

On Becoming a Yogi Coach—Part 2

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Abstract

The current article aims to offer a set of yogic practices that will enable the coach to transform oneself. The previous article in this series presented a yogic perspective to examine the nature of coaching conversations. The current article elaborates on the linkages between mastery over one's inner process of psychosomatic arousal and its expression. This article brings out several practices to arrest negative tendencies and develop qualities like self-awareness, contextual intelligence, and deep listening. These qualities enable a coach to be very sensitive to their own subtle inner movements and become capable of multidimensional presence and nurture the inner genius. The present article examines the nature of conversations through the lens of Yoga, Indic theatre and dance. Further the article elucidates practices for awakening the higher chakras. Discussion is done in understanding the psyche using the *rasa* (feeling qualia) concept and in developing *Sakhi* (friend) and *SAkshi* (witness/meditative) bhAva (state of mind) by using the metaphors of dance and *rasa*. The article further offers a framework for viewing the reality looking through the lens of the self and the other. The article provides key insights and practices for the inner transformation of a coach to develop a multidimensional presence, and thereby enable a powerful transformation for the coachee.

Keywords

Yoga, *Antaranga* Yoga, Coach, *Rasa*, dance, presence, transformation

The translation of key Sanskrit words/concepts into English suffers from the possibility of inadequately communicating the depth of the ideas. The reader is advised to keep this in mind while reading the article.

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Introduction

Coaching is a critical part of leadership development and is all about enabling a transformative shift for the coachee. Self-transformation of the coach is critical to establish a state of deep inner presence. Yogic practices can be profitably explored to bring about this state of inner anchorage for the coach. These practices create the space for powerful and transformative coaching conversations.

This article examines the nature of conversations through the lens of Yoga, Indic theatre and Dance. Conversations are characterised based on the ‘rasa’ (feeling qualia) that the person is anchored in during the conversation. Rasa is the root of emotions, thoughts, and attitudes and gets triggered before a person becomes aware of the behaviours and responses that emerge. The space of the conversation as well as the direction the conversation will take is determined by this. It is therefore essential for a coach to be very sensitive to their own subtle inner movements and what they embody. The awareness of one’s embodied reality is not easy, it requires a great deal of work with one’s subtle energies. The *Yoga Sutras of Patanjali* recommend many methods to enable one to become sensitive to these subtle inner movements and control them. These are referred to as *Antaranga* Yoga (the yoga of the inner faculties). The inner mastery that the practice of yoga generates results in deep self-awareness, contextual intelligence and deep listening. A coach who has this mastery ‘listens with a listening in which the other becomes what they were meant to be’ (Rogers, 1995).

Inner Transformation through *Antaranga* Yoga—A Coach Prepares

One often sees the conversation between Arjuna and Shri Krishna in the *Shrimad Bhagavad Gita* compared to a coaching conversation. First, Arjuna is faced with deep dilemmas that are causing not only mental impairment but also emotional disturbance and physical discomfort. Second, Shri Krishna speaks to him anchored in the *Sakhi bhAva* and *SAkshi bhAva*, that is, a friend who is anchored in a deeply meditative mind. The conversation is clearly anchored in what we are calling compassionate, contemplative and conscious conversation.

The conversation begins with Arjuna asking Shri Krishna to take him to the middle of the battlefield, symbolising his inner conflict and dilemma. With his friends and brothers on one side and his enemies, teachers and cousins on the other he is overcome with doubt. Arjuna says to Shri Krishna ‘I don’t know

who I am and why am I here, nor can I say where I ought to be with certainty. What should I do?'. As the conversation proceeds, Shri Krishna enables Arjuna to have a deep realisation about the true nature of his own self. This helps Arjuna develop a deeper appreciation of the situation he is in as well as the larger human context in which the impending war is located. The conversation goes into several aspects of inner practice through which Arjuna can access a mind that is lucid, become inwardly quiet and converge all his capabilities and focus them on the task he has assumed responsibility for.

What are some of these practices?

