Binding Experiences for a First-Person Approach

Looking at Indian ways of thinking (darśana) and acting (nātya) 
in the context of current discussions on ‘consciousness’

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By and large, if we follow the current discussions on consciousness in the West we get two impressions. First, one gets to think that the understanding of consciousness is dependent on the understanding of, if not the brain, at least the physical processes guided by some mechanism and having the capabilities for replicating the phenomenon in \textit{vitro} with the help of controlled experiments. Second, there is no consensual definition of the problem, method and the major goals of enquiry itself; and third there is insufficient recognition of the very complexity and subjective nature of the phenomenon. All the three features have jointly contributed towards generating vast literature, dialogues and discussions about a variety of issues relating to consciousness, the primary one being empirical research and on medical possibilities, especially in the area of 'abnormalities'.

1. Introduction

Binding experiences has been the singlemost issue in the center of focus in the last decade of discussions on 'consciousness'
crossing disciplines: neurobiological, quantum mechanical, computational, theoretical, psychological etc. Though the details of what constitutes ‘experience’ differ by method and perspective, a consensus has emerged that (i) to explain ‘consciousness’ is to explain ‘experience’, (ii) to explain experience is to explain its unity and binding nature. Following this preliminary consensus, however implicit it is, many discussions took place/are taking place from the first, second and third-person perspectives, though mainstream discussion is still dominated to a greater extent by third-person approaches.

Given the complexity of ‘experience’ as a phenomenon for investigation, or as involved in our understanding, it is helpful to look at alternative views about what constitutes an ‘experience’. I hope to do this with the help of instances from Indian epistemology and Indian dramaturgy. I will be looking at two different traditions of thinking and experiencing: Indian epistemology in the classical systems of Indian thought and Indian dramaturgy as dealt with in the classical text Nātya Śāstra. By doing this I hope to emphasize the importance of ‘experience’ as lying in its nuances and juxtapose it with as it is conceptualized now in the ‘consciousness’ discussions (which is reduced to third-person physical data, deprived of first-person intimacy, and also the depth and breadth of meaning). The attempt is to present the thesis that if consciousness cannot be understood without looking at ‘experience’, experience certainly cannot be reduced for
convenient reductive (physical, psychoanalytic and cultural) methods of understanding but will have to be open for a variety of meanings validated from first-person perspectives. This will definitely take away the reductive scientific monopoly of explaining consciousness in a singular way, but will encourage scientific methods to reexamine the normative criteria for ‘truth’ and ‘reality’.

2. The One Puzzle

I think there is an interesting and serious change taking place in the current discussions on consciousness. This turn is based on and compelled by the intractable relationship of ‘consciousness’ with ‘experience’. The nearest empirical idea for the unity and subjective nature of consciousness is ‘experience’. Hence the scientific focus on ‘experience’. The interesting part of discussions is that though there is a recognition of experience as vital in the study of consciousness, the attempt itself is to strip ‘experience’ of the qualities which would make it of experiential nature (unitary and subjective) and study it on the basis of empirical standards such as causal connections, neural influences, neural locations etc. I am not suggesting that brain research is not needed or even that it is of small importance. Certainly, it is very significant in its own right. But if our guidelines and methods are not based on our basic premise to study consciousness (experience, which is unitary and subjective) then we certainly cannot make a claim
that brain studies, apart from giving new knowledge about brain functions, would also lead to a complete theory of consciousness. The puzzle in the current discussions on consciousness is that of the persistent conflict between epistemology and phenomenology.

If we look at the major semantic trends in the current discussions, views that are discussed and debated do not any more fall into the classical division of reductionistic and non-reductionistic, or empirical and non-empirical approaches. However third-person the approach is, when it comes to the descriptive definition of consciousness, the ideas are based on qualitative features of consciousness. The discussions on empathy\(^1\), meaning\(^2\), meme\(^3\), and mirror neurons\(^4\) are some instances. On the other side, the growing amount of discussions on meditation\(^5\) and altered states of consciousness\(^6\) give third-person references, however subjective the discussed experience is. A possible reason for this trend to interrelate and bridge first-person experience and third-person definition is the recognition of a distinct characteristic of 'consciousness', namely, that it is not completely defined by empirical standards or completely understood by first-person experience\(^7\).

3. Self and Meaning

The extent of the meanings imputed to 'consciousness' most often crosses empirical limits and sometimes even diffuses with
Qualitative experiential descriptions. The one major problem in consciousness studies is the semantics of 'consciousness'. Unfortunately this prominent meta-analysis of the discussions is dismissed in recent discussions. It is very important that there be not only a well-laid out definition for the problem but also a methodological consistency. This does not mean that even before the enquiry a complete theory of consciousness is postulated. To have the semantics of consciousness given importance at the start itself means that the theory will not be drawn based on the limitations of the methods, but on the original contention about 'consciousness'.

What exactly are we trying to understand by the study of consciousness? The answers could range from neural functions to subjective experience. It is again interesting to see that the meanings we give to 'consciousness' are wider conceptually than the strict semantic (in current discussions) definition of consciousness. This is even clear at the starting point of discussion when the immediate reference is to 'experience'.

It is in this context, that I wish to juxtapose the idea of 'self' as an alternative to the discussions on 'consciousness'. The word 'self' is more comprehensive than the word 'consciousness' since it includes connotations at different levels of experience and also of the subjective identity which is important to understand the unity of experience.
The discussion about consciousness is discussion about experience. The discussion about experience is discussion about the 'self'. 'Experience' and 'self' certainly relate to something which is more than what is happening in the brain, more than abnormal conditions, more than ordinary conditions, more than transcendental states.

4. Indian Thinking

There are two key ideas in classical Indian philosophical thinking which strike the attention of any student. These are 'atma' and 'darśana'. These words perform a major double function, which is also the distinctive feature of the whole of Indian thinking, of combining epistemology and phenomenology. For this reason, 'atma' could mean either the 'self' that is engaged in a particular act, or the self which is untouched by any act; 'darśana' could mean either realistic perception or intuitive thinking. The basic reason for such a foundational trend in the whole of Indian philosophical thinking goes beyond the felicity of a strict structural language (Sanskrit). It is an attempt not to break, and define, the 'self' into identities based on the context; experience into ordinary and extraordinary; at the same time give thinking and understanding a depth which is inclusive and open-ended but not divisive and hierarchical.
What constitutes darśana and what does not

Before I get to the details of the epistemology of darśana, I will briefly look at what constitutes darśana, and what does not. The word ‘darśana’ connotes the philosophical enterprise to think and to delve with ideas so as to:

(i) ascertain what is true knowledge,
(ii) to understand new ideas, and,
(iii) to understand the nature of the enquirer himself.

