The International Journal of Indian Psychology
ISSN 2348-5396 (Online) | ISSN: 2349-3429 (Print)
Volume 14, Issue 3, July- September, 2026
DIP: 18.01.064.20261403, DOI: 10.25215/1403.064
https://www.ijip.in

Research Paper

From Feelings to Flourishing: Integrating Navarasa Theory with Contemporary Affective Psychology Through the Rasa-Affect Integration Model (RAIM)

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ABSTRACT

The Natyashastra (c. 200 BCE-200 CE), attributed to Bharata Muni, presents the Navarasa doctrine nine fundamental emotional essences as one of history's earliest systematic accounts of human affect. Despite its theoretical sophistication, this framework has remained peripheral to contemporary Western-dominated emotion science. This paper argues that the nine Rasas align structurally with major modern theories, including Ekman's basic emotions, Barrett's constructed emotion, Gross's emotion regulation model, Fredrickson's broaden-and-build theory, and Kabat-Zinn's mindfulness approaches. Building on these intersections, we advance the Rasa-Affect Integration Model (RAIM), a three-level bidirectional framework integrating biological, aesthetic-relational, and contemplative dimensions of emotion. Implications for clinical psychology, cross-cultural research, and mindfulness-based therapies are discussed.

Keywords: *Navarasas, Rasa Theory, RAIM, Emotion Regulation, Mindfulness, Cross cultural Psychology*

Western philosophical and empirical traditions have dominated the scientific study of emotion for well over a century. From William James's physiological theory of emotion (1884) to Paul Ekman's universality of basic emotions (1972), from Richard Lazarus's cognitive appraisal theory (1991) to Lisa Feldman Barrett's Theory of Constructed Emotion (2017), European and North American intellectual foundations have built the architecture of modern affective science almost exclusively. Cross-cultural psychologists have extensively critiqued this dominance (Henrich, Heine, & Norenzayan, 2010; Mesquita, 2020), who argue that psychological knowledge generated from Western, Educated, Industrialized, Rich, and Democratic (WEIRD) populations cannot claim the universality it has historically assumed.

Yet the history of human thought reveals a rich, parallel tradition of psychological inquiry that predates many Western frameworks by millennia. The Natyashastra, composed by the sage Bharata Muni somewhere between 200 BCE and 200 CE, presents through its doctrine of Rasa one of the earliest, most nuanced, and most comprehensive accounts of human emotional experience in the history of ideas. The text articulates nine primary emotional essences, the Navarasas along with a sophisticated causal theory of how raw emotional states (Bhavas) are

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Received: March 22, 2026; Revision Received: August 01, 2026; Accepted: August 06, 2026

transformed through aesthetic experience into universalized, transpersonal emotional responses (Rasas). This transformation occurs through the interaction of Vibhava (determinant stimuli), Anubhava (consequent expressions), and Vyabhichari Bhava (transitory complementary emotions).

This paper proceeds from the observation that the Navarasa system is not merely a historical curiosity but a living theoretical resource, one that contains conceptual innovations that Western emotion science has only recently approximated. The paper makes three interconnected arguments. First, that the nine Rasas demonstrate striking structural and functional parallels with major constructs in contemporary emotion psychology. Second, that the Natyashastra's three-tier architecture of Bhava, Rasa, and Shanta maps onto a hierarchical model of emotional processing that integrates biological, relational, and contemplative dimensions of affective life. Third, this integration formalized here as the Rasa-Affect Integration Model (RAIM) offers a theoretically rigorous and empirically grounded contribution to the emerging cross-cultural turn in emotion science.

