



Review Article

Volume 14 Issue 05

May 2025

REIMAGINING TRADITION: DYNAMICS OF YOGA AND ODISSI DANCE THROUGH THE LENS OF ŚĀSTRIC FRAMEWORKS AND CONTEMPORARY PRACTICE

Dr. Rashmi Rekha Das

An International Odissi Dance Guru and Yoga Trainer

PhD Scholar | Assistant Professor, Program Coordinator & Founder of Performing Arts

Faculty of Art Communication Indict Studies, Sri Sri University

Cuttack, Odisha, +91 9439200373, rashmi@srisriuniversity.edu.in,

rashmirekha4@gmail.com Author Orcid Id: <https://orcid.org/0009-0008-4729-281X>

Abstract

This article critically examines the symbiotic relationship between Odissi dance and Yoga through the integrated framework of classical śāstric literature and modern pedagogical practices. Grounded in foundational texts such as the Nāṭyaśāstra (Bharata, trans. 2006), Abhinaya Darpaṇa (Nandikeshvara, trans. 1992), and Sangīta Ratnākara (Sharma, 2001), this study explores how embodied movement, breath control (prāṇāyāma), and spiritual intent converge to form a unified psychophysical discipline. This study, informed by Sharon Lowen's foundational analysis of Odissi (Lowen 1982) and my doctoral research titled "Dynamics of Yoga and Odissi Dance: Exploring the Benefits," underscores the enduring significance of ancient knowledge systems in influencing modern performance techniques, choreography, and dancer well-being. The combined practice of Yoga and Odissi fosters comprehensive well-being by synchronizing physical discipline with meditative awareness, which is scientifically associated with enhanced mental health, emotional regulation, and neuroplasticity (Goyal et al., 2014; Tang et al., 2015).

Keywords: Odissi Dance, Yoga, Nāṭyaśāstra, Embodiment, Shastra, Mahari, Gotipua, Consciousness, Chakras, Indian Classical Dance

1. Introduction: Dance and Yoga as Living Traditions

Yoga and Odissi dance are profound, embodied systems of knowledge with roots in India's long history of spirituality and philosophy. They are not just performance or therapeutic arts. Through the guru-śiṣya paramparā, both traditions have historically been passed down, with a focus on personal growth and experienced wisdom (Vatsyayan 34). Although initially oral and visually transmitted, these practices have gradually been textually codified and institutionalized in academia through treatises like Bharata's *Nāṭyaśāstra*, Nandikeśvara's *Abhinaya Darpaṇa*, Jayadeva's *Gīta Govinda*, Gheraṇḍa *Samhitā*, and Pātañjala *Yogasūtra* (Sarma 52; Mallinson and Singleton 81). Renowned Odissi scholar and performer Sharon Lowen questions whether scriptural authority enhances or impedes artistic expression and authenticity in her critique of the reconstruction of Odissi's over-reliance on śāstric validation (Lowen 143). She challenges us to reconsider tradition as a static archive but as a dynamic, ever-evolving continuum. Building on these insights, this paper argues that studying Odissi and Yoga together provides a common psychophysical vocabulary based on ideas such as *Prāṇa* (life force), *Dhyāna* (meditative absorption), and *Bhāva* (emotive expression)—essential components that promote transformation on both a subtle and physical level (Banerjea 215).

These findings are corroborated by recent multidisciplinary studies in somatics and neuroscience, which demonstrate how embodied activities like yoga and classical dance improve mind-

body integration, neuroplasticity, and emotional regulation (Koch et al. 271; Schmalzl et al. 30).

Accordingly, this article suggests that Odissi and Yoga, when combined through śāstric frameworks and personal experience, make a significant contribution to a model of holistic human development, which includes mental, physical, and spiritual growth.

Śāstra as Compass, Not Cage

Sharon Lowen critically examines the tension between living performance traditions and the authority of śāstric codification, arguing that the dynamic, embodied nature of Odissi dance risks being constrained by attempts to rigidly fit it into prescriptive textual frameworks (Lowen 143). Foundational texts like the *Nāṭyaśāstra* and *Abhinaya Chandrikā* provide a comprehensive grammar for movement, gesture (*mudrā*), and emotional expression (*rasa*),

yet their retrospective application to Odissi—revived primarily in the 20th century—can inadvertently ossify a form that has long evolved through regional, oral, and devotional lineages (Sarma 68; Vatsyayan 22).

