

CHAPTER II

REVIEW

OF

RELEVANT

LITERATURE

Chapter II

Review of Relevant Literature

“फलप्रधानोपायस्य मुखसन्धिनिवेशिनः ।।
लक्ष्यालक्ष्य इवोद्भेदो यत्र प्रतिमुखं च तत्।”

“The sprouting of the Seed, its attainment or non
attainment and search for it, is called the Development.”
- *Dasharupakam*

2.1 Introduction

The objective of this significant chapter is to furnish a thorough and systematic review along with examination of extant scholarly literature and research investigations that pertain to the subject matter being explored. The literature review plays a crucial role in research by providing various benefits, such as setting the background for the study, investigating areas of insufficient knowledge, emphasizing the theoretical and pragmatic basis of the research, and guiding the formulation of research inquiries and hypotheses. The literature review serves to establish the context and provide a framework for the reader.

Along with providing a concise overview and critical analysis, the literature review ought to discern recurring themes, emerging patterns, and ongoing debates within the scholarly discourse. The analysis may entail the identification of divergent research outcomes or varying theoretical frameworks, accompanied by an exploration of the underlying factors contributing to inconsistencies. The process of synthesizing literature contributes to the development of a cohesive and all-encompassing comprehension of the subject matter under investigation. This review of terms, concepts, theories, and texts associated with the research serves as a foundation for the ensuing research design and analysis.

This chapter undertakes a methodical analysis of extant literature on *Rasa*, Indian Aesthetics, Mahesh Dattani, Emotions, Experience, and Theatre, organizing multiple ideas, critical and theoretical conceptions, and perceptions into a cohesive framework. The process entails a comprehensive exploration and evaluation of scholarly publications,

literary works, theses, books, dissertations, videos, interviews and other reputable resources associated with the subject matter under investigation.

2.2 Indian Aesthetics and the *Natyashastra* (Dramaturgy)

Hass, George's *The Dasarupa a Treatise on Hindu Dramaturgy by Dhanamjaya* published in 1912 offers intriguing perspectives on Hindu dramaturgy; yet, its implementation is insufficient. Dhanamjaya's *Dasharupakam* helps explain ancient Hindu theater's structure, themes, and methods. This resource is suggested for Indian theatre history and culture buffs. Hass deserves credit for promoting a notable but often overlooked piece. However, the editorial process has faults. No contextualization or annotations are concerning. Modern readers may struggle with Dhanamjaya's archaic terminology and cultural references. Hass's attempt to fix this weakness doesn't give readers the background they need to understand the text. A historical backdrop, Hindu dramaturgy, and relevant language introduction may have improved comprehension and appreciation. Translating is also difficult. Hass's conceptual framework doesn't capture Dhanamjaya's beauty and complexity. The original Sanskrit text's rigidity and coercion make it difficult to appreciate its creative and poetic qualities. A bilingual translator could have better conveyed the poem's poetic spirit. Criticism is another issue. Despite its modified title, the material lacks Dhanamjaya's observations and intellectual analysis. This edition would have been more scholarly with a critical appraisal, genre comparisons, and analysis of its impact on Indian theatre. Hass's *Dasharupakam* editing has made a famous Hindu dramaturgical magazine more accessible, increasing its circulation. The book lacks critical critique, contextualization, and translation. The content provides background for interested parties. Dhanamjaya's work must be studied in more detailed and annotated copies.

Ghosh, Manomahan's *Natyasastra: A Treatise on Ancient Indian Dramatory and Histrionics Ascribed to Bharata Muni*, 1950 is the English translation of the *Natyashastra* that consists of thirty-six chapters and six thousand verses offers valuable insights into ancient Indian dramatic and theatrical traditions. Ghosh's analysis provides a methodical framework for analyzing drama, emphasizing the performer's role, play structure, and emotional impact. The *Natyashastra*'s socio-cultural ramifications are analyzed, emphasizing the interrelation between theatre and spirituality. However, a comprehensive evaluation of Ghosh's work requires considering alternative viewpoints and engaging

with scholarly opinions to develop a comprehensive understanding of the *Natyashastra*. This text provides insights into the concepts of the *Natyashastra*, which in turn facilitates a deeper comprehension of the *Dasharupakam*.

Mishra, Hari Ram's *The Theory of Rasa in Sanskrit Drama, with a Comparative Study of General Dramatic Literature*, 1964 offers a thorough examination of the notion of *Rasa* in Sanskrit drama and its juxtaposition with conventional dramatic literature. Mishra's analysis involves a critical examination of the historical, cultural, and philosophical underpinnings of *Rasa* theory, with the aim of clarifying its importance in shaping the aesthetic encounter of the spectator. By means of a comparative analysis, the author underscores the distinctive characteristics of *Rasa* in Sanskrit theatrical productions, while also examining its similarities and differences with other dramatic customs. The present academic publication provides a significant contribution to the comprehension of *Rasa* theory, thereby enhancing the domain of comparative literary studies and augmenting our understanding of dramatic aesthetics. This text provides a comprehensive understanding of the concept of *Rasa* in the current context, and its relevance in the plays of Mahesh Dattani.

Sankaran, Ambasamudram's *Some Aspects of Literary Criticism in Sanskrit*, 1973 is an academic inquiry that explores the domain of literary criticism in the realm of Sanskrit literature. The author conducts a comprehensive evaluation of diverse facets of literary criticism, with a particular emphasis on fundamental components such as aesthetics, poetics, and textual analysis. Sankaran conducts an extensive analysis of the legacy of Sanskrit literature, delving into the complex interdependence between structure and substance, as well as the significance of emotions and aesthetic perception in the evaluation of literary compositions. The author's systematic approach provides a detailed survey of Sanskrit literary criticism, yielding significant perspectives on the details of this time-honored practice. The text offers a comprehensive analysis of Indian dramaturgy and the *Rasa* theory, which is of great significance for the ongoing research on account of the critical perspectives discussed.

Gerow, Edwin's *Indian Poetics*, 1977 is scholarly work that analyzes the fundamental principles and theoretical frameworks of classical Indian poetics, focusing on the works of Bharata Muni, Anandavardhana, and Abhinavagupta. It also explores the concept of *Rasa*, which represents emotional states elicited through artistic manifestation,

and the role of *Dhvani* in aesthetic pleasure. It has been supplemented with a multitude of scholarly footnotes, however, Edwin encountered challenges in navigating the cultural disparities and possessed a limited comprehension of Sanskrit as a linguistic system and Indian *Poetics* as a theoretical framework. Gerow's analysis also examines the influence of religious and philosophical ideologies on poetic expression, highlighting the dynamic relationship between literature, aesthetics, and Indian thought. This text contributes to enhancing understanding and appreciation of Indian literary traditions and their enduring significance in contemporary discourse.

Kushwaha, M. S.'s *Indian Poetics and Western Thought*, 1988 delves into the convergence of Indian poetics and Western literary theory, providing a scholarly examination of the two traditions and their respective points of convergence and divergence. In this scholarly endeavor, Kushwaha explores the profound cultural legacy of Indian poetics and conducts a comparative analysis with the theories and concepts that have emerged within the Western literary tradition. Kushwaha examines the fundamental elements of both Indian and Western traditions, including the inherent characteristics of language, the poet's function and significance, the notion of aesthetics, and the intended objectives of literary works. The author elucidates the parallels and disparities between Indian and Western viewpoints, illuminating the distinct theories and frameworks that have evolved within each tradition. Kushwaha also undertakes a critical analysis of the influence exerted by Western literary theories on the examination and understanding of Indian literature. The author posits that although Western theories have contributed valuable insights and analytical instruments, they may not comprehensively encapsulate the intrinsic nature and subtleties of Indian literary traditions. Kushwaha advocates for a more sophisticated methodology that incorporates Indian and Western viewpoints in order to attain a comprehensive comprehension of literary works.

Unni, N.P.'s *History of Natyashastra*, 1998 constitutes a noteworthy academic contribution that scrutinizes the progression and maturation of the *Natyashastra*, a seminal exposition on Indian performing arts that is commonly attributed to Bharata Muni. The author presents a scholarly examination of the historical milieu, textual foundations, and hermeneutic conventions pertaining to the *Natyashastra*. Unni provides a detailed analysis of the historical development of the *Natyashastra* and its evolution through time, elucidating its reception, modifications, and impact on diverse regional performance

practices throughout the Indian subcontinent. Unni's work is a scholarly endeavor that draws upon an extensive array of Sanskrit texts, commentaries, and secondary sources to construct a comprehensive historical narrative of the journey of the *Natyashastra*. The author's analysis emphasizes the enduring impact of the *Natyashastra* on various aspects of Indian aesthetics, including theatre, dance, and music. the *Natyashastra* is subjected to a critical evaluation by the author, who provides insightful reflections on its theoretical foundations, structural frameworks, and practical implementations. Unni also examines the various interpretative approaches and controversies associated with the *Natyashastra*. Unni's scholarly contribution provides a valuable resource for individuals in academia and professional practice who seek to comprehend the historical significance and multifaceted nature of the *Natyashastra*.

Sreekantaiya, T.N.'s *Indian Poetics* (translated by N. Balasubrahmanya), 2001 was originally written in Kannada targeting emergence of Poetics and Literary Criticism in the Kannada Renaissance. A wide range of subject matter such as birth and growth of Indian Poetics, definitions of a poem, a poet and a reader and in-depth study of *Rasa* and *Dhvani* enriches the work. Sreekantaiyya analyses the fundamental ideas, philosophies, and aesthetics of Indian poetry, focused on Sanskrit literature. It emphasizes *Rasa*, a play's aesthetic experience and emotional response. He studies how language, images, and rhythm transmit *Rasa*, discusses the structure and organization of poetry and how *Alamkara* enhances poem and *Vakrokti* and balances poetic tradition with creativity. He discusses how similes, metaphors, alliteration, and wordplay create vivid and emotive images. He emphasizes language, emotion, and artistic expression in Indian literature and helps in understanding the foundations and complexities of Indian literature.

Kutty, James M.'s *An Examination of Indian Dramaturgy* published in 2011 provides a comprehensive and perceptive analysis of the cultural heritage of Indian theatrical performance. It explores various aspects of Indian drama, including historical progression, prominent playwrights, thematic preoccupations, performance methodologies, and cultural impacts. The author's thorough research and citations from primary sources, secondary literature, and interviews with playwrights enhance the analysis. The focus is on examining cultural and socio-political factors that influence Indian theatre, highlighting the convergence of art, culture, and identity. It also discusses gender portrayal, societal critique, and the impact of theatre on transformation. Its

limitations include a lack of structural organization, disjointed information, and a lack of comparative analysis with other theatrical traditions. It lacks visual support, which could have enhanced the understanding of staging techniques, costume designs, and other visual elements within Indian theatre.

Chattopadhyay Malyaban's *A Historical Study of Ancient Indian Theatre-Communication in the Light of Natyasastra* published in 2013 explores the history, evolution, and importance of ancient Indian theatre, focusing on the *Natyashastra*, a significant textual source. It provides an overview of various elements within theatre, including dramatic composition, musical accompaniment, choreography, attire, cosmetic application, stage production techniques, and spectator responses. Chattopadhyay's research also examines the communicative dimensions of ancient Indian theatre, highlighting its role in transmitting ideas, emotions, and societal messages. The study also examines the socio-cultural determinants that shaped the evolution of Indian theatre, highlighting its ability to mirror prevailing values, beliefs, and social frameworks.

Ashton, Geoff and Tanner, Sonja's *A Comparative Analysis of Aristotle and Abhinavagupta's Perspectives on the Aesthetics and Ethics of Tragedy* published in 2016 explores the convergence of aesthetics and ethics in the context of tragedy. The authors provide a thorough examination of Aristotle's *Poetics* and Abhinavagupta's aesthetic theories, contributing to the scholarly conversation on aesthetics and ethics. The article effectively communicates its arguments concisely and captivantly, with illustrations from renowned tragedies reinforcing the authors' arguments. However, the article does not adequately address current viewpoints on aesthetics and ethics, and the analysis is limited in relevance and applicability due to the omission of recent scholarship. The article primarily focuses on the works of Aristotle and Abhinavagupta, exhibiting a limited cultural perspective. Incorporating additional influential scholars could have contributed to a more comprehensive examination of the aesthetics and ethics of tragedy. Interpretive biases are present, with the authors favoring Aristotle's perspective over Abhinavagupta's at times, potentially resulting in an imbalance in the presentation of their respective arguments. To enhance the article's analytical framework, future scholarly investigations could expand upon the present study and offer a more comprehensive understanding of the relationship between aesthetics and ethics within tragic narratives.

Singh, M. Rameshwor's *Bharata Muni's Natyashastra: A Comprehensive Study* published in 2019 is a comprehensive examination of the ancient Indian treatise dedicated to Performing Arts. It demonstrates Singh's expertise in the subject matter, encompassing diverse aspects such as historical backdrop, aesthetic theories, musical elements, choreography, and theatrical techniques. Singh employs a rigorous and systematic research methodology, incorporating authentic sources such as ancient texts, commentaries, and scholarly articles. The author's meticulous examination enhances the overall comprehension of the *Natyashastra*, making it an invaluable asset for scholars, students, and enthusiasts interested in Indian performing arts. The text restricted contemporary outlook, it could have augmented its intrinsic worth and appealed to a wider range of readers.

