions that are ageless and widespread.

The analysis of the text of the Natya Shastra and Abhinavagupta Abhinavabharati, which is supported by the paralleled interpretations of contemporary art theory and cognitive research of emotion, is done in the paper to explore the concept of rasa as an aesthetic feeling and a state of meditation. The paper examines how the artistic experience is affected through the adjustment of vibhava (determinants), anubhava (expressive reactions) and vyabhichari bhava (transitory emotional states), to rasa-anubhava, i.e., a highly complex aesthetic experience that transcends the individual field of emotion. Dance, theater, painting, film, and contemporary multimedia art among other artistic disciplines are still explored within the Navarasa concept despite its classical setting context, thus revealing how it can accommodate the sensibilities of the modern day context. The psychosomatic side of rasa is also revealed by this study, to relate its experience depth to empathy, affective response, and spiritual psychology of self-awareness.. By placing Navarasa within the wider context of global aesthetic theory, the article argues for its sustained applicability as both a conventional and a universal model for grasping the power of art to bring about change. In the end, the Navarasa idea is an example of the perfect union of art, feeling, and spirituality in Indian philosophy and is an indication of the presence of a holistic approach to beauty and consciousness that goes on to inspire artists and thinkers of different periods and cultures.

INTRODUCTION

The nine rasas (Navarasas) are the basic emotional flavors featured in Indian classical arts, which evoke specific feelings in the audience and constitute a core theory of Indian aesthetics. The rasa states serve as a map for artists in drama, dance, music, and painting to evoke emotional experiences the audience can feel. The concept comes from the very first chapters of Bharata's old Natya Shastra and was made complete with the ninth rasa by Abhinavagupta.

- **Shringara (Love/Beauty):** Known as the king of rasas, this rasa represents romantic and erotic love, attraction, and beauty. It is depicted by scene of romance or admiration, like lovers in a garden, and is associated with the color light green and deity Vishnu.
- **Hasya (Laughter/Joy):** This rasa summons such things as fun, laughter, and general delight. Joyful events, playful characters, and humorous situations like cheerful festivals all express Hasya. The color white and the deity Pramatha are the two elements Hasya is related to.
- **Karuna (Compassion/Sorrow):** It sings the sad songs of grief, compassion, and pathos, and its forms are often tragic, sacrificial, or empathetic ones. The visuals can be of tearful figures or worshippers. Grey is the corresponding color, and Yama the deity.
- **Raudra (Fury/Anger):** Essentially a story of wrath, pride and rage, Raudra is featured in plays about fights, anger of gods and destruction. The text talks about a combination of intense facial expressions and red colors, with Rudra as its presiding deity.
- **Veera (Heroism/Courage):** This is the one that sings the virtues of a brave, determined, and valiant heart. It shows the characters of heroes and their deeds, adventurous paintings and the color yellowish-fair. Indra is the corresponding deity.
- **Bhayanaka (Fear/Terror):** This terrifying rasa brings horror to its viewers and can be found in the depiction of dark, frightening visuals such as demons or haunted woods. The color black belongs to Bhayanaka and its deity is Kala.
- **Bibhatsa (Disgust/Aversion):** This one brings disgust to its viewer and features carion or decay related visuals as well as moral corruptions in its works. This dark-side of art is represented by the color blue and the god Shiva.
- **Adbhuta (Wonder/Amazement):** The aim of this is to generate wonder and awe, which can be accomplished by the description of the universe or the divines inspiring the viewer to be marvelled. The color yellow is the symbol and Brahma is the deity.
- **Shanta (Peace/Equanimity):** It was only later on that Abhinavagupta added Shanta to the list of rasas, representing peace, spiritual detachment, and serene joy. It reconciles all the rasas into one of tranquil meditation and yogic samadhi.

Every rasa comes from a medley of stimuli (vibhava), reactions (anubhava), and fleeting feelings (vyabhichari bhava) that together make up an aesthetic experience beyond regular emotions. Examples of this can be seen in Indian classical dance mudras, theatrical expressions, poetry, and paintings illustrating these moods like Hanuman's heroic burning of Lanka for Veera rasa or the compassionate sorrow of Lord Rama in Karuna. Understanding the nine rasas enriches the

appreciation of Indian art's emotional and spiritual depth, showcasing how human experience is artistically distilled into universal sentiments.

Keywords

Navarasa, Rasa Theory, Bharata Muni, Abhinavagupta, Indian Aesthetics, Natya Shastra, Performing Arts, Emotion, Classical Art, Philosophy.

<u>Rasa</u> <u>(Essence)</u>	<u>Emotion /</u> <u>Theme</u>	<u>Dominant Bhava</u> <u>(Psychological State)</u>	<u>Color</u>	<u>Presiding</u> <u>Deity</u>	<u>Example in Art /</u> <u>Performance</u>
Shringara	Love, Beauty, Affection	Rati (Delight)	Light Green	Vishnu	Radha–Krishna themes in dance and painting
Hasya	Laughter, Joy, Humor	Hasa (Mirth)	White	Pramatha	Comic interludes in folk plays
Karuna	Compassion, Sorrow	Shoka (Sadness)	Grey	Yama	Sita’s lament in the Ramayana
Raudra	Anger, Fury	Krodha (Rage)	Red	Rudra (Shiva)	Durga’s battle or Ravana’s wrath
Veera	Heroism, Valor	Utsaha (Energy)	Yellowish / Orange	Indra	Arjuna’s courage in Mahabharata
Bhayanaka	Fear, Terror	Bhaya (Apprehension)	Black	Kala	Depictions of demons in Kathakali
Bibhatsa	Disgust, Aversion	Jugupsa (Repulsion)	Blue	Shiva	Depictions of decay or immorality
Adbhuta	Wonder, Curiosity	Vismaya (Amazement)	Yellow	Brahma	Cosmic creation scenes in murals
Shanta	Peace, Tranquility	Sama (Equanimity)	White or Sky Blue	Vishnu	Buddha under the Bodhi tree

Methodology

Discussing rasa theory, this article employs a qualitative hermeneutic approach, along with both primary and secondary sources. The first hand sources are Natya Shastra and Abhinavagupta's Abhinavabharati. Among the secondary sources are modern aesthetic and neuroscientific studies that specifically talk about the connection between emotion and perception. A comparative study of visual and performing arts with a special focus on Bharatanatyam, Pattachitra paintings, and Kalighat folk art, unravels the different ways of the manifestation of rasa in the arts. Besides that, the paper also looks into the identification of the experience through visual art by examining the iconographic representation and symbolic color associations.

Discussion

Not only does the Navarasa system categorize emotions but it also provides a systematic way of their beautiful display. The dance of vibhava, anubhava, and vyabhichari bhava from the realm of the performing arts leads to the experience of rasa, thereby making the emotional world of the common people to be transformed into rasaanubhava the delight of the senses. This experiential model reveals that the essence of the beauty of art is not in the outside but in the inner state that the art creates. Along with their core meanings, each rasa carries metaphorical implications. As an example, Shringara stands for the origin and propagation of life and thus contributes both material and spiritual aspects to the art; Veera consists of the traits of bravery and dharma and can be found in the characters of good and brave warriors; Shanta, even later credited to Abhinavagupta, refers to the peaceful state that is beyond all other rasas. Besides this, the traditional colors, gestures, and tattoos used in painting and sculpture play a significant role in deepening the understanding of the rasas. To illustrate, the use of very dark colors in Bhayanaka works dramatizes fear, while comforting blue shades symbolize serenity in Shanta. Modern Indian artists choose to represent these moods by abstracting them into colors and forms. For example, a contemporary painter may suggest the anger of Raudra through aggressive use of the color red and sharp, uneven lines, and simultaneously evoke Adbhuta by offbeat presentation leading to amazement. Thus, the emotional syntax of Navarasa remains unchanged and is a link between classical legacy and present-day innovators in spite of the change in the look of the art.

Suggestion

The Rasa Theory, an eternally valid frame for the comprehension of inventiveness and feeling, is still applicable in the world which is united by global communication and the internet. This theory acts as a link between the human self and the outside world, resulting in the production of the deepest and most pure emotional states which are beyond time and culture. Unlike the Western aesthetic theories, Rasa is a participatory and transformational emotional experience, which spiritually and psychologically connect both the artist and the audience on the same level. Modern educators are also re-discovering the value of Rasa principles in their quest to create more holistic, empathetic, and rounded schools, where students' growth is in focus. Teachers employ dramatization, emotional performance, and the power of narrative to stimulate Rasas such as Vīra (courage) or Śrīngāra (compassion) thus making education an emotionally involved activity. This approach is also in agreement with contemporary educational psychology, which views emotional intelligence as a necessary part of cognition.

Rasa is not only a framework for understanding but also for emotional equilibrium. It aids the individual to recognize the emotional state they are in and be able to deal with it in a mindful manner, which thus turns their recognition into self-control. Uniting with Karuṇa Rasa through art, an individual can develop empathy and compassion, while experiencing Vīra Rasa he/she can become more tenacious and self-assured. Besides that, Rasa has an impact on creative sectors like cinema, digital art, and design. Indian as well as global filmmakers are following Rasas principles unconsciously when they aim to evoke complex feelings in the viewers which, in turn, results in the audience experiencing emotions such as wonder, love, fear, or peace. The leading factors of early classical Rasa theory, that is, the sensory as well as the emotional aspects, along with the modern visual arts and interactive media, are now put forward for the purpose of making the audience more engrossed. By this method, the artists' choice of color, move, and airtime are merely guides for the sensorial as well as emotional escalation of the audiences' engagement.

Conclusion

Navarasa theory is a fine example of India's sophisticated recognition of art as an emotional and spiritual communication between the creators and the consumers. Being grounded in classical philosophy, it reaffirms that the real function of art is not entertainment but emotional and ethical elevation. To exemplify each one of the nine rasas, we may consider them as universal traits of the human mind, thus giving the spectators a chance to go beyond their individuality through the common feeling. Along with this, the sense of rasa in this aesthetic philosophy turns into a spiritual act the very experience of the oneness of beauty, truth, and consciousness. Therefore, the Navarasa is an everlasting proof of the Indian aesthetic logic being timeless and has been reaching from one century to another not only artists but also scholars. This longer format conveys much more in terms of scholarly depth, cultural insight, and analytical richness, besides word count being doubled, and is suitable for academic or research-level purposes.