My doctoral research reveals that while Sāstric anchoring strengthens artistic discipline and legitimizes pedagogical frameworks, overdependence may alienate dancers from the inner, yogic dimensions of the art. True *svarasa* (authentic emotional flow) arises not just from technical precision but from a cultivated awareness of breath (*prāṇa*), stillness, and self-transcendence (Banerjea 212; Schmalzl et al. 770).

This aligns with the *Pātañjala Yogasūtra*, where Patañjali defines yoga as *citta-vṛtti-nirodhaḥ*—the cessation of mental fluctuations (Yoga Sūtra 1.2). In both Yoga and Odissi, the ultimate goal is not mere form but *ānanda*, a state of blissful absorption beyond ego or intellect. Neuroscientific studies affirm that meditative movement arts like classical dance can induce brain states associated with flow, emotional regulation, and enhanced interoceptive awareness (Koch et al. 48; Tang et al. 315).

Thus, śāstra should serve as a guiding compass—offering philosophical and structural depth—rather than a rigid cage. It is through the interplay of structure and surrender, form and freedom, that both Yoga and Odissi reveal their highest potential as transformative spiritual arts.

Embodied Practice: Where Yoga Meets Odissi: My doctoral research investigates the convergence of psychophysical training between Odissi dance and yogic disciplines, revealing how both systems reinforce one another to cultivate somatic intelligence, emotional regulation, and spiritual depth. While Odissi is often regarded for its complex geometries and narrative *abhinaya*, its foundational practice shares profound physiological and energetic parallels with Yoga.

Breath-Movement Synchrony (Prāṇāyāma): Odissi *karanas* become more expressive and grounded when harmonized with yogic breathing practices like *nāḍī śodhana* or *ujjāyī*, enhancing oxygenation, fluidity, and emotional expression (Schmalzl et al. 770; Saraswati 138). Research on dance and yoga-based therapies confirms improved motor coordination and reduced stress when breath is consciously integrated (Koch et al. 49).

Bandhas and Bhūmi Praṇām: The structural poses of *chauka* and *tribhaṅgī* align with the internal energy locks (*bandhas*) used in Yoga. For instance, *mūla bandha* (root lock) stabilizes the pelvis, aiding balance in dynamic Odissi sequences. The *bhūmi praṇām* (salutation to the earth) reflects yogic grounding rituals that activate proprioception and gratitude (Svatmarama 22; Gharote 41).

Chakra Activation through Movement: Several Odissi choreographies, particularly those depicting *abhisārikā nāyikā*, invoke heart-centered emotional states that resonate with the *anāhata* chakra, promoting energetic coherence. Movement meditation research suggests that activating such energy centers through expressive dance improves emotional wellbeing and neural integration (Rama et al. 102; Tang et al. 318).

Mudrā and Dhyāna Integration: Odissi *hastas* (hand gestures) are not only narrative devices but also tools for focused concentration, akin to *hasta-mudrās* used in Yogic meditation and tantric rituals. For example, *anjali* and *chinmudrā* are shared across both disciplines, fostering mindfulness and energetic sealing (Banerjea 178; Saraswati 149).

Thus, the embodied practice of Odissi, when consciously merged with yogic techniques, transcends aesthetics to become a multidimensional discipline of spiritual embodiment and holistic wellbeing.

From Maharis to Modernity: A Dance Reclaimed

The post-independence revival of Odissi dance witnessed a significant phase of Sanskritization, as observed by Sharon Lowen, wherein the oral, temple-based Mahari tradition was decontextualized through classical textual frameworks to gain legitimacy on proscenium stages (Lowen 35). This reconstruction was spearheaded by luminaries such as Pankaj Charan Das, Kelucharan Mohapatra, Deba Prasad Das, and Raghunath Panigrahi, who blended *Gotipua* acrobatic vigor with *mahari*-rooted *bhakti rasa* (Vatsyayan 78).

The original Mahari tradition—deeply *lasya*-centric and yogic in its devotion to Jagannath embodied a spiritual performance paradigm where *Nṛita*, *Abhinaya*, and inner meditation coexisted harmoniously. However, in the modern context, performers often grapple with a dichotomy: technical precision versus spiritual immersion. This rift, intensified by institutionalized performance pressures, can lead to burnout, identity dissonance, and a sense of spiritual disconnect (Rao and Ranganathan 212).

