

rasa and *bhāva*

Basic emotions ripe for aesthetic transformation (*bhāva*), according to the *Nāṭya-śāstra* (c. 200 BCE):

- (a) sexual feeling
- (b) mirth
- (c) grief
- (d) anger
- (e) energy, enthusiasm
- (f) fear
- (g) repulsion
- (h) astonishment.

Abhinava adds: (i) the feeling of self (*ātman*), to match "shanti" (see below).
Others add: (i) indifference.

Aesthetic experience, the “flavors” or “essences” of aesthetically impersonal appreciation of art (*rasa*):

- (a) erotic feeling
- (b) comic apprehension
- (c) compassion
- (d) righteous indignation
- (e) heroism
- (f) horror (as with horror movies)
- (g) (impersonal) disgust
- (h) wonder, awe
- (i) peace, tranquillity (*śānta-rasa*, "shanti")

Sanskrit poetics (*alaṃkāra-śāstra*, also called *kāvya-śāstra*) is distinguished from dramatics (*nāṭya-śāstra*): *alaṃkāra* = poetic ornament (“making sufficient”). Ornaments are of two types, concerning sound (*śabda*) and concerning meaning (*artha*).

D. Ingalls’s four distinctive features of *kāvya*, “Sanskrit poetry”: (1) mood (*rasa*), (2) suggestion (*dhvani*), (3) impersonality (Sanskrit poetry and drama as concerned with types as opposed to individuals, in part, Ingalls argues, because of a background theory of karma), and (4) epiphany (?), “universal revelation.” (See *Sanskrit Poetry*, pp. 28 and 31.)