

rasa and *bhāva*

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

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

Abhinava adds: (i) indifference/equanimity and sometimes (i*) *ātman*, “self.”

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 (*śānti*)

Sanskrit poetics (*alaṅkāra-śāstra*, also called *kāvya-śāstra*) is distinguished from dramatics (*nāṭya-śāstra*): *alaṅkāra* = poetic ornament (“making sufficient”). Ornaments are of two types, concerning sound (*śabda*) and concerning meaning (*artha*). Thesis: ornaments of meaning are grammatical conventions setting up precise expectations, arguments, like a sentence with a transitive verb which would be incomplete without a direct object.

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, we might argue, because of a background theory of karma), and (4) epiphany (?), “universal revelation.”