Trigunayat, Dr. Govind's *Hindi Dasrupaka- Dasarupaka Aur Uski Hindi Vyakhya* does not adequately explain the concept of *Dasarupaka*, a crucial genre within ancient Indian drama. Trigunayat's method exhibits deficiencies despite the presence of a substantial and crucial subject matter. The primary concern with the book is its lack of arrangement and coherence. It exhibits a lack of clear transitions between issues, so impeding the readers' ability to discern the underlying logic. Understanding *Dasharupakam* may be challenging for novice learners, particularly in the absence of a structured framework. It lacks the ability to effectively communicate the many details included in the Sanskrit text. The provided explanations sometimes lack sufficient depth to fully comprehend the intricacies of the *Dasharupakam* technique. The absence of thorough analysis and comprehension inside the book renders it an untrustworthy source for specialists and amateurs seeking to engage in a scholarly examination of this particular art form. The matter of book language is an additional concern. It has many limitations in terms of its scientific exploration of *Dasharupakam*. The disorganized structure, shallow explanations, grammatical deficiencies, and absence of references in this particular work on traditional Indian drama make it a tedious reading experience for anyone desiring a comprehensive understanding of this significant subject matter.

The aforementioned works pertaining to Indian dramaturgy, Sanskrit criticism, and *Natyashastra* serve as a foundational basis for current research endeavor, with particular emphasis on the significance of the *Dasharupakam* as a crucial theoretical text. Several of these sources offer a comprehensive analysis of the *Rasa* theory, which will be

crucial in assessing the plays of Mahesh Dattani, a prominent figure in Modern Indian English Plays.

2.3 *Rasa Theory*

Raghavan, V.'s *The Number of Rasa-s* published in 1940 explores the concept of *Rasa*, which refers to the affective encounter elicited in a spectator through diverse artistic expressions, particularly in Indian classical literature and performing arts. Raghavan's comprehensive examination of canonical works, such as Bharata Muni's the *Natyashastra* and Abhinavagupta's *Abhinavabharati*, offers a detailed understanding of the intricacies and delicate aspects of *Rasa* theory. However, the book faces criticisms for its excessive reliance on classical texts, neglecting practical implementation and performance dimensions of *Rasa* theory. Additionally, critics argue that Raghavan's scholarly endeavors exhibit an excessive dependence on classical texts, overlooking the significance of contemporary applicability and the progressive development of *Rasa* theory. Despite these limitations, it remains a valuable addition to the field and serves as a foundational resource for further discourse and investigation on the topic.

Gupta, Rakesh's *Psychological Studies in Rasa*, 1950 explores the complex relationship between psychology and the concept of *Rasa* in Indian aesthetics. The study focuses on emotions and their psychological mechanisms but lacks empirical rigor and a comprehensive examination of the wider context. Gupta's research demonstrates cultural bias, as *Rasa* holds a significant place within Indian traditions and aesthetics. The lack of a rigorous peer review system also limits the study's scientific merit. The practical implications of Gupta's work are constrained, as it focuses on theoretical dimensions of emotions and aesthetics without practical implications for real-world scenarios. Gupta's research could be fortified, augmenting its scientific rigor and broadening its potential impact on the psychology discipline.

Thampi, G.B. Mohan's '*Rasa*' as *Aesthetic Experience* published in the journal, 'The Journal of Aesthetics and Art Criticism' in the year 1965 discusses the formulation of *Rasa* theory. Thampi's article appears to be an outcome of his in-depth etymological, textual, cultural, social, and psychological study of *Rasa*. The text is crucial in understanding and analyzing various art forms, particularly in Indian aesthetics. It encompasses the emotional and aesthetic responses elicited by spectators when engaging

with diverse artistic mediums, such as theatre, music, and dance. Thampi's approach emphasizes the emotional resonance of art, which can evoke profound impacts on the audience. The concept is connected to the *Natyashastra*, an ancient text dedicated to performing arts, and emphasizes the importance of cultural context in the production and reception of artistic works. It acknowledges the multifaceted nature of aesthetic encounters, highlighting their multidimensionality. However, it faces challenges in reconciling subjectivity and universality, as emotions are shaped by individual and cultural influences. The emphasis on emotions within Thampi's 'Rasa' framework often disregards the cognitive dimensions inherent in aesthetic experiences, which could restrict holistic comprehension. It also offers valuable insights into the inherent characteristics of aesthetic experiences. However, it is essential to acknowledge certain constraints and consider the integration of cognitive elements within the *Rasa* framework. Further research and comparative studies could help enhance understanding of aesthetic encounters and lay the groundwork for future investigations in the realm of aesthetics.

Parekh, Nagindas's *Abhinava no Rasavichar*, 1969 is a collection of critical essays on Indian Poetics that got the Sahitya Akademi Award. It is a significant work in the field of literary criticism, focusing on the concept of *Rasa*, which explores emotions and aesthetics in Indian poetry and drama. This Gujarati work, published in the early 20th century, provides a comprehensive examination of various aspects of literary compositions, with a primary emphasis on Indian poetry and drama. Parekh's mastery of Indian aesthetics makes the book an invaluable resource for scholars and individuals interested in the subject matter. However, the book's limited scope and lack of a comparative framework limit its applicability beyond the Indian literary tradition. Additionally, the language and writing style of the book may be difficult for readers unfamiliar with Gujarati literature and its terminology. Parekh's research remains a valuable reference for those interested in exploring emotions, *Rasa* and aesthetics in Indian literature.

Nagendra's *Rasa Siddhant*, 1969 is a significant philosophical contribution to Indian aesthetics, particularly in classical Indian dance and drama. It introduces a theoretical framework concerning *Rasa*, which refers to the emotional essence or flavor perceived by spectators when they interact with artwork. However, the theory has limitations, including a lack of empirical evidence, a restricted scope, and a disregard for

the artist's role and theory also overlooks the interactive nature of artistic expression, overlooking the intentions and artistic choices of the creator. Additionally, the concept of gender essentialism perpetuates gender stereotypes and constrains expressive capacities, reinforcing harmful ideas about gender roles and societal expectations. To be a rigorous and all-encompassing aesthetic framework, Nagendra's *Rasa Siddhanta* should incorporate scientific methodologies and empirical evidence.

Gupt, Ganpatichandra's *Rasa Siddhant ka Punah Vivechan*, 1971 is a significant scholarly work in Indian aesthetics and literary criticism. It examines the fundamental theoretical framework of *Rasa*, which posits that literature, and the arts elicit distinct emotional experiences or *Rasa* in the audience. Gupta's comprehensive examination of *Rasa* includes an in-depth exploration of diverse *Rasa*, their underlying determinants, and the artistic methodologies used to elicit these affective states. However, the book's comprehensive examination of the historical and philosophical milieu that led to the emergence of *Rasa* can be challenging for readers with limited prior knowledge. The absence of a comprehensive introductory section and the lack of practical implementation or involvement with tangible artistic illustrations could have improved accessibility and relevance. It is a valuable contribution to the field of *Rasa* and Indian aesthetics.

Patankar, R. B.'s *Does the "Rasa" Theory Have Any Modern Relevance?* Published in 1980 is an analysis of the contemporary significance of the theory highlights its historical importance and its relationship with ancient India's cultural milieu. The theory's influence on traditional Indian literature, dance, and theatrical arts is evident, but it fails to acknowledge the diversity of emotional experiences and the dynamic nature of artistic expressions. The theory's inherent subjectivity and reliance on cultural relativity hinder its applicability in multicultural contexts, where diverse aesthetics and emotional experiences are required. The theory's oversimplification of emotions and the emergence of novel art forms challenge established aesthetic frameworks, necessitating the development of alternative frameworks that align with contemporary aesthetics, emphasizing inclusivity, diversity, and a comprehensive understanding of emotions.

Sharma, Hardwarilal's *Ras Aur Rasasvadan*, 1885 is a significant work in Indian literary criticism, examining the emotional essence and aesthetic enjoyment of *Rasa* (emotional essence) and *Rasasvada* (aesthetic enjoyment). The author explores various *Rasa* categories, such as *Shringara*, *Veera*, and *Bhakti* and their mechanisms in various

artistic modalities. Sharma's analysis provides a comprehensive understanding of the emotional and aesthetic aspects of Indian arts, emphasizing the significance of art in eliciting profound emotional encounters and enduring influences. Sharma also evaluates classical and contemporary Indian literature, focusing on well-known works like Kalidasa's *Meghaduta* and Tulsidas' *Ramcharitmanas* to understand the artistic techniques used to evoke specific *Rasa*. This research can employ the same framework to assess the plays of Mahesh Dattani.

Kulkarni, V. M.'s *Some Aspects of The Rasa Theory*, 1986 is a collection of the Research Papers that were read by scholars at the *Rasa* Seminar, organized by the B. L. Institute of Indology, Patan, Gujarat. It is a valuable scholarly contribution that examines the complexities and subtleties of the ancient Indian aesthetic principle known as *Rasa*. The analysis provides insights into its fundamental principles and relevance within the domain of art and literature. Kulkarni's research is comprehensive and inclusive, examining the historical evolution of *Rasa* and its refinement by scholars like Abhinavagupta and Anandavardhana. The analysis is limited in its examination of the textual and theoretical dimensions, focusing mainly on the conventional Sanskrit aesthetic tradition. The study also fails to explore the pragmatic implementation of *Rasa* in performing arts, such as dance, music, and theatre. Additionally, the linguistic and stylistic aspects of Kulkarni's work may present difficulties for readers who lack familiarity with the *Rasa* theory or Indian aesthetics.

Patnaik, Priyadarshi's *Rasa in Aesthetics*, 1996 elucidates the fundamentals of the *Rasa* theory and applies canons of the theory to various modern Western literary works, be it Chinese love lyrics or Japanese haiku poems along with a detailed critical explanation and detailed discussion of historical development and recognition of *Rasa* as an ancient Indian theory. It is a seminal work in Indian aesthetics, examining the concept of *Rasa*, which refers to the affective reaction evoked by artistic creations like literature, dance, or drama. The author's extensive examination of historical and philosophical foundations, including ancient Indian texts, enhances the depth and subtlety of his investigation. However, Patnaik's research lacks active involvement in contemporary discussions and alternative viewpoints, which may limit the breadth of understanding about *Rasa* and global aesthetics. The author's presentation of *Rasa* as a universal and timeless experience may be subject to criticism due to its lack of consideration for the

complex interaction between cultural, social, and individual elements that influence emotional reactions. Additionally, Patnaik's analysis primarily focuses on literature and drama, overlooking other artistic mediums like visual arts, music, and cinema. This narrow viewpoint undermines the ability of his theories to be applied to a wider array of artistic forms and hinders interdisciplinary involvement with *Rasa*.

Sharma, Kedarnath's *Rasabhasa aur Bhavabhasa*, 1997 is a significant contribution to Indian aesthetics and literary criticism. The book delves into the intricate concepts of *Rasabhasa* and *Bhavabhasa*, which hold significant prominence in Indian aesthetics and the theoretical framework surrounding emotions in literature. Sharma's scholarly research is comprehensive, incorporating ancient Indian treatises, commentaries, and contemporary academic literature. His analysis of *Rasa Bhasa* and *Bhava Bhasa* is exemplified through various instances from classical Indian literature and dramatic traditions, demonstrating his astute understanding of the subject matter and its significance in present-day artistic manifestations. Sharma's research has limitations, such as the possibility of subjective interpretations and the lack of current applicability. Sharma's choice of language and writing style may present difficulties for readers with limited knowledge or a weak academic foundation in aesthetics. Reclassification and rereading of texts in the light of theory of *Rasa Bhasa* is the unique aspect of the book that opens up new vista for further research by questioning unquestioned theories of Indian Aesthetics. This study utilizes the theoretical framework of *Rasa Bhasa* to analyze the plays of Mahesh Dattani.

