

## From the Natyashastra

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Films on Art Portugal



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### Abstract

How can a person who does not feel sorry, cry in pain? How can a miserable person appear joyful in happiness? When one feels sorrow or joy and shed tears or feels thrilled, that is called his emotion; and so the bhava is called emotional.

That which conveys the meaning intended by the poet through words, physical gestures and facial changes is a bhava.

There are four ways of expression (or acting) – physical, verbal, material and emotional.

Rasa is the cumulative result of vibhava (stimulus), anubhava (involuntary reaction) and Vyabhicari bhava (voluntary reaction). For example, just as

when various condiments and sauces and herbs and other materials are mixed, a taste (different from the individual tastes of the components) is felt, or when the mixing of materials like molasses with other materials produces six kinds of tastes, so also along with the different bhavas (emotions) the Sthayi bhava becomes a “taste” (rasa, flavour, feeling).

Rasa is the seed of all (Sthayi) bhava-s (of the spectators).

Based on the elements and functions of interaction and mediation fundamentally described in Natyashastra (Indian dramaturgy), a definition of interface is extracted that can also enrich current research on digital interfaces. Especially the consideration of the constitution of the audience and the importance of emotions, their triggers and carriers, are often neglected in the often technologically shaped discussions about interfaces, while in marketing applications it only degenerates into a simple manipulation strategy. Indian theory and practice on the possibility of conveying meaning is a rich source for an understanding what an interface could be.