Jñāna is a complex concept in classical Indian thinking. It not only refers to logical and epistemological methods and answers but also to states of mind which are important in the discussion about the primal nature of self. Hence, the discussions on jñāna and pramāṇa are always interrelated to understanding ethical, axiological, aesthetic and spiritual issues. There is a constant attempt to reconcile and integrate different experiences, and the existence of contradictions so as to generate worldviews based on an understanding of life with answers for fundamental questions about self-identity, nature of world, creation, purpose of life, value systems etc. There is widespread criticism that darśana does not have teleological value and does not extend its scope for change and modification. This perception might have been influenced by the complex method used by the schools using a variety of epistemological tools such as metaphors, imageries and stories, as equally valid, along with logical analysis, anticipating counterpositions and affiliation to definite theories of what constitutes right knowledge. Not
Strictly adhering to a definite pattern of enquiry could lead to the thinking that what is offered is a closed philosophical position to save the proponent and the follower of that particular tradition. What the darśanakārā-s are interested in is to give a new place for emerging ideas in the worldview and allow a new understanding, crossing structural rigidity in thinking. Clearly, what is not the feature of darśana is an empirical haste to explain away things.

4.1 Epistemology of Darśana

Epistemological openness

Indian epistemology is constituted by complexes more than singular concepts. I will list a few such complexes, without going into the technical details, to demonstrate that Indian epistemology is an open-ended and integral enterprise.

Guidelines for discourse

Concepts and categories are vital to any kind of discourse. The school that perfected the art of discourse in Indian thinking was Nyāya. Tarkasamgraha which is the foundational text of logic and discourse, is also the text followed, for that reason, by later schools in developing their own theories. What makes Tarkasamgraha so very interesting and foundational is the way in which it defines and elucidates the necessary components for a discourse from both the epistemological and subjective points of view. Both definition (lakṣana) of an entity or idea, and the guidelines for discourse (anubandha catuṣṭaya) are
discussed with equal importance in the text. The meaning of the world tarka is also specific, in that it does not imply a pure logical analysis but a complex activity of discourse guided by strict definitions and goals so as to have "...a compendious elucidation of the nature of substance, qualities and such other ontological categories..."

There are sixteen padārthā-s which one studies in order to master Nyāya dialectics. A padārtha is defined as a "...knowable thing (jñeya) or as a validly cognizable thing (pramēya) or as a nameable or denotable thing which corresponds to a word (abhidheya)." These categories are means of knowledge (pramāna), objects of valid knowledge (prameya), doubt (samśaya), purpose (prayojana), instances (drṣṭānta), established conclusions (siddhānta), members of syllogism (avayava), analysis (tarka), decisive knowledge (nirnaya), arguing for truth (vāda), arguing constructively as well as destructively for victory (jalpa), destructive argument (vītanda), fallacious reasons (hētvābhāsa), quibbling (cala), specious and unavailing objections (jāti), and vulnerable standpoints (nighrahasānta). The discussion on padārtha is an elaborate one in classical thinking.

The concept of 'definition' (laksana) is another complex, which according to Nyāya tells what an entity 'is' by saying what it 'is not'. Definition is "...not merely an explication of the connotation of a term; but it is a proposition specifying the
differentia or the differentiating feature of the species or the thing defined". Laksana is defined as a specific feature (asadharana dharma) which is free from the three faults of a definition such as over-applicability (ativyāpti), partial inapplicability (avyāpti) and total inapplicability (asambhava). A definition is faulty by ativyāpti when it refers to certain qualities which are characteristic of the entity defined as well as of something not intended to be defined. A definition is faulty by avyāpti when the definition does not refer to some of the characteristic features of the entity defined. A definition is faulty by asambhava when the definition refers to qualities which are totally non-characteristic of the entity defined.

Guidelines for teleology

Another important complex which is considered in almost all schools of Indian thinking is the notion of anubandha catuṣṭaya (four-fold preliminaries) though this is well-specified as a part of dialectics in Tarkasamgraha. The four-fold preliminaries for any discourse are viṣaya (theme of discourse), prayojana (major goal), sambandha (relation between the theme of discussion and the treatise), and adhiścarī (for whom a discourse is designed). The trend of specifying the objective and subjective guidelines of a discourse is also found in the foundational texts of Vēdānta and Mimāmsa. The starting verse of the text specifies the nature of enquiry such as for brahman, dharma etc. The defining characteristic of a discourse clarifies any doubt which may ensue later in the discourse about what the
discourse is guided by. The thematic specification of the
discourse also helps the student to have a clear picture about
what the discourse will not talk about or to what theme it will
be restricted to. Even if the theme of the discourse is given
prior to entering the discourse the discussion could at some
point raise the question of teleology in the mind of student.
Hence the theme as well as the purpose of a discussion on
such a theme is specified initially. Though it could be a meta-
question outside the scope of the discourse it is essential also
to anticipate at least to some extent the relation between the
discourse and the theme of the discourse itself which would
enable the understanding of how far the treatise or discourse
is representative of the theme. The final and the most important
preliminary factor for any discourse is to specify who is
qualified to enter into such a discourse. This is a major rule
for meta-discourse, which I think, is almost forgotten in the
current discussions on a complex theme like ‘consciousness’.
The recognition of the aptitude of the person as playing a vital
role in the success of discourse and understanding implies the
subjective factor involved in epistemological enterprises. It also
implies that understanding is always finally related to the basic
aptitude of the student, which once again anticipates the
essential relation between epistemology and phenomenology,
knowledge of something and experience. One instance of
expounding the nature of adhikāri could be seen in the primal
text of Advaita ‘Tattvabodha’ where Śankarācārya talks about
’sādhana catuṣṭaya’.
Guidelines for validation

The issue of validation (pramāṇa) is a very important complex extensively dealt with by the schools of Indian thinking. The discussion on validating knowledge ranges from theories of knowledge to theories of reality. The word ‘pramāṇa’ etymologically means ‘means of measurement’ or ‘that which produces knowledge’. The concept of pramāṇa though initially interpreted as a theory of knowledge, of ascertaining knowledge, its function is not completely understood without taking into consideration two of the characteristic features of pramāṇa as perceived by most of the classical schools of Indian thinking. These two characteristics ‘abhādhitatva’, of non-contradiction, and ‘anadhigatatva’, of novelty, lays down the condition for validating knowledge. It is not possible to validate a statement to be true or false if there is another knowledge statement which contradicts the claim of the previous statement. Being non-contradicted by another statement alone does not perform the role for validation. The characteristic of non-contradiction is also to be followed by the feature of novelty. Discovery of new knowledge is as important as ascertaining of it. Validation also has to look into the possibility of newness whether it is epistemological or ontological. The feature of ‘novelty’ implies once again the epistemological openness evident in Indian thought.