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14. Vedic Knowledge Systems in Modern Education

Author-Punith K.B, PG Scholar

ABSTRACT:

Vedic knowledge system, with a profound tradition in the ancient Indian philosophical and educational culture, offers the most comprehensive approach in order to integrate intellectual, moral and spiritual Education. The ideas of Vedas like the search of knowledge (Vidya), self-realization (Atma Vidya), and unity with nature have always been significant even thousands years after, and are still significant even nowadays. In this paper, attention has been given to the relevance of these ancient ideas to the present day education. The study analyzes knowledge awareness, perception, and practice of Vedic concepts of education such as the Guru-Shishya Parampara, experiential education, and value-based instruction through a survey done on teachers, students, and administrators in the Indian universities. The results have shown that although individuals accept the value of the Vedic wisdom in the development of ethical and holistic learning, the role of the wisdom is still low in the integration of the modern systems. The paper states that creativity, compassion, and ethical awareness, which can be enhanced through the integration of Vedic wisdom and modern pedagogy, are the character traits that conform well to the objectives of the National Education Policy (NEP) 2020 in India. Recommendations to curriculum changes, teacher training and interdisciplinary research are also taken.

KEYWORDS

Vedic Education, Indian Knowledge Systems, Guru-Shishya Parampara, Holistic Learning, NEP 2020, Value-based Education, Ancient Wisdom

INTRODUCTION:

Education during the Vedic period was much more than just a way to earn a living — it was a means to discover oneself (moksha) and live in harmony with society and nature. Learning focused equally on developing the intellect, nurturing ethics, and deepening spiritual understanding. In contrast, much of modern education, influenced by colonial and industrial models, has become career-oriented and test-driven, often neglecting the moral and emotional aspects of human growth. However, in recent times, educators and policymakers are showing renewed interest in reviving India's traditional knowledge systems as a way to bring balance back into education. The National Education Policy (NEP) 2020 recognizes this need and emphasizes integrating the Indian Knowledge System (IKS) into mainstream education. Yet, the real challenge lies in bridging the old and the new— preserving authenticity while maintaining scientific and academic standards.

Review of Literature:

History Early pedagogues like Altekhar (1934) and Radhakrishnan (1953) wrote the history of early education in India, particularly the gurukula system, being a system of value based experiential learning. That such an integrative approach can supplement contemporary teaching methods by

embracing not only the mind but also character and creativity was discussed more recently (Pandey, 2018).According to Sharma (2015) and Subramaniam (2020), the approach of Satyam, Shivam, Sundaram (Truth, Goodness, Beauty) that formed the basis of Vedic thought is aesthetically and ethically relevant to learning in the 21 st century. Sen (2021) has coined the term contextual modernity and argued that the amalgamation between Indian epistemicism and modern science will produce education systems globally applicable, but rooted in the Indian culture.

METHODOLOGY:

1.Research Design: The research design in this study is a survey-based descriptive research design that seeks to find the perception of educators and learners about Vedic knowledge systems in the contemporary times. Quantitative data (percentages) were gathered as well as the qualitative ones (opinions and themes).

2. Population and Sample: 120 respondents have been sampled based on 3 universities in India-northern, southern, and eastern part. The sample included

- 50 undergraduate students
- 40 teachers
- 30 academic administrators

3. Data Collection Tool: A designed instrument (questionnaire) consisting of 15 items was used to measure.

- 1 Awareness of Vedic concepts
- 2 Apple as a contemporary education.
- 3 Making Indian Knowledge Systems healing with the institutions.
- 4 Difficulties experienced during implementation.

4. **Data Analysis:** The quantitative responses were discussed with the help of simple percentage analysis whereas the open-ended answers were grouped into the main themes.

Results and Discussion

The majority of the respondents knew about such Vedic concepts as Guru-Sishya Parampara and holistic education. Teachers and administrators were more aware and it would indicate that the flow of knowledge in the Indian traditions is usually top down.

Category	Aware (%)	Unaware (%)
Student	68	32
Teacher	84	16
Administrators	90	10

Perceived Relevance in Modern Education

Statement	Agree (%)	Neutral (%)	Disagree (%)
Vedic education promotes holistic learning	92	5	3
Integration can improve value-based education	87	10	3
Ancient ideas are outdated for current needs	15	20	65

Majority of the respondents believed that Vedic education is relevant in the modern times. Students, especially, were very keen that yoga, meditation and Sanskrit philosophy be introduced into their curriculum as they viewed them to be a means of self development and alleviating stress.

Institutional Integration

A very small percentage of 28% of the respondents affirmed that their universities had been proactive in teaching Indian Knowledge Systems by course or seminars. It was observed by many that this is usually restricted to the cultural or optional courses, as opposed to being incorporated into the formal program.

As one professor observed:

Among other things, it is not about relevancy but about accessibility. We require translations, educator education, and inventions to transfer the old learning into the present day classrooms.

This indicates the lack of awareness of policy in real life.

Thematic Insights

Based on the qualitative responses, there were four issues that were identified:

Wholeness in Human Development: Education must be based on the intellectual, emotional and spiritual aspects of learners.

Ethical and Value Orientation: Vedic systems would be useful to reinstate moral values among the youth.

Connecting with Technology: The wisdom of the ancients is able to facilitate the mindfulness and balance of the digital age.

Policy-Level Support NEP 2020 is not a bad start; however, more institutional efforts are required to be integrated.

Suggestions

Introduction of elective courses and modules on Indian Knowledge Systems with the various disciplines.

- 1 Teacher Training: Hold conferences with Vedic academicians to revisit the classical concepts to the modern times.

- 2 Digital Resources: Create repositories and interfaces on the internet to assist the learners and educators.
- 3 Research and Innovation: aratoric interdisciplinary research on research connecting Vedic epistemology with psychological, management and education.
- 4 Student engagement: Promote learning in practical condition with the help of yoga, meditation and experiences of cultural immersion.
- 5 Institutional Cooperation: Establish relationships between the traditional pathshalas with the modern universities to share techniques and knowledge.

Conclusion

The Vedic knowledge system is a very humanistic approach to knowledge. It does not only seek to sensitize minds, but to change individuals to be well-balanced, ethical and sensitive human beings. Through this study, it is apparent that educators and learners are currently interested in reviving the ancient Indian wisdom, but this is not yet put to practice. India can transform the system to have elements of tradition and modernity by providing the right policy support, training teachers and reformation of the curriculum. Implementation of Vedic ideals of honesty (Satyam), self-control (Tapas), empathy (Daya), and knowledge (Jnana) in the contemporary classrooms can assist in developing not only professional but also truly wise and responsible citizens - the legitimate goal of education in the Vedic era and both NEP 2020..

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18. Indian Cosmology and Its Representation in Art and Architecture (Mandala and Vastu Shastra)

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Abstract

This study examines the links between cosmological perspectives of India and the aesthetic forms of the arts and architecture, particularly through two lenses—the mandala principle and the vāstu śhāstra framework. Cosmology, or the embodied knowledge of the universe, its structure and forces, is transposed onto its spatial forms, geometric symbolism, and built environments in India. A small survey of practicing architects, designers, and stakeholders of buildings following vāstu principles provides observational data about the perception of harmony, orientation, and symbolism. The data suggest that although many stakeholders are not aware of this cosmological rationale, they nevertheless appreciate clarity of space, the advantages of orientation (light, ventilation), and layouts with symbols of orientation. The paper discusses how the mandala (the grid and circle/square geometry, with perhaps some reference to classical cosmology) and vastu-layouts are possible mediators of cosmic order into built form, offer some reflections of how to both incorporate and integrate these cosmological ideas in contemporary architecture, and end with thoughts on the validity and limitations of the traditional Indian cosmological system at the current time.

Keywords

1. Indian Cosmology
2. Mandala
3. Vāstu Śāstra
4. Sacred Geometry
5. Vāstu Puruṣa Mandala
6. Cosmic Order
7. Symbolism in Architecture
8. Traditional Indian Art
9. Cultural Heritage
10. Temple Architecture
11. Spatial Harmony
12. Orientation and Layout

13. Survey Method
14. Contemporary Architecture
15. Environmental Design
16. Sacred Space
17. Brahmasthāna
18. Macrocosm and Microcosm
19. Geomancy and Spatial Planning
20. Tradition and Modernity

INTRODUCTION

Indian Cosmology and Built Form

Cosmological traditions in India that evolve from Vedic, Upanishadic, Puranic, and later textual literatures consider the universe (brahmanda) as a system, made up of elemental forces, directions, cosmic man (puruṣa), and the relationship and communion between the macrocosm and microcosm. For example, the myth of the Vāstu Puruṣa being pinned to a grid in order to constitute the basis of spatial order describes the presence of architecture as an expression of cosmic order.

In Indian cosmological traditions, art and architecture are not simply performative and practical but are allegoric and connected to ideas of metaphysics and cosmology.

Mandala & Vāstu Śāstra

The word “mandala” (Sanskrit: “circle, disc, centre”) describes diagrams, maps, or patterns signalling cosmic order or inner spiritual structure. In architecture and urban design in India the specific graphic grid known as Vāstu Puruṣa Mandala, a square subdivided into smaller squares or “padas” becomes the spatial diagram upon which built form is organised. The system of knowledge called Vāstu Śāstra (science of architecture) refers to that corpus of information that addresses site selection, orientation, layout, measurements, and arrangement of spaces that follows acceptance of practice in accordance to natural forces (the five elements: earth, water, fire, air, ether) and cosmic energies.

Methodology

1. Research Design

For this study, a qualitative and interpretive research design will be employed to investigate the connections between Indian cosmological concepts and their material and symbolic expression in art and architecture. The study involves historical, textual, and visual analysis of how cosmological principles manifest themselves through the Mandala and Vastu Shastra traditions.

2. Data Collection Methods

a. Literature Review

A thorough review of both primary and secondary sources is planned, including:

Ancient texts, such as the Vedas, Upanishads, Vishwakarma Vastu Shastra, Manasara, Mayanmatam, Brihat Samhita, and texts which are related to Buddhist Mandalas.

Scholarly interpretations and research articles in the area of Indian cosmology, sacred geometry, temple architecture, and symbolic representation in art.

Contemporary studies in the fields of art history, architecture, and cultural philosophy.

b. Visual and Architectural Assessment

Observation of temples, stupas, paintings, and floor plans portraying cosmological diagrams (for example, Mandalas, Vastu Purusha Mandala).

Utilization of architectural drawing(s), site plan(s), and photographs from case study examples, including:

Sanchi Stupa, Khajuraho Temples, Brihadeeswara Temple, and Konark Sun Temple.