The Natyashastra: A Psychological Treatise in Aesthetic Form

The Natyashastra (literally, 'Treatise on Theatre') is an encyclopedic Sanskrit text spanning 36 chapters and addressing virtually every dimension of dramatic performance: stagecraft, music, dance, costume, makeup, gesture (mudra), poetic metre, and - most significantly for our purposes - the psychology of emotional communication between performer and audience. Attributed to the sage Bharata Muni, the text holds canonical authority in Indian classical arts and scholars in the Indian philosophical tradition describe it as the 'fifth Veda' in the Indian philosophical tradition (Ghosh, 1951). The Rasa doctrine is the *Rasadhyaya*, widely regarded as the philosophical heart of the text. Bharata's foundational formula *Vibhava-Anubhava-Vyabhichari-Sanyogat Rasa-Nishpattih* states that Rasa is produced by the combination of Vibhava (stimulus/determinant), Anubhava (consequent/physical expression), and Vyabhichari Bhava (transitory or accessory emotions). This tripartite causal model bears remarkable structural resemblance to modern appraisal theories of emotion, which describe emotional episodes as sequences of stimulus evaluation, subjective experience, and expressive response (Lazarus, 1991; Scherer, 2009).

Bhava: The Psychological Substrate

Central to the Natyashastra's emotional theory is the concept of *Bhava*, meaning 'that which brings into being' or 'becoming.' Bharata distinguished three types of Bhavas: *Sthayi Bhava* (enduring dominant emotions, eight in number), *Vyabhichari Bhava* (thirty-three transitory emotions that arise and dissolve like waves), and *Sattvika Bhava* (eight involuntary physiological responses such as tears, perspiration, and horripilation). The Sthayi Bhavas function as the psychological substrate from which the corresponding Rasas arise when conditions are appropriate. This architecture anticipates modern component models of emotion (Scherer, 2005), which similarly distinguish between relatively stable emotional dispositions, transient affective states, and involuntary somatic responses though researchers derived these independently through empirical observation rather than aesthetic theory.

Rasa: Emotion Universalized and Shared

The concept of Rasa, literally 'taste' or 'essence' introduces a philosophically radical idea: that emotion in its aesthetic form is not merely private and subjective but *universalizable and shareable*. When a performer embodies Karuna (compassion), the audience does not experience the performer's personal grief but something more general, the universal essence

of human sorrow, from which aesthetic experience removes identification and installs recognition. The tenth-century philosopher Abhinavagupta, in his commentary *Abhinavabharati*, developed this into a full theory of aesthetic generalization (*sadharanikarana*), arguing that Rasa experience dissolves the boundary between self and other through shared aesthetic immersion.

Abhinavagupta's concept of sadharanikarana foreshadows key modern ideas, including the "resonance circuits" in interpersonal neurobiology (Siegel, 2012), mirror neurons' contribution to emotional empathy (Rizzolatti & Craighero, 2004), and the "social sharing of emotion" outlined by Rimé et al. (1998).The cross-cultural universality of emotional expression in performing arts demonstrated empirically by Cowen et al. (2020) lends additional contemporary support to Bharata's aesthetic universalism.

The Navarasa System

The Natyashastra systematically enumerates nine fundamental emotional essences, collectively termed the Navarasas each representing a distinct and irreducible dimension of human affective experience (Bharata Muni, trans. Ghosh, 1950). The first and most exalted is Shringara (love and beauty), considered the king of all Rasas, encompassing both the joy of union and the anguish of separation (Masson & Patwardhan, 1969). Hasya (joy and humor) follows, arising from the perception of incongruity and comic recognition, expanding the psychological space of the individual through shared laughter (Fredrickson, 2001). Karuna (compassion and pathos) transforms personal grief into universalized empathic understanding, representing perhaps the most socially binding of all Rasas (Singer & Klimecki, 2014). Raudra (anger and righteous fury) embodies the morally directed force of indignation arising from the violation of dharmic order (Gross, 1998). Veera (heroic courage) captures the energetic enthusiasm of purposeful action in service of noble values, encompassing battle courage, moral courage, and the courage of generosity (Southwick & Charney, 2012). Bhayanaka (fear and terror) represents the human confrontation with existential vulnerability, darkness, and mortality (LeDoux, 1996). Bibhatsa (disgust and moral revulsion) encompasses responses to impurity and moral contamination, functioning as the emotional foundation of moral discernment (Haidt, 2001; Rozin et al., 1999). Adbhuta, or feelings of wonder and awe, emerges when we confront the immense, the remarkable, or the sacred moments that shatter everyday self-centered limits through a profound, ego-transcending insight (Keltner & Haidt, 2003). Finally, Shanta added by the philosopher Abhinavagupta as the ninth and supreme Rasa represents not merely one emotion among nine but the meta-emotional ground of pure equanimous awareness within which all other Rasas arise and ultimately dissolve (Gnoli, 1968; Kabat-Zinn, 1994).