A major distinction in the Indian theories of knowledge is regarding the position on the origin (upātta) and ascertainment
of validity (*jñāpti*). The validity of a cognition is decided, in some schools, by the presence of certain characteristics intrinsic to knowledge, and in some other schools, by the presence of certain characteristics extrinsic to knowledge. Following the same lines of thinking, the two positions about invalidity of knowledge are that it is decided by extrinsic characteristics or intrinsic characteristics. Validity itself is ascertained in some schools by its very intrinsic nature (*svatapramāṇah*), and in others by its extrinsic nature (*paratapramāṇah*).

**Two paradigms**

There are two paradigms in the classical schools, inspite of the differences in their metaphysical and epistemological positions. These are (i) what we see and experience, which is constituted by the given and the immanent, (ii) what we can see and experience which is constituted by the possibilities and the transcendent. It is within these two paradigms that the elaborate and detailed discussion on fundamental experiences such as pain and pleasure, sorrow and happiness, selfishness and selflessness, freedom and bondage, the given and the possible etc. takes place. *Darśana* is an attempt to bridge the seemingly two contradictory paradigms through an exploration of the self based on systematic discussions on (i) theoretical, (ii) experiential, and (iii) transcendental issues.
What falls under theoretical issues

Theoretical problems are envisaged by the building of tools for thinking such as abstraction, generalization and conceptualization guided by the question of meaning, certainty and new knowledge. The factorization of 'new knowledge' in epistemology gives importance to intuitive thinking all through the discussion. A general division can be made of the theories the darśanakāra-s debate on, such as:

(i) theory of what is given: which relates to ontological questions about the nature of the world, the nature of the self, the nature of life and death,

(ii) theory of the what and how of knowledge which relates to epistemological questions about meaning and validity,

(iii) theory of what is beyond the given (if any) which relates to metaphysical and teleological questions about the nature of God, the nature of ultimate causes, the nature of self and the nature of reality,

(iv) theory of spiritual, mental and physical disciplines which relates to questions about ethical issues, value systems, duty, responsibility, selfishness, transcendences and new perceptions about self-identity.
4.2 Experience of Darśana

Metaphysical openness

If we examine the classical schools of Indian thought, we find that though each school allows elaborate discussion on the epistemology of its philosophy, the foundational thought is metaphysical. But the metaphysical foundation is not to be mistaken for dogmatic and closed ideas. The metaphysical openness of ideas is evident from the fact that they are based on certain teleological assumptions. Discussions on the nature of (self) is juxtaposed with physical (as in Carvaka system), ethical or spiritual guidelines as in almost all schools. To understand the given nature of self and its transcendent possibilities the understanding of self is important. The key feature of such an understanding is that it is not an epistemological exegesis but a first-person phenomenological examination. The concept of jñāna is a complex concept and is not to be merely translated as ‘knowledge’ as we understand it in popular fashion. The discussion on the familiar/given and the transcendent self (jīva and ātma) is guided by the continuous and rigorous distinguishing of the one from each other at every instance of experiencing. The conflict between the near and familiar/given nature or self, and the distant and transcendent nature of self forms the focus of attention for the darśana. The attempt of darśana is to solve the conflict in such a manner that the duals involved in it are integrated rather than segregated. The idea of liberation hence is not a singular event in time but a constant understanding and experiencing
of the complexity of the contradiction of the given and the transcendental. The distinguishing of the *atma* and *anātma* (the real nature and the given nature of self), *ātma anātma vyāpārah*, is the singlemost exposition for which the rest of the epistemological, ethical and phenomenological theories are expounded. It is the metaphysical openness which is the hallmark of Indian thinking.

*Spiritual and ontological openness*

In recent discussions the word ‘spiritual’ has gained new meanings, many of which emphasize the role of personal growth, ecological awareness, empathy, intersubjective transactions, emotional well-being, efficiency in expressions, creative living. The distinct feature of the philosophical traditions of Indian thinking is its spiritual openness, by which I mean, not just a liberal philosophy, but the facility to integrate new experience and new understanding into an evolving scheme of ideas, all leading and pointing to self-exploration. The ideal of spiritual living is given foremost importance rather than moral and epistemological theories. It is not to say that the ethical guidelines and practices are less important in these traditions but to suggest that all such theories and discussions are addressed from a spiritual platform which discuss the nature of self and the world of experience and the relationship between them. Liberation is the key concept however radically different the guidelines suggested for it by different schools are. Identity and self are the key problems addressed to with
the help of metaphysical positions, epistemological theories and ethical guidelines. The breadth and length of discussions in darśana is interestingly just not different discussions on what exactly the nature of self is, but mutually reinforcing dialogues on the consensus view that all discussions are to be guided by the coordinating concept of 'self'. Invariably the discussions in darśana are those leading from the recognition of 'self' and 'identity' as larger categories for thinking. It could be for this reason that epistemology (tarka) does not have the supremacy in deciding the course of events and validation, but only with equal participation of reflective thinking (vicāra) in discourse. Analytical thinking can deliver its goods only if it is accompanied by reflective (vicāra) and intuitive (nidhidhyāsana) thinking.

What falls under experiential and transcendental issues
An interesting characteristic in the classical systems of Indian thinking is the overriding issue above all issues to connect and catapult from what would be considered the given to what is possible. The concept about experience is not strictly about what is caused by an extraneous factor/s but what is possible by the distinctive and unique nature of the individual. Therefore, experience is not merely a theme for understanding based on its immediate context such as cause, or results, but a tool for further exploration of the self. The ordinariness and extra-ordinariness of an experience is understood from the standpoint of the self rather than from the standpoint of its causes. This trend also impels the understanding of the self
along with the understanding of the object of experience. The object of experience, the result of experience and the experiencer constitute the triad of the complex phenomenon of experience, each of which is significant in the understanding of the other.

The major experiential issues which are discussed in the classical schools are also interconnected with the major transcendental issues. Thus the experience and understanding of pain and pleasure are connected with guidelines for transcending pleasure and pain; experience and understanding of freedom and bondage are connected with the guidelines for transcending self-identities and rigid perceptions about the context; and, experience and understanding of different states of mind are connected with the guidelines for transcending words, verbal structures and attributed meanings.