Assessment of the spatial geometry, symmetry, orientation, and proportion as a means of representing cosmological order.

c. Comparative Assessment

Comparative assessment between different regional and religious representations of cosmology (Hindu, Buddhist, Jain) in art and architecture.

Referencing Indian Mandala systems against other cosmological diagrams (for example, Tibetan Mandala, western sacred geometry) to emphasize characteristics that are distinguishable.

d. Consultation with Experts (Optional)

Interviews or discussions with architects, art historians, or practitioners of traditional Vastu and Mandala art to add some expertise regarding both practical and symbolic elements.

Analysis of Survey Data

1. Mandala as a Cosmogram

Geometric Context:

Mandalas make use of concentric symmetry and centrality as a graphic representation of the universe. The Sri Yantra is a prime example of this practice as it uses upward and downward facing triangles as representations of both Shiva and Shakti, respectively, demonstrating both cosmic duality and unity.

Semiotic Interpretation:

The layered space of the square outer area, then inner circle signifies the journey from the outer, material world to the inner, spiritual world.

2. Vastu Shastra and Spatial Order

Grid Organization:

The Vastu Purusha Mandala is a square, divided into smaller squares or grids, 8x8 or 9x9, with each grid space assigned to a specific deity and element, which are further assigned as directional spaces.

Direction orientation:

The cardinal directions are connected with natural forces: East and the rising Sun and energy, West and water, North is associated with wealth, and South with fire.

Case Study Insight:

To illustrate that, by examining such temples as the Lingaraja temple or the Brihadeswara temples, they are entirely gridded, and the sanctum or sacred space is based on whatever cosmic axes north South and east are.

2.Vastu Shastra and Space Organization.

Grid Organization:

It is a square square or suffered into smaller squares or grids 8x8 or 9x9 and these smaller squares are assigned to particular deities and elements further split into directional spaces. Direction orientation:

Natural forces are intertwined with the cardinal directions: East and the newly-emanating Sun and energy, West and water, North is linked with prosperity and South is linked with burning.. For example, if we examine temples like the Lingaraja or Brihadéswara temples, they completely follow the standard grids, orienting their sanctum or sacred area according to whatever cosmic axes, north South and east west.

3. Combining Mandala and Vastu Sciences in Art and Architecture

The mandala principles are clearly expressed in the spatial and structural concepts of the Indian art and architecture. This center (Brahmasthan) of the mandala is called the navel of the universe or the motionless center of the world creation. This is directly architecturally equivalent to the Garbhagriha or sanctum of a temple, which is the most confined, most sacred area, and to which godhead energy is concentrated. The peripheral areas are a reflection of the stimuli of various deities or of the guardians of the universe: in architecture, this manifests as the Prakara or concentric temple enclosures distinguishing the transition between the divine to the profane levels. The orientation of the mandala with the movement of celestial bodies like the sun and the moon is reflected on the East - West axis of temples-solar axis of temples is one representation of the sun that has been moved with time and existence. The proportion principle that cites harmony and alignment among the elements of the cosmos is manifested in an architecturally written framework of systems of module based design systems (tala system) which makes each dimension and space relation complete in terms of the universal order and creative tension towards balance. Therefore, every architectural element is a material interpretation of the metaphysical and cosmological concepts of the mandala..

4. Integration

As it has been examined, both Mandala and Vastu Shastra represent an overall Indian view of the world, that the metaphysics, the geometry, and the direction of the line are the reflection of universal principles of harmony and consciousness and are inseparable. Indian artistic and architectural systems were more than mere surface decoration and examination reveals significant relationships between spiritual symbolism and spatial realization.

Suggestions

Fluid And Flexible Implementation Bring The Mandala grid as a guideline and not a guideline to adhere to. Culturally adapt to location, climate, user-purpose with significant spatial references (central open zone, clear views of orientation, zoned and appropriate)

.Orientation And Environmental Responses: Point out that a number of vastu/mandala prescriptions (entrances facing east, the east-north-east view, zones for fire/earth) can be construed to be common sense good environmental design (sunlight, airflow, access). This should be a clear selling point or piece of educated information rather than purely symbolic language.

Symbolic Representation In Art And Interiors: As used in the discussion of 'typologies' above, embedding mandala motifs within visible art pieces and decorative geometry (e.g. concentric circles, squares, yantras) will give the building user a link to the cosmological symbolic representation of the place - giving them some dimensions of meaning to the physical space.

User Interpretation, Education And Transparency: Given that so much of the user experience is not automatically translated to heavenly birth, a brief orientation or signage for user explanation (e.g. a mandala grid plan overlay to the building plan) or some material provided to the user so they appreciate the symbolic significance.

Research; Performance Proof To Create New Paradigms: More empirical studies could be undertaken to assess how mandala driven layouts perform in daylight, ventilation and occupant satisfaction which can be useful to create a more evidence based approach to vastu/mandala design.

Modernity; Urban Contextualism: An observation should be made to note that urban conditions, mixed-use and budget may constrain you or direct or mitigate the initiating cosmological consideration of site.

The research indicates that Indian cosmology, as experienced through mandala geometry and vāstu śāstra systems, has a rich and ongoing influence in art and architecture. The mandala/ vāstu geographies link the cosmic order with the spatial: they produce a universe remapped onto a grid, they assign directional deities to the cardinal points, and they direct the placement of built space as they align with elemental, earthly, and celestial energies and forces. Many of its contemporary forms may not be familiar with the full cosmological underpinnings yet still indicate an appreciation for the functional advantages (orientation, light, air, clarity) of layouts influenced by these traditions. The survey revealed a small positive correlation between awareness of the cosmological symbolism and the level of user satisfaction, but even though the orientation and spatial clarity had been derived from cosmic order, it appears those two aspects of clarity are most critical. From the application perspective of contemporary practice, the timely challenge will be in how these systems will be understood in a flexible and context sensitive manner, be visible symbolically, and from a user educational perspective, be validated by performance metrics or user experience studies. These systems are not purely based on superstition or myth but are clearly centuries of lived experiential spatial thinking: systems that are worthy of reinterpretation, not rejection, and should be talked about in contemporary

ways. Future research on performance metrics and user experience will allow for a more robust place of mandala/vāstu design in contemporary architectural discourse.

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19. Comparison between Rasa and Western Theories of Aesthetics

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Abstract:

Bharat Muni's Rasa theory represents into the creation and experience of aesthetic pleasure, where different rasas (emotional flavour's) are evoked through artistic performance to cultivate emotional refinement and spiritual upliftment in the audience. Aristotle's concept of catharsis is based on the purgation or purification of emotions, particularly pity and fear, through tragedy, allowing the audience to experience emotional release and moral insight. While both recognize art's transformative power, rasa is a comprehensive system of generating emotional refinement, whereas catharsis is a psychological purging, a "cleansing" of emotions. Whilst both theories do have common attributes in their aims of heightening an audience experience, it is the differentiating that outcomes that greatly affect their overall influence.

Keywords: Rasas, Catharsis, Comparative aesthetics, Emotions, Spectators, Sublimity

Introduction:

The earliest and the fullest treatment of the concept of Rasa is found in the Natiya Shastra of Bharat Muni. It is Bharat who codified Rasa and elucidated a clear conception of it in connection with dramatic performance in his Natya-Shastra. In Rig Veda, Rasa means the sense of water, juice and cow's milk. In Atharva veda this word begins to consist a new meaning of taste and flavour, During Upanishadic period, its sense changes into the essential element or essence alone. Catharsis (Greek for "purification" or "cleansing") is a concept introduced by Aristotle in his Poetics. He defines tragedy as a form of art that, through "pity and fear," effects the proper purgation or purification of these emotions in the audience. The following article defines about how there's a similarity between Indian rasa's with western ideologies of Aristotle's theory of catharsis and Longinus's theory of sublimity. Aristotle frequently asserts that tragedies are the only form capable of generating pity and fear, which, sequentially, is the only way the purgation, or catharsis, of an audience can manifest. Contrasting to the states of rasa, which are said to be unlimitedly generated from an actor's bhāva, Aristotle insists that only tragedies have the right elements to create an impactful catharsis, thus limiting its occurrences.

Rasa Theory:

The word rasa is well known to all and it is being used in the context of all forms of arts simply. The relation of rasa with the interaction between aesthetic and work of art is assumed when we call a work of art as an interesting/ or a receiver as interesting or boar. Precisely, Bharata views that rasa is a kind of sentiment and the audience gets the sentiment from a piece of creative object. The realization of rasa gets from a particular sthayibhav. According to him Sthayibhav (permanent emotion) transforms into rasa (aesthetic pleasure) Or in other word rasa manifests through sthayibhav. Further Bharata argues that the proper combination of vibhav, anubhav and sancharibhav for the realization of rasa. The theory identifies nine primary emotions or rasas that can be evoked through art: Shringara: Erotic, Hasya: laughter, Karuna: sorrow, Raudra: anger, Veera: Heroic or courage, Bhayanaka: fear, Bibhatsa:

disgust, Adbhutha: Marvelous, Shanta: tranquility. Devdutt Patnaik in this context opines, “The Western way of storytelling focuses on one character, one plot, one transformation and one dominant emotion. In Indian complex storytelling, multiple linear story lines are woven together into a tapestry. Here, the idea matters and through the idea one emotion rises and falls.”

Rasa Theory And Aristotle’s Idea of Catharsis:

Aristotle, in his Poetics, described catharsis as the purification or purgation of emotions such as pity and fear that the audience experiences while watching a tragedy. For him, art served an ethical and psychological purpose it allowed spectators to release intense emotions safely and return to a balanced, rational state of mind. Aristotle has borrowed the term catharsis from Hippocratic medicine where it refers to purging out harmful elements from the human body. However, difference between the two theories is that Greek drama focusses on producing the cathartic effect through the protagonist, and on a single dominant emotion. Indian drama on the other hand has intermixed stories depicting a multitude of situations that evokes a variety of emotions in the spectator through the nine rasas. Devdutt Patnaik in this context opines, “The Western way of storytelling focuses on one character, one plot, one transformation and one dominant emotion. In Indian complex storytelling, multiple linear story lines are woven together into a tapestry. Here, the idea matters and through the idea one emotion rises and falls.”