THE NINE RASAS AND CONTEMPORARY THEORETICAL PARALLELS

Shringara (Love/Beauty) and Attachment Theory

Shringara, the highest Rasa, covers love's romantic, aesthetic, and devotional aspects. Its core emotion (Sthayi Bhava) is Rati (pleasure/desire); Bharata hails it as the 'king of Rasas,' the source of all beauty. Natyashastra divides it into Sambhoga-Shringara (union's bliss) and Vipralambha-Shringara (separation's yearning). This echoes John Bowlby's attachment theory (1969, 1973, 1980), built on by Ainsworth et al. (1978), Siegel (2012), and Panksepp (1998). Bowlby saw deep emotional bonds as essential for human thriving, with their breakage causing deep distress mirroring Shringara's pair: secure attachment joy as Sambhoga, separation anxiety as Vipralambha. Modern brain science shows affiliative love and longing

engage shared yet unique circuits. Bartels and Zeki (2004) linked romantic love to ventral tegmental area, caudate nucleus, and anterior insula (reward and body-awareness hubs), with maternal love also tapping periaqueductal grey. Oxytocin, key to bonding in various social ties (Heinrichs et al., 2009), likely embodies the emotional root of Shringara.

Hasya (Joy/Humor) and Positive Psychology

Hasya Rasa corresponds to joy, mirth, and humor, arising from the Sthayi Bhava *Hasa* (laughter). Martin Seligman's positive psychology movement (2011) and Barbara Fredrickson's broaden-and-build theory (2001) provide the most direct Western parallels. Fredrickson's theory proposes that positive emotions like joy, interest, contentment, love broaden an individual's momentary thought-action repertoire and, over time, build enduring psychological resources including cognitive flexibility, social connections, and resilience. Substantial empirical evidence supports the broaden-and-build theory (Garland et al., 2010; Kok et al., 2013), with longitudinal studies demonstrating that higher positive affect predicts greater vagal tone, social integration, and psychological resilience.

Karuna (Compassion) and Empathy Research

Karuna Rasa corresponds to compassion and pathos, arising from *Shoka* (grief). It encompasses grief, pity, shared sorrow, and the motivation to relieve suffering. Contemporary empathy science distinguishes affective empathy (feeling with another), cognitive empathy (understanding another's perspective), and compassion (caring concern motivating prosocial action) as distinct but related constructs (Decety & Jackson, 2004; Singer & Klimecki, 2014). Karuna appears to integrate all three. It is not mere emotional contagion (affective empathy) but a refined aesthetic experience of shared suffering that simultaneously involves recognition of the other's state, emotional resonance, and a motivational orientation toward relief. Kristin Neff's self-compassion framework (2011), comprising self-kindness, common humanity, and mindfulness is particularly resonant with the Karuna Rasa. Neff's emphasis on 'common humanity' (recognizing that suffering is a shared human experience rather than an isolated personal failure) parallels Bharata's aesthetic principle of *sadharanikarana*: compassion at its deepest level is a recognition of the universality of human suffering.

