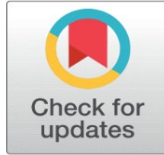
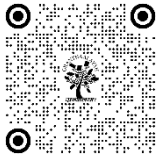


BIBHATSA RASA AND THE AESTHETICS OF PURIFICATION: AN INQUIRY INTO THE SPIRITUAL AND MORAL DIMENSIONS OF DISGUST IN SANSKRIT DRAMATURGY

Babuli Naik ¹✉

¹ Associate Professor, Department of English, Motilal Nehru College, University of Delhi, India



Corresponding Author

Babuli Naik, bnaik@mln.du.ac.in

DOI

[10.29121/shodhkosh.v4.i2.2023.5444](https://doi.org/10.29121/shodhkosh.v4.i2.2023.5444)

Funding: This research received no specific grant from any funding agency in the public, commercial, or not-for-profit sectors.

Copyright: © 2023 The Author(s). This work is licensed under a [Creative Commons Attribution 4.0 International License](https://creativecommons.org/licenses/by/4.0/).

With the license CC-BY, authors retain the copyright, allowing anyone to download, reuse, re-print, modify, distribute, and/or copy their contribution. The work must be properly attributed to its author.



ABSTRACT

This study examines the philosophical and aesthetic significance of Bibhatsa Rasa—the sentiment of disgust—within the framework of Sanskrit dramaturgy, focusing on its exposition in Bharata's Nāṭyaśāstra and its elaboration by Abhinavagupta in the Abhinavabhāratī. Traditionally perceived as a negative emotion, disgust is recontextualized in Indian aesthetic theory as a vital component of the rasa experience, contributing to the spectator's moral and spiritual edification. The analysis begins by exploring the structural components of Bibhatsa Rasa, including its sthāyibhāva (permanent emotion) of jugupsā (revulsion), along with its associated vibhāvas (determinants), anubhāvas (consequents), and vyabhicāribhāvas (transitory states). It then delves into the process of sādharmaṇīkaraṇa (universalization), through which personal emotions are transformed into aesthetic experiences, allowing the audience to engage with repulsive themes in a contemplative manner.

Drawing upon Abhinavagupta's insights, the paper argues that the aesthetic experience of disgust catalyses self-reflection and ethical awareness. By confronting the abject and the morally reprehensible within a controlled artistic context, spectators are prompted to reaffirm societal values and personal virtues. This engagement facilitates a form of emotional purification (śuddhi), aligning with the broader objectives of Indian dramaturgy to entertain and elevate the audience's consciousness. Through textual analysis and philosophical inquiry, this research highlights the integral role of Bibhatsa Rasa in the moral and spiritual dimensions of Sanskrit theatre. It underscores the nuanced understanding of emotions in Indian aesthetics, where even sentiments like disgust are harnessed to foster ethical introspection and spiritual growth.

Keywords: Bībhatsa Rasa, Disgust and Aesthetic Experience, Sanskrit Dramaturgy, Nāṭyaśāstra, Indian Aesthetics, Grotesque in Western Aesthetics, Aristotle and Catharsis, Bakhtin and the Grotesque Body, Aesthetic Purification, Vairāgya (Detachment), Spiritual Realization Through Art, Cross-Cultural Aesthetic Theory, Trauma and Aestheticization, Ethical Function of Art, Universalization (Sādharmaṇīkaraṇa) and Emotional Transformation in Literature and Cinema