**Junctions and meeting points**

Junctions and meeting points between the discussions on theoretical, experiential and transcendental issues are quite unique to *darśana*. For instance, ethical and spiritual discipline is necessary for new experiences and knowing self differently; knowledge of self could change the way the nature of the given is understood; knowledge of self could reorient experience; knowledge of self could allow for new responses to the situation/context. What distinguishes the Indian way of thinking from what we call today the Western way of thinking, is the
curious connection present in *darśana* between theoretical, experiential and transcendental issues. It is also this distinguishing feature of Indian thinking which is often misrepresented as 'mystic' and 'other-worldly'. The important point missed here is that we fail to recognize the fact that what interested Indian thinking was not the linearity and immediate availability of rigid structures of knowledge but an open-endedness where experience and reflection could together bring about the re-orientation of how we construe our self-identities and how we respond to the given.

The foundational issues, crossing the rigidity of being theoretical, experiential or transcendental, which are embedded in the *darśana* are (i) about the human mind, consciousness and experience, and (ii) about self identity. The guidelines for the exploration of these embedded issues are (i) abstraction: to identify the unitary in the discrete, (ii) placeability: to have an ontological meaning for any experience, its object and its experiencer, (iii) practise: to have values and discipline as essential guidelines for self-exploration.

5. Indian Dramaturgy

The foundational text of Indian dramaturgy is *Nāṭya Śāstra* authored by Bharatamuni. The available form of the text comprises 5600 verses coupled with prose, though the original version is said to have had more than 30,000 verses. It is a
complete treatise on Indian dance, drama and music. The text has an exhaustive thematic structure since it deals with a complex conception of drama (nātya) constituted by what could be described as objective and subjective features. There is elaborate discussion, on the one hand, on the characteristics of playhouses, different kinds of plays, different and complex gestures and movements, rules of prosody, metres and music, uses of language, styles of characters, costumes and ornaments. On the other hand, there are discussions on emotions and mental states which are their causes, mutuality of emotions and mental states, rapport between actor and spectator, mental and physical nature of actors and spectators, preliminary mystic rituals for effective representation and final goals of drama. At the same time there is a structural rigidity as to the epistemological structure, and openness about the subjective expression, relationship between the actor and the spectator, goals of drama etc.

The complexity of the text can be seen at three levels:

(i) in addressing the representation of different kinds of characters (mostly mythical) with different states of minds through a joint participation of physical gesture and movements, mental states and emotions, ritualistic preliminaries, costumes, music and space configuration,

(ii) in addressing the unique relationship between the actor and the spectator, of the actor invoking a specific state of emotion in the spectator’s mind, and
(iii) in making possible a spontaneous and self-evolving nature of enjoyment for the audience in spite of the structured and specified composition.

The rigorous and specified rules of \textit{nātya} together with the integral approach to emotions, first-person experience of the actor and the spectator make \textit{Nātya Śāstra} an insightful treatise as well as what can be conceived of as belonging to a higher order of cognition and experience, namely a wholesome representation of human emotions through a complex act of the external body (physical body gestures, costumes, music and plot) and the spiritual body (emotions, states of mind and unique relationship between the one who is presenting the re-representation and the one who is enjoying it).

\textbf{5.1 Epistemology of Nātya}

The word 'nātya' does not have a one-word English equivalent. Before we get to the meaning of 'nātya' it is important to keep in mind the distinction between 'nātya', \textit{nṛtta} and \textit{nṛtya (nātya nṛtya nṛtta vivekahp)} which is the introductory theme discussed in \textit{Nātya Śāstra}. Nātya is a combination of \textit{nṛtya} (acting) and \textit{nṛtta} (dance). Nṛtya is the visual and pantomimic representation of emotions and ideas. \textit{Nṛtta} refers to movements of the body with gestures which are regulated by \textit{tāla} (musical and interval). Though the text continues to give a complex definition of what constitutes
nāṭya has primarily to do with rasa. Later nāṭya is explained using two key ideas which are abhinaya and bhāva. Nāṭya means visual representation (abhinaya) in its fourfold forms such as using parts of the physical body (āngika), verbal utterances (vācika), costumes and ornaments (ahārya) and physical signs of mental states (sātvika).

Poise of expression

Abhinaya is defined as the expression, through the actor, of the meaning of the words of a literary (poetical) work with the help of vibhāva (emotions and states of mind physically represented) so as to invoke an uninterrupted flow of rasa (enjoyment) for the audience. The scope of abhinaya is extended beyond the rigidity of planned gestures and emotions by differentiating it to be of two distinct types: lokadharmi and nātyadharmi. Lokadharmi represents the objects and characters as they are portrayed in the mythical literature, and nātyadharmi represents the objects and characters through suggestive movements from the setting of stage. An example of nātyadharmi is a suggestive movement of the eye or suggestive gesture by the hands to indicate something else through the imagination of the spectator.

The fulfillment of nāṭya is achieved through the effective and joint performance of different kinds of abhinaya and mudra (representation of objects, emotions and ideas through single
hand and combined hand gestures), the theme of the play, music and involvement of the spectators. The role of spectators is considered to be an active event that mutually influences the performance of the actor in terms of the representation of feelings.

It is not directly relevant to this paper to describe the technical details of the themes of various chapters of the text. But it is necessary to keep in mind during the ensuing discussion that the elaborate description in the text mainly follows two patterns:

(i) discussion and detailed description of the different kinds of gestures of different parts of the body and their nuances, different kinds and features of plays and poetry, kinds of metres, characteristics of the actors, judges and spectators, use of languages, costumes and ornaments, and different kinds of musical instruments,

(ii) discussion and description of rasa (emotions) and bhāva (mental states which produce emotions), the mental rapport between the actor and the spectator, the types of characters and mental and physical temperaments suitable for their portrayal, the goals of drama and how they are fulfilled; and preliminary rituals and settings to invoke a conducive environment before the start of nātya.

The concept of nātya evolves in the text through the development of both the above patterns which I would like to
describe as third-person and first-person approaches. The prescribed set of rules for *abhinaya* exists along with the spontaneity of the actor in representing the structured, and in evoking the *rasa* in the spectator. The visual and the character-oriented together with the subjective and self-oriented produces an aesthetic experience which could be further described as a spiritual experience. The act of representation, the preliminary settings and rituals etc. are connected with the cosmogony that the physical world is the *āngika abhinaya* of Śiva, the world of language is his *vācika abhinaya*, the universe consists of his *āhārya abhinaya* and ultimate happiness itself is his *sātvika abhinaya*. The complexity of representing human emotions and at the same time invoking empathy in the spectator is brought out through *nātya* in a comprehensive manner using a rigorous epistemology and first-person experience for both the actor and the spectator.