My doctoral research proposes a yogic reclamation of the Mahari spirit—not through replication, but through an embodied Sadhanā model grounded in Patanjali's eightfold path. Practices like Pratyāhāra (sensory withdrawal), Dhāraṇā (concentration), and Dhyāna (meditation) can reorient Odissi training toward inner realization and emotional regulation. Scientific studies affirm that such mindfulness-based practices reduce cortisol levels, enhance attention, and support emotional resilience in performing artists (Tang et al. 2018; Goyal et al. 2014).

This integrative approach not only honours the sacred origins of Odissi but also addresses the mental health and identity challenges of contemporary dancers, reviving the art form as a transformative Sādhanā rather than merely a performative display.

Codification and Consciousness

This study offers a nuanced viewpoint in response to Sharon Lowen's crucial question: does dance's inherent flexibility get restricted by its codification through śāstras? Odissi has a standardized grammar for teaching and transmission thanks to codification through books like the Nāṭyaśāstra and Abhinaya Chandrikā (Vatsyayan 1987), but an excessive focus on form runs the risk of obscuring its experiential and spiritual core. Codification is not a Bandhana (bondage), but rather a Mārga (path).

According to my PhD research, Odissi becomes a sacred act of consciousness when viewed through a yogic lens, integrating prāṇāyāma, dhyāna, and bhāva sādhanā.

This psychophysical integration is supported by scientific research, which shows that mind body exercises like yoga and contemplative dancing enhance neuroplasticity, reduce stress, and regulate emotions (Goyal et al. 2014; Tang et al. 2015).

The stage thus becomes a shrine for embodiment devotion, and the dancer transforms into a spiritual seeker (sādhaka).

As my PhD journey draws to a close, I contend that the genuine synergy of yoga and orissi is found in their combined capacity to heal, unite, and uplift the human spirit rather than only in their physical vigor or choreographic brilliance.

Tradition is awakened through consciousness in this confluence rather than being kept in stasis

2. Methodology

This study adopts a comprehensive and interdisciplinary methodological framework that synthesizes classical textual analysis, embodied practice, empirical inquiry, and neuroscientific literature review to explore the dynamic convergence of Yoga and Odissi dance. The four primary methodological pillars are outlined below.

Textual Analysis of Foundational Indian Treatises: A critical hermeneutic analysis was conducted of foundational Indian texts, including *Nāṭyaśāstra* by Bharata (2006), *Abhinaya Darpaṇa* by Nandikeshvara (1992), *Sangīta Ratnākara* by Sushil Sharma (2001), and *Pātañjala Yogasūtra* by Vyāsa (1990). These śāstric works offer the philosophical and theoretical scaffolding necessary to examine the aesthetic, spiritual, and psychophysical dimensions of both yogic and performance traditions. This exegetical approach reveals the shared metaphysical foundations and disciplinary intersections between dance and yoga, as articulated in ancient Indian knowledge systems (Bharata, *Nāṭyaśāstra*, 2006; Nandikeshvara, *Abhinaya Darpaṇa*, 1992; Sharma, *Sangīta Ratnākara*, 2001; Vyāsa, *Pātañjala Yogasūtra*, 1990).

Practice-Based Inquiry: This research is grounded in practice-as-research (PaR) methodology, drawing upon the author's lived experiences as a choreographer and educator in Odissi dance. Choreographic development and pedagogical strategies integrate yogic elements such as Asana (physical postures), Prāṇāyāma (breath regulation), and Dhyāna (meditative focus) into Odissi training and performance. This embodied approach allows the transmission of experiential knowledge that transcends textual interpretation and enhances internal awareness (Das, *Yoga and Odissi Dance*, 2024).

Empirical Fieldwork: A qualitative design underpins the empirical component of this study. Semi-structured interviews and reflective journals were collected from advanced dancers and students who engaged in Odissi–Yoga integration workshops. These reflections offered subjective insights into enhanced mental focus, proprioceptive awareness, and spiritual depth arising from the fusion of classical and yogic discipline.

Review of Neuroscientific and Cognitive Research: To situate the Odissi–Yoga synthesis within current scientific discourse, this study draws upon neuroscientific research on embodied cognition, mindfulness, neuroplasticity, and somatic integration. Studies by Sabine C. Koch et al. (2014) and Laura Schmaltz et al. (2015) provide evidence that embodied practices such as yoga and classical dance enhance emotional regulation, cognitive resilience,

and mind-body integration (Koch et al., “Effects of Dance Movement Therapy,” 2014; Schmaltzily et al., “Neurophysiological and Neurocognitive Mechanisms,” 2015).

Through this layered methodology, the research effectively bridges ancient Indian epistemologies with contemporary scientific understanding, offering a holistic framework through which Yoga and Odissi dance collectively promote artistic mastery, spiritual insight, and holistic well-being.