Raudra (Anger) and Emotion Regulation

Raudra Rasa arises from *Krodha* (anger/rage) and is associated in the Natyashastra with fury, destruction, and righteous indignation. Critically, the text does not pathologize Raudra; rather, it treats anger as aesthetically powerful when it arises from violation of dharma (righteous order) and is expressed with appropriate intensity and context. This non-valenced treatment of anger represents a significant departure from many Western psychological traditions that have historically classified anger primarily as a problem to be managed or suppressed. James Gross's process model of emotion regulation (1998, 2015) is the most relevant Western framework. Gross identifies five families of regulation strategies operating at different points in the emotional generation process: situation selection, situation modification, attentional deployment, cognitive change (reappraisal), and response modulation (suppression). The Natyashastra's treatment of Raudra anticipates the distinction Gross draws between adaptive and maladaptive regulation: the aesthetic transformation of Krodha into Raudra Rasa constitutes what Gross would recognize as cognitive reappraisal, not the elimination of anger but its contextual reframing within a larger meaningful narrative. Tavris (1989) argued that the cultural suppression of anger is itself psychologically harmful, particularly for marginalized groups whose anger represents legitimate grievance. The Natyashastra's aesthetic validation of Raudra can be read as anticipating these insights.

Veera (Courage) and Resilience Theory

Veera Rasa corresponds to heroic courage, valor, and magnanimity, arising from *Utsaha* (energetic enthusiasm). The Natyashastra describes four varieties of Veera: *Dana-Vira* (heroism of giving), *Dharma-Vira* (heroism of righteousness), *Yuddha-Vira* (heroism in battle), and *Daya-Vira* (heroism of compassion), a taxonomy that distinguishes courage not merely as fearlessness but as purposeful action in the service of values.

Contemporary resilience theory (Southwick & Charney, 2012; Masten, 2001) and self-determination theory (Deci & Ryan, 2000) offer the nearest Western equivalents. Southwick and Charney identify ten resilience factors including positive emotions, cognitive flexibility, moral compass, and social support that map closely onto the composite structure of Veera Rasa. Natyashastra's distinction between types of heroism parallels Angela Duckworth's concept of 'grit' (2016) which is the combination of passion and perseverance for long-term goals.

Bhayanaka (Fear) and Anxiety Disorders

Bhayanaka Rasa stems from Bhaya (fear/terror) and covers reactions to threats like disasters, supernatural forces, and mighty foes. Natyashastra refines this as an aesthetic fear that lets audiences vicariously face human fragility, turning personal dread into a shared truth. Joseph LeDoux's amygdala research as the brain's fear hub (1996, 2015) offers a key Western counterpart. Arne Öhman's evolutionary model (2000) of rapid, persistent detection of innate threats (snakes, faces, heights) aligns with Natyashastra's Vibhavas for Bhayanaka. Anxiety disorder studies (APA, 2022) show Bhayanaka's aesthetic forms like horror, sublime art, and tragedy have therapeutic value. Exposure therapies (Foa & Kozak, 1986) prove safe, graduated fear encounters curb anxiety, suggesting theater's Bhayanaka acts as cultural emotional exposure.

Bibhatsa (Disgust) and Moral Psychology

Bibhatsa Rasa emerges from Jugupsa (disgust/revulsion) and involves reactions to dirt, moral taint, and breaches of physical or social norms. Unlike Western aesthetics, which often deems disgust unfit, Natyashastra innovates by validating it as a true aesthetic emotion. Western counterpart includes Jonathan Haidt's social intuitionist model (2001), where moral decisions stem from quick gut feelings like disgust (with reasoning as after-the-fact rationale), and Paul Rozin's framework (Rozin et al., 2000) of disgust in core (pathogen evasion), animal-nature (mortality reminders), and socio-moral (injustice, betrayal) realms. Haidt et al. (1993) affirm disgust's cross-cultural moral role, backing Natyashastra's view of Bibhatsa as a core human emotion-moral trait, not just pathology.