1. INTRODUCTION

The concept of rasa, or aesthetic flavour, is a foundational element in Indian aesthetic philosophy, providing a comprehensive framework for understanding the emotional experiences elicited through artistic expressions. Originating from Bharata Muni's Nāṭyaśāstra, this theory delineates eight primary rasas, each corresponding to a specific emotional state, with a ninth, Śānta Rasa (tranquillity), later added by scholars such as Abhinavagupta. Among these, Bibhatsa Rasa, associated with disgust or aversion, presents a unique area of exploration due to its complex interplay between aesthetic appreciation and moral sensibility. Bibhatsa Rasa is characterized by its sthāyibhāva (permanent emotional state) of jugupsā (revulsion) and is evoked through specific vibhāvas (determinants), anubhāvas (consequents), and vyabhicāribhāvas (transitory states). While traditionally perceived as a negative emotion, its inclusion in the rasa framework underscores the comprehensive nature of Indian aesthetics, which embraces the full

spectrum of human emotions. The Nāṭyaśāstra posits that the portrayal of such emotions, when executed with artistic finesse, can lead to a cathartic experience for the audience, facilitating a deeper understanding of the human condition.

Abhinavagupta, the eminent 10th-century philosopher and aesthete, further elaborates on this concept in his seminal work, the Abhinavabhāratī. He introduces the notion of sādharmaṇīkaraṇa (universalization), wherein personal emotions depicted in art transcend individual experiences, allowing the audience to engage with them on a universal plane. Through this process, the aesthetic experience of disgust is transformed into a medium for self-reflection and ethical contemplation. Abhinavagupta asserts that such engagement not only refines the spectator's sensibilities but also aligns with the spiritual objectives of Indian dramaturgy, which aims to elevate consciousness and promote moral discernment. This paper seeks to investigate the philosophical and aesthetic dimensions of Bibhatsa Rasa within the context of Sanskrit dramaturgy. By analysing primary texts such as the Nāṭyaśāstra and the Abhinavabhāratī, the study aims to elucidate how the aestheticization of disgust serves as a conduit for spiritual and moral purification. The research will explore the mechanisms through which Bibhatsa Rasa is evoked and experienced, and how this process contributes to the overarching goals of Indian theatrical tradition. Furthermore, the paper will examine the relevance of Bibhatsa Rasa in contemporary artistic expressions, considering its potential to address modern societal issues through the lens of traditional aesthetic principles. By bridging classical theories with current artistic practices, the study endeavours to highlight the enduring significance of Bibhatsa Rasa in fostering ethical introspection and spiritual growth. In essence, this inquiry into Bibhatsa Rasa aims to shed light on the transformative power of art to engage with complex emotions, demonstrating how the aesthetic experience of disgust, far from being merely repulsive, can serve as a profound catalyst for moral and spiritual development.

2. BIBHATSA RASA IN THE NĀṬYAŚĀSTRA

In Bharata Muni's Nāṭyaśāstra, Bibhatsa Rasa is identified as one of the eight principal rasas (aesthetic sentiments), each corresponding to a specific emotional state. Bibhatsa Rasa is associated with the emotion of disgust or aversion and is characterized by its sthāyibhāva (dominant emotion) of jugupsā (revulsion).

3. COMPONENTS OF BIBHATSA RASA

- 1) Sthāyibhāva (Dominant Emotion): Jugupsā (disgust or aversion) serves as the foundational emotional state for Bibhatsa Rasa.
- 2) Vibhāvas (Determinants): These are the causes or situations that evoke disgust. Examples include uncleanness, unethical actions, or any inherently repulsive stimuli.
- 3) Anubhāvas (Consequent Actions): These are the physical manifestations or reactions resulting from the experience of disgust. They encompass facial expressions, gestures, and bodily reactions that convey aversion.
- 4) Vyabhicāribhāvas (Transitory States): These are the fleeting emotional states that accompany the dominant emotion. In the context of Bibhatsa Rasa, they include sorrow, fear, trembling, and other similar states that enhance the experience of disgust.

In classical Indian drama and poetry, Bibhatsa Rasa is often depicted through scenarios that involve moral or physical repulsion. For instance, scenes portraying unethical actions, physical deformities, or unhygienic conditions are employed to evoke this rasa. The purpose of such depictions is not merely to elicit a reaction of disgust but to engage the audience in a deeper contemplation of moral and ethical values.