Pollock, Sheldon Ivan's *A Rasa Reader: Classical Indian Aesthetics*, 2016 presents a thorough examination of the diverse philosophical perspectives and the developmental trajectory of *Rasa* within the realm of Indian aesthetics. Pollock's book provides significant insights pertaining to the subject matter, while concurrently presenting critical points that warrant careful consideration. Pollock's comprehensive utilization of a diverse array of Sanskrit texts and commentaries serves to showcase his profound comprehension of the subject matter. Moreover, his work offers a nuanced depiction of the complexities inherent in the interpretation of *Rasa*. Pollock's investigation into the correlation between *Rasa* and emotions is intellectually stimulating. The author places significant emphasis on the audience's role in the aesthetic experience and highlights the capacity of art to elicit distinct emotional responses. The present

analysis serves to enhance a more comprehensive understanding of the influence of aesthetics on human emotions and its importance within cultural frameworks. A significant critique of Pollock's body of work pertains to its narrow emphasis on regional and linguistic diversities within the realm of classical Indian aesthetics. Pollock acknowledges the existence of diverse traditions and regional aesthetics, but his focus on Sanskrit texts and disregard for vernacular languages may result in an inadequate comprehension of *Rasa* theory. A more inclusive methodology that integrates a wider array of linguistic and cultural viewpoints would have yielded a more exhaustive portrayal of classical Indian aesthetics. It is suggested that Pollock's artistic endeavors could be enhanced by a more profound involvement with current discussions and understandings surrounding *Rasa* theory. Although the author presents a comprehensive historical survey, their analysis predominantly adheres to conventional interpretations. The inclusion of a more rigorous analysis of *Rasa* theory, taking into account contemporary theories of aesthetics and cross-cultural comparisons, could have enhanced the intellectual dialogue and increased the book's pertinence to current scholarly discourse. One area that could have been further elucidated is the gender dynamics inherent within the framework of *Rasa* theory. While Pollock acknowledges the prevalence of male dominance in classical Indian aesthetics, he falls short in his examination of the potential consequences of this gender bias on the interpretation and experience of *Rasa*. The analysis would have benefited from a more comprehensive exploration of the intricate relationship between gender, power dynamics, and aesthetics, thereby enhancing its depth.

The aforementioned works pertaining to *Rasa* theory shed light on the evolution and development of *Rasa* as a prominent aesthetic theory in India. The text discusses the mention of various *Rasa*, including the development of *Bhakti* and *Vatsalya*, as well as the discussion of nine other *Rasa*. This document provides guidance on locating a new *Rasa* within the text in the current study. The texts provide an introduction to the concepts of *Rasa Bhasa*, *Bhavabhasa*, *Rasa Dosha*, and *Rasa Bhanga*, which can be utilized in the evaluation of Modern Indian English Plays by Mahesh Dattani encompassing a diverse range of themes.

2.4 Application of *Rasa* Theory

Sharma, Rama Kant's *Hardy and the Rasa Theory*, 2003 explores the relationship between Thomas Hardy's novels and the ancient Indian aesthetic theory of *Rasa*, it also

faces limitations, inconsistencies, and a lack of supporting evidence. Sharma argues that Hardy's novels contain various *Rasa*, which are fundamental emotional essences. He advocates for using the *Rasa* theory as a framework to appreciate Hardy's literary craftsmanship. Sharma's analysis introduces intricacy to the interpretation of Hardy's texts, illuminating their emotional significance. However, Sharma's methodology has limitations, such as the absence of coherence and substantiating evidence, and the omission of alternative interpretive frameworks. A more nuanced and inclusive approach that integrates various interpretive frameworks would provide a more holistic understanding of Hardy's literary works.

Kashyap, Minu's *Coleridge, and the Indian theory of Rasa*, 2004 is a critical analysis of the interplay between Samuel Taylor Coleridge's theory of imagination and the Indian aesthetic principle of *Rasa*. It highlights the mutual emphasis on emotional reaction and the transformative power of artistic expression in both poetry and dramatic presentations. Kashyap's analysis highlights the significance of emotional involvement in both forms, emphasizing the shared objective of eliciting specific emotional responses from the audience. It throws light on the profound impact of art in both theoretical frameworks, arguing that art serves as a vehicle for transcending mundane reality and attaining elevated levels of consciousness. However, it lacks sufficient elaboration in the analysis of Coleridge's interaction with Indian philosophy and aesthetics and fails to acknowledge the distinctions between the two systems. Overall, Kashyap's work provides a foundation for further investigation and presents opportunities for future scholarly exploration in comparative aesthetics.

Mohanty, Sangeeta's *The Indian Response to Hamlet: Shakespeare's Reception in India and a Study of Hamlet in Sanskrit Poetics*, 2005 provides a comprehensive analysis of the Indian reception and interpretation of Shakespeare's play *Hamlet*. The work examines the impact of Sanskrit poetics on the Indian reception, highlighting the correlations between Shakespearean drama and Sanskrit aesthetics. Mohanty also explores the concept of *Rasa*, which refers to the aesthetic essence or emotional flavour, and its connection to Shakespeare's exploration of human emotions. Mohanty also highlights the intricate dynamics involved in translating and adapting Shakespeare's play *Hamlet* within India, highlighting the difficulties faced by Indian translators in conveying the intricacies of Shakespeare's language and culture while maintaining fidelity to the

Indian milieu. However, Mohanty's focus on the Sanskrit tradition may overshadow other crucial aspects of the Indian response, such as regional languages, folk traditions, and contemporary adaptations. It is a valuable resource for scholars and enthusiasts interested in Shakespeare, Indian literature, and the interplay of cross-cultural influences.

Ayal, Amer's *From Aesthetic Rapture to Servile Love: The Myth of the Rasika in Kalidasa's KumaRasambhava* published in 2013 explores the complex dynamics between aesthetics, love, and power in the Sanskrit poet's epic composition. The *rasika*, a refined individual with an interest in art and aesthetics, is depicted as a mythical entity within the work. The transition from a detached observer of beauty to a subordinate romantic partner is explored, revealing power dynamics, agency, and the commodification of love. The influence of Parvati, the deity associated with love and beauty, plays a pivotal role in subjecting the *rasika* to subservience. Amer also examines the broader socio-cultural ramifications of the myth, highlighting the oppression experienced by women and the imbalanced power dynamics within relationships. The metamorphosis of the *rasika* prompts questions about the delineations between personal autonomy and societal norms, emphasizing the potential clash between individual aspirations and societal compliance. This critical analysis offers valuable insights into Kalidasa's poetry and encourages readers to contemplate human desires, individual agency, and societal norms.

Croteau, Melissa's *Ancient Aesthetics and Current Conflicts: Indian Rasa Theory and Vishal Bhardwaj's Haider* published in 2014 examines the complex interplay between Indian classical aesthetics, specifically *Rasa* theory, and its manifestation in the modern film *Haider* helmed by Vishal Bhardwaj. It examines the film's portrayal of *Rasa* and the dynamic relationship between conventional aesthetics and modern socio-political narratives. Croteau examines the dominant *Rasa* of love and velour, as well as the interplay between them and other emotions like anger and compassion. The film's portrayal of *Rasa* contributes to the Kashmiri conflict, insurgency, and individual tragedies. Croteau also provides a contextual analysis of the film, situating it within the socio-political landscape of Kashmir and its historical and persistent conflicts. The analysis highlights the capacity of ancient aesthetics to enrich our comprehension of intricate socio-political narratives and the challenges and constraints of traditional aesthetics in contemporary cinema.

Poonam's *Rasa Theory an Indian Perspective to Western Literature*, 2015 is a thought-provoking analysis of the convergence of Indian aesthetics and Western literature. The author suggests using the *Rasa* Theory, a foundational principle in Indian aesthetics, as a theoretical framework to understand and evaluate Western literary texts. It analyzes a curated assortment of Western literary compositions, including Shakespearean dramas, Romantic poetry, and contemporary novels, shedding light on emotional dynamics and the complex interplay of emotions within these texts. Poonam's methodology incorporates a cross-cultural discourse, bridging Indian aesthetics with Western literature. However, a more comprehensive investigation that includes illustrations from various literary traditions could have offered a more expansive viewpoint and bolstered the author's aim of fostering cross-cultural discourse.

Chakravorty, Swapan's *Being Staged: Unconcealment through Reading and Performance in Marlowe's Doctor Faustus and Bharata's Nāṭyaśāstra* published in 2016 explores the dynamic relationship between reading, performance, and the revelation of truth in Christopher Marlowe's play *Doctor Faustus* and Bharata's ancient Indian treatise the *Natyashastra*. The central argument in Chakravorty's work is the concept of unconcealment, which refers to the process of revealing or uncovering truth. Both works explore human desires, knowledge, and the ramifications of their pursuit. Chakravorty's analysis highlights the shared preoccupation with the revelation of concealed truths in both works. The performative aspect of a text, characterized by its embodiment and communal nature, allows the audience to actively engage with the revelation of truth. A comprehensive understanding and interpretation of these works requires the incorporation of both reading and performance. Chakravorty presents the notion of performative epistemology as a foundational framework, suggesting that both works present a departure from traditional conceptions of knowledge and truth. This concept challenges the traditional separation of mind and body, suggesting that the act of performance itself can serve as a means of acquiring knowledge and comprehension. This critical analysis encourages readers to reassess the limitations of comprehension and encourage a more profound involvement with the literary works of Marlowe and Bharata Muni.

Rani, Usha's *Rasa Theory and Some Novels of R.K. Narayana – A Study* suggests that literature should evoke distinct emotional reactions in its readers by depicting a range of *Rasa*, or emotional states. This theory suggests that a proficient piece of literature

evokes an aesthetic encounter, resulting in an empathic bond between the reader and the characters. R.K. Narayan's novels often focus on the experiences of common individuals, with a particular emphasis on their challenges, ambitions, and socio-cultural context. The use of *Rasa* Theory in the analysis of Narayan's novels can enhance the reader's experience by intensifying emotional resonance and fostering a deeper connection with the characters. The application of *Rasa* Theory to Narayan's works can yield valuable insights into the intricate cultural nuances and emotional dynamics unique to the Indian context. However, it is crucial to acknowledge that the themes and characters depicted by Narayan possess a universal quality that transcends regional limitations. An all-encompassing examination should incorporate the advantages of *Rasa* Theory while considering the cultural milieu and overarching thematic considerations evident in Narayan's literary works.

Verma, Chanchal's *A Study in Application of Bharata's Theory of Rasanispattih* is a PhD thesis that explores the relevance and applicability of Bharata Muni's theory of *Rasa Nispatti* in contemporary artistic expressions. The study employs an interdisciplinary approach, integrating components from literature, theatre, music, and dance, highlighting its widespread applicability across various artistic domains. However, the study lacks empirical research and empirical evidence, resulting in a predominantly theoretical and conjectural character. The scope of the analysis is limited, focusing mainly on performing arts, overlooking other potential domains like literature, visual arts, or cinema. The study lacks counterarguments or alternative perspectives, which would have enhanced the comprehensiveness of the analysis and fostered a more equitable assessment of the theory's merits and drawbacks.

Fernando, Gregory's *Rasa Theory Applied to Hemingway's 'The Old Man and The Sea' and 'A Farewell to Arms' is rooted in Indian Aesthetics* suggests that art aims to elicit distinct emotional reactions within its audience. This examines *Rasa* Theory in Ernest Hemingway's novels, *The Old Man and The Sea* and *A Farewell to Arms*. The analysis reveals Hemingway's adept use of language and narrative techniques to evoke profound and intense emotions among readers. In *The Old Man and The Sea*, Santiago, an elderly fisherman, is depicted with deep affection and veneration for the ocean. The novel's portrayal of Santiago's battle against nature and his decline in physical abilities evokes a deep sense of sorrow and empathy. In *A Farewell to Arms*, the wartime

encounters of Frederick Henry, an American ambulance driver, are explored, evoking a sense of sorrow, anger, and fear. The use of Fernando's *Rasa* Theory highlights Hemingway's ability to evoke deep emotional reactions from readers, reinforcing his status as a prominent figure in literature who skilfully constructs narratives that resonate with universally shared human encounters.

Sunil, Madhurantika's *Application of Rasa Theory in James Joyce's a Portrait of the Artist as a Young Man*, a doctoral thesis, utilizes *Rasa* theory, an Indian aesthetic theory, to provide a captivating and perceptive scholarly assessment of the literary work. The theory, derived from ancient Indian philosophy, delves into the concept of emotional aesthetics in literature and other art forms. Sunil's analysis reveals a diverse array of *Rasa* in Joyce's novel, including *Shringara*, *Bhayanaka*, *Karuna*, and *Adbhuta*. It highlights the importance of Joyce's stylistic decisions and their influence on the reader's involvement with the text. Sunil's analysis also provides insights into the thematic implications of Joyce's use of *Rasa* theory, arguing that through a diverse array of emotions, Joyce encourages readers to cultivate empathy towards Stephen's self-exploration and grapple with the intricacies involved in his identity development and contributes to our understanding of the primary themes of alienation, religion, and artistic expression in Joyce's work.

Chaturvedi, Namrata's *Aesthetic Affect of Anger: Omair Ahmad's Jimmy the Terrorist and the Possibilities in Raudra Rasa*, a PhD dissertation, explores anger and its representation in the novel. She examines the use of the Indian dramatic tradition of *Raudra Rasa*, which encompasses sentiments of anger, fury, and violence, to elicit diverse emotional responses among the readerships. Chaturvedi's analysis highlights the transformative potential of anger as a catalyst for introspection and empathy within the novel. The author argues that through vicariously experiencing anger, readers are encouraged to confront underlying factors contributing to societal grievances and actively pursue constructive changes. Chaturvedi also addresses the ethical considerations and moral ambiguity that arise in relation to the depiction of anger in the novel. She advocates for a thoughtful and analytical approach, urging readers to explore its emotional impact and wider ethical implications. It provides insight into the complex characteristics of anger as an aesthetic emotion and its capacity to incite societal transformation and introspection.