Adbhuta (Wonder/Awe) and Awe Research

Adbhuta Rasa emerges from Vismaya (astonishment/wonder) and responds to the extraordinary, miraculous, divine, and sublime. The Natyashastra links it to the supernatural, feats of skill, great beauty, and metaphysical insight very close to the schema-challenging triggers of awe identified in modern research. Dacher Keltner and Jonathan Haidt's foundational work (2003) defines awe as arising from stimuli that overwhelm existing mental frameworks, often requiring cognitive accommodation. Later studies show awe reliably shrinks the sense of self, boosts prosocial behavior, and strengthens meaning-making (Shiota et al., 2017; Stellar et al., 2017), echoing the Natyashastra's description of Adbhuta as dissolving ordinary ego-boundaries in the face of the extraordinary.

Shanta (Peace/Serenity), The Meta-rasa and Mindfulness, Flow, and Self-Transcendence

Abhinava Gupta introduced Shanta as the ninth and highest Rasa, grounded in Sama (equanimity), not tied to any specific object and functioning as the base state from which all other Rasas arise and into which they dissolve. This resembles the decentered, non-judgmental awareness emphasized in mindfulness-based therapies (Teasdale et al., 2002) and the "pure consciousness" states studied in contemplative neuroscience (Josipovic, 2014).

Several Western models echo this idea. Jon Kabat-Zinn's MBSR (1990) and MBCT (Teasdale et al., 2002) describe a present-centered, non-judgmental awareness that changes how one relates to thoughts and emotions without eliminating them. Mihaly Csikszentmihalyi's "flow" (1990) points to a state of effortless absorption where self-consciousness fades and intrinsic engagement take over, especially in artistic performance. Abraham Maslow's "peak experiences" (1964) and Andrew Newberg's neurotheology (2001) capture the transcendent, boundary-dissolving aspects of such states. Josipovic (2014) has studied non-dual awareness states that resemble Abhinavagupta's depiction of Shanta as the fundamental ground of consciousness, not merely one content among others. Having established the empirical and theoretical parallels between the nine Rasas and their Western psychological counterparts, we now formalize these correspondences into a comprehensive theoretical model.

THE RASA-AFFECT INTEGRATION MODEL (RAIM)

The Navarasa framework and Western emotion psychology capture complementary dimensions of emotion. The Rasa–Affect Integration Model (RAIM) offers a unified, coherent framework that formally integrates the two traditions. The Rasa-Affect Integration Model (RAIM) proposes that human emotional experience operates simultaneously across three interconnected hierarchical levels: the Biological-Psychological Layer, the Aesthetic-Relational Layer and the Transcendent Layer. Crucially, the model is bidirectional, it accounts not only for the transformation of raw emotion into refined awareness (upward movement) but also for the expression of grounded awareness into contextually appropriate emotional response (downward movement). Table 2 presents the three levels of the RAIM framework.

Table 2: Three-Level Architecture of the Rasa-Affect Integration Model

Layers	Sanskrit Concept	Core Function	Western Anchor
Biological-Psychological Layer	**Bhava** Sthayi Bhava Dominant Emotion	Raw, immediate emotional response; governed by biology, cognition and appraisal	Ekman, Barrett, Lazarus
Aesthetic-Relational Layer	**Rasa** Vibhava Anubhava Vyabhichari Bhava	Emotion refined & universalized; share between self and other	Empathy research, aesthetic experiences social emotion
Transcendent Layer	**Shanta** Ground of all Rasas, not one among them	Pure awareness; emotions witnessed without reactive identification	Kabat-Zinn, Josipovic; mindfulness & flow

Level 1 Biological-Psychological Layer (Bhava)