### 5.2 Experience of Nātya

*Nātya*, though presented following a structured design about it through the portrayal of characters, in its primary nature is experiential and first-person-oriented. This is evidenced by the detailed discussion on *rasa*, *bhāva* and *prēksakatva*. The word *nātya* has its origin from the root ‘*nat*’ which means ‘to act’. *Nata* is one who performs the act through different styles of *abhinaya*. *Nātya* is the art of ‘*nāta*’. The importance given to *nātya* as a dramatic art has its origins in the ‘act’ itself of the actor. It is the *nāta* who is responsible for *nātya* and not
vice versa. This is a significant feature since it emphasises the first-person-oriented approach to a complex event such as nātya.

**Tasting the flavour**

_Rasa_ is a complex concept which is the central idea on which the experience of nātya is founded. The word _rasa_ is variously translated as ‘relish’, ‘enjoyment’ and related to mean the object of relish or the feeling of relish itself. According to Bharatamuni _rasa_ emerges out of the combining of three basic components such as _vibhāva, anubhāva_ and _vyabhicāri_. They are also (kārana, kārya and sahakāri) the determinant, consequent and auxiliary conditions of _rasa_. All three taken together comprise the _sthāyibhāva_ which is directly responsible for the production of _rasa_. Bhāva is that which makes something happen. In _Nātya Śāstra_ bhāva is used as a technical word to relate to the mental states as responsible for producing _rasa_ for the spectator through a combination of kinds of (abhinaya) gestures. Whether _rasa_ is produced through bhāva or vice versa or whether they are mutually influenced is a debate which is prominent in the literature on _Nātya Śāstra_ by various commentators. For the discussion in this paper, I will deal only with the detailed presentation of kinds of _rasa_ and bhāva, one instance of abhinaya which is that of eyes (dhṛṣṭi), and nature of effectiveness of nātya (nātya siddhi nirupāna), to show the importance given to the nuances and details of mental states, basic nature of experience and their
physical representations, with an attempt to give a third-person account of first-person experience.

Bharata enlists eight rasa-s as the primary rasa-s and a total of forty-nine bhāva-s which are classified as sthāyībhāva (eight in number), vyabhicāribhāva (thirty-three in number) and sātvikabhāva (eight in number). This classification refers to an evolution of mental states from its intense and pure states (sthāyi), to manifestation of the pure states in feelings and leading them to rasa (vyabhicāri), and to their physical signs (sātvika). Another classification is of the cause and effect of bhāva such as vibhāva and anubhāva respectively. The sthāyībhāva of soka is produced by the vibhāva such as separation from the beloved, loss of dear ones and assets etc. Soka is represented by the anubhāva such as tears, deep sighs etc. It is the sthāyībhāva which plays the key role in creating the rapport between the actor and spectator through the production of rasa.

Bharata enlists eight fundamental sthāyībhāva, thirty-three vyabhicāribhāva, eight sātvikabhāva and eight rasa-s according to the sthāyībhāva (See Appendix 1 and Note 30.)

Through the corner of the eye
Expression through the physical body, āngika abhinaya, is further classified into that falling under three types such as (i) sariraja (bodily), (ii) mukhaja (facial), and (iii) cestakṣa
(through movements). There is another division of *anga* and *upānga*. *Anga* constitutes the *abhinaya* through head, hand, chest, sides, hips and feet. *Upānga* constitute *abhinaya* through eyes, eyebrows, nose, lips, cheeks and chin. The one instance of *abhinaya* through *upānga* that I will list here in detail is that of *dhrṣṭi* (glances) since these are considered to be more visually representative of the *rasa*.

What I wish to imply through this listing is, the analysis and observation given to the detailed study of empirical features of the inner mental states and feelings belonging to another person as represented by the actor. The two levels of third-person reporting and first-person experience are interesting to note at this point. Through the *bhavabhinaya* the actor represents the feelings of a person in a particular state of mind through the larger setting of stage, space, costumes and gesture (first instance of third-person reporting), and all the while undergoes the same state of mind so that the corresponding *rasa* is conveyed to the spectator (second level of third-person reporting). The enactment of the feelings is based on an understanding of the *bhāva* (pure states of mind) and identifying with them (second level of first-person experience) which was earlier experienced by another person (first level of first-person experience).

The glances which total thirty-six in number are of two kinds: (i) *rasadhrṣṭi*, representative of the kind of *rasa* (relish), and (ii) *bhāvadhrṣṭi*, representative of the kind of *bhāva* (pure state
of mind). Apart from the dhṛsti there is a detailed description of the kinds of movements of the pupils, eyelids, and also eyebrows. Eight kinds of rasadṛsti are described (See Appendix 2 and Notes 33-72.)

**Twilight space of the real and the virtual**

*Bhāva* and *rasa* are the two key concepts according to Bharata. Though he considers nātya to be effective as a result of performance, he makes a detailed analysis of how the performance which is not realistic and identical with the world of reality for both the actor and spectator is made real in a virtual manner. The *sthāyībhāva* enlisted are pure states which can exist and together with *vyābhicāribhāva* and *sātvikabhāva* produce the necessary *anubhāva*, only if the actor can identify with the *sthāyībhāva*. The performance of the character is dependent on this preliminary identification of the actor with the state of mind of the role which is portrayed. The *sthāyībhāva* are made to exist (*bhāvayanti iti bhāvah*) by the actor so that they will be produced in the mind of the spectator (*bhavanti iti bhāvah*) to produce the related *rasa*. The *sthāyībhāva* together with *rasa* could be considered as causing self-transcendence for the actor as well as the spectator, and complex cognitive structures for both the actor and the spectator to be in communion in space where both transcend their self-identify. It is an enactment (by the actor through nātya) which is spontaneous rather than the simple mimicry of an event or object. It is at one time physical and transcendental.
One of the unique features of natyā is that the epistemological and the experiential, the theory and technique are coordinated to form a mutually benefiting factor of the whole. Though the source of the following text is not authentically traced, it is said in both Nātya Śāstra and later in Nātyadarpana, and is also popular as the synoptic definition of nātya, that 'the body should follow the tune, the hands must explain the meaning, eyes must speak the emotion and the feet must beat the time-measure; where the hands go there should go the eye, because where the eye goes the mind goes there with it, where the mind goes follows there the mental state, and where the mental state is there the feeling is.' These two verses represent the coordinated physical, mental and transcendental nature of nātya. Equal importance is given to detailed and specific physical and mental factors involved, and each of their transcendences is specified, at the same time, to broaden the scope of experience both for the actor and the spectator.