One of the central practices that Arjuna is instructed in is to stay anchored in a few fundamental questions. These are called fundamental because the questions remain true in every situation one confronts while the answers are always contextual and transitory. One must first answer clearly the three questions Arjuna begins with, namely 'Who am I? Where am I and why am I here?' As one enters the field of action one must ask 'In doing what I am doing what am I really doing?' 'Am I being true to the larger human values and the larger purpose?' 'Am I acting from a deep meditative awareness?' When the task has been completed one must ask 'Did I act in an exemplary manner? Was I the best I can be? can I look back at what I have done with a sense of honour and inner peace?' Since these questions have to be answered by each individual in their own reality and alone, several practices are suggested that will enable one to perceive oneself and one's world from a meditative core, a lucid mind and sharp senses. This is essential for gaining profound self-awareness, an accurate understanding of the context, and a clear understanding of the impact one has on others.

It should be obvious to a discerning reader that the questions raised in the dialogue between Arjuna and Shri Krishna are fundamental to a coach and the coaching process. We now turn to the *Yoga Sutras of Patanjali* to get an overview of the practices that will enable one to develop one's own psyche for abiding inner harmony and outer impact.

Yoga and the Psyche

The subtle initial movement of the psyche is called *rasa* in yogic theory. These are very small chemical changes that happen subliminally but trigger the entire psychophysiological response. This subtle movement awakens unconscious patterns of the psyche called *vAsana*. These unconscious patterns then become manifest as behaviour. One is normally conscious only of the emotion and action as they emerge, and not the subtle inner movements.

The person who is not initiated into the practice of yoga is likely to lack the sensitivity required to be aware of these subtle movements. Therefore, the person gets triggered into unconscious and compulsive behaviours, that is, the awakening of the lower chakras. To overcome this, the first one has to gain mastery over physiology that affects our mental states. Meditative awareness can be used as an effective tool to transform our psyche and physiology. We thereby gain the freedom to respond from our higher chakras and with greater intelligence. We are able to respond to the world from a space of inner quietude.

Yoga emphasises the observance of several practices to enable one to gain subtle awareness and sensitivity. The practice starts with mindful engagement with food and all kinds of external engagements (*yama*). It then shifts inward and draws one's attention to inner attitudes of emotional hygiene, deep gratitude, strict observances, self-reflective study and devotion (*niyama*). These preliminaries set the ground for the practice of *Asana*—postural practices. Through the use of techniques of breathing yogic practices enable a person to become calm in the face of anxiety (*prANAyAma*). The individual is now ready for the more inward practices that start with practices that control the use of one's senses (*pratyAhAra*). The practitioner then proceeds to more subtle practices where the mind is directed to become intensely attentive,

these are popularly referred to as meditation (*dhAraNa*, *dhyAna* and *samAdhi*). The practice of various types of meditation also makes the person very sensitive to others. The more intense practices awaken deeper powers of the mind that are related to the awakening of the higher chakras.

Overview of Practices Suggested in Yoga

The Yoga Sutras, the most authoritative text on the theory and practice of yoga, suggest several strategies to arrest the negative tendencies that arise from the lower chakras from snowballing and overcoming the person. The central idea in all these alternative practices is *dhyAna*—deep and persistent attentiveness to the arising and manifestation of action: how one perceives, makes meaning and chooses action. The common idea that runs through the many alternative courses of action suggested that they aim to help one find within himself the energy to start a new and positive movement. These positive actions and the momentum created by them will weaken and eventually remove the factors that sustain and nourish the negative. Thus, the compulsive patterns of the lower chakras are rendered inactive and are replaced by a new flowering due to the awakening of the higher chakras. There is no dogma in the methods suggested. They must be used selectively and appropriately. (Ch 1 Sutra 50: <https://yogasutraforinnerwork.wordpress.com/2019/03/07/sutra-1-49-1-50/#1.50>)

SvAdhyAya (Practice 1): The self-realisation that underpins the introspective practices is called *svAdhyAya*—moving step by step to one's being. The study of the Upanishads as well of *granthas* (sacred texts) like the Mahabharata and Ramayana are recommended. These texts are to be used as mirrors unto oneself so that they foster introspection.