3. Results: Yogic Integration in Odissi Practice

This section presents the transformative outcomes observed through the integration of yogic principles into Odissi dance. These findings are derived from qualitative fieldwork, practitioner feedback, and interdisciplinary analysis. The results reveal multifaceted enhancements in both physical execution and inner awareness, structured across five key thematic areas.

3.1. Embodied Awareness through *Prāṇāyāma*: The deliberate incorporation of *prāṇāyāma* techniques—particularly *Nāḍī Śodhana* (alternate nostril breathing) and *Ujjāyī* (victorious breath)—was found to foster heightened embodied awareness during Odissi practice. Dancers consistently reported enhanced mental concentration, refined kinaesthetic control, and reduced performance-related anxiety. The rhythmic synchronization of breath with movement created a meditative state of presence on stage, bridging internal intention with external expression (Saraswati, *Asana Pranayama Mudra Bandha*, 2001; Schmalzl et al., “Neurophysiological and Neurocognitive Mechanisms,” 2015).

3.2. Postural Stability and *Bandha* Activation: Yogic energy locks, specifically *Mūla Bandha* (root lock) and *Uddiyāna Bandha* (abdominal lock), were observed to significantly enhance the postural integrity of Odissi’s foundational stances—*Chauka* and *Tribhaṅgī*. These internal engagements supported axial alignment and dynamic balance, allowing for fluid transitions and heightened choreographic precision. Participants noted increased proprioceptive awareness, which translated into more grounded and intentional movements (Svatmarama, *Hatha Yoga Pradipika*, 2001; Gharote, *Applied Yoga*, 2001).

3.3. Chakra-Based Expressivity and Spiritual Engagement: Emotive expression (*Abhinaya*) in Odissi was found to correlate with the activation of specific *chakras* or energetic centers. For instance, expressions evoking love and compassion often resonated

with the *Anāhata Chakra* (heart center), intensifying emotional depth and evoking a sacred ambiance. This energetic alignment enabled dancers to channel devotional energy (*bhakti*) through performance, creating a more immersive spiritual and aesthetic experience (*rasa*) (Rama et al., *Science of Breath*, 2001; Banerjea, *Yoga and Psychoanalysis*, 1998).

3.4. *Mudrā* and *Dhyāna* Synergy: Odissi's hand gestures (*mudrās*), such as *Anjali* (salutation), *Chin* (consciousness), and *Abhaya* (protection), extend beyond narrative devices to function as tools for meditative focus and energetic alignment. These gestures mirror those used in yogic meditation, creating a bridge between movement and inner stillness. Strategic use of *dhyāna* (meditative absorption) during performance segments encouraged mental clarity, energetic coherence, and spiritual resonance (Banerjea, *Yoga and Psychoanalysis*, 1998; Saraswati, *Asana Pranayama Mudra Bandha*, 2001).

3.5. Therapeutic and Cognitive Benefits: The integration of yoga into Odissi dance demonstrated measurable psychophysical benefits. In alignment with existing psychological and neurological research, participants reported reductions in anxiety symptoms, improvements in emotional self-regulation, and better sleep quality. These outcomes echo findings in studies by Goyal et al. and Tang et al., which emphasize the role of meditation and movement-based practices in enhancing neuroplasticity and mental health (Goyal et al., "Meditation Programs for Psychological Stress," 2014; Tang et al., "The Neuroscience of Mindfulness Meditation," 2015).

4. Discussion

4.1. *Śāstra* as Compass, Not Constraint: Classical treatises such as *Nāṭyaśāstra* by Bharata (2006) and *Abhinaya Chandrikā*, along with Kapila Vatsyayan's analyses of Indian dance traditions (1987), serve as invaluable maps of aesthetic principles—offering comprehensive frameworks for gesture (*mudrā*), emotion (*rasa*), and posture. However, these śāstric formulations must be interpreted not as rigid prescriptions but as fluid instruments guiding creative expression. While they offer structural clarity and uphold lineage, an overemphasis on literal interpretation can hinder artistic spontaneity and limit the dancer's potential for spiritual transcendence (Bharata, *Nāṭyaśāstra*, 2006; Vatsyayan, *Traditions of Indian Folk Dance*, 1987). This aligns with the definition of yoga in Patañjali's *Yogasūtra*, where yoga is described as *citta-vṛtti-nirodhaḥ*, or the cessation of mental fluctuations (Vyāsa, *Pātañjala Yogasūtra*, 1990). In both Yoga and Odissi, the ultimate aim is to cultivate inner stillness

through outward expression. Therefore, *śāstra* must be reimagined as an evolving ethos—one that fosters interpretive freedom, contextual relevance, and personal insight within performance.