The metanarrative
That nātya is taken a wholesome event is evident from the fact that apart from the detailed account of the current of nātya Bharata also devotes separate chapters for examining the effectiveness of nātya (nātya siddhi nirupana), describing in detail the nature of actors, judges and spectators, and explaining the goals of nātya. There is even a mention about the seating arrangement to be followed.
the complex nature of nātya that Bharata enlists for male and female characters: (i) three classes of personality (uttama, adhama and madhyama prakṛti), and, (ii) the kinds of roles they could play.76

The spectator of nātya is not a passive recipient, but a prēksaka, 'one who views in a unique manner'. It is evident that Bharata included the active and important participation of the spectator for nātya to be a successful enterprise. There is a list of physical representations of the responses of the spectator to nātya by making certain words77, sounds78, and physical and facial expressions.79 There is also a description about who is a genuine spectator (prēksaka). He who "... has unruffled senses, is pure, clever in discussing and weighing pros and cons, devoid of faults and fond of merits. He who attains gladness on seeing another glad, sorrow on seeing another sorry and experiences wretchedness on seeing the wretchedness of another is considered fit to be a spectator..."80 It is also said that all these qualities may not be present in one single individual, but that different individuals as spectators could have them and together experience effective appreciation of the nātya.

The goals of nātya pertain to both objective and subjective features. Through the composite of external and physical enactment, and subjective states of mind and feelings representative of them, what is achieved for the (i) actor and
(ii) spectator are: For the spectator, at the secondary level an appreciation of the characters and the theme, and at the primary level a temporary detachment from his/her self-identity is experienced. For the actor, at the primary level it is the complex task of representing a character, an idea or a nuance of a particular feeling through abhinaya and producing the corresponding rasa for the prêksaka. At the secondary level, a temporary detachment from his/her self-identity and identity with the particular character’s self as a whole and with the various mental states that the character would have in the story narrated. The transcendence experienced by the actor is both transphysical and transmental since there is a combined use of body and mind. The transcendence experienced by the spectator is transmental.

And finally it is experience and transcendence

For both the actor and the spectator it is a complex experience since there is a co-existence of his/her own dominant and real self-identity with the mental states of the character portrayed. It is this co-existence, of the real self-identities of the actor and the spectator, and the identities with ‘another-self’, which determines the effectiveness of nātya. The interesting and intriguing feature is the existence of a contradiction. For the effective transference of a particular bhāva to the spectator the actor has to have an identity formed with it, transcending the artificiality of enacting it. At the same time, the actor has to be detached from any specific bhāva of
the character since what he/she is primarily concerned with is the narration of the story. The actor has to play the twin roles of being 'the character portrayed' and also 'the narrator of the story'. It is this twin and contradictory role played by the actor which enables the spectator to have the experience of *rasa* which also involves an interesting contradiction. Unless the spectator can be one with the mental state of the character portrayed he/she will not be able to appreciate the story and the specific nuance. At the same time unless a continuous detachment is maintained he/she will not be able to integrate the experience of that nuance in relation to his/her self-identity.

6. Re-Placing consciousness (In Indian thought)

By presenting two different instances of epistemology and experience from *darśana* and *nāṭya*, what I wish to suggest is that:

(i) contrary to the very popular and published view that Indian philosophy is ‘other worldly’, there is detailed and careful presentation of what could be considered the two primary signs of consciousness, namely (a) generation of meaning and its validation, and (b) intensity of experience and broadening of its scope through its own transcendence, and

(ii) the discussion on ‘consciousness’ in Indian thought is not a word-oriented (namely ‘consciousness’) but an experience-oriented task which looks at empirical, experiential, epistemological and teleological facets of consciousness.
Through in the present approaches to understanding of consciousness, some degree of importance is given to epistemology and to first-person experience, there is something missing. What is missing is an attempt to resist untimely classification of events and meanings of 'consciousness' under empirical/medical/ordinary and transcendental/psycho-analytic/mystical groups and their segregated and non-dynamic explanations. To be in the context of particular experiences, and to integrate them to a transcendence which will least look unfamiliar and 'other-worldly', cannot be the result of classificatory understanding or solipsistic transcendental experiences alone.

First and foremost we need to recognize 'consciousness' as a complex phenomenon and thereby dissuade ourselves from secluded and segregated analysis. The complexity of consciousness looks more and more like the delicate togetherness of understanding and being. The understanding of 'consciousness' is more an understanding of its ontology, which needs the focus of epistemology to be shifted from normal and ordinary experiences, or even abnormal and transcendental experiences, to the holistic definition of the problem, method, and goals of enquiry. This would facilitate breaking 'habitual' ways of event-oriented or object-oriented analysis by experience-oriented or first-person-oriented understanding. The categories of thinking formed by the analyst and his/her worldview will be specific and there will be potential for widening the scope of understanding.
The two questions which are important, if we are 'really' interested in understanding consciousness are (i) What are we really looking at? and (ii) What do we really want to look at? Our notions about 'real', 'truth' and 'self' have to be continuously questioned, but at the same time, integrated with personal growth, values, spiritual understanding and self-exploration.

Acknowledgment
My Pranam to Swami Bodhananda* for many dialogues without which the completion of this paper would not have been possible. Thanks to Leela Ramanathan (President, Karnataka Nruttakala Parishat), B V Sreekantan (NIAS) and Roddam Narasimha (NIAS) for discussions and comments. Thanks also to Rajiv Malhotra (Infinity Foundation) for encouraging me to write this paper. Thanks to The Infinity Foundation** for supporting the presentation of this paper at the International Conference held at the Indian Institute of Technology, Kharagpur, India, on “Approaches to mind and consciousness” from 9-11 January 2002. I thank also K. Shasikala (Indian Academy of Sciences) for copyediting the text of this paper.

**See http://www.infinityfoundation.com
Appendix 1

Bharata enlists eight fundamental sthāyibhāva, thirty three vyabhicāribhāva, eight sātvikabhāva and eight rasa according to the sthāyibhāva:

<table>
<thead>
<tr>
<th>RASA</th>
<th>STHĀYIBHĀVA</th>
</tr>
</thead>
<tbody>
<tr>
<td>Rati (happiness)</td>
<td>Sṛngāra (charm)</td>
</tr>
<tr>
<td>Hāsa (laughter)</td>
<td>Hāsyā (humour)</td>
</tr>
<tr>
<td>Śoka (mental pain)</td>
<td>Karuṇa (compassion)</td>
</tr>
<tr>
<td>Kṛōdha (anger)</td>
<td>Rudra (fury)</td>
</tr>
<tr>
<td>Utsāha (enthusiasm)</td>
<td>Vīra (heroic)</td>
</tr>
<tr>
<td>Bhaya (fear)</td>
<td>Bhayānaka (terrifying)</td>
</tr>
<tr>
<td>Jugupsa (disgust)</td>
<td>Bbibhatsa (despicable)</td>
</tr>
<tr>
<td>Vismaya (amazement)</td>
<td>Adbhuta (surprise)</td>
</tr>
</tbody>
</table>