(Ch 2 Sutra 1: <https://yogasutraforinnerwork.wordpress.com/2019/03/28/sutra-2-1/>)

Ekatatava abhyAsa (Practice 2): The first suggestion given is to take up an inquiry that will lead to an understanding of 'what is'. This is called *ekatatava abhyAsa*. The important consideration is that one takes up and sustains one line of inquiry and explores it fully. Engaging deeply in an inquiry into the nature of reality would help the person quieten the mind and thus be able to understand themselves and the context with lucidity. (Ch1 Sutra 32: <https://yogasutraforinnerwork.wordpress.com/2018/12/13/sutra-1-31-and-1-32/#1.32>)

Maitri (Practice 3): Reflecting upon the quality of one's relatedness with others helps one to bring order in the mind. One is often caught in patterns of interaction with other people that reinforce the distortions in oneself. Being able to link and establish friendships with people who create positive feelings in oneself; responding with the compassion that is evoked when one sees another in distress; experiencing and sharing joy in other people's happiness; being able to draw boundaries and de-link from associations that evoke negative patterns in oneself are the various suggestion made. Thus, feelings of antagonism with other people, self-centred behaviour, competitiveness and other such patterns that kindle the self-centeredness, aversions and cravings as well as deep anxieties in the person must be examined and ended. One is able to be with the other on their terms and therefore of service to them.

(Ch1 Sutra 33: <https://yogasutraforinnerwork.wordpress.com/2018/12/20/sutra-1-33/>)

Asana and prANAyAma (Practice 4): The sutras then suggest that the person takes up a practice of *Asana* and *prANAyAma*. The effect of negative habits pervades the body as much as they do the psyche. It is, therefore, necessary to work with one's body and release from it the tensions and negative patterns. The person is thus capable of dealing with his situation in a more energetic manner, bodily and sensory distortions don't come in the way and create internal conflicts. The reduction of irritability achieved through these practices would also enable the person to be more considered in their responses.

(Ch 1 Sutra 34: <https://yogasutraforinnerwork.wordpress.com/2018/12/27/sutra-1-34-1-35/>)

Vishayavati pravritti (Practice 5): Gaining insight and understanding into the relationship between one's senses and the processes by which it links with objects leads to tranquillity. Our experience of the world that goes on continually from the point of birth is mediated by the senses; such experiencing leads to an understanding of the world but also conditions and limits the senses. By getting in touch with one's inner processes one can gradually end conditioned patterns of response, craving, aversions and the like. The senses thus become finely tuned and sensitive instruments that can now perceive the true nature of the world. Let us look into the action of hearing to illustrate this. The sound, the meanings, ideas, associations and the reality of the object all impinge together in the mind when one hears a word. The understanding of the process of listening would imply that one can have an insight into each of the following:

1. The nature of sound
2. The processes of the mind and how memory and past residue, associations inferences, conclusions, etc., that are held in the *UpAdana* (substrate) arise as a response to the word
3. The nature and quality of the object as it is

This understanding then releases one from a limited recognition of the word. One is not mortgaged to one's particular meanings. One has reduced the force of possession of one's ideas and their defence. One can now look at one's own experiences from many new perspectives, listen to and give space for other meanings. Without this inner release, one gets locked into a unitary experience of the world and becomes a prisoner to crystallised response patterns.

(Ch 1 Sutra 35 & Ch 3 Sutra 17: <https://yogasutraforinnerwork.wordpress.com/2020/02/27/sutra-3-17-3-18/>)

JyotiShmati pravritti (Practice 6): One experiences the force and movement of life within oneself only indirectly—through the action of the senses and body. It is, therefore, only natural that one's identity is formed through these experiences. Through a process of questioning this idea of one's being, one can experience the flow of life without limiting it to the objects both gross and subtle that evoke responses from within the person. This experience knocks holes into the bottom of the 'identity' one holds on to. The life force having been touched or experienced without the intervening form or image ends the source of deep angst, which is created by an attachment to this form. The person is not caught with the fear of death. Survival is not linked to the self-image, nor is the process of living one of constant anxiety about the strengthening and projection of one's identity.