The aforementioned works serve as illustrations of the practical implementation of *Rasa* theory, specifically in the identification of specific *Rasa* within particular situations, contexts and texts. The texts under consideration demonstrate the applicability of *Rasa* theory to various forms of literature, including poetry, novels, and drama. The universality of *Rasa* theory is further demonstrated through its application in Western literary texts. Although these texts do not exceed the existing framework of *Rasa*. The aforementioned studies did not undertake any research to investigate novel *Rasa* or address the concepts of *Rasa Bhasa*, *Rasa Bhanga*, or *Rasa Dosha* within the text. Present research addresses these gaps by examining the significance of *Rasa* theory in the Modern Indian English plays of Mahesh Dattani through a comprehensive and thorough investigation.

2.5 Emotions

Kant, Immanuel's *The Critique of Judgement published in 1957* attempts to build a reasonable foundation for aesthetic appraisal and draw a connection between the concepts of beauty and the sublime are commendable. The author's juxtaposition of aesthetic beauty with teleological grandeur elucidates the ways in which individuals see and experience the natural world. The cognitive engagement with the concept of the 'ideal of beauty' serves to increase aesthetic appreciation. The debatability of 'The Critique of Judgement' is a subject of discussion. Kant's analysis is limited by his formalistic and universal definition of beauty. The author's argument about the disinterestedness of aesthetic judgement overlooks the intricate relationship between personal preferences and the impact of societal factors on aesthetic experiences. Kant's examination of moral and aesthetic aspects exhibits several limitations in its comprehensiveness. The assertion that the appreciation of beauty enhances moral values might be characterized as Utopian and without empirical evidence. The link between aesthetics and ethics is a subject of great fascination, although it requires further empirical evidence to substantiate its claims. Individuals who do not possess a background in philosophy sometimes have difficulties while attempting to comprehend the intricate prose used by Immanuel Kant. The individual's verbal expressions and cognitive processes may exhibit a degree of perplexity. It sheds light on the realm of aesthetic perception; nonetheless, it is not without its limitations. The universalistic view of beauty, limited cultural context, and undeveloped aesthetics-morality relationship in Kant's work

detract from its overall merit. The task necessitates the use of critical thinking and analytical skills.

Wiley, Juniper's *The Dramatisation of Emotions in Practice and Theory: Emotion Work and Emotion Roles in Therapeutic Community* published in 1990 explores the complex interplay of emotions within therapeutic communities. It focuses on the theoretical framework of emotion work and its relationship with diverse roles individuals assume in managing emotions. The article provides valuable insights into the intricate dynamics of emotions, but it could benefit from incorporating a more explicit examination of other relevant theoretical frameworks and their potential contributions. The study employs qualitative research methods, such as observations and interviews. It briefly addresses gender disparities in emotion but lacks a thorough examination of power dynamics and their impact on emotional roles allocation within therapeutic communities. It makes a valuable contribution to the existing body of knowledge on emotion and its correlation with different roles within therapeutic communities. Future research endeavors can expand upon Wiley's work and contribute to the advancement of understanding emotions within therapeutic settings.

Prinz, Jesse's *Emotions Embodied* published in 2004 presents a persuasive thesis on the connection between emotions and the physical body, arguing that emotions are not solely cognitive but rather embodied phenomena. Prinz's work is based on empirical evidence and a multidisciplinary approach, incorporating insights from neuroscience, psychology, and anthropology. Its limitations include reductionism, the absence of counterarguments, and a lack of consideration of contextual factors. The author's focus on embodiment may oversimplify the intricate nature of emotions, neglecting cognitive appraisal and sociocultural influences. Additionally, the book's academic rigor could have been enhanced by considering alternative perspectives and integrating contextual factors. Its conceptual framework needs clarification on concepts like the differentiation between emotions and moods and the precise understanding of embodiment. Furthermore, a more comprehensive investigation into the practical implications of emotions' embodiment could enhance the value of Prinz's research, particularly in mental health interventions, emotional regulation techniques, and interpersonal communication strategies.

Louchart, Sandy; Aylett, Ruth; Enz, Sibylle and Dias, Joao's *Understanding Emotions in Drama, a Step towards Interactive Narratives* published in 2006 explores the

importance of emotions in interactive narratives, focusing on the fictional character Joao. The article presents a compelling case for integrating emotions in digital storytelling, asserting that such an approach can significantly augment user engagement. They have effectively emphasized the significance of emotional dynamics, positing that comprehending and accurately portraying emotions within interactive narratives can foster stronger connections between users and the narrative realm. The incorporation of emotional awareness into interactive narratives has the potential to elicit significant reactions from users, enhancing the immersive and captivating nature of the experience. The article's limited scope and practicality can be hindered by its heavy reliance on theoretical assumptions and lack of empirical data. The lack of empirical evidence or experimental research undermines the overall thesis, and future investigations should incorporate a more comprehensive array of narrative components and substantiate the assertions posited with experiential data.

Oatley, Keith's *Simulation of Substance and Shadow: Inner Emotions and Outer Behaviour in Shakespeare's Psychology of Character* published in 2006 explores the complex interplay between internal emotional states and external actions in Shakespearean dramas. He combines Shakespearean texts with contemporary psychological theories to reveal the motivations and desires of the characters. Oatley's analysis highlights the duality of substance and shadow, highlighting the protagonists' ruminations and aspirations that can contradict or intertwine with their external demeanor. The impact of emotions, such as love, jealousy, and ambition, on characters' actions can lead to deviating from societal conventions or ethical principles. Oatley's psychological realism in Shakespeare's literary corpus elicits profound impacts on audiences across historical epochs. However, his focus on Shakespearean characters may limit generalizability. Expanding the scope of his analysis could strengthen the significance and practicality of his findings beyond Shakespearean theatre.

Johnson, P.N. and Oatle, Keith's *Emotions, Music, and Literature* published in 2006 is a scholarly publication that explores the complex interplay between emotions, music, and literature. The authors' use an interdisciplinary approach, integrating psychology, musicology, and literary analysis to investigate the psychological mechanisms underlying emotional responses. It provides valuable insights but has limitations, such as a limited focus on Western classical music and canonical literature,

and occasional deficiencies in theoretical framework. The authors could have expanded the scope of their analysis by exploring cultural and societal ramifications associated with emotions, as well as examining the influence of cultural context and social structures on emotion formation. It serves as a stimulating starting point for understanding the intricate relationship between emotions, music, and society.

Adam, Carole's PhD thesis *Emotions: from Psychological Theories to Logical Formalization and Implementation in a BDI Agent's* the first chapter *Emotions in Psychology* published in 2007 investigates the roots of emotions from a psychological perspective, presenting and referencing a number of different models of emotional behavior along the way. This chapter gives a detailed and methodical analysis of emotions and psychology, including a range of psychological terms and theories. The primary focal point of the chapter is the pivotal role played by visual depiction in illustrating the interconnection between emotions and psychology. It establishes a connection between psychological theories of emotions and their logical representation. The utilization of an interdisciplinary approach holds promise in enhancing comprehension and the development of models pertaining to emotions. Nevertheless, it is imperative to undertake a critical analysis of the degree to which logical formalization can encompass the intricacy and subtleties inherent in human emotions. Emotions encompass subjective experiences that are shaped by a multitude of factors, such as individual background, cultural milieu, and interpersonal dynamics. The process of reducing emotions to logical formalism has the potential to oversimplify the intricate and ever-changing nature of emotions. The chapter establishes a foundation for further investigation within the field.

Damiano, Rossana and Antonio, Pizzo's research paper *Emotions in Drama Characters and Virtual Agents* published in 2008 explores the convergence of technology and human emotions. Their skillful portrayal of these characters showcases complex and subtle emotions, using sophisticated algorithms and natural language processing techniques to animate these entities and elicit emotional connection and active involvement from viewers. The emotional range exhibited by these characters varies from elation to sorrow, blurring the boundaries between actuality and the virtual domain. This advancement has the potential to transform human engagement with technology, enhancing user involvement and fostering deeper associations with virtual entities.

However, ethical considerations and challenges persist, as the use of algorithms and data-driven models can lead to foreseeable or formulaic emotional reactions. The field of artificial emotional intelligence faces challenges in understanding intricate emotions, encompassing nuanced cues and contextual elements. Damiano's research presents promising avenues for future scholarly inquiry and practical implementations, with continued progress in machine learning and natural language processing facilitating the development of virtual entities with enhanced emotional responses and adaptive behaviors.

Feleppa, Robert's *Zen, Emotion, and Social Engagement* published in 2009 explores the connection between Zen philosophy, emotions, and social engagement. Feleppa highlights the importance of cultivating mindfulness, detachment, and embracing the concept of impermanence in Zen practice. He suggests that individuals should adopt an accepting and introspective approach to their emotions, critiquing traditional concepts of emotional regulation. However, the article could have been strengthened by examining the complex characteristics of human emotions and the potential negative consequences of unregulated emotional expression. Feleppa also addresses social engagement in the context of Zen philosophy, emphasizing the importance of empathy and ethical conduct. However, the article lacks specific instances or actionable recommendations for incorporating Zen principles into social involvement. The article could have explored the potential conflict between Zen's emphasis on non-attachment and the necessity of social activism, as these concepts may be perceived as contradictory. Overall, the article provides valuable insights, but there is scope for further discussion and refinement.

Moors, Agnes' *Theories of Emotion Causation: A Review* published in 2009 is a comprehensive survey of diverse theories on the causative factors of emotions. The article offers an impartial evaluation of each theory's strengths and weaknesses, fostering critical thinking skills. However, it lacks coherence and superficial examination, resulting in a fragmented structure and lack of continuity between sections. The review's temporal constraint may limit its applicability in light of recent advancements in emotion theory. The potential for integrating various theories could have been explored, focusing on how diverse perspectives can enhance or contribute to one another. A more comprehensive examination of empirical evidence supporting or challenging these theories would have bolstered its credibility. Additionally, the review could have examined the practical

implications of various theories, providing insights for interventions, therapeutic approaches, and real-world applications. It lacks coherence and has superficial analysis.

Sundararajan, Louise's *Two Flavors of Aesthetic Tasting: Rasa and Savoring A Cross-Cultural Study with Implications for Psychology of Emotion* in the journal, 'Review of General Psychology', 2010 explores the concepts of *Rasa* and savoring in aesthetic encounters. The article presents a thought-provoking perspective on the intersection of cross-cultural aesthetics and the psychology of emotion. However, it has several limitations, including the absence of clear definitions for *Rasa* and savoring, a constrained scope of analysis, and a lack of comprehensive methodology. The study also neglects the potential for diversity and variations in aesthetic experiences on a global scale, resulting in findings that may lack generalizability. The methodology employed for the cross-cultural study is also lacking, with concerns about participant selection criteria, sample size, and data collection methods. Additionally, the article primarily overlooks cognitive and perception processes, which are crucial in aesthetic experiences. A more thorough examination of these facets would have yielded a more comprehensive understanding of the topic. Restricted practical implications are also present, as the discourse's theoretical orientation restricts the extent to which psychologists and researchers can derive practical applications or guidance from the study. Addressing these concerns would enhance the overall influence and contribute to a more comprehensive understanding of the subject matter.

Fridhandler, Bram M.'s *Outline of Psychoanalytic Theory of Emotion* written in 1986 and published in 2014 provides a structured framework for understanding emotions within psychoanalysis. However, it faces limitations such as its reliance on Freudian principles, deterministic perspective on emotions, and oversimplification of the connection between emotions and behavior. Freudian psychoanalysis emphasizes the unconscious mind and interpretation of dreams, which have faced skepticism due to lack of empirical substantiation and subjective interpretation. Fridhandler's emphasis on sexual and aggressive instincts in emotion formation also raises concerns, as modern psychological theories emphasize the impact of attachment, social relationships, and cultural influences on emotional experiences. Fridhandler's outline oversimplifies the complex relationship between emotions and behavior, making it difficult to translate the theory into tangible interventions and therapeutic methodologies. The lack of empirical

evidence in the theory limits its credibility and applicability. Incorporating current psychological theories and empirical research is crucial for a more comprehensive understanding of emotions.

Bilimoria, Purushottama and Wenta, Aleksandra's *Emotions in Indian Thought-Systems* published in 2015 is a valuable work that examines emotions within Indian philosophical traditions. The extensive examination of Indian thought-systems, including *Vedanta*, *Yoga*, *Nyaya*, and *Buddhism*, *Upanishads*, *Vaishnava Tantrism*, *Bhakti* movement, *Jainism*, *Shaivism*, and aesthetics provides valuable insights into the cultural and philosophical foundations of emotions within Indian society. The book's limited focus may limit its appeal to a specific audience, such as scholars and specialists. It explores the definition and validity of emotions in relation to the construction of identity and the process of self-discovery. The book's presentation clarity makes it easy for readers unfamiliar with the subject matter to understand the intricate terminology and concepts. The authors have improved accessibility by offering more contextual explanations or simplifying certain aspects. The book's treatment of contemporary interpretations and applications of emotions within Indian thought have been more comprehensive, as it explored the practical implications and incorporation of Indian philosophical perspectives into contemporary emotional well-being.