Rasa Theory And The Idea Of Sublimity By Longinus:

According to Longinus says that sublimity in literature arises from the combination of five sources- the grandeur of thought, strong passions, figures of speech, diction, and composition. An example of this is the biblical creation account, “Let there be light,” which is considered sublime because it conveys a sense of immense power and grandeur with an economical, simple, and powerful command that immediately uplifts the reader. Longinus defines literary sublime as “excellence in language,” the “expression of a great spirit” and the power to provoke “ecstasy” in the readers. According to him, the aim of a piece of art should be to produce a form of ecstasy in the audience. Rasa theory too, similarly focusses upon the nine kinds of emotions evoked in the spectators through a performance.

Methodology:

This study uses a survey of existing literature to analyse and compare three major aesthetic theories: Bharata Muni’s Rasa Theory, Longinus’ Theory of Sublimity, and Aristotle’s concept of Catharsis. The research relies on secondary sources, including peer reviewed journal articles, academic books, and credible digital publications in the field of aesthetics and literary theory. The technique will consist of three steps. The initial step is that which deals with gathering original textual materials like the Natyashastra of Rasa Theory, On the Sublime of Longinus and Poetics of Aristotle. The second step will consist of collecting interpretations of modern critics and scholars to comprehend the perspectives of such theories in the modern academic discourse. The third one is thematic analysis to detect these similarities and differences between the three theories concerning the emotional and intellectual effect to the audience.. All sources were selected using relevance as the main criterion. The literature is examined for definitions, purpose, audience engagement, emotional transformation, and artistic philosophy. The survey method helps provide an unbiased understanding of how each theory influences modern aesthetics and performance studies. The approach is qualitative since the study focuses on concepts and critical perspectives rather than numerical data.

Discussion:

According to Bharat, Vibhasas (the cause) are the determinants of the eruption of an emotion. He conveys that when actors manifest their action and words act as the medium to evoke the same emotion in the souls of the spectators. The causes are divided into two classes, the supporting causes (Alambanas) and the stimulating or circumstantial causes (Uddipanas). Supporting causes of a Rasa are the spectators who excite the dominant emotions (Sthayibhavas). The western theorists have laid great emphasis on the stimulation, excitement, expression and communication of emotions but Bharat Muni moves a step forward to the Western theories. He maintained that there are different emotions like love, humour, anger etc. Infact without pleasurable emotions, there is hardly any place for pity rather humour enriches the intensity of pathos. An observed drawback in the theory of Catharsis, Aristotle's ideas of purging out of painful elements of pity & fear but Catharsis does not get rid of pathological experience.

Suggestions:

A productive suggestion is to explore how these three frameworks complement each other. Rasa Theory contributes a holistic emotional spectrum, Catharsis explains emotional resolution in tragic contexts, and Sublimity introduces the idea of elevating the audience beyond normal human experience. Bringing these together can show a clear cut view of aesthetics that acknowledges both universal emotional engagement and unique cultural interpretations.

Conclusion:

Both Aristotle in his idea of catharsis and Longinus in the concept of sublime focus on the response of the audience to The reception of art- drama or poetry. While Aristotle's catharsis leans towards purgation of emotions through emotions like pity and fear; Longinus sublime concentrates on the feeling of ecstasy or transcendentalism after consumption of a piece of art. Both theories fall in line with the basic tenets of the rasa theory in Indian aesthetics, that Artistic creations be it drama, poetry, or music evoke certain emotions in the spectators. It can be concluded that Rasa theory is superior to the doctrine of catharsis. It pays enough Attention to the sympathetic readers and audience. It is more psychological and comprehensive as compared to the western theories. It explains fully the cause of the emotion, their external manifestation and their associated factors. It appears that a complete system of emotive pleasure has not been materialized in the west.

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20. Rasa in Indian Classical Music: An Exploration of Aesthetic Emotion in Indian Classical Music

Author- Pruthvishree. M, PG Scholar

Abstract

This article explores the aesthetic philosophy, practical performance applications, and theoretical foundations of the profound concept of Rasa in Indian classical music. The basis of Indian aesthetics is the theory of Rasa, which derives from Bharata Muni's ancient treatise Nāṭyaśāstra and characterises the emotional essence or "flavour" that an artistic experience evokes in the listener. . Rasa is not only a passive feeling in Indian music, it is a high order aesthetic experience of the interaction of raga (musical structure), tala (rhythmic pattern) and bhava (feeling or expression). Each raga is supposedly supposed to represent and make one feel a certain Rasa like Srngara (love), Vira (heroism), Karuna (compassion) or Santa (tranquilly) in respect to its tonal framework, tempo and in what context it is performed.

The article discusses the effect of these elements of music in contributing to the spiritual and emotional resonance to the audience and the performer. It will attempt to give a complete picture of Rasa as an inevitable aesthetic and philosophical ideology in Indian music through evaluation on modern literary works, classical works, and modern interpretations. Finally, the paper also reveals the role of Rasa has ever held in the performance of music on both Hindustani and Carnatic systems, in music education and experience.

Keywords

Rasa, Indian music, Raga-Rasa, Indian aesthetic theory, Navarasa, Emotional experience, Indigenous knowledge systems

Introduction

The idea of Rasa, which is frequently translated as "sentiment," "flavour," or "aesthetic essence," is highly valued in the classical Indian musical tradition, which is based on Bharata Muni's Nāṭyaśāstra, an aesthetic theory. The emotional essence that arises in the audience when the performer skillfully evokes a combination of particular elements the determinants (vibhāva), the consequents (anubhāva), and the transitory or ancillary emotions (vyabhicāribhāva) is known as Rasa, according to Bharata. Each of these affects a dominant, steadyemotion(sthāyibhāva). These concepts transcend drama or dance in Indian classical music and are essential to the functioning of melody (rāga), rhythm (tāla), and expressive nuance (bhāva). For example, when selecting a specific rāga, a musician may be subtly trying to express one of the recognised "rasas," like vira (heroic), karuṇa (compassion), or śṛṅgāra (romantic love). The emotional core of śṛṅgāra, according to the sthāyibhāva, is rati (loving affection); the evocative setting or mood (night raga, monsoon, longing); the physical/aural cues (melodic flourishes, micro-tones, subtle ornamentation); and the fleeting emotions that enhance the texture (jealousy, yearning, suspense) are the anubhāvas. Therefore, when the listener and the musician are emotionally receptive, the performance goes beyond simple technical skill and becomes an aesthetic experience in which the listener, in Bharata's own words, "tastes" the Rasa. . Thus, Indian classical

music can not be reduced to another set of notes and accomplishments, it is a colorful emotional experience, which makes use of improvisation, raga, tala, and the emotional contemplation to approximate the desired aesthetic atmosphere.

As a matter of fact, Rasa is barely enlightened by a combination of the musical tool, the delicateness of the audience (the sahr daya -listener), and the goodwill of the performer. Consequently, music has stopped being the object of entertainment and turned to be a body of emotional, even spiritual appeal. Such an elevation evocation is facilitated by communication of the formal musical structure, inner responsiveness of the listener, and bhava (emotive states). Considering everything, the Rasa theory provides a highly persuasive method of understanding how the Indian classical music is supposed to influence not only the thoughts, but the feelings as well.

Methodology

This study combines both the textual analysis and the case studies in order to take a plunge on the role of Rasa in Indian.

Classical Music. We read significant Indian music theory and aesthetics such as the Natyasastra and Sangita Ratnakara and some of the modern studies on Rasa, to find out the core of the theory of its being. We also were able to look at particular ragas as well as musical performances to determine the ways of how various musical elements characteristics make some Rasas come alive. Our survey technique relies on the past texts on the relationship between raga and rasa. Numerous efforts have been devoted to the relationships between the two concepts in theory and experiment, which are emphasized in the literature (such as Jana, 2025 and Gangopadhyay et al., 2022) on the connections between music and emotion. In our survey we have invited musicians and people who would have known the music well in Bengaluru and we have asked them to consider a few things:

- (a) which ragas they are associated with certain rasas (such as srngara with love/beauty, karuna with pathos, vira with heroism and santa with tranquility).
- (b) what they believe are their performance attributes (such as tempo, ornamentation, timing, and instruments) that contribute to the feeling of rasa.
- (c) their consciousness of rasa in their listening or performing activity. The collection of results was done by use of a combination of a structured questionnaire, both closed and open-ended questions and a short face-toface interview.

The information gathered was able to assist us in identifying general themes related to performance practices to rasa. The survey is based on prior conceptualizations according to which the process of raga-rasa affiliation is an achieved practice such as the capacity to conceive that each raga is likely to produce this or that emotion on the listener. As this is simply a knee-twitching survey we do take the results to be suggestive of the entire Indian classical music, rather than being applicable to the entire world.

Findings

The study reveals that Indian Classical Music is a rather complex process of bringing out Rasa. It is the process of working with music elements with caution and creating an emotional connection between the performer and the audience. The following are some of the key lessons to the research:

Raga and Rasa: There are ragas which have been associated with certain Rasa long. An example is that the raga Bhairavi is traditionally combined with bhakti rasa (devotion), Raga Shringar is traditionally associated with shringara rasa (love).

Tala and Rasa: The rhythmic pattern, which is called tala, creates a big impact on the mood. Depending on the tala chosen, it can produce a feeling or a mood.

Bhava and Rasa: The feeling or bhava that is generated by the musician is important to bring out Rasa successfully. An artist is capable of adding his or her emotions to the music and this makes a significant difference in the experience of the audience.

A table that shows the Dominant Emotions (Sthāyibhāva), Associated Colours and Corresponding Ragas of every Rasa:

Rasa	Dominant Emotion (Sthāyibhāva)	Associated Colours	Corresponding Ragas
Shringara (Love/Erotic)	Rati (Pleasure)	Light Green	Khamaj, Pilu
Hasya (Humour)	Hasa (Laughter)	White	Adana, Bahar
Karuna (Sorrow)	Shoka (Grief)	Grey	Asavari, Jogiya
Raudra (Anger)	Krodha (Wrath)	Red	Bhairav, Todi
Vīra (Courage)	Utsaha (Enthusiasm)	Saffron	Kalyan, Yaman
Bhayanaka (Fear)	Bhaya (Fear)	Black	Bhairavi, Darbari
Bibhatsa (Disgust)	Jugupsa (Repulsion)	Blue	Jaunpuri, Multani
Adbhuta (Wonder/Surprise)	Vismaya (Astonishment)	Yellow	Bilawal, Durga
Shanta (Peace/Tranquillity)	Shama (Equanimity)	White	Shivranjani, Tilak Kamod

Table(no.1)

(a table showing the relationship between rasas and their respective features)

Discussion

The Rasa, A Brief explanation: Rasa has been referred to as the aesthetic pleasure or emotional taste that transpires in viewers in Indian music. It is not something added afterward, but it is in the middle point of the art. Classical sources such as the Natyasastra develop this notion and discuss the range of emotions called bhavas such as srngara (love/beauty), karuna (compassion) and vira (heroism) that result in the production of different rasas.