The Nāṭyaśāstra posits that the portrayal of such emotions, when executed with artistic finesse, can lead to a cathartic experience for the audience, facilitating a deeper understanding of the human condition. By confronting the abject and the morally reprehensible within a controlled artistic context, spectators are prompted to reaffirm societal values and personal virtues. This engagement facilitates a form of emotional purification (śuddhi), aligning with the broader objectives of Indian dramaturgy to entertain and elevate the audience's consciousness. Through the intricate interplay of its components, Bibhatsa Rasa serves as a powerful tool in Sanskrit dramaturgy, enabling artists to explore complex emotional landscapes and prompting audiences to engage in ethical introspection and spiritual growth.

4. PHILOSOPHICAL FOUNDATIONS OF DISGUST AND PURIFICATION

In Indian aesthetic, the concept of *rasa* (aesthetic flavour) is central to understanding how art transcends mere entertainment to become a transformative experience. Rooted in Bharata Muni's *Nāṭyaśāstra* and further elaborated by Abhinavagupta, *rasa* theory posits that the aesthetic experience (*rasāsvāda*) facilitates the purification (*śuddhi*) of emotions, leading to a deeper comprehension of the human condition. Among the various *rasas*, *Bibhatsa Rasa*, associated with disgust or aversion, exemplifies this transformative potential. Traditionally viewed as a negative emotion, disgust, when portrayed artistically, allows the audience to confront repulsive themes within a controlled environment. This confrontation prompts self-reflection and ethical contemplation, leading to emotional purification. By engaging with such themes aesthetically, spectators are encouraged to reaffirm societal values and personal virtues, aligning with the broader objectives of Indian dramaturgy to not only entertain but also to elevate the consciousness of the audience. Disgust functions as a liminal emotion in this context, marking the transition from a visceral reaction to contemplative detachment. Initially, the audience may experience a strong, instinctual aversion to certain stimuli presented in the performance. However, through the process of aesthetic engagement, this raw emotional response is transformed into a more reflective state. The audience begins to analyse and interpret the underlying moral and ethical implications of the depicted scenarios, moving beyond mere repulsion to a state of thoughtful consideration.

Central to this transformation is the concept of *sādhāraṇīkaraṇa* (universalization), as articulated by Abhinavagupta. This process involves the abstraction of personal emotions depicted in art, allowing them to transcend individual experiences and resonate on a universal plane. Through *sādhāraṇīkaraṇa*, the audience can engage with the portrayed emotions without personal attachment, facilitating a deeper, more objective understanding. This detachment enables the aesthetic experience of disgust to be transformed into a medium for self-reflection and ethical contemplation, ultimately leading to a form of aesthetic joy (*ānanda*). In essence, the portrayal of *Bibhatsa Rasa* in Sanskrit dramaturgy serves as a powerful tool for moral and spiritual development. By confronting the abject and the morally reprehensible within a controlled artistic context, spectators are prompted to reaffirm societal values and personal virtues. This engagement facilitates a form of emotional purification (*śuddhi*), aligning with the broader objectives of Indian dramaturgy to entertain and elevate the audience's consciousness. Through the intricate interplay of its components, *Bibhatsa Rasa* exemplifies the capacity of art to engage with complex emotions, demonstrating how the aesthetic experience of disgust, far from being merely repulsive, can serve as a profound catalyst for moral and spiritual development.

5. BIBHATSA RASA AND THE MORAL-ETHICAL ORDER IN SANSKRIT DRAMATURGY

In Sanskrit dramaturgy, *Bibhatsa Rasa*—the aesthetic sentiment of disgust—functions as a powerful moral and ethical instrument. Rooted in Bharata Muni's *Nāṭyaśāstra*, this *rasa* transcends the mere evocation of visceral repulsion, operating instead as a catalyst for ethical reflection and the reinforcement of societal norms. Through its sophisticated aestheticization, *Bibhatsa Rasa* engages audiences not merely at the level of emotional disturbance but prompts deeper moral discernment and societal introspection. Within the theoretical framework of Indian aesthetics, disgust is conceived not solely as an instinctual or biological reaction, but as a profound moral reflex. It is elicited in response to *adharma* (unrighteousness) and impurity, marking a deviation from the ethical and cosmic order. The experience of *Bibhatsa Rasa* thus becomes a means through which spectators recognize and reject unethical behaviours, thereby reaffirming the binary between *dharma* (righteousness) and *adharma*. In this way, disgust acts as an emotional mechanism through which ethical boundaries are reaffirmed and societal ideals are reinforced.