(Ch 1 Sutra 36: <https://yogasutraforinnerwork.wordpress.com/2019/01/03/sutra-1-36/>)

VItarAga viShayam (Practice 7): A very simple alternative suggested by the sutras is to seek contact with persons or objects or environments that evoke quietness and tranquillity in oneself: music, nature, great saints, the writings of great teachers and their life experiences. The teaching stories of the Sufi and Zen masters are some examples. One often hears of great scientists having made startling discoveries not when they were preoccupied with finding solutions but when they were playing music or taking a quiet morning walk in the woods. (Ch 1 Sutra 37: <https://yogasutraforinnerwork.wordpress.com/2019/01/10/sutra-1-37/>)

Svapna and nidra (Practice 8): The quality of one's sleep, the images of a dream, symbols and association that hold special significance to a person can be the windows to deep introspection. They often point a deeply held psychological patterns, aversions and cravings that one experiences without consciously acting them out in wakefulness. Being able to deeply explore the underlying web of feelings and impressions leads to great insights and understanding.

(Ch 1 Sutra 38: <https://yogasutraforinnerwork.wordpress.com/2019/01/17/sutra-1-38/>)

DhyAna (Practice 9): The next sutra takes this a step further and recommends deep contemplation on any issue or process that appeals to the person. The word *dhyAna* as used in the Yoga Sutra can be translated into the words contemplation or meditation if one is careful to understand the English words in their original sense. Contemplation comes from the root word temple (Greek), which means a space in which to observe. Meditation means ‘to get the true measure of’. *DhyAna* is defined in the sutras as the deepening of the process of inquiry. It is staying with or sustaining an inquiry for a long period of time without distractions. The inquiry can be of any object of interest and the 3rd chapter of the Yoga Sutra lists more than 20 possible objects that include the understanding of time, matter, one’s body, astronomy, power and so on. The true nature and measure of the object of inquiry become clear. Such an intense inquiry into the nature of one’s inner space is said to ‘burn the seeds’ of the patterns of the lower chakra. Thus, the memories and impressions held in the mind lose the potential to distort perception or create pressures of aversion, cravings and fear of death.

(Ch 1 Sutra 39 & Chapter 3 Sutras 1,2&3: <https://yogasutraforinnerwork.wordpress.com/2019/01/24/sutra-1-39-1-40/>; <https://yogasutraforinnerwork.wordpress.com/2020/01/02/sutra-3-1-3-2-3-3/>)

These methods listed are not exhaustive but give a fair indication of the range and depth of the strategies used to change a distracted mind caught with its own contradictions and conflicts into a mind capable of *dhyAna*, which is distortion-free, deeply attentive one-pointed enquiry. One of the most important consequences of the diligent practice of the methods suggested in the Yoga Sutra is the inner evolution that allows one to act from a firm anchorage in dharma. This anchorage in dharma enables a person to act from a sense of detachment to the fruits of one’s action an attitude called *nishkAmya karma* in Shrimad Bhagavad Gita. A succinct way to understand the notion of dharma is to ask oneself the question ‘Will my action enliven the context, the others I am engaging with and myself simultaneously’. The Mahabharata has discussed the idea of dharma in great depth (Badrinath, 2010).

As one practices the yogic exercises one will experience an embodied transformation. This transformation is a reflection of the centre of gravity of one’s being. A location in the chakras from *anAhata* onward results in an experience of flow, compassion and insight. One will become sensitive to the subtle physical changes like changes in the breath or bodily sensations that precede feelings and thoughts. Therefore, the coach realises the space from which they are responding to a conversation. Therefore, the anchorage in a particular chakra space relates to the kind of presence one brings in and the nature of the container of the conversation. As the coach learns to listen from the higher chakras, they can experience the transformative power of the space created. The more adept a coach becomes in these practices and in the more capable they become of multidimensional presence. The yogic tradition relies on the power of this presence more than the content of the exchanges between an *AchArya* (the teacher) and *siShya* (student).