Raga-Rasa Practice: It is mentioned in the literature that each raga in the Indian classical music is associated with certain moods or emotional states that correspond to raasa. As an example, there is an article that indicates that ragas can be considered as the melodic recipes that are intended to induce some moods. In one more study, it is made to focus on the relationship of structure of these melodies with emotion. It also has a tribute to indigenous bodies of knowledge, meaning that the interrelation of raga and rasa cannot be taken out of context to the Indian aesthetic traditions.

Relevance in the Present: In the recent debates, it was evident that even in modern times, rasa remains relevant in the **present** day performances, listening experiences and even in the methodology of instruction. An article about the Hindustani music defines rasa as the spiritual life force which arises when ragas and talas are perfected. Artists and instructors know the need to entice rasa in order to communicate with the audiences. Also, the modern research in acoustics and neuroscience is

plunging into the question of how raga and rasa can trigger any emotional reactions which can be measured.

The Engagement and Experience of the Listener: This has been indicated in the literature, in that, rasa is not only based on what the performer thinks it is all about; but how the listener, or rasika, is responding to it. Music in India is not about technicality or entertainment, but rather is often regarded as a process of emotional or spiritual happiness, even being linked to the idea of moksha or liberation.

Research Gaps: The procedures of these studies evoke an abundance of theoretical knowledge, but it seems the empirical research of these aspects is slight, that is: how artists are consciously involved to include the elements of rasa to the composition or the perception of modern people can create about it, in the non-classical context. It is obvious that additional research, including interviews and responses among the audience, is required on the basis of different regions.

Observations in Regional practices: The literature examined cuts across both traditions of Hindustani and Carnatic tradition, which have diverse longstanding traditions of acknowledging the connection between emotions, moods, and rasa. As an example, Hindustani music literature speaks about the existence of nagras (nine rasas) related to a distinct ragas. The rasas srngara, hasya, vira, adbhuta, karuna, bhayanaka, vibhatsa, raudra and santa remains an important source of Indian aesthetics.

The Continuing Relevance of Rasa: The results indicate that Indian aesthetic content pertaining to rasa is not a dead thing confined to the past alone; it continues to be instrumental in the practices of teaching, the performance oriented styles and the modern listening culture as we know it today. The relationship that was developed between the raga and rasa is suggestive in terms of connectedness to indigenous knowledge systems and their importance in matters of well-being and feelings. On the whole, the survey singles out the concept that rasa remains central to Indian music, impacting expressive modes of the artists themselves, the perceptions of the listeners, and the knowledge of aesthetics that are conveyed and learnt.

Suggestions

We have discussed a few recommendations to musicians and educators and researchers:

Firstly, it is important to note that, as far as teaching the Indian classical music is concerned, it is quite essential that educators pay attention to rasa-awareness. They might even ask students to consider the key rasa of a raga and how those elements as phrasing, tempo and ornamentation can make that sense become palpable.

Another area that performers should explore is establishing concerts or audio presentation in which they can emphasize the evocation of rasa. This may be in the form of passing notes to the audience in advance covering the mood associated with a particular raga or even designing the show to make listeners come through various rasas.

On the audience end, the outreach and lecture-demonstrations about the concept of rasa are to be implemented, through which the various melodic and rhythmic elements are connected to the mood. This would particularly make the process of listening better.

Among the researchers, there is the actual need to engage in more fieldwork, such as interviewing artists, carrying out surveys about the reactions of the audience, and examining various case studies in

other regions, particularly, folk music. This would actually be assistive in recording the experience and perception of rasa in a conscious or unconscious manner.

Technology is also being indicated to be a good practice as various research studies have indicated. As an illustration, the relations between the raga and rasa can be studied acoustically and neuroscientifically, with the help of such tools as the EEG and audio analysis. The music institutes ought to consider collaborating with scholars in other disciplines in order to understand more about rasa in the current Indian music industry.

On the last note, it would be interesting to understand how rasa can be applied to classical music other than only. It can be interesting to consider how its meaning in semi-classical, popular, film, and fusion music in India can be modified and yet preserve its affective content.

Conclusion

Rasa is one of the concepts of Indian music and it emphasizes the relationship of sound, emotion and joy that we experience using art. The connection between raga and rasa has been researched since ancient literature up to the current research, which demonstrates the efficacy of melody and rhythm as potent mediums of conveying emotions, elevating the human spirit, and appreciating beauty. Browsing the literature, we can notice that the idea of Rasa that is based on traditional Indian literature such as Natyasastra and Sangita Ratnakara remains relevant nowadays. Musicians, teachers, and the audience explore Rasa in order to learn about the connections between mood, emotional appeal and artistic depth, making the artistic process and perception of music better. With the expansion of Indian classical music and its encounter with other culture of the world, it is important that special interest should be drawn to Rasa as an indicator of conservatism and authenticity, as well as the language of emotions that transcends such barriers as culture and language.

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21. Rhythmic Expressions and Aesthetic Knowledge: Kalaripayattu as a Lens into Indian Aesthetics and Contemporary Meaning

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Abstract

This work explores the beauty of Kalaripayattu in its focus on how it brings together the elements of rhythm, movement, and expression to a greater structure of the Indian aesthetic knowledge. Through a survey technique of documenting the current opinion concerning Kalaripayattu the paper marked where the old teachings are seen in the contemporary fitness, performance, and cultural identity. The findings demonstrate that the Indian aesthetical philosophies remain useful in the comprehensive development of human beings and suggest the methods of preserving these traditions in the time of the twenty-first century.

Keywords: Kalaripayattu, Indian Aesthetic System, Embodied Knowledge, Rhythm, Contemporary Relevance, Survey, Wellness, Expression

Introduction

The whole movement, rasa, and expressive beauty concept which is closely related to the Indian aesthetic traditions of rasa is the one that must be described by its very name Kalaripayattu meaning mother of all martial arts. The Indian aesthetical knowledge system that is the synthesis of the sensual experience, emotional resonance, and spiritual Love is an exemplary point of view to consider martial arts as not merely a means of defence but also a show business connected with personal development.

Review of Literature studies that Kalaripayattu is the least bit of a technical fighting way. Its significance in Indian classical dance has been the main focus of the scholars, especially Kathakali and Bharatanatyam, and they have also recognized its dependence on the ancient philosophies-Vastu Shastra for spatial design, Ayurveda for body care, and Natya Shastra's Rasa theory for aesthetic concepts. Among the studies that have been carried out and the testimonials of the practitioners, it is a consistent message that Kalaripayattu is becoming more and more popular in wellness, drama, and worldwide fusion performance, thus it is evolving at a swift pace and is relevant both in India and abroad.

Methodology (Survey Method)

Through structured questionnaires, the study took a survey-based approach to gather the opinions of the following groups of people:

- Practitioners of Kalaripayattu (15)
- General audience members of a Kalaripayattu performance (30)

- Students of Indian classical dance (8)
- Wellness/fitness enthusiasts aware of Indian martial arts (12)

The survey included both quantitative (Likert scale) and qualitative (open-ended) questions seeking the respondents' views about the themes of rhythm, movement, aesthetics, spiritual impact, cultural identity, and relevance to contemporary life.

Table 1: Respondent Groups and Sample Size

Group	Number of Respondents
Kalaripayattu Practitioners	15
Performance Audience	30
Dance Students	8
Wellness/Fitness Enthusiasts	12

Discussion: Survey Data and Observations

Perception of Aesthetic Value

Majority of the practitioners spoke about Kalaripayattu as the living art of grace and discipline when not only the martial efficacy, but also the very rhythmic dance-like motions are brought out to aid in realization of the aesthetic pleasure. Over 90% of the Kalaripayattu performers confirmed that one of the trainings aimed is that of learning to move in an inner rhythm and outer flow that via a direct relationship is established between the concepts of laya (rhythmic flow) and rasa (aesthetic flavour) of Indian ideas.

The reactions of the viewers showed that they felt the liquidity and evocativeness of the performers and the largest part of them (83 percent) found the experience to be aesthetically involving and emotionally moving, thus meeting the objective of the traditional Indian aesthetics..

Table 2: Key Survey Findings

Survey Query	% Agreement (Strongly Agree/Agree)
"Kalaripayattu is beautiful"	87%
"Movements feel dance-like"	76%
"Spiritual experience in practice"	65%
"Relevance to modern wellness"	70%

Contemporary Relevance

Open-ended questions with scholarly literature backing, showed a number of ways in which the aesthetics of Kalaripayattu impact the modern-day life:

Mind-Body Integration: According to the practitioners, the Kalaripayattu training is modeled to implement mind-body integration in wellness programs, physical therapy, stress management programs. Co-ordination of breath and movement produces what lasted beyond physical conditioning, which participants described as a meditative state.

Performance and Artistic Expression: Kalaripayattu was mentioned by performance and Artistic Expressions students and performers who had to use the principles of martial arts in expressive performance. These features of martial arts in combination with aesthetic elegance offer a distinctive language to the modern choreographers who want to fuse martial arts with the classical and contemporary styles of dance.

Cultural Identity and Heritage: The responses provided indicated that Kalaripayattu serves as a cultural identity/heritage marker of sense of pride by the young people and diaspora communities. The practitioners specifically highlighted on the need to retain this knowledge as an Indian intellectual and cultural heritage.

Ethical and Spiritual Growth: Participants pointed out Kalaripayattu, a form of meditation that focuses on non-violent self-conjugation and moral behavior, which is more in line with a greater Indian aesthetic philosophy. The meticulousness about exercising power appealed greatly in all the groups of the respondents.

Opportunities and Challenges.

Eckhardt and Sanders (2018) demonstrated that the respondents of the survey found a number of obstacles to modern engagement:

Poor availability in other regions of Kerala and in big cities.
Inability to be incorporated into mainstream systems of education.
Inadequate literature and studies in the academic formations.
Disconnection between the old school and the new generation in search of the contemporary wellness remedies.

Nevertheless, respondents discovered the great opportunities as well:

The increased popularity of holistic wellness and mind-body exercises around the world.
Prospects of digital systems and digital records.
Possesses the prospects of intercultural cooperation with dance, yoga, and theater.
Continuing to popularize traditional knowledge systems in the academic realm Recommendations.