The thirty-three vyabhicāribhāva (all these are given their corresponding vibhāva and anubhāva in the Nāṭya Śāstra) are:

<table>
<thead>
<tr>
<th>VYABHICĀRIBHĀVA</th>
</tr>
</thead>
<tbody>
<tr>
<td>Nirvēda (disinterest)</td>
</tr>
<tr>
<td>Glāni (tiredness)</td>
</tr>
<tr>
<td>Śaṅka (apprehension)</td>
</tr>
<tr>
<td>Asuya (insecurity)</td>
</tr>
<tr>
<td>Mada (intoxication)</td>
</tr>
<tr>
<td>Srama (exhaustion)</td>
</tr>
<tr>
<td>Ālasya (lathargy)</td>
</tr>
<tr>
<td>Dāinya (pity)</td>
</tr>
<tr>
<td>Cinta (anxiety)</td>
</tr>
<tr>
<td>Moha (delusion)</td>
</tr>
</tbody>
</table>

35
Snṛti (recollection)
Dhṛti (steadfastedness)
Vṛīda (shame)
Capalata (impulsiveness)
Harṣa (sudden delight)
Āvēga (excitement)
Jadata (stupor)
Garva (arrogance)
Viṣāda (depression)
Autsukya (longingness)
Nidra (sleep)
Apasmāra (epilepsy)
Supta (dreaming)
Vibodha (awakening)
Amarṣa (restrained anger)
Avahittha (deception)
Ugrata (ferocious)
Mati (analytic understanding)
Vyādhi (ailment)
Unmāda (temporary loss of sanity)
Marana (death)
Trāsa (panic)
Vitarka (argumentativeness)

The eight sātvikabhāva are:

SĀTVIKABHĀVA
Stambha (paralysis)
Svēta (perspiration)
Romānica (horripilation)
Svarabheta (change in the tone of voice)
Vepathu (tremble)
Vaivarnya (change in the color of face)
Aṣru (tearful)
Pralaya (fainting)

Appendix 2

The eight rasadhrṣṭi are:

<table>
<thead>
<tr>
<th>RASADHRṢṬI</th>
<th>RASA</th>
<th>NATURE OF GLANCE</th>
</tr>
</thead>
</table>
| Kānta (loving glance) | Snrgāra | eyebrows moved, glance through the sides of the eyes, and eyes with an intense look, as if drinking in the object
| Hāsya (humorous glance) | Hāsya | eyelids are contracted one after the other, wandering pupils
| Karuna (compassionate glance) | Karuna | upper eyelid droops down with tears, wandering pupils, nose-ends intense
| Raudri (ferocious glance) | Raudra | both eyelids tremble, still pupils, red and dry eyes, strained eyebrows
| Vira (heroic glance) | Vira | steady pupils, fully opened and glowing eyes, ends of the eyes contracted
| Bhayānaka (terrifying glance) | Bhayānaka | raised and motionless eyelids, restless pupils

37
Bibhatsa (disgusting glance)  Bibhatsa  eyelids come together with restlessness, unsteady pupils, eyeballs at the corners of the eyes

Adbhuta (surprising glance)  Adbhuta  moist eyes, pupils go in and out alternately, eyelashes slightly contracted, bright corners of the eyes

The twenty-eight bhavadrśi are:

**SHTAYIBHĀVA DHRŚTI**  

- **Snigdha** (tender glance)  
  - fully opened eyes, eyebrows held up, pupils in the corners of the eyes

- **Hṛṣṭa** (joyous glance)  
  - slightly contracted pupils which are restless, eyelids close alternately

- **Dina** (piteous glance)  
  - drooping upper eyelids, restrained movement of pupils, with tears

- **Kruddha** (glance with anger)  
  - motionless eyelids, dry eyes, agitated pupils, bent eyebrows

- **Drpta** (glance with pride)  
  - fully opened eyes and still pupils

- **Bhayānvita** (glance with fear)  
  - fully opened eyes, eyeballs standing out and agitated

- **Jugupsita** (glance with disgust)  
  - contracted eyelids, look away from the object, indefinite look

- **Vismita** (glance with surprise)  
  - fully open eyelids, steady look to a distance, pupils held up
### Nature of Glance

<table>
<thead>
<tr>
<th>VYABHICARIBHAVADHRSTI*</th>
<th>Nature of Glance</th>
</tr>
</thead>
<tbody>
<tr>
<td>Śunya (vacant look)</td>
<td>steady eyes, but not clear, look vacantly without an object³¹</td>
</tr>
<tr>
<td>Malina (depressed look)</td>
<td>pupils directed away from the object, eyelids slightly closed, clear corners of the eyes, throbbing eyelashes³²</td>
</tr>
<tr>
<td>Śrānta (tired look)</td>
<td>pupils directed to a short distance, moist eyes, tired eyeballs, slightly contracted corners of the eyes⁵³</td>
</tr>
<tr>
<td>Lājita (glance with shyness)</td>
<td>eyelashes come together, tired pupils, drooping upper eyelids⁴⁵</td>
</tr>
<tr>
<td>Sankita (glance with suspicion)</td>
<td>eyes are alternately steady and restless, turn towards the sides outward and upward, alternate intense looks and looking away⁴⁵</td>
</tr>
<tr>
<td>Mukula (fully closed look)</td>
<td>united and throbbing eyelashes, resting pupils⁵⁶</td>
</tr>
<tr>
<td>Ardhamukula (half opened look)</td>
<td>half-opened eyes and slightly throbbing, half closed eyelids⁵⁷</td>
</tr>
<tr>
<td>Glāna (languid look)</td>
<td>deeply sunk pupils, move very slowly, eyelashes, eyebrows and eyelids appear like that of a blind person⁵⁸</td>
</tr>
<tr>
<td>Jimha (looking distrustfully)</td>
<td>slightly contracted eyelids, tired and concealed pupils, look slowly⁶⁰</td>
</tr>
<tr>
<td>Kuñcita (contracted look)</td>
<td>eyelids and eyelashes are slightly contracted, pupils are well contracted⁶⁰</td>
</tr>
</tbody>
</table>

* Indicates a Sanskrit term.
Vitarikta (look of indecision) raised eyelids, flushed and downward pupils
Abhitapta (extreme painful look) gentle movement of eyeballs, upward and downward moving eyelids, all the parts of eye indicate extreme pain
Vishanna (grievous look) corners of the eye are sunk, eyelids wide apart and open and close frequently, motionless pupils
Lañita (charming look) corners of the eyes contracted, eyebrows go up and down, and sweet look
Akekara (half-closed) eyelids at the corner of the eye are slightly contracted, half-closed look, pupils are repeatedly turned
Vikosa (wide open look) fully open eyelids and never close, unsteady pupils
Vibhranta (distracted look) occasional disturbed and undisturbed look, moist and wide open eyes, moving pupils
Vipluta (floating look) steady and drooping eyelids in succession
Trasta (fearful look) extremely unsteady pupils, eyelids quickly up and down
**Binding Experiences for a First-Person Approach**