If we now go back to the various kinds of engagement with the world that we described through the yogic lens as *ati yogam*, *hinayogam*, *viyogam* and *yogam* it will become obvious that deep inner transformation through the practice of yogic discipline is essential for a coach to engage with deep authenticity and presence.

The theory of Indian dance is premised on the theory of *rasa*, the most subtle and subliminal origin of psychosomatic responses to the world. It elaborates the linkages between the mastery over one’s inner process of arousal and its expression, as well as how a space of resonance is created. Only a psyche in the state of *yogam* senses the evocation of the entire range of emotions and expresses them appropriately. The other three states are a reflection of deep suppression and repression of the subtle evocation within.

Indic Theatre, Dance and Evoking the Other

The central idea of Indian dance is for the dancer to be able to evoke in the *rasika* (audience) the *rasa* (the quintessence of the emotion) that is being expressed through the dance. This is called *sAtvikam* and is the highest accomplishment of the dancer. This calls for the dancer to stay anchored in a *rasa* while they use various forms of expression. The various expressions have to stay true to and enhance the anchor *rasa* called the *sthAyI bhAva*. This anchorage is intimately connected with the *chakra* that gets aroused. This arousal is accompanied by the entire structure of thought and action that is dominated by that *chakra*. For example, when *roudra* the *rasa* of anger is aroused, it evokes the *svAdhishtAna chakra* and simultaneously enhances the sense of self and the need to dominate.

There are several very interesting aspects of this ability to arouse different *rasa* at will. First, the dancer has to experience and make *shAntam* (equanimity, quietude) the inner foundation. They are then able to evoke the most subtle inner movement of the anchor *rasa*, the *sthAyI bhAva*. All other expressions while responding to the beat of the drum and the words of the song do not shake the grounding and the anchorage, but in fact, enhance it. This combination of deep inner anchorage combined with the attentiveness to the movements of the dance, the expressions of the song, the cadence of the drum and the context of the audience is the hallmark of a great dancer. This is possible when the *vishuddhi* and *Ajna chakras* of the dancer are sufficiently awakened.

In order to attain this mastery, the dedicated dancer enters the practice of yoga. Through the attentive practice of *Asana* (posture), *prANAyAma* (breath), *pratyAhAra* (sense control) and *dhyAna* (mind control) the dancer learns how to gain mastery over her/his inner processes. The dancer is deeply aware of one's whole psyche as it were and is able to shift the centre of one's feeling, thought and action at will. This inner fluency combined with the anchorage in *shAntam* is so powerful that the sensitive *rasika*, the audience resonates with the *sthAyI bhAva* of the dancer. Shared space of delight is created.

A dancer who has not moved out of the confines of the compulsive power of the lower *chakras* will not be able to stay anchored in the *sthAyI bhAva*, their chosen anchor *rasa*. The personal associations, triggers and conditioned responses that have not been resolved and dissolved will get evoked along with the evocation of the anchor *rasa*. An internal conflict will ensue, the dancer will be inflow. While the dancer tries to stay true to the external expression, the internal pulls will contradict the expression. The dance will either come out as forced and the expression lack authenticity and power, or, the dancer will get distracted and the anchor is lost. Let us illustrate this with an example: one of the most important of the *rasa* that gets portrayed in Indian dance is *shrgAra rasa*—the mood of love and romance. Most Indian girls are taught to be suspicious of and suppress their sexuality, stay away from males (even in their own family) as soon as they attain puberty. The awakening of romantic feelings evokes guilt and or shame in the subconscious. To look at this through the *chakra* lens, the *svAdhistAna chakra* has to be awakened for a powerful portrayal of *shrgAra rasa*. The *anAhata chakra* has to be the anchor and work in deep harmony with the awakening of the centre of desire. The young woman who has not resolved the issues of shame and guilt around her own romantic desires will experience deep inner conflict and the dance will then end up becoming a hollow enactment of the right gestures and movements.

Why Is the Dancing Metaphor Important for a Coach/Mentor?