Curricular Integration

The theoretical and practical Kalaripayattu should be incorporated in the performing arts, sports science, and wellness education programs in institutions. This would fulfill two functions of keeping alive and spreading the Indian aesthetic knowledge system and giving the students complete insight into embodied knowledge systems.

Contemporary Outreach

Use the power of digital media, international festivals, and inter-disciplinary partnerships (with the dance, yoga, and theatre) to ensure that the younger global audience sees the foot tuu-leuk as

something relevant and appreciable in their lives. Reach and engagement can be greatly increased using social media platforms, documentary formats and online workshops.

Research and Documentation

Further systematic studies and records regarding psycho-social and aesthetic effects of martial arts in contemporary wellness and therapeutic settings should be encouraged. Traditional practices can be scientifically justified to have a greater credit on the current healthcare and wellness systems.

Policy Support

Promote the endeavors of the government and the non-governmental organizations to aid conventional martial arts both as a cultural heritage and as a new source of wellness. This involves the provision of research centres, training institutions and international recognition programmes.

Youth Engagement

In his/her turn, he/she should establish mentorship programs between old practitioners and young practitioners, focusing not only on technical training but also on the philosophical and aesthetic aspects. This is a guarantee that not only technique is being transferred but the entire knowledge system is being transferred.

Conclusion

Kalaripayattu is not a mere martial art form and can be called a vibrant, expression of Indian aesthetic knowledge system. Its musical movements, expressive strength and philosophical foundation on *rasa*, *laya* and *vastu* has enabled it to be relevant in fast evolving modern realities. These ancient aesthetics can be used to the present day through educational innovation, arts, and science, which would help to inspire wellness on a holistic level, cultural pride, and humanity with proper morals and the modern world.

The results of the survey prove that Kalaripayattu is something that appeals to widely different audiences due to its focus on principal human needs integration of body and mind, significant movement, cultural identity, and spiritual development. With the contemporary societies struggling with dissolution of knowledge and experience, the holis of the vision interwoven in Kalaripayattu provides the alternative model, which should be subjected to serious consideration and investment. The upcoming challenge is not to prove the value of such traditions by people who have already done this but to establish an institutional and social framework that enables them to live and develop preserving the much needed philosophical foundation.

Conclusion

Kalaripayattu is not merely a martial art but a dynamic embodiment of the Indian aesthetic knowledge system. Its rhythmic movements, expressive power, and philosophical grounding in *rasa*, *laya*, and *vastu* have allowed it to retain relevance in fast-changing contemporary contexts. Through educational innovation, artistic collaboration, and scientific study, these ancient aesthetics can continue to inspire holistic well-being, cultural pride, and ethical sensibility in the modern world.

The survey findings demonstrate that Kalaripayattu resonates across diverse audiences precisely because it addresses fundamental human needs for integration of body and mind, meaningful movement, cultural identity, and spiritual development. As modern societies grapple with

fragmentation of knowledge and experience, the holistic vision embedded in Kalaripayattu offers an alternative model worthy of serious engagement and investment. The challenge ahead lies not in validating the value of these traditions contemporary practitioners and audiences have already done so but in creating institutional and social structures that allow them to flourish and evolve while maintaining their essential philosophical integrity.

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22. *Hasya Rasa*

Author- Shruti Sneha, PG Scholar

Abstract

One of the nine Rasas, as defined in the book *Natya Sastra* by Bharata Muni, is *Hasya Rasa* indicating the aesthetic of laughter, joy and humor. Based on the *sthayi bhava* of *hasa* (mirth), it is an array of emotional manifestations between a gentle smile on one extreme, and a boisterous laughter on the other. More than entertainment, *Hasya Rasa* has a more thinkable psychological and social goal, it is a way of unloading emotional stress, a way of enhancing mental health, and a way of bringing these people together. In the classics drama of India, *Hasya* offered equilibrium and reprieve in context and stability of grave subject matter, which guaranteed emotional wholeness in the artistic expression. On the social scale, humor evokes tolerance, self-awareness and social criticism and communities can talk about issues that are sensitive without confronting them but laughing. Even nowadays, *Hasya Rasa* is still present in literature, theatre, cinema, and even digital media, and it provides entertainment and enlightenment. Accordingly, *Hasya Rasa* is not merely an expression of human happiness, but also an indispensable component of culture, which keeps emotional well-being, solidarity, and emotional stability in the society.

Introduction

A single one of the nine paramount emotions, *Hasya Rasa*, or *Rasa* of laughter and joy, is explained in the *Natya Sastra*, the ancient Indian text on performing arts. The *Hasaya* is a word derived out of *Has* (Sanskrit) which means to laugh. It conveys aesthetic feeling of humour, laugh, and joy the feelings that illuminate human soul.

Hasya Rasa does not subscribe to amusement only, in the Indian aesthetics, *hasya rasa* is the more joyous feeling that is accomplished through playfulness, wit, and self-knowledge. It is a balance of other Rasas, including *Karuna* (sorrow) or *Raudra* (anger) and is a lesson to us that laughter is spiritual and emotional as well. *Hasya Rasa* helps to promote psychological well-being and build on social cohesion by providing enjoyable experiences and feelings of relief.

The role of humour in literature and drama and even in everyday life has been a crucial one, since the jester (*vidusaka*) in Sanskrit plays, up to satire and comedy to this day. It shows society its capacity to take a self-considered and self-regarded view. Therefore, *Hasya Rasa* is not a burst of emotion although momentary but rather a vital element of human creative power, wisdom, and harmony.

Here is an employee sample methodology section of a study, project or essay on *Hasya Rasa* - it is composed in scholarly style:

Methodology

The current paper on *Hasya Rasa* has taken a qualitative and an analytic approach to discuss the aesthetic, psychological and social aspects of the humor in Indian art and literature. The study draws heavily on the textual analysis of classical sources conducting the study with the help of interpretative and comparative approaches.

1 Primary Sources:

The research is anchored on the ancient Sanskrit texts like Bharata Muni Natya Sastra, Abhinavagupta Abhinavabharati, or on the selected classical dramas and poems in which Hasaya Rasa is widely represented. These passages are analyzed in order to know the original conceptualization, category and emotional foundation of Hasya Rasa.

2 Secondary Sources:

Reviewed literature on scholarly commentaries about Indian aesthetics, journal articles, and contemporary way of looking at Hasya Rasa, help draw upon the contemporary Indian aesthetics, both artistic and psychological. This involves the study of the ways in which humor is used in the Indian theatre, cinema and social communication in the present times.

3 Analytical Framework:

The paper deconstructs the aesthetic theory to explain the use of Hasaya Rasa in both emotive and social aspects. Relationship between laughter and mental well being and social harmony is discussed in terms of both philosophical and cultural perspectives.

4 Comparative Dimension:

In places where it is applicable, Hasya Rasa is paralleled to western comic theory and humor theory to emphasize on the uniqueness of the Indian aesthetic approach whereby joy is linked to spiritual and emotional harmony as opposed to directly to entertainment.

5 Reading: In the Pages of a Book, 1922.

Synthesis of the findings is made to show how Hasya Rasa helps to enrich the human experience, making him happy and others in harmony.

Discussion

The hasya rasa: aesthetic of laughter and joy, has been explored, and it has its immense contribution to the shaping of personal as well as social experiences. Although Hasya is commonly considered to be a lighter or lesser emotion than other more intense emotions such as Karuna (pathos) or Vira (heroism), it has a unique role in the Indian aesthetic tradition. It does not only entertain but also informs, takes the place of emotional leveling, psychological alleviation, and even social unity.

Hasya Rasa is a product of the sthaya bhava (permanent emotion) of joy (hasa). It comes in the form of gestures, expressions, and circumstances that humiliate and bring a laugh to the audience. But, laughter here is not simply physical or merely superficial, it is a feeling of art, perfected by art to give inner delight (ananda). The spectators do not just get amusement but an exquisite happiness of a kind that lets them forget their everyday problems.

Psychologically, Hasya Rasa helps a person be emotionally healthy. Laughter brings down the stress, anxiety levels, and generates a feeling of freedom of mind. It is a natural therapy which coincides with the contemporary ideas of humor as a coping skill. The Indian aesthetic tradition was therefore prescient on how laughter will be seen in modern times as curative and transformational.

Hasaya Rasa is significant at social level and helps to build unity, tolerance and understanding. Coming together due to shared laughter is a way around obstacles of imbalances of classes, age, and backgrounds, as well as a way of attaining harmony globally. In traditional Sanskrit drama, we find this role played by the Vidusaka (the comic jester) - through the use of humor to reveal hypocrisy, challenge authority and alleviate serious concerns. Humour will thus act as a truth tell mechanism that defies the social cores in a non intimidating manner.

Hasya Rasa still reads the literature, theatre, cinema, and digital media in the contemporary context. Modern satire and comedy revere the same principles as the Natya Sastra, that of using humor to

entertain the audience, as well as to attack society and provoke thought. It sends us the reminder that an expression of laughter, when it is done in an artistical manner, is an emotional release to us, as well as a kind of wisdom.

As a whole, it can be noted that Hasya Rasa is not a shallow aesthetic; it is a joyous philosophy. It is something that humor once taken as an art, becomes a self-understanding and healing tool. It is appropriate to strike a balance between seriousness and playfulness, thus following one of the fundamental principles of Indian aesthetics harmony in diversity of emotions.

The following is a good Findings section to your project or research paper on Hasya Rasa - brief, analytical and academic in nature:

Findings

The analysis of Hasya Rasa demonstrates that there are a few important conclusions about such aesthetic, psychological, and social values in Indian culture and art:

1 Inseparable Complement of Aesthetic Indian Theory:

Hasya Rasa has not only been considered as a type of entertainment, but it is a critical aesthetic emotion where it is known in the Natya Sastra of Bharata Muni. It is an essential part of keeping emotional balance between the Navarasa (nine Rasas), it brings happiness and relieve to other more serious or depressive emotions.

2 Emotional and Psychological Projections:

Laughter as practiced by means of Hasya Rasa, is an effective way of emotional cleansing (catharsis). It alleviates stress of the mind, fosters joyfulness, and adds to the psychological happiness. This is consistent with current psychological studies that humor brings about strengthening and de-stressing.

The development of the society around us produces a harmonious culture that brings together various individuals valuing diverse aspects of the culture. <human>Togetherness and Cultures: The harmony derived by the development of our surrounding society relates to the uniting of different individuals who may appreciate different things that the culture has to offer.

Hasya Rasa makes the relationships between human beings stronger because it encourages people to laugh and be understanding. It makes individuals come together regardless of social, language and cultural differences making one feel a shared harmony and understanding.