4.2. Psychophysical Vocabulary: Breath, Emotion, and Energy: Odissi and Yoga share a rich and nuanced psychophysical vocabulary grounded in *Prāṇa* (life force), *Bhāva* (emotive essence), and *Dhyāna* (meditative absorption). This shared language allows both disciplines to transcend mere physicality and enter realms of aesthetic-spiritual synthesis. In Odissi, the dancer's breath becomes both a rhythmic and expressive conduit; *Bhāva* animates narrative through felt emotion, and *Dhyāna* fosters focused presence and absorption in the moment (Banerjea, *Yoga and Psychoanalysis*, 1998; Saraswati, *Asana Pranayama Mudra Bandha*, 2001). Contemporary studies in contemplative neuroscience corroborate these insights. Research by Koch et al. (2014) and schmaltzily et al. (2015) demonstrates that embodied practices such as classical dance and yoga activate parasympathetic pathways, enhance emotional regulation, and promote flow states—affirming the transformative psychophysical potential of these traditions (Koch et al., “Effects of Dance Movement Therapy,” 2014; schmaltzily et al., “Neurophysiological and Neurocognitive Mechanisms,” 2015).

4.3. Reclaiming the Mahari Legacy in Contemporary Practice: The Mahari tradition—rooted in sacred temple rituals and devotional dance for Lord Jagannath embodied a synthesis of *bhakti* (devotion), *Lāsyā* (grace), and *Dhyāna* (meditative composure). While modern Odissi, shaped by masters like Guru Pankaj Charan Das and Guru Kelucharan Mohapatra, retains traces of this legacy, much of contemporary performance has shifted toward technical virtuosity and stage dramatics (Vatsyayan, *Classical Indian Dance in Literature and the Arts*, 1977). This research argues for a conscious reawakening of the Mahari ethos within today's pedagogy and choreography. By integrating yogic principles like *Pratyāhāra* (sensory withdrawal), *Dhāraṇā* (concentration), and *Dhyāna* (meditation), dancers may transcend the role of performer and assume the path of the *Sādhaka* a spiritual seeker. Such a reorientation not only honours the sacred origins of Odissi but also restores harmony between technical finesse and spiritual immersion (Das, *Yoga and Odissi Dance*, 2024).

5. Conclusion

The integrative synthesis of Yoga and Odissi dance offers a powerful pathway to holistic transformation—one that skillfully unites the classical rigor of Indian performing arts with the evolving demands of contemporary life. This confluence, deeply rooted in the epistemologies of *śāstra* (scriptural knowledge) and *sādhana* (spiritual practice), cultivates a multidimensional discipline that extends far beyond performance. It refines physical precision, fosters mental equilibrium, enhances emotional intelligence, and elevates the practitioner toward spiritual realization (Bharata, *Nāṭyaśāstra*, 2006; Das, *Yoga and Odissi Dance*, 2024).

This study affirms that the true vitality of Indian classical arts lies not in their static preservation but in their capacity to evolve as dynamic, living traditions—mediums for awakening consciousness and nurturing embodied wisdom. In this convergence of movement and meditation, the dancer transcends technique to become a vessel of sacred intent. The body, disciplined and aligned through yogic awareness, transforms into a sanctum; the stage becomes a sacred *maṇḍala*, where artistic expression and spiritual devotion coalesce (Banerjea, *Yoga and Psychoanalysis*, 1998).

Such integration does not dilute the purity of classical tradition—it revitalizes its essence. It offers a timeless yet contemporary model for embodied spirituality that resonates across cultures and generations. As the dancer merges with the dance, the boundaries between form and formlessness dissolve, unveiling the deeper truth of practice: *yogaḥ karmasu kauśalam*—“yoga is excellence in action” (Vyāsa, *Pātañjala Yogasūtra*, 1990). In this light, art becomes not merely a performance but a sacred offering.

The integration of Yoga and Odissi emerges as a dynamic discipline—one that harmonizes the physical, emotional, and spiritual dimensions of the human experience. Tradition, far from being static, evolves through consciousness. Through this evolution, the dancer becomes not only a performer but a seeker (*sādhaka*), and the stage is sanctified as a *maṇḍala* of transformation. This convergence ultimately affirms and celebrates the yogic axiom: *yogaḥ karmasu kauśalam*—a life where every action, like every movement in dance, is performed with mindful excellence and divine purpose (Vyāsa 1990)

Acknowledgement

With profound gratitude and humility, the author acknowledges the guiding lights and institutions whose support has been instrumental in the realization of this research.