The dancer and the *Rasika* can be compared with the coach–coachee relationship. Many coaching practices speak about the idea of dance. Through the understanding of the *chakra* lens and Indian dance, we can get into the inner transformational processes that enable the dance and the creation of the shared

container where there is resonance between the coach and the coachee. When a coach is listening to the coachee, his/her ability to dance with the coachee who is narrating their story is critical to the whole process of creating a compassionate and energetic container in which healing and insight become possible. The *sAtvikam* of the dancer–*rasika* (audience) relationship (the creation of the resonant container) is like the *Sakhi/Sakshi bhAva* of the coach that comes from anchorage in the higher *chakras*.

Let us do a thought experiment:

The coachee is struggling with issues of low self-worth and self-doubt. As the story unfolds, it becomes clear that the coachee is viewing him/herself with some degree of self-condemnation. Using the dance lens this would be a story where the *shtAyI bhAva*—the anchor *rasa* is of *bhibhatsa*, aversion. Aversion to the self is not an easy feeling to stay with. Feelings of pity and dislike resulting in an inner distancing on one hand and judging the person on the other hand are possible outcomes of the inability to stay with the story of aversion that the coach has to listen to. The coach has to be very sensitive to the subtle evocations and provocations happening within and develop a way of recovering the *Sakhi/Sakshi bhAva*. This requires a strong anchorage in the *vishuddhi* and *anAhata chakras* at the minimum. This anchorage enables a deep resonance with the universe of aversion that the coachee is experiencing without feeling dislocated in any way. It is this inner anchorage that will create the space of compassion and insight in the coach–coachee container. Any inner dislocation will alter the nature of the coach–coachee container. The interface could become unhealthy for both without either of them realising it. Like our unfortunate dancer, the coach could be doing all the right things superficially, but a space of compassion and curiosity that can enable deep healing and igniting of the inherent genius of the person will not happen.

Through a deep and sustained practice of yoga, the coach can become very sensitive to one's own inner triggers. Therefore, they pick up their own deviations from a state of calm attentiveness to the coachee, that is, from maintaining the *Sakhi* and *SAkshi bhAva*. The mastery over one's inner processes and the ability to be anchored in the higher *chakras* while being sensitive to where the coachee is a great resource in creating a safe and resonant container. Being able to resonate with the subtle changes in the feelings of the coachee while staying anchored enables compassionate, contemplative and even conscious conversations. The coaching conversation then becomes healing and empowering.

The coach ought to see oneself as the *Sakhi* of the coachee. Listening in a way that enables the self-talk to subside and contemplation to awaken is the key to the inner transformation of the coachee. The word *dhyAna* captures this kind of listening. *DhyAna* describes the process by which one creates a space within to observe oneself. In this inner space, one gains insight into the true nature and structure of one's psyche. This insight is the link one creates with one's own deeper intelligence, one that is untouched by the mind that is caught with self-talk. The insightful observation impacts one's psyche in profound ways. It is important however to keep in mind that when one begins to observe oneself, the urge to 'act upon oneself' to 'transform oneself' drives one back into self-talk! The same mind that created the problems arrogates to itself the task of finding solutions.

When we learn to stop the habitual pull of the mind to look for certainties and for external anchors we learn how to turn inward and anchor ourselves in the *SAkshi*. The *SAkshi* is the energy of consciousness, the awareness that is the light of the *Atman*. The *SAkshi* is quiet, still and aware of every nuance of the self. But this very silence and stillness of the *SAkshi* make it difficult for us to notice and value its presence. It is only in times of despair when all our strivings have come to naught that we give up and

almost by accident the inner cacophony ends and the silence of the meditator, the *SAkshi*, resonates within the psyche.

When we learn to value and listen to the profound silence of the *SAkshi* the inner drama takes a surprising turn. The broken record repairs itself, and the voices of the *Sakhi* and the Dreamer are heard clearly; they have a nice lilt to them and a natural rhythm. They make us appreciate poetry and music; they make us tap our feet. When the prison keepers do speak up, they are muted, relevant and balanced. Then, magically the heroic self-waiting to emerge starts unfolding. The Victim becomes the Healer, the Guardian becomes the Warrior, the Judge becomes the Wise person, the Beckoner becomes the Seeker. Beauty and love blossom within and shine through.