Dharwadker, Vinay's *Emotion in Motion: The Natyashastra, Darwin, and Affect Theory* published in 2015 is a stimulating analysis that connects the ancient Indian treatise the *Natyashastra*, Charles Darwin's evolutionary theories, and the modern framework of affect theory. The interdisciplinary approach provides a comprehensive understanding of human emotions, focusing on the performative aspect of emotions, their embodiment, and relational characteristics. The analysis highlights the universality of emotional expressions and their adaptive functions, which are applicable in various cultural and historical settings. The inclusion of scholarly viewpoints and concrete examples and case studies have enhanced the comprehensibility and appeal of the correlations between theory and practice. It is a valuable contribution to the field of theatre and performance studies, providing valuable insights into the broader understanding of emotions and their significance in the human experience.

Pernau, Margrit's *Introduction: Concepts of Emotions in Indian Languages* published in 2016 explores the diverse cultural and linguistic manifestations of emotional

expression in the Indian context. The introduction highlights the heterogeneity and multiplicity of emotions within Indian languages, which differ from Western conceptualizations. Pernau critiques the universalist perspective on emotions, which oversimplifies and generalizes emotional encounters across different cultural contexts. However, the introduction fails to explicitly acknowledge the drawbacks of cultural essentialism and the complexity of multilingualism in India. The analysis primarily focuses on Hindi and Urdu, with limited references to other regional languages. A more comprehensive analysis that incorporates a broader array of Indian languages would have provided a more comprehensive understanding of the multifaceted nature of emotions in the nation. Thorough examination of historical and sociopolitical influences on emotions in Indian languages would have enhanced the depth and rigor of the analysis.

Emotions constitute an integral component of human behavior and psyche, concurrently manifesting within the realm of literary discourse. Interestingly, there exist notable disparities between Indian and Western conceptions of emotions, encompassing both the conceptualization and quantification of emotional experiences. This study provides a comprehensive analysis of the subject matter and establishes a clear correlation between the variables under investigation.

2.6 *Rasa* and Emotion

Marchand, Peter's *Yoga of Nine Emotions: The Tantric Practice of Rasa Sadhana*, 2006 explores the intricate realm of *Rasa Sadhana*, an ancient tantric discipline that involves the cultivation and experiential exploration of diverse emotions. The book offers a captivating viewpoint on emotional exploration and transformation but has limitations. The primary deficiency is the lack of academic rigor in the exposition, which lacks proper scholarly references and citations. Concerns about cultural appropriation also arise, as Marchand's analysis of Indian traditions may perpetuate stereotypes and diminish their authentic essence. The book's reductionist classification of emotions and lack of practical application limit its potential as a comprehensive resource for readers seeking to integrate *Rasa Sadhana* into their personal experiences. Additionally, the book's limited representation of cultural diversity, focusing on Indian traditions, restricts the comprehensive comprehension of emotional practices and impedes its ability to connect with a wider range of readers.

Timalsina, Sthaneshwar's *Theatrics of Emotion: An Examination of Self-Deception and Self-Cultivation in Abhinavagupta's Aesthetics* published in 2016 explores the concept of *Rasa*, a prominent feature in Indian classical arts. The author argues that *Rasa* is an aesthetic encounter that evokes a distinct emotional reaction from spectators, surpassing commonplace emotions. The act of self-deception is essential for experiencing aesthetic pleasure in *Rasa*, as it enables individuals to surpass their subjective emotions and fully engage with artistic portrayal. The author delves into the philosophical concept of self-cultivation, which is interconnected with the aesthetic experience of *Rasa*. The author proposes that the aesthetic encounter with *Rasa* can foster personal development and spiritual advancement by connecting with elevated emotions and nurturing artistic sensibility. The analysis of self-cultivation and its correlation with *Rasa* contributes to the complexity of the concept, emphasizing the transformative capacity of the aesthetic encounter. However, Timalsina's analysis has limitations, as it primarily focuses on Abhinavagupta's perspective and neglects to consider alternative viewpoints or potential criticisms of his theories. The inclusion of alternative perspectives would have enhanced the discourse and provided a more comprehensive framework for assessing the merits and limitations of Abhinavagupta's concepts. Overall, Timalsina's analysis provides valuable insights and contributes to the existing body of literature on Indian aesthetics.

Cherian, Leena's *The Psychological and Physiological Relevance of Bharathamuni's Theory of Rasa: A Study on the Basis of Colorgenics*, 2017 investigates the correlation between Bharata Muni's theory of *Rasa* and colorgenics. The study aims to provide insights into the psychological and physiological dimensions of aesthetic experiences, integrating ancient Indian aesthetics with contemporary psychological research. The research incorporates quantitative measures and statistical analyses, enhancing the scientific rigor and strengthening the connection between art, emotions, and physiological responses. However, the limited sample size and lack of integration with Western psychological theories may compromise the generalizability of the findings. Future research should aim to employ larger and more diverse participant samples to better examine individual variations in emotional and physiological reactions to colorgenics. It presents opportunities for further investigation and interdisciplinary inquiries, exploring the intricate psychological and physiological mechanisms that underlie the correlation between *Rasa* and colorgenics. Additionally, incorporating neuroscientific methodologies, such as brain imaging, could yield significant findings

regarding the neural underpinnings of aesthetic encounters. It contributes to understanding the profound interrelation between art, emotions, and human experience.

Kulkarni, Kedar A.'s *Emotion and Rasa in Premodern and Classical India* published in 2017 is a valuable work that explores the nuanced aspects of emotional encounters and the theoretical construct of *Rasa* within ancient Indian literary traditions. The book offers a comprehensive analysis of the diverse emotional encounters portrayed in premodern Indian literature, highlighting the importance of aesthetics in influencing emotional reactions. Kulkarni's research provides insight into cultural, social, and religious determinants that impacted the manifestation and understanding of emotions in this era. However, the book has limitations, such as a limited emphasis on counterarguments and alternative viewpoints. The book's readability and accessibility could be improved through improved organization and clearer transitions between topics. It provides a valuable foundation for understanding emotions in premodern India, but it is recommended to supplement it with supplementary sources and diverse perspectives to cultivate a more comprehensive understanding of emotions in premodern India.

The terms *Rasa* and emotion have historically been used interchangeably, but it is important to note that they represent distinct concepts. Previous studies have employed these terms interchangeably, as they both pertain to the emotional core of an individual. The current study advances the understanding of this topic by distinguishing between the two and identifying commonalities.

2.7 Experience

Wolff-Michael, Roth and Alfredo, Jornet's research paper *Towards a Theory of Experience* published in 2014 is an intellectually stimulating and ambitious work aimed at constructing a comprehensive theoretical framework for understanding human experience. The authors focus on phenomenology and the inherent subjectivity in human experience, arguing that experience should not be viewed as passive assimilation but as an active and constructive process that involves creating meaning. This perspective presents a counterargument to reductionist methodologies that elucidate human experience through neurobiological mechanisms or external factors. However, the book's perceived deficiency in clarity and coherence is evident. The book covers a diverse array of subjects, but it often results in a fragmented reading encounter due to the lack of adequate

integration of concepts and frameworks. Additionally, the book frequently uses abstract and intricate language, which can be exacerbating its lack of accessibility. The dearth of empirical evidence and foundation supporting the assertions presented in the book is another issue. The authors primarily base their arguments on philosophical and theoretical frameworks, but lack comprehensive empirical substantiation for their claims. The book's focus on the individual neglects the influence of societal and cultural factors on subjective experiences, restricting its capacity to provide comprehensive explanations and ignoring the impact of wider societal frameworks on the human condition. It presents thought-provoking perspectives on the essence of human experience and the significance of subjectivity. However, it is essential to address these limitations and improve the book's relevance and impact in the field.

2.8 Psychology

Winch, W. H.'s *'Physiological' and 'Psychological'* published in 1910 explore the complex interplay between the physical body and the cognitive mind, elucidating fundamental elements of human behavior and consciousness. These works offer significant contributions to the field of psychology by integrating physiological and psychological perspectives, providing a comprehensive understanding of the complex interaction between these dimensions. Winch's cogent arguments, thorough research, and interdisciplinary methodology enhance the holistic comprehension of human behavior. His work is highly valuable for both scholars and practitioners, as it provides a basis for further investigation of the physiological and psychological dimensions of human experience. However, there are limitations, such as the need for more extensive analysis and the inclusion of more original insights. Overall, It provides a significant basis for further investigation into the physiological and psychological dimensions of human experience.

Kakar, Sudhir's *Culture and Psyche: Selected Essays* 2009 is an exploration of Indian psyche through a cultural and psychoanalytical investigation of ideas concerning identity and sexuality. The work argues that culture and psyche will appeal equally to scholars of social psychology, cultural studies, anthropology, and sociology, as well as general readers interested in the psychology of Indian imagination.

2.9 Rasa and Psychology

Watave, K. N.'s *The Psychology of the Rasa Theory* published in 1942 explores the psychological dimensions of the Indian aesthetic theory, *Rasa*, and its correlation with emotions and art. The book provides a comprehensive analysis of the theory's historical foundations, philosophical framework, and nuances, examining emotions, cognition, and perception in aesthetic experiences. Watave integrates Western and Indian perspectives, establishing connections to Western frameworks like psychoanalysis and cognitive psychology. The study contributes to our understanding of the profound impact of art on our psychological states. However, the book lacks empirical evidence, limited engagement with current scholarship, and ambiguous arguments. The book's writing style and organization could benefit from a more coherent structure and improved organization of ideas. Additionally, the cultural specificity of *Rasa*'s theoretical framework could be improved by incorporating empirical research and a more nuanced understanding of cultural context.

Vadeka, D. D.'s *The Concept of Sthayibhava in Indian Poetics* published in 1943 is a comprehensive examination of the complex and profound concept of *sthayibhava* within Indian poetics. The paper demonstrates academic rigor by utilizing primary sources and references, as well as analyzing ancient texts in their native language. Vadeka's theoretical framework delineates the fundamental elements and diverse manifestations of *sthayibhava*, showcasing the interdependence of *Rasa* and *bhava* within Indian poetics. Its scholarly value is enhanced by its extensive use of primary sources, research methodology, and theoretical framework. Although it could be improved for accessibility, Vadeka's work is highly valuable for scholars and researchers in the field. The study of profound emotional states and their representation within traditional Indian aesthetics enhances our understanding of the universal human experience throughout various cultures and historical periods.

The terms *Rasa* and Psychology are closely interconnected, as the relish experienced by humans in *Rasa* is heavily influenced by the workings of the human psyche. The attainment of *Rasa* is contingent upon the appropriate amalgamation of *Bhava*, *Vibhava*, *Anubhava*, *Sthayibhava*, and *Vyabhcharibhava*. *Bhava* discussed in several articles are Indian manifestations of psychology. This research aims to present these concepts in a clearer and more comprehensible manner.

2.10 Indian Drama and Theatre

Dharwadker, Aparna's *Theatres of Independence: Drama, Theory, and Urban Performance in India Since 1947* (Studies in Theatre History and Culture) published in 2009 offers a comprehensive analysis of Indian theatre's evolution in the post-independence era. Drawing on primary sources such as plays, performance texts, reviews, and interviews, Dharwadker provides a sophisticated understanding of the development of Indian theatre and its impact on national identity, gender, language politics, and globalization. Her interdisciplinary approach elucidates the dynamics between artistic manifestation, cultural depiction, and societal transformation. Dharwadker's analysis of urban performance is particularly noteworthy, focusing on the interplay between theatrical venues, the city, and its residents. Despite its scholarly rigor, the book may be difficult for some readers, but its scholarly rigor and perceptive analysis make it an essential resource for scholars, researchers, and those interested in the dynamic realm of Indian theatre.

Bhatia, Nandi's *Modern Indian Theatre: a Reader*, 2011 is a comprehensive compilation that offers a perceptive and multifaceted examination of the dynamic and varied realm of Indian theatre. The anthology showcases a diverse array of theatrical forms, ranging from traditional folk performances to avant-garde experimental theatre, demonstrating a broad scope and thematic depth. The literary work explores various elements, such as gender dynamics, nationalism, postcolonial discourse, and the interplay between traditional values and contemporary ideals. The anthology's editorial work is notable for its perceptive introductions and annotations, providing historical and cultural context for readers to understand the importance of plays and their impact on Indian theatre. However, the anthology's weaknesses include its insufficient representation of contemporary theatrical productions, primarily focusing on the period preceding the 21st century. A more balanced allocation of theatrical productions across diverse regions and languages would have provided a more inclusive representation of the regional diversity and cultural wealth of Indian theatre. Additionally, the absence of visual aids, such as photographs, set designs, or illustrations, could have enhanced comprehension and admiration for readers unfamiliar with the performances and their visual aesthetics. It is a valuable scholarly contribution to the discipline of theatre studies and offers potential avenues for future investigation and development.