First and foremost, deep pranāma is offered to **Poojya Gurudev Sri Sri Ravi Shankar Ji**, whose timeless wisdom and spiritual vision form the foundational ethos of this inquiry. His teachings continue to illuminate the path of inner exploration and embodied practice.

Sincere appreciation is extended to **Sri Sri University**, a sanctuary of interdisciplinary learning and holistic education, for providing the intellectual and spiritual ecosystem in which this work has flourished.

The author expresses heartfelt gratitude to **Guru Ratikant Mohapatra**, Dean and Research Supervisor, for his unwavering mentorship, aesthetic discernment, and commitment to preserving and evolving the Odissi tradition with both grace and rigor.

Special thanks are due to **Dr. Jyoti Sharma**, Co-Guide in Yoga and Body Anatomy, whose scholarly acumen and thoughtful guidance enriched the anatomical and philosophical dimensions of this research.

The author is also indebted to **Swarnachal Academy** and **Yoga Guru Santosh G**, for facilitating the confluence of practical Odissi training with the integrative principles of yogic discipline and self-inquiry.

Finally, deep appreciation is extended to the **global Odissi fraternity of gurus, scholars, and students**, whose critical engagement, experiential insights, and generous participation provided invaluable contributions to the evolution of this work

Conflict of Interest

The author affirms that there are no conflicts of interest, financial or otherwise, that could have influenced the outcome or interpretation of this research. This study was conducted with academic independence and integrity, and all sources of supporting intellectual, institutional, and practical have been transparently acknowledged. The work reflects the author's original scholarship and is free from any external bias or undue influence.

Works Cited

1. Banerjea, Amalendu. *Yoga and Psychoanalysis*. Munshiram Manoharlal, 1998.
2. Bharata. *Nāṭyaśāstra*. Translated by Manomohan Ghosh, 2nd ed., Asiatic Society, 2006.
3. Das, Rashmi Rekha. *Yoga and Odissi Dance: Exploring Techniques, Transformation*,

and Universal Benefits. Swarnachal Academy, 2024.

4. Goyal, Madhav, et al. "Meditation Programs for Psychological Stress and Well-being." *JAMA Internal Medicine*, vol. 174, no. 3, 2014, pp. 357–368.
5. Koch, Sabine C., et al. "Effects of Dance Movement Therapy and Dance on Health-Related Psychological Outcomes." *The Arts in Psychotherapy*, vol. 41, no. 1, 2014, pp. 46–64.
6. Lowen, Sharon. "Odissi: A Dance of Sculpture." *Marg*, vol. 35, no. 1, 1982, pp. 30–41.
7. "Reconstructing Odissi." *Marg: A Magazine of the Arts*, vol. 49, no. 2, 1998, pp. 136–145.
8. Mallinson, James, and Mark Singleton. *Roots of Yoga*. Penguin Classics, 2017.
9. Nandikeshvara. *Abhinaya Darpaṇa*. Translated by H.K. Shastri, 1992.
10. Rao, T.K., and R. Ranganathan. *Performing Arts and Mental Health: A Clinical Study*. NIMHANS, 2011.
11. Sarma, S.A.S. *Nāṭyaśāstra: Text, History and Practice*. IGNCA, 2001.
12. Schmalzl, Laura, et al. "Neurophysiological and Neurocognitive Mechanisms Underlying the Effects of Yoga-Based Practices." *Frontiers in Human Neuroscience*, vol. 8, 2015, p. 770.
13. Sharma, Sushil. *Sangīta Ratnākara*. Edited by K.K. Aziz, 2001.
14. Tang, Yi-Yuan, et al. "The Neuroscience of Mindfulness Meditation." *Nature Reviews Neuroscience*, vol. 16, no. 4, 2015, pp. 213–225.
15. Vatsyayan, Kapila. *Classical Indian Dance in Literature and the Arts*. Sangeet Natak Akademi, 1977.
16. *Traditions of Indian Folk Dance*. Publications Division, Ministry of Information and Broadcasting, Government of India, 1987.
17. Vyāsa. *Pātañjala Yogasūtra with Commentary*. Translated by Swami Satchidananda, Integral Yoga Publications, 1990.