Classical Sanskrit plays frequently utilize *Bibhatsa Rasa* to portray ethical violations and their consequences. In Viśākhadatta's *Mudrārākṣasa*, the depiction of political deception, betrayal, and intrigue evokes a deep sense of moral revulsion, illuminating the ethical decay prevalent within structures of political power. Similarly, in Śūdraka's *Mṛcchakaṭika*, scenes illustrating social injustice, economic exploitation, and the suffering of marginalized figures elicit disgust, thereby highlighting the imperative for moral rectitude and social justice. Moreover, portrayals of the aftermath of war, scenes of bodily decay, or vivid illustrations of societal corruption are deliberately employed as narrative strategies to invoke *Bibhatsa Rasa*. These depictions are not gratuitous or sensationalist; rather, they are purposefully crafted to confront audiences with the harsh consequences of moral transgressions, thereby fostering critical reflection and moral evaluation.

The strategic employment of Bibhatsa Rasa in dramaturgy serves an important pedagogical function. By eliciting disgust, playwrights seek to educate audiences about the inherent consequences of unethical actions. This emotional engagement facilitates a process akin to catharsis (śuddhi), whereby spectators experience a purgation of negative emotions and emerge with a renewed commitment to ethical values. In this sense, Bibhatsa Rasa aligns with the broader aims of Indian dramaturgy, which aspires not merely to entertain, but to morally elevate and spiritually refine its audience. In essence, Bibhatsa Rasa functions as a mirror reflecting societal vices, compelling the audience to confront and critically evaluate unethical behaviour. Through its profound evocative power, it reinforces the moral and ethical order, demonstrating the transformative potential of aesthetic experience within the Sanskrit dramatic tradition. Thus, the aestheticization of disgust becomes an essential medium for moral instruction, societal reflection, and spiritual purification.

6. THE SPIRITUAL DIMENSION OF BIBHATSA RASA

Within the tradition of Sanskrit aesthetics, Bibhatsa Rasa—the aesthetic sentiment of disgust—extends beyond its immediate emotional register to assume a profound spiritual significance. Far from being confined to a merely psychological experience of aversion, Bibhatsa is conceptualized within the aesthetic and philosophical discourse as a powerful vehicle for the cultivation of vairāgya (detachment) and śuddhi (purification). Through the aestheticisation of disgust, spectators are not simply directed toward moral rectitude but are also guided along a trajectory of spiritual awakening, moving from entanglement with the gross material world toward the apprehension of the subtle and the transcendent.

7. DETACHMENT (VAIRĀGYA) AND PURIFICATION (ŚUDDHI) THROUGH BIBHATSA RASA

The aesthetic experience of Bibhatsa Rasa initiates a process of emotional detachment and distancing. When confronting representations of repulsion or moral degeneration within a carefully structured artistic context, the spectator achieves an internal withdrawal from sensory attachments. This aesthetic distancing closely mirrors the cultivation of vairāgya prescribed across Indian philosophical systems; wherein true spiritual advancement necessitates a deliberate detachment from both attraction and aversion toward the phenomenal world. Moreover, when the emotion of disgust is universalized through the process of sādharmaṇīkaraṇa (generalization or universalization), it leads to a cathartic purification (śuddhi) of the emotional being. Through aesthetic engagement, the spectator is not debilitated by disgust; rather, this engagement results in the cleansing of emotional impurities, thereby refining consciousness for the attainment of higher states of realization. Thus, Bibhatsa Rasa emerges as a transformative aesthetic force, refining the baser instincts and elevating the individual toward an intensified moral and spiritual awareness.