Gopichand, P. and Nagasuseela, P.'s *Perspectives on Indian Drama in English : Splendourous Reality* published in 2012 is a captivating examination of Indian drama in English, examining the socio-political challenges faced by contemporary Indian society. It explores the dichotomy between tradition and modernity, highlighting the conflict between cultural norms and the rapid transformations resulting from globalization. The characterization is praiseworthy, with characters from diverse socio-economic strata displaying individualized motivations, desires, and conflicts. The play also addresses themes such as gender disparity, governmental misconduct, religious conflicts, and the decline of conventional societal norms. The play's language and dialogue are authentic and poetic, blending English and Indian languages, showcasing the cultural hybridity prevalent in contemporary India. However, the play could benefit from more concise pacing and a more sophisticated method of conveying its themes. It is a significant contribution to the Indian dramatic canon, capturing the audience's attention through its intellectually stimulating storyline and profound societal observations.

Sarkar, Jaydip's *Contemporary Indian Drama in English: Trends and Issues* published in 2013 provides a comprehensive examination of the current status of Indian drama in the English language. The book explores prevailing patterns and concerns in the Indian English drama scene, providing insights into socio-cultural environments and creative manifestations. Sarkar's research provides valuable insights into the sociocultural context of Indian society and their representation in theatrical performances. However, it may not encompass the most up-to-date developments and trends in contemporary Indian English drama. The book focuses primarily on the description and documentation of plays, but it falls short in providing a more profound level of critical analysis. Future research could explore the impact of technological advancements on industries and the effectiveness of educational interventions in improving student outcomes. Additionally, the examination of inter-sectional identities, such as gender, caste, and class, and contemporary socio-political issues in Indian English drama is of utmost importance. Overall, it is a significant scholarly contribution to the field of Indian English drama, offering prospects for in-depth comparative analysis, exploration of intersectionality, and examination of current socio-political concerns.

Giri, Dipak's *Indian English Drama* published in 2018 is a significant addition to Indian English literature, focusing on the genre of drama. The work explores various

aspects of Indian society, culture, and politics, offering a stimulating analysis of human existence. Thematic richness and cultural exploration contribute to the overall strength of the work. Giri skillfully portrays characters and their interactions, elucidating themes such as identity, social justice, class conflicts, and colonialism. The play's writing style is clear, concise, and evocative, allowing readers to vividly visualize scenes and emotions. Giri's socio-political commentary is a notable aspect, integrating political and social concerns into the narrative. The work encourages readers to engage in introspection and contemplate transformative action. It is a captivating work of literature, worth acknowledging for its substantial contributions to the genre.

This observation highlights the prevalence of works within the realm of Indian theatre and drama that explore diverse dimensions of East and West, socio-cultural and political contexts. However, these works have not yet effectively integrated ancient and modern theories of drama, particularly those centered around the concept of *Rasa*. Along with the enduring relevance of I theory as a universal framework in the 21st century, this research aims to delve into this unexplored territory.

2.11 Mahesh Dattani

Chaudhuri, Asha Kuthari *A Comprehensive Exploration of Mahesh Dattani: An Introduction* published in 2005 is a critical analysis of Indian playwright Mahesh Dattani's contributions to contemporary Indian theatre. The book offers comprehensive research and understanding of Dattani's literary oeuvre, including thematic elements, character evolution, and narrative techniques. It also explores the social and cultural environments in which Dattani's plays are embedded, providing readers with a nuanced understanding of the playwright's intentions and motivations. Chaudhuri's writing style is clear, concise, and accessible, making it accessible for both scholarly and non-specialist audiences. However, the book's limited scope and lack of a unifying framework could have contributed more depth to the analysis.

Kolappadhas P.'s doctoral thesis *Voicing the Other: A Study of the Plays of Mahesh Dattani* submitted in 2008 provides a comprehensive analysis of Indian playwright Mahesh Dattani's theatrical works, focusing on themes, characterizations, and narrative techniques. Thematic analysis highlights Dattani's exploration of identity, gender, sexuality, and societal conventions, while characterization and representation are

examined. The study highlights Dattani's characters as autonomous individuals who challenge societal limitations and strive for personal development. The analysis also examines Dattani's narrative techniques and style, focusing on non-linear storytelling, symbolism, and diverse performance techniques. The analysis situates Dattani's plays within their cultural and social milieu, examining caste, religion, and urban middle class dynamics. The universality of Dattani's themes makes his plays relevant to a wider global audience. It provides a valuable resource for scholars, students, and enthusiasts of Indian theatre, as well as those interested in identity, social dynamics, and cultural representation.

Prasad, Amar Nath 's *The Dramatic World of Mahesh Dattani* published in 2011 is a comprehensive analysis of the theatrical works and accomplishments of Indian playwright Mahesh Dattani. The book critically examines the underlying themes, artistic techniques, and the profound influence of Dattani's works on Indian theatre. The analysis reveals the author's ability to present multifaceted viewpoints and challenge established societal conventions. Prasad's examination of thematic elements enables readers to gain a deeper understanding of the societal and cultural framework that influences Dattani's storytelling. The book also examines Dattani's unique theatrical methodologies and adept manipulation of stagecraft, highlighting his use of potent dialogues, non-linear narratives, and symbolism. The socio-cultural context is also explored, highlighting the complexities and intricacies of Dattani's dramatic works and their relevance in contemporary Indian society. The book's writing style is captivating and easily comprehensible, making it suitable for a wide range of readers, including academics and general audiences.

Pillai, Sohini's *Challenging Religious Communalism with Theatre: Mahesh Dattani's Final Solutions* published in 2012 highlights the play's central theme of religious communalism and its societal repercussions. Pillai commends Dattani's use of theatrical devices, such as symbolism, multi-layered narratives, and non-linear storytelling, to captivate spectators and amplify the play's efficacy. The play explores the universal nature of human suffering and the importance of cultivating empathy and understanding that transcends religious boundaries. Pillai's analysis effectively conveys the play's underlying message by emphasizing empathy and understanding. However, Pillai's analysis could have been improved by exploring potential constraints and engaging in a wider scholarly conversation. Pillai's analysis provides valuable insights into the play's examination of religious communalism and its artistic merits.

Singh, Pramod Kumar's *Social Maladies in the Works of Mahesh Dattani: A Critical Assessment* published in 2012 provides a comprehensive analysis of Mahesh Dattani's portrayal of social issues in his plays. Singh's analysis focuses on the thematic content and the playwright's examination of societal afflictions, such as gender inequality, religious intolerance, caste discrimination, and familial conflicts. Singh's analysis highlights the universal applicability and pertinence of Dattani's work in addressing various societal issues, highlighting its socio-political significance. Singh's analysis also examines the plays' interaction with Indian society and their ability to stimulate societal introspection and transformation. Singh's critique acknowledges Dattani's impact on Indian theatre and offers constructive feedback, acknowledging his proficiency in addressing delicate subjects with compassion and perceptiveness. The impartial evaluation serves to bolster Singh's analysis and encourages deeper exploration of the intricacies of Dattani's work.

Pant, Tanu's *The Plays of Mahesh Dattani: A Critical Response* published in 2012 provides a comprehensive analysis of the literary contributions of India's acclaimed playwright, Mahesh Dattani. It explores the intricate fabric of Dattani's theatrical compositions, delving into their aesthetic value, profound thematic underpinnings, and cultural import they embody. Pant's analysis focuses on various themes such as identity, gender, sexuality, tradition, and social hierarchies, examining his personal history and the societal context of India. He also analyzes individual plays, highlighting their thematic coherence and stylistic techniques. Pant's interdisciplinary methodology combines literary analysis, theatre studies, and cultural criticism to offer a comprehensive comprehension of Dattani's dramatic works. It serves as a valuable resource for academics, students, professionals in the theatre field, and individuals interested in understanding the impact of Dattani's plays on contemporary Indian drama.

Parmar, Bipinkumar's *Dramatic World of Mahesh Dattani Voices and Visions* published in 2012 provides a scholarly examination of Mahesh Dattani's theatrical work, which explores intricate social concerns and interrogates societal conventions. Dattani's works often focus on human relationships and the psyche, eliciting strong responses from viewers. His characters are depicted with depth and complexity, addressing societal norms and biases. Dattani's works serve as a platform for examining social issues, such as gender inequality, religious intolerance, sexuality, and societal taboos. His characters are

portrayed with a nuanced equilibrium between realism and symbolism, creating captivating and intellectually thought-provoking theatrical productions. Dattani's multi-dimensional characters challenge conventional stereotypes and exhibit a level of authenticity, allowing audiences to question and challenge preexisting assumptions. His works also provide a medium for the exchange of cultural perspectives and the cultivation of mutual comprehension, nurturing a collective sense of human interconnectedness. It offers valuable insights into Dattani's contributions to the Indian theatre scene and his enduring significance within the broader global theatrical context.

Multani, Angelie's *Mahesh Dattani's Plays: Critical Perspectives* published in 2012 provides a comprehensive analysis of Indian playwright Mahesh Dattani's theatrical oeuvre, focusing on thematic, stylistic, and socio-cultural dimensions. Multani's analysis delves into the playwright's complex layers, such as gender identity, sexuality, communalism, and self-identity, and his inventive narrative techniques and dramatic structures. She also examines the socio-cultural environment in which Dattani's plays are situated, examining the interplay between traditional values, modern influences, and personal autonomy. It serves as a crucial reference for those interested in exploring Dattani's intricate and intellectually stimulating theatrical productions. While the analysis could be improved by adopting a more discerning perspective, it remains a valuable addition to the literature on Dattani's theatrical works.

Bite, Vishwanath's *Mahesh Dattani: His Stagecraft in Indian Theatre* published in 2013 is a scholarly examination of Indian playwright Mahesh Dattani's impact on the Indian theatre industry. The book analyzes Dattani's thematic selections, narrative methodologies, and the influence of his plays on the Indian theatrical milieu. Bite's analysis highlights Dattani's ability to address social concerns with finesse and sophistication, creating a discourse that is both intellectually stimulating and enjoyable. Thematic techniques, such as non-linear narratives and multiple perspectives, are also examined, showcasing Dattani's skill in crafting intricate and multi-faceted narratives. The study highlights the cultural and social import of Dattani's oeuvre within the Indian theatre framework, highlighting how his plays challenge conventional norms, initiate dialogues, and shape future playwrights. While the analysis could have been more thorough, it remains valuable as a perceptive reference for theatre enthusiasts, scholars, and those seeking to understand the progression and significance of Indian theatre.

Agrawal, Dipti's *The Plays of Mahesh Dattani: A Study in Thematic Diversity and Dramatic Technique* published in 2013 is a comprehensive analysis of the literary contributions of Indian playwright Mahesh Dattani. The book explores the range of themes and dramatic techniques used by Dattani, providing insight into his impact on the Indian theatre landscape. Thematic diversity is effectively captured, with themes such as gender roles, sexuality, identity, social prejudices, and cultural conflicts explored. Agrawal's analysis of Dattani's dramatic technique showcases a nuanced understanding of language, structure, and theatrical devices. The book also examines Dattani's innovative use of non-linear storytelling, various viewpoints, and meta-theatrical elements, highlighting his capacity to question established dramatic conventions. Agrawal's study exhibits scholarly rigor and thoroughness, integrating primary and secondary sources, such as interviews, critical essays, and reviews of his plays. The book's organizational structure could be enhanced by incorporating a coherent thematic progression or analytical framework. However, there is room for improvement in the book's structure to enhance coherence and readability. It is a valuable resource for scholars, students, and enthusiasts interested in the plays of Mahesh Dattani and the broader Indian theatre scene.

Banerjee, Samipendra's *Gender, Identity and Contemporary India: A View Through Two Plays by Mahesh Dattani*, 2014 examines the complex themes of gender and identity in contemporary Indian society through the works of Mahesh Dattani. The analysis focuses on the socio-cultural landscape of India and the multifaceted challenges faced by characters in the plays *Tara* and *Thirty Days in September*. Banerjee acknowledges the concept of intersectionality and the diverse range of perspectives within the domain of gender and identity. However, the analysis is limited by the lack of a comprehensive theoretical framework. The book could have benefited from incorporating additional contemporary Indian playwrights and a comparative methodology to better understand the themes presented in the plays. The analysis also fails to acknowledge the diverse cultural and regional aspects of India, primarily focusing on urban narratives. Incorporating a more diverse array of voices and perspectives would have enhanced the comprehensive analysis of gender and identity dynamics in India.

Mishra, Jaya Tripathi's *The Precarious Condition of Female: A Crisis of Conscience in Mahesh Dattani's Dramatic World*, International Journal of English and Literature (IJEL), 2014 explores the portrayal of female characters in Indian playwright

Mahesh Dattani's dramatic works. The analysis reveals the vulnerability of female characters, their struggles to navigate societal norms, patriarchal structures, gender expectations, and moral dilemmas. Mishra also highlights the challenges faced by women in balancing traditional values with modernity, highlighting the conflict between traditional values and modernity. Mishra also examines the challenges faced by female characters in navigating patriarchy, highlighting their ethical fortitude, susceptibility, and tenacity. The analysis also delves into intersectionality and the interrelated nature of identities within Dattani's plays, examining the dynamics between gender, caste, class, and religion. Mishra's critique provides valuable insights into the thematic complexity and societal critique present in Dattani's plays.