The first layer of the Rasa-Affect Integration Model is the *Biological-Psychological Layer*, which corresponds to the Bharata's concept of Bhava, specifically, *Sthayi Bhava* (dominant emotion). It is where Western emotion psychology is most developed, encompassing James and Lange's somatic theory of emotion (1884), which grounds feeling in bodily change, Ekman's universal basic emotions (1972), Barrett's brain-constructed affect (2017), and Lazarus's cognitive appraisal sequences (1991). Ekman's basic emotion theory (1972) identifies a set of universal, biologically grounded emotions like fear, anger, disgust, sadness, happiness, surprise which are cross-culturally recognizable and tied to distinct facial configurations. Lisa Feldman Barrett's constructed emotion theory (2017) complicates this picture, arguing that emotions are not hardwired readouts but active constructions of the brain, shaped by interoception, prior experience, and cultural concepts. Richard Lazarus's cognitive appraisal model (1991) adds that emotional responses are fundamentally relational i.e, what one feels is determined by how one appraises an event in relation to personal goals and coping resources.Together, these frameworks describe emotion as it is lived in the body and interpreted by the mind.

Level 2 Aesthetic-Relational Layer (Rasa)

This layer marks the transformation of personal emotion (*Bhava*) into something universalized and relationally shared, the point at which the Natyashastra is most theoretically original and Western psychology remains most underdeveloped. Bharata identifies three processes that drive this transformation. *Vibhava* frames emotion aesthetically, making it communicable beyond the individual. *Anubhava* is the expressive dimension through which inner feeling becomes outwardly legible. *Vyabhichari Bhava* enriches the dominant emotion with layers of transitory, accessory feelings that give it texture and depth.

Western psychology approaches this territory through several adjacent frameworks. Social-functional theories (Keltner & Haidt, 2001) understand emotion as relational and communicative by nature. Research on empathy (Decety & Jackson, 2004) outlines the neural and psychological mechanisms enabling us to share someone else's emotions. Most directly relevant is the emerging field of aesthetic emotion , Menninghaus et al. (2019) propose that aesthetic experience is distinguished by a quality of *self-distancing*, a psychological separation from personally urgent concerns that allows even painful emotions to be experienced with pleasure.This self-distancing is structurally identical to Abhinavagupta's concept of *sadharanikarana*, the aesthetic generalization through which private emotion is depersonalized and elevated into universal Rasa.

Level 3 Transcendent Layer (Shanta)

The third level corresponds to Shanta, the ground of pure awareness within which both Bhava (raw emotion) and Rasa (aesthetic emotion) arise and dissolve. This level is addressed in Western psychology primarily through contemplative neuroscience, mindfulness research, and transpersonal psychology. It is not the suppression or absence of emotion but what Teasdale et al. (2002) call 'metacognitive insight' awareness aware of itself, watching emotional processes arise and pass without identification or reactivity. The key distinction between Level 3 and mere emotional suppression (a Level 1 process) is critical: Shanta is not the elimination of emotion but the expansion of the awareness container to encompass all emotional experience without being defined by any particular emotion. From an empirical standpoint, this difference appears in suppression (which heightens physiological arousal;

Gross & Levenson, 1997) versus mindful acceptance (which lowers both physiological and subjective distress; Keng et al., 2011).

Bidirectional Flow: The Functionality of RAIM

RAIM's defining feature is its bidirectionality: emotions move both upward from raw Bhava through aesthetic refinement into Shanta awareness and downward from Shanta through Rasa into contextually appropriate emotional expression. This makes RAIM a model of both emotion regulation and authentic expression.

The upward (refinement) path transforms basic reactivity into meaningful Rasa experience and, over time, stable equanimity, reflecting goals of therapy, art, and contemplation: not eliminating difficult emotions but making them bearable and enriching.

The downward (expression) path shows that Shanta is not emptiness, but a grounded awareness that lets all Rasas arise and be expressed without distortion, compulsiveness, or suppression mirroring clinical psychology's ideal of emotional health: feeling deeply without being overwhelmed. This two-way structure addresses a key gap in Western emotion-regulation theory, which has focused mostly on reducing "negative" emotions (upward movement), while neglecting the conditions that allow genuine, appropriate emotional responses to emerge (downward movement).