8. CONNECTION WITH INDIAN SPIRITUAL TRADITIONS

The themes of impurity and purification occupy a central place across diverse Indian spiritual traditions, including Yoga, Vedānta, and Bhakti. In the Yoga Sūtras of Patañjali, śauca (internal and external purity) is emphasized as an essential prerequisite for achieving samādhi (absorption into the Absolute). Likewise, Advaita Vedānta posits the necessity of discerning between the real (sat) and the unreal or transient (asat), regarding the phenomenal world—including the physical body—as impermanent and ultimately a source of bondage, to be transcended through the realization of true knowledge (jñāna). Similarly, the Bhakti traditions, although centred on devotion, strongly emphasize the importance of inner purification. In these traditions, the recognition of moral decay, bodily frailty, and worldly impurity intensifies the soul's longing for union with the pure and eternal Divine. Across these traditions, the visceral confrontation with impurity and the ensuing revulsion toward the ephemeral aspects of existence are understood as critical catalysts for the ascent toward the Absolute. Within this broader spiritual framework, Bibhatsa Rasa, by evoking disgust at the transient and the corrupt, assumes a deeply integrative and spiritually elevating role.

9. DISGUST AT THE PERISHABLE BODY AND SPIRITUAL AWAKENING

Ascetic traditions associated with the śramaṇa movements—such as early Buddhism, Jainism, and ascetic strands of Hinduism—frequently portray the human body as a locus of impurity, decay, and suffering. Within these traditions, disgust directed at the body is deliberately cultivated as a means to transcend attachment to the material self and to

realize the imperishable Self. Buddhist meditation manuals, for instance, advocate systematic contemplations on bodily impurities (aśubha-bhāvanā) as a method for fostering non-attachment and progressing toward liberation (nirvāṇa). The aesthetic evocation of Bibhatsa Rasa resonates deeply with this ascetic strategy. Through the aesthetic confrontation with bodily decay, moral corruption, and existential fragility, the spectator is led to an ontological insight: the gross, sensory world is not the ultimate reality. This realization, mediated through aesthetic experience, initiates a spiritual movement away from the corporeal toward the subtle—toward pure consciousness and transcendence.

10. BIBHATSA RASA AS AN INSTRUMENT OF TRANSCENDENCE

Ultimately, Bibhatsa Rasa functions as an instrument of spiritual transcendence. The evocation of disgust is not an end in itself; rather, it serves as a mechanism prompting the individual to transcend identification with the corporeal body and the external material world. Through aesthetic engagement with Bibhatsa, the spectator is sensitized to the limitations of gross existence and is directed inward, toward the realization of the subtle, the pure, and the infinite. Thus, through the refined principles of Sanskrit dramaturgy, a profound spiritual pedagogy is embedded, wherein even an ostensibly negative emotion such as disgust becomes a gateway to transcendental awareness.

11. COMPARATIVE PERSPECTIVES

The conceptualization of disgust within Sanskrit dramaturgy, particularly through the category of Bibhatsa Rasa, presents a profound contrast to its treatment in Western aesthetic traditions, as exemplified in the works of Aristotle and later thinkers such as Mikhail Bakhtin. In his *Poetics*, Aristotle foregrounds the emotions of fear (phobos) and pity (eleos) within the structure of tragedy, culminating in catharsis—the purgation or purification of these emotions. Significantly, Aristotle refrains from granting disgust an independent aesthetic status; on the contrary, he warns against the excessive portrayal of grotesque or repellent scenes, contending that such representations risk alienating the audience rather than achieving the intended moral or emotional purification.