Koshy, A.V.'s *Dattani's Plays: Staging the Invisibles* published in 2015 offers a comprehensive understanding of his artistic vision and influence on contemporary Indian theatre. The analysis highlights thematic elements, societal critique, linguistic use, and portrayal of marginalized perspectives. Dattani's plays effectively depict characters from marginalized communities and challenge prevailing societal conventions, provoking audiences to acknowledge and address their biases and prejudices. The analysis also highlights the role of Dattani's plays as a medium for perceptive social commentary, addressing issues such as gender inequality, religious tensions, and caste discrimination. The linguistic elements employed by Dattani, such as English and regional languages, enhance the verisimilitude of characters and settings, fostering a connection between the theatrical performance and spectators. The representation of marginalised voices is a noteworthy aspect of Dattani's plays, as it allows the audience to humanize them and develop empathy for the challenges they face. It is a valuable resource for theatre enthusiasts and scholars seeking a comprehensive understanding of the profound influence and significance of Dattani's dramatic works.

Raj, R. Puneeth 's *A Study of Generation Gap in Mahesh Dattani's Plays* is published in 2015 is a comprehensive analysis of the intergenerational tensions in Mahesh Dattani's plays, including *Dance Like a Man*, *Tara*, and *Final Solutions*. The study employs a qualitative research methodology, employing textual analysis techniques and drawing upon diverse literary theories to explore the portrayal of generational divides in Dattani's works. Raj's study has several strengths, including a thorough examination of the theme of generational divide, a thorough examination of dialogues, character

progression, and thematic components, and the incorporation of literary theories like structuralism and post colonialism. However, the study has limitations, including the absence of comparative analysis, insufficient empirical evidence, and an excessive focus on textual analysis. To enhance the study's scholarly impact, future investigations could benefit from adopting a comparative framework, employing empirical evidence, and considering additional dimensions of theatrical interpretation. Raj's analysis provides a substantial basis for understanding the depiction of generation gaps in Dattani's plays.

Dr. Sarita's *Modern Indian English Drama Has the Immense Scope for Traditional Techniques* published in 2015 suggests that integrating traditional techniques in contemporary Indian English drama can be advantageous. Traditional techniques, such as music, dance, folklore, and mythology, hold significant importance within Indian culture and contribute a unique essence to theatrical presentations. By incorporating these elements, playwrights can establish a profound connection to cultural origins and elicit emotional engagement from audiences. This reinforcement of Indian identity can be achieved by distinguishing Indian English drama from Western influences and highlighting distinctive aspects of Indian society, traditions, and values. Conventional methodologies can enhance audience engagement and accessibility, reaching a wider range of the Indian audience. These techniques can elicit familiarity and nostalgia, leading to heightened levels of audience engagement, emotional attachment, and immersive theatrical experiences. However, it is crucial to recognize potential limitations, such as predictable narratives and cultural essentialism or exoticism. To maintain relevance, intellectual stimulation, and artistic appeal, playwrights must navigate a nuanced equilibrium between adherence to established conventions and exploring novel approaches. The investigation and assimilation of conventional methodologies have the potential to enhance the development and vibrancy of contemporary Indian English drama.

Hazra, Anindso's *A Noble Mansion for All?: The Production of Difference in Selected Works By Mahesh Dattani and R. Raj Rao*, 2017 analyzes the concept of difference in the literary works of two Indian playwrights, Mahesh Dattani and R. Raj Rao. The authors argue that both playwrights use narrative techniques and themes to explore diverse aspects of diversity, including sexuality, culture, and society. They challenge societal norms and examine the artificial limitations of identity, aiming to

undermine power structures and scrutinize the mechanisms that sustain marginalization. Hazra's critique highlights the importance of divergence in Dattani and Rao's works, which address sensitive subjects and question social structures. The authors humanize marginalized individuals and humanize their preexisting beliefs, prompting introspection and confronting prejudices. Hazra's analysis also emphasizes the role of artistic representation in deconstructing stereotypes and promoting inclusiveness. However, the article lacks a comparative framework, which could have provided more insights into the tactics employed by each playwright in their efforts to contest societal distinctions. Hazra's critique contributes significantly to the ongoing academic conversation on identity politics and offers valuable insights for further exploration and understanding of this complex subject matter.

Rajput Jayvirsinh M.'s *Post-Colonial Approach in Mahesh Dattani's Plays* published in 2017 examines the use of post-colonial theory in the theatrical works of Indian playwright Mahesh Dattani. The analysis provides a nuanced understanding of Dattani's plays, highlighting themes of identity, power dynamics, and cultural hybridity. Rajput's theoretical foundation enables a nuanced analysis of Dattani's works within the broader context of post-colonial discourse. The analysis also provides a contextual framework for Dattani's plays, examining their relationship to the socio-political landscape of post-colonial India. However, the analysis lacks a thorough exploration of the textual elements and does not address potential counterarguments or alternative interpretations. Additionally, the analysis lacks contemporary relevance, neglecting the enduring relevance of Dattani's works within the contemporary socio-political landscape of India. Overall, Rajput's research provides a significant foundation for future investigations into post-colonialism in Indian theatre and encourages readers to approach Dattani's endeavors with a discerning and analytical mindset.

Xavier, P. and Kathiresan, B.'s *Mahesh Dattani's plays on Indian Sensational Issues* published in 2017 holds significant scholarly significance, as it highlights the playwright's artistic value, societal influence, and distinctive methodology. The analysis focuses on themes such as gender inequality, communal tensions, sexual taboos, caste discrimination, and political corruption. The authors emphasize Dattani's ability to seamlessly integrate impactful storytelling methods with captivating characters and intellectually stimulating story-lines, eliciting emotional responses from audiences and

challenging existing social and cultural conventions in India. The analysis situates the depiction of sensational issues within the broader socio-cultural context of India, highlighting the intricate nature of Indian society and their profound influence on individuals' lives. The analysis also examines the implications of Dattani's depiction of provocative topics for both Indian society and the theatrical domain, arguing that his works have increased societal consciousness, challenged established social conventions, and sparked crucial conversations within the Indian context. It highlights the enduring importance of Dattani's plays within the Indian theatrical domain and the enduring relevance of his work within the context of modern Indian theatre.

Sharma, Vijay Kumar's *Revisiting Mahesh Dattani* published in 2018 is an academic examination of the literary contributions of renowned Indian playwright Mahesh Dattani. The analysis focuses on themes, character portrayals, societal critique, and artistic methodologies. The review aims to evaluate the strengths and weaknesses of Kumar's analysis and assess its overall impact. The analysis illuminates the profound thematic intricacies present in Dattani's plays, highlighting themes such as gender, sexuality, social hierarchies, and identity. The analysis also highlights Dattani's role as a commentator on societal matters, highlighting his dedication to scrutinizing and unveiling societal inequities. The review suggests that a more thorough exploration of Dattani's artistic techniques, such as symbolism and metaphors, could enhance the discourse. It is a valuable resource for scholars and enthusiasts seeking to understand and admire the significant contributions made by this esteemed Indian playwright.

Laxmiprasad, P.V. *Living through Mahesh Dattani's Plays* published in 2018 is a critical analysis of the Indian playwright Mahesh Dattani's theatrical works, focusing on his themes of gender, sexuality, caste, religion, and power dynamics. The book employs a scholarly methodology, utilizing various literary and critical theories to analyze the texts, providing a comprehensive understanding of Dattani's artistic decisions. The scholarly rigor of the book appeals to a wide range of readers, including general audiences and those studying theatre and literature. The book also emphasizes the socio-cultural relevance of Dattani's plays, examining the impact of patriarchal structures, communal tensions, and personal identity. However, the book's focus on earlier plays may overlook more recent and less familiar works, and the academic rigor may hinder accessibility for readers seeking a more introductory analysis.

Giri, Dipak's *Gender and Marginality in Mahesh Dattani's Drama: Text and Context* published in 2019 provides a comprehensive analysis of the complex interplay between gender and marginalization in Mahesh Dattani's dramatic works. The analysis provides a contextual framework for understanding the intersectionality of gender and marginalization, highlighting the challenges faced by individuals who identify with marginalized genders. Giri's inclusive perspective acknowledges the diverse experiences of individuals across the gender spectrum and the interconnectedness of gender with other societal classifications. However, there is a dearth of attention to additional dramatic elements, such as narrative construction, character progression, and theatrical methodologies. A comparative analysis would enhance the level of analysis and facilitate a more comprehensive understanding of Dattani's contribution to the representation of gender and marginalization in Indian theatre. Giri's work enriches the ongoing academic discourse on marginalized genders within Indian drama, highlighting the significance of representation and confronting prevailing societal gender norms. The study serves as a catalyst for further investigation and exploration within this field, promoting a critical examination of marginalization encountered by diverse genders and cultivating empathy and comprehension.

Kumar, Bishun and Arora, Neha's *Mahesh Dattani: Themes, Techniques and Issues* published in 2019 is a compilation of scholarly research papers explores Dattani's literary works, including *Tara*, *Final Solution*, *Morning Raga*, *Seven Steps around the Fire*, *Thirty Days in September*, *Do the Needful*, *The Big Fat City*, and *Brief Candle*. These plays address societal concerns such as gender bias, child sexual abuse, incest, communal conflicts, suppression of sexual desires, marginalization of the third sex, humiliation of homosexuals and lesbians, deterioration from metropolitan lifestyles, and animosity towards music and dance. Dattani skillfully weaves these themes into his plays, respecting diverse faiths and cultures. The book also examines techniques like postmodernism and aside, contributing to the rich texture of Dattani's works.

Bhadury, Prakash and Acharya, Sharada's *Women as Subaltern Lot in Select Plays of Mahesh Dattani* published in 2019 highlights the representation of women as subaltern entities in Dattani's works, highlighting the challenges they face and the societal and cultural factors that limit their autonomy. The authors argue that these women exhibit resilience and agency, actively navigating their identities within oppressive systems. The

analysis also examines the interconnections between gender, class, and caste within Dattani's theatrical works, highlighting the varying impacts of multiple forms of oppression on women based on their social standings. The authors' analysis provides insight into the challenges, autonomy, and perseverance faced by female characters in their pursuit of emancipation and self-articulation.

Sivakami, S's *Myths, Beliefs and Practices in the Select Plays of Mahesh Dattani*, International Journal of English Literature and Social Sciences published in 2019 examines the cultural, societal, and religious aspects of Mahesh Dattani's theatrical works. It highlights the importance of myths, beliefs, and practices in Dattani's narratives, enhancing readers' comprehension of the intricate elements present in his narratives. Sivakami's analysis demonstrates proficiency in establishing correlations between Dattani's plays and the wider socio-cultural milieu. The analysis also examines the complex dynamics between myths, beliefs, and individual identity, highlighting the transformative capacity of individual beliefs and the power dynamics inherent in Indian society. However, a more comprehensive examination would benefit from a deeper exploration of political and historical contexts and a comparative analysis involving other playwrights or theatrical traditions. This critical analysis offers a stimulating examination of Dattani's theatrical works and their cultural import.

Chakraborty, Abin's *Theatre, Subalternity, and Counterpublics: Reading Mahesh Dattani's Plays* published in 2019 examines the themes of subalternity, counterpublics, and identity politics in playwright Mahesh Dattani's theatrical works. The essay highlights the challenges faced by marginalized individuals and the emergence of counterpublics within Dattani's plays. The essay argues that Dattani's characters navigate complex identities and question societal norms, highlighting fluidity and multiplicity in the human condition. Chakraborty also highlights the significance of language and performance in Dattani's theatrical works, highlighting the use of dialogue and performative elements to effectively communicate subaltern experiences. He also highlights the subversion of traditional linguistic norms by incorporating multilingualism and code-switching as narrative devices. Chakraborty also emphasizes the presence of social critique and activism within Dattani's literary works, arguing that his plays serve as a mirror to societal concerns and actively participate in addressing them. He argues that Dattani's examination of subalternity, the establishment of counterpublics, and the

portrayal of marginalized identities function as agents of societal transformation, revealing oppressive structures that sustain marginalization and inciting audiences to critically examine and contest prevailing societal norms.

Jain, Alka's *Dattani and His Dramatic Output - Social Reality on Stage*, International Journal of English Literature and Social Sciences published in 2019 critiques Mahesh Dattani's theatrical works, highlighting his ability to explore societal concerns through engaging storytelling, well-developed characters, and intellectually stimulating themes. Jain praises Dattani's ability to capture fundamental aspects of social dynamics and construct compelling narratives that engage and captivate the audience. According to Jain, Dattani's works serve as catalysts for fostering dialogue and questioning prevailing societal norms, prompting the audience to critically examine their own convictions and biases and his plays function as a reflective tool for society, unveiling its imperfections and provoking significant inquiries. Jain's analysis offers valuable insights into the significance and influence of Dattani's contributions to Indian theatre.