Four Views of Reality and Three Stages of Inner Transformation

The yogic theory suggests that in order to get a comprehensive view of any phenomenon it ought to be viewed through four vantage points. It suggests that one can view the reality through one's own lens (*antar drishti*), or from the lens of others (*bahir drishti*); one can use this lens to look at oneself (*antar mukham*), or at others (*bahir mukham*). Thus, we get four points of view at the intersection of the lens and how we direct the view. If we look at our discussion about seven types of conversation and how one can stay anchored in higher consciousness, we get the following picture:

Stage 1

Looking at self with the lens of the self: Perception, meaning-making and choice-making happen within the person. This process is not ordinarily accessible to one's awareness. When one's psyche is dominated by unresolved hurts and conditioned ways of being, it is filled with the tension of an inner drama populated by the Victim, the Guardian, the Judge and the Beckoner.

Looking at the other with the lens of the self: Then the other becomes a projection of this inner drama. Meaning making is biased. Compassion is not possible, judgement based on one's own frames of reference. A utilitarian interface gets generated.

Looking at self with the lens of the other: The ability to take off the biased lens one is wearing and look at oneself from the eyes of another is very difficult. The actions and words of the other trigger reactivity, and one becomes defensive or aggressive.

Looking at the other with the lens of the other: To view the world and the context one is in from an objective point of view is arduous. One has opinions about the world and facts are interpreted through one's biases. The context is seen as a resource to be used.

The coach who becomes alive to the fact that coaching is a process of impacting the life of another human being and therefore a sacred act begins to take the process of refining themselves very seriously. The quality of their being is their only resource in the coaching process and committing to a yoga sAdhana enables a coach to decondition oneself, and transform the inner drama, become very quiet and extraordinarily sensitive. Without engaging in this process, the coach is stuck in lower chakra and the conversations that they can anchor rarely go beyond the cactus, the competitive, the conservative and the cognitive (See Figure 1).

	antar driShti Lens of the self	bahir driShti Lens of the other
antar mukham Looking at self	Unresolved lower chakras & Colored vision: imprisoned within the drama of the Victim, the Guardian, the Judge and the Beckoner; Biased meaning-making and choice-making.	Reacting, defense, offense: getting triggered by the other, looking at the other with suspicion and self-protection.
bahir mukham Looking at the other	Projection and Acting upon: inability to evoke compassion becoming judgmental and utilitarian.	Opinions, Utility: Being in the world is mediated by a sense of scarcity and self-centeredness; the world is a resource to be extracted from and defended against.

Figure 1. Inner Transformation of a Coach—*Tamasik* (Unawakened) Stage.

Source: The authors.

Stage 2

Looking at self with the lens of the self: The transformation of the inner space of the coach is the key to anchoring the coaching conversation in a multidimensional presence and move towards compassionate, contemplative and conscious conversations. The practices offered in the yogic tradition involve deep self-reflective study, cleansing the psychosomatic system, ending self-centeredness and freeing oneself of all conditioned ways of being.

Looking at the other with the lens of the self: A mind that is quiet and unconditioned is capable of profound listening. There are several yogic practices that enable profound and accurate listening and seeing. There is not only compassion in the listening, but also great acuity. The feels seen and heard, and experience space in which express oneself fully. This enables insight in the coachee.

Looking at self with the lens of the other: The coach free of inner compulsions and self-centeredness is able to see oneself through the eyes of the other. Yogic practices that enable flow and selfless service enable a coach to be there for the coachee in their terms. The coach has no fear of being authentic and transparent. There is a deep understanding of the coachees expectations and an appropriate response becomes easy.

Looking at the other with the lens of the other: Through the practice of dhyana and an intense enquiry into the true nature of the world, yoga sAdhana enables a coach to acquire a whole system view of the world and its dynamics (Figure 2).