In stark contrast, Indian aesthetic theory, particularly as codified in the *Nāṭyaśāstra*, acknowledges disgust as a legitimate emotional response and further elevates it into a fully developed aesthetic experience (rasa) capable of engendering psychological purification and spiritual detachment (vairāgya). Within this tradition, disgust is consciously aestheticized and universalized, thereby transcending its base emotional register and transforming into an experience conducive to ethical introspection and ontological refinement.

Bakhtin's theorization of the grotesque in *Rabelais and His World* offers a parallel yet fundamentally different framework. For Bakhtin, the grotesque body—characterized by its emphasis on bodily orifices, excesses, decay, and regeneration—serves as a site of subversion against social and ideological hierarchies. The grotesque celebrates materiality, degradation, and the cyclical processes of life and death, embodying a liberatory energy rooted within the immanent realities of the social and physical world. Nevertheless, even in Bakhtin's conception, the grotesque does not seek spiritual transcendence but rather affirms the vitality of material existence through laughter, parody, and renewal. The essential divergence between these two traditions thus lies in the function and teleology of disgust. In Western aesthetics, where disgust is acknowledged, it typically functions as a confrontation with the abject or as a critical exploration of marginality and social norms. It is rarely oriented towards transcendence or spiritual purification. In contrast, Sanskrit dramaturgy, through the medium of Bibhatsa Rasa, transforms the experience of disgust into a means for cultivating detachment from sensual entanglements, thereby facilitating the spectator's moral elevation and spiritual advancement. Whereas the Western grotesque often affirms material life or critiques socio-political structures, Indian aesthetic theory integrates aestheticized disgust as a transformative pathway toward inner purification and ultimate liberation (mokṣa).

In contemporary artistic, cinematic, and literary contexts, the representation of trauma, war, moral decay, and existential despair increasingly manifests through the use of visceral and often disturbing imagery. Films such as *Come and See* (1985) and *Schindler's List* (1993) vividly depict the grotesque and horrific, yet their aims transcend mere sensationalism, seeking instead to provoke a profound ethical and emotional engagement with human suffering and the collapse of moral orders. Within such contexts, the philosophical framework of Bibhatsa Rasa offers a potent conceptual tool for understanding how the aestheticization of disgust can serve not only to expose degradation but also to catalyse ethical reflection and spiritual reawakening. The reclamation of Bibhatsa within contemporary aesthetics prompts a critical inquiry: can modern sensibility—frequently characterized by irony, alienation, and existential fragmentation—

still recognize disgust as a medium for purification, rather than relegating it to a symbol of absurdity or nihilism? Although contemporary artistic representations of disgust often emphasize alienation or absurdity, a deliberate reorientation aligned with the principles of Sanskrit aesthetics could redirect such representations towards transformative and regenerative ends. For example, visual art addressing ecological devastation could employ the aesthetic of disgust not merely to condemn human exploitation but to awaken a profound ecological consciousness and foster *vairāgya*—detachment from anthropocentric arrogance. Likewise, contemporary trauma literature, including Holocaust narratives and postcolonial accounts of violence, often forces readers to confront the abject dimensions of human cruelty. Viewed through the lens of *Bībhatsa Rasa*, such literature transcends mere testimonial realism to assume a purificatory function, cultivating an urgent ethical sensitivity and engendering a call to moral regeneration through the aesthetic engagement with repulsion. Thus, despite significant shifts in historical, cultural, and existential contexts, the central insight of Sanskrit dramaturgy—that even the most repulsive experiences, when appropriately aestheticized, can serve as vehicles for ethical elevation and higher awareness—retains profound relevance for contemporary artistic and critical practices.