Prajapati, Ram Avadh and Tripathi, Sandhya *Perspectives on the Dramatic Works of Mahesh Dattani: Themes and Contents* published in 2020 is an academic publication, which provides a comprehensive examination of Mahesh Dattani's theatrical works. The analysis aims to explore the diverse themes and contents of Dattani's plays, providing insight into the social, cultural, and political aspects inherent in his body of work. The book employs a robust theoretical framework, incorporating critical theories such as post-colonialism, feminism, and cultural studies, to analyze and interpret the texts. The interdisciplinary methodology, integrating perspectives from literature, sociology, cultural studies, and theatre studies, enriches the comprehension of Dattani's literary works as significant sociocultural phenomena. However, the book's limited scope and lack of up-to-date context could have been improved. The authors could have examined the interrelationships within Dattani's plays and identified recurring motifs or thematic threads that traverse his entire oeuvre. The book offers significant perspectives on Dattani's plays and serves as a valuable scholarly resource for individuals interested in understanding the intricacies of his artistic creations.

Reddy, R. Devarajulu *An Analysis of Social Realism in the Plays of Mahesh Dattani* published in 2020 is a scholarly examination of the literary contributions of the

Indian playwright Mahesh Dattani that explores social realism and its themes, techniques, and social commentary in Dattani's plays. The analysis focuses on the social, political, and cultural implications of each play, emphasizing the playwright's critical examination of diverse social issues within Indian society. Reddy's analysis is clear and coherent, with each chapter devoted to a particular play. The book integrates relevant critical theories and references, and offers an extensive bibliography for further research. The book provides a comprehensive exploration of social realism and its sociopolitical commentary, highlighting the complex and multi-faceted nature of Dattani's works. However, further examination of the playwright's artistic preferences and theatrical methodologies would enhance the scholarly investigation.

Singh, Kanwar Pal's *Hidden Issues in Mahesh Dattani's Plays* published in 2021 explores the underlying themes and concerns in the playwright's literary works. Singh's analysis highlights the presence of covert themes, such as gender roles, social hierarchies, cultural conflicts, and the influence of tradition on individual experiences. Singh's interpretations enhance the reader's comprehension and foster engagement with the texts. He establishes a correlation between Dattani's concealed themes and their connection to wider social and cultural frameworks, emphasizing the parallelism between these concerns and the societal obstacles faced by marginalized populations. However, Singh's analysis lacks a comprehensive comparative analysis, which could have been enhanced by drawing comparisons between Dattani's treatment of hidden issues and that of other playwrights. Additionally, the analysis could have been enhanced by including counterarguments or alternative perspectives, which could enhance the strength of Singh's arguments and contribute to a more equitable discourse. Singh's analysis remains valuable as a valuable addition to understanding Mahesh Dattani's plays and their wider sociopolitical concerns.

Das, Satabdi's *An Insight into the Plays of Mahesh Dattani* published in 2021 offers a comprehensive examination of his artistic abilities and impact on Indian theatre. The analysis examines themes, characterizations, language, and societal significance, revealing the artistic qualities and social ramifications inherent in Dattani's work. Dattani's plays address societal concerns such as gender inequity, patriarchal systems, sexual orientation, and caste-related biases. Das skillfully portrays the complexities of human behavior and the repercussions of societal expectations through nuanced

characterization. Dattani's use of language and symbolism enhances the theatrical encounter and elevates the artistic caliber of his plays. The analysis also highlights the enduring societal impact of Dattani's plays within contemporary Indian society, revealing imperfections and constraints inherent in societal frameworks. The plays encourage critical examination of established conventions and biases, stimulating self-reflection, fostering discourse, and questioning established systems of authority. It provides a valuable resource for scholars and theatre enthusiasts, enhancing our understanding of Dattani's plays and their relevance in tackling crucial social matters.

Agrawal, Beena's *Mahesh Dattani's Plays: A New Horizon in Indian Theatre* published in 2008 offers a comprehensive examination of Mahesh Dattani's literary works and their influence on Indian theatre. The book aims to evaluate the merits and drawbacks of Agrawal's work while considering the importance of Dattani's contributions to the Indian theatre landscape. Agrawal's analysis effectively elucidates the multifaceted social, cultural, and political themes woven into Dattani's theatrical works, highlighting their ability to question established conventions and foster inclusiveness. The book also highlights Dattani's dedication to engaging with significant societal concerns, such as gender, sexuality, religious tensions, and social hierarchies. However, the analysis lacks a comprehensive evaluation of Dattani's writing style and thematic concerns. A more analytical approach would have yielded a more nuanced evaluation of Dattani's accomplishments and constraints as a dramatist. It provides valuable information and profound analysis on Mahesh Dattani's plays, shedding light on their significant influence within the Indian theatrical realm.

Keerangi, Jyothi's *Mahesh Dattani's Plays: An Exploration* is a comprehensive analysis of the theatrical oeuvre of Indian playwright Mahesh Dattani. The analysis focuses on his thematic preoccupations, dramatic methodologies, and influence on Indian theatre. Keerangi examines themes such as gender, sexuality, identity, and social hierarchy in Dattani's works, emphasizing their intricate integration within narratives. The analysis also examines Dattani's use of dramatic techniques and novel approaches, highlighting their impact on the development and progression of Indian theatre. The analysis acknowledges Dattani's significant contribution to promoting diversity and inclusivity in Indian theatre. However, a more equitable discourse should consider deficiencies or constraints inherent in the works under examination. Keerangi's analysis

serves as an extensive repository for academics, theatre enthusiasts, and those seeking insight into the profound impact and significance of Dattani's artistic endeavors within the Indian theatre landscape.

This analysis of Mahesh Dattani's screen, theatre, and radio plays explores the critical evaluation of his plays in relation to societal themes, character development, feminist perspectives, sexuality, and patriarchal structures. The objective of this study is to assess the plays through the lenses of *Rasa* theory, plot structure, and characterization, with a specific focus on *Dasharupakam*, which has not been previously examined.

2.12 Conclusion

Based on the analysis of the extant literature, it is evident that scholarly investigations pertaining to Mahesh Dattani primarily revolve around inquiries concerning the constructs of identity, gender, patriarchy, and related themes. There has been a limited effort to analyze Mahesh Dattani's plays in relation to Indian aesthetics, emotions, and experience. The review of relevant literature has also aided in identifying the conceptual and critical frameworks that would be used to analyse and interpret the plays of Dattani in context of the research objectives in question. This research endeavors to analyze Dattani's play, a representative of Modern Indian English theatre using the framework of *Rasa* theory, thereby expanding the limited scope of this theory from being considered outdated to being recognized as a valuable and innovative psychological tool, particularly in conjunction with emotions and experiences.

Works Cited

- Agarwal, Beena. Mahesh Dattani's plays: A New Horizon in Indian Theatre. Jaipur: Book Enclave, 2008.
- Agrawal, Dipti. The Plays of Mahesh Dattani. New Delhi: Discovery Publishing House Pvt. Ltd., 2012.
- Banerjee, Samipendra. "Gender, Identity and Contemporary India: A View Through Two Plays by Mahesh Dattani." *Journal of Contemporary Drama in English*, vol. 2, no. 2, Jan. 2014, doi:10.1515/jcde-2014-0022.
- Bhatia, Nandi. Modern Indian Theatre: A Reader. Oxford University Press, 2011.

- Bilimoria, Purushottama, and Aleksandra Wenta. *Emotions in Indian Thought Systems*. Routledge, 2015.
- Bite, Vishwanath. *Mahesh Dattani: His Stagecraft in Indian Theatre*. Authors press, 2013.
- Chakraborty, Abin. "Beyond Broken Columns: Mahesh Dattani's *Final Solutions* and the Quest for Horizontal Comradeship." *The Criterion: An International Journal in English* 3.1 (2012). 19 Dec. 2012.
- Chaudhuri, Asha Kuthari. "Conclusion: Mahesh Dattani and Contemporary Indian Writing." *Mahesh Dattani*, pp. 129–134., doi:10.1017/upo9788175968189.008.
- Chaudhuri, Asha Kuthari. "Identity: Locating the Self." *Mahesh Dattani*, pp. 75–97., doi:10.1017/upo9788175968189.005.
- Chaudhuri, Asha Kuthari. "Mahesh Dattani." 2005, doi:10.1017/upo9788175968189.
- Chaudhuri, Asha Kuthari. "Reading the Stage: The Self-Reflexivity of the Texts." *Mahesh Dattani*, pp. 98–111., doi:10.1017/upo9788175968189.006.
- Chaudhuri, Asha Kuthari. "The Setting: The Constructed/Deconstructed Family." *Mahesh Dattani*, pp. 24–46., doi:10.1017/upo9788175968189.003.
- Chaudhuri, Asha Kuthari. *Contemporary Indian Writers in English: Mahesh Dattani*, Cambridge UP, 2008.
- Chaudhuri, Asha Kuthari. *Mahesh Dattani: an Introduction*. Foundation Books, 2005.
- Chaudhuri. *Mahesh Dattani*. Great Books Foundation, 2008.
- Dharwadker, Vinay. "Emotion in Motion: The Nāṭyashāstra, Darwin, and Affect Theory." *PMLA/Publications of the Modern Language Association of America*, vol. 130, no. 5, 2015, pp. 1381–1404., doi:10.1632/pmla.2015.130.5.1381.
- Dhawan, R. K., & Pant, Tanu, *The Plays of Mahesh Dattani: A critical Response*, New Delhi: Prestige, 2005.

- Gupta, Rakesha. *Psychological Studies in Rasa: by Rakesagupta*. Granthayan, 1997.
- Hass, George C.O., editor. *The Dasarupa a Treatise on Hindu Dramaturgy by Dhananjaya*. 1st ed., New York Columbia University Press, 1912.
- Hazra, Anindo. "A Noble Mansion for All? The Production of Difference in Selected Works by Mahesh Dattani and R. Raj Rao." 2017.
- Kakar, Sudhir. *Culture and Psyche: Selected Essays*. Oxford University Press, 2009.
- Kant, Immanuel. *The Critique of Judgement*. Clarendon Press, 1952.
- Kashyap, Minu. *Coleridge and the Indian theory of Rasa*. New Delhi: Anmol Pub., 2004.
- Kulkarni, Vaman Mahadeo. *Some Aspects of the Rasa Theory (a Collection of Papers Read at the "Rasa" Seminar)*. 1986.
- Kumar, Bishun. and Neha Arora. *Mahesh Dattani: Themes, Techniques and Issues*. Atlantic Publishers & Distributors (P) Ltd, 2016.
- Marchand, Peter, and Harish Johari. *The Yoga of the Nine Emotions: the Tantric Practice of Rasa Sadhana*. Destiny Books, 2006.
- Nagendra. *Rasa Sidhanta*, Delhi: National Publishing House, 1974.
- Parmar, Dr. Bipinkumar. *Dramatic World of Mahesh Dattani Voices and Vision*. Jaipur: Aadi Publications, 2012.
- Patnaik, Priyadarshi. *Rasa in Aesthetics: An Application of Rasa Theory to Modern Western Literature*. New Delhi: D.K. Print World Pvt. Ltd. 1997.
- Pillai, Sohini. "Challenging Religious Communalism with Theatre: Mahesh Dattani's Final Solutions." *Wellesley College*, 2012.
- Pollock, Sheldon Ivan. *A Rasa Reader: Classical Indian Aesthetics*. New York: Columbia U Press, 2016.
- Poonam. *Rasa theory: an Indian approach to western literature*. New Delhi, India: VL Media Solutions, 2015.

- Prasad, Amarnath. *The Dramatic World of Mahesh Dattani A Critical Exploration*, New Delhi: Sarup Book Publishers Pvt. Ltd., 2009.
- Raghavan, V. *The Number of Rasa-s*. Adyar Library and Research Centre, 1964.
- Rajput, Jayvirsinh. "Gender Discrimination in 'Tara.'" (DOC) *GENDER DISCRIMINATION IN "TARA"* | Jayvirsinh Rajput - Academia.edu, 2 June 2014,
www.academia.edu/4264601/GENDER_DISCRIMINATION_IN_TARA_.
- Sankaran, A. *Some Aspects of Literary Criticism in Sanskrit or the theories of Rasa and Dhvani*. New Delhi: n.p., 1973.
- Sharma, Rama Kant. *Hardy and the Rasa theory*. New Delhi: Sarup & Sons, 2003.
- Sundararajan, Louise. "Two Flavors of Aesthetic Tasting: Rasa and Savoring A Cross-Cultural Study With Implications for Psychology of Emotion." *Review of General Psychology*, vol. 14, no. 1, 2010, pp. 22–30., doi:10.1037/a0018122.
- Thampi, G.B. Mohan. "Rasa' as Aesthetic Experience." *The Journal of Aesthetics and Art Criticism*, vol. 24, no. 1, 1965, pp. 75–80., doi:10.2307/429788.
- Trigunayat, Dr. Govind. *Hindi Dasrupaka – Dasarupaka Aur Uski Hindi Vyakhya*. Sahitya Niketan, Kanpur.
- Unni, Dr. N P. *Natyashastra, Text with Introduction, English Translation and Indices*. Second ed. Vol. 4. Delhi: NBBC Publishers and Distributors (P) LTD, 2014.