The Non-Valenced Holism of RAIM

A further theoretical contribution of RAIM is its rejection of the positive and negative emotion dichotomy that pervades Western psychology. Within the RAIM framework, no Bhava or Rasa is inherently 'positive' or 'negative' but each is an essential dimension of the full spectrum of human emotional experience, containing potential for both adaptive and maladaptive expression depending on its context, intensity, and regulation.

Implications

- Psychotherapy: RAIM encourages therapists to move beyond labeling emotions as "positive" or "negative," instead helping clients transform raw emotional states (Bhava) into richer, narratively and relationally grounded Rasa experiences through expressive-arts, narrative, and acceptance-based methods.
- Positive psychology: It broadens wellbeing models (like PERMA) by emphasizing the capacity to fully inhabit the Navarasa spectrum without avoidance, and by proposing Shanta as a distinct, non-hedonic dimension of flourishing akin to non-dual awareness.
- Cross-cultural psychology: RAIM counters the WEIRD bias by integrating the Navarasa system into emotion science, offering theoretically motivated categories (e.g., types of laughter, heroism, or love) that can be tested across diverse cultures.
- Neuroscience: The Bhava–Rasa–Shanta structure suggests a testable neural hierarchy limbic circuits for basic emotion, cortical-social networks for aesthetic emotion, and fronto-parietal/decentered default-mode networks for equanimous awareness guiding future studies on aesthetic and contemplative states.

Future Research Directions

Future research should begin by developing a Navarasas Experience Scale (NES) to systematically measure the nine Rasa states and their integration, enabling both clinical and cross-cultural studies. This scale should then be validated in diverse populations including Indian, East Asian, African, and Western samples to test the generalizability and cultural

specificity of the RAIM framework. Parallel intervention research should run randomized controlled trials of Rasa-informed expressive-arts therapies (theater, music, narrative, and visual arts) for emotion-regulation disorders, assessing how aesthetic transformation of emotion impacts symptoms and functioning. Longitudinal designs can examine whether sustained cultivation of Shanta through mindfulness or other contemplative practices predicts gains in emotional flexibility, self-regulation, and overall wellbeing. Finally, robust cross-cultural work will require close collaboration between psychologists and Sanskrit scholars to refine the translation and conceptual mapping of key terms such as Rasa, Bhava, Vibhava, Anubhava, and Vyabhichari Bhava, ensuring that future research remains faithful to the original Indian aesthetic tradition while remaining methodologically rigorous.

CONCLUSION

The Natyashastra's Navarasas offer one of the most sophisticated pre-scientific accounts of human emotion. By linking the nine Rasas to modern Western psychology from attachment theory and awe to emotion regulation and mindfulness the paper presents Bharata Muni and Abhinavagupta as proto-psychologists whose aesthetic observations anticipate key findings in affective science.

The Rasa–Affect Integration Model (RAIM) organizes Western emotion psychology (Bhava), Rasa theory (Rasa), and contemplative psychology (Shanta) into a three-level, bidirectional framework. Its two-way flow refining raw emotion upward and expressing grounded awareness downward fills a gap in emotion-regulation theory and challenges the rigid positive/negative divide. RAIM contributes to a post-WEIRD, globally inclusive emotion science that values diverse psychological traditions. By shifting the question from "which emotions are desirable?" to "how can all emotions be transformed into pathways for flourishing?", the Navarasa framework offers a structurally transformative lens for understanding human affect. Rather than remaining a historical curiosity, it emerges as a generative framework capable of reshaping contemporary theories of emotion.

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Acknowledgment

The author(s) appreciates all those who participated in the study and helped to facilitate the research process.

Conflict of Interest

The author(s) declared no conflict of interest.

How to cite this article: Nim, A., & Chakraborty, D. (2026). From Feelings to Flourishing: Integrating Navarasa Theory with Contemporary Affective Psychology Through the Rasa-Affect Integration Model (RAIM). *International Journal of Indian Psychology*, *14*(3)*,* 773-784. DIP:18.01.064.20261403, DOI:10.25215/1403.064