**Madira** (intoxicated look)

*is classified into three kinds such as the early (taruna), middle (madhyama) and extreme (adhama) stages*

- **Taruna**: corners of the eye are wide and the rest of the eye is contracted, pupil move about in a circle³⁰

- **Madhyama**: slightly contracted eyelids, unsteady pupils¹¹

- **Adhama**: pupils move downward and eyelids are almost closed¹²

---

**Notes and References**


11. Ibid. pp.5-6

12. Ibid. p.6

13. Ibid. p.12

14. Ibid. p.3

15. *Brahmasutra* begins with the sutra ‘adhatō brahma jñātā’ and *Mimāśasutra* begins with the sutra ‘adhatō dharma jñātā’.

16. The introductory theme in *Tattvabodha* is ‘sadhanācaturtyaya’ which talks about the fourfold qualifications needed for a student interested in the enquiry of mokṣa. The fourfold qualifications are: (i) *nitya anitya vastu viveka* (discriminatory understanding of the real and the unreal), (ii) *iha amutra artha phala bhoga viraja* (dispassionate towards the objects of pleasure), (iii) *śama ādi satka sampatti* (observance of the seven values), (iv) *inmukṣaṁsvam ca iti* (earnest desire for liberation).

17. *pramāṇa karayat pramāṇam*


19. *caturthā abhinaya upetāṁ lakṣana-vṛttitāḥ buddāh\n
nartanāṁ nātāṁ viyuktāṁ sa tvatrābhinasya bhavet*

20. nātyasabdā rasa mukhya rasa abhiyaktikāraṇāṁ
   Nāṭya Śāstra Saṅgraha: p. 20
21. caṣṭurθābhināya tatra āngiko āngaidarśito matah /
   vāca vrācitāḥ kavyāmatakādśitu vācakāḥ //
   śṛṛtya hṛdrūtyātāndivibhopāṇām /
   sātvikāḥ sātvikairbhāvāḥ bhāvakena vibhāvītāḥ //
   Nāṭya Śāstra Saṅgraha: p. 20
22. In vācikā abhināya speech is lokadharmi and singing is nātyadharmi. In
    śṛṛtya abhināya wearing of ornaments is lokadharmi and suggesting objects
    by mere gestures is nātyadharmi. In sātvikā abhināya shedding tears is
    lokadharmi and suggesting tears by gesture is nātyadharmi.
   Nāṭya Śāstra Saṅgraha: p. 25
23. ānıkam bhuvaṇaṁ yasya vācakam sarva vangmayaṁ /
   śṛṛtyam candrātāti tamaḥ sattvikam śivayaṁ //
   Nāṭya Śāstra Saṅgraha: p. 1
24. The Nāṭya Śāstra of Bharatamuni: Translated into English by a board of
   scholars. (2000). (Delhi: Sri Satguru Publications) 2nd revised edn. p. 528
   henceforth denoted as Nāṭya Śāstra
25. rasa iti kah padārthah
   ucyate āsvadhīyarvāt
   the Sanskrit drama in performance. (Delhi: Motilal Banarsidass) 2nd revised
   edn. p. 54 henceforth denoted as Studies in Nāṭya Śāstra
26. bhāvayaṁ iti bhāvah
   Nāṭya Śāstra: p. 86
27. sṛṛgāra hāṣya karuṇa raundrā vira bhayānakah/
   bibhatsa adbuta samjñau cētyastau nātye rasah smṛtah //
   Studies in Nāṭya Śāstra: p. 56
   Bharata talks only about eight rasa. It is Abhinavagupta who introduced the
   ninth sānta rasa, and also the most important rasa, which was essential to
   portray the unique spiritual nature of Buddha. Studies in Nāṭya Śāstra: p. 60
28. Translations of the terms are by the author.
29. Nāṭya Śāstra: pp. 86-11
30. Three kinds of mada are mentioned according to their intensity.
   See Nāṭya Śāstra: p. 95
32. Nāṭya Śāstra Samgraha: pp. 483-491
   Nāṭya Śāstra: pp. 118-119
33. See for the Sanskrit verse Nāṭya Śāstra Samgraha: p.483
34. Ibid: p.484
35. Ibid: p.485
36. Ibid: p.486
37. Ibid: p.487
38. Ibid: p.488
39. Ibid: p.489
40. Ibid: p.490
41. Ibid: p.492-499
   Nāṭya Śāstra: pp.119-120
42. Ibid: p.492
43. Ibid: p.494
44. Ibid: p.494
45. Ibid: p.495
46. Ibid: p.496
47. Ibid: p.497
48. Ibid: p.497
49. Ibid: p.498
50. Ibid: p.500-524
   Nāṭya Śāstra: pp.120-122
51. Ibid: p.500
52. Ibid: p.501
53. Ibid: p.502
54. Ibid: p.503
55. Ibid: p.504
56. Ibid: p.506
57. Ibid: p.507
58. Ibid: p.508
59. Ibid: p.509
60. Ibid: p.510
61. Ibid: p.511
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62. Ibid: p.512
63. Ibid: p.513
64. Ibid: p.514
65. Ibid: p.515
66. Ibid: p.516
67. Ibid: p.517
68. Ibid: p.519
69. Ibid: p.520
70. Ibid: p.521
71. Ibid: p.521
72. Ibid: p.521

73. angena ḍāmbayet gītaṁ hastena artham pradarśayet /
    netraḥbhīṣm darśayet bhāvam padāḥbhīṣm tālāmācayet //
    yato hasta tato drṣṭih yato drṣṭih tato manah /
    yato manah tato bhāvah yato bhāvah tato rasaḥ //
    Nāṭya Śāstra Sangraha: p. 31
74. Nāṭya Śāstra: Chapters 27, 34, 35
75. Ibid: p.381
76. Ibid: Chapters 34, 35, pp.514-530
    for a detailed description of the classes and kinds of role.
77. Ibid: p.376
    Words like 'Kastum' for the pathetic feelings portrayed.
78. Ibid: p.376
    Words like 'aho' for implying 'how wonderful' the portrayal is.
79. Ibid: p.375
    Appreciation of humour is implied with smile and laughter; appreciation of
    joy is expressed through horripilation.
80. Ibid: p.380

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