Stage 3

The coach who is adept at these yogic practices will be able to remain anchored in the higher chakras as they engage in their coaching conversations. The inner space that was dominated by a conflicting drama is replaced by an assemblage of heroic archetypes. The engagement with the world is through the *Sakhi* and the *Sakshi*. The coach can now inspire the coachee with their presence and awaken the inner genius of the coachee (Figure 3).

	antar driShti Lens of the self	bahir driShti Lens of the other
antar mukham Looking at self	Becoming self-aware: Practices to cleanse the psycho-somatic, psychological, psycho-social and psycho-spiritual: Practice 1- svAdhyAya; 4- Asana & prANAYama; 6- jyothismati; 7- vEtarAgaviShayam; 8- swapna	Becoming aware of the triggers from the other: Practices to enhance self-anchorage and receptivity: Practice 3- Maitri,
bahir mukham Looking at the other	Becoming aware of one's influence: Practices to enhance compassion and presence. Practice 5- vishyavati,	Becoming aware of the whole system: practices to enhance consciousness: Practice 2- ekatvatva; 9- dhyAna

Figure 2. Inner Transformation of a Coach—*Rajasik* (Process of Awakening) Stage.

Source: The authors.

	antar driShti Lens of the self	bahir driShti Lens of the other
antar mukham Looking at self	Lucid perception of self and the world: Anchored in the Friend, Dreamer and meditator; the inner genius is awakened, feeling, thought and action is mediated by the Healer, Warrior, Wise person and Seeker	sakhi bhAva: the encounter with others is anchored in curiosity and discovery.
bahir mukham Looking at the other	sakhi BhAva: the engagement with others is anchored in compassion and equanimity.	Sakshi bhAva: anchored in contextual intelligence and an ability to comprehend the whole system.

Figure 3. Inner Transformation of a Coach—*Sattvic* (Lucid and Awakened) Stage.

Source: The authors.

Conclusion

The present article draws the following conclusions:

1. Understanding of rasa enhances our subliminal psychosomatic responses to the world.
2. Presents practices from the *Yoga Sutras of Patanjali* for the inner transformation of a coach to develop a deep coaching presence.

3. Depicts coach–coachee relationship using the dancing metaphor to evoke the states of deep self-awareness, contextual intelligence and deep listening.
4. Helps the coach to identify their own stage of inner transformation through the lens of the self and lens of the other.

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Bio Sketch

Raghu Ananthanarayanan is a post-Graduate in Engineering from IIT Madras, Raghu has delved deeply into Yoga and Behavioural Sciences to develop a unique approach to personal unfolding and organizational transformation. He has devoted almost four decades to transforming organizational cultures across the spectrum from grassroots developmental organizations to modern industrial organizations. He has developed a unique methodology called “Totally Aligned Organization” and a

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He is a direct disciple of Yogacharya Krishnamacharya & TKV Desikachar. Raghu has also benefitted from a long association with J. Krishnamurti and Prof. Pulin K. Garg (IIM Ahmedabad).

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Kartik Shastri is an entrepreneur and artist. After his own experience with chronic pain, he founded Menda Health to help people reverse their chronic pain. He previously co-founded FillMyFork, a nutrition platform that was acquired by FoodSmart in 2016. He holds M. Eng., B.S. and B.A. degrees from Cornell University and aspires towards Sri Krishnamacharya’s statement that a mature human is one who is able to fully experience the appropriate rasa and return without residue.

T. S. Sreekumar is Associate Professor with Vivekananda Yoga University (VaYU), USA. He has 24 years of experience spread across technology consulting, project management, corporate training, leadership development, and academics. He has played leadership roles in Infosys and Deloitte and worked with Fortune 500 clients in North America, Europe, and Asia. Sreekumar has a Ph.D. in Yoga from SVYASA, Bengaluru. An Engineer by education, he has done continuous education programs at UCLA, MIT and Stanford. He has delivered numerous leadership development, yoga and mindfulness interventions for corporate multinationals and management institutes. He is deeply passionate about coaching and believes in an inside-out approach to transformation.