12. CONCLUSION

This study has sought to establish that the aesthetic treatment of disgust within the framework of Sanskrit dramaturgy—particularly through the formulation of *Bībhatsa Rasa*—presents a profound philosophical and aesthetic paradigm distinct from its Western counterparts. Whereas many Western traditions either marginalize disgust or deploy it primarily as a mechanism to confront abjection and existential despair, Indian aesthetic thought consciously transforms the repellent into a potent vehicle for ethical and spiritual elevation. Through the processes of aestheticization and universalization, *Bībhatsa* enables the spectator to transcend immediate visceral revulsion, cultivating *vairāgya* (detachment) and facilitating the journey toward moral purification and ontological refinement. The holistic character of Indian aesthetics becomes particularly evident through its deliberate inclusion of both "positive" emotions—such as love (*śṛṅgāra*) and heroism (*vīra*)—and "negative" emotions, including disgust (*bībhatsa*) and fear (*bhayānaka*). Rather than rejecting or marginalizing painful or disturbing experiences, Sanskrit dramaturgy integrates them into a larger teleological vision, wherein every emotional state, when properly aestheticized, contributes to the ultimate aim of spiritual realization (*mokṣa*). This integrative approach underscores the philosophical depth of Indian aesthetic theory, which eschews simplistic dichotomies between pleasure and pain, seeking instead to transmute the full range of human emotions into instruments of inner awakening and self-transcendence. The contemporary relevance of *Bībhatsa Rasa* has also been examined in relation to modern artistic, cinematic, and literary representations of trauma, war, environmental degradation, and moral decay. Even within the fragmented and often disenchanting landscape of postmodern culture, the insight that aestheticized disgust can act as a catalyst for ethical reflection and spiritual growth remains profoundly pertinent. The scope for future research is considerable. Deeper psychological investigations into the mechanisms by which aestheticized disgust facilitates ethical and emotional transformation would significantly enhance the field. Furthermore, cross-cultural comparative studies examining *Bībhatsa* alongside concepts such as the grotesque, abjection, and tragic catharsis in Western traditions could yield valuable insights into the diverse modalities through which cultures grapple with suffering and negativity. Such inquiries would not only deepen the understanding of aesthetic theory but would also contribute meaningfully to broader philosophical discourses on emotion, ethics, and human flourishing. Ultimately, *Bībhatsa Rasa* reaffirms the enduring capacity of art to transform even the most disturbing aspects of existence into pathways of healing, transcendence, and the elevation of the human spirit toward its highest potential.

CONFLICT OF INTERESTS

None.

ACKNOWLEDGMENTS

None.

REFERENCES

- Abhinavagupta. *Abhinavabhāratī: A Commentary on Bharata's Nāṭyaśāstra*. Translated by G. K. Bhat, Oriental Institute, 1960.
- Aristotle. *Poetics*. Translated by Malcolm Heath, Penguin Classics, 1996.
- Bakhtin, Mikhail. *Rabelais and His World*. Translated by Hélène Iswolsky, Indiana University Press, 1984.
- Bharata. *Nāṭyaśāstra*. Translated by Manomohan Ghosh, Asiatic Society of Bengal, 1950.
- Bharata. *The Nāṭyaśāstra: A Treatise on Hindu Dramaturgy and Histrionics*. Translated by Manomohan Ghosh, 2 vols., Munshiram Manoharlal, 1967.
- Chaudhuri, Sukanta. *The Concept of Rasa in Sanskrit Drama and Literature*. Oxford University Press, 2012.
- Gnoli, Raniero. *The Aesthetic Experience According to Abhinavagupta*. Chowkhamba Sanskrit Series Office, 1968.
- Masson, J. L., and M. V. Patwardhan. *Aesthetic Rapture: The Rasādhyāya of the Nāṭyaśāstra*. Deccan College Postgraduate and Research Institute, 1970.
- Pollock, Sheldon. *A Rasa Reader: Classical Indian Aesthetics*. Columbia University Press, 2016.
- Raghavan, Venkatarama. *The Number of Rasas*. Adyar Library and Research Centre, 1975.
- Seldon, Raman. *A Reader's Guide to Contemporary Literary Theory*. 5th ed., Pearson Longman, 2005.
- Williams, Bernard. *Shame and Necessity*. University of California Press, 1993.
- Zarrilli, Phillip B. *The Kathakali Complex: Actor, Performance and Structure*. Abhinav Publications, 1984.