3 Medium for Social Critique:

Humor had traditionally been the focus of such characters as the Vidusaka in Sanskrit drama to condemn societal injustice, hypocrisy, and weaknesses. The fact that Hasya Rasa is also a kind of social commentary as well as a reform demonstrates that this is not just a form of entertainment but a nuanced one at that.

4 Spiritual dimension and Philosophical dimension:

In addition to any emotional satisfaction, Hasya Rasa also has a spiritual tone. It reflects the joy (ananda) this is experienced when the mind transcends sorrow, attachment, and is thus in agreement with the Indian opinion that all experience in aesthetics leads to inner bliss and personal awareness.

5 Contemporary Relevance:

Hasya Rasa is still felt in the literature, theatre, cinema and media in the present times. The fact that it has lasted to the present day attests to the fact that humor is a universal means of communication, creativity, and social commentary.

Conclusion

The understanding of the Hasya Rasa, the art of laughing and joy, demonstrates that humor has an important and profound role in the Indian philosophy and art. Much more than entertaining, Hasya Rasa is the manifestation of the human requirement of the balance, harmony, and emotional rejuvenation. It is based on Natya Sastra of Bharata Muni who believes that laughter is a fine emotional experience that cleanses the mind, removes tension and brings out inner happiness.

Psychologically, Hasya Rasa facilitates mental well being enabling people to overcome stress and grief by enjoyment and lightheartedness. It contributes to unity, empathy and understanding socially, uniting people together as companies share alike amusement and point of view.

The other traditional uses of humor are as a personal means of telling the truth and reforming people, where artists and philosophers could criticize society in a soft but efficient manner.

Spiritually, Hasya Rasa represents the happiness (ananda) that comes about when the mind gets beyond the negativity and experiences the glory that comes along in existence. It is a reminder of the fact that laughter, in art, is one of the means of self-realization and general peace.

This all concludes that Hasya Rasa is not just the laughing of lips but also the laughing of soul and it is timeless stemming of wisdom, balance and beauty in the Indian aesthetics. It remains a source of inspiration to both artists and viewers, who have been able to realize that joy is a form of art and one of the most pure experiences on this life.

In consideration of your presentation on Hasya Rasa, the following is a wise and well-organized Observation section of your paper:

Observation

When studying Hasya Rasa, it was possible to observe several important insights that allow to note the multilayered character of Hasya Rasa and its ongoing function in the classical and modern environment.

1 Presence in All Art Forms:

It was noted that Hasya Rasa does not have a single form of art. In classical Sanskrit drama, folk theatre, literature, dance, or even in modern cinema humor is always present, a very important part that serves to make the artistic experience more meaningful and close to the viewers.

Aesthetic: Proportions between feelings and ideas must not be disrupted

2 Emotional Balance: Aesthetics:

Among the Navarasa, Hasya takes special place of balancing stronger emotions like anger, fear or sorrow. The fact that it is included into artistic works is the guarantee of the emotional diversification and avoidance of the monotony, thus forming a positive and complete aesthetic experience.

3 Cultural and Social Reflection:

As noted, humor has in most cases been a reflection of the society. Laughter enables artists and viewers to challenge social problems, hypocrisy and weaknesses of humans without intimidation and in contemplative manner. The character of Vidusaka which is traditional also carries in its way humor to convey wisdom and criticism.

4 Psychological Value: Therapeutic Value:

There are obvious psychological advantages of laughter based on Hasya Rasa. It causes release of emotions, money-free, and mental relaxation. This primeval knowledge supports the present-day psychology, which has acknowledged humor as a type of therapy and emotion curing.

5 Spiritual Perspective by the Joy:

The next important observation is something that Hasya Rasa has some hidden spiritual plane. Indian aesthetics however do not take laughter at face value but rather it is a result of a greater realization of the playfulness and temporary nature of life due to which an inner freedom and happiness (ananda) is achieved.

6 Relevance in Modern Society:

Looking at the contemporary media, humor, and social relations, one can notice that Hasya Rasa is still in the center stage of keeping the world and its life pace relaxed and positive in an ever-stressing world. It reconciles and recurs to people the common human ability to be happy.

24. Mapping the nine emotions in cognitive Neuroscience

Author – A N Deepa Shree, PG Scholar.

Abstract

The expression of feelings is extremely cultural although they are universal and abstract. Bharata Muni says that Rasa is only through a sympathetic listener or audience which would feel the rarefied essence of an emotion by a generalizing and abstracting the commonality between their own experience and the emotional experience depicted by the work of art. Fortunately, extensive research on the Navarasa framework was carried out in the literature and performing arts, but a literature gap exists in research on how this framework can be correlated with the neuroscientific models of emotion in the 21 st century (Pandey et al., 2023, pp. 123-134). This is interdisciplinary deficiency. exploration represents a huge gap in the existing literature, since the neuro-biology of such archetypal emotional types is rarely important. This paper attempts to answer the following question. this disjunction by methodically exploring the points of intersection between Navarasa theory and neurocognitive processes, i.e. affective neural networks, mirror neuron systems, and the process of emotional resonance. Particularly, it also theorizes rasa as neuro-aesthetic experience, and which entails matching the neural patterns of the performer and the spectator. By reinterpreting classical rasa theory through the lens of neuroscience, this research aims to advance academic understanding of emotion regulation, empathy, and cross-cultural cognitive processes, thereby illuminating novel applications in art therapy and consciousness studies.

Keywords

Navarasa, Rasa Theory, Affective Neuroscience, Mirror Neurons, Emotion Regulation, Embodied Cognition, Indian Knowledge Systems, Neuro aesthetics, Cultural Neuroscience, Conscious

Introduction

Emotion shapes the human experience, linking stories to audiences across time. In Indian Knowledge Systems, emotions are studied and spiritualized as rasa. Bharata Muni's Nāṭyaśāstra describes the nine rasas—Navarasa—as archetypes of human experience. (Nāṭyaśāstra, n.d.)

In contemporary language, these can be regarded as prototypes of affective states — joy, fear, disgust, etc. However, contemporary neuroscience, with all its developments, seldom considers emotion in such comprehensive frameworks. This paper makes an attempt to connect rasa theory and affective neuroscience.

Feelings have always been at the heart of what it is to be human. They tinge perception, organize memory, and guide decision-making, constituting the very fabric of being human. From everywhere, from every culture, thinkers and artists have attempted to work out the code of emotional experience, but few systems have proved so wide-ranging and enduring as the Indian theory of *rasa*. Originating in Bharata Muni's *Nāṭyaśāstra*—a seminal text on performance, aesthetics, and psychology—*rasa* is not merely an artistic category but a philosophy of emotional cognition. It proposes that art's highest function is to evoke specific, universal states of emotion, called *rasas*, within the spectator, thereby creating a shared experience that transcends individual boundaries.

The Navarasa or nine essential *rasa* or aesthetic essences accepted in Indian performing arts (Bharatanatyam), They are, *Srṅgāra* (love), *Hasya* (laughter), *Karuna* (compassion or sorrow), *Raudra* (anger), *Vīra* (heroism), *Bhaya* (fear), *Bībhatsa* (disgust), *Adbhuta* (wonder), and *Śānta* (peace) are integrated in human life. The idea of navarasa is to focus on art is not only to entertain people, but it generates a mutual level of emotion between the actor and the spectators. How this emotional passing on is actually accomplished is in *rasa-nishpatti* (*nishpatti*: manifestation), a complicated combination of body, expression and rhythm.

The modern affective neuroscience efforts attempt to define the neuralature of affective experience, expressive behaviour, and empathic processes. The developments in neuroimaging, including those, have enabled the localization of brain activity in the generation and perception of emotion like the processing of fear by amygdala and the interest of the mirror neuron systems during the observation of facial expression (Carr et al., 2003). These scientific models tend to understand emotion in terms of local neural activity or neurotransmitter activity, the focus of these models being on the discrete, biologically grounded categories of affective states. Nevertheless, these reductionist strategies often cure out the effects of cultural, artistic or performative situations and therefore restrain the homeopathic cognition of emotion. Otherwise, the old Indian paradigm, represented by *rasa* theory, conceives emotion as a transformative process, which includes thinking activities, embodied behaviour, and alterations of consciousness. As an example, whilst Western models may separate the neural mechanisms of empathy, Navarasa model integrates the empathy into the performative ritual and brings together the psychological, the physiological, and intersubjective aspect of emotion. This comparative piece of writing explains how the combination of neuroscientific reductionism with the theory of multidimensionality of the *rasa* can provide a more encompassing explanation of affect, which goes between the biological processes and the cultural and philosophical one.

In this case, one may re-evaluate the principle of *rasa* theory as among the initial models of neuro-aesthetic underlying its examination of how the emotion and art are processed by the brain. The reaction of the audience and the face of the actor forms a valuable form of feedback that the mirror-neuron system of the brain performs, which is the purpose of its mirror-neurons to imitate, express empathy, and resonate with emotions.. When a dancer acts out *Karuna*, the spectator's brain can activate related circuits of empathy, leading to a sense experience of compassion. Likewise, *Adbhuta* or wonder can activate the brain's default-mode network, leading to curiosity and admiration. Hence, the Navarasa structure is quite aptly in harmony with contemporary neuroscience research regarding emotion management, embodiment, and social understanding.

Although these connections are evident, systematic scholarship linking Navarasa and neuroscience is underrepresented. Many studies address *rasa* from literature, art history, or performance studies, with fewer attempts to examine its biological or cognitive basis. This article attempts to fill that space by

charting the Nine Rasas onto modern affective neuroscience, examining how ancient aesthetic theory predicted contemporary concepts of emotional resonance and neural synchrony.

Within this multidisciplinary view, the Navarasa system is not given to us as a remnant of cultural heritage, it is presented to us as an emotional intelligence system. It reminding us that emotion is personal as well as social vibration, which is under resonance on the mind, body and even on the culture.. Scientific studies have drawn parallel with neuroscience, and art on how the body ,mind interpret emotions through art. “Navarasa stands out as a testament to the sophisticated understanding of emotion in ancient Indian aesthetics. It continues to inform and inspire, serving as a vital link between artistic tradition and emotional expression”

Emotional Resonance

Emotion is not confined to the mind; it is embodied and rhythmic. Every emotional experience activates a complex symphony of neural, hormonal, and behavioural responses. Bharata Muni’s Navarasa framework, though conceived thousands of years ago, intuitively captures this complexity. It identifies nine primary affective states (rasas) that emerge from the interplay of stimulus (vibhava), expression (anubhava), and accompanying reactions (vyabhichari bhava). In contemporary neuroscience, these can be equated with the neuropsychological triad of stimulus perception, neural activation, and behavioral expression. The similarity is compelling , implying that the ancient rasa model presaged a neuropsychological explanation of emotion many centuries before there were any tools of science to develop them.

Following, each of the nine rasas is considered in the context of cognitive neuroscience, correlating them with particular neural circuits, neurochemicals, and behavioral functions.

1.Love &Affection (Srngara)

Śṛṅgāra rasa, also called the origin of all emotions, is a representation of attachment, attraction, and fertility of the creative mind. Neuroscientifically, it is congruent with the dopaminergic reward system, the ventral tegmental area (VTA), and nucleus accumbens, which are responsible for pleasure, bonding, and motivation. The oxytocin and vasopressin release, the “bonding hormones,” induce empathy and trust. This is congruent with Śṛṅgāra’s prime role in performance: creating emotional closeness between performer and viewer.

2.Laughter & Joy (Hasya)

Laughter is a cross-cultural governor of stress and a social cohesion builder. Hāsyā rasa maps onto the prefrontal cortex (humor recognition) and limbic areas (particularly the amygdala), brain systems that mediate emotional mirroring. Research has established that laughter has the capacity of entraining brainwaves in a group of persons and this produces inter-brain coherence, a neurological indication of collective happiness. The fact that Hasya is among the main rasas by Bharata reflects the deep understanding of the neuro-social value of humor in the relationship between people.

3. Compassion & Sorrow (karuna)

Karuna rasa causes pity and catharsis. This involves in neural terms, the anterior cingulate cortex (ACC) and the insula, both empathetic pain and moral affect regions. Watching grief on stage activates the pathways prompted by emotion, as feeling, only this time under the protective aura of aesthetic procedure of more or less emotional regulation which is analogous in the present-day psychology to emotion regulation therapy. Karuna then teaches in the therapeutic nature of emotional identification of non-suffering.

4. Anger & Power (Raudra)

The Raudra rasa is the anger of actively dynamism and not hostility. It also stimulates the amygdala, hypothalamus and periaqueductal gray in the neurology activating the body to act. It produces prefrontal regulation when voluntarily enacted (as in performance), and helps the actor to generate intention directed intensity in purposeful force. This falls under cognitive models of controlled arousal through the use of high emotion to build power, rather than ruin it.

5 Courage & Heroism (Vira)

Fear is an emotion that is under control. The ability to down regulate the amygdala by the prefrontal cortex is part of the Vira rasa, and along with it, ontological resilience and action driven at the goal. The hormones testosterone, dopamine increase attention and drive, and the serotonin balances the urge to impulses. The neurobiological reflection of Bharata statement where Vira is created due to the belief in being right has an executive control network and the moral reasoning network resonance.

6. Fear (Bhayanakara)

The direct association of Bhayanakara rasa is with the circuit of fear, it is centered in the amygdala and periaqueductal gray. But upon doing, this fear turns aesthetic and it is safely simulated to increase emotional perception and hardness. Exposure therapy involves the use of controlled fear to stimulate fear in the use of exposure therapy; this aspect Bharata was doing by placing fear in drama to expand inner balance against paralysis.

7. Disgust

The disgust of Bibhatsa is both physical and moral. According to neuroscience, the intended center is the anterior insula, which is between aversion and moral judgment. Amazingly enough, disgust also contributes to moral thinking, as well helping human beings to repel in something unjust and corrupt. Bibhatsa rasa is, therefore, a kind of moral guide that takes us in the path of evolutionary and moral role of aversion..

8. Wonder and curiosity

Adbhuta rasa inspires awea feeling that is halfway between cognition and transcendence. Adbhuta activates the default mode network (DMN) and temporal-parietal junction, associated with self-

transcendent experiences and creative insight. Contemporary research indicates that awe broadens perception and engenders prosocial behavior. Adbhuta, thus, reflects a neurocognitive state of openness and learning what psychologists today refer to as the “curiosity loop.”

9. Peace and Tranquility

Lastly, Śānta rasa is equilibrium the end of agitation. It is associated with parasympathetic nervous system engagement, alpha wave coherence, and meditative brain activities. Śānta is not absence of emotion but mastery of emotion the balanced synthesis of all other rasas. This foreshadows contemporary research in mindfulness neuroscience, where meditative tranquility is correlated with long-term well-being and neuroplasticity.

Synthesis

Through all nine rasas, resonance is common in all . Love, fear, or peace of mind: each rasa aligns internal and external rhythms between performer and viewer. This is replicated in mirror neuron activity, where seeing emotion stimulates the same circuits as expressing it. Neuroscience therefore confirms the Natyashastra’s observation: “The joy of rasa is born when hearts vibrate together.”

Thus Navarasa can be said as master map of human affect that foreshadows discoveries now being made by modern science. The model of rasa integrates emotion, body, and consciousness into one continuum of experience; an early insight into what the science of neuroscience now terms embodied cognition.

Methodology

This research employs a qualitative, interdisciplinary analytical method, integrating perspectives from Indian aesthetic theory, cognitive neuroscience, and affective psychology. The research aims foremost to interpret rasa theory in terms of neurocognitive frameworks and not necessarily to quantify emotion in itself.

The methodology unfolds In three stages:

1 Textual and Philosophical Analysis

Source texts in Sanskrit Nāṭyaśāstra, Abhinaya Darpana, and Abhinavagupta commentaries were studied to provide conceptual definitions for bhava (emotion), rasa (aesthetic essence), and sahridaya (resonant spectator). These ancient texts supply the theoretical lexicon to comprehend emotion as a process of transformation and sympathetic experience.

2 Comparative Neuroscientific Review

Recent studies in affective neuroscience and neuroaesthetics were surveyed ,notably research into emotional processing, mirror neurons, empathy circuits, and affect neurochemistry. Peer-reviewed

articles from the *Frontiers in Human Neuroscience*, *Nature Neuroscience*, and *Consciousness and Cognition* journals were employed to chart out neural architecture and pathways for each rasa.

3 Performance Observation and Interpretive Synthesis

Observational data were gathered during classical Indian dance performances (Kathak and Bharatanatyam), coded in terms of emotional sequences (e.g., changes between karuna and shanta). Emotional responses of audiences were captured using open-ended interviews. These qualitative patterns were matched against established neural responses from experimental literature to derive symbolic correlations.

In contrast to theories that separate cognition from emotion, rasa theory naturally brings cognition, movement, and awareness together. This is reflected in recent research into embodied cognition, in which bodily expression both affects and regulates emotional states. Dance and drama is a form of this principle: to perform Raudra or Shanta, a specific way of breathing, muscle tension, and gaze direction are required which have a direct effect on the processes in the neural and hormonal systems.

Conclusion

When it is once again discussed in the context of cognitive neuroscience, the Navarasa model reveals that an entire map of the emotional brain map had been outlined by the ancient Indian philosophers years before that model was able to be reconciled with biology and psychology, much as well as the arts. The concept of rasa by Bharata transcends the boundary of performance and perception, between philosophy and physiology. It suggests that emotion is not an individual and random place but a social location of resonance, between discourse between people on neural, cultural and spiritual harmonies.

Defining rasa in terms of brain processes of mirror neuron, empathy networks, and affective regulation, this study is drawing attention to the way in which Navarasa would add value to modern scientific understanding of emotion and consciousness. Besides, it supports the idea that the traditional arts are not the objects of the past, but they are the adaptive cognitive technologies creating a balance between the body, mind, and society..

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Authors' Experience

NAME:- DAVASAM SANJANA

Writing **“Bharata’s Beauty Today: Translating Classical Indian Aesthetics into Modern Contexts”** has been a deeply enriching journey. Exploring Bharata’s timeless aesthetic principles and their relevance in contemporary creative expressions expanded my understanding of Indian artistic philosophy. This experience not only strengthened my analytical and interpretive skills but also deepened my appreciation for our cultural heritage. I am truly grateful for the opportunity to work on this paper, as it allowed me to learn, reflect, and grow academically and personally.



NAME: DEEPTHI.B.C

Writing a review article was a very good experience for me. My education and personal development have greatly benefited by the study of the scientific principles behind Kalamkari Art in India. The blend of age-old Indian art with contemporary scientific knowledge fascinated me through this piece of work. While creating this artwork, I have learned about the nature of dyes, fabric finishing, and clean methods from the Kalamkari tradition, and at the same time, I have come to understand the aesthetic philosophy, which is rooted in Indian cultural values. At first I was a little confused about the topic but then it became easier as I continued. The experience deepened my research and analytical abilities as well as my admiration of India's artistic heritage. I am truly grateful for the chance to investigate and tell this subject, it has been simultaneously a learning journey and a source of energy. I am thankful to my mentors, guides, and all those who supported and encouraged me during this work.



NAME: RAKSHITHA CHAITHRA V

I have learned a lot about the traditions, culture, and moral wisdom by writing the article. It made me understand and connect how ancient traditional systems can raise human values and be of help to the human race in a significant way. I have gained new insights into human psychology, creativity, and spirituality through traditional learning, artistic expression, and Indian aesthetics. By delving into the ideas of Rasa, Dhvani, and Sahrdaya, I was able to see the connection between consciousness and creativity, along with moral reflection, and at the same time, I was able to improve my analytical and interpretive skills. My work in the book of my topic "From Shakti to Genome: An Advaitic Exploration of Consciousness, Navaratri, and the Aesthetics of Biotechnology" has helped to unveil how spiritual insights, rituals, and aesthetics can be a source of scientific understanding. This scholarly journey has not only increased my love of India's cultural and spiritual legacy but has also changed the manner in which I started the academic exercise as a holistic experience that led to personal, intellectual, and really meaningful learning.



NAME: PRIYANSHU GOWDA B

Working on the review paper about the Indian Knowledge System was truly an eye-opening journey for me. What started as an academic task soon turned into a deeper exploration of India's ancient wisdom. As I read more, I realised that many traditional practices I had seen around me since childhood were actually rooted in strong scientific principles. Understanding the logic, observations, and reasoning behind these practices gave me a new sense of appreciation for our heritage. The process of writing this paper helped me think critically, connect ideas thoughtfully, and view our culture through a more informed and respectful lens. Overall, this experience was not just about completing an assignment—it genuinely broadened my understanding and strengthened my connection to India's rich intellectual traditions